



Armada

Prepare to be Boarded!

JASON K. NITSCH

Instrumentation

Full Score	1
Flute 1	4
Flute 2	4
Oboe	2
B♭ Clarinet 1	4
B♭ Clarinet 2	4
B♭ Clarinet 3	4
Bass Clarinet	2
Bassoon	2
Alto Saxophone 1	2
Alto Saxophone 2	2
Tenor Saxophone	2
Baritone Saxophone	2
B♭ Trumpet 1	4
B♭ Trumpet 2	4
B♭ Trumpet 3	4
Horn in F 1	2
Horn in F 2	2
Trombone 1	3
Trombone 2	3
Euphonium	3
Baritone T.C.	2
Tuba	4
Timpani	2
Mallets	2
Chimes, Bells	
Percussion 1	2
Snare Drum, Bass Drum	
Percussion 2	3
Crash Cymbals, Triangle, Gong, Suspended Cymbal, Tambourine	



ABOUT THE COMPOSER



Jason K. 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 Masters of Music in Music Education from Boston University. He is currently pursuing his DMA in Music Education at Boston University with a focus on research into the connection between classroom assessment and student mindset/motivation in the large ensemble instrumental music classroom.

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. While he enjoys traditional compositional pursuits, he recently began integrating electronic tracks into his solo and chamber music. He hopes to work diligently to bring this manner of composition into his large ensemble works in the future, and to create new and innovative connections between traditional performance techniques and contemporary music technologies. Since 1998 he has worked as a music and visual designer for marching bands across the United States, providing custom arrangements, original music compositions and visual coordination and design to his clients. In 2009 he launched Suburban Zombie Music (www.suburbanzombiemusic.com) to promote and distribute his entire catalog of original compositions.

As an educator, he has taught middle school and high school band for 19 years in Texas and Colorado. He has remained active as an educator, designer, and adjudicator for the marching arts, having provided original music, custom music arrangements, and visual and drill design for marching bands across the country. He is currently the Director of Bands at Memorial High School in Frisco, TX, which opened in the fall of 2018. He lives in Frisco, TX with his wife Nicole and daughters Ainsley and Payton.

ABOUT THE ARMADA

Step into an adventure on the high seas as you encounter a band of pirates who are intent on capturing your ship and plundering all of your possessions! This navel odyssey is filled with adventure, intrigue, and fun as you battle your way through a gauntlet of treachery and danger! Be prepared for anything and everything, as it's every person for themselves once you encounter the *Armada*.

NOTES TO THE CONDUCTOR

In the introduction, take great care to meter the dynamic phrasing in the first 8 measures to lead the ear to the downbeat of M. 9 and the tempo change. For the Tambourine in M. 11, it is recommended that it be placed and struck in a manner which produces a dry response with as little jingle as possible. In the repeated melodic material, first presented in the clarinets in M. 11, the accent placement is about placing emphasis and weight on the indicated notes in order to aid in the capturing of the correct style. Throughout the entire section starting at M. 11, always highlight the new voice or sound as it is introduced. In M. 41, where the 2nd theme is introduced, take some time to clarify the two contrasting lines so that the slurred lyrical line and the articulated line carry equal importance here. In M. 49, allow the Trumpets to play rhythmically intense and accurate, but at a relaxed volume so that the ensemble can lead into the return of the theme at M. 57 and feel the musical arrival there. It is suggested that in M. 67 the brass notes followed by a rest be sounded slightly longer to achieve a greater tonal resonance during the rests. Carefully balance all competing elements starting in M. 78.

Work diligently to mask the upcoming final two notes as you approach the ending...don't give away the surprise!



Armada

Prepare to be boarded!

JASON K. NITSCH
(ASCAP)

[illegible]

RCB1905FS

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mp

14

15

16

17

18

Fl.

Ob.

B $\flat$ Cl. 1

B $\flat$ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B $\flat$ Tpt. 1

B $\flat$ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mp

7

26

32

Solo

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Tri.

6 8 12 8

f *mf* *mp*

31 32 33 34

RCB1905FS

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

mp *mf*

35 36 37 38

41

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

41

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

W.C.

Tamb.

mp

mf

p

39 40 41 42 43

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

44 45 46 47 48

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Cr. Cym.

mf

f

59

60

61

62

63

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

The musical score is for a large ensemble, including woodwinds, brass, and percussion. The score is written for measures 69 through 72. The key signature is one flat (B♭). The time signature is 4/4. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones) and strings (A. Sax., T. Sax., B. Sax.) play a melodic line with eighth and sixteenth notes, often beamed together. The brass (Trumpets, Horns, Trombones, Euphonium, Tuba) and percussion (Timpani, Mallets, Percussion 1 and 2) provide a rhythmic accompaniment with various patterns, including eighth notes, quarter notes, and rests. The percussion parts are marked with 'x' for mallets and 'z' for other sounds. The score is divided into four systems, each containing four measures. The first system covers measures 69-72, the second system covers measures 73-76, the third system covers measures 77-80, and the fourth system covers measures 81-84. The score is written for a large ensemble, including woodwinds, brass, and percussion. The score is written for measures 69 through 72. The key signature is one flat (B♭). The time signature is 4/4. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones) and strings (A. Sax., T. Sax., B. Sax.) play a melodic line with eighth and sixteenth notes, often beamed together. The brass (Trumpets, Horns, Trombones, Euphonium, Tuba) and percussion (Timpani, Mallets, Percussion 1 and 2) provide a rhythmic accompaniment with various patterns, including eighth notes, quarter notes, and rests. The percussion parts are marked with 'x' for mallets and 'z' for other sounds. The score is divided into four systems, each containing four measures. The first system covers measures 69-72, the second system covers measures 73-76, the third system covers measures 77-80, and the fourth system covers measures 81-84.

Armada

75

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

75

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

W.C.

73 74 75 76 77

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2, 3

B. Cl.

Bsn.

A. Sax. 1, 2

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2, 3

Hn. 1, 2

Tbn. 1, 2

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Div. $\text{a}2$

Fl. *mp* *fff*

Ob. *fff*

B $\flat$ Cl. 1 *mp* *fff*

B $\flat$ Cl. 2, 3 *mp* *fff*

B. Cl. *p* *fff*

Bsn. *p* *fff*

A. Sax. 1, 2 *fff*

T. Sax. *fff*

B. Sax. *p* *fff*

B $\flat$ Tpt. 1 *mp* *fff*

B $\flat$ Tpt. 2, 3 *fff*

Hn. 1, 2 *fff*

Tbn. 1, 2 *fff*

Euph. *fff*

Tuba *p* *fff*

Timp. *p* *pp* *fff*

Mal. *fff*

Perc. 1 *fff*

Perc. 2 *p* *fff*

82 83 84 85 86 87 88

