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Lifeboat Variations



CONCERT VERSION

an "Everyone's Guide to the Band"

7th International Band Composition Competition,
Harelbeke, Belgium, 2019. (Third Prize)

SCORE

INTRUMENTATION

Piccolo (opt. double Flute 3.)
Flutes 1, 2 (doubled, one takes 3.) (one 1. taking Piccolo 2 at end)
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
Bb Trumpets 1, 2
Trombones 1, 2, 3 (bass)
Euphonium(s) (C, bass clef; *Bb* treble part also provided)
Tuba(s)
Harp (**opt.**, cued)
String Bass (with low C extension)
Timpani (5 pedal)

Percussion (5 to 7 players)

Xylophone (sounds 8va)
Glockenspiel (sounds 15ma)
Vibraphone
Marimba (4 octaves; extra notes provided for 5th low octave)
Tubular Chimes

Snare Drum
Field Drum (gut snares)
Tenor Drum (no snares)
4 Concert Tom-Toms
4 Roto-Toms (small/medium, tight)
Small (marching) Bass Drum
(or large loose Tom Tom)
Large Concert Bass Drum
Bongos

Suspended Cymbal
Crash Cymbals
Small Tam Tam (flat, no bump)
Tam Tam (huge)
Triangle(s) (also with thin metal rod or knitting needle)
Finger Cymbals (plus 1 suspended)

Tambourine
Large Cowbell
Claves
High Wood block (pitch a third higher than the highest temple block)
Temple Blocks (5)
Wood slit drums, 4 pitches (opt.) (or Boo-Bams)

Sleighbells
Castanets (machine)
Maracas
Guiro
Ratchet (attached)
High Slapstick
Cork-pop
Wind Machine (large or nothing), **opt.**

NOTES

SPECIAL INSTRUMENTS: The variations for special and extreme-sized instruments add something and should be covered if possible. If you lack the instrument or the solo player, the following can be cut (their ensemble parts are cross-cued where exposed):

Var. BB	English Horn
in Var. C :	Contra-Alto Clarinet solo (cut if you have <i>neither</i> Eb Contra-Alto nor BBb Contrabass Clarinet) (If you have Contrabass but no Contra-Alto, Contrabass can play both solos/cues.)
	Contrabass Clarinet solo (cut if you have no BBb Contrabass Clarinet)
Var. DD	Contrabassoon
Var. F	String Bass
Var. FF	Harp

These cuts are marked with symbols such as ★ and ♣ at the start and the same mark with underscore at the end (★ or ♣). You can reference them by symbol name, and the players simply draw a pencil line from the start mark to the end mark.

PERCUSSION: 5 skilled players (not counting the timpanist) can cover the core parts, even in the virtuoso nonpitched solo section variation (the timpanist can cover a part or extras there). They can omit bits marked "opt." where the scoring is thickest; find extra players among the winds/brass for these if possible.

Substitutes/*ersatz* for special sounds are also marked in the parts.

TEMPI, REHEARSAL MARKS—Conductor: When stopping and starting in rehearsal, it is best to mention bar numbers, boxed bar numbers, or variation letters. This is because in variations where an instrument is *tacet*, not all tempo and general expression marks are shown in its separate part, and when shown over grouped rests, their position is not precise to the bar. So saying "start at the Piu Mosso" may not get everyone to the same point. "Start at measure 502" will.

OPTIONAL SUPERTITLES

When performing this version (without narration), if a small didactic touch is desired, the name of each section or solo instrument may be projected on supertitles during that variation (simply use the name from the variation name in the score.) Percussion would be the last one (don't show "Full Band" for the coda).



OPTIONAL SINGALONG INTRODUCTION

Conductor get your note C backstage. Walk onstage to your podium, bow simply, wait for near-silence, then sing, medium loud, *no microphone*, in the key of C:

**"Row, row, row your boat, gently down the stream.
Merrily, merrily, merrily, life is but a dream."**

While finishing the last phrase, gesture to the audience to sing along the second time. (The band may sing too, but do not cue them.) Cut the audience off after the end of "dream", smile encouragement.

Then silently gesture to show division of the audience into 4 groups/parts. Cue each group to start, singing one phrase with each. Show them to repeat by a circular gesture. After 2 times through, cut each group off in turn at the end of "dream". Let group 4 finish alone with no cutoff. Allow for brief laughter, possible applause. Turn to the band.

In silence, cue the start of the Lifeboat Variations immediately.

[NOTE: There is also a separate version of this piece for performance with terse narration.]

Lifeboat Variations

Solenne ♩ = 92

Poco
Accel.

5

Solenne ♩ = 92

Poco Accel.

5

6

Instrumentation:

- Piccolo
- Flutes 1, 2
- Oboes 1, 2
- English Horn
- E♭ Clarinet
- B♭ Clarinets 1, 2
- Clarinet in B♭ 2
- B♭ Clarinet 3
- E♭ Alto Clarinet
- B♭ Bass Clarinet
- E♭ Contra Alto Clarinet
- BB♭ Contrabass Clarinet
- Bassoons 1, 2
- Contrabassoon
- Alto Saxophones 1, 2
- Tenor Saxophone 1
- Baritone Saxophone
- B♭ Cornets 1, 2
- B♭ Cornet 3
- B♭ Trumpets 1, 2
- F Horns 1, 2
- F Horns 3, 4
- Trombones 1, 2
- Bass Trombone
- Euphonium
- Tuba
- String Bass
- Harp
- Timpani
- Vibraphone
- Marimba
- Bass Drum

Performance Instructions:

- ff
- f
- p
- mf
- pp
- 8va if you lack the note
- turn bell to leg (or 8va ossia)
- cue Eng. Hrn.
- cue A. Cl.
- cue Bsns. 1
- cue CBass Clar.
- one only, play
- one only, cue CBsns.
- arco ossia
- motor off
- hard cord mall.
- hard yarn mall.
- hard mall.
- L. V.
- Poco Accel.
- tutti

THEME I - Woodwinds**Energico** $\text{♩} = 104$

Picc. *f marcato*

Fl. *f marcato*

Ob. *f marcato*

Eng. Hn. *f marcato*

E♭ Cl. *f marcato*

Cl. 1 *f marcato*

Cl. 3 *f marcato*

Alto Cl. *f marcato*

B. Cl. *f marcato*

C. A. Cl. *f marcato*

C-B Cl. *f marcato*

Bsn. *f marcato*

Cbsn. *f marcato*

A. Sax. *ff secco*

T. Sax. *ff secco*

Bar. Sax. *ff secco*

Cmnt.

Cmnt. 3

Tpt. 1

Hn. 1

Hn. 3

Tbn. 1

B. Tbn.

Euph.

Tuba.

Str. B. *pizz.* *f* *arco* *ff*

Timpani.

THEME II - Brass

Piu Mosso $\text{♩} = 116$

10 > 3 2 3 4 15

Crnt. 1 *fp* sost. Crnt. 2 *fp* sost. Crnt. 3 *fp* sost.

Tpt. 1 *p* sost. Tpt. 2 *p* sost.

