

# The Big Guava

for  
beginning band

(2022)

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JOSHUA HOBBS



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Duration: 1:30

Grade: 0.5

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## INSTRUMENTATION

Flute  
Oboe (Optional 2<sup>nd</sup> Flute)  
Bb Clarinet  
Bass Clarinet  
Alto Saxophone  
Tenor Saxophone  
Baritone Saxophone  
Bb Trumpet  
Horn in F  
Alternate Horn in F  
Trombone/Euphonium/Bassoon  
Alternate Trombone  
Tuba  
Timpani  
Mallets  
    Bells, Chimes  
Percussion 1  
    Snare Drum, Bass Drum  
Percussion 2  
    Crash Cymbals  
Percussion 3  
    Claves

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# The Big Guava

## PROGRAM NOTES

When Ryan Haring - Director of Bands at Coleman Middle School - commissioned me to write a piece for his beginning band, he wanted it to touch on the history of the city for which the school resides: Tampa, Florida. Though Tampa happens to be the city where I was born, I must admit my knowledge of its history is somewhat deficient. It wasn't until I began working on this project that I learned of a nickname for Tampa that I was unaware of.

**The Big Guava** is a nickname for Tampa, Florida, United States. It was coined in the 1970s by Steve Otto, long-time newspaper columnist for the *Tampa Tribune* and *Tampa Times*. The moniker derives from a combination of New York's "Big Apple" nickname and a reference to businessman Gavino Gutierrez's unsuccessful quest for wild guava trees, which turned out to be vital to Tampa's growth and development.

In 1884, Gavino Gutierrez, a Spanish-American civil engineer by training who was working for a tropical fruit packing firm in New York, heard a rumor that wild guava trees were common near the Tampa Bay area on the west coast of Florida. Thinking that the fruit could be gathered and serve as a new product source for his company, Gutierrez accompanied the owner of his firm on a fact-finding mission to Tampa. The rumor turned out to be false, as infrequent freezes usually prevent cold-sensitive guava trees from growing to maturity in central Florida.

Gutierrez returned to New York by sea, stopping along the way to visit his friend Vicente Martinez-Ybor, a major cigar manufacturer in Key West. Ybor had been looking for a place to move his operations, and Gutierrez recommended Tampa as a possibility. Ybor immediately visited the area and agreed with Gutierrez's assessment. Within a year, Ybor and his partners purchased a large tract of land just northeast of Tampa for a company town to be called Ybor City. Gutierrez accepted Ybor's offer to be his company's civil engineer, and he planned and laid out the streets where thousands of immigrants would soon live and work, a community that has been initiated by his recommendation. By the turn of the 20th century, the sleepy village of Tampa had become one of Florida's largest cities and the "Cigar Capital of the World". As Otto wrote when he introduced the nickname, "we owe it all to the guava".

**The Big Guava** celebrates the history of Tampa, Florida and incorporates its Latin culture into the music with claves and classic clave patterns.

-Joshua Hobbs  
December 19, 2022

## 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, Jeff 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, Triplo Press, Hickman Music Editions, and more. Joshua is registered with the American Society of Composers, Authors and Publishers (ASCAP) and resides in Tampa, FL.

For more information, recordings, and other helpful resources, please visit  
[WWW.JOSHUAHOBBSMUSIC.COM](http://WWW.JOSHUAHOBBSMUSIC.COM)

# The Big Guava

JOSHUA HOBBS  
(ASCAP)

Lively ♩ = 100

The score is for a full band and includes the following parts:

- Flute**: Treble clef, 4/4 time, starts with a whole note G4.
- Oboe (Opt. Flute 2)**: Treble clef, 4/4 time, starts with a whole note G4.
- B♭ Clarinet**: Treble clef, 4/4 time, starts with a whole note G3.
- Bass Clarinet**: Treble clef, 4/4 time, starts with a whole note G2.
- Alto Saxophone**: Treble clef, 4/4 time, starts with a whole note G4.
- Tenor Saxophone**: Treble clef, 4/4 time, starts with a whole note G3.
- Baritone Saxophone**: Treble clef, 4/4 time, starts with a whole note G2.
- B♭ Trumpet**: Treble clef, 4/4 time, starts with a whole note G3.
- Horn in F**: Treble clef, 4/4 time, starts with a whole note G2.
- Alternate Horn in F**: Treble clef, 4/4 time, starts with a whole note G2.
- Trombone/Euphonium/Bassoon**: Bass clef, 4/4 time, starts with a whole note G2.
- Alternate Trombone**: Bass clef, 4/4 time, starts with a whole note G2.
- Tuba**: Bass clef, 4/4 time, starts with a whole note G1.
- Timpani**: Bass clef, 4/4 time, rests.
- Mallets**: Treble clef, 4/4 time, rests.
- Percussion 1**: Percussion clef, 4/4 time, plays Snare and Bass drums.
- Percussion 2**: Percussion clef, 4/4 time, rests.
- Percussion 3**: Percussion clef, 4/4 time, rests.

