Adagio $\frac{4}{4} = 108$ (Mahlerei: his 7th comes to help New Orleans)

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(C,F,G harm.series in orchestra)
Faster \( \frac{4}{3} \) – 80

\textit{senza sord.} add a few little swells ad lib., visit adjacent harmonics and back

soft

\* Faster \( \frac{4}{3} \) – 80
Faster (Bb comes back to New Orleans)

\[ \text{\( q = 112 \)} \]
artic. ad lib.

Trap set, or cymbals, or wood and drums,
support the action, follow dynamics
soft, delicate until...............        -----last beat
Improvise under trombones' Bb7
espress., something special!
Improvise sparsely on this for four bars [e.g. pick out some notes, ornament, etc.] — All trombones.
One short note anywhere in these four bars. Any dynamic.

improvise 4-bar solo either using this material or not
Two longer notes anywhere in these four bars, *mf*, listen to context.

Two longer notes anywhere in these four bars, *mf*, listen to context.

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Two longer notes anywhere in these four bars, *mf*, listen to context.

Two longer notes anywhere in these four bars, *mf*, listen to context.

Two longish notes anywhere in these four bars, *f*, listen to context.

Two longish notes anywhere in these four bars, *mf*, listen to context.

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Two longish notes anywhere in these four bars, *mf*, listen to context.
improvise 4-bar solo either using this material or not
And Bach sends his Brandenburg to help New Orleans.
espress., something special!
something different on each note till ----------- |

molto vibr. ————

ord.

something different on each note till ————

artic. ad lib.
something different on each note till here
something different on each note till

Tbn.A
Tbn.B
Tbn.C
Tbn.D
Tbn.E
Tbn.F
Tbn.G
Tbn.H
Tbn.I
Tbn.J
Cb.
Va.
Cl.
B. Cl.
Pno.
Perc.

224

225

226

sing text thru horn, follow contour, legato

p and

legato

p and

legato

p and

legato

p and

legato

p and

legato

p and

legato

p and

legato

p and

legato

p and

legato

p and

legato

p and

legato

p and

legato

p and

legato

p and

legato

p and

legato
Tbn.A

Tbn.B

Tbn.C

Tbn.D

Tbn.E

Tbn.F

Tbn.G

Tbn.H

Tbn.I

Tbn.J

Cb.

Va.

Cl.

B. Cl.

Pno.

Perc.
Repeat many times, sometimes play the pitches softly

Rest the four bars or:

Play about one out of every 2 or 3 repeats artic. ad lib.
play about one out of every 2 or 3 repeats
Loop these two bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into

Loop these three bars while you walk out into
Once out, keep using this rhythm in short bursts, rests between. Point bell in different directions, add insertions using Eb, Bb, Cb, F, G, at least two notes or more per pitch.

Once out, keep using this rhythm in short bursts, rests between. Point bell in different directions, add insertions using Eb, Bb, Db, F, G, at least two notes or more per pitch.

Once out, keep using this rhythm in short bursts, rests between. Point bell in different directions, add insertions using Eb, Bb, Db, F, G, at least two notes or more per pitch.

Once out, keep using this rhythm in short bursts, rests between. Point bell in different directions, add insertions using Cb, Bb, Db, F, G, at least two notes or more per pitch.

Once out, keep using this rhythm in short bursts, rests between. Point bell in different directions, add insertions using Cb, Bb, Db, F, G, at least two notes or more per pitch.

Once out, keep using this rhythm in short bursts, rests between. Point bell in different directions, add insertions using Cb, Bb, Db, F, G, at least two notes or more per pitch.
Single notes, short bursts, loud, sparse, be aware of TromboneC
Vary dynamics, articulation
Slower: Love and cicadas

Finish phrase, and return to seat

poco rit.

Sit down

Change to A-Clarinet

Slower: Love and cicadas
Tbn.A
Tbn.B
Tbn.C
Tbn.D
Tbn.E
Tbn.F
Tbn.G
Tbn.H
Tbn.I
Tbn.J
Cb.
Va.
Cl.
B. Cl.
Pno.
Mba.
Perc.

cup mute
p
p
plunger mute; tune to gong
p
p
pizz. dynamics to sound
tune to gong

117
senza sord.

p

Tune to gong

dynamic to sound

tune to gong
this solo: w. or w/o mute(s) — your choice

- Tbn.A
- Tbn.B
- Tbn.C
- Tbn.D
- Tbn.E
- Tbn.F
- Tbn.G
- Tbn.H
- Tbn.I
- Tbn.J
- Cb.
- Va.
- Cl.
- B. Cl.
- Pno.
- Mba.
- Perc.

\( \text{tune to big gong} \)

\( \text{plunger mute; tune to gong} \)

\( \text{vibr., espress.} \)

\( \text{embroider, rebab style} \)

\( \text{non-stacc.} \)

\( \text{5, 3, 2, 3} \)

\( \frac{5}{3} \)
Tbn.A

Tbn.B

Tbn.C

Tbn.D

Tbn.E

Tbn.F

Tbn.G

Tbn.H

Tbn.I

Tbn.J

Cb.

Va.

Cl.

B. Cl.

Pno.

Mba.

Perc.
Tbn.A
Tbn.B
Tbn.C
Tbn.D
Tbn.E
Tbn.F
Tbn.G
Tbn.H
Tbn.I
Tbn.J
Cb.
Va.
Cl.
B. Cl.
Pno.
Mba.
Perc.