

# Running Wild!

*for Percussion Sextet*

**Jared Spears**

Score

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## ABOUT THE COMPOSER

**Dr. Jared Spears** is Professor of Music Emeritus at Arkansas State University in Jonesboro, Arkansas. He was born in Chicago, Illinois, and received the B.S.E. degree in Music Education from Northern Illinois University; the B.M. and M.M. in Percussion and Composition from the Cosmopolitan School of Music; and the D.M. in Composition from Northwestern University. Some of his teachers were Blyth Owen, Alan Stout, and Anthony Donato.

Spears has taught theory, history, composition, percussion and band on all educational levels from elementary school through college. Since his retirement from ASU in May of 1999 and moving to the St. Louis area, he has maintained a heavy schedule of composing and conducting.

The most outstanding of his awards have been the Faricy Award for Creative Music from Northwestern University School of Music, Award of Merit from the Arkansas Chapter of the National

Federation of Music Clubs, Outstanding Educators of America, International Who's Who in Music and Who's Who in the World of Percussion—U.S.A., Citations of Excellence from the National Band Association, Sigma Alpha Iota National Arts Associate, and several ASCAP Awards. During his tenure at Arkansas State University, Spears received the University President's Award for the outstanding faculty member, as well as an appointment as a President's Fellow.

To date, he has produced over 250 original works for band, choir, orchestra, and chamber ensembles, a majority of which are published by American and European companies. His music has been performed and recorded worldwide, and he has conducted band festivals, camps and clinics in Canada, Europe, throughout the United States, and has appeared at several universities as a guest lecturer.

## PROGRAM NOTES

The apt title springs from the sheer energy and exuberance of this animated work. It explores musicianship within the percussion section while it involves students with the rhythmic drive that

drummers so enjoy. There is just enough repetition to make learning parts quite easy and the instrumentation uses only one instrument per player (timpani using two drums).

## PERFORMANCE SUGGESTIONS

The snare drum player must have some dexterity, as the part requires playing on the rim and different areas of the drumhead. All players are required to perform accents with both hands. Remind them that this is best accomplished by utilizing a rapid wrist motion, not an arm movement. The rebound should be quick to maximize tone. Pay

close attention to dynamic contrasts. This may be the most important element in percussion music, particularly when it comes to musical expression. Remind students often to balance to the softest instruments in use. In this work, that will be the mallet instruments. Make their sound the most important sound in the ensemble.

11

15

Bells

Xyl.

Mba.

Timp.

S. D.

Toms

*f*<sub>p</sub>

*mp*

*mf*

*ff*

*f*

*mf*

*ff*

*mf*

*ff*

*mf*

*ff*

16

Bells

Xyl.

Mba.

Timp.

S. D.

Toms

*f*

*f*

*f*

*f*

*f*

*f*

21

23

Bells

Xyl.

Mba.

Timp.

S. D.

Toms

26

30

Bells

Xyl.

Mba.

Timp.

S. D.

Toms

*p*

*mf*

*f*

*mf*

*f*

91

Bells

Xyl.

Mba.

Timp.

S. D.

Toms

*mf* *f* *mf*

*p* *f* *mf*

*f* *mf*

*f* *mf*

[illegible]

101

105 Listesso tempo ♩. = 138

Bells

Xyl.

Mba.

Timp.

S. D.

Toms

106

Bells

Xyl.

Mba.

Timp.

S. D.

Toms

on head  
near rim on rim

*p* *mp* *p* *mp* *p* *mp*

111

Bells

Xyl.

Mba.

Timp.

S. D.

Toms

*mf* *f* *ff* *fp < ff*

116

Bells

Xyl.

Mba.

Timp.

S. D.

Toms

*fp < ff* *fp < ff* *fp < ff* *ff*

# RUNNING WILD!

Jared Spears (ASCAP)

With spirit and joy ♩ = 138

*f*

5

8

4

13

15

2

*f p* ————— *ff*

19

23

24

29

30

3

2

*p* *f*

38

39

5

46

*p* *f*

48

55

*p* *mp*

# RUNNING WILD!

Jared Spears (ASCAP)

With spirit and joy ♩ = 138

*f*

5 8 4

13 15 2

*mp* *mf* *ff*

19 23

24

29 30 *p* *mf* *p*

34 39 *mf* *f* *p*

40 46 *p* *f*

47 4 *f*

# RUNNING WILD!

Jared Spears (ASCAP)

With spirit and joy ♩ = 138

*f*

5

8

3

12

*f*

*mf* — *ff*

2

3

19

*f*

23

24

29

30

5

*p* < *mf* > *p*

39

*p*

*mf* *mp*

46

45

4

53

*f*

*p*

## Timpani

# RUNNING WILD!

**Jared Spears (ASCAP)**

**With spirit and joy ♪ = 138**

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It consists of seven measures. The first measure is in 4/4 time and contains a dotted quarter note G2, an eighth note A2, and a quarter rest, with an accent (>) over the G2 and a forte (f) dynamic marking below. The second measure is in 4/4 time and contains a half note G2, with a forte (f) dynamic marking below. The third measure is in 2/4 time and contains a half note G2, with a forte (f) dynamic marking below. The fourth measure is in 4/4 time and contains a quarter note G2, with an accent (>) over it and a forte (f) dynamic marking below. The fifth measure is in 4/4 time and contains a quarter rest, with a forte (f) dynamic marking below. The sixth measure is in 2/4 time and contains a half note G2, with a forte (f) dynamic marking below. The seventh measure is in 4/4 time and contains a quarter note G2, with a forte (f) dynamic marking below. A '2' is written above the second measure, and a '4' is written above the seventh measure.

8

[illegible]

15

The first system of the musical score is written in bass clef with a key signature of one flat (B-flat). It consists of 12 measures. The first measure is a half note B-flat, marked *ff*. The second measure is a half note A, marked *mf*. The third measure is a half note G, marked *mf*. The fourth measure is a half note F, marked *mf*. The fifth measure is a half note E, marked *mf*. The sixth measure is a half note D, marked *mf*. The seventh measure is a half note C, marked *mf*. The eighth measure is a half note B, marked *mf*. The ninth measure is a half note A, marked *mf*. The tenth measure is a half note G, marked *mf*. The eleventh measure is a half note F, marked *mf*. The twelfth measure is a half note E, marked *mf*. The system ends with a double bar line.

20

23

26

30

[illegible]

33

39

5

46

4

to ultra-staccato mallets or hard mallets

47

play in center of heads

Musical notation for the bass line of 'The Rose Tree'. The key signature has one flat (B-flat). The melody consists of eighth and sixteenth notes. It begins with a forte (*f*) dynamic and includes accents (*>*) and slurs (*>*) over specific phrases.

52

Musical notation for the bass line of 'The Rose Tree'. The key signature is one flat (B-flat). The melody consists of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. A large number '5' is written above the final measure.

# RUNNING WILD!

Jared Spears (ASCAP)

With spirit and joy ♩ = 138

rim shot  
^

2 on head

8

*ff* *p* < *f* > > > *p* < *f* >

9 on rim

*mf* <

15

*ff* *mf* *f*

20

23

25

30

*mf* < *f* >

31

*p* < *mf* > *p* < *mf* > *p*

39

3

*p*

2

10

46

56

61

*mf* < *f* > *mf* < *f* > *mf* < *ff* > *f* >

# RUNNING WILD!

**Jared Spears (ASCAP)**

**With spirit and joy ♪ = 138**

hard yarn mallets

with spirit and joy ♩ = 158

hard yarn mallets

8

15

23

30

39

46

61