

# Soaring

by RICK HIRSCH (2005)

## FOR LARGE JAZZ ENSEMBLE

5 Saxes (1 soprano\*, 1 alto, 2 tenors, 1 bari)

5 Trumpets

4 Trombones (incl. 1 Bass Tbn.)

Guitar

Piano

Bass

Drums

*\* sub. alto part provided*

**IMPROVISED SOLOS:** Flugelhorn, Trombone, Sax. 1 (sop. or alto)

**DURATION:** 6:00 minutes

**LEVEL:** MEDIUM-ADVANCED

**HIRSCHMUSIC.com**

*Good, jazzy music from Pennsylvania*

## PROGRAM NOTES

There's a bit of a storyline that goes along with *Soaring*. I imagine it to go something like this:

*Soaring* charts the course of a young eagle's first flight. At first he remains in the nest, watching as the other young fliers test their wings with apparent ease. Eventually, he gets up the nerve (and a nudge from Ma Eagle) and takes off. He starts out gliding cautiously and steadily. His self-confidence increases and he enjoys a moment of triumph before unexpectedly facing darkening skies and turbulent winds. He struggles, but hangs with it, eventually emerging into calmer skies in full soar: gallant, proud, and a good bit relieved.

I wrote *Soaring* on commission for Scott Sheehan's jazz band when he was teaching at Bald Eagle Area High School in 2005. This was one of the first *write-an-original-tune-in-your-own-Hirsch-style* commissions I received. As of this writing Sheehan teaches at Hollidaysburg Area HS, also in Central Pennsylvania, and has since commissioned more original works from me, custom-written for his students. Thanks, Scott!

Enjoy!

~ Rick Hirsch

## CONTACT ME

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## REHEARSAL & PERFORMANCE NOTES

*Soaring* has a lengthier melodic narrative than most jazz ensemble works written at this skill level. Encourage your musicians to take their time and allow this music to unfold, building into the climactic soaring music at m.133.

Some notes on the melodic material in *Soaring*:

1. The main theme, beginning at m.9, serves as source material for much that follows. And the saxophone line beginning in m.1 is the main supporting actor throughout.
2. The trombone melody at m.87 is more-or-less a retrograde-inversion variation of the main theme
3. m.133 is a reprise of the original theme, but in rhythmic augmentation (same melody, doubled rhythmic values).

As in many of my works, the improvised solo sections are intended to become “combo within the big band.” At these points (m.50 and m.103), the rhythm section should loosen up and play as if they were in a quartet, turning their attention to the soloist(s).

Recommended listening: Maria Schneider's *Evanescence* and *Coming About*; bassist Avishai Cohen's *Colors*.

**Rick Hirsch** is an award-winning composer who apprenticed with **Bob Mintzer** and **Toshiko Akiyoshi**.





Soaring . . . 2

9

(SOPRANO)

Eb ALTO 1  
 Eb ALTO 2  
 Bb TENOR 1  
 Bb TENOR 2  
 Eb BARITONE

1ST  
 2ND FLUGEL  
 Bb TRPTS  
 3RD  
 4TH  
 5TH

1ST  
 2ND  
 3RD  
 4TH  
 TRBS

GUITAR  
 PIANO

BASS  
 DRUMS



17

(SOPRANO)

**SAXES**

E♭ ALTO 1

E♭ ALTO 2

B♭ TENOR 1

B♭ TENOR 2

E♭ BARITONE

**B♭ TRPTS**

1ST

2ND FLUGEL

3RD

4TH

5TH

**TRBS**

1ST

2ND

3RD

4TH

GUITAR

PIANO

Chords: Gm7/C, Cm9, Cm9, Ab16, Gm9/C, Fm6/C

BASS

DRUMS

CPED (SIM), Ab16



(SOPRANO) (OPT 8VA)

Eb ALTO 1  
 Eb ALTO 2  
 Bb TENOR 1  
 Bb TENOR 2  
 Eb BARITONE

mf  
 SOFTLY  
 SOFTLY  
 SOFTLY

3  
 3  
 3

1ST  
 2ND FLUGEL  
 Bb TRPTS  
 3RD  
 4TH  
 5TH

mf  
 SOFTLY  
 SOFTLY  
 SOFTLY

3  
 3  
 3

(OPEN)

1ST  
 2ND  
 3RD  
 4TH  
 TRBS

mf  
 SOFTLY  
 SOFTLY  
 SOFTLY

(OPT 8VA)  
 3  
 3  
 3

GUITAR  
 PIANO

COMP  
 CADD4  
 mp  
 Bbm7/C  
 Fm6/C  
 G7(9)  
 Eb2

BASS  
 DRUMS

CPED  
 (LIGHT FILL) . . . . . (TIME)  
 (SIL.)



