

# ADIEU

By Todd Coleman

## INSTRUMENTATION

Conductor Score	1
Violin I	8
Violin II	8
Viola	5
Cello	5
String Bass	5

### ADIEU

This remarkably beautiful work by Todd Coleman will instantly remind you of the Barber *Adagio* in style and form. Divisi violin II and cello add to the fullness of the overall texture. This is truly a richly rewarding challenge for all players.

From the String Editor...

This arrangement/composition is designed to give a variety of performance and teaching options to groups of widely differing ability levels and instrumentation. Toward that end, alternate fingerings, bowings and/or parts have been provided where appropriate.

- All bowings and fingerings are in the score and parts.
- Each measure is numbered in the score and parts for easy reference in rehearsal.
- Standard fingerings are above the staff and alternate fingerings are below in parentheses. Alternate fingerings are usually for more advanced players.
- KEYS TO SYMBOLS: (Depending on the composition, some symbols may not be applicable)

x	= go into extended hand position
-	= shift
1-4	= standard fingerings (used as reminders or position indicators)
(1-4)	= alternate fingerings (usually more advanced)
••/••	= sometimes used instead of dots under the slur
(•)/(•)	= alternate bowings, staggered bow changes or retake
,	= lift/retake
↑/↓	= high/low finger placement
WB	= use a whole bow
LH	= play in the lower half of the bow
M	= play in the middle of the bow
UH	= play in the upper half of the bow
Fr	= start at the frog
Tip	= start at the tip

I hope these features will simplify and clarify the teaching/rehearsal process. Your suggestions are welcome.

James Kjelland, String Editor



9 10 11 12

Vln. I *p*

Vln. II *mp* *espr. V* *mp*

Vla. *mp* *espr. mp* *mf*

Cello *mf* *p*

Str. Bass *mp* *p*

*x4 2 -2*

*-1 -0*

*-1 -0*

*3*

13 14 15 16 17

Vln. I *mf cantabile* *senza sord.* *pp*

Vln. II *mp* *ppp*

Vla. *mf cantabile* *mp* *ppp*

Cello *mp* *ppp*

Str. Bass *mp* *ppp*

*(-1)* *(0)*

18 19 20-2 21

Vln. I *mp* *p* *molto espr.*

Vln. II *p* *ppp* *p* *mp*

Vla. *p* *ppp* (-2) *p* *ppp*

Cello *p* *ppp* *p* *mp*

Str. Bass *p* *ppp*

22 23 24 25 26

Vln. I *mf* *sfz sub. pp*

Vln. II *mp* *sfz sub. pp*

Vla. *mp* *div.* *div.* *sfz sub. pp*

Cello *mp* *div.* *div.* *sfz sub. pp*

Str. Bass *mp* *div.* *div.* *sfz sub. pp*

Vln. I *poco a poco cresc.*

Vln. II *poco a poco cresc.*

Vla. *poco a poco cresc.*

Cello *poco a poco cresc.*

Str. Bass

Vln. I *rit.* *sfz* *a tempo*

Vln. II *rit.* *sfz* *a tempo* *pp*

Vla. *rit.* *sfz* *a tempo* *pp*

Cello *rit.* *sfz* *a tempo* *p espr.*

Str. Bass *rit.* *sfz* *a tempo* *p espr.*

Vln. I 36 *p espr.* 37 *mp* 38 39 *p dolce* 4

Vln. II *p*

Vla. *p espr.* *mp*

Cello *pp* *p* *mp espr.*

Str. Bass *pp* *p* -2

Vln. I 40 -2 41 *div.* *cantabile* *ff* 42 43 -3 44

Vln. II *f* *con sord.* *p*

Vla. *mf cantabile* *ff* *con sord.* *mp espr.*

Cello *f* *con sord.* *mp espr.*

Str. Bass *f* *pp*

45 46 *con sord.* V 47 -1 48 **Più Largo** 49 V

Vln. I *mp espr.* *rit.* *pp*

Vln. II *p* *rit.* *pp* *con sord.*

Vla. *rit.* *pp* *con sord.*

Cello *rit.* *pp* *con sord.*

Str. Bass *rit.* *pp* *con sord.*

50 51 V 52 53 (V) 54 (V)

Vln. I *ppp* *pp* *morendo*

Vln. II *ppp* *pp* *morendo*

Vla. *ppp* *pp* *morendo* *div.*

Cello *ppp* *pp* *morendo*

Str. Bass *ppp* *pp* *morendo*