

# DANZA DEL TORO

Jason K. Nitsch

## Instrumentation

1 - Full Score	2 - Baritone / Euphonium
8 - Flute	2 - Baritone T.C.
2 - Oboe	4 - Tuba
2 - Bassoon	1 - String Bass
5 - B $\flat$ Clarinet 1	1 - Timpani
5 - B $\flat$ Clarinet 2	2 - Percussion 1 Snare Drum Bass Drum
2 - B $\flat$ Bass Clarinet	3 - Percussion 2 Crash Cymbals Tambourine Suspended Cymbal
4 - E $\flat$ Alto Saxophone	2 - Percussion 3 Bongos (opt. Tom-toms)
2 - B $\flat$ Tenor Saxophone	1 - Percussion 4 Castanets
2 - E $\flat$ Baritone Saxophone	
4 - B $\flat$ Trumpet 1	
4 - B $\flat$ Trumpet 2	
4 - F Horn	
2 - Trombone 1	
2 - Trombone 2	

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## The Composer

Jason Nitsch was born September 20, 1977 and is a native of Houston, Texas. He holds a Bachelor's degree in Music Education from the Baylor University School of Music in Waco, TX and a Master's of Music in Music Education from Boston University.

During his undergraduate studies Jason became quite interested in arranging, and subsequently, formal composition. His initial arrangements were well-received and he soon found himself inundated with requests for custom arrangements. During this time Jason also began composing original works of varied instrumentation, and was encouraged by his professors and colleagues to continue exploring this developing talent.

Mr. Nitsch recorded his first film score in the summer of 2000, *Passing By*, a film by David M. Chandler and G. Kent Rabalais. He has had three original compositions selected for *Bandworld Magazine's* list of top 100 new publications for band: *Ferris Wheel* (2005), *On the Banks of the River Shannon* (2006), and *American Visions* (2008). Mr. Nitsch's commissions have also been featured at the 2002, 2004, 2005, 2006, 2011, 2012, and 2016 Midwest International Band and Orchestra Conventions in Chicago, Illinois. In 2010 he composed the original score for the film documentary *The Library of the Early Mind*, directed and produced by noted author and filmmaker Edward Delaney and author Steven Withrow. Additionally his music appears on various state prescribed music lists for public school band performance.

As an educator, he has served as a band director since 2000 at the middle school and high school level. Previous positions include Lake Olympia and Dulles Middle Schools (TX), Deer Park High School (TX), Klein Collins High School (TX), Fountain-Fort Carson High School (CO), and he is currently Director of Bands at Memorial High School in Frisco, TX. In 2009 he launched Suburban Zombie Music in order to promote and distribute his entire catalog of compositions.

He currently lives in Frisco, TX with his wife Nicole and daughters Ainsley and Payton.

## About the Music

Step into the ring and dance with the bull! This exciting piece will place you in the center of the action as you face off in the arena against a mighty opponent. Dance your way through the ring as you tease and bring the energy of the crowd to life! This Spanish-flavored adventure in 3/4 time is sure to spurn your band into action and bring the crowd to their feet!

## Notes to Conductor

The predominant style of the piece is lifted throughout. Please treat all accents in terms of weight on that particular note or beat, and not as a change of style or length. Because of the 3/4 time signature, forward motion can be maintained in the melodic sections by always emphasizing the pick-up notes. All tutti dynamic markings should be considered ensemble markings and adjusted accordingly by the conductor based on ensemble instrumentation. The inclusion of bongos and castanets in the score is my preference, but there may be additional instrument substitutions for those parts that are equally effective and appropriate. Feel free to expand the color palette of the percussion contribution to fit your own musical tastes.

Thank you for bringing *Danza del Toro* to life, I hope that you and your students enjoy performing it!

- Jason K. Nitsch

# DANZA DEL TORO

JASON K. NITSCH  
(ASCAP)

**Boldly!** (♩ = 152)

Flute *f*

Oboe *f*

Bassoon *f*

B♭ Clarinets 1 2 *f*

B♭ Bass Clarinet *f*

E♭ Alto Saxophone *f*

B♭ Tenor Saxophone *f*

E♭ Baritone Saxophone *f*

**Boldly!** (♩ = 152)

B♭ Trumpets 1 2 *f*

F Horn *f*

Trombones 1 2 *f*

Baritone / Euphonium *f*

Tuba *f*

Timpani *f*  
(G, D)  
S.D.

