

Running Free

by RICK HIRSCH (2004)

FOR LARGE JAZZ ENSEMBLE

5 Saxes* (2 altos, 2 tenors, 1 bari)

5 Trumpets

4 Trombones (incl. 1 Bass Tbn.)

Guitar

Piano

Bass

Drums

** Lots of woodwind doubles in saxes. Substitute parts provided.*

IMPROVISED SOLO: Tenor Saxophone

DURATION: 7 minutes

LEVEL: ADVANCED

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Good, jazzy music from Pennsylvania

PROGRAM NOTES

Running Free could just as easily be titled *In D*. The *D Mixolydian* mode (and its variants) comprise about 90 of this tune, with a few excursions to *F* to break things up a bit.

It's a tenor feature throughout, with this soloist playing the first complete melodic statement, later improvising. The accessible flute & flugel parts give *Running Free* a lighter, softer feeling than one might otherwise expect.

This composition helped earn my second Fellowship in Jazz Composition from the Pennsylvania Council on the Arts.

I hope you enjoy this warm, loping swinger.

Sincerely,

~ Rick Hirsch

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REHEARSAL & PERFORMANCE NOTES

Running Free has a long form: **AABB A' B' B' CA''**. Not on purpose – it just happened that way. The **A'** and **B'** sections differentiate themselves from the **A** and **B** with a shift from *D Mixolydian* into what I refer to as the 'Jewish Mode.' In this case, it's like a *C Harmonic Minor* scale starting on *D*.

Speaking of which, wind players should lean into the *b2* scale degree whenever their line goes there.

M.259 to the end is one long diminuendo.

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(MEDIUM-UP) ♩ = 92 (RELAXED, WITH A LOPE)

SAXES

B♭ SOPRANO 1

E♭ ALTO 2

B♭ TENOR 3

B♭ TENOR 4

E♭ BARITONE

B♭ TRPTS

1ST

2ND

3RD

4TH

5TH

TBNS

1ST

2ND

3RD

4TH/BASS

GUITAR

PIANO

BASS

DRUMS

D PEDAL

(SUGGESTED BASS LINE →)

(TIME) SYNCOPATED 2-FEEL; USE A FAIR AMOUNT OF ♩ ACTIVITY ON CSMS.

BASS FIGURE

5. ETC...

(5) (6) (7) (8)

1. 2. 3. 4. 5. 6. 7. 8.

9

B \flat SOP. 1
 E \flat ALTO 2
 B \flat TEN. 3
 B \flat TEN. 4
 E \flat BARI
 1ST
 2ND
 3RD
 4TH
 5TH
 1ST
 2ND
 3RD
 4TH/BASS
 GTR.
 PNO.
 BASS
 DRUMS

Saxes
 B \flat TRPTS
 TBNS

(SIM) D PEDAL (AD LIB)
 (4) (5) (6) (7) (8)

9. 10. 11. 12. 13. 14. 15. 16.

SAXES

B♭ SOP. 1

E♭ ALTO 2

B♭ TEN. 3

B♭ TEN. 4

E♭ BARI

B♭ TRPTS

1ST

2ND

3RD

4TH

5TH

TBNS

1ST

2ND

3RD

4TH/BASS

GTR.

PNO.

BASS

DRUMS

Slight texture change

A little busier

(SIM) D PEDAL (5) (6) (7) (8)

PREVIEW

25

B \flat SOP. 1
 E \flat ALTO 2
 B \flat TEN. 3
 B \flat TEN. 4
 E \flat BARI
 1ST
 2ND
 B \flat TRPTS
 3RD
 4TH
 5TH
 1ST
 2ND
 TBNS
 3RD
 4TH/BASS
 GTR.
 PNO.
 BASS
 DRUMS

PREVIEW

33

Bb Sop. 1 (FLUTE) *mf*
 Eb ALTO 2 (FLUTE) *mf*
 Bb TEN. 3
 SAXES Bb TEN. 4 (CLARINET) *mp*
 Eb BARI (FLUTE) *mf*
 1ST (FLUGEL) *p*
 2ND (FLUGEL) *p*
 Bb TRPTS 3RD
 4TH
 5TH
 1ST *p*
 2ND *p*
 TBNS 3RD
 4TH/BASS *mp*
 GTR.
 PNO.
 BASS *Mostly on HIGHER 'D'* (Sim) (3) (4) (5) (6) (7) (8)
 DRUMS *COME DOWN A LITTLE*

Running . . . 6

41

Bb SOP. 1 (FLUTE) (TO SOPRANO)
 Eb ALTO 2 (FLUTE) (TO ALTO)
 Bb TEN. 3
SAXES Bb TEN. 4 (CLARINET) (TO TENOR)
 Eb BARI (FLUTE) (TO BARI)
 1ST
Bb TRPTS 2ND (TO TRUMPET)
 3RD
 4TH
 5TH
 1ST
TBNS 2ND
 3RD
 4TH/BASS
 GTR.
 PNO.
 BASS CONT. W/ HIGHER 'D' (SIM) (3) (4) (5) (6) (7) (8)
 DRUMS

49

Bb SOP. 1
 Eb ALTO 2
 Bb TEN. 3
 SAXES
 Bb TEN. 4
 Eb BARI
 1ST
 2ND
 Bb TRPTS
 3RD
 4TH
 5TH
 1ST
 2ND
 TBNS
 3RD
 4TH/BASS
 GTR.
 PNO.
 BASS
 DRUMS

