

as recorded by RICK HIRSCH's BIG OL' BAND

# Metroliner

by RICK HIRSCH

## JAZZ ENSEMBLE INSTRUMENTATION

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

5 Trumpets (5th opt.)

4 Trombones (3 tenor, 1 bass)

Guitar

Piano

Bass

Drums

*also includes Vibraphone & Flute*

**IMPROVISED SOLOS:** Tenor Saxophone

**DURATION:** 5:30 +

**LEVEL:** Advanced

**HIRSCHMUSIC PUBLICATIONS**

## PROGRAM NOTES

The chugging and propulsive feel of *Metroliner* portrays a train ride through the Northeast corridor. In fact, the name *Metroliner* comes from the original high-speed, first class train that transported people from Washington, DC to New York City. You'll notice this music has a distinctly urban, east-coast feeling to it.

The musical fabric of *Metroliner* is spun out of the rhythm-melody played in the opening measures by the tenor saxophone soloist.

*Metroliner* was commissioned by Chris Vadala and the University of Maryland Jazz Band. It was also recognized as first runner-up in the 2016 Ithaca College Jazz Ensemble Composition Contest, professional division.

Enjoy the ride,  
~ Rick

## REHEARSAL & PERFORMANCE NOTES

- In general, 1/8 and 16th notes should be played legato and held for their full value.
- Make sure the rhythm section locks in together on the basic groove of the tune.
- The horn players should very rhythmically precise and play their 16th note lines with the solid groove of rhythm instrument.
- Definitely check out the recording by Rick Hirsch's BIG OL' BAND.
- For stylistic concerns, refer students to recordings of the Bob Mintzer Big Band and the Maria Schneider Orchestra.
- The 5th trumpet and guitar parts are optional (but don't tell those players).
- There is a fully-notated Keyboard part available for free. Contact Rick Hirsch to request a copy.

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## RICK HIRSCH

Rick Hirsch is a composer, arranger, and educator based in State College, PA. After earning music degrees from UMass-Amherst and Northern Illinois Univ., he apprenticed with Bob Mintzer and Toshiko Akiyoshi, serving each as a personal music copyist. Drop Hirsch a line if you have any questions, or if you'd like to tell him about a performance. And be sure to check out much more music on his website.

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16TH NOTE GROOVE ♩=96 (NOT TOO FAST)

# Metroliner

RICK HIRSCH (2015)

as recorded by Rick Hirsch's BIG OL' BAND

**(A)**

The score is for a 16th-note groove in 4/4 time, marked ♩=96 (NOT TOO FAST). It features a section labeled (A) starting at measure 1. The instrumentation includes:

- Alto Sax 1 & 2
- Tenor Sax 1 & 2
- Baritone Sax
- Trumpets 1, 2, 3, 4, 5
- Trombones 1, 2, 3
- Bass Trombone
- Guitar
- Keyboard
- Electric Bass
- Drums

The Drums part includes patterns 1 through 8, with dynamic markings *mf* and *mp*. A large 'PREVIEW' watermark is overlaid on the score.

8

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BASS

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRP. 5

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

GIUARE

KEYS

BASS

DRUMS

9 10 11 12 13 14 15 16

*p*

*mf*

fill

TO HARMON →

TO OVERDRIVE →

TO WURLI →

ALTO 1  
ALTO 2  
TENOR 1  
TENOR 2  
BARI

TRP. 1  
TRP. 2  
TRP. 3  
TRP. 4  
TRP. 5

TEN. 1  
TEN. 2  
TEN. 3

BASS TEN.

GIUARE

KEYS

BASS

DRUMS

CRES.  
f  
mp  
mf

(WURLITZER)  
mp

(QUIET & INTENSE GROOVE) CATCH RHYTHM FIG. BELOW

17 18 19 20 21 22 23 24



This musical score is for the piece "Metroliner...p.5". It features a full orchestral and vocal arrangement. The vocal parts include Alto 1 & 2, Tenor 1 & 2, Soprano 1 & 2, and Bass. The instrumental parts include Trumpet 1-5, Trombone 1-3, Bass Trombone, Guitar, Keys, Bass, and Drums. The score is divided into two systems, with the first system starting at measure 33 and the second at measure 37. The key signature changes from C major to B-flat major at measure 37. The time signature is 4/4. The score includes various musical notations such as dynamics (mf, f), crescendos (CRES.), and performance instructions like "To RHODES" and "To RIDE". A large watermark "PREMIER" is overlaid on the score.

0

ALTO 1 *mp* *mf* LEGATO (UNIS.) SIM. LEGATO

ALTO 2 *mp* *mf* LEGATO (UNIS.) SIM. LEGATO

TENOR 1 *mp* *mf* LEGATO (UNIS.) SIM. LEGATO

TENOR 2 *mp* *mf* LEGATO (UNIS.) SIM. LEGATO

SAXE *mp*

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRP. 5

TEN. 1 *mf* LEGATO (UNIS.) SIM. LEGATO *mp*

TEN. 2 *mf* LEGATO (UNIS.) SIM. LEGATO *mp*

TEN. 3 *mf* SIM. LEGATO *mp*

BASS TEN. *mp*

QUIPARE

KEYS *mf* *Bb* *W* (RHODES) LIGHT & WARM *F/A* *Eb7* *b5* *6/6* *MA4* *Dm1*

BASS *mf* *Bb* *W* *F/A* *Eb* *b5* *Dm1*

DRUMS *mf* (SIM) (G) (G)