Percussion 1 (Snare Drum, Bass Drum) *f*  
B.D.

Percussion 2 (Crash Cymbals, Tambourine, Suspended Cymbal) *f*  
Cr. Cym.

Percussion 3 (Bongos, opt. Tom-toms)

Percussion 4 (Castanets) *f*

2 3 4 5 6 7



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Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

*mp*

*mp*

*mp*

*mp*

Tpts. 1  
2

Hn.

Tbns. 1  
2

Bar. /  
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Tambourine

*mp*

*f*

*mp*

*mp*

21

Fl. *mp* *mf*

Ob. *mp* *mf*

Bsn. *mf* *mp* *mf* *mp*

Cls. 1 2 *mf* a2

B. Cl. *mf* *mp* *mf* *mp*

A. Sax. *mf*

T. Sax. *mf* *mp* *mf*

B. Sax. *mf* *mp* *mf* *mp*

21

Tpts. 1 2

Hn.

Tbns. 1 2 *mf* *mp* *mf*

Bar. / Euph. *mf* *mp* *mf* *mp*

Tuba *mf* *mp* *mf* *mp*

Timp.

Perc. 1

Perc. 2 *mf* *mp* *mf*

Perc. 3 *mf* *mp* *mf* *mp*

Perc. 4 *mf* *mp* *mf*

15 16 17 18 19 20 21

Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbns. 1  
2

Bar. /  
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

mp

mp

Sus. Cym.

p

22 23 24 25 26 27 28

29

Fl. *mf*

Ob. *mf*

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

29

Tpts. 1  
2

Hn.

Tbns. 1  
2 *mp*

Bar. /  
Euph.

Tuba *mp*

Timp. *mp*

Perc. 1 *mp*

Perc. 2 *mp*

Perc. 3

Perc. 4 *mp*

29 30 31 32 33 34 35





49

Fl. *f* *fp* *f*

Ob. *f* *fp* *f*

Bsn. *f* *p* *f*

Cls. 1 *f* *fp* *f* *p*

Cls. 2 *f* *fp* *f* *p*

B. Cl. *f* *p* *f*

A. Sax. *f* *fp* *f* *p*

T. Sax. *f* *fp* *f* *p*

B. Sax. *f* *p* *f*

Tpts. 1 *f* *fp* *f*

Tpts. 2 *f* *fp* *f*

Hn. *f* *fp* *f*

Tbns. 1 *f* *fp* *f* *p*

Tbns. 2 *f* *fp* *f* *p*

Bar. / Euph. *f* *p* *f*

Tuba *f* *p* *f*

Timp. *f*

Perc. 1 *f* *f*

Perc. 2 *f* *p* *mf*

Perc. 3 *mf* *p*

Perc. 4 *f* *f* *p*

43 44 45 46 47 48 49



Fl. *f p*

Ob. *f p*

Bsn. *p f*

Cls. 1 *f p*

Cls. 2 *f p*

B. Cl. *p f*

A. Sax. *f p*

T. Sax. *f p*

B. Sax. *p f*

Tpts. 1 *f mf*

Tpts. 2 *f mf*

Hn. *f mf*

Tbns. 1 *f p*

Tbns. 2 *f p*

Bar. / Euph. *p f*

Tuba *p f*

Timp. *f*

Perc. 1 *p f p*

Perc. 2 *p f p*

Perc. 3 *p f p*

Perc. 4 *f p*

50 51 52 53 54 55 56

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57

Fl. *f* *tr*

Ob. *f* *tr* *mp*

Bsn. *f* *mp*

Cl. 1 *f* *tr* *mp*

Cl. 2 *f* *mp*

B. Cl. *f* *mp*

A. Sax. *f* *mp*

T. Sax. *f* *mp*

B. Sax. *f* *mp*

57

Tpts. 1 *f* *mp*

Tpts. 2 *f* *mp*

Hn. *f* *mp*

Tbns. 1 *f* *a2* *mp*

Tbns. 2 *f* *mp*

Bar. / Euph. *f* *mp*

Tuba *f* *mp*

Timp. *f* *mp*

Perc. 1 *f* *mp*

Perc. 2 *f* *mp*

Perc. 3 *f* *mp*

Perc. 4 *f* *mp*

57 58 59 60 61 62 63

67

67

Fl.