Hn. 1 *p* sost. Hn. 2 *p* sost. Hn. 3 *p* sost. Hn. 4 *p* sost.

Tbn. 1 *fp* sost. Tbn. 2 *fp* sost. B. Tbn. *p* Eup. *p* Tuba. *fp* sost.

Tim. Glock. Xyl. Vib. Mar. Perc. 4

If there are 5 players, mallets and timpani also cover non-pitched instruments. If more than 5, extra players cover non-pitched plus optionals.

(Tenor Drum) *mf* at center

hard felt sticks *p* *f* L. V. (Snare Drum, snares on (with mallets))

hard mallets (not plastic)

hard mallets (not plastic)

hard cord mallets/motor off

med. hard rubber mall.

ff

Snare Drum

snares on *mf* (sticks)

Field Drum

OPT., snares on, wood stick *f*

Tenor Drum

at center hard felt sticks

THEME III - Percussion

Piu Mosso ♩ = 116

2
4

3
4

there are 5 players, mallets and timpani also cover non-pitched instruments. If more than 5, extra players cover non-pitched plus optionals.

All let end ring. Stop at
upbeat for flutes start.

VARIATION A - Flutes & Piccolo

Presto $\text{♩} = 150$

25

Picc.

all double or none

Fl.

Fl. 2

Glock.

30

p ff mf f

f ff mp f p pp ff f

f ff f f

f

mf L. V. hard rubber mallet

35

Picc.

Fl.

Fl. 2

40

marcato crescendo

3 8 2 4

45

ff p

ff f mp marcato crescendo

ff p

ff p

50

Poco Rall. $\text{♩} = 100$

55

II

9 8

Picc.

Fl.

Fl. 2

p II pp pp mp > p

f mp II pp pp mp > p

f mp II pp pp mp > p

(flageolet)

VARIATION B - Oboe

$\text{♩} = \text{♩}$ Lento Riten. A Tempo
 $\text{♩} = 50$ Poco Accel.

Andante $\text{♩} = 66$ Poco Affretando

Poco Rall. A Tempo $\text{♩} = 66$ Riten.

Fl. 9 8
Fl. 2
Ob. 1. solo
Cl. 1
Cl. 2
Bsn.

[Flutes may be doubled here if solo oboe's tone is very strong]

p espressivo

molto f

p mp p

* one player * Clarinets may also double here (if flutes do), start one dynamic less.

1. p mp p

p mp pp

May be doubled if solo oboe's tone is very strong.

Cut if no Eng. Hrn.

VARIATION BB - English Horn

Moderato $\text{♩} = 70-80$

Ancora meno $\text{♩} = 60$

Riten.

(lunga)

Fl. p

Fl. 2 p

Ob.

Eng. Hn.

Cl. 1 p

Cl. 2 pp

Str. Bass.

Timpani

Vib.

Solo Quasi Cadenza *(sempre espressivo)*

Liberò, rubato, a piacere

Double both clars. and flutes or neither.*

(Flutes may double if E. Hn. has very strong *sempre c. p. tone*. 1 + 2 stagger breathing)

pizz. **c.p.**

pp **L. v.**

Timpani **soft mall.**

Vibraphone **pp** **c. p.** **soft yarn [2 players - smooth hum rolls]**

Marimba **cue** **motor off** **pp**

soft yarn **pp** **[2 or, better, 3 players--smooth hum rolls]**

c. p.

pp

=

Poco stringendo

quasi in tempo

70 (c. p.)

Fl.

Fl. 2

Eng. Hn. *piu f*

Cl. 1

Str. Bass.

Timpani

Vib.

Mar.

2 **mf** **4** **4**

quasi in tempo

sempr. più espr. e cresc.

one, solo * **ppp** **[*Cl. may double if E. Hn. tone is strong]**

one solo* **ppp** **arco pont.**

pp

nat. **p**

pp

p

p

p **no trem.**

VARIATION C - All Clarinets

Sprightly

$$\sigma = 92$$

75

Fl.

Fl. 2

4 *sf*

4 *sf affrettando*

Eng. Hn.

a piacere

(*o*)

ossia (*o*)

[Tacet these 2 bars if omitting E. Horn var.]

Cl. 1

mf

Cl. 2

mf

Cl. 3

Alto Cl.

B. Cl.

Str. Bass.

mf

Timp.

mp

Vib.

mf

mf

dim. *niente*

C

p

Clar. 3 - one, solo (cues A. Cl.)

Alto Cl.

p

Bass Cl.

pizz.

p

hand - stop

80

NOTE: Swing the dotted rhythms throughout this variation.

88

Rhythms throughout this variation

88

Cl. 1 (♩ = ♩)

Cl. 2 (♩ = ♩) 85 (tutti) *pp*

Cl. 3 (tutti) *pp*

Alto Cl. (3. Tutti - play) *pp* etc.

B. Cl. (C. Alto) *pp* etc.

C. A. Cl. etc.

3 2

3 2

1

108

E♭ Cl. *espr.* **f**

Cl. 1 *mf* **p** *mf* *Tutti*

Cl. 3 *mf* **p** *Tutti*

Alto Cl. *mf*

B. Cl. *f* *p* **f** *p* **f** *Play, solo (swing)*

MARIMBA *med. hard rubber* **mf**

(Cut if you have no BBb Contra-Bass Clar.)

120

Cl. 1

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

C-B Cl.

Mar.

(swing)

p

mf

ff

play: solo (swing)

brushes

Snare Drum (swing)

1.

125

p

mf

p

mf

p

mf

p

mp

(swing) p

VARIATION D - Bassoon

This solo may be played by one player, including the small notes, or split between two as marked. Conductor's choice.

Largo $\text{♩} = 40 - 50 \text{ max.}$

Molto sostenuto

145

Cl. 2

Bsn. 2 (solo) mp , espr., mesto

Hn. 2 (1.) (2.) (3.) (4.) mute pp

Hn. 4 (1.) (2.) (3.) (4.) mute pp

Hp. p

Mar. fat soft mall. pp

Poco rit. (♩ = ♩) 150

152 (♩ = ♩) 1.

3 2 4 4 (if 1. solo, also play small notes) (if 1. solo, also play small notes)

1. if div. (if 1. solo, also play small notes)
2. if div.

poco sf **ppp** poco sf **ppp**

1. one only str. mute poco sf **pp** poco sf **pp**

str. mute poco sf **pp** poco sf **pp**

(soli) str. mute poco sf **pp** poco sf **pp**

poco sf **pp** poco sf **pp**

VIBR. motor off med. yarn. **mp**

Mar. **piu p**

poco accel.

**Stentato
(Allargando) (♩ = ♪) Tempo I**

Ob. *poco cresc.* *f* //

Ob. 2 *poco cresc.* *f* //

Eng. Hn. *poco cresc.* *f* //

Bsn. (a2) *cresc. molto* *ff* *ff* // *f* *mf* *mp*

Bsn. 2 *mf* *cresc. molto* *ff* *ff* // *f* *mf* *mp*

T. Sax. *p* *mf* *pp*

Bar. Sax. //

Crnt. *p* *poco cresc.* *mf* //

Crnt. 2 *str. mute* *poco cresc.* *mf* //

Crnt. 3 *str. mute* *mp* *poco cresc.* *mf* // (mute) 2. *

Hn. 2 //

Hn. 4 //

Tbn. 1 *p* *poco cresc.* *mp* //

Tbn. 2 *p* //

Hp. //

Xyl. XYLO *hard mall.* *p* *poco cresc.* *mf* //

Mar. //

2

2

165

170 **Riten.**

Ob.