41 42 43 44 45 46 47 48





**F**

ALTO 1 *ff* *BIG BREATH* *f*

ALTO 2 *ff* *BIG BREATH* *f*

TENOR 1 *ff* *BIG BREATH* *f*

TENOR 2 *ff* *BIG BREATH* *f*

BARI *ff* *BIG BREATH* *f*

TRP. 1 (OPEN) *ff* *BIG BREATH* *f* *LEGATO (UNIS.)*

TRP. 2 *ff* *BIG BREATH* *f* *LEGATO (UNIS.)*

TRP. 3 *ff* *BIG BREATH* *f* *LEGATO (UNIS.)*

TRP. 4 *ff* *BIG BREATH* *f* *LEGATO (UNIS.)*

TRP. 5 *ff* *BIG BREATH* *f* *LEGATO (UNIS.)*

TEN. 1 *ff* *BIG BREATH* *f*

TEN. 2 *ff* *BIG BREATH* *f*

TEN. 3 *ff* *BIG BREATH* *f*

BASS TEN. *ff* *BIG BREATH* *f*

GIHAR *ff* *BIG BREATH* *f* *OPT. CHM.*

KEYS *ff* *FMA<sup>9</sup>* *C/E* *E<sup>b</sup>7* *b5* *6/6* *M4*

BASS *ff* *FMA<sup>9</sup>* *C/E* *E<sup>b</sup>7 (SIM)*

DRUMS *ff* *RIDE CHM.* *(4)* *(4)*

57 58 59 60 61 62 63 64





ALTO 1

ALTO 2

TENOR 1

TENOR 2

SAX 1

TRP. 1

TRP. 2

TRP. 3

TRP. 4

TRP. 5

TBN. 1

TBN. 2

TBN. 3

BASS TBN.

CHORDS: A<sub>M</sub>I, B<sub>M</sub>I, E<sub>M</sub>I, A<sub>M</sub>I, B<sub>M</sub>I, C7(9)

CHORDS: G<sub>M</sub>I, A<sub>M</sub>I, D<sub>M</sub>I, G<sub>M</sub>I, A<sub>M</sub>I, B<sub>b</sub>7(9)

CHORDS: G<sub>M</sub>I, A<sub>M</sub>I, D<sub>M</sub>I, G<sub>M</sub>I, A<sub>M</sub>I, B<sub>b</sub>7(9)

CHORDS: G<sub>M</sub>I (S.M.), A<sub>M</sub>I, D<sub>M</sub>I, G<sub>M</sub>I ETC..., A<sub>M</sub>I, B<sub>b</sub>7(9)

DRUMS: (S), (S)

81 82 83 84 85 86 87 88

**H** ON CUE

ALTO 1 *mp - mf*

ALTO 2 *mp - mf*

TENOR 1 *mp - mf*

TENOR 2 *mp - mf*

BARI *mp - mf*

TRP. 1 *mf* (BONES PLAY BOTH X'S)

TRP. 2 *mf* (BONES PLAY BOTH X'S)

TRP. 3 *mf* (BONES PLAY BOTH X'S)

TRP. 4 *mf* (BONES PLAY BOTH X'S)

TRP. 5 *mf*

TEN. 1 *mp - mf*

TEN. 2 *mp - mf*

TEN. 3 *mp - mf*

BASS TEN. *mp - mf*

GIUARE *Dm* (BACKGROUNDS) *Gm* *Am* *Dm*

KEYS

BASS *Dm* GET BUSIER (BG'S ENTER HERE) *Gm* *Am* *Dm*

DRUMS GET BUSIER (BG'S ENTER HERE) (9) (9)

89

90

91

92

93

94

95

96

This musical score is for a piece titled "Metroliner...p.13". It features a large, diagonal watermark reading "PREVIEW" across the center. The score is arranged in a standard orchestral layout with the following parts from top to bottom: Alto 1 & 2, Tenor 1 & 2, Bass 1, Trumpet 1-5, Trombone 1-3, Bass Trombone, Guitar, Keys (Piano and Organ), Bass, and Drums. The music is in 4/4 time and consists of 14 measures, numbered 97 to 104. A double bar line with first and second endings is placed between measures 99 and 100. The score includes various musical notations such as notes, rests, and dynamic markings like "Cresc." and "poco a poco". Chord symbols are provided for the guitar and bass parts, including GMI, AMI, Bb7(9), Bb7(9), CMA9, A7/C#, and DMI. The drum part is marked with "Cresc." and "poco a poco" and includes a "Drum" symbol.

97

98

99

100

101

102

103

104







This musical score is for the piece "Metroliner" on page 16. It features a full orchestral arrangement with vocal soloists and a large ensemble. The instruments and voices are listed on the left: ALTO I & II, TENOR I & II, BARI, TRUMPETS I, II, & III, TRUMPETS 4 & 5, TROMBONES I, II, & III, BASS TROMBONE, GUITAR, KEYS, BASS, and DRUMS. The score is written in 4/4 time and includes various musical notations such as dynamics (Crescendo, *ff*, *f*, *mf*, *mp*), articulation (accents, slurs), and performance instructions (e.g., *ff* -1). The piece concludes at measure 124.