EXLASEGA

For Improvisatory Concert Band
or Wind Ensemble

Trombones

Barbara Benary
1980

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For the Flexible Orchestra, 2006.

Instrumentation: 9 trombones, 3 clarinets, one or two mallet percussion (marimba or vibraphone) and percussionist playing bass drum (or timpani) and possible additional drums.

Exlasega is based on a sequence of triads all containing a common tone, in this case Bb, which acts as a drone throughout. The effect should be that of a sustaining organ.

Part I (up to reh. # 29) is the longest. It consists of an alternation of indefinitely sustained measures during which individual instruments play solos, and metered measures. Only the metered measures are conducted. Soloists may nod to the conductor to indicate the end of their solo passage.

The nonpercussion instruments are divided into three teams: A B and C, which trade pitches at every rehearsal number of the score. There are three trombones and one clarinet in each team.
The piece expands outward from an initial trio of clarinets. Trombones are rotated in and out like a tag team, as assigned in the score.

The solos are built from a series of 4 or 5 tones shown in parentheses, and should be limited to those pitches only, in any order, any amount of permutation. First solos are shorter and low-keyed - maybe only a few seconds. As the piece progress, they lengthen and may cover a wide range and a variety of timbres via use of different mutes. Toward the end of Part I the solos double up, with the first named instrument leading the improv and the other or others adding imitations.

Clarinets, after their initial solos, are rotated out of the melody. They then take turns doubling the mallet percussion parts in staccato. When not doing so, they may become free agents and occasionally ad lib commentary on the trombone parts, rejoining the melody solos at letter 20. Part I ends with a clarinet trio.

In Part II, the trombones perform the chordal changes based on the sequence of triads on the numbered measures of Part I. Although metered, this part should flow smoothly with no accenting of downbeats. The melodies pull in toward the center and lower register, become quieter, end with the drone note.

As a general instruction, all players can perform their written notes in any octave, and can also take breaks whenever needed.

Exlasega, the title, is a made-up word reflecting the four musical influences in the composition:
EX for Exchanges, an earlier process piece for trio which is used for structuring the changes; LA for Orlando di Lasso's piece "Prophetae Sibyllarum" with its rapid chromatic chordal changes; SE for the gamelan style known as Sekaten in which rambling solos lead up to loud group clanges which eventually speed up to form a melody; GA for Japanese gagaku in which long, spacious phrases are punctuated
by drums.

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Although the score is notated entirely in treble clef, parts for clarinets and trombones are in the appropriate clef and transpositions. As a general instruction, all players can perform their written notes in any octave, and can also take breaks whenever needed.

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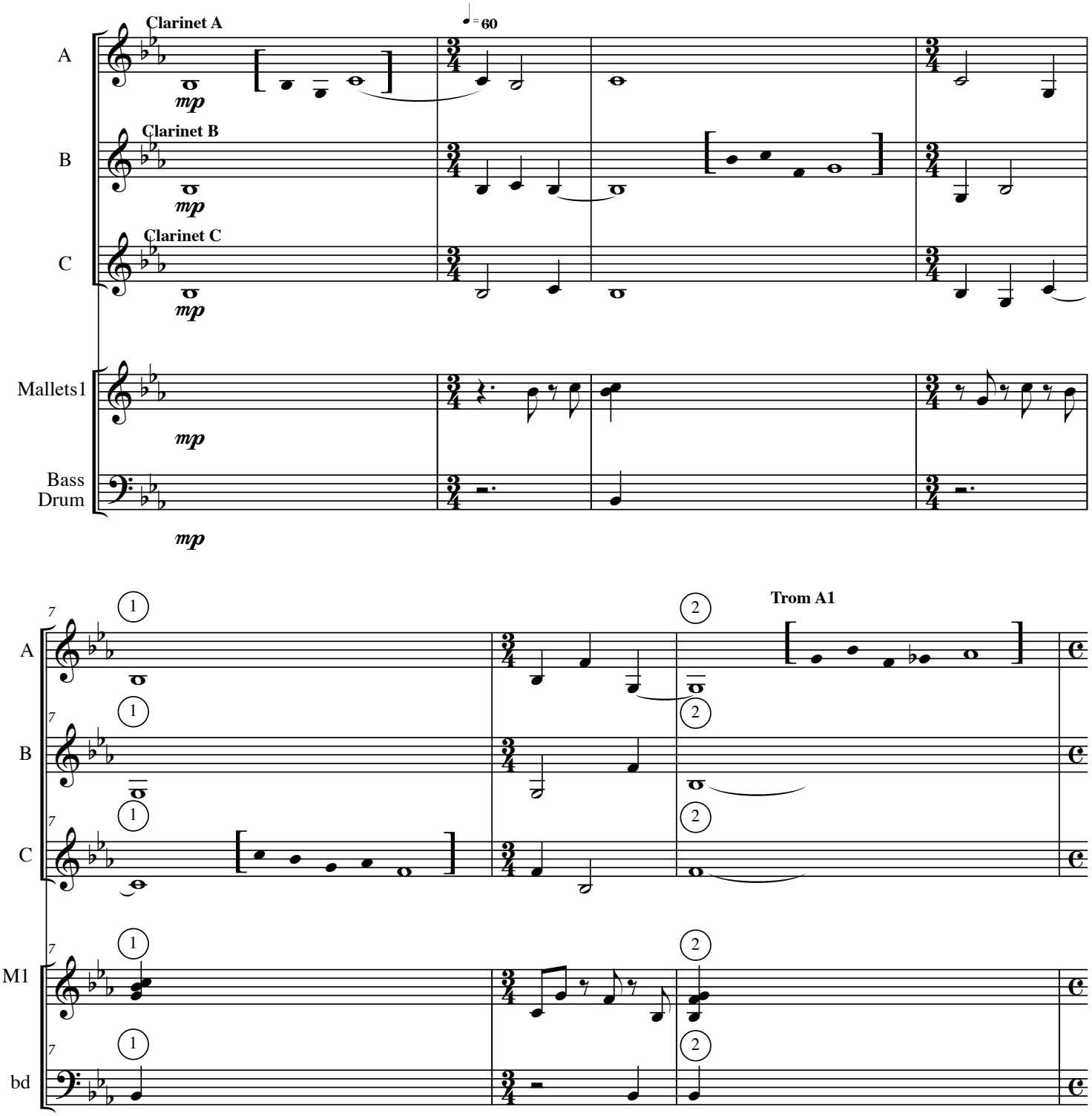
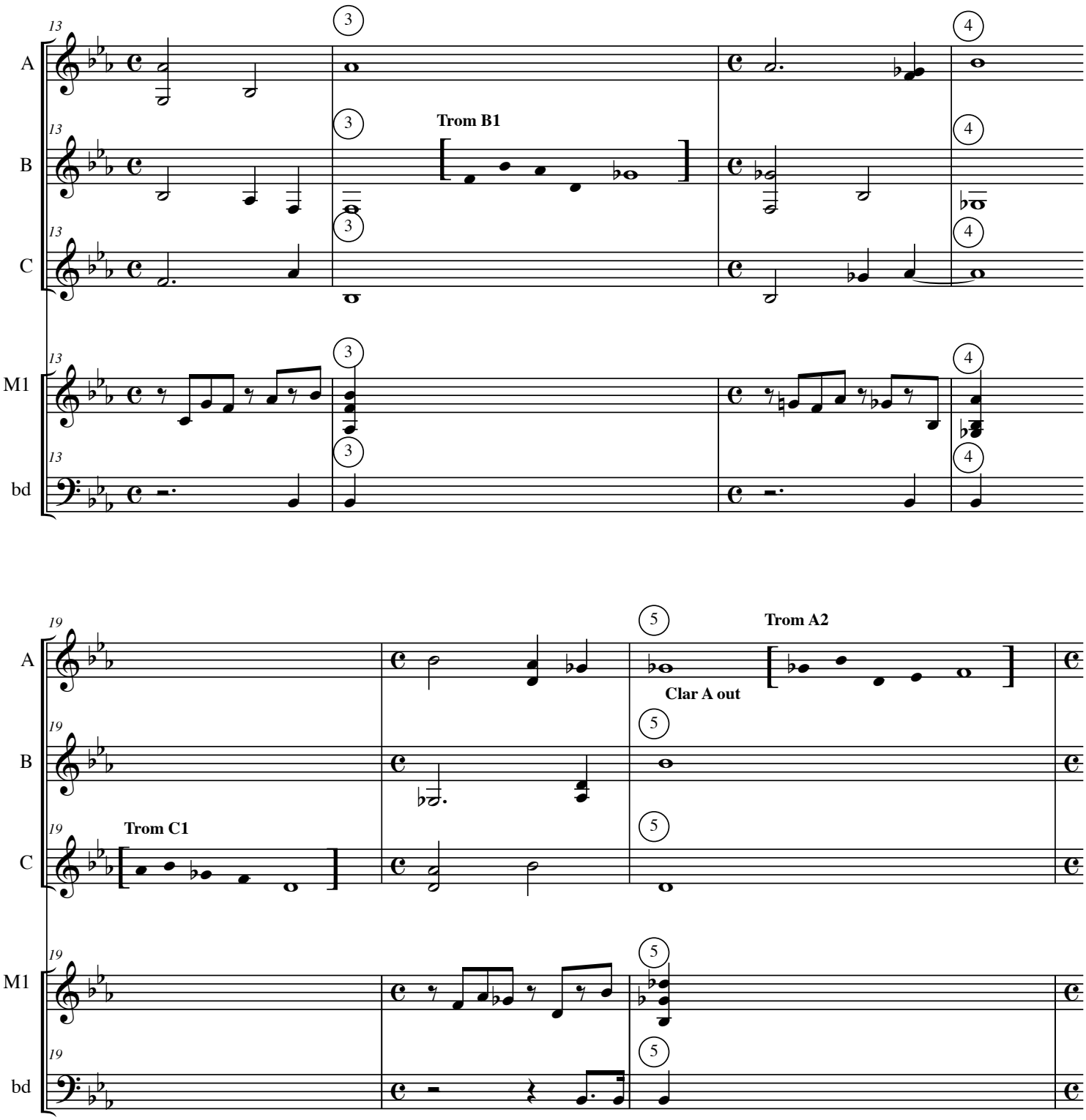
Exlasega

