

Havoc

For Concert Band, Grade 2

By Salvador Alan Jacobo

Instrumentation

1 - Full Score
8 - Flute
2 - Oboe
5 - Bb Clarinet 1
5 - Bb Clarinet 2
2 - Bb Bass Clarinet
4 - Eb Alto Saxophone
2 - Bb Tenor Saxophone
2 - Eb Baritone Saxophone

4 - Bb Trumpet 1
4 - Bb Trumpet 2
4 - F Horn
6 - Trombone
4 - Euphonium B.C.
2 - Euphonium T.C.
4 - Tuba

2 - Bells
2 - Timpani
3 - Percussion 1: Snare Drum/Bass Drum/Ride Cymbal
2 - Percussion 2: Crash Cymbal/Suspended Cymbal/Cabasa

Full Set - \$60.00

Extra Conductor Score - \$12.00

Extra Part - \$4.00



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Program Notes

HAVOC manifests all around us in many ways - physically, mentally, and socially. "Havoc" serves to musically describe absolute chaos and riotousness, while still holding on to the hope for peace and tranquility.

- Salvador Alan Jacobo

About the Composer



Salvador Alan Jacobo (b. June 6, 1997 - Portales, New Mexico) has composed music for an array of musical settings from wind ensembles to brass ensembles to marching bands and everything in between. His compositions have acquired attention from notable composers such as John Mackey. He accredits his mentors: Benjamin Fairfield, John Mackey, and Mark Dal Porto as being pivotal to his progressive success as a composer, conductor, and performer.

Salvador has also been the guest conductor for various public school bands such as the Portales Junior High Band, the Portales High School Band, and the 30th Biennial Eastern New Mexico University Alumni Band.

When leisure outweighs his typical obligations of composition, Salvador invests his time in mindless musical memes, Twitter escapades, or playing Mortal Kombat. It is not uncommon to find him laughing hysterically at the most esoteric of musical memes that the internet, or he, can produce.

Salvador is also a brother of the Kappa Sigma Fraternity (Theta-Zeta Chapter).

Duration: 1:45

Salvador Alan Jacobo

[illegible]

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Bls.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

f

p

f

mf

p

f

6

7

8

9

10

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Bs.

Timp.

Perc. 1

Perc. 2

p *f*

p *f*

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Bs.

Timp.

Perc. 1

Perc. 2

mf

mf

mp

mp

p

p

p

mf

p

Bb Bass Clarinet

Cabasa

Havoc - Score

5

25

23

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Bls.

Timp.

Perc. 1

Perc. 2

Ride Cymbal

30

Fl.

Ob.

Cl. 1

Cl. 2

B. Cl.

A. Sx.

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Bls.

Timp.

Perc. 1

Perc. 2

p

mf

f

upper notes opt.

f

Play

p

f

p

f

pp

B.D.

Sus. Cym.

Crash Cymbal

31

32

33

34

35

46

Fl. *ff* *p* *ff*

Ob. *ff* *p* *ff*

Cl. 1 *ff* *p* *ff*

Cl. 2 *ff* *p* *ff*

B. Cl. *ff* *p* *ff*

A. Sx. *ff* *p* *ff*

T. Sx. *ff* *p* *ff*

B. Sx. *ff* *p* *ff*

Tpt. 1 *ff* *p* *ff*

Tpt. 2 *ff* *p* *ff*

Hn. *ff* upper notes opt. *p* *ff*

Tbn. *ff* *p* *ff*

Euph. *ff* *p* *ff*

Tba. *ff* *p* *ff*

Bls. *ff* *p* *ff*

Timp. *ff* *p* *ff*

Perc. 1 *ff* *p* *ff*

Perc. 2 *ff* *p* *ff*

This musical score page contains measures 51 through 54 of the piece 'Havoc'. The score is arranged in a system of 19 staves, grouped into two sections of 8 staves each, with a final staff for Percussion 2. The instruments are: Flute (Fl.), Oboe (Ob.), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sx.), Tenor Saxophone (T. Sx.), Baritone Saxophone (B. Sx.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), Baritone (Bls.), Timpani (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The key signature is B-flat major (two flats). The time signature is 4/4. The score features a complex rhythmic pattern with many sixteenth and thirty-second notes, often beamed together. Accents (>) are placed above many notes. Measure 51 shows the initial entry of several instruments. Measure 52 continues the dense texture. Measure 53 features a prominent timpani roll and complex percussion patterns. Measure 54 concludes the section with sustained notes and final rhythmic figures.