

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

Adieu

CONDUCTOR SCORE

Duration - 4:50

Todd Coleman

1 **Molto Adagio** ♩ = 45 2 3 4

Violin I

Violin II

Viola

Cello

String Bass

Violin I: *p* *espr.* *con sord.* *v*

Violin II: *pp* *v* *↑* *pp* *espr.* *p*

Viola: *p* *v* *espr.* *mp* *pp*

Cello: *con sord.* *v* *pp* *espr.* *mp*

String Bass: *pp*

5 6 7 8

Vln. I

Vln. II

Vla.

Cello

Str. Bass

Vln. I: *mp* *-1* *v* *-3*

Vln. II: *mp* *p* *v* *v* *4*

Vla.: *p* *v* *v*

Cello: *senza sord.* *v* *mp* *v* *cantabile* *-1*

Str. Bass: *mp* *v* *cantabile* *p*

9 10 11 12

Vln. I

Vln. II

Vla.

Cello

Str. Bass

p, *mp*, *espr.*, *mf*, *p*, *mp*, *mf*, *p*, *mp*

x4, *-2*, *-2*, *3*

13 14 15 16 17

Vln. I

Vln. II

Vla.

Cello

Str. Bass

mf cantabile, *mp*, *mf cantabile*, *mp*, *pp*, *ppp*, *ppp*, *ppp*, *ppp*

senza sord.

(-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* -4

Cello *p* *ppp* *p* *mp* -3 -φ 2 -4 -4

Str. Bass *p* *ppp*

22 23 24 25 26

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

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

Vla. *mp* *sfz sub. pp*

Cello *mp* *sfz sub. pp*

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

div. -3 -1 -2

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* 42 43 -3 44

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

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

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

Str. Bass *f* *pp*

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

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

Vln. I *ppp* *pp* *morendo* (-3)

Vln. II *ppp* *pp* *morendo* (-3)

Vla. *ppp* *pp* *morendo* (-1) *div.*

Cello *ppp* *pp* *morendo*

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