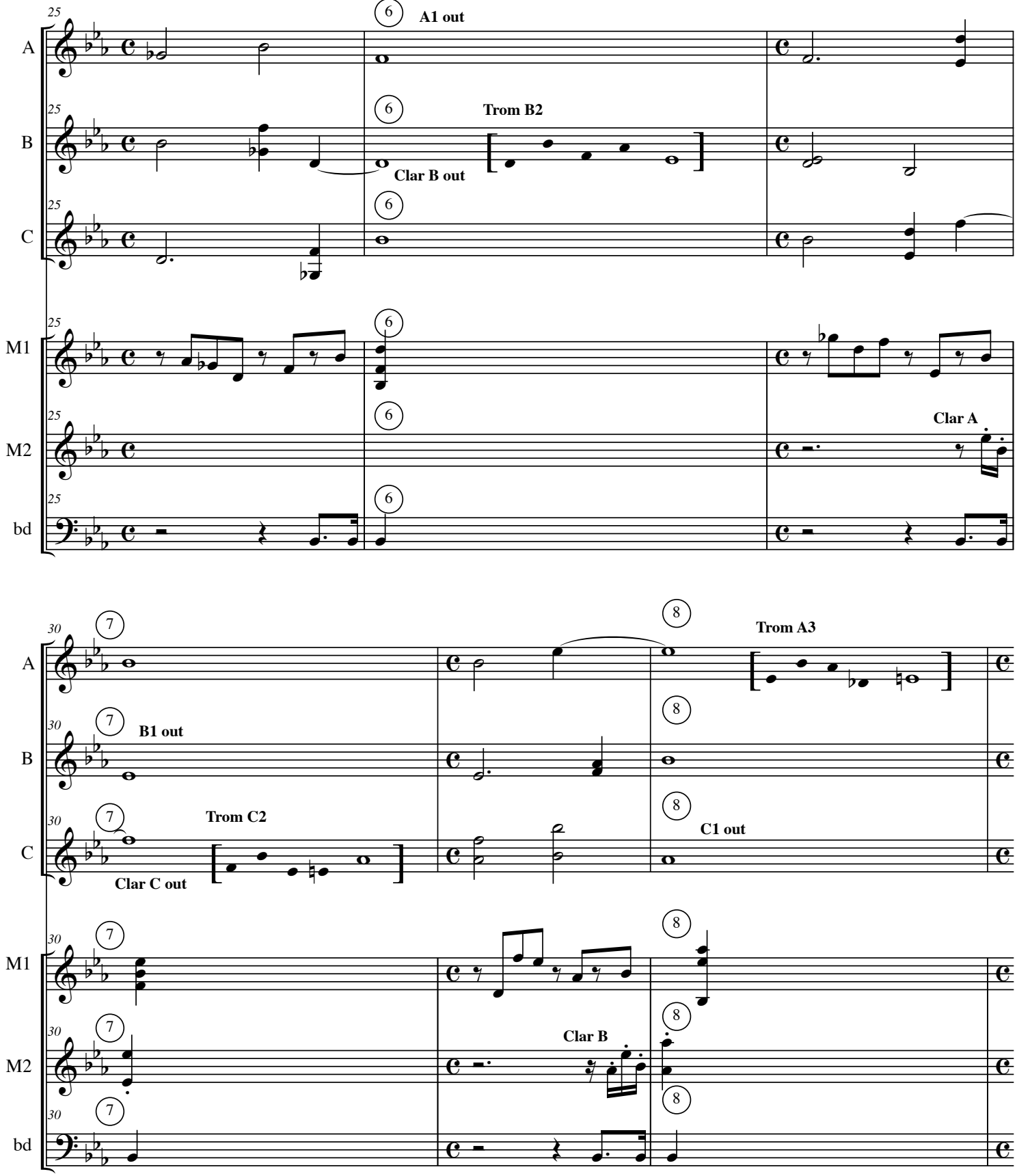
Benary

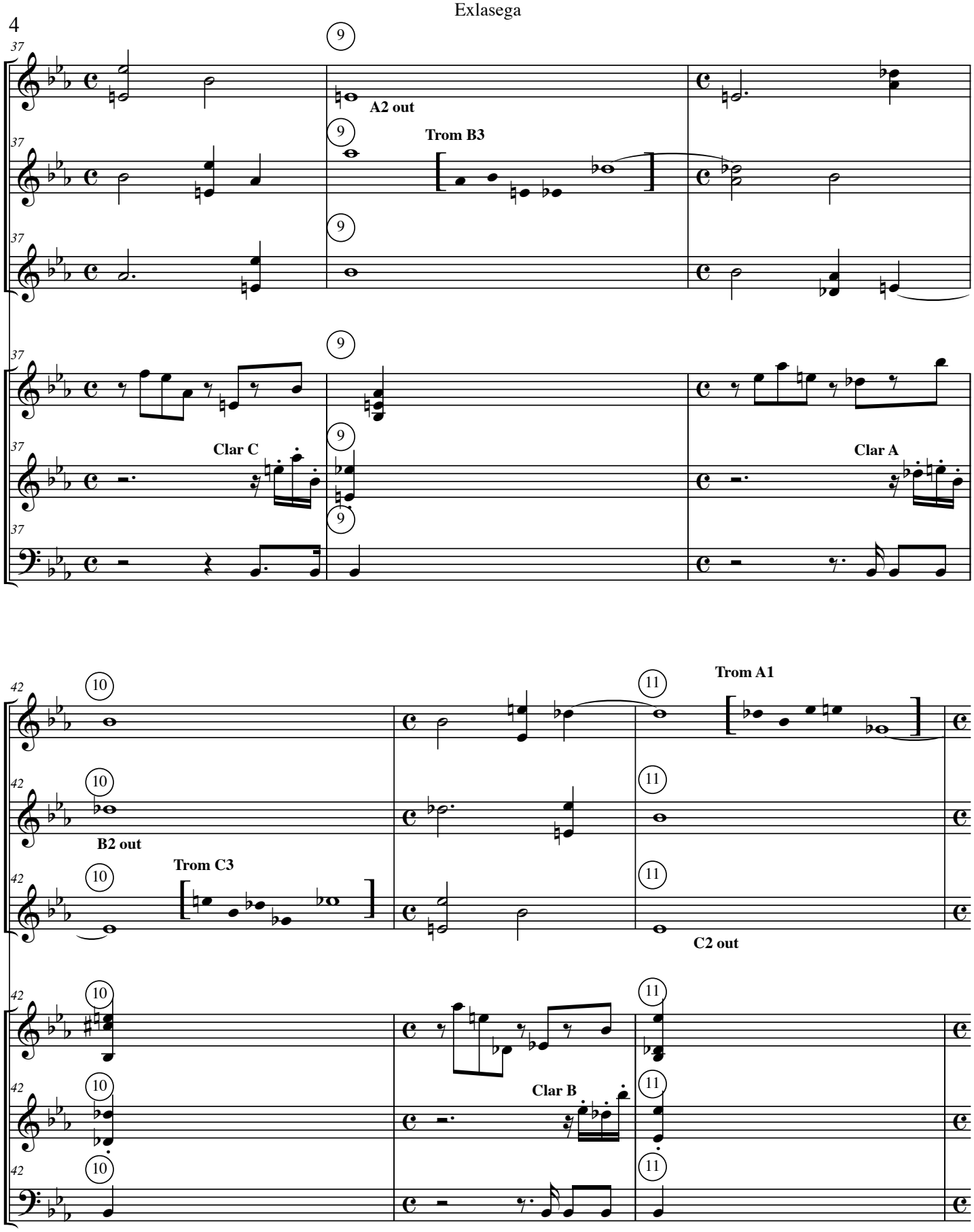
PART 1

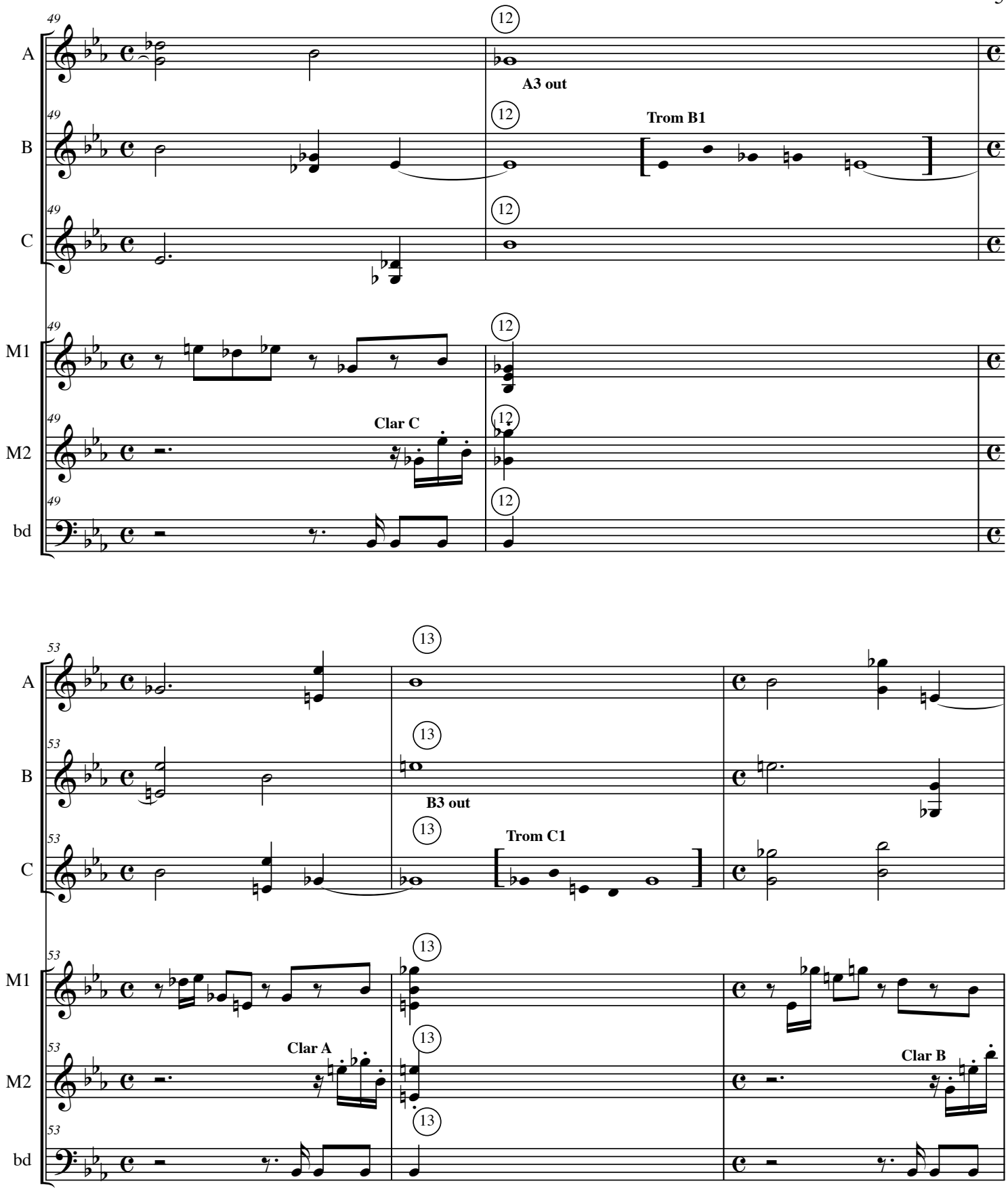
Metered measure

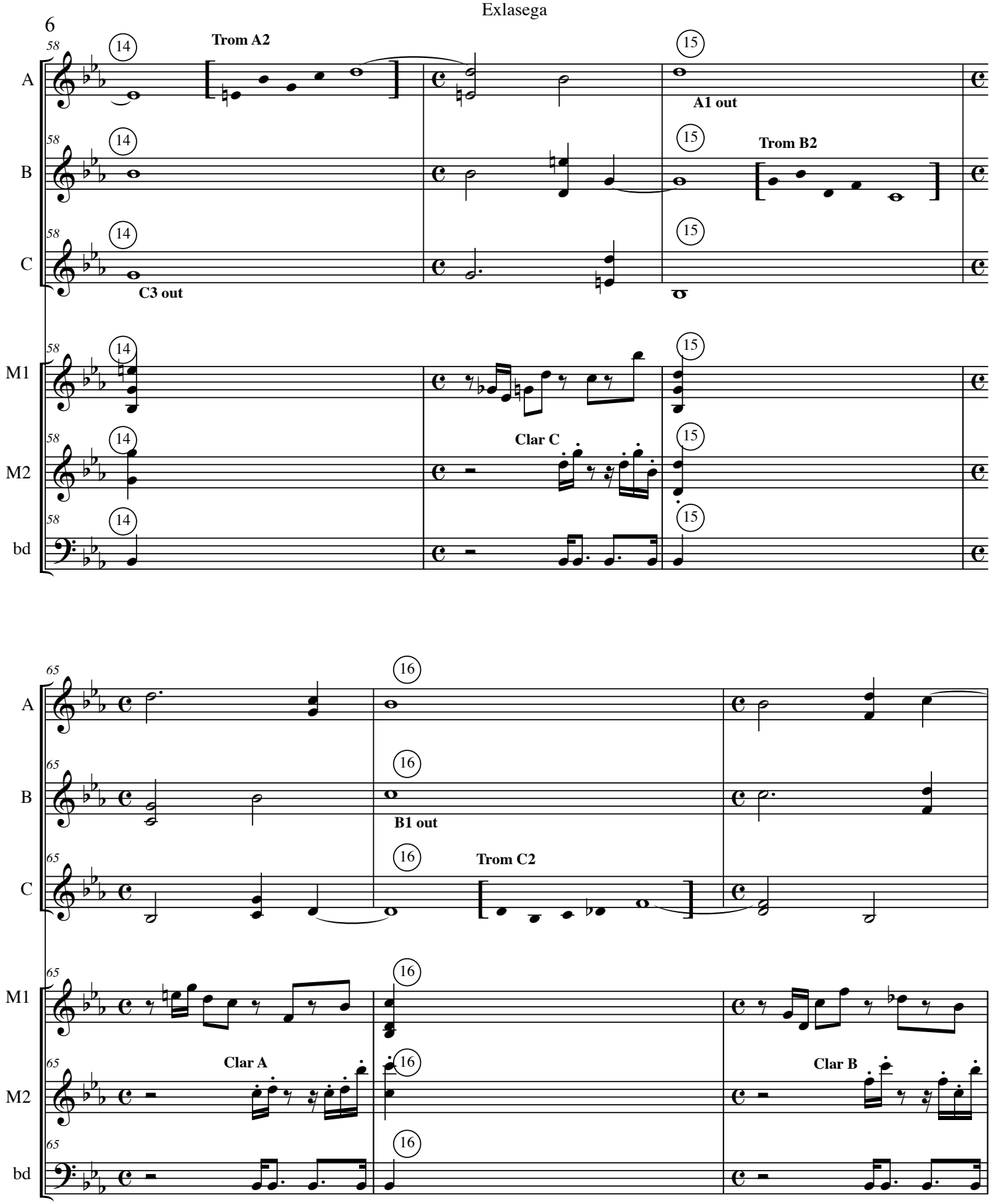


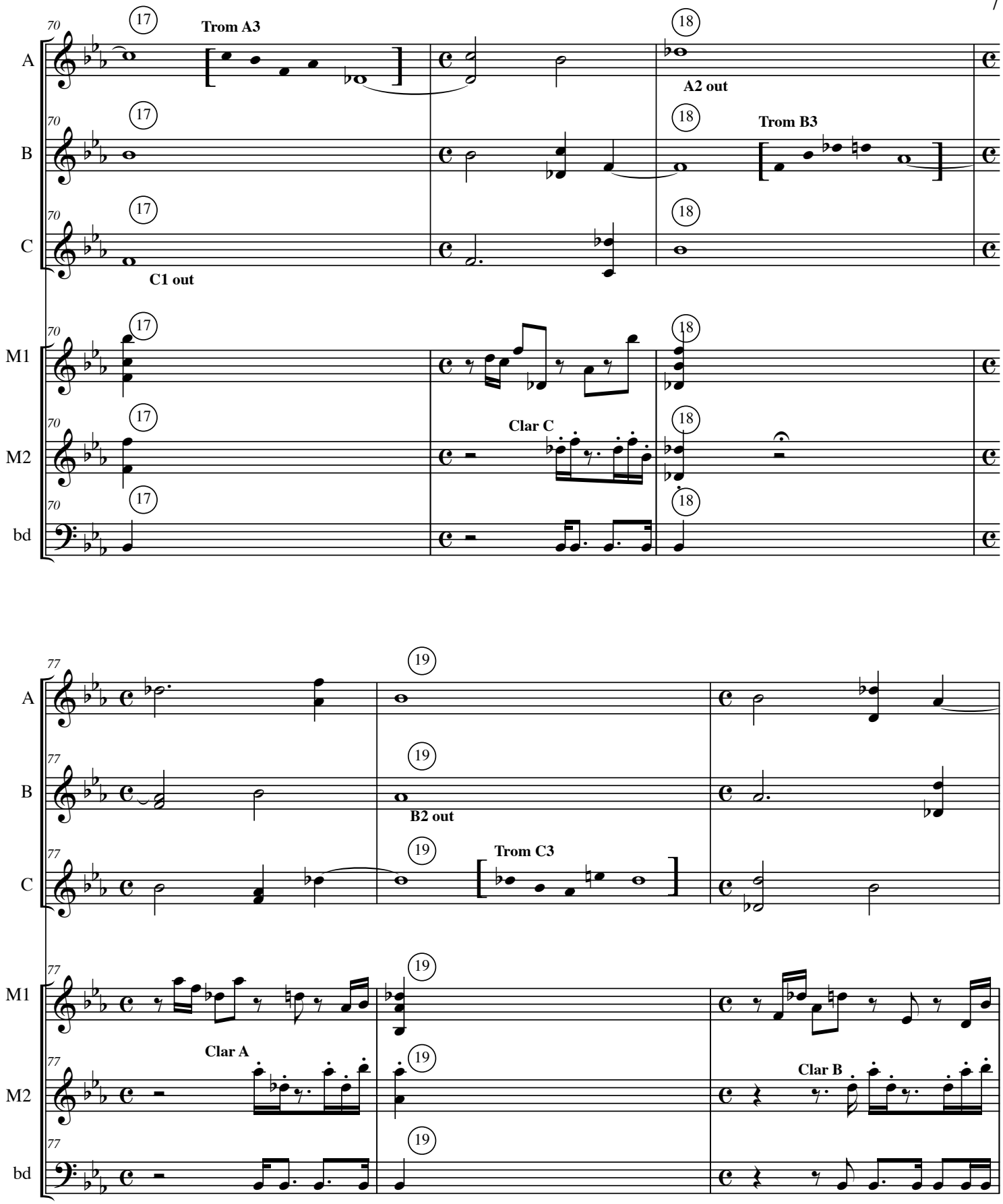

