Ode to Alice
An homage to Alice Coltrane
For the River School Orchestra

Copyright Sky Macklay (ASCAP) ©2016, all rights reserved.
As soon as you hear violin 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 4 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 5 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 7 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

On the conductor's cue, play this melody, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 4 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 5 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 6 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 7 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.
On the conductor's cue, play this melody, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 4 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 5 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 6 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 7 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 8 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 4 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 5 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 6 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 7 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 8 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

On the conductor's cue, play this melody, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 4 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 5 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 6 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 7 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 8 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 4 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 5 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 6 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 7 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 8 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

Conducted

\[ \text{= 132, upbeat with heavy flow} \]
Play each section twice

Play something sort of like this; it does NOT need to be exactly what is notated but should be fast, wild, bold, spinal, improvisatory, animal, and noisy, and should be exactly the same when it is repeated.

Play something sort of like this; it does NOT need to be exactly what is notated but should be fast, wild, bold, spinal, improvisatory, animal, and noisy, and should be exactly the same when it is repeated.
Play something sort of like this; it does NOT need to be exactly what is notated but should be fast, wild, bold, scintillating, improvisatory, atonal, and noisy, and should be exactly the same when it is repeated.

Play something sort of like this; it does NOT need to be exactly what is notated but should be fast, wild, bold, scintillating, improvisatory, atonal, and noisy, and should be exactly the same when it is repeated.
Play something sort of like this; it does NOT need to be exactly what is notated. It should be fast, wild, bold, soloistic, improvisatory, strong, and noisy, and should be exactly the same what it is required.

solo
Free time.

Cue 1st clarinet, then unconducted

As soon as you hear clarinet 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear clarinet 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear flute 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear clarinet 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear flute 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear flute 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear clarinet 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear viola 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.
Pno. 2
Pno. 1
Vln. 7
Vln. 6
Vln. 5
Vln. 4
Vln. 3
Vln. 2
Vln. 1
Vla. 2
Vla. 1
Cl. 2
Cl. 1
Fl. 3
Fl. 2
Fl. 1
Gtr.
Cb.

Free time.
Conducted

As soon as you hear clarinet 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear clarinet 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear clarinet 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear clarinet 4 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear clarinet 5 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear clarinet 6 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 4 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 5 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 6 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 7 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 8 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear flute 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear flute 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear flute 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear flute 4 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.
Free time.

Cue for clarinet, then unconducted

As soon as you hear clarinet 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear clarinet 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear clarinet 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

On the conductor's cue, play this melody, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 1 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 2 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear violin 3 start this melody, begin playing it, quasi-metronomically but without trying to line up with anybody else.

As soon as you hear flute 1 start this melody, begin playing it,

As soon as you hear flute 2 start this melody, begin playing it,

As soon as you hear flute 3 start this melody, begin playing it,