Ob.

Bsn.

Cl. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbns. 1  
2

Bar. /  
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

64 65 66 67 68 69 70

*fp* *f* *mp*

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Fl.

Ob.

Bsn.

Cls. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Tpts. 1  
2

Hn.

Tbns. 1  
2

Bar. /  
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

83

Fl.

Ob.

Bsn.

Cl. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

83

Tpts. 1  
2

Hn.

Tbns. 1  
2

Bar. /  
Euph.

Tuba

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

78 79 80 81 82 83

This musical score page, numbered 15, features a large red watermark reading "Preview Only! Legal Use Requires Purchase". The score is arranged in a standard orchestral format with the following parts:

- Flute (Fl.):** Treble clef, B-flat key signature. Starts with a rest, then plays a melodic line with accents and slurs.
- Oboe (Ob.):** Treble clef, B-flat key signature. Starts with a rest, then plays a melodic line with accents and slurs.
- Bassoon (Bsn.):** Bass clef, B-flat key signature. Starts with a rest, then plays a melodic line with accents and slurs.
- Clarinets (Cls. 1 & 2):** Treble clef, B-flat key signature. Play a rhythmic accompaniment of eighth notes.
- Bass Clarinet (B. Cl.):** Treble clef, B-flat key signature. Starts with a rest, then plays a melodic line with accents and slurs.
- Alto Saxophone (A. Sax.):** Treble clef, F# key signature. Starts with a rest, then plays a melodic line with accents and slurs.
- Tenor Saxophone (T. Sax.):** Treble clef, F# key signature. Starts with a rest, then plays a melodic line with accents and slurs.
- Bass Saxophone (B. Sax.):** Treble clef, F# key signature. Starts with a rest, then plays a melodic line with accents and slurs.
- Trumpets (Tpts. 1 & 2):** Treble clef, B-flat key signature. Play a rhythmic accompaniment of eighth notes.
- Horn (Hn.):** Treble clef, B-flat key signature. Starts with a rest, then plays a melodic line with accents and slurs.
- Trombones (Tbns. 1 & 2):** Bass clef, B-flat key signature. Starts with a rest, then plays a melodic line with accents and slurs.
- Baritone/Euphonium (Bar./Euph.):** Bass clef, B-flat key signature. Starts with a rest, then plays a melodic line with accents and slurs.
- Tuba:** Bass clef, B-flat key signature. Starts with a rest, then plays a melodic line with accents and slurs.
- Timpani (Timp.):** Bass clef. Plays a rhythmic pattern of eighth notes.
- Percussion 1 (Perc. 1):** Treble clef. Plays a complex rhythmic pattern with accents.
- Percussion 2 (Perc. 2):** Treble clef. Plays a rhythmic pattern with accents.
- Percussion 3 (Perc. 3):** Treble clef. Plays a rhythmic pattern with accents.
- Percussion 4 (Perc. 4):** Treble clef. Plays a rhythmic pattern with accents.

The score is divided into measures 84 through 90. The key signature is B-flat major (two flats). The dynamic marking *f* (forte) is used throughout. The percussion parts include various rhythmic patterns and accents.

Fl.  
Ob.  
Bsn.  
Cls. 1  
2  
B. Cl.  
A. Sax.  
T. Sax.  
B. Sax.  
Tpts. 1  
2  
Hn.  
Tbns. 1  
2  
Bar. /  
Euph.  
Tuba  
Timp.  
Perc. 1  
Perc. 2  
Perc. 3  
Perc. 4

91 92 93 94 95 96

*ff* *mp* *ff*