13
A
B
C
M1
bd
3
4
Trom B1
19
5
Trom A2
Clar A out
Trom C1

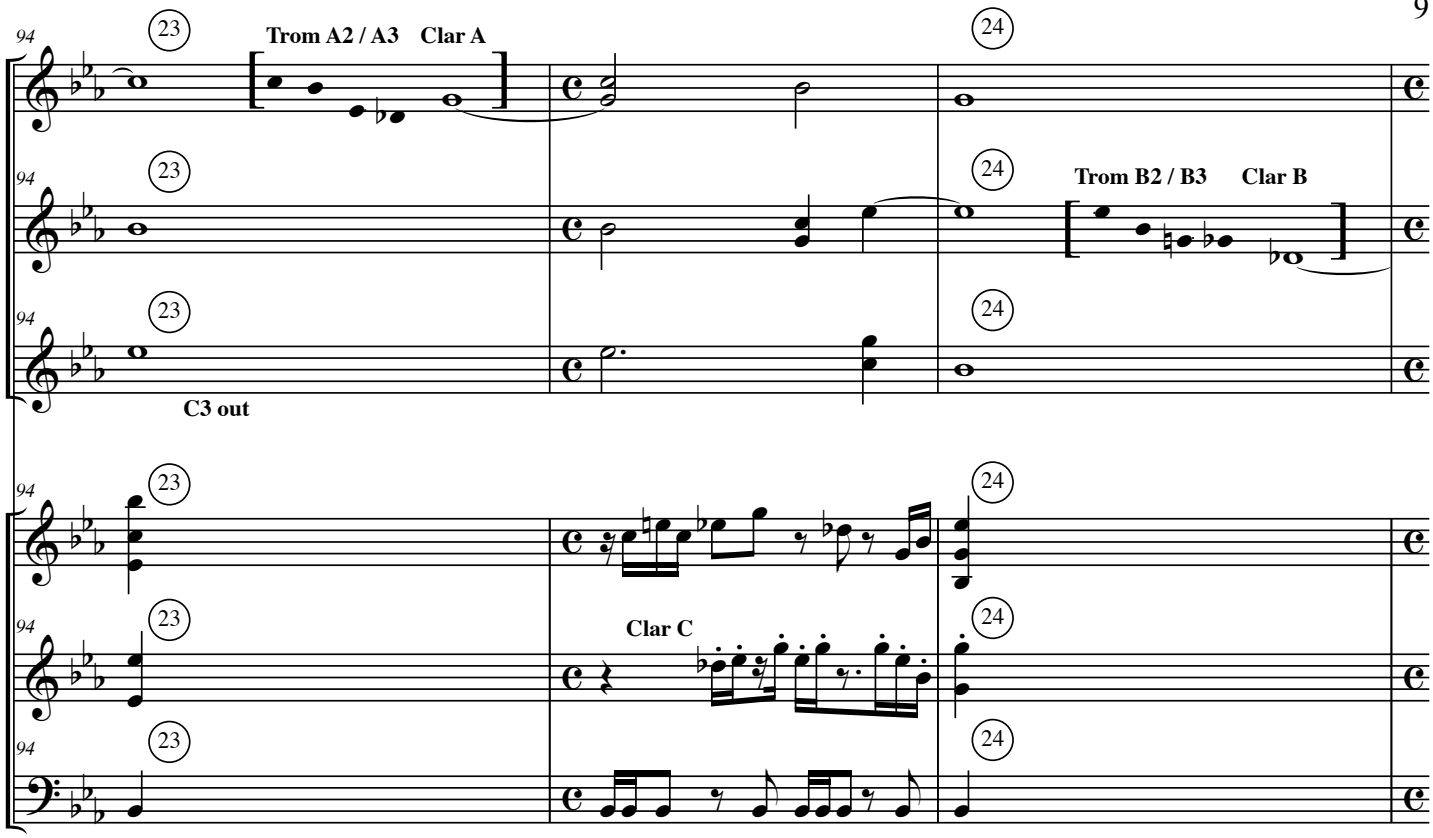

25
A
B
C
M1
M2
bd
6
A1 out
Trom B2
Clar B out
Clar A
30
7
8
B1 out
Trom C2
Clar C out
Trom A3
C1 out
Clar B