(SOPRANO)

35

(OPT SVA)

Eb ALTO 1  
 Eb ALTO 2  
 Bb TENOR 1  
 Bb TENOR 2  
 Eb BARITONE

**SAXES**

*mf*

1ST  
 2ND FLUGEL  
 3RD  
 4TH  
 5TH

**Bb TRPTS**

*mf*

(TO HARMON)

1ST  
 2ND  
 3RD  
 4TH

**TRBS**

*mf*

(OPT SVA)

GUITAR

PIANO

BASS

DRUMS

*CMA9* *FMA9* *F#m7(b5) B7(#9)* *Em7* *As16* *Ami7* *Bb7(#11)* *Em7* *Ami7* *Dmi7* *G7(9)/D*

*FMA9* *F#m7(b5) B7(#9)* *Em7* *As16* *Ami7* *Bb7(#11)* *Em7* *Ami7* *Dmi7* *G7(9)/D*

Ped. \*  
 (LIGHT FILL) (TIME)

Soaring . . . 6

42

(SOPRANO)

The musical score is arranged in a standard orchestral layout. At the top, the title "Soaring . . . 6" is centered. Below it, the number "42" is enclosed in a box, followed by the instruction "(SOPRANO)". The score is divided into several sections:

- SAXES:** Includes Eb ALTO 1, Eb ALTO 2, Bb TENOR 1, Bb TENOR 2, and Eb BARITONE. The saxophone parts feature melodic lines with triplets and slurs.
- Bb TRPTS:** Includes 1ST, 2ND, 3RD, 4TH, and 5TH. The trumpet parts are primarily sustained notes with dynamic markings like *sfp*.
- TRBNS:** Includes 1ST, 2ND, 3RD, and 4TH. The trombone parts also feature sustained notes and some melodic movement.
- GUITAR:** Features a melodic line with triplets and slurs.
- PIANO:** Shows chordal accompaniment with chords labeled *A6 16*, *Bbm7*, and *Fm6*.
- BASS:** Provides a rhythmic and harmonic foundation with chords labeled *A6 16*.
- DRUMS:** Features a consistent rhythmic pattern, with the instruction "CROSS-STICK" at the bottom.

A large, diagonal watermark reading "PREVIEW" is overlaid across the center of the page.



50 OPEN FLUGEL SOLO

Soaring... 7

(TO ALTO)

OPEN

LAST X-ON CUE

**SAXES**

E♭ ALTO 1 (1ST X°)

E♭ ALTO 2

B♭ TENOR 1

B♭ TENOR 2

E♭ BARITONE

**B♭ TRPTS**

1ST (SOLO) AD-LIB

2ND FLUGEL

3RD

4TH

5TH

Chords: D<sub>ADD</sub><sup>4</sup>, C<sub>MA</sub><sup>7</sup>, G<sub>M</sub><sup>6</sup>, D<sub>MA</sub><sup>9</sup>, D<sub>MA</sub><sup>9</sup>

**TRBS**

1ST

2ND

3RD

4TH

(1ST X°)

SMOOTHLY, WITH MINIMAL INFLECTION

mp

**GUITAR**

**PIANO**

**BASS**

**DRUMS**

OPT.: COMP FOR FLUGEL SOLO

C<sub>ADD</sub><sup>4</sup>, B<sub>MA</sub><sup>7</sup>, F<sub>M</sub><sup>6</sup>, C<sub>MA</sub><sup>9</sup>, C<sub>MA</sub><sup>9</sup>

(COMP) C<sub>ADD</sub><sup>4</sup>, B<sub>MA</sub><sup>9</sup>/C, F<sub>M</sub><sup>6</sup>/C, C<sub>MA</sub><sup>9</sup>, C<sub>MA</sub><sup>9</sup>

C<sub>PED</sub> GRADUALLY GET BUSIER

(TIME) NO CROSS-STICK GRADUALLY GET BUSIER

60

(ALTO)

**SAXES**

E♭ ALTO 1 *mp*

E♭ ALTO 2 *mp*

B♭ TENOR 1 *mp*

B♭ TENOR 2 *mp*

E♭ BARITONE *mp*

**B♭ TRPTS**

1ST

2ND FLUGEL *Gm9* *F#m9* *Em9* *Dm9* *A♭7(b9) mp*

3RD *mp*

4TH *mp*

5TH *mp*

**TRBS**

1ST

2ND

3RD

4TH

GUITAR *Fm9* *Em9* *Dm9* *G♭7(b9)*

PIANO *Fm9* *Em9* *Dm9* *G7(b9)* *Cm9* *(A♭1♭) G♭7(b9)*

BASS *Fm9* *Em9* *Dm9* *G7(b9)* *Cm9* *(A♭1♭) G♭7(b9)*

DRUMS (TIME)

68

**SAXES**

E♭ ALTO 1

E♭ ALTO 2

B♭ TENOR 1

B♭ TENOR 2

E♭ BARITONE

**B♭ TRPTS**

1ST

2ND FLUGEL

3RD

4TH

5TH

**TRBS**

1ST

2ND

3RD

4TH

**GUITAR**

**PIANO**

**BASS**

**DRUMS**

(LIGHT FILL) . . . . . (TIME)

**SAXES**  
Eb ALTO 1  
Eb ALTO 2  
Bb TENOR 1 (OPT. Bb) (As 1s)  
Bb TENOR 2  
Eb BARITONE

**Bb TRPTS**  
1ST  
2ND FLUGEL  
3RD  
4TH  
5TH

**TRBS**  
1ST  
2ND  
3RD  
4TH

GUITAR  
PIANO  
BASS  
DRUMS

Chord progression (Piano):  
(As 1s) A/bMA7(b5) | D/bMA7 | B/b7sus | Bb9 | f EbMA9 | D/bMA7 | Ebm9 | D/bMA7/Eb

Performance markings:  
CRES. ...  
f  
(As 1s)