Ob. 2

Eng. Hn.

Bsn. (if 1. solo, play small notes)
(if div., 1. play large notes)

Bsn. 2

T. Sax.

Bar. Sax. (opt.)

Hn. 1

Hn. 2 (•)

Hn. 3

Hn. 4 (4. cue: Bn. 2. if only Bsn. 1 solo)

Hp. (play)

4

hard rubber



(Cut if you have no Contrabassoon)

VARIATION DD - Contrabassoon

Molto Riten

Giocoso ♩ = 100-108 **Molto Riten.** **A Tempo** **Poco Riten.** **Meno; Poco Accel.** **Riten.**

Cbsn. solo *f* (175) *p* *espr.* *f* *p* *p* *mf* *mp* *f sff* ()

Hn. 1 4 (mute) *mp* *secco staccatiss.* ()

Hn. 2 4 (mute) *mp* *secco staccatiss.* ()

Tbn. 1 mutes *mp* *secco staccatiss.* *p* *mp* *p* *p* *mf* ()

Tbn. 2 mutes *mp* *secco staccatiss.* *p* *mp* *p* *p* *mf* ()

Tbn. 3 mute *mp* *secco staccatiss.* *p* *mp* *p* pizz. *mp* *mf* ()

Str. Bass. wood ()

Tim. motor off hard yarn *secco staccatiss.* *mf* *secco* ()

Vib. pedal up *mf* *mp* *mf* *mp* *mf* *f* *mf* secco ()

Mar. stop after secco staccatiss. ↓ striking hard mall. *mf* etc. *mf* *mf* hand - stop ()

[TEMPLE BLOCKS]

hard yarn *mf* *f*

In Tempo

Molto Meno Mosso

 $\text{♩} = 72-76$

180

Picc. solo tr $\text{mf} \rightarrow \text{f}$

Fl. mp mf

Fl. 2 mp mf

Ob. mf f

Ob. 2 mf f

Eng. Hn. mf poco (opt.) $\text{mp} \rightarrow \text{pp}$

E♭ Cl. mp poco mf loco pp

1A. mp (div.) mf

Cl. 1 1B. mp mf

2A. (div.) pp mf

2B. pp mf

A. p (div.) mf

Cl. 3 B. mp mf

Alto Cl. sneak in p pp

B. Cl. sneak in p pp

C. A. Cl. sneak in p pp

Bsn. 1. cue: C-A-CL.

Cbsn. $\text{p} \rightarrow \text{pp}$

A. Sax. 1. (cue E. Hn.) mp f 1. (cue E. Hn.) $\text{p} \rightarrow \text{ppp}$

Tuba. one only; cues String Bass $\text{p} \rightarrow \text{mf} \rightarrow \text{pp}$
Sv bassa only, otherwise omit

Str. Bass. arco low c♯ only [omit otherwise]

Hp. mp f ff

Tim. soft mallets $\text{p} \rightarrow \text{poco}$ mf $\text{p} \rightarrow \text{pp}$ \downarrow (stop)

Glock. med. hard. p f hand - stop

Xyl. XYLOPHONE solo tr $\text{mf} \rightarrow \text{f}$ f p

Vib. fluid p L. V. mf hard mallets f f turn motor off

motor on (fast)

Sus. Cym. thin beater pp L. V.

assai f

*One - handed brush roll: slip wires (fanned to vertical) over edge of cymbal - split above and below - and shake brush rapidly up and down

Rit. al - - - (meno) Mosso Subito

185

♩ = 50

♩ = 112-116

2 **4** **4** **3** **4**

Fl. 1
Fl. 2
Cbsn.
Crnt.
Crnt. 2
Crnt. 3
Tpt. 1
Tpt. 2
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Hpf.
Tim.
Glock.
Vib.
Mar.

10

solo (gently)
med. hard rubber *mf*

motor off
pp med. hard rubber *ppp*

(stop)

(stop all)

stacc., pedal up

mf secoco (hand-stop)

hard rubber *mp*

Sus. Cym. choke

Temple Blocks

cues Anvil wood, butt

Anvil

(metal beater) *f*


VARIATION E - Saxophones
Allegretto $\text{d} = 60$ (In One)

short 190

A. Sax. *soli* **f** scherzando grazioso

A. Sax. 2 short **f** *scherzando grazioso*

T. Sax. *soli* **f** **fp** *scherzando grazioso*

Bar. Sax. short **f** **fp** *scherzando grazioso*

Sus. Cym.

(short) Field Drum **mp** wood snare stick, tip L. V.

no snares, hard felt or yarn sticks **p**

Perc. 4 Wd. Blk. **mf** hard yarn

195

199

A. Sax.

A. Sax. 2

T. Sax.

Bar. Sax.

f

S. Cym.

Fld. Dr. W. Bl. **p** L. V. Fld. Dr.

Perc. 4 **mf** **p** **mf**

200

205

A. Sax.

A. Sax. 2

T. Sax.

Bar. Sax.

S. Cym.

mp L. V. (secco) W. Bl. **mp** L. V.

Perc. 4 **mf** **p** **mf**

210

Molto Ritenuto

(Cut if you have no String Bass)

215

A. Sax. **p** **ff**

A. Sax. 2 **p** **ff**

T. Sax. **ff**

Bar. Sax. **p** **ff**

S. Cym. **ff**

Small TamTam

L. V. Fld. Dr. W. Bl. hard felt mallet **mf** (stop)

Perc. 4 **f** **f**

 VARIATION F - String BassGrave, Maestoso $\text{d} = 60$

220

Picc. $f \text{--} mp$ $poco mf$ mp mf
 Fl. $f \text{--} mp$ $poco mf > mp$ pp p mp mf
 Fl. 2 $f \text{--} mp$ $poco mf > mp$ pp p mp mf
 Cl. 1 1. one, solo $mp \text{--} p$ pp mp mf
 B. Cl.
 Str. Bass. *arco solo* $f \text{--} cantabile nobilmente$ mf $pizz.$ ff $f \text{--} espres.$
 Vib. *Vibr.* *legato* $p \text{--} pp$ mp

230

rit.

6
8

Picc. $mf \text{--} f$ $fp \text{--} pp$
 Fl. $mf \text{--} f$ $fp \text{--} pp$
 Fl. 2 f $mp \text{--} poco$ $fp \text{--} pp$
 Cl. 1 f
 Str. Bass. *marc.* mp *accel. precipitoso* (sound) $pizz.$ ff *L. V.*
 Vib. $mp \text{--} poco$ mf p

 (Cut if you have no Harp)
 VARIATION FF - Harp

Quasi Cadenza

(libero, ma quasi in Tempo)

Moso $\text{d} = 72$

Poco Meno

Riten.