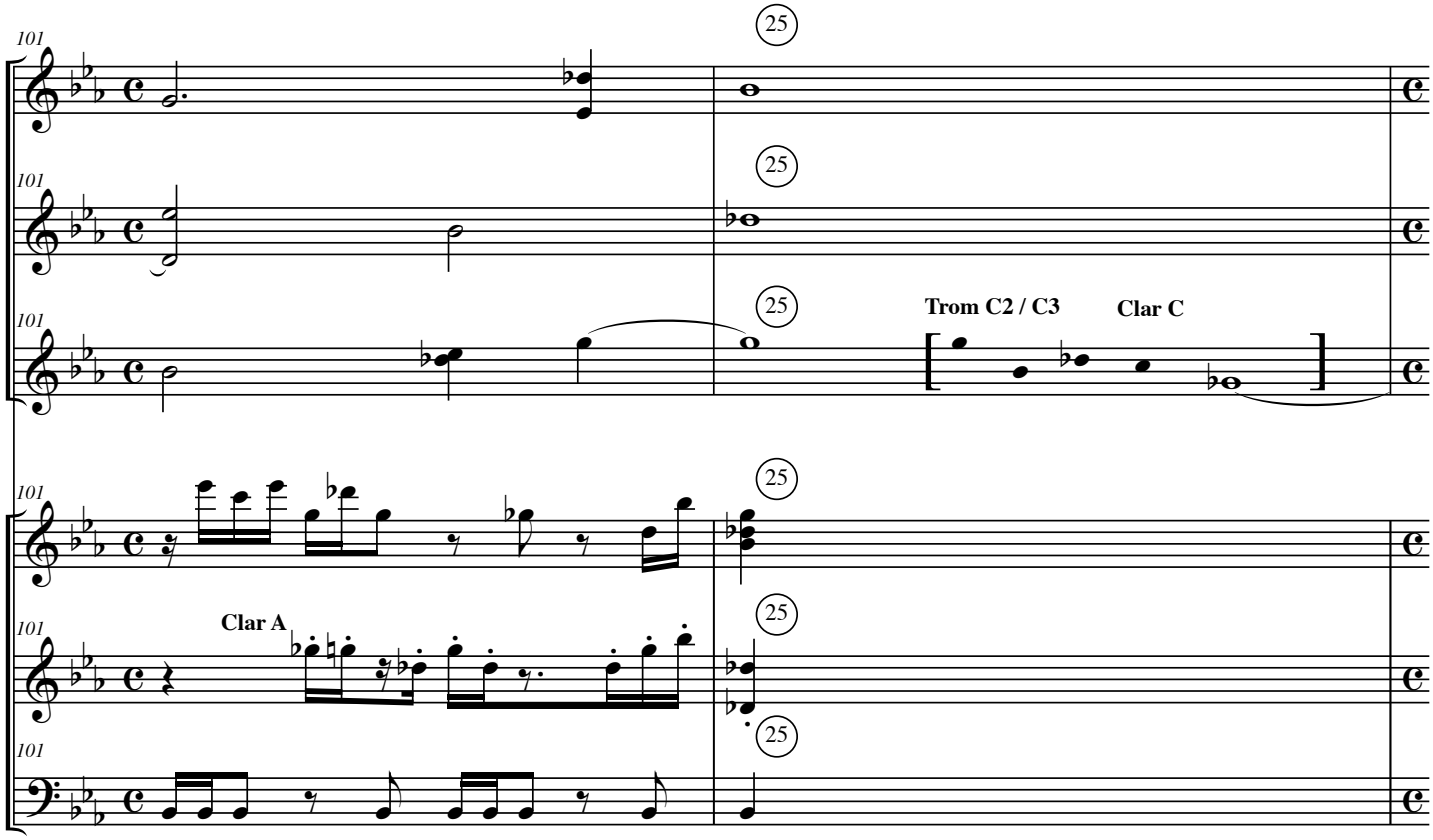

37
A
B
C
M1
M2
bd
9
A2 out
Trom B3
Clar C
Clar A
42
10
11
Trom A1
B2 out
Trom C3
C2 out
Clar B

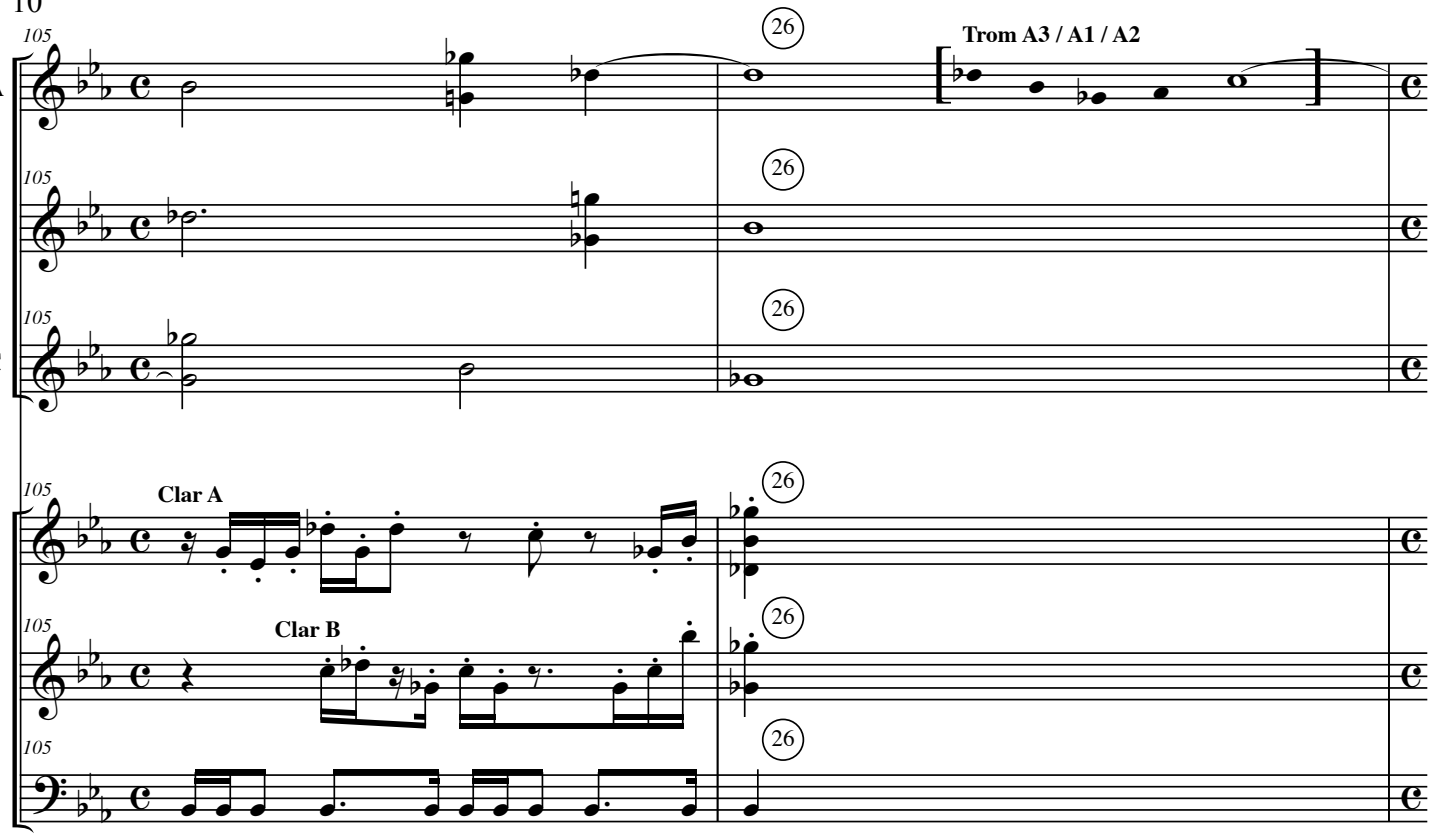

49
A
B
C
M1
M2
bd
12
A3 out
Trom B1
Clar C
53
13
B3 out
Trom C1
Clar A
