DAVID

AVSHALOMOV

Lifeboat Variations

CONCERT VERSION

an “Everyone’s Guide to the Band”

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

SCORE

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INSTRUMENTATION

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):

<table>
<thead>
<tr>
<th>Var.</th>
<th>Instrument</th>
</tr>
</thead>
<tbody>
<tr>
<td>BB</td>
<td>English Horn</td>
</tr>
<tr>
<td>in Var. C: Contra-Alto Clarinet solo (cut if you have <em>neither</em> Eb Contra-Alto nor BB♭ Contrabass Clarinet)</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(If you have Contrabass but no Contra-Alto, Contrabass can play both solos/cues.)</td>
</tr>
<tr>
<td></td>
<td>Contrabass Clarinet solo (cut if you have no BB♭ Contrabass Clarinet)</td>
</tr>
<tr>
<td>DD</td>
<td>Contrabassoon</td>
</tr>
<tr>
<td>F</td>
<td>String Bass</td>
</tr>
<tr>
<td>FF</td>
<td>Harp</td>
</tr>
</tbody>
</table>

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

THEME III - Percussion

Largo

Chimes

Hard felt mallets (not plastic)

Field Drum

Snare Drum

At center, hard felt sticks

All let end ring. Stop at beat for., flutes start.

Triangle

[f] (opt. in Chimes)

Snare Drum (snares on (with mallets))

[Snares on, wood sticks]

Opt., snare on, wood stick

Field Drum

Opt., snare on, wood stick

Tempo Drum

Snare Drum

f
drum handle

Field Drum

Tempo Drum

Snare Drum

f

rattan handle


Snare Drum

f

rattan handle

Field Drum

Tempo Drum

Snare Drum

f

rattan handle

VARIATION A - Flutes & Piccolo

Presto \( \frac{q}{q} = 150 \)

Fl. 1
Fl. 2
Picc.

VARIATION B - Oboe

Lento \( \frac{q}{q} = 50 \) Riten. A Tempo

Fl. 1
Fl. 2
Picc.

Cl. 1
Cl. 2
Oboe

Bass

[VARIATION A - Flutes & Piccolo]

[VARIATION B - Oboe]
This solo may be played by one player, including the small notes, or split between two as marked. Conductor's choice.
Rit. al - - - - (meno) Mosso Subito

\( \text{mf} \)

\( \text{mp} \)

\( \text{p} \)

\( \text{pp} \)

\( \text{mf} \)

\( \text{f} \)

\( \text{ff} \)

\( \text{p} \)

\( \text{ppp} \)

\( \text{p} \)

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\( \text{mp} \)

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\( \text{pp} \)

\( \text{mp} \)

\( \text{f} \)

\( \text{ff} \)
VARIATION E - Saxophones

Allegretto $\approx 60$ (In One)

Molto Ritenuto

(Cut if you have no String Bass)
VARIATION G - Cornets / Trumpets

Giusto \( \approx 108-116 \) max.
Tempo I, Giusto

\( \frac{\text{rall.}}{\text{Ritenuto}} \)  \( \frac{\text{Piu rit.}}{\text{Ten.}} \)

\( \text{mf} \)

\( \text{ff} \)

\( \text{p} \)

\( \text{mp} \)

\( \text{f} \)

\( \text{sf} \)

\( \text{sff} \)

\( \text{f} \)

\( \text{mf mp} \)

\( \text{sf} \)

\( \text{fp} \)

\( \text{f} \)

\( \text{mf} \)

\( \text{f} \)

\( \text{mf mp} \)

\( \text{f} \)

\( \text{mf} \)

\( \text{f} \)

\( \text{mf mp} \)
VARIATION I - French Horns

Allegretto (Caccia)

B. Cl.

C. A. Cl.

C-B Cl.

Bassoon

Celesta

Timpani

Tuba

Horns

Cello

Violin

Variation I - French Horns

= Allegretto (Caccia)

B. Cl.

C. A. Cl.

C-B Cl.

Bassoon

Celesta

Timpani

Tuba

Horns

Cello

Violin

Variation I - French Horns

= Allegretto (Caccia)

B. Cl.

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Bassoon

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Tuba

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Variation I - French Horns

= Allegretto (Caccia)

B. Cl.

C. A. Cl.

C-B Cl.

Bassoon

Celesta

Timpani

Tuba

Horns

Cello

Violin

Variation I - French Horns

= Allegretto (Caccia)
VARIATION I - Euphonium

Presto $\downarrow = 152 - 160$ (top speed at soloist's choice)
A. Sax. 2

T. Sax.

Hn. 2

Hn. 3

Hn. 1

T. Dr.

Tuba.

Euph.

Tuba.

T. Dr.

VARIATION K - Tuba

Andante sostenuto

\( \dot{d} = 60 \)

poco rit...

molto rit.

\( \dot{d} = 60 \)

A tempo

\( \dot{d} = 60 \)

poco rit...

un. quarter Timp. sticks

poco

sostenuto

sost.

Andante sostenuto

option: Tuba section solo:

only with good blend, large band

sm. cartwheel Timp. sticks

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VARIATION L - Glockenspiel

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

VARIATION LL - Vibraphone

Lento \( j = 60 \) max.
VARIATION M - Xylophone

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

\[ \text{Tempo: } 138-160 \]

**Variation N**

**Variation MM - Marimba**

\[ \text{Tempo: } 126-132 \]

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Lifeboat Variations - CONCERT

David Avshalomov
VARIATION N - Tubular Chimes

Solenne  \[ \text{ } = 72 \]

accel. . . . . .
Lifeboat Variations—CONCERT

David Avshalomov
Poco Mosso

\( \text{\textit{sempre}} \)

\( \text{\textit{poco a poco accel.}} \). . . . . . . . . . .
 Lifelike Variations – CONCERT
Lifeboat Variations

David Avshalomov

CONCERT
Allegro non troppo, giusto

\[ \text{Tempo} = 130 \]

\[ \text{PIE} \]

\[ \text{Flute} \]

\[ \text{Oboe} \]

\[ \text{E-Clef} \]

\[ \text{Bassoon} \]

\[ \text{Chimes} \]

\[ \text{A. Sax.} \]

\[ \text{Bar. Sax.} \]

\[ \text{Cymbal} \]

\[ \text{Brass} \]

\[ \text{Tuba} \]

\[ \text{Trombone} \]

\[ \text{Euphonium} \]

\[ \text{Flute} \]

\[ \text{Trumpet} \]

\[ \text{Horn} \]

\[ \text{Clarinet} \]

\[ \text{Bassoon} \]

\[ \text{Bass} \]

\[ \text{Harp} \]

\[ \text{Timpani} \]

\[ \text{Xylophone} \]

\[ \text{Saxophone} \]

\[ \text{Cymbals} \]
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/Picc 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  

Raven Music  
www.davidavshalomov.com  (310) 480-9525