 $\text{d} = 66$

Str. Bass. $6 \text{--} 60$ *arcò* (change bow freely) 240 $f \text{--} mf$ f *Ten.*
 Hp. $8 \text{--} 8$ *con bravura* D_b f ff f
poco accel. 245 *Moso* $\text{d} = 72$

Str. Bass.
 Hp. *cresc. e poco accel.* $(>)$ *cresc. sempre* f ff *con bravura*

Hp. f 250 9 8 *poco accel.* $\text{d} = 60$ 8^{th} $s\sharp$ ff ff 3 4 *Meno* $\text{d} = 69$ $(\text{d} = \text{d})$ 9 8 *C nat.* 6 8 *G nat.*

Str. Bass. *Poco Accel.* 255 *Moso* $\text{d} = 72$ (String Bass) f 9 8 f 6 8 2 4
 Hp. (f) 8^{th} p ff ff $L. V.$ $L. V.$


VARIATION G - Cornets / Trumpets
Giusto $\text{♩} = 108-116 \text{ max.}$

260

Crnt. *f*
2 *ritmico, marcato e sostenuto* **4**
Crnt. 2 *f* **4** *ritmico, marcato e sostenuto*
Crnt. 3 *f* *ritmico, marcato e sostenuto*

Tpt. 1 *f* *ritmico, marcato e sostenuto*
Tpt. 2 *f* *ritmico, marcato e sostenuto*
Tuba. *(tutti)* *p*
Str. Bass. *pizz.*
Hp. *fff* *f* *L.V.* *f* *L.V.*

Tim. *fp* *p*



265

B. Cl.
C. A. Cl.
C-B Cl.
Bsn.
Cbsn.
Crnt. *solo* **2** **4** *pp* *poco mf* *p*
Crnt. 2 *ff* *mp* *ff* *p* *sost.* *f*
Crnt. 3 *p* *ff* *p* *sost.* *f*
Tpt. 1 *ff*
Tpt. 2 *ff*
Tuba. *one only (opt. 8va if no note-----)* *pp* *mf* *p*
Str. Bass. *arco ossia* *pp* *mf* *p*
Hp. *mf* *f* *L.V.*
Tim. *niente* *sub.* *pp* *mf pp* *mf p*

Snare Drum
Field Drum *snares on p* *(à2)* *(etc.)* *sub.* *mf pp* *mf p*

Poco Allargando-al

$\text{♩} = 100$

275

270

Alto Cl.

B. Cl.

C. A. Cl.

C-B Cl.

Bsn. a2

Cbsn.

Crnt.

Crnt. 2

Crnt. 3

Tpt. 1

Tpt. 2

Tuba.

Str. Bass.

Hp.

(Sn. Dr. + Fld. Dr.)

275

277

Poco a poco piu mosso..

al

- - -

380

Tempo I, Giusto

$\text{♩} = 108-116$

rall.

Ritenuto

285

Piu rit.

Ten.

32

Ob.

Ob. 2

Eng. Hn.

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

C-B Cl.

Bsn.

Cbsn.

A. Sax.

T. Sax.

Bar. Sax.

Crnt.

Crnt. 2

Crnt. 3

Tpt. 1

Tpt. 2

Hn. 1

Hn. 3

Euph.

Tuba.

Str. B.

Hp.

Timp.

Glock.

Perc. 4

tutti (opt. 8va if you lack the low notes) *one only*

arco ossia

L.V.

Glock.

brass mallets

fat mall.

Sus. Cym.

Tri.

cord mall.

Giant Tam-tam

full damp

damp

damp

damp

VARIATION H - Trombones

Grave ♩ = 72

(In Subdivided 3)

290

(in Subdivided 3)

Picc.

3 *sost.* *mp*

2 *sost.* *mp*

Ob. *p*

Ob. 2 *sost.* *p*

Eng. Hn. *sost.* *p*

E♭ Cl.

Cl. 1 *pp sost.*
1. tutti

Cl. 2 *pp sost.*
2. tutti, div.

Cl. 3 *pp sost.*
div.

Alto Cl. *pp sost.*
div.

Bsn. *p sost.*

Bsn. 2 *p sost.*

A. Sax. *ppp sost.*

A. Sax. 2 *ppp sost.*

T. Sax. *ppp sost.*

Bar. Sax. *ppp sost.* *pp cresc.* *mp* *mf*

Hn. 1 *sost.* *pp* *(mute)* *p cresc.* *mp*

Hn. 2 *sost.* *pp* *(mute)* *p cresc.* *mp*

Hn. 3 *sost.* *pp* *(mute)* *p cresc.* *mp*

Hn. 4 *sost.* *pp* *(mute)* *p cresc.* *mp*

Tbn. 1 *(soli) sostenuto, solenne*
senza vibr. steady tone (no swells) *p* *mp* *mf cresc.* > > >

Tbn. 2 *(soli) sostenuto, solenne*
p *senza vibr. steady tone (no swells)*
(open) *mp* *mf cresc.* > > >

Tbn. 3 *(soli) sostenuto, solenne*
p *senza vibr. steady tone (no swells)* *mp* *mf cresc.* > > >

Glock.

Vib. *m. hd. rubber mp* *motor off* *mf cresc.* *f* *hard rubber mf*

poco accel. 293 **Riten.** (♩ = ♩) **A tempo** ♩ = 72 295 297

This page from a musical score contains 25 staves of music. The instruments listed include Picc., Fl., Fl. 2, Ob., Ob. 2, Eng. Hn., Eb Cl., Cl. 1, Cl. 2, Cl. 3, Alto Cl., B. Cl., C. A. Cl., C-B Cl., Bsn., Bsn. 2, Cbsn., A. Sax., A. Sax. 2, T. Sax., Hn. 1, Hn. 2, Hn. 3, Hn. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tuba, Str. B., Hp., Timp., Glock., and Vib. The music starts with a 'poco accel.' instruction at measure 293, followed by 'Riten.' (ritenante). The tempo changes to 'A tempo' at ♩ = 72. Various dynamics are used throughout, including **ff**, **f**, **s**, **unis.**, **div.**, **p**, **pp**, **poco**, **Ten.**, **poco vibr.**, **mf**, **sub.**, **pizz.**, **arco**, and **full damp**. Measure 295 begins with a forte dynamic (**ff**) and includes instructions like 'mute off' and 'solo'. Measure 297 concludes the page.

Rit.**A tempo**

300

B. Cl.
C. A. Cl.
C-B Cl.
Bsn.
Cbsn.
Tbn. 1
Tbn. 2
Tbn. 3
(One, cue C. B. Cl.)
Tuba.
Str. B.
Hpf.
Timp.

VARIATION I - French Horns**Allegretto (Caccia)**

302 $\text{♩} = 90-100$
Hn. 1 ritmico e sostenuto (non-stacc.) 305
6
Hn. 2 ritmico e sostenuto (non-stacc.)
8
Hn. 3 ritmico e sostenuto (non-stacc.)
9
Hn. 4 ritmico e sostenuto (non-stacc.)
8
Field Drum snare off
wood *mf* *mp*

310 311 (solo) 315
Picc.
Hn. 1 **9** *sfs* **6** *mp* *mf* cantabile *poco*
Hn. 2 *sfs* *mp*
Hn. 3 *sfs* *mp*
Hn. 4 *sfs* *mp*
Snare Drum snare on *pp* *3*

320

322

Picc.

