

JOSHUA HOBBS

Blind Tiger

Chorale and Shaker Dance *Tricycle* Polly Oliver *Salvation Is Created*
Ayre and Dance Creed *Majestica* / Am *Joyance* Rollo Takes a Walk
African Festival *Caprice* Shipwrecked *Chorale and Shaker Dance II*
Cenotaph Champions *The Rite of Spring* Watchman, Tell Us of the Night
Fantasia in G *The Shining City* Pastime: A Salute to Baseball **Barbarossa**
Gavorkna Fanfare Enchanted **Fortis** *Endurance* Chorale and Shaker
Dance *Tricycle* Polly Oliver *Salvation Is Created* *Ayre and Dance*
Creed *Majestica* C O N C E R T B A N D
Shipwrecked *Chorale and Shaker Dance II* **Cenotaph** Champions *The*
Rite of Spring Watchman, Tell Us of the Night Fantasia in G *The Shining*
City Pastime: A Salute to Baseball **Barbarossa** *Gavorkna Fanfare*
Enchanted **Fortis** *Endurance* Chorale and Shaker Dance *Tricycle* Polly
Oliver *Salvation Is Created* *Ayre and Dance* Creed *Majestica* / Am
Joyance Rollo Takes a Walk African Festival *Caprice* Shipwrecked *Chorale*
and Shaker Dance II **Cenotaph** Champions *The Rite of Spring*
Watchman, Tell Us of the Night Fantasia in G *The Shining City*
Pastime: A Salute to Baseball **Barbarossa** *Gavorkna Fanfare* Enchanted
Fortis *Endurance* Chorale and Shaker Dance *Tricycle* Polly Oliver
Salvation Is Created *Ayre and Dance* Creed *Majestica* / Am *Joyance*
Rollo Takes a Walk African Festival *Caprice* Shipwrecked *Chorale and*
Shaker Dance II **Cenotaph** Champions *The Rite of Spring* Watchman

SAMPLE



About the Composer

Joshua Hobbs (b. 1990) has been hailed as one of the rising stars in the world of composition and his reputation is growing rapidly. He has been selected as a winner of numerous contests, most notably the National Band Association's Young Composer Mentor Project and Dallas Winds' Brass Fanfare Composition Contest (2013 & 2017).

Joshua holds a master's degree in Instrumental Conducting from the University of South Florida and a bachelor's degree in Music Composition from the University of Central Florida. He has studied privately with Brian Balmages, Mark Camphouse, Timothy Mahr, Andrew Boysen Jr., Christopher Marshall, and participated in composition master classes with Eric Whitacre and more. His output includes works for ensembles of all sizes and has been performed around the world by artists and ensembles including the United States Air Force Band, University of North Texas Wind Symphony, Summit Brass, Scott Hartman, Jeffrey Nelsen, John Almeida, Saint Louis Brass, at the Midwest Band & Orchestra Clinic and conferences of the College Band Director National Association, International Trumpet Guild, International Horn Society and more.

Joshua's music is published with Excelcia Music, Neil A. Kjos Music Company, Triplo Press, Hickman Music Editions, and more. Joshua is registered with the American Society of Composers, Authors and Publishers (ASCAP) and resides in Tampa, Florida.

For more information, recordings, and other helpful resources, please visit WWW.JOSHUAHOBBSMUSIC.COM.

About the Composition

The term "blind tiger" is another name for a speakeasy, the ubiquitous illicit establishments that sold illegal alcohol during the Prohibition Era in the United States. These gangster-run nightclubs featured the growing genre of jazz music and were one of the first places to allow whites and blacks to mingle socially. These "hush-hush" societies where people of different backgrounds came together to have a good time is very intriguing to me. I wanted *Blind Tiger* to represent this unique era of history by assigning a fun "lick" for each section to play and others to appreciate, thus bringing everyone together in the fashion of a rollicking, funky concert opener.

The percussive introduction serves as a jungle-inspired alarm that spreads through the band. The opening wind interjections are derived out of the rhythms in the percussion section, and are prevalent throughout the piece. Our musical nightclub introduces one idea at a time and eventually we have many ostinatos combining into one funky groove. The vast majority of the melodic material in the piece is inspired by the B \flat blues. Musicians should pay very close attention to the articulation and dynamics (percussion in particular) to maximize the style of the composition.