The score is in 4/4 time with a tempo of Lively ♩ = 100. The key signature has two flats (B♭ and E♭). The music is marked with a forte (*f*) dynamic. The score is divided into six measures, numbered 1 through 6 at the bottom.

11

Fl. *mf*

Ob. *mf*

B $\flat$  Cl. *mf*

B. Cl.

A. Sax. *mp*

T. Sax. *mp*

B. Sax.

11

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

Tuba

Timp. *f* *mp*  
Bells

Mal. *mf*

Perc. 1

Perc. 2

Perc. 3 Claves *f*

7

8

9

10

11

12



The Big Guava - Full Score

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Alto Horn (Alt. Hn.), Trombone/Euphonium/Baritone Saxophone (Tbn./Euph./Bsn.), Alto Trombone (Alt. Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Mallets (Mal.), and three Percussion parts (Perc. 1, Perc. 2, Perc. 3). The score spans measures 13 to 18. The key signature is B-flat major (two flats). The flute and oboe parts play a melodic line of quarter notes. The clarinets and saxophones play sustained notes with slurs. The tuba and mallets play a rhythmic pattern of quarter notes. The percussion parts are marked with rests. Dynamics include *mp* (mezzo-piano) for the saxophones and tuba.

13

14

15

16

17

18

The Big Guava - Full Score

19

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

*mp*

19

B $\flat$  Tpt.

*mp*

Hn.

*mp*

Alt. Hn.

*mp*

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

*mp*

Tuba

Timp.

Mal.

Perc. 1

*mp*

Perc. 2

Perc. 3

*mf*

19 20 21 22 23 24

27

The musical score is arranged in a standard orchestral format. The top system includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B. Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The middle system includes B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Alto Horn (Alt. Hn.), Trombone/Euphonium/Bassoon (Tbn./Euph./Bsn.), Alto Trombone (Alt. Tbn.), and Tuba. The bottom system includes Timpani (Timp.), Mallets (Mal.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is in 4/4 time with a key signature of two flats (B♭ major or D minor). The first system starts at measure 25 and ends at measure 30. The second system starts at measure 27 and ends at measure 30. Dynamics include *p* (piano) and *mp* (mezzo-piano). The percussion parts feature rhythmic patterns with accents and slurs.

25

26

27

28

29

30

31 35

Fl. *mp* *f*

Ob. *mp* *f*

B $\flat$  Cl. *mp* *f*

B. Cl. *f*

A. Sax. *mp* *f*

T. Sax. *mp* *f*

B. Sax. *f*

31 35

B $\flat$  Tpt. *mp* *f*

Hn. *mp* *f*

Alt. Hn. *mp* *f*

Tbn./Euph./Bsn. *f*

Alt. Tbn. *mp* *f*

Tuba *f*

Timp. *mp* *mf*

Mal.

Perc. 1 *mf* Crash Cymbals

Perc. 2 *mf*

Perc. 3 *mf*

31 32 33 34 35 36

39

Fl.

Ob.

B $\flat$  Cl.

B. Cl.

A. Sax.

T. Sax.

B. Sax.

B $\flat$  Tpt.

Hn.

Alt. Hn.

Tbn./  
Euph./  
Bsn.

Alt. Tbn.

Tuba

Timp.

Mal.

Perc. 1

Perc. 2

Perc. 3

Chimes

37 38 39 40 41 42

47

The musical score is arranged in a system with 19 staves. The woodwind section includes Flute (Fl.), Oboe (Ob.), B♭ Clarinet (B♭ Cl.), B Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (B. Sax.). The brass section includes B♭ Trumpet (B♭ Tpt.), Horn (Hn.), Alto Horn (Alt. Hn.), Trombone/Euphonium/Baritone Saxophone (Tbn./Euph./Bsn.), Alto Trombone (Alt. Tbn.), and Tuba. The percussion section includes Timpani (Timp.), Chimes (Chm.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), and Percussion 3 (Perc. 3). The score is in 4/4 time with a key signature of two flats (B♭ major or D minor). A dynamic marking of *ff* (fortissimo) is indicated with a hairpin crescendo starting at measure 46 and reaching the *ff* marking at measure 47. The measure number 47 is boxed at the top of the page and at the beginning of the brass section. The bottom of the page shows measure numbers 43 through 48.

43

44

45

46

47

48

Fl. *subito p* *ff*

Ob. *subito p* *ff*

B $\flat$  Cl. *subito p* *ff*

B. Cl. *subito p* *ff*

A. Sax. *subito p* *ff*

T. Sax. *subito p* *ff*

B. Sax. *subito p* *ff*

B $\flat$  Tpt. *subito p* *ff*

Hn. *subito p* *ff*

Alt. Hn. *subito p* *ff*

Tbn./Euph./Bsn. *subito p* *ff*

Alt. Tbn. *subito p* *ff*

Tuba *subito p* *ff*

Timp. *f* *ff*

Chm. *ff*

Perc. 1 *f* *ff*

Perc. 2

Perc. 3 *ff*