

as recorded by HEXAGON

# City in the Window

by RICK HIRSCH

## FOR JAZZ COMBO

*Mix-and-match any combination:*

Trumpet, Flugel Horn, Clarinet, Flute, Trombone, French Horn, any saxophone  
Guitar or Piano (notated)  
Bass  
Drums

**STYLE:** Up-tempo Jazz waltz

**DURATION:** 4+ minutes

**LEVEL:** Medium-Advanced

City is a dynamic, exciting work for jazz combo. Its simple melody, rich harmony, and rhythmic drive are reminiscent of Kenny Garrett. And its open-ended structure allows your musicians to really communicate with each other on the fly.

Rick Hirsch is an award-winning composer based in State College, Pennsylvania. He welcomes you to contact him directly with feedback or questions.

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Includes transpositions for Trumpet, Trombone, All Saxophones, Flute, Clarinet, and French Horn.

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## OPTIONAL INTRO 4 CAPPELLA HOONS

*(RUBATO)* PLAY VARIATIONS & EMBELLISHMENTS ON THIS MELODY...STAGGER ENTRANCES AND OVERLAP WITH THE OTHER HORN PLAYERS

ALL HOONS

GUITAR

BASS

DRUMS

*(RHYTHM SECTION TACET UNTIL #1)*

AFTER A FEW REPEATS OF THE INTRO, MOVE INTO TEMPO ♩=180-200, THEN THE RHYTHM SECTION WILL JOIN AT #1

ALL HOONS

GUITAR

BASS

DRUMS

#1 *(A TEMPO)* MEDIUM-UP ♩=180-200  
PLAY THIS SECTION A WHOLE BUNCH OF TIMES. WHEN YOU CAN'T TAKE IT ANYMORE, CUE #2

ALL HOONS

GUITAR

BASS

DRUMS

*(TIME / COMP) (TEMPO ESTABLISHED BY HOONS)*

*(TIME SWINGIN')*

ALL HOONS

GUITAR

BASS

DRUMS

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The musical score is arranged in four systems, each with four staves. The first system is labeled 'ALL HORNS' and includes a 'GUITAR' staff. The second system is labeled 'GUITAR', 'BASS', and 'DRUMS'. The third system is labeled 'ALL HORNS', 'GUITAR', 'BASS', and 'DRUMS'. The fourth system is labeled 'ALL HORNS', 'GUITAR', 'BASS', and 'DRUMS'. The score includes various musical notations such as notes, rests, and dynamic markings like 'N.C.' (No Chords). A large 'PREVIEW' watermark is overlaid on the score.

**Performance Notes** (in hopes of making a lot of music with this seemingly simple chart):

1. Intro and section #1 are melody-driven. Horn players should refer to and play variations on this pentatonic melody.
2. Section #2 is an interlude section. Use it as needed. It's also a nice section for the drum to solo over.
3. HORNS: On Section #1, take turns playing the melody or its variations.  
When you're not playing the melody, play something that sounds good in the background.
4. BASS: Section #1 in syncopated "1-feel". Section #3 can be broader and more open.  
You can also walk here for driving energy. What might Charnett Moffett play in Kenny Garrett's band?
5. GUITAR: Comp away - have fun! Be sure to catch the line at Section #2.
6. DRUMS: Swing-a-ling! (What might Brian Blade play?)
7. ALL: Eventually work your way back to #1 to take this tune home.