Clar B

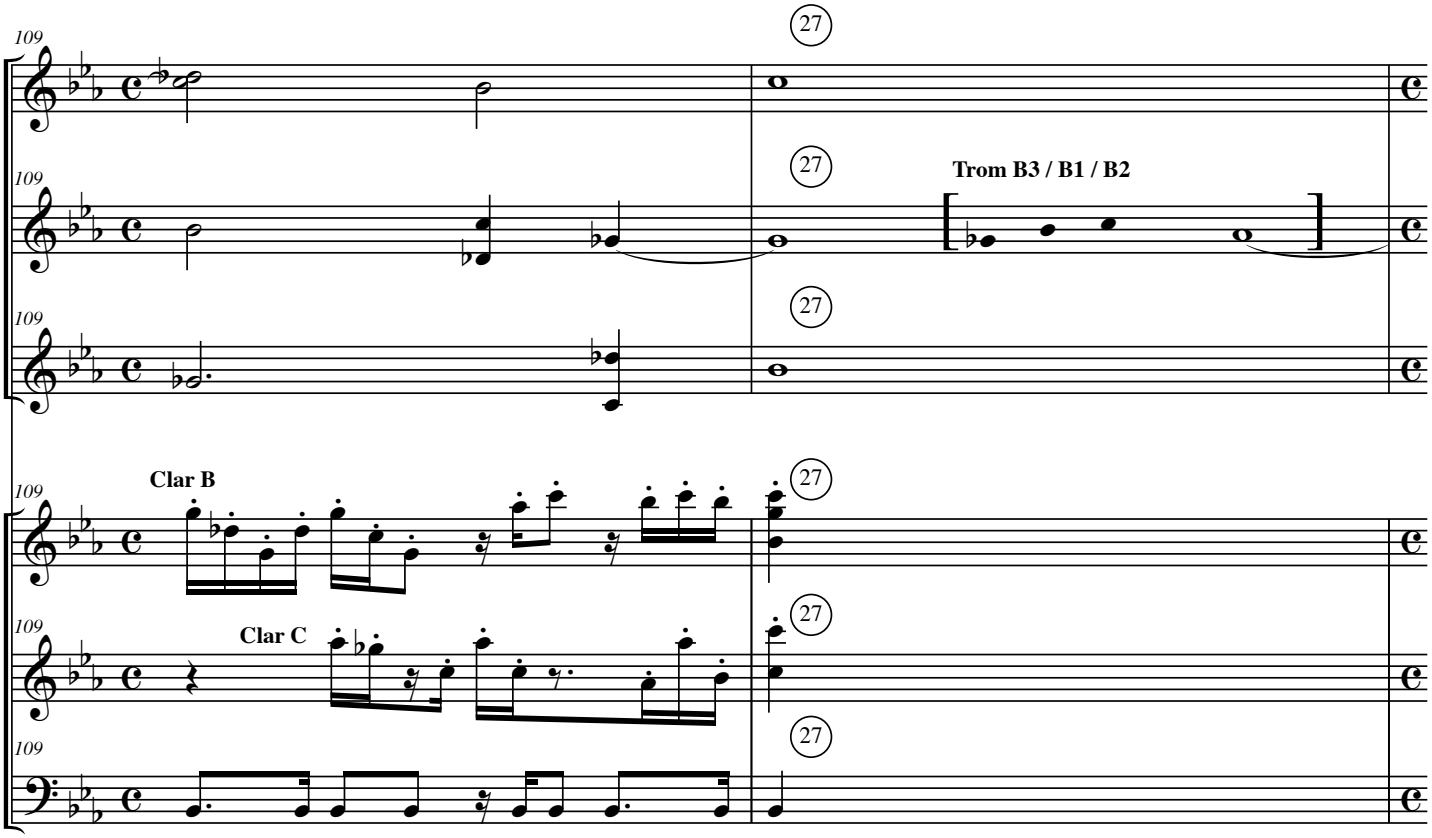

58
14
Trom A2
15
A1 out
A
58
14
15
Trom B2
B
58
14
15
C3 out
C
58
14
15
M1
58
14
Clar C
15
M2
58
14
15
bd
65
16
A
65
16
B1 out
B
65
16
Trom C2
C
65
16
M1
65
16
Clar A
Clar B
M2
65
16
bd