(BRING OUT)
 (LIGHTLY)
 (BRING OUT) w/ TENOR
 (BRING OUT) w/ TBN.1
 mf
 (SIM) (3) (4) (5) (6) (7) (8)
 MORE LOWER 'D'
 (MORE INTENSITY)

57

SAXES

B♭ SOP. 1 (SOPRANO)
 E♭ ALTO 2 (ALTO)
 B♭ TEN. 3 (TENOR)
 B♭ TEN. 4 (TENOR)
 E♭ BARI (BARI)

B♭ TRPTS

1ST
 2ND
 3RD (w/ TRPTS)
 4TH
 5TH

TBNS

1ST (w/ BONES)
 2ND
 3RD
 4TH/BASS

GTR.
 PNO.
 BASS (MORE INTENSITY) & MORE SYNCOPATION
 DRUMS

More Intensity
Cresc.
f
Cresc. poco a poco
Sim.
 (3) (4) (5) (6) (7) (8)



65

SAXES

B♭ Sop. 1
E♭ Alto 2
B♭ Ten. 3
B♭ Ten. 4
E♭ Bari

B♭ TRPTS

1st
2nd
3rd
4th
5th

TBNS

1st
2nd
3rd
4th/BASS

GTR.
PNO.
BASS
DRUMS

f *sfz* *Birel!* *(RHYTHMIC COMPING)* *(PLAY AS IS)* *(MAMBO-ESQUE) FEEL*

65. 66. 67. 68. 69. 70. 71. 72.

73

Bb Sop. 1
 Eb ALTO 2
 Bb TEN. 3
SAXES
 Bb TEN. 4
 Eb BARI
 1ST
 2ND
Bb TRPTS
 3RD
 4TH
 5TH
 1ST
 2ND
TBNS
 3RD
 4TH/BASS
 GTR.
 PNO.
 BASS
 DRUMS

Chord diagrams for GTR. and PNO.:
 C7(9) Eb13(11) F11 (COMP)
 C7(9) Eb13(11) (OCTAVES) F11 Ebm7(9) F11 F/Eb

Measure numbers: 73, 74, 75, 76, 77, 78, 79, 80.

SAXES

B \flat SOP. 1
 E \flat ALTO 2
 B \flat TEN. 3
 B \flat TEN. 4
 E \flat BARI

B \flat TRPTS

1ST
 2ND
 3RD
 4TH
 5TH

TBNS

1ST
 2ND
 3RD
 4TH/BASS

GTR. D^{11}

PNO. D^{11}

BASS D PEDAL

DRUMS (2-FEEL) (2) (3) (4)

82. 83. 84. 85. 86. 87.

PREVIEW

Em 9 Fm 9 F \sharp m 11 G 2 _{sus} Abm 7 Dm 7 /A G 2 /B Cm 7 -3 D TRIAD ADD 4
 Em 9 Fm 9 F \sharp m 11 G 2 _{sus} Abm 7 Dm 7 /A G 2 /B Cm 7 -3 D TRIAD
 (AS IS) Em F F \sharp m 11 G 2 _{sus} G $^{\#}$ D/A G/B C D

89

(TO FLUTE)

SAXES

B♭ TRPTS

TBNS

Score for 'Running . . . 12', measures 89-96. The score includes parts for Saxophones (SOP 1, ALTO 2, TEN 3, TEN 4, BARI), Trumpets (1ST, 2ND, 3RD, 4TH, 5TH), Trombones (1ST, 2ND, 3RD, 4TH/BASS), Guitar (GTR.), Piano (PNO.), Bass, and Drums. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score features a large 'PREVIEW' watermark. Performance instructions include 'DIMIN.' (diminuendo), 'PPP' (pianissimo), and '(TO FLUTE)'. The bass line is marked 'D MIXOLYDIAN' and 'AD-LIB "BROKEN" BASS LINE A LA SCOTT LAFARO'. The drum part includes a cymbal fill into time at measure 89. The bass part starts at measure 91. The saxophone parts have various dynamics and articulations, including 'PPP' and 'DIMIN.'. The trumpet and trombone parts also feature 'PPP' and 'DIMIN.' markings. The guitar and piano parts provide harmonic support with arpeggiated figures. The bass part features a prominent line in D Mixolydian mode. The drum part consists of a cymbal fill at the beginning of the section, followed by a steady rhythmic pattern.

89

90

91

92

93

94

95

96

97

B \flat SOP. 1
 E \flat ALTO 2
 B \flat TEN. 3
 B \flat TEN. 4
 E \flat BARI
 1ST
 2ND
 3RD
 4TH
 5TH
 1ST
 2ND
 3RD
 4TH/BASS
 GTR.
 PNO.
 BASS
 DRUMS

E MIXOLYDIAN
 (SAXES)
 (B \flat TRPTS)
 (TBNS)
 GRADUAL BUILD UNTIL (241)
 D MIXOLYDIAN (COMP. FOR TENOR SOLO)
 (3) (4) (8)
mp TENOR SOLO
 D MIXOLYDIAN GRADUAL BUILD UNTIL (241) (4) (8)
 (TIME) TENOR SOLO BEGINS GRADUAL BUILD UNTIL (241)

97mp 98. 99. 100. 101. 102. 103. 104.