Hn. 1 *f* *mf* *come prima* *mp*

Hn. 2 *f* *mf* *come prima* *mp*

Hn. 3 *f* *mf* *come prima* *mp*

Hn. 4 *f* *mf* *come prima* *mp*

Tim. *soli* *p* *pp*

(*pp*)

Field Drum

(snares still off) *mf* *mp*

330

Hn. 1 *sfz* *p-f* *ff*

Hn. 2 **9** *sfz* **6** *p-f* *ff* **2**

Hn. 3 *sfz* *p-f* *ff*

Hn. 4 *sfz* *p-f* *ff* (String Bass) *pizz.*

Str. B. *sfz*

Tim. med. felt *sfz*

mf *f* *ff* *mf* *f*

VARIATION J - Euphonium

Presto $\text{♩} = 152 - 160$ (top speed at soloist's choice)

335

Ob. *f*

Bsn. **2** *ff*

A. Sax. *mf* *mf*

T. Sax. *mf* *f* *mf*

Bar. Sax. *mf* *f* *mf*

Tpt. 1 1. *mutes* *mf* 2. *mf*

Tbn. 1 cup mute *mf* *f* *mf*

Tbn. 2 cup mute *mf* *f* *mf*

Tbn. 3 cup mute *mf* *f* solo *mf*

Euph. *pizz.* *f* (opt.)

Str. B. *mf* *f* *mf*

Tim. hard *mf* *concert rimshots* *p* *mp*

Small Sus. Cym. choked; wood stick butt/edge

Snare Drum

Tenor Drum *mp* hard yarn

Musical score page 346, featuring a grid of 12 staves for various instruments. The instruments include Flute (Fl.), Flute 2, Oboe (Ob.), Oboe 2, English Horn (Eng. Hn.), Eb Clarinet (Eb Cl.), Clarinet 1 (Cl. 1), Clarinet 3 (Cl. 3), Alto Clarinet (Alto Cl.), Bassoon (Bsn.), Bassoon 2 (Bsn. 2), Alto Saxophone (A. Sax.), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Trombone 1 (Tpt. 1), Trombone 2 (Tpt. 2), Tuba (Tbn. 1), Euphonium (Euph.), and Vibraphone (Vib.). The score includes dynamic markings such as *mf*, *p*, *f*, *mp*, *pp*, *espressivo*, *cantabile*, and *Vibr.*. Performance instructions like "choke", "(conc. rimshots)", "(Sn. Dr.)", "Sus. Cym.", "dome rattan", "Maracas", "Claves", "motor on med. cord.", and "div." are also present. Measure 345 begins with a dynamic *mf* followed by *p*. Measure 346 starts with *mf* and *p* markings, followed by a dynamic *p* in the middle section. The score concludes with a dynamic *mp*.

357

Poco Riten.

379 380 385

Fl.

Fl. 2

Ob.

Ob. 2

Eng. Hn.

Cl. 1

Cl. 3

Bsn.

Bsn. 2

A. Sax.

A. Sax. 2

T. Sax.

Bar. Sax.

Cmnt.

Cmnt. 2

Cmnt. 3

Hn. 1

Tbn. 1

Tuba.

Str. Bass.

Hp.

Tim.

Marimba

m. hd. rubber

Crash Cyms

Poco Riten.

mf marcato sostenuto

mf

sub. f

mp

p

p

p

1. cue E. Hn.

f marcato sostenuto

mf

sub. f

mp

p

f marcato sostenuto

mf

sub. f

mp

p

mf marcato sostenuto

mp

sub. mf

p

mf marcato sostenuto

p

mute

mf marcato sostenuto

p

sub. mf

p

p

mute

mf marcato sostenuto

p

sub. mf

p

p

mute

mf marcato sostenuto

p

sub. mf

p

p

(1.)

p

1. str. mute

mf marcato sostenuto

p

mf leggiero

f

mp

f sub.

mf

p

pizz.

mf

f

ff

mf

f

mp

soft cartwheel

p

Marimba

m. hd. rubber

f

Crash Cyms

L.V.

A tempo $\text{d} = 60$

387 390 rit.

Fl. *p dolce* *fp pp* [Picc. may take Fl. 3]

Fl. 2 *p dolce* *fp pp*

Ob. *p* *fp pp*

Ob. 2 *mp* *fp pp*

Eng. Hn. *fp pp*

E♭ Cl. *fp pp*

Cl. 1 *pp dolce* *fp pp*

Cl. 2 *pp dolce* *fp pp*

Cl. 3 *pp dolce* *fp pp*

Bsn. *pp dolce* 1. cue E. H. *mp* *fp pp*

Bsn. 2 2. cue 1. *mp* *fp pp*

A. Sax. *p* *mfp pp*

A. Sax. 2 *p* *mfp pp*

T. Sax. *p* *mfp pp*

Bar. Sax. *p* *mfp pp*

Cmnt. *pp dolce* mutes off (silently) [open] *p*

Cmnt. 2 *pp dolce* mutes off (silently) [open] *p*

Cmnt. 3 *pp dolce* mute off (silently) [open] *p*

Hn. 1 *pp dolce* *p*

Hn. 2 *pp dolce* *p*

Hn. 3 *pp dolce* *p*

Hn. 4 *pp dolce* *p*

Tbn. 1 str. mutes *pp* subtle (no cresc.) *comodo* (opt.) 8^{va} *pizz.*

Tbn. 2 str. mutes *pp* subtle (no cresc.) *comodo* (opt.) 8^{va} *pizz.*

Tbn. 3 str. mute *pp* subtle (no cresc.) *comodo* (opt.) 8^{va} *pizz.*

Tuba. sotto voce, espr. *comodo* (opt.) 8^{va} *pizz.*

Str. Bass. [cue Hp.] loco only *p*

Hp. *p* *mf* *f*

Tim. *(Vibr.)* *(cue Hp.)* *p*

Vib. *(motor off, med. cord)* *p*

32

VARIATION L - Glockenspiel

Lento $\sigma = 50$ max. (don't rush)
(In Subdivided 3)

(Flute 3) (III Subdivided 3)

Picc.

Fl. 3 **3** **2**

Fl. 2 **mp**
3.

Fl. 3 **mp** **#**
1. one player

Cl. 1 **pp**
2. one player

Cl. 2 **pp**
one player

Cl. 3 **pp** **#**
one player

Bsn. **1.**
pp

Hp. { **(sounding 8va)**
mf

Glock. { **solo** **3** **poco** **3** **poco** **mf**

2 med. hard mallets + 1 med. soft rubber
(no plastic)

VARIATION LL - Vibraphone

Lento ♩ = 60 max.

