for Daniel Goode,
agent of the Flexible Orchestra

and for Julie Hanify,
all for you

Takes on a Song

David Mahler
2013

7 Bb clarinets
2 bass clarinets
harp
mandolin
violin
double bass
voice
Performance instructions

Balance between instruments and voice may need to be adjusted beyond the dynamics given in the score.

Tempos are approximate.

"Play at will" (measures 139 - 179) means a player may choose to play any or none of the notes in her part.

Rests are often used as transitions in this piece, and should be treated royally.

Some sections begin and/or end abruptly, by intention (measure 331, for instance).

Fermatas are less for dramatic effect than as a means of getting the music to hold still.

In measures 64 - 69 the difference in dynamics between Cl.1 and Vln. is intentional.

Duration is approximately 15 minutes.
Takes on a Song

Vs Cl.1

Vs Cl.2

Vs Cl.3

Vs Cl.4

Vs Cl.5

Vs Cl.6

Vs Cl.7

Vs Cl.1

Vs Cl.2

Hip.

Voice

Mando.

Vln.

DB
Takes on a Song

Possibly slightly faster.
Well articulated.
Takes on a Song
Takes on a Song

Vln.

Mando.

Voice

Hip.

B♭ Cl.1

B♭ Cl.2

B♭ Cl.3

B♭ Cl.4

B♭ Cl.5

B♭ Cl.6

B♭ Cl.7

B♭ Cl.8

This Thanksgiving day.

This St. Patrick’s day.

= about 88

day.
Takes on a Song

Voice: This day. Co-lumbus.

Mando.

Vln.

DB: pizz.
Takes on a Song

delicately

<table>
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<th>Bs Cl.4</th>
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Voice

Mando.

Vln.

DB
Takes on a Song

want to say, you're this morn-ing just want to say. This morn-ing just

lightly

mp

mp

mp
Takes on a Song

want to say, you're this morning just want to say, This morning

lightly

Voice

Mando.

DB

Vln.

Hip.
Takes on a Song

want to say.

expressively
Takes on a Song
Takes on a Song

Bb Cl.1

Bb Cl.2

Bb Cl.3

Bb Cl.4

Bb Cl.5

Bb Cl.6

Bb Cl.7

Bs Cl.1

Bs Cl.2

Hip.

Voice

Mando.

Vln.

DB

Alberta Hunter, Melvil Dewey, Satchel Paige, John McPhee, A
Takes on a Song

B♭ Cl.1

B♭ Cl.2

B♭ Cl.3

B♭ Cl.4

B♭ Cl.5

B♭ Cl.6

B♭ Cl.7

Bs. Cl.1

Bs. Cl.2

Hip.

Voice

Mando.

Vln.

DB

5X, as identically as possible

mf to f throughout

mf

mf
debriefer

\( \text{Vln.} \)

\( \text{Voice} \)

\( \text{Mando.} \)

\( \text{DB} \)

\( \text{B♭ Cl.1} \)

\( \text{B♭ Cl.2} \)

\( \text{B♭ Cl.3} \)

\( \text{B♭ Cl.4} \)

\( \text{B♭ Cl.5} \)

\( \text{B♭ Cl.6} \)

\( \text{B♭ Cl.7} \)

\( \text{Bs. Cl.1} \)

\( \text{Bs. Cl.2} \)

\( \text{Hip.} \)

\( \text{Voice} \)

\( \text{Mando.} \)

\( \text{Vln.} \)

\( \text{DB} \)

\( \text{Voice} \)

\( \text{Mando.} \)

\( \text{Vln.} \)

\( \text{DB} \)
Takes on a Song
Takes on a Song

B♭ Cl.1

B♭ Cl.2

B♭ Cl.3

B♭ Cl.4

B♭ Cl.5

B♭ Cl.6

B♭ Cl.7

Bs. Cl.1

Bs. Cl.2

Hip.

Voice

Mando.

Vln.

DB
Takes on a Song

B♭ Cl.1

B♭ Cl.2

B♭ Cl.3

B♭ Cl.4

B♭ Cl.5

B♭ Cl.6

B♭ Cl.7

Bs. Cl.1

Bs. Cl.2

Hip.

Voice

Mando.

Vln.

DB
Takes on a Song

Voice
Mando.
Vln.
DB

Gradually quieting
L.V. through m. 138

ff
ff

217 Takes on a Song

Gradually quieting
L.V. through m. 138

ff
ff

217 Takes on a Song
Takes on a Song

Voices

Mandolin

Violin

Double Bass
Takes on a Song

B. Cl.1

Vln.

Voice

Mando.

Vl.

DB
Takes on a Song
Takes on a Song

slowing all the way to

ALWAYS PLAY
Takes on a Song

B♭ Cl.1

B♭ Cl.2

B♭ Cl.3

B♭ Cl.4

B♭ Cl.5

B♭ Cl.6

B♭ Cl.7

Bs. Cl.1

Bs. Cl.2

Hip.

