



GRAND CENTRAL

Rick Hirsch

Instrumentation

- 1 - Conductor's Full Score
- 8 - Violin 1
- 8 - Violin 2
- 5 - Violin 3 (Viola T.C.)
- 5 - Viola
- 5 - Violoncello
- 5 - Double Bass
- 1 - Opt. Drum Set
- 2 - Opt. Percussion
 - Tambourine
 - Triangle
 - Bass Drum

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Composer

Rick Hirsch (B.A. University of Massachusetts-Amherst; M.M. Northern Illinois University) is an award-winning composer and arranger who began his career as a personal music copyist for Bob Mintzer and Toshiko Akiyoshi. He has written music for jazz icons Yusef Lateef and Tito Puente, the Capitol Quartet, and the storied Penn State Blue Band, to name a few. He is in demand as a guest conductor for All-State and District Jazz Bands, and formerly served on the music faculty of Penn State University. He has been an invited speaker on improvisation pedagogy at the Midwest Clinic, JEN, and multiple state conferences. In 2017 Rick Hirsch's BIG OL' BAND released their acclaimed album, *Pocono Git-Down*, celebrating the vibrant under-the-radar jazz scenes beyond the big cities. Hirsch lives in State College, PA with his wife and daughters.

About the Music

Grand Central is a rhythmic, energetic work built on the syncopated riff heard in the first measure. You'll also hear a contrasting question-and-answer theme, which offers a little breather from the main motif. A special feature of this work is that it sounds great performed with strings alone, with orchestral percussion, or with a drum set player. You choose!

Grand Central was commissioned by middle school strings teacher Matt Shaffer (Mount Nittany MS and Park Forest MS in State College, PA). His instructions were: write something catchy and include a section where his students can improvise. The music was delivered to Matt and his students without a title. After learning and rehearsing the music for a couple months, the student musicians agreed that it reminded them of a bustling, energetic urban space. Someone mentioned New York's Grand Central Station and the title was born.

Here are some suggestions to get the most out of your orchestra:

1. Perform this music with a driving sense of time and rhythm.
2. Bring out the accents, and be clear with articulations.
3. Improvise successfully through establishing comfort with the Mixolydian mode (in parts) and having some rhythmic vocabulary in the context of the music. (See #5 below.)
4. Practice improvisations with solo and/or group efforts in which several improvisors go at it simultaneously.
5. Try rehearsing with call and response over the improvisation section. You (or a student 'caller') can play a simple 1- or 2-measure phrase, and have the rest of the orchestra try to play it back. This will help the students gain vocabulary and comfort level in playing 'off the script' of the written music.
6. Repeat the improvisation sections as many, or few, times as you wish.

Drop me a line if you have any questions. Have fun!

- Rick Hirsch

GRAND CENTRAL

RICK HIRSCH
(BMI)

With some serious gusto (♩=126)

Violin 1

Violin 2

Viola (Violin 3)

Violoncello

Double Bass

Drum Set (opt.)

Percussion (opt.)
(Tambourine, Triangle, Bass Drum)

This block contains the first four measures of the score. It features staves for Violin 1, Violin 2, Viola (Violin 3), Violoncello, and Double Bass. The Violin parts are marked with a forte (f) dynamic and include various articulations like accents and slurs. The Cello and Double Bass parts are also marked with f and include fingerings and bowings. The Drum Set and Percussion parts are optional and currently empty.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S.

Perc.

This block contains measures 5 through 9. It includes staves for Violin 1, Violin 2, Viola, Violoncello, Double Bass, Drum Set, and Percussion. A rehearsal mark '6' is placed above measure 6. The Drum Set part includes notation for Closed Hi-Hat and Ride Cym. The Percussion part is empty. Dynamics like f and accents are present throughout.

5

6

7

8

9

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11

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S.

Perc.

mf

mf

cross-stick

mf

10 11 12 13 14

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S.

Perc.

mf

mf

mf

f

f

f

f

f

f

div.

(opt. II)

Hi-Hat (closed)

Tamb.

shake

mf

mf

f

f

f

f

f

f

f

15 16 17 18 19

24

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S.

Perc.

Ride

Tri.

mp

20 21 22 23 *mp*

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S.

Perc.

mf

mf

mf

mf

mf

25 26 27 28 29

33

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S.

Perc.

30 31 32

Hi-Hat

Tamb.

34 35 36 37

div. III

Ride

Detailed description of the musical score: The score is for measures 30 through 37. It features five string staves (Vln. 1, Vln. 2, Vla., Vcl., D.B.), a Drums (D.S.) staff, and a Percussion (Perc.) staff. The key signature is one sharp (F#) and the time signature is 4/4. Measures 30-31 show the strings and drums with various articulations and dynamics. Measure 32 is marked with a forte (f) dynamic. Measures 33-37 show a more complex rhythmic and melodic development, with the strings playing sixteenth-note patterns and the drums using Hi-Hat and Tambourine. A 'div.' (divisi) instruction is present in measure 36 for the strings. The Percussion staff shows a 'Ride' pattern starting in measure 36. A large red watermark 'Preview Only Requires Purchase' is overlaid diagonally across the entire page.

guide notes (provided for all instruments)



38 #1 Open for Improvisations (D Mixolydian mode)

Score for measures 38-41. Instruments include Vln. 1, Vln. 2, Vla., Vcl., D.B., Hi-Hat, D.S., and Perc. The music is in D Mixolydian mode. Dynamics include *mp* and *mp sub.*

42 #2 (on cue) Open for Improvisations (D Mixolydian mode)

Score for measures 42-45. Instruments include Vln. 1, Vln. 2, Vla., Vcl., D.B., cross-stick, D.S., and Perc. The music is in D Mixolydian mode. Dynamics include *mf*.

On Cue

46

Vln. 1 *f* div. *f* unis. *f* div.

Vln. 2 *f*

Vla. *f*

Vcl. *f*

D.B. *f*

D.S. *f* Hi-Hat

Perc. *f*

46 47 48 49 50

54

Vln. 1 *mp* unis. V

Vln. 2 *mp sub.*

Vla. *mp sub.*

Vcl. *mp sub.* $\frac{4}{4}$

D.B. *mp sub.* II

D.S. (Ride) *mp sub.*

Perc. Tri. *mp*

51 52 53 54

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.
D.S.
Perc.

55 56 57 58 59

Vln. 1
Vln. 2
Vla.
Vcl.
D.B.
D.S.
Perc.

60 61 62 63

f Stay on Ride
Tamb.

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S.

Perc.

64 65 66 67

div. 2 (opt. II)

Vln. 1

Vln. 2

Vla.

Vcl.

D.B.

D.S.

Perc.

68 69 70 71

unis. ff

Crash