— Joshua Hobbs

Instrumentation List

- 1 – Piccolo
- 4 – 1st Flute
- 4 – 2nd Flute
- 3 – Oboe
- 4 – 1st B \flat Clarinet
- 4 – 2nd B \flat Clarinet
- 4 – 3rd B \flat Clarinet
- 2 – B \flat Bass Clarinet
- 1 – B \flat Contrabass Clarinet
- 3 – Bassoon
- 2 – 1st E \flat Alto Saxophone
- 2 – 2nd E \flat Alto Saxophone
- 2 – B \flat Tenor Saxophone
- 2 – E \flat Baritone Saxophone
- 3 – 1st B \flat Trumpet
- 3 – 2nd B \flat Trumpet
- 3 – 3rd B \flat Trumpet
- 3 – 1st F Horn
- 3 – 2nd F Horn
- 3 – 1st Trombone
- 3 – 2nd Trombone
- 3 – Bass (3rd) Trombone
- 2 – Euphonium
- 2 – Euphonium TC
- 4 – Tuba
- 2 – String Bass
- 1 – Piano
- 1 – Percussion I:
 Hi-Hat
- 1 – Percussion II:
 Low Bongo
 Ride Cymbal
- 2 – Percussion III:
 3 Concert Toms
 Tambourine (mounted)
 Crash Cymbals
- 2 – Percussion IV:
 Tambourine
 Snare Drum
 Crash Cymbals
- 1 – Percussion V:
 Bass Drum
 Tam-tam
- 1 – Full Conductor Score

Approximate performance time—2:30

Additional scores and parts are available.

To hear a recording of this piece or any other publication, please visit www.kjos.com.

Blind Tiger

Approx. performance time—2:30

Joshua Hobbs
(ASCAP)

Unrelenting (♩ = 110)

Piccolo

Flutes 1 2

Oboe

B♭ Clarinets 1 2 3

B♭ Bass Clarinet

B♭ Contrabass Clarinet

Bassoon

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Trumpets 1 2 3

F Horns 1 2

Trombones 1 2 (3 Bass)

Euphonium

Tuba

String Bass

Piano

Percussion I: Hi-Hat

Percussion II: Low Bongo, Ride Cymbal

Percussion III: 3 Concert Toms, Tambourine (mounted), Crash Cymbals

Percussion IV: Tambourine, Snare Drum, Crash Cymbals

Percussion V: Bass Drum, Tam-tam

1 2 3 4

Picc.

Fls. 1
2

Ob.

B \flat Cls. 1
2
3

B \flat B. Cl.

B \flat C.B. Cl.

Bsn.

E \flat A. Saxes 1
2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2

Bass

Euph.

Tuba

Str. Bass

Pno.

Hi-Hat

Bongo

3 Toms

Tamb.

B.D.

pizz.
f

sfz

sfz

sfz

mp *f*

sfz

mf *f*

Tambourine
f

5 6 7 8

Picc.
 Fls. 1 2
 Ob.
 B \flat Cls. 1 2 3
 B \flat B. Cl.
 B \flat C.B. Cl.
 Bsn.
 E \flat A. Saxes 1 2
 B \flat T. Sax.
 E \flat B. Sax.
 B \flat Tpts. 1 2 3
 F Hns. 1 2
 Trbs. 1 2
 Bass
 Euph.
 Tuba
 Str. Bass
 Pno.
 Hi-Hat
 Bongo
 3 Toms
 Tamb.
 B.D.

Musical score for a symphony orchestra and percussion ensemble, page 7. The score includes staves for Piccolo, Flutes (1 and 2), Oboe, Clarinets (1 and 2), Bass Clarinet, Bassoon, Saxophones (Eb Alto, Bb Tenor, Eb Baritone), Trumpets (1, 2, 3), Horns (1, 2), Trombones (1, 2), Bass, Euphonium, Tuba, String Bass, Piano, Hi-Hat, Bongo, 3 Toms, Tambourine, and Bass Drum. The music is in 4/4 time with a key signature of three flats. A large 'SAMPLE' watermark is overlaid on the score. A box with the number '11' is placed above the Piccolo staff and below the Bongo staff.

This musical score is for a symphony orchestra and a percussion ensemble. It is written in 4/4 time and features a key signature of three flats (B-flat major or D-flat minor). The score is divided into four measures, with measure numbers 13, 14, 15, and 16 indicated at the bottom. The instruments are arranged as follows:

- Woodwinds:** Piccolo (Picc.), Flutes (Fls. 1 and 2), Oboe (Ob.), Clarinets in B-flat (B^b Cls. 1, 2, and 3), Clarinet in B-flat (B^b Cl.), Contrabass Clarinet (B^b C.B. Cl.), Bassoon (Bsn.), E-flat Alto Saxophone (E^b A. Saxes 1 and 2), Tenor Saxophone in B-flat (B^b T. Sax.), and E-flat Bass Saxophone (E^b B. Sax.).
- Brass:** Trumpets in B-flat (B^b Tpts. 1, 2, and 3), Horns in F (F Hns. 1 and 2), Trombones (Trbs. 1 and 2), Bass Trombone (Bass), Euphonium (Euph.), and Tuba.
- Strings:** String Bass (Str. Bass), Piano (Pno.), and Double Bass (B.D.).
- Percussion:** Hi-Hat, Bongo, 3 Tom-toms (3 Toms), Tambourine (Tamb.), and Bass Drum (B.D.).