(Flute 3) 400

poco rit. - - - *A tempo* *poco rit.* - - - 405

Picc. *f*

Fl. *f*

Fl. 2 *f*

Fl. 3 *f*

Cl. 1 *mp*

Cl. 2 *mp*

Cl. 3 *mp*

Hn. 1 *pp*

Hp. *mutes pp*

Glock. *mp* *f* *3* *f* *3* med. soft rubber *mf* *mp* *3* *3* *m. hd.* *L.V.* m. soft Vibraphone solo sonore, pensiero

Vib. motor on - med. speed med. cord. mall. L. V.

motor on - med. speed
med. cord. mall. L. V.

68

VARIATION M - Xylophone

Presto (Vivo) (top speed at soloist's choice)

Ob. *ff*
Ob. 2 **6** *ff* — *mp*
Bsn. **8** *a2*
Harmon mutes *ff* — *mp*
Crnt. *(lots of edge) ff* — *mp*
Crnt. 2 *ff* — *mp*
Tbn. 1 *Harmon mutes* *f* — *mp*
Tbn. 2 *(lots of edge) f* — *mp*
Xyl. *hard mallets (not plastic)* *f* — *p*
solo: > *p* *mp* *f* *p* *mp* *mf* *p* *mf* *ff* *mf*
Snare Drum *brush mf* *p* *p* *mp* *pp* *mf*

$\text{♩} = 138$ max.
molto rit.

$\text{♩.} = 92$ max.

VARIATION MM - Marimba

Allegro ♩ = 126-132

9

E♭ Cl. A. Cl. 1 B. A. Cl. 2 B. A. Cl. 3 Alto Cl. B. Cl. C. A. Cl. Bsn. Str. Bass. Hp. Xylo. 1l. Solo

8

mf *mp* *p* *mf* *pp* *pp* *pp* *pp* *f* *f* *f* *f* *f* *f* *f* *f*

7

f

8

f *mf* *mf* *mp*

1. cue C.A.Cl. cue A.Cl.

pizz. *arco* *pizz.* *arco* *mf*

f *mp*

f *mp*

mp

*Solo Marimba ossia's: choose one consistent figuration throughout

Marimba solo med. yam (or rubber) *mp*

mp

Crash Cyms. [Alt.: subst. Sus. Cym., scrape with Tri. btr.]

(opt.) edge-swash à2 *mp* L.V.

Claves (opt.)

p

Finger Cyms.

mp

Tambourine

mp (fingers)

High Tom-toms

m. hard cord at center *mp* stacc.

430

Alto Cl. *p*

B. Cl. *p*

1. (cues A. Cl.)

Bsn.

Str. Bass. *pizz.* *arco*

Hp. *mf*

Mar. *f*

ossia A *f*

ossia B *f*

F. Cym.

Clav. *pp*

Tamb. Hi. Toms. *pp*

vp

2

Fl.

Fl. 2

Alto Cl.

B. Cl.

Bsn.

Str. Bass.

Hp.

Mar.

Clav.
F. Cym.

Tamb.
Hi. Toms.

434

6

8

435

9

8

pp

2. solo

pp

(cue A. Cl.)

pp

pizz.

mf

fp

fp

fp

fp

fp

Triangle

pp

Fing. Cym. pp

(♩ = ♪)

Picc. solo *pp*

Fl. 1

Fl. 2

E♭ Cl.

Alto Cl.

B. Cl. play (cue A. Cl.) *p* *mp*

C. A. Cl. *pp* *p*

Bsn. 1. Cue C. Acl. *pp* *p*

Str. Bass. *pizz.* *pp* *stacc.* *arco* *p*

Hp. *mp* *mf* (cues Ant. Cyms)

Glock. (brass mall.) *pp*

(sounding 8va) *pp*

A. Cym. *pp*

Mar. *loc 12* 6 *f* 3 3

ossia B *loc 12* 6 *f* 3 3

Claves *Claves* *pp*

Perc. 4 Tomcs. [Toms] *p* off-center *p*

440

Alto Cl. 6 (cue A. Cl.) *p* *play mp* 7 *mf*

B. Cl. 8 *p* *mp*

C. A. Cl. *p* *play mp* 8 *mf*

Bsn. (cue C. A. Cl.) *p* *arco* *pizz.* *mp*

Str. Bass. *pizz.* *pp* *arco* *pizz.* *mp*

Hp. *mf* *f*

[Mar.] *f cresc.* *sffz* *sfz* Crash Cyms. Crash Cyms. edge swish *mp*

ossia B *f cresc.*

Crash Cyms.

Tamb. Toms *mp* *p* Tamb. *poco* *pp* *mp*

(center) shake *ppp*

443

445

446

VARIATION N - Tubular Chimes

accel.

Solenné $\text{♩} = 72$

450

451

(soft m.) **pp** (keep below chimes volume)

Lifeboat Variations--CONCERT

Hn. 2
3
 Hn. 4
4
 Euph.
 Tuba.

= 96
rit.

dim. *pp* (niente)
dim. *pp* (niente)
(niente)
one only
dim. *pp* (niente)

f *mf* *molto*

VARIATION O - Timpani

In Tempo Lugubre

$\text{♩}=72$

Poco Mosso poco a poco accel.

$\text{♩} = 80$

460 461 (♩ = ♩) $\triangle / \triangle /$

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 3

Euph.

Tuba.

Timp.

≡

[♩ = ♩ sempre] $\triangle / \triangle /$

$\text{♩} = 102$

465 470 $\triangle / \triangle /$

Picc.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Euph.

Tuba.

Timp.

Piu Mosso ♩ = 108

471

1

(♪=♪) ▲

475

△

480 Poco Affrettando

Picc. *f*

Fl. 3 4 *ff* 1. 2.

Ob. 5 8

Eng. Hn. *ff*

E♭ Cl. *ff*

Cl. 1 1. + 2. *ff*

Cl. 3 unis. *ff*

Alto Cl. *ff*

B. Cl. *ff*

C. A. Cl. *ff*

C-B Cl. *ff*

Bsn. *ff*

Cbsn. *ff*

A. Sax. 1. + 2. *ff*

T. Sax. *ff*

Bar. Sax. *ff*

Crnt. *ff* 1. + 2. *ff*

Crnt. 3 *ff*

Tpt. 1 *ff* 1+2 *ff*

Hn. 1 *ff*

Hn. 3 *ff*

Tbn. 1 *ff*

Tbn. 3 *ff*

Euph. *ff*

Tuba unis. *ff*

Str. Bass. *ff*

Hp. *ff*

Tim. *ff* L. V. *ff* (if 4 drums)

Glock. Xylophone hd. rubber *f*

Xyl. Vib. Mar.

Poco Accel.

- 485

A Tempo $\text{♩} = 72$ **487****Poco Affrettando**

490

Alto Cl.

B. Cl.

C. A. Cl.

C-B Cl.

Bsn.

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tuba

Str.

Bass.

Hp.

Timp.

(one only; cue C.B. Cl. / C. Bsn., if **neither**)

p

fp

fp

fp

fp (2. opt. cue C. Bsn.)

fp

fp

fp

p

p

p

p

p

p

p

V

fp

ff

f (Ab to open low Eb)

f

f (4 drums)

ossia f

gliss

500 poco ritén.

