

Larry Daehn

Adagio

For Winds

INSTRUMENTATION

1 – Conductor	3 – B♭ Trumpet 2
10 – Flute	3 – B♭ Trumpet 3
2 – Oboe	2 – F Horn 1
2 – Bassoon	2 – F Horn 2
4 – B♭ Clarinet 1	3 – Trombone 1
4 – B♭ Clarinet 2	3 – Trombone 2
4 – B♭ Clarinet 3	2 – Baritone TC
2 – B♭ Bass Clarinet	2 – Baritone BC
1 – E♭ Contrabass Clarinet	4 – Tuba
6 – E♭ Alto Saxophone	1 – Timpani
2 – B♭ Tenor Saxophone	2 – Bells/Vibraphone
2 – E♭ Baritone Saxophone	2 – Chimes, Suspended
3 – B♭ Trumpet 1	Cymbal

Performance Suggestions

Adagio for Winds should be played at a very slow tempo. The tempo should actually be *largo*, slower than *adagio*. The optimal metronome marking is 50-52.

In measures 1-4 and 23-26, the alto saxophone line, though above the melody (clarinets and horns), is an accompaniment figure.

The *tenutos* are optional, but I think the piece benefits from their use. *Adagio for Winds* was conceived with the feeling of an eighteenth century *chaconne* with a slight emphasis on and a modest lengthening of the second beat.

Crescendos are very important for the performance of *Adagio*. The heart of the piece (e.g., in measure 1) is the clarinets, horns, low woodwinds, and tuba nobly moving upward in harmony (an octave plus a major third) with great sonority, lingering slightly on the top of the phrase.

Please strive for the effect of wind voices softly coming from nowhere, “out of the depths” of the band’s most beautiful sonorities, intensifying slightly to a crest and then returning to a place of repose.

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Adagio for Winds

LDP-7006-00

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1 Very slowly ♩ = 60-58

Flute

Oboe

Bassoon

Clarinet in B \flat 1

Clarinet in B \flat 2

Clarinet in B \flat 3

B \flat Bass Clarinet

E \flat Alto Saxophone

B \flat Tenor Saxophone

E \flat Baritone Saxophone

Trumpet in B \flat 1

Trumpet in B \flat 2

Trumpet in B \flat 3

Horn in F 1

Horn in F 2

Trombone 1

Trombone 2

Euphonium

Tuba

Timpani

Chimes/
Suspended
Cymbal

Bells/
Vibes

Fl. *mf* (tenuto) (simile) *p*

Ob. *mf* (tenuto) (simile) *p*

Bsn. *mf* (tenuto) (simile)

B. Cl. 1 *mf* (tenuto) (simile)

B. Cl. 2 *mf* (tenuto) (simile)

B. Cl. 3 *mf* (tenuto) (simile)

B. Cl. *mf* (tenuto) (simile)

A. Sax. *mf* (tenuto) (simile) *div.*

T. Sax. *mf* (tenuto) (simile)

Bar. Sax. *mf* (tenuto) (simile)

B. Tpt. 1 *mf* (tenuto) (simile)

B. Tpt. 2 *mf* (tenuto) (simile)

B. Tpt. 3 *mf* (tenuto) (simile)

Hn. 1 *mf* (tenuto) (simile)

Hn. 2 *mf* (tenuto) (simile)

Tbn. 1 *mf* (tenuto) (simile)

Tbn. 2 *mf* (tenuto) (simile)

Euph. *mf* (tenuto) (simile)

Tba. *mf* (tenuto) (simile)

Timp. *mf* (tenuto) (simile)

Chimes/
Sus. Cym.

Bells/
Vibes *mf* (tenuto) (simile) *p*

17 *poco piu mosso*

Fl.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Chimes/
Sus. Cym.

Bells/
Vibes

Fl.

Ob.

Bsn.

B. Cl. 1

B. Cl. 2

B. Cl. 3

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

B. Tpt. 1

B. Tpt. 2

B. Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Euph.

Tba.

Timp.

Chimes/
Sus. Cym.

Bells/
Vibes

(tenuto)

(simile)

f

p

soft mallets

33 poco piu mosso

Broaden

rit. e dim.

The musical score is arranged in a standard orchestral format with 20 staves. The instruments are listed on the left side of each staff: Fl. (Flute), Ob. (Oboe), Bsn. (Bassoon), B. Cl. 1, 2, 3 (Bass Clarinets), B. Cl. (Bass Clarinet), A. Sax. (Alto Saxophone), T. Sax. (Tenor Saxophone), Bar. Sax. (Baritone Saxophone), B. Tpt. 1, 2, 3 (Bass Trumpets), Hn. 1, 2 (Horns), Tbn. 1, 2 (Trombones), Euph. (Euphonium), Tba. (Tuba), Timp. (Timpani), Chimes/Sus. Cym. (Chimes/Suspended Cymbal), and Bells/Vibes (Bells/Vibraphone). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamic markings include *f* (forte), *mf* (mezzo-forte), and *p* (piano). The tempo marking is *poco piu mosso*. Performance instructions include *Broaden* and *rit. e dim.* (ritardando e diminuendo). The score is marked with a large watermark 'For Reference Only' diagonally across the page.