

About the Composition

Goodbye for solo trombone by Thomas Zuger was composed in early 1999. It is an image, conveyed through music, of the passionate and intense emotions of saying goodbye to someone dear. It is divided into four sections entitled: *Despair, Grief, Conflict and Anger*, and *Acceptance and Hope*. During performance the sections should be divided by a brief pause.

The composition is based on two motives, the descending half-step in the opening measure, and the augmented triad first heard later in the opening movement. It is hoped that each performer will personalize the music, drawing upon his/her own experiences to create an individual expression of **Goodbye**.

About the Composer

Thomas Zuger (b.1964) has written a number of modern, yet accessible compositions which have been performed by public school, collegiate, and professional ensembles. They have been featured at high profile music festivals such as the International Trombone Association and International Clarinet Association annual conventions.

Mr. Zuger is Assistant Professor of Music the Capital University Conservatory of Music in Columbus, Ohio. He holds degrees from the University of Michigan, Michigan State University, and has done post-graduate work at The Ohio State University. He has also taught at Adrian College in Adrian, Michigan, the Interlochen Arts Academy, and in the Walled Lake, Michigan public schools.

Duration: @ 7 minutes

Cover design and graphics by Judy E. Buss.

Goodbye

for Solo Trombone

I. *Despair* (♩ = 72)

Thomas Zuger (B.M.I.)

Adagio molto appassionato

Rubato

Solo

6 *accel.* *mf* *mp* *rall.*

10 *a tempo* *p* *accel.*

17 *f* *p* *rall.*

21 *a tempo* *accel.*

25 *rall.*

28 *A* *rall.*

31 *opt. ♯*



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II. Grieg

34 Adagio con moto (♩ = 80)

Musical notation for measures 34-37. Measure 34 starts with a bass clef, key signature of two flats, and a 4/4 time signature. Dynamics include *p*, *mf*, and *p*.

Musical notation for measures 38-41. Measure 38 starts with a bass clef, key signature of two flats, and a 3/4 time signature. Dynamics include *mf* and *mp*. Performance markings include *poco a poco accel.* and *rall.*

Musical notation for measures 42-45. Measure 42 starts with a bass clef, key signature of two flats, and a 3/4 time signature. Dynamics include *f*, *mf*, and *p*. Performance markings include *a tempo* and *molto accel.*

Musical notation for measures 46-48. Measure 46 starts with a bass clef, key signature of two flats, and a 3/4 time signature. Dynamics include *f*. Performance markings include *rall.*, *Rubato*, and *poco a por*.

Musical notation for measures 49-51. Measure 49 starts with a bass clef, key signature of two flats, and a 3/4 time signature. Dynamics include *ff*. Performance markings include *rall.*

Musical notation for measures 52-55. Measure 52 starts with a bass clef, key signature of two flats, and a 3/4 time signature. Dynamics include *ff*. Performance markings include *rall.* and *titter tongue*.

Musical notation for measures 56-58. Measure 56 starts with a bass clef, key signature of two flats, and a 2/4 time signature. Dynamics include *mp*.

III. Conflict

59 Rubc

Musical notation for measure 59, starting with a bass clef and a 2/4 time signature.

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64 *mp* *mf* *f* *accel.*

69 *ff* *fff* *rall.*

73 *a tempo* *rall.* *Rubato*

79 *slowly* *poco a poco accel.* *molto* *mp*

82 *Rubato* *slowly* *poco a poco molto accel.* *f* *mp*

86 *Rubato* *accel.* *mf*

90 *molto accel.*

94

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