A musical score for string bass. The page number '500' is at the top left. The tempo marking 'poco riten.' is at the top right. The music consists of two measures. The first measure starts with a grace note followed by a eighth note 'B' with a sharp, an eighth note 'A', another grace note, and an eighth note 'G'. The second measure starts with a grace note followed by an eighth note 'F#', an eighth note 'E', another grace note, and an eighth note 'D'. Slurs and grace notes are used throughout the piece.

4

Allegretto ♩=132

505

Picc. *sffz*

Fl. 4 *sffz* 1. 2. *tr* *ff* *p* *sffz* *mp* 2 4 4

Ob. *sffz* *ff* *sffz* *f*

Eng. Hn. *sffz* *ff* *sffz* *f*

E♭ Cl. *sffz* *ff* *sffz* *f*

Cl. 1. *sffz* *ff* *p* *sffz* *mp* *f*

Cl. 2. *sffz* *ff* *p* *sffz* *mp* *f*

Cl. 3. *sffz* *ff* *p* *sffz* *mp* *f*

Alto Cl. *sffz* *ff* *p* *sffz* *mp* *f*

B. Cl. *sffz* *ff* *p* *sffz* *mp* *f*

C. A. Cl. *sffz* *ff* *p* *sffz* *f*

C-B Cl. *sffz* *ff* *p* *sffz* *f*

Bsn. *sffz* *ff* *p* *sffz* *mp* *f*

Cbsn. *sffz* *ff* *p* *f*

A. Sax. 1. + 2. *tr* *ff* *sffz* *f* 1. + 2. *f*

T. Sax. *sffz* *ff* *sffz* *f*

Bar. Sax. *sffz* *ff* *sffz* *f*

Crnt. *sffz* *ff* *sffz* *f*

Crnt. 2 *sffz* *ff* *sffz* *f*

Crnt. 3 *sffz* *ff* *sffz* *f*

Tpt. 1 *sffz* *ff* *sffz* *f*

Tpt. 2 *sffz* *ff* *sffz* *f*

Hn. 1 *sffz* *ff* *sffz* *f*

Hn. 2 *sffz* *ff* *sffz* *f*

Hn. 3 *sffz* *ff* *sffz* *f*

Hn. 4 *sffz* *ff* *sffz* *f*

Tbn. 1 *p* *f* *sffz* *f*

Tbn. 2 *p* *f* *sffz* *f*

Tbn. 3 *p* *f* *sffz* *f*

Euph. *sffz* *ff* *sffz* *f*

Tuba. *sffz* *ff* *sffz* *f*

VARIATION P - Percussion**Allegro Vivace**

♩=144-152

PLAYER 1 CORKPOP, MARACAS, WIND-MACHINE (OPT--large or nothing),
CRASH CYMBALS, SUSP. TRIANGLE (or 2), SUSP. CYMBAL,
SMALL TAMTAM, LARGE TAMTAM, (opt. extra Claves/cues)

508

510 >

short
CRASH CYMS.

4 **PLAYER 2** ANVIL, TAMBOURINE (on felt, one edge propped up),
5 TEMPLE BLOCKS, 4 ROTO-TOMS, (med. and small, tight)

4 TEMPLE BLOCKS

PLAYER 3 FINGER CYMBAL(S), SUSP. FINGER CYMBAL, HIGH WOOD BLOCK,
COWBELL, SNARE DRUM, FIELD DRUM

SNARE DR.

PLAYER 4 GUIRO, HIGH SLAPSTICK, 4 CONCERT TOM-TOMS, OPT. WOOD-SLIT DRUMS (4 pitches--or BOO BAMS)

TOM-TOMS

PLAYER 5 CLAVES, CASTANETS (machine), RATCHET (attached to table), SLEIGHBELLS,
SMALL BASS DRUM (or lge. loose Tom Tom), LARGE BASS DRUM.

L. BASS DR.

Perc. 4

pp hard felt (cord) **o** **p** L.V.

(Extra players, if available, can take over Slapstick, Corkpop and Anvil (first priority); Claves, Maracas, Finger Cymbals, Sleighbells)



515

Perc. 1

(Blocks) SUSP. CYM. mp at edge, rattan handle L.V. metal btr. (hand-choke) SUS. CYM. edge ↓ dome ↓ Small TamTam (hand choke)

FIELD DRUM wood sticks mp pp FINGER CYMBAL(S) mp a2 clicked shut p subito pp

(Toms) center mp L.V.

Perc. 4

p subito pp



520

Perc. 1

wood stick, tip Tri. Sus. Cym. edge dome Sm. TamTam wood butt + stop tri.

mf pp mf pp mf p mf pp mf f

(wood) mp 3

Perc. 4

mf > pp mf pp mf p 3

SM. Bass Drums LG. mp wood snare sticks (tips), at centers mf



525

Perc. 1

rattan pp cresc. f mf pp

brushes, at edges pp cresc. f centers mp > mp h. rubber

Perc. 4

brushes pp cresc. f centers f p tip (thin end) of scraper ppp

(or rattan) - at edges pp brushes cresc. f centers mp mp

one Maraca
Wood Block
Guiro
Castanets

(or Sus. Cym. edge
with snare stick-butt)

530 [Clave] Crash Cymbals ↓ Sus. Cym. Tri. (edge) Maracas Sm. Tam

Perc. 1 stop tri btr. f ff hd. felt at centers mf L. Tam L.V.

Tambourine Blocks Roto-Toms (one-hand) Anvil Blocks Tamb. (mall.) Rotos

ppp fingers ff h. rubber ff (h. rubber) ff sm. metal hammer ff ff Sus. Fing. Cym. Cowbell

Sn. wood Fld. Sn. Wood block Sn. Wood block rimshot ff wood butt

Slapstick Toms Wood-slits (or Toms) Toms (one-hand) Slapstick

Perc. 4 mp ff h. felt (cord) nat. ff (opt. one-hand; pick up slapstick) ff ff ff

Claves Cast. Clav. Ratchet Sleighbells B.D. ff

mp ff h. felt (cord) nat. ff ff ff

535

Perc. 1 Blocks (wood) Cym. (wood)

p mp mp

Rotos (cord) f L.V. Blocks Tam

hd. rubber mf mf mf mf mf mf mf mf

W. Block F. Cym. W. Block

Toms Slapstick Toms

Wood tips, at centers p mp mp

Claves wood Sn. stick butt at center Cast. Clav. Cast. L.V.

hd. rubber mf mp mp

Sm. B. Dr. mp Sm. B. Dr. center Sm. B. Dr. (wood/butt or w/Clave) f nat. (wood/butt)

Tri. (metal) 545 Tri.

