

Running Wild!

for Percussion Sextet

Jared Spears

Score

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PUBLICATIONS

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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.

RUNNING WILD!

Jared Spears (ASCAP)

With spirit and joy $\text{♩} = 138$

Orchestra Bells Xylophone Marimba Timpani Snare Drum 4 Tomtoms

f

f

f

f

rim shot

A

hard yarn mallets

f

on head

p

f

Bells Xyl. Mba. Timp. S. D. Toms

6

8

f

on rim

f

Bells Xyl. Mba. Timp. S. D. Toms

11

15

f

mp

mf

mf

ff

ff

ff

ff

ff

16

Bells Xyl. Mba. Timp. S. D. Toms

f

ff

f

ff

f

ff

21 **23**

Bells Xyl. Mba. Timp. S. D. Toms

> >>

> >>

> >>

> >>

> >>

> >>

26 **30**

Bells Xyl. Mba. Timp. S. D. Toms

> >>

> >>

> >>

> >>

> >>

> >>

p

v

mf — *f*

mf — *f*

91

Bells

Xyl. *mf* — *f mf*

Mba.

Timp. *p* — *f*

S.D. *f mf*

Toms *f mf*

96

97

Bells *f mf*

Xyl. *f* — *mf*

Mba. *f mf*

Timp. *f mf*

S.D. *f mf*

Toms *f mf* — *f* — *mf* —

101

105 Listesso tempo $\downarrow = 138$

Bells *f*

Xyl. *f*

Mba. *f*

Timp. *f*

S.D. *f p f f p f*

Toms *f*

106

Bells -

Xyl. *p*

Mba. *p*

Tim. -

S. D. on head
near rim on rim

Toms *p*

mp

111

Bells *mf*

Xyl. *mf*

Mba. *mf*

Tim. -

S. D. *mf*

Toms *mf*

f

ff

115

116

Bells >

Xyl. >

Mba. >

Tim. >>>
fp < ff

S. D. -

Toms -

ff

Orchestra Bells

RUNNING WILD!

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With spirit and joy ♫ = 138

Sheet music for piano, featuring ten staves of music with various dynamics, time signatures, and boxed measure numbers.

Measure 1: Treble clef, key signature of one flat. Dynamics: *f*. Time signature changes between 4/4 and 2/4.

Measure 5: Treble clef, key signature of one flat. Measure number 5. Dynamics: *f*. Time signature changes between 4/4 and 2/4. Boxed measure number 8.

Measure 13: Treble clef, key signature of one flat. Measure number 13. Dynamics: *fp* (fortissimo) to *ff* (fortississimo). Time signature changes between 4/4 and 3/4. Boxed measure number 15.

Measure 19: Treble clef, key signature of one flat. Measure number 19. Dynamics: *f*. Time signature changes between 4/4 and 2/4. Boxed measure number 23.

Measure 24: Treble clef, key signature of one flat. Time signature changes between 2/4, 4/4, and 3/4. Dynamics: *f*.

Measure 29: Treble clef, key signature of one flat. Measure number 29. Dynamics: *p* (pianissimo) to *f* (fortissimo). Boxed measure number 30.

Measure 38: Treble clef, key signature of one flat. Measure number 38. Dynamics: *p* to *f*. Boxed measure numbers 39 and 46.

Measure 48: Treble clef, key signature of one flat. Dynamics: *p*.

Measure 55: Treble clef, key signature of one flat. Dynamics: *p* to *mp* (mezzo-pianissimo).

Xylophone

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With spirit and joy ♩ = 138

The sheet music consists of ten staves of music for a single instrument. The music is in common time, with a key signature of one flat. Measures 5-18 show a continuous line of eighth-note patterns with dynamic markings *f*, *mp*, *mf*, and *ff*. Measures 19-23 feature sixteenth-note patterns. Measures 24-28 continue the eighth-note patterns. Measure 29 begins a new section with sixteenth-note patterns, marked *p*, *mf*, and *p*. Measures 34-38 show eighth-note patterns, marked *mf*, *f*, and *p*. Measures 40-44 feature sixteenth-note patterns, marked *p* and *f*. Measure 47 concludes the piece with a final dynamic marking *f*.

Marimba

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With spirit and joy $\text{♩} = 138$

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5 8 3
12 15 2 3 4
19 23
24
29 30 5
39
45 46 4
53

Timpani

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With spirit and joy $\text{♩} = 138$

2

f

8

f

3

f

15

ff *mf*

20

23

26

30

2

33

5

39

4

46

p

p

to ultra-staccato
mallets or hard mallets

47 play in center of heads

f

52

5

Snare Drum

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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 2 46 10

p

56 61

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

4 Tomtoms

RUNNING WILD!

Jared Spears (ASCAP)

With spirit and joy $\text{♩} = 138$

hard yarn mallets

The sheet music for "RUNNING WILD!" is composed of eight staves of music for four tom-toms. The music is set in common time with a key signature of one sharp. The tempo is marked as $\text{♩} = 138$. The first staff begins with a dynamic of *f* and includes a performance instruction "hard yarn mallets". Measure numbers 2, 2, and 8 are indicated above the staff. The second staff starts at measure 9 and ends at measure 15, with dynamics *f* and *ff*. The third staff begins at measure 16 and ends at measure 21, with a dynamic of *f*. The fourth staff begins at measure 21 and ends at measure 23. The fifth staff begins at measure 27 and ends at measure 30, with dynamics *mf*, *f*, and *p*. The sixth staff begins at measure 35 and ends at measure 39, with dynamics *p*, *f*, and *p*. The seventh staff begins at measure 43 and ends at measure 46, with dynamics *f* and *mf*. The eighth staff begins at measure 57 and ends at measure 61, with dynamics *ff* and *f*.