Voice

Mando.

Vln.

DB

Mouth words here 2nd & 3rd times. Offstage or audience voice may sing 2nd time.

May substitute ukulele in these two measures.

And point out, mat-ter-of-fact-ly, ‘If it quacks like a duck, it

F

pizz.

arco

Pizz.
Audience may be invited to sing 3rd time.

Voice: might just be a decoy!

Mando.

Vln.

DB

Drum on body of instrument using fingers or hands.
Takes on a Song

Slightly faster
well articulated
Takes on a Song
Takes on a Song

Bb Cl.1

Bb Cl.2

Bb Cl.3

Bb Cl.4

Bb Cl.5

Bb Cl.6

Bb Cl.7

Bs. Cl.1

Bs. Cl.2

Hip.

Voice

Mando.

Vln.

DB
B. Cl.1

B. Cl.2

B. Cl.3

B. Cl.4

B. Cl.5

B. Cl.6

B. Cl.7

Bs. Cl.1

Bs. Cl.2

Hip.

Voice

Mando.

Vln.

DB

Takes on a Song
"Takes on a Song"

Bb Cl.1

Bb Cl.2

Bb Cl.3

Bb Cl.4

Bb Cl.5

Bb Cl.6

Bb Cl.7

Bs Cl.1

Bs Cl.2

Voice

Mando.

Vln.

DB

\text{breathe as necessary}
Takes on a Song

Bs. Cl.1

Bs. Cl.2

Bs. Cl.3

Bs. Cl.4

Bs. Cl.5

Bs. Cl.6

Bs. Cl.7

Bs. Cl.1

Bs. Cl.2

Hip.

Voice

Mando.

Vln.

DB
Takes on a Song

Faster
Well articulated

breathe as necessary
Takes on a Song

Generous. \( \text{\( \frac{}{\text{\( J \)}} \)} \approx \text{about 82} \)

\begin{align*}
\text{Bb Cl.1} & \quad \text{Harp.} \\
\text{Bb Cl.2} & \quad \text{Voice} \\
\text{Bb Cl.3} & \quad \text{Mando.} \\
\text{Bb Cl.4} & \quad \text{Vln.} \\
\text{Bb Cl.5} & \quad \text{DB} \\
\text{Bb Cl.6} & \\
\text{Bb Cl.7} & \\
\text{Bs. Cl.1} & \\
\text{Bs. Cl.2} & \\
\end{align*}
This In-de-pend-ence Day, in light of Pe-ter's com-ment, that our mu-sic seems so ap-ple pie.
Takes on a Song

cap-i-tal A mer-i-ca (A mer-i-ca, where ev'ry cel-e-bration is a car-i-ca-ture, and a

Mando.

Vln.

DB
cause for ad-ver-tis-ing)—This morn-ing I just want to say, you're my idea of free-dom. In a

sweetly

mp
Takes on a Song

land that thinks of freedom as a commodity to be tailored, you treasure mind and loving body
far above the buck, buck, buck, and point out matter-of-factly, 'If it quacks like a duck, it might just be a
Takes on a Song

B♭ Cl.1

B♭ Cl.2

B♭ Cl.3

B♭ Cl.4

B♭ Cl.5

B♭ Cl.6

B♭ Cl.7

Bs. Cl.1

Bs. Cl.2

Voice

decoy," and you say it in such a goofy way, that E. B. White, Ed-ward

Mando.

Vln.

DB

Broad, slower

tempo, but slower

slowing

decoy, "and you say it in such a goofy way, that E. B. White, Ed-ward

say it in such a goofy way, that E. B. White, Ed-ward

say it in such a goofy way, that E. B. White, Ed-ward

say it in such a goofy way, that E. B. White, Ed-ward

say it in such a goofy way, that E. B. White, Ed-ward
Deliberately

Steady tempo

About 80 or slower

Takes on a Song

Voice

Mando.

Violin.

Double Bass.

Ives shine through.
Takes on a Song

Bb Cl.1

Bb Cl.2

Bb Cl.3

Bb Cl.4

Bb Cl.5

Bb Cl.6

Bb Cl.7

Bs. Cl.1

Bs. Cl.2

Hip.

Voice

Mando.

Vln.

DB

\(\text{Sudden}\)

\(f\)

\(\text{mf} \rightarrow \text{mp}\)

\(f\)

\(\text{mf} \rightarrow \text{mp}\)

\(f\)

\(\text{mf} \rightarrow \text{mp}\)

\(f\)

\(\text{mf} \rightarrow \text{mp}\)

\(f\)

\(\text{mf} \rightarrow \text{mp}\)

\(f\)

\(\text{mf} \rightarrow \text{mp}\)

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\(\text{mf} \rightarrow \text{mp}\)

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\(\text{mf} \rightarrow \text{mp}\)

\(f\)

\(\text{mf} \rightarrow \text{mp}\)

\(f\)

\(\text{mf} \rightarrow \text{mp}\)
Takes on a Song
Takes on a Song