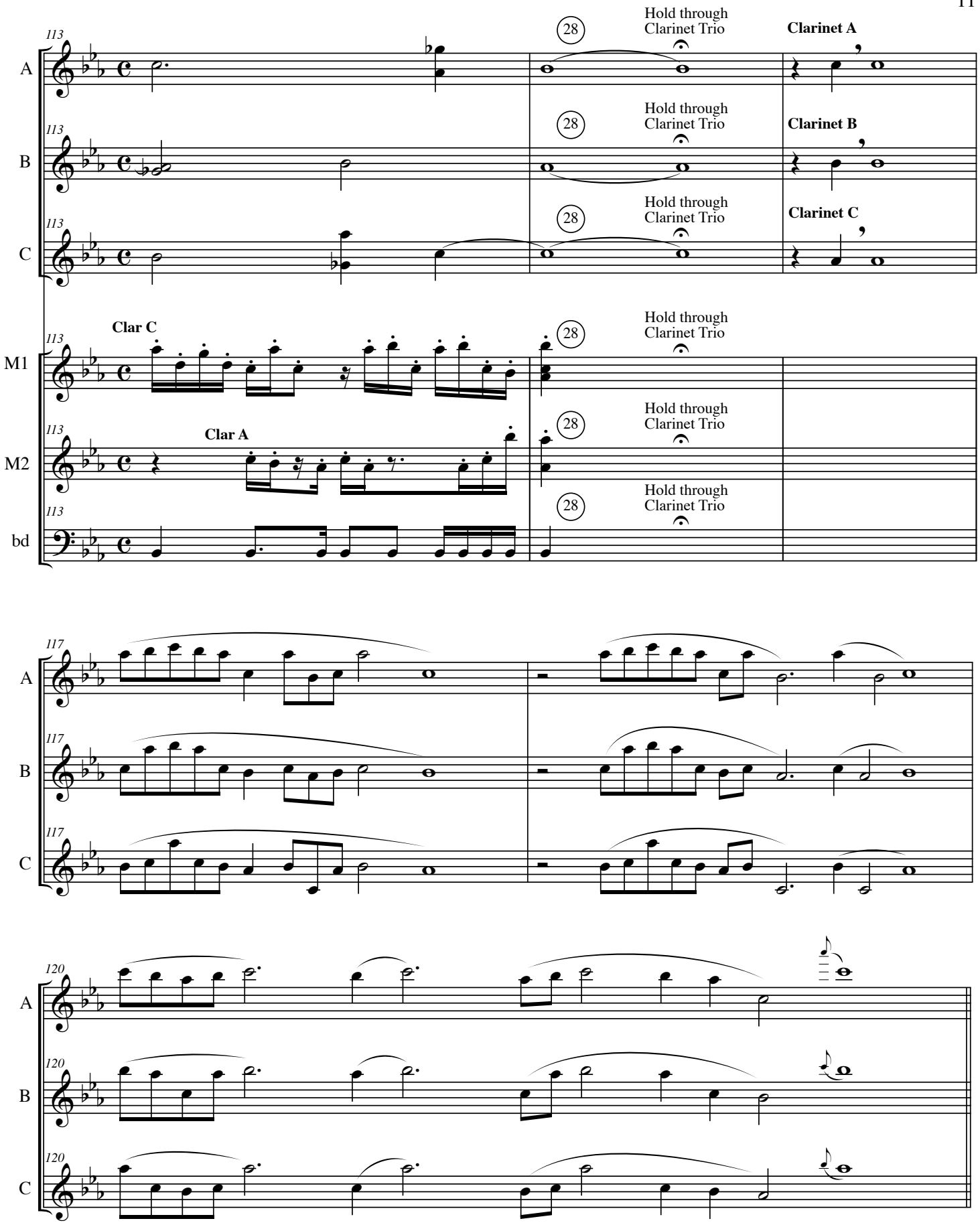

70
17
Trom A3
18
A2 out
A
B
Trom B3
C
C1 out
M1
M2
Clar C
bd
77
19
B2 out
Trom C3
Clar A
Clar B