The score includes various musical notations such as dynamics (e.g., *f*, *ff*, *sfz*, *mp*, *mf*), articulation (accents, slurs), and performance instructions (e.g., *a2*, *1.*). A large "SAMPLE" watermark is overlaid diagonally across the center of the page.

Picc.
 Fls. 1
 2
 Ob.
 B♭ Cls. 1
 2
 3
 B♭ B. Cl.
 B♭ C.B. Cl.
 Bsn.
 E♭ A. Saxes 1
 2
 B♭ T. Sax.
 E♭ B. Sax.
 B♭ Tpts. 1
 2
 3
 F Hns. 1
 2
 Trbs. Str. Mute
 1
 2
 Bass Str. Mute
 Euph.
 Tuba
 Str. Bass
 Pno.
 Hi-Hat
 Bongo
 3 Toms
 Tamb.
 B.D.

Musical score for a symphony orchestra and percussion ensemble. The score is written in 4/4 time and includes parts for woodwinds (Piccolo, Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon, Saxophones, Trumpets), brass (Trumpets, Trombones, Euphonium, Tuba, String Bass), strings (Trumpets, Trombones, Euphonium, Tuba, String Bass), and percussion (Piano, Hi-Hat, Bongo, 3 Toms, Tambourine, Bongos). The score features various dynamics such as *mp*, *ff*, *p*, *mf*, *sfz*, and *sfz*. A large "SAMPLE" watermark is visible across the score.

23

Picc. Fls. 1 2 Ob. B \flat Cls. 1 2 3 B \flat B. Cl. B \flat C.B. Cl. Bsn. E \flat A. Saxes 1 2 B \flat T. Sax. E \flat B. Sax. B \flat Tpts. 1 2 3 F Hns. 1 2 Trbs. Bass Euph. Tuba Str. Bass Pno. Hi-Hat Bongo 3 Toms Tamb. B.D.

21 22 23 24

27

Picc.
 Fls. 1 2
 Ob.
 B \flat Cls. 1 2 3
 B \flat B. Cl.
 B \flat C.B. Cl.
 Bsn.
 Eb A. Saxes 1 2
 B \flat T. Sax.
 Eb B. Sax.
 B \flat Tpts. 1 2 3
 F Hns. 1 2
 Trbs. 1 2
 Bass
 Euph.
 Tuba
 Str. Bass
 Pno.
 Hi-Hat
 Bongo
 3 Toms
 S.D.
 B.D.

The score for measures 25-29 includes parts for woodwinds (Piccolo, Flutes, Oboe, Clarinets, Bass Clarinet, Bassoon, Saxophones, Trumpets), brass (Trumpets, Horns, Trombones, Bass, Euphonium, Tuba, String Bass), piano, and percussion (Hi-Hat, Bongo, 3 Toms, Snare Drum, Bass Drum). The woodwinds and brass sections have dynamic markings of *p*, *f*, and *mp*. The piano part has markings of *mp* and *f*. The percussion parts include specific techniques like "w/brushes", "half-open (sizzle)", "ord.", and "half".

25

26

27

28

29

31

Picc. *mp* *f*

Fls. 1 *mp* *f*
2

Ob. *mp* *f*

B \flat Cls. *mp* *a2*

B \flat B. Cl. *mp*

B \flat C.B. Cl. *mp*

Bsn. *mp*

E \flat A. Saxes 1
2

B \flat T. Sax. *mp*

E \flat B. Sax. *mp*

31

B \flat Tpts. 1
2
3

F Hns. 1 *a2*
2 *mf*

Trbs. *p*

Bass *p*

Euph. *p* *f*

Tuba *p*

Str. Bass

Pno. *mp* *f*

31

Hi-Hat

Ride Cym.

Tamb. *p*
Tambourine
(on a stand, played w/mallets
or rubber-wrapped sticks)

S.D. *mp* *mf* *p* *mp*

B.D. *mp*

Picc.
Fls. 1
2
Ob.
B \flat Cls. 1
2
3
B \flat B. Cl.
B \flat C.B. Cl.
Bsn.
E \flat A. Saxes 1
2
B \flat T. Sax.
E \flat B. Sax.
B \flat Tpts. 1
2
3
F Hns. 1
2
Trbs. 1
2
Bass
Euph.
Tuba
Str. Bass
Pno.
Hi-Hat
Ride Cym.
Tamb.
S.D.
B.D.

