In Adobe Reader or Adobe Acrobat, print “DOCUMENT AND MARKUPS” under Comments and Forms in the Print dialog.

Set page size to ‘LEDGER’ or TABLOID in the Printer Properties dialog, and print on 11 x 17 paper.
DAVID AVSHALOMOV

Cornucopia of Rounds

for Concert Band

SCORE

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**INTRUMENTATION**

Piccolo  
Flutes 1-2  
Oboes 1-2  
English Horn in F  
Eb Clarinet  
Bb Clarinets 1, 2, 3 (doubled)  
Eb Alto Clarinet  
Bb Bass Clarinet  
Eb Contra-Alto Clarinet  
Bb Contrabass Clarinet (cued)  
Bassoons 1-2  
Contrabassoon (cued)  
Eb Alto Saxophones 1-2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
F Horns 1, 2, 3, 4  
Bb Cornets 1, 2, 3  
F Horns 1, 2, 3, 4  
Bb Trumpets 1-2  
Trombones 1, 2, 3 (bass)  
Euphoniums (C, bass clef)  
Tuba  
Harp (opt.)  
Cellos (opt.)  
String Bass (low C extension)  
Timpani (5 pedal)

**Percussion** (5 to 7 players)

- Xylophone (sounds 8va)  
- Glockenspiel (sounds 15ma)  
- Vibraphone  
- Marimba  
- Tubular Chimes  
- Snare Drum  
- Field Drum (w/snares)  
- Tenor Drum  
- 4 Tom-Toms  
- 4 Roto-Toms  
- Timbales  
- Bongos  
- Bass Drum  
- Suspended Cymbal  
- Crash Cymbals  
- Sock Cymbal  
- Small Gong (= small Tam Tam, flat, no bump)  
- Tam Tam (huge)
PERFORMANCE NOTES

- Transposing score.
- The Harp and Violoncello parts are optional and not critical. They are included because the work was originally conceived for the USAF Band, DC, in 1972, which then had a harpist (my dear friend and master band transcriber Lawrence Odom) and 4 (!) cellos.
- The BBb Contra-Bass Clarinet and Contrabassoon parts are cross-cued, but are worth procuring if you can do it.
- The Coda, bars 339 to the end, has been revised and engraved. The original parts have a separate book for every instrument (except the percussion score), but the newly substituted pages for the Coda (only) show both parts 1 and 2 (or 3 and 4) in certain instruments, *in both books*. Stick with your part (1 or 2, 3 or 4) to the end.
- The Bass Trombone part requires Eb extension.
- The Euphonium part has some 8vas and tacets marked in certain spots, for instruments lacking notes below low E. Do not play anything 8va unless the option is so marked.
- The Tuba part requires at least one player with a pedal C.
- The String Bass requires the low C extension for best effect. In a pinch, you may play low notes below E 8va.

Optional Fun Intro

You can ask a quartet of volunteers from the band to stand up and sing the seven rounds listed at the end. Some only need 3 singers; work out who sings what in advance and how to get the starting pitches. Sing them in the keys and order listed (same as in the “exposition”). They all sing each tune once together in unison, then start the round one-on-a-part, each sing it through twice and stop. Then on to the next round. The singers should stay at their chairs. After the last one, give them a second to grab their instruments and then start the piece.

Alternate “Trick” Ending

After you have performed the Cornucopia a few times, if you want to try an alternative ending, here is a prankster option: Instead of the very last chord, jump back to the beginning and play the first 4 bars again—and stop. This will bring gasps and laughter from the audience, then perhaps joyous applause. (Wow . . . Life is just a dream . . . ). If you are feeling really playful, you can then cue the piccolo to play just the first note of bar 5, but staccato, after the fermata. You can even keep the band guessing and arrange a last-few-seconds hand signal if you decide to go Prankster on the spur of the moment. (Alternatively you can jump back starting 5 bars before the original end—trickier to play, though.) Your librarian will need to provide duplicate first pages for all parts to tape after the last page.

In memoriam: Walt Kelly (“Lie Fudge Esther Theme”), Walter Welke of UW, Ben Britten, and, of course, Spike Jones.

With gratitude also to my mother, Doris, my musical Amalthea, who taught me all the rounds I know—and to sing my part with gusto. Hence this Cornucopia . . . (The seven rounds are listed at the end of the score. Essentially all the music in this piece is derived from them in whole or part—or some variation or distortion.)

DURATION: 12 minutes
ROUNDS, in order of appearance.

"LIFE'S BUT A DREAM.
(LIFE'S A DREAM.)"

Are you sleeping, are you sleeping,
Brother John, brother John?
Morning bells are ringing, morning bells are ringing,
Ding, ding, bong, ding, ding, done.

White sands and grey sands,
Who'll buy my grey sands?
Who'll buy my white sands?

Scotland's burning, Scotland's burning,
Watch out, watch out!
Fire! fire! fire! fire!
Poor on water, pour on water.

Hey ho, no body home!
Hear nor drink nor money have I none,
Still will I be merry!

Come, follow, follow, follow, follow, follow me!
Whither shall I follow, follow, follow, whither shall I follow, follow thee?
To the greenwood, to the greenwood, to the greenwood, greenwood tree!
DAVID AVSHALOMOV
Music for Band

Siege [7] powerful slow tragic tone poem, huge middle climax (also for orchestra)
Spring Rondo [8] exuberant tonal dancy fun in changing polymeters, hot ending
Cornucopia of Rounds [12], a wild variation-mashup of 7 rounds, huge cosmic ending
Nigun Prophecy [9] rhapsodic variations on 3 common Jewish nigun melodies, with optional singing. Commissioned by the Kaplan Foundation for St. Mary’s Catholic University of Winona, MN, Janet Heukeshoven, Band Director.

The Last Stand [7’45] slow tragic tone poem, dramatic, rich sonorities
Commissioned 2012 by the Western Plains Wind Consortium (15 bands)
American Prize 2014, Band Composition (3rd place)
Vignettes, suite of 10 short widely-varied miniatures for community bands [14 total]
First Place, American Prize 2015, Band Composition
Commissioned 2012 by a consortium of 26 bands in the US and Europe
Winner, 2013 Wind Ensemble Composition Contests, Sul Ross State University (Texas) and Hillcrest Wind Ensemble (San Diego)

Rain Dance [5] evocative tone painting, dissonant, powerful, haunting
StarGazers, tonal color/character miniatures evoking stars and space travel
   Starry Night [1:30] slow long arch with cosmic climax
   Galaxy [2:45], slow start, adventure march with wild warp jump ending
Glockenspiel March [2:30] old-fashioned novelty featuring the orchestra bells section

TRANSCRIPTIONS
Bach, Sinfonia to Cantata No. 29 [3’30] exuberant Baroque encore, transcribed for:
   • Symphonic Wind Ensemble; Clarinets 1. 2. and Flutes/Piccs on the solo part (Eb)
   • Solo Marimba (or Xylophone, or duet) with Wind Ensemble (D)

WITH CHORUS
Principles, secular cantata (Thos. Jefferson) [32] on religious freedom and liberty
   • Original version TTBB (divisi), solo baritone, concert band
   • Revised version SSAATTBB, solo baritone, concert band
Sergeant Pepper Medley Lennon/McCartney [16’]
   TTBB chorus with tenor and baritone soli, (or solo quintet), concert band (or combo)

Perusal scores, reference recordings, .pdf performance materials and complete list of the composer’s works in all genres available through

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