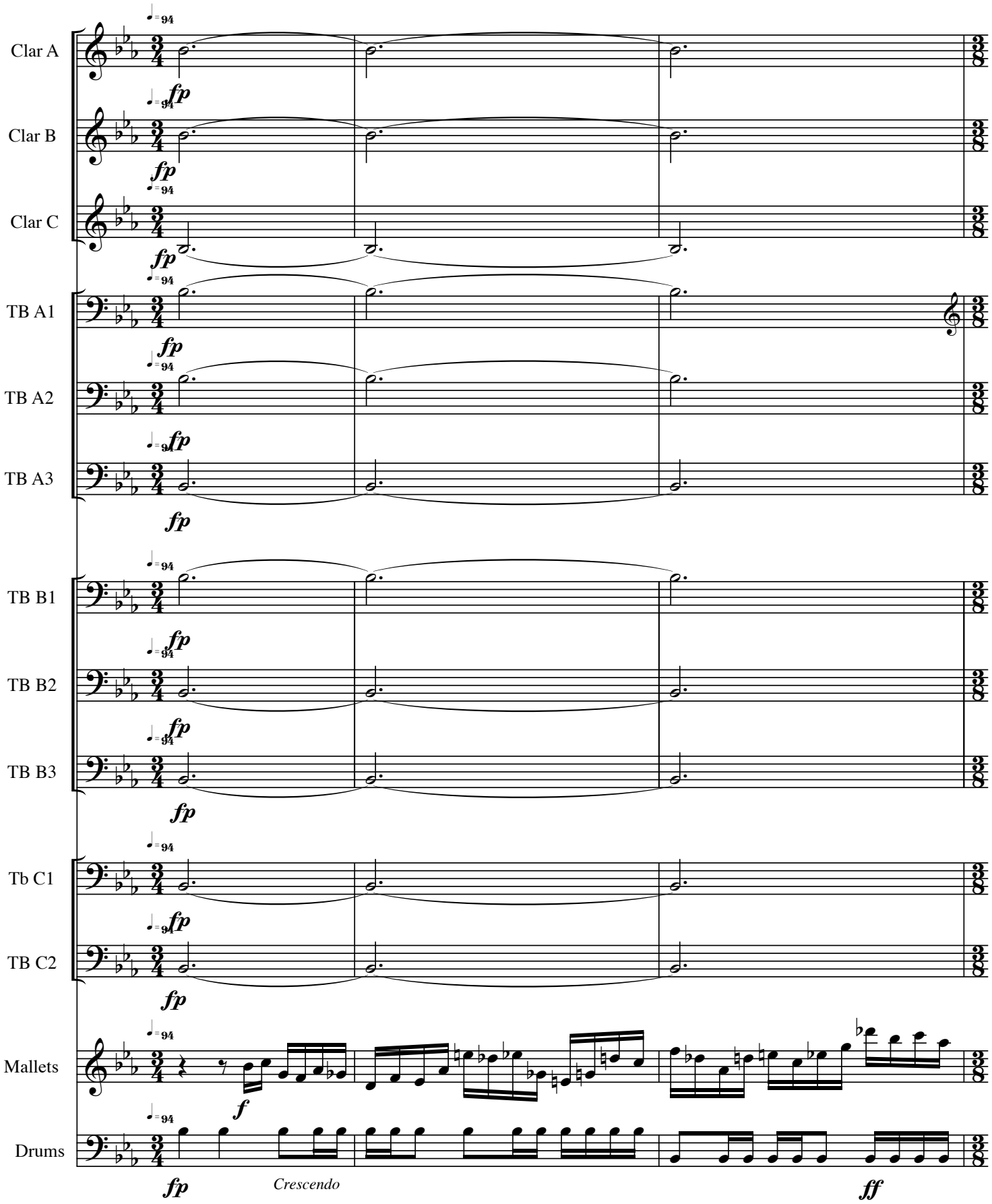

94
23
24
Trom A2 / A3
Clar A
A
B
Trom B2 / B3
Clar B
C
C3 out
M1
Clar C
M2
bd

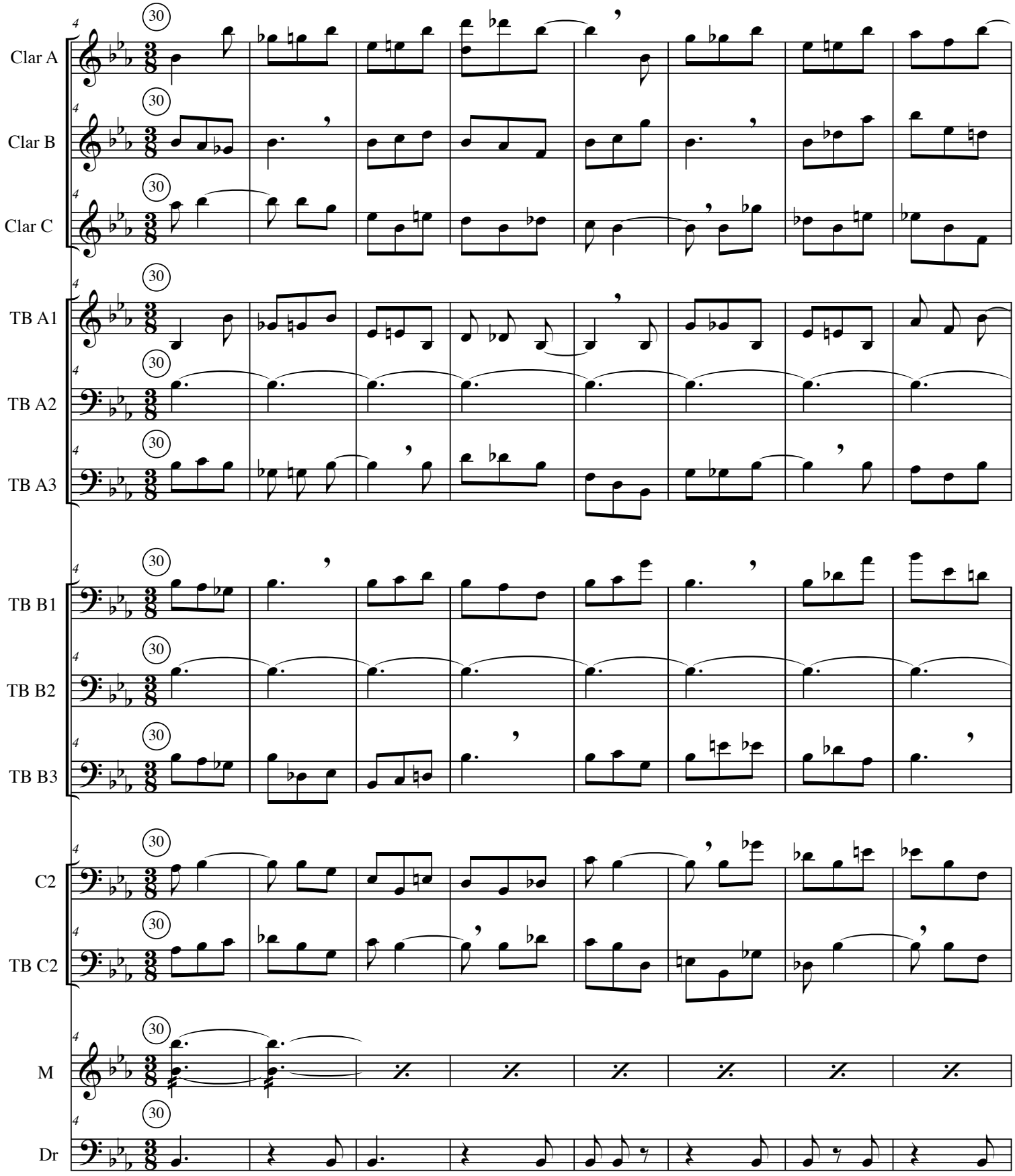

101
25
A
B
Trom C2 / C3
Clar C
C
M1
Clar A
M2
bd

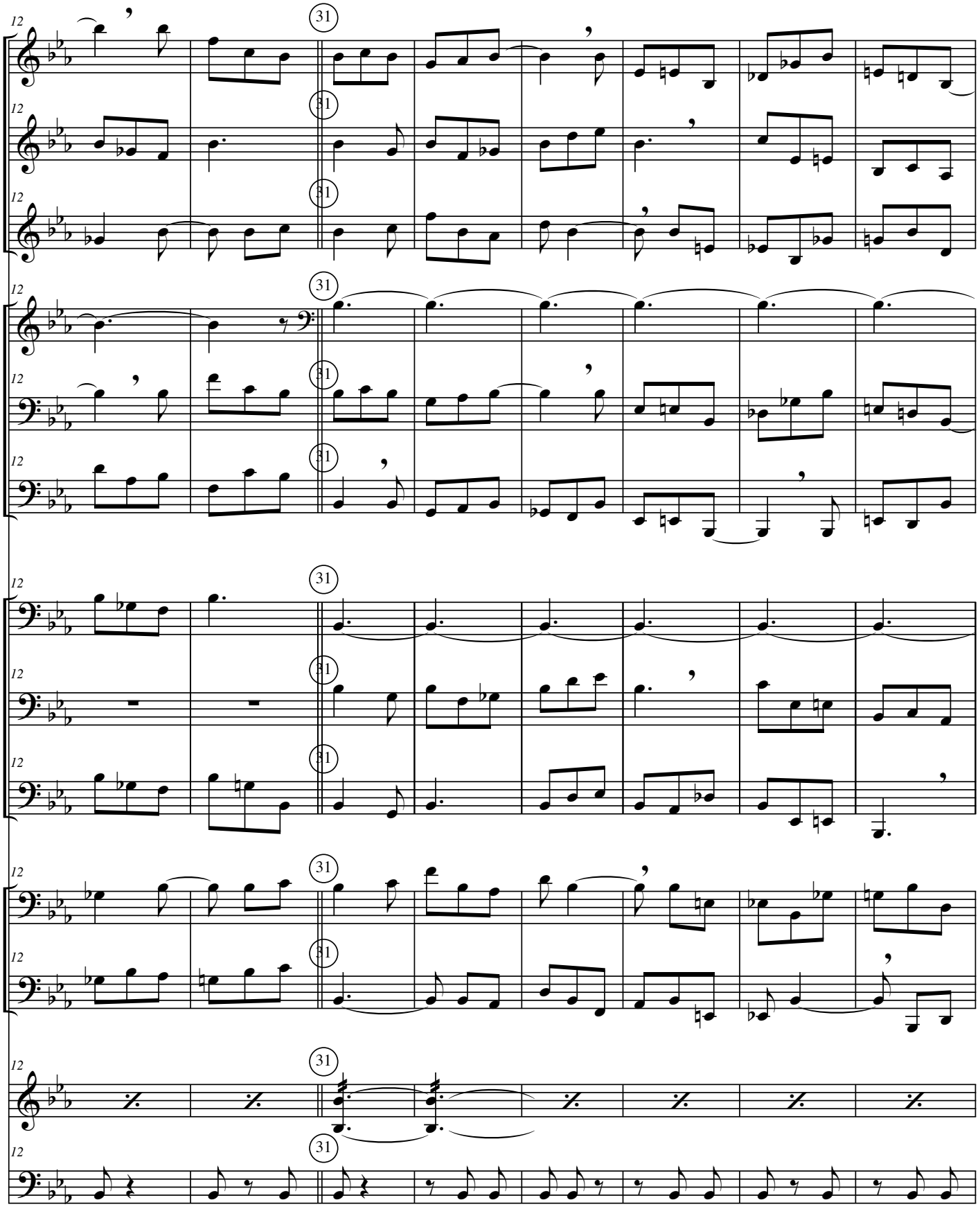

105
A
B
C
M1
M2
bd
26
Trom A3 / A1 / A2
Clar A
Clar B

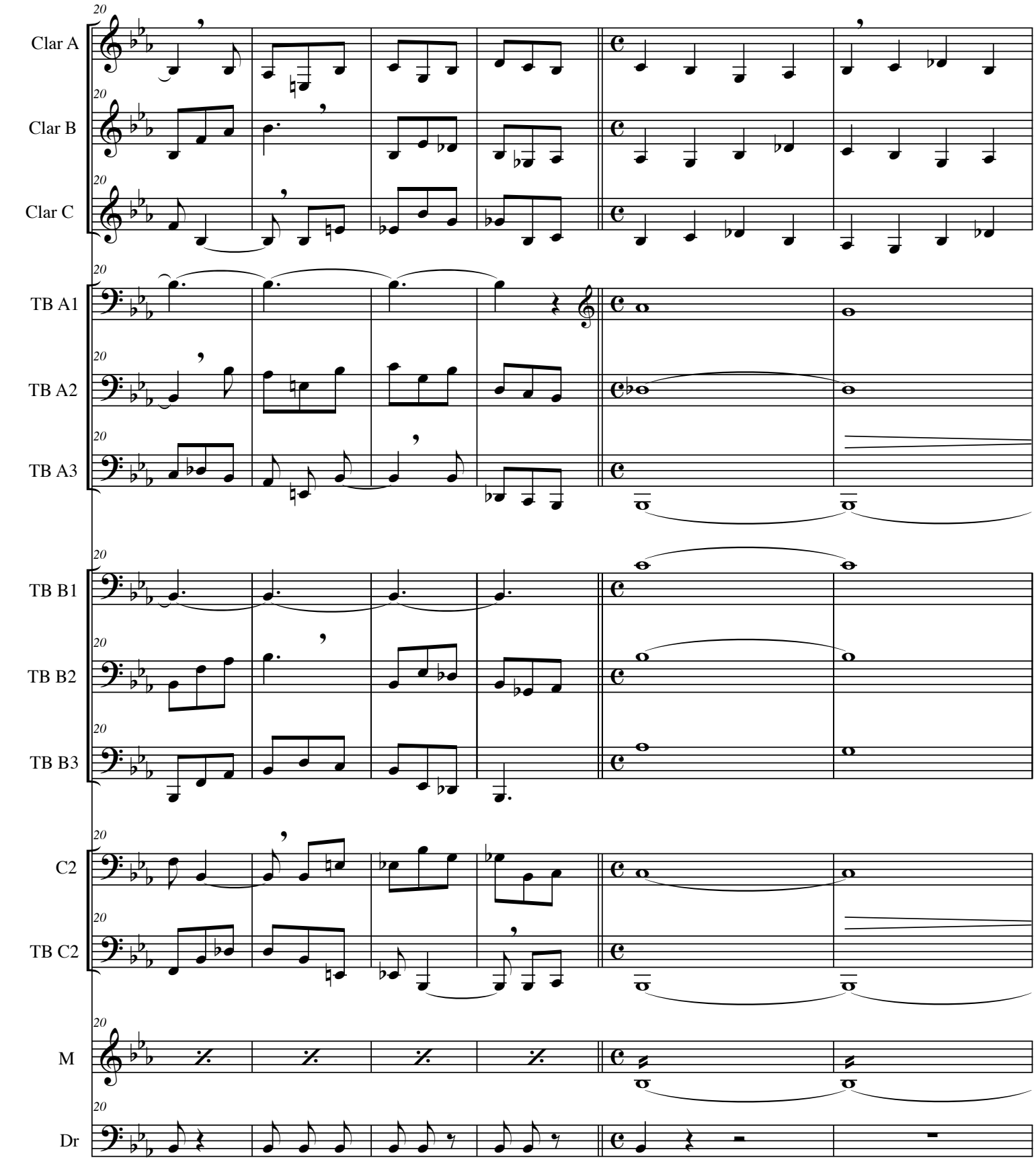

109
A
B
C
M1
M2
bd
27
Trom B3 / B1 / B2
Clar B
Clar C

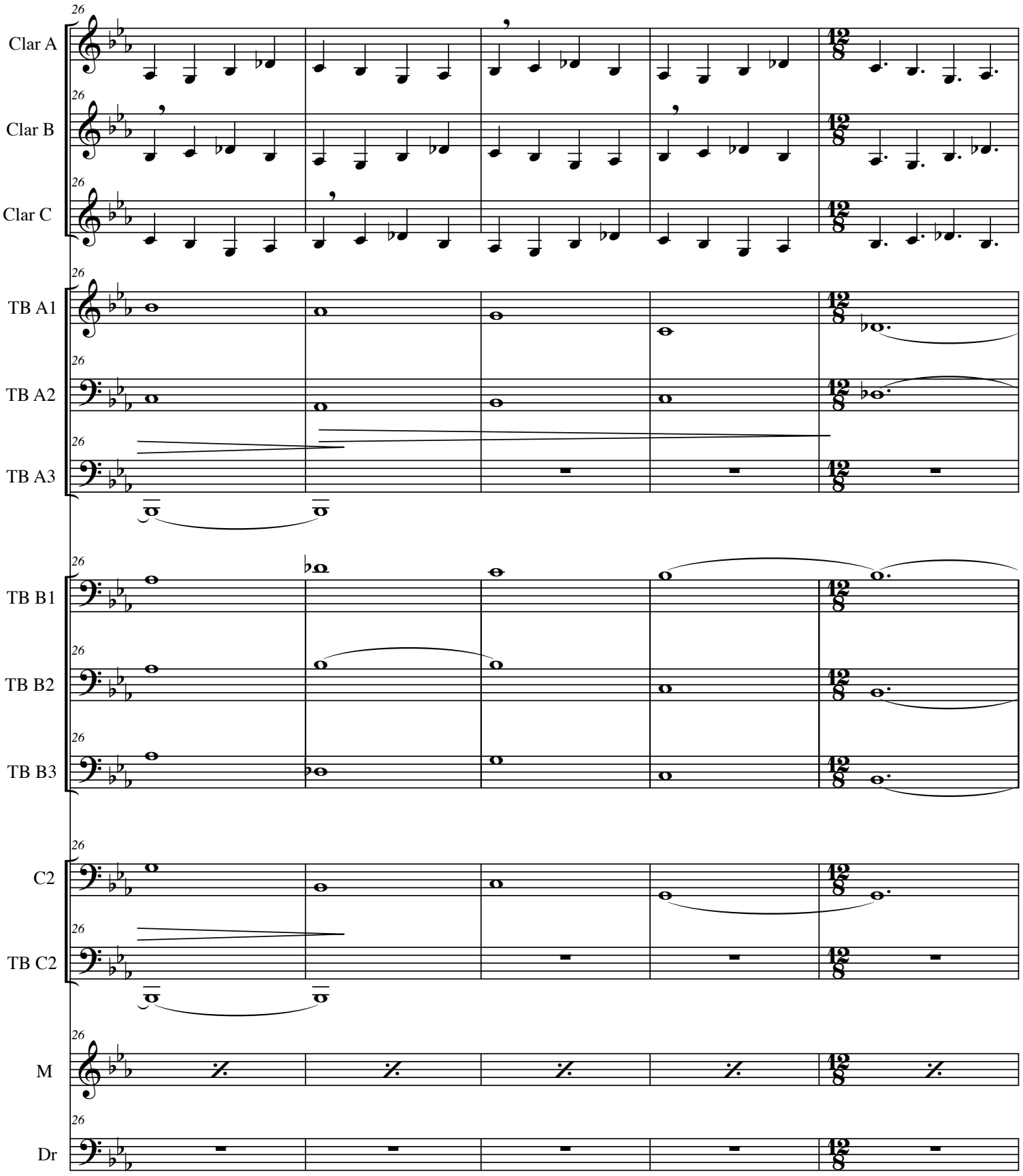

113
A
B
C
M1
M2
bd
28
Hold through
Clarinet Trio
Clarinet A
Clarinet B
Clarinet C
Clar C
Clar A
117
120

