FIRST YEAR CHARTS

FOR JAZZ ENSEMBLE

Belwin JAZZ
a division of Alfred

Let My People Go

SPIRITUAL

Arranged by RICK HIRSCH

INSTRUMENTATION

Conductor
1st E♭ Alto Saxophone
2nd E♭ Alto Saxophone
1st B♭ Tenor Saxophone
2nd B♭ Tenor Saxophone (Optional)
E♭ Baritone Saxophone (Optional)
1st B♭ Trumpet
2nd B♭ Trumpet
3rd B♭ Trumpet (Optional)

1st Trombone
2nd Trombone (Optional)
3rd Trombone (Optional)
Guitar Chords
Guitar (Optional)
Piano
Bass
Drums
Auxiliary Percussion
(Vibraslap, Guiro)

Optional/Alternate Parts

C Flute
B♭ Clarinet
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./B♭ Tenor Saxophone (Doubles 1st Trombone)

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NOTES TO THE CONDUCTOR

Known by alternate titles, the song *Let My People Go* or *Go Down, Moses* has its origins with African-American slaves during the Civil War in the early 1860s. The song's lyric references the Biblical exodus of Jews from Egypt, who were enslaved under the Pharoah, not unlike the African-American slaves of that time. This also explains why this Negro Spiritual has become part of the modern Passover Seder.

I encourage you to search YouTube to find excellent musical resources for your students. In addition to traditional Gospel renditions, you will find several jazz interpretations. Pay close attention to Steven Bernstein's version "Let My People Go" and Grant Green's version "Go Down, Moses," both of which are in a style that is similar to this arrangement.

While you rehearse this piece, encourage your students to articulate clearly. This will really help bring the music to life in this specific style. They ought to pay close attention to the eighth-quarter-eighth rhythmic figure that occurs throughout the chart. Articulating this figure with the syllables "dit-DOO-dot" should help conceptualize the rhythm and articulation.

Regarding articulation, the *staccato* is of course played short, but not too short or clipped. A note with a *marcato* marking (^) is played detached, accented, and, usually, for its full value. I also suggest that the ensemble give full value to the dotted half notes with consistent and accurate releases.

Lastly, your tenor and trumpet soloists can improvise using their A-minor (concert G-minor) pentatonic scales. Teach them this simple scale, and encourage them to play rhythms that fit in with the rhythm section. Listening is critical. You can also explain the raised 7th (G♯) degree of the harmonic minor scale.

Enjoy!

—Rick Hirsch

Rick Hirsch

Rick Hirsch (BA Music University of Massachusetts-Amherst; MM Northern Illinois University) somehow juggles his work as an independent composer, arranger, saxophonist, and educator. He has written music for Eddie Henderson, the Osland Saxophone Quartet, Chris Vadala, the University of Northern Iowa Jazz Band, and the Penn State Blue Band, to name a few. Hirsch has performed with Tito Puente, Max Roach, the Four Tops, both Dorsey Orchestras, and on NPR's *Whaddya Know?* A lifelong educator, Hirsch has directed scholastic jazz ensembles in Delaware, Wisconsin, and Pennsylvania.

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CONDUCTOR
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LET MY PEOPLE GO

Spiritual
Arranged by Rick Hirsch

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