39 40 41 42

45

Picc.

Fls. 1
2

Ob.

B \flat Cls. 1
2
3

B \flat B. Cl.

B \flat C.B. Cl.

Bsn.

E \flat A. Saxes 1
2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2

Bass

Euph.

Tuba

Str. Bass

Pno.

45

45

Hi-Hat

Ride Cym.

Tamb.

S.D.

B.D.

Picc.
 Fls. 1
 2
 Ob.
 B \flat Cls. 1
 2
 3
 B \flat B. Cl.
 B \flat C.B. Cl.
 Bsn.
 E \flat A. Saxes 1
 2
 B \flat T. Sax.
 E \flat B. Sax.
 B \flat Tpts. 1
 2
 3
 F Hns. 1
 2
 Trbs. 1
 2
 Bass
 Euph.
 Tuba
 Str. Bass
 Pno.
 Hi-Hat
 Ride Cym.
 C. Cyms.
 S.D.
 B.D.

Musical score for a jazz ensemble, including parts for Piccolo, Flutes, Oboe, Clarinets, Bassoon, Saxophones, Trumpets, Horns, Trombones, Bass, Euphonium, Tuba, String Bass, Piano, Hi-Hat, Ride Cymbal, Congas, Snare Drum, and Bass Drum. The score is divided into measures 47, 48, 49, and 50. Dynamics include *p*, *pp*, *f*, *mf*, *mp*, and *sfz*. Performance instructions include "Str. Mute", "pizz.", "w/foot pedal", "ord.", "half", and "mf".

51

Picc. *p* *pp* *ff*

Fls. 1 2 *ff*

Ob. *ff*

B♭ Cls. 1 2 3 *p* *pp* *ff*

B♭ B. Cl. *ff* end cue

B♭ C.B. Cl. *ff*

Bsn. *ff*

E♭ A. Saxs 1 2 *a2* *ff*

B♭ T. Sax. *ff*

E♭ B. Sax. *ff*

51

B♭ Tpts. 1 2 3 *a2* *ff* Open *ff*

F Hns. 1 2 *a2* *ff*

Trbs. 1 2 *a2* *ff* Bells Up! *ff* normale *ff*

Bass *ff* Bells Up! *ff* normale *ff*

Euph. *ff*

Tuba *ff*

Str. Bass *arco* *ff*

Pno. *mp* *p* *ff*

51

Hi-Hat *mp* *ff* w/sticks

Ride Cym. *ff*

C. Cyms. Crash Cymbals *ff* to Toms

S.D. *f* *ff* w/sticks

B.D. + Tam-tam *ff*

This musical score is for a symphony orchestra and a percussion ensemble. It consists of 22 staves, each with a specific instrument or section label. The score is divided into four measures, numbered 55, 56, 57, and 58. The key signature is three flats (B-flat major or D-flat minor) and the time signature is 4/4. The woodwind section includes Piccolo, Flutes (1 and 2), Oboe, Clarinets (B-flat, 1, 2, 3), Bass Clarinet, Bassoon, and Saxophones (E-flat Alto, B-flat Tenor, E-flat Baritone). The brass section includes Trumpets (B-flat, 1, 2, 3), Horns (F, 1, 2), Trombones (1, 2), Bass, Euphonium, and Tuba. The string section includes Violins (1, 2), Violas (1, 2), Cellos (1, 2), Double Basses (1, 2), and a Str. Bass. The percussion section includes Hi-Hat, Bongo, Ride Cymbal, 3 Concert Toms, S.D., and B.D. The score features various dynamics such as *non dim.*, *f*, *sfz*, and *ff*. A large 'SAMPLE' watermark is overlaid diagonally across the score.

Picc.

Fls. 1
2

Ob.

B \flat Cls. 1
2
3

B \flat B. Cl.

B \flat C.B. Cl.

Bsn.

E \flat A. Saxes 1
2

B \flat T. Sax.

E \flat B. Sax.

B \flat Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2
Bass

Euph.

Tuba

Str. Bass

Pno.

Hi-Hat

Bongo

Ride Cym.

3 Toms.

C. Cyms.

B.D.