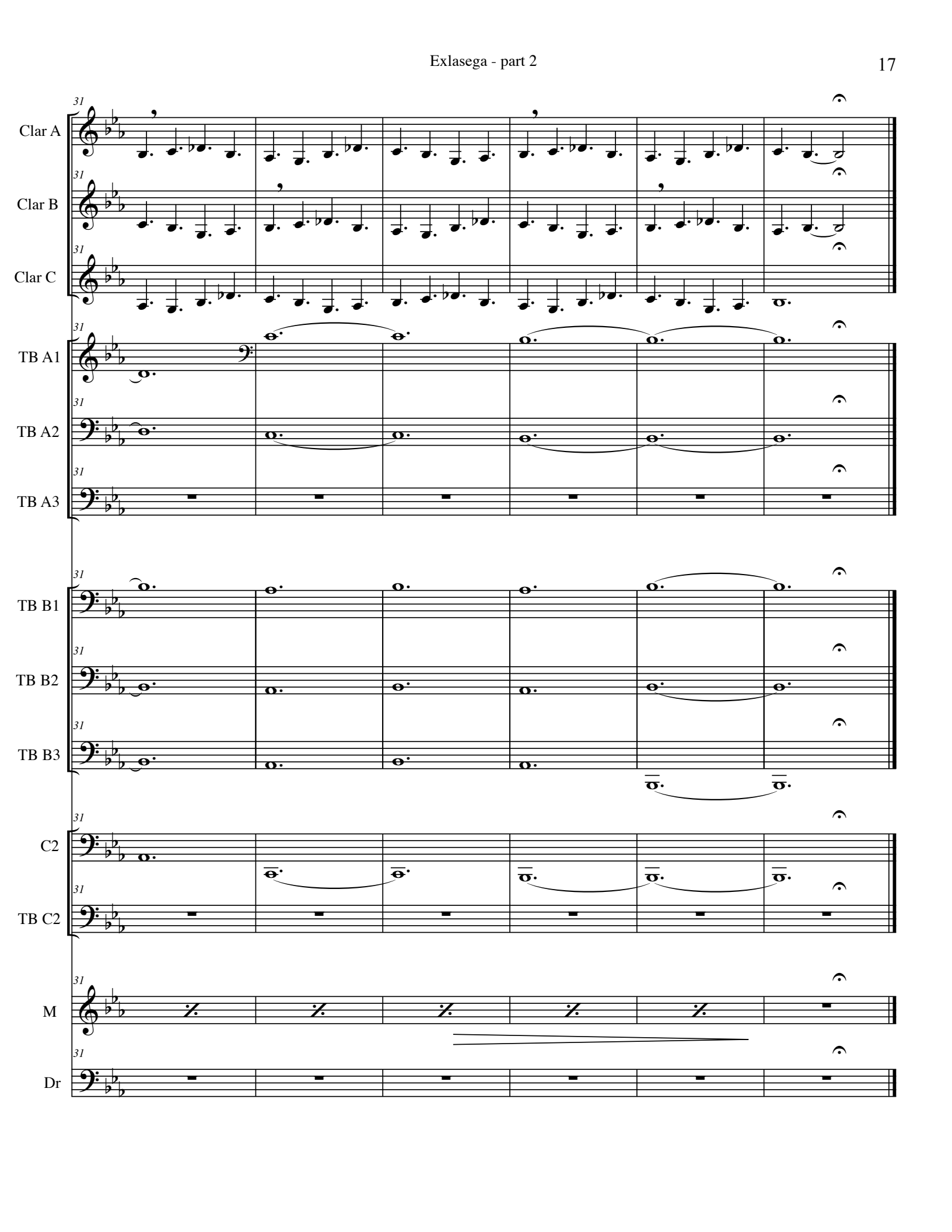

Clar A
Clar B
Clar C
TB A1
TB A2
TB A3
TB B1
TB B2
TB B3
Tb C1
TB C2
Mallets
Drums
♩= 94
fp
f
Crescendo
ff


Clar A
Clar B
Clar C
TB A1
TB A2
TB A3
TB B1
TB B2
TB B3
C2
TB C2
M
Dr


Clar A
Clar B
Clar C
TB A1
TB A2
TB A3
TB B1
TB B2
TB B3
C2
TB C2
M
Dr
12
31


Clar A
Clar B
Clar C
TB A1
TB A2
TB A3
TB B1
TB B2
TB B3
C2
TB C2
M
Dr


26
Clar A
Clar B
Clar C
TB A1
TB A2
TB A3
TB B1
TB B2
TB B3
C2
TB C2
M
Dr


31
Clar A
31
Clar B
31
Clar C
31
TB A1
31
TB A2
31
TB A3
31
TB B1
31
TB B2
31
TB B3
31
C2
31
TB C2
31
M
31
Dr