



# Self Destruct

JASON K. NITSCH

## Instrumentation

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|                                                   |   |
|---------------------------------------------------|---|
| Full Score                                        | 1 |
| Flute                                             | 8 |
| Oboe                                              | 2 |
| B $\flat$ Clarinet 1                              | 6 |
| B $\flat$ Clarinet 2                              | 6 |
| Bass Clarinet                                     | 2 |
| Bassoon                                           | 2 |
| Alto Saxophone                                    | 4 |
| Tenor Saxophone                                   | 2 |
| Baritone Saxophone                                | 2 |
| B $\flat$ Trumpet 1                               | 6 |
| B $\flat$ Trumpet 2                               | 6 |
| Horn in F                                         | 4 |
| Trombone                                          | 4 |
| Euphonium                                         | 2 |
| Baritone T.C.                                     | 2 |
| Tuba                                              | 4 |
| Timpani                                           | 2 |
| Mallets                                           | 1 |
| Vibraphone                                        |   |
| Percussion 1                                      | 2 |
| Snare Drum, Bass Drum                             |   |
| Percussion 2                                      | 3 |
| Temple Blocks, Crash Cymbals,<br>Suspended Cymbal |   |
| Percussion 3                                      | 2 |
| Hi-Hat, Triangle                                  |   |



## 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](http://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 SELF DESTRUCT

Have you ever had "one of those days?" — You're about to!

Step into a race against time as you attempt to escape with your life intact! The irony? It's all your fault! After accidentally setting the buildings self-destruct sequence, you quickly search for an exit which leads to freedom. Blocked paths, obstacles, and a really snarky computer stand in your way of escape. Will you get out in time? Find out in *Self Destruct*.

## NOTES TO THE CONDUCTOR

The accents in this piece are more about defining the style of the note, with a firm front edge, than about changes in the volume of each note. It is recommended that the repeated rhythmic figures be rehearsed on a unison note to clarify the style prior to working on the notes within the piece. The Temple Blocks in the percussion 2 part can be any two pitches, as long as they are sufficiently contrasting. Percussion in M. 20 should remain present enough to drive the ensemble through to the re-entry of the winds, but be balanced carefully with the effect track so that each element is clearly audible to the audience. In M. 28, carefully clarify the shared articulation between the repeated pitches in the Flute, and the moving lines in the Clarinet. Emphasize the clashing notes on M. 34-35 in the low voices so that the dissonance is felt. Feel free to add additional dramatic effects in the percussion at M. 48 as the "malfunction" leads to the deceleration. Upper woodwinds in M. 57 should trill as frantically as possible! Match style and note lengths as carefully as possible at M. 70. The tempo should push as you approach the end, so long as musical clarity is maintained and alignment with the effect track for the final sound drop is achieved. Consider additional methods for enhancing the "explosion" at the end for dramatic effect (Lights out in the concert hall or toss your music up in the air, etc...).

Most of all...have FUN!

**Self Destruct comes with digital sound drops intended for use during performance (indicated in the score). To obtain these files, go to: <https://excelciamusic.com/product/self-destruct/> and click on the download button.**

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10

$$f$$

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn. Div.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

The image displays a musical score for the piece 'Self Destruct', page 5. The score is arranged in a standard orchestral format with multiple staves. The instruments listed on the left include Flute (Fl.), Oboe (Ob.), B-flat Clarinet 1 (B $\flat$  Cl. 1), B-flat Clarinet 2 (B $\flat$  Cl. 2), Bass Clarinet (B. Cl.), Bassoon (Bsn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (B. Sax.), B-flat Trumpet 1 (B $\flat$  Tpt. 1), B-flat Trumpet 2 (B $\flat$  Tpt. 2), Horn (Hn.), Trombone (Tbn.) with a 'Div.' (divisi) instruction, Euphonium (Euph.), Tuba, Timpani (Timp.), Mallets (Mal.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score is written in a key signature of one flat (B-flat) and a common time signature (C). A large, diagonal 'PREVIEW ONLY' watermark is overlaid across the center of the page.

**B** Sound Drop**20**

FL.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Tri.

*ff* *fp* *f* *mf*

18 19 20 21 22 23 24

28

Fl.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt. 1

B $\flat$  Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

*mf*

*mf*

*mf*

*mp*

*mf*

*mp*

ICB1906FS

## 9

40

40

## Self Destruct

**C** Sound Drop  
48 rit.

$\text{♩} = 132$   
"attention"

FL.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Sus. Cym.

Cr. Cym.

Temple Blocks

*mp*

*ff*

*mf*

**C** Sound Drop  
48 rit.

$\text{♩} = 132$   
"attention"

45 46 47 48 49 50 51 52

## 11

$\bullet = 162$

58

60

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

*mp* *mf*

## 13

71

Self Destruct  
Subito ♩ = 172

Fl.

Ob.

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Subito ♩ = 172

B♭ Tpt. 1

B♭ Tpt. 2

Hn.

Tbn.

Euph.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

*mp* *mf*

FL.

Ob.

B $\flat$  Cl. 1

B $\flat$  Cl. 2

B. Cl.

Bsn.

A. Sax.

T. Sax.

B. Sax.

Play initial note in time  
Voice will carry on after

**D Sound Drop**  
Play final note in time  
Voice will carry on after

$\text{♩} = 182$        $\text{♩} = 200$

B<sup>b</sup> Tpt. 1  
B<sup>b</sup> Tpt. 2  
Hn.  
Tbn.  
Euph.  
Tuba  
Timp.  
Mal.  
Perc. 1  
Perc. 2  
Perc. 3

Sus. Cym.

*fff*



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