This musical score is for a symphony orchestra and a percussion ensemble. The woodwind section includes Piccolo, Flutes (1 and 2), Oboe, Clarinets in Bb (1, 2, and 3), Bass Clarinet, Bassoon, Eb Alto Saxophone, Bb Tenor Saxophone, and Eb Baritone Saxophone. The brass section consists of Trumpets in Bb (1, 2, and 3), Horns in F (1 and 2), Trombones (1 and 2), Bass Trombone, Euphonium, and Tuba. The string section includes Violins, Violas, Cellos, and Double Basses. The percussion ensemble includes Hi-Hat, Bongo, Ride Cymbal, 3 Tom-toms, Cymbals, and a Bass Drum. The score is written in a key signature of three flats (Bb major or F minor) and a 4/4 time signature. It features various dynamics such as *f* (forte), *mf* (mezzo-forte), and *sfz* (sforzando), as well as articulation marks like accents and slurs. A large 'SAMPLE' watermark is overlaid diagonally across the page.

Picc.
 Fls. 1
 2
 Ob.
 B \flat Cls. 1
 2
 3
 B \flat B. Cl.
 B \flat C.B. Cl.
 Bsn.
 E \flat A. Saxes 1
 2
 B \flat T. Sax.
 E \flat B. Sax.
 B \flat Tpts. 1
 2
 3
 F Hns. 1
 2
 Trbs. 1
 2
 Bass
 Euph.
 Tuba
 Str. Bass
 Pno.
 Hi-Hat
 Bongo
 Ride Cym.
 3 Toms.
 C. Cyms.
 B.D.

Musical score for page 22, featuring various instruments including Piccolo, Flutes, Oboe, Clarinets, Saxophones, Trumpets, Trombones, Percussion, and Piano. The score includes dynamic markings such as *f*, *mf*, *ff*, and *sfz*. A large "SAMPLE" watermark is overlaid on the page.

Picc.

Fls. 1
2

Ob.

Bb Cls. 1
2
3

Bb B. Cl.

Bb C.B. Cl.

Bsn.

Eb A. Saxes 1
2

Bb T. Sax.

Eb B. Sax.

Bb Tpts. 1
2
3

F Hns. 1
2

Trbs. 1
2

Bass

Euph.

Tuba

Str. Bass

Pno.

Hi-Hat

Bongo

Ride Cym.

3 Toms.

C. Cyms.

B.D.

71 72 73 74

Kjos Music's Guide to © Copyright

Composers rely on the income that their compositions generate, and it is the job of the copyright holder to protect the work from infringement. Copyright laws can be pretty tricky to navigate, so here are a few helpful tips to guide you through the process.

Adjudicator Copies

During contest and festival season, the majority of the inquiries we receive concern making photocopies of scores to meet specific requirements for the judges at a festival.

If you're performing a concert selection out of one of our method books (*Tradition of Excellence*, *String Basics: Steps to Success*, *First Place for Jazz*, among others), permission may already be given to make the necessary photocopies for judges at these festivals. Please refer to the notices printed in the teacher score on the specific piece.

If a student is performing a solo from one of the method books listed above, permission is already given. In addition, a photocopy may be given to the accompanist.

Extra scores for our band and string repertoire (*Beginning BandWorks*, *BandWorks*, *Conservatory Editions*, *StringTracks*, and *Steps to Successful Literature*, among others) are available for purchase from your favorite music dealer. If you're performing a work from a series that's not listed above, please contact us for permission.

Making an Audio or Video Recording

A license is required any time you make an audio or video recording of a copyrighted work. Audio recordings are compulsory, meaning we can't deny your request; you just need to apply for the Mechanical License and pay the royalty. The royalty rate is set by the Library of Congress. For current rates, please visit www.copyright.gov.

The license to make a video of a performance, known as a Synchronization License, is not compulsory. Permission must be obtained from the copyright holder before distributing any copies, regardless if they are being sold or given away for free.

Arranging for Marching Band or Another Ensemble

We're pleased to grant licenses to make a marching band (or other) arrangement of one of our concert works. However, permission is required before work can begin, and there are a few works whose composers have indicated that they do not want their compositions to be altered. Please contact us to make sure the piece you're interested in is available for licensing.

If you're planning to play the original piece without **any** alterations or additions, then a license isn't needed. However, for example, if you're rewriting the brass parts for marching instruments (mellophones, bugles), or adding marching percussion, or making cuts, adding repeats, or creating a medley with another composition, a license is required.

What If I Want To ... ?

If you'd like to use a composition in **any** other way, please contact us and we would be glad to advise you.

Contest and festival season is a busy time for our Copyright Office. Please contact us at least **three weeks** before your concert date so that we may help you in time. Please visit www.kjos.com and click on the Licensing tab to find out more information or to submit a license request.

We're so pleased that you've chosen to perform one of our pieces! We appreciate your support and we want to make the licensing process as easy as possible for you.