Perc. 1 (wood) (cord centers) butt L.V. metal f

Rotos T. Blks. T. Blks. T. Blks.

ff ff

F. Cym. W. Bl. Cowb. Sn. W. Blk. F. Cym.

Field Sn. wood butt Fld. ff f

Wood-Sl. Slap St. Toms Slap. ff

Perc. 4 ff ff

Cast. (take Clav.) Clav. Cast. ff ff ff ff ff ff ff ff ff

center ff ff center nat. centers ff ff ff ff ff ff ff

Rit. Corkpop 549 Presto ♩ = 176

Wind Machine (large, or nothing)

550 (sub: several players pitchless wind whistling, "fhwooo")

Let spin! Cym. dome edge

Blks. Rotos Toms Tri. metal p

tips, pp centers h. rubber p rattan handles, edges mp

W. Blk. Slapst. Toms 5 5

ff tips pp h. rubber p rattan handles, edges mp

Sm. B. Dr. Clav. Lg. B. Dr. 5 5

p wood tip, center ff pp wood butts, center p

560

Perc. 4

f wood tip *p* *mp* *mf* m. cord (hd. felt) center
f *p* *mp* *mf* *f* Rotos nat.
fpp poco cresc. Wood-Slits [or Toms, rattan/edges]
f hd. cord *p* *p* cresc. *mf* Toms hd. cord
f *mp* *mf* (wood) *mf* nat. *f*

571 In Tempo $\text{♩}=88$

Riten.

Tr. btr. *ff* > *f* < *ff* > *f* < *ff* L.V.

L.V. 575 Maracas Corkpop L. Tam.

2 *ff* m. cord knuckles T. Blocks Rotos

2 *ff* > *mf* < *ff* > *mf* < *ff* wood butts *ff* wood tips

F. Cym. Sn. W. Blk Cowb. Fld.

(metal) *ff* rimshots *ff* butts *ff* wood tips

Perc. 4 Tr. Toms Guiro press, full strokes Toms

Sleigh Bells wood butts *ff* *ff* yarn or Timp. sticks

Claves Cast. Clav. Ratchet

cord *ff* (or wood butts) (or click sticks) *ff* (or click sticks) *ff* cord (or hard felt)

a tempo, Presto $\text{♩} = 176$

579 soli \wedge 580 \wedge

Meno Mosso $\text{♩} = 118$

poco rit. S. Cym. Corkpop 585 \wedge

Sm. Tam. ff med. mall. ff cord L. V. Blox Rotos Sn. W. Blk. Fld. Slapstick Toms Clav. ff centers center

CODA - Full Band

Giocos

Gioioso

Picc. *sf marcato*

Fl. *sf marcato*

Ob. *sf marcato*

Eng. Hn. *marcato f*

Eb Cl. *sf marcato*

Cl. 1 *sf marcato*

Cl. 3 *sf marcato*

Alto Cl. *sf marcato*

B. Cl. *sf marcato*

C. A. Cl. *sf marcato*

C-B Cl. *sf marcato*

Bsn. *sf marcato*

Cbsn. *sf marcato*

A. Sax. *sf marcato*

T. Sax. *sf marcato* turn bell to leg

Bar. Sax. *sf marcato*

Crnt. *sf marcato* open/section soli

Crnt. 3 *f marcato* (open)

Tpt. 1 *f marcato* open/section soli

Hn. 1 *sf marcato* 1. + 2. (open)

Hn. 3 *sf marcato* 3. + 4.

Tbn. 1 *sf marcato* 1. 2. open

Tbn. 3 *sf marcato* open

Euph. *sf marcato* div. (top octave if only one player)

Tuba. *sf marcato* open

Str. Bass. *sf marcato* arco

Hp. *fff* hard sticks

Tim. *sf marcato* hard mall.

Glock. *sf*

Xyl. *sf* CHIMES *sf* XYLO. *sf* stop

S. Cym./ Sn. Dr. *sf* wood Sn. stick butt *sf* oxxia *sf* SNARE DRUM

Perc. 4 *sf* *sf* concert rimshot *ff*

590

Allegro non troppo, giusto

$\text{♩} = 130$

591 >

48

599 *marc. sost.* $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ $\frac{3}{2}$ (♩ = ♩)

Picc. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Fl. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Ob. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Eng. Hn. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

E♭ Cl. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Cl. 1 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Cl. 3 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Alto Cl. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

B. Cl. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

C. A. Cl. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

C-B Cl. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Bsn. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Cbsn. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

A. Sax. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

T. Sax. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Bar. Sax. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Crnd. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Crnd. 3 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tpt. 1 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tpt. 2 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Hn. 1 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Hn. 3 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tbn. 1 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tbn. 2 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Tbn. 3 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Euph. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *p*

Tuba. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *p*

Str. Bass. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *p*

Hp. *ff* *sempre* *ff* *sempre* *ff* *sempre* *ff* *sempre*

Timp. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Glock. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Xyl. *ff* *sempre* *ff* *sempre* *ff* *sempre* *ff* *sempre*

Vib. *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Sn. Dr. *f* *sempre* *f* *sempre* *f* *sempre* *f* *sempre*

(BASS DRUM) *p*

24

Molto Sostenuto

(♩ = ♩) (♩ = ♩) **Poco Più Mosso**

$\textcircled{e} = 65-76$ 615

Giusto ♩ = 144-156 max

628 IN FOUR

rit.

8^{va} 635 640

Picc. ff sffz/mf sffz
Fl. ff sffz/mf sffz
Ob. ff sffz/mf sffz
Eng. Hn. ff sffz/mf sffz
E♭ Cl. ff sffz/mf sffz
Cl. 1 ff sffz/mf sffz
Cl. 3 ff sffz/mf sffz
Alto Cl. ff sffz/mf sffz
B. Cl. ff sffz/mf sffz
C. A. Cl. ff sffz/mf sffz
C-B Cl. ff sffz/mf sffz
Bsn. ff sffz/mf sffz
Cbsn. ff sffz/mf sffz
A. Sax. ff sffz/mf sffz
T. Sax. ff sffz/mf sffz
Bar. Sax. ff sffz/mf sffz
Crnt. ff sffz/mf sffz
Crnt. 3 ff sffz/mf sffz
Tpt. 1 ff sffz/mf sffz
Hn. 1 ff sffz/mf sffz
Hn. 3 ff sffz/mf sffz
Tbn. 1 ff sffz/mf sffz
Tbn. 3 ff sffz/mf sffz
Euph. ff sffz/mf sffz
Tuba. ff sffz/p sffz
Str. Bass. ff (damp) sffz/p sffz
Timp. ff (damp) sffz/p sffz
Glock. 8^{va} sfz p ff (damp)
Xyl. ff COWBELL S. CYM. yarn molto sffz ANVIL
(stacc.) (wood/butt) ff SM. TAMTAM (opt.) L. TAMTAM molto sffz
BASS DRUM molto sffz
Sn. Dr. ff sffz p molto sffz
(damp TamTam) ff ↑

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

Lifeboat Variations [16-24] “Everyone’s Guide to the Band” (opt. narrator)

Cornucopia of Rounds [12], a wild variation-mashup of 7 rounds, huge cosmic ending

Prime Time, Toccata Brillante [11] fast 11/8 showpiece, big band middle, hot 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.

Hill Dance [5] in 5/8, fun Bulgarian/Klezmer style, hot ending, features clarinet choir with Eb, Bb, BC1. soli. **American Prize 2016, Band Composition** (2nd place)

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



www.davidavshalomov.com (310) 480-9525