DAVID AVSHALOMOV

Lifeboat Variations

NARRATED VERSION

an “Everyone’s Guide to the Band”

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

SCORE

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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):

<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</td>
<td>Contra-Alto Clarinet solo (cut if you have neither Eb Contra-Alto nor BBb Contrabass Clarinet)</td>
</tr>
<tr>
<td></td>
<td>(If you have Contrabass but no Contra-Alto, Contrabass can play both solos/cues.)</td>
</tr>
<tr>
<td>BB</td>
<td>Contrabass Clarinet solo (cut if you have no BBb 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 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.

NARRATION: The terse narration provides a simple road map and focuses the audience’s listening on a few basic qualities of each instrument. The narrator should sit on a high stool at one side of the stage, at a lectern if desired (with a small reading light if needed). They should not be spotlighted or made prominent. They may be miked discreetly— but only if needed. They should have sufficient rehearsals so that they can start each new instrument’s narration immediately (with just a subtle cue from the conductor if needed). They need not stand up each time; keep it moving. They should use a serious and dignified delivery.

[To supplement the narration, if desired, the name of each section or solo instrument may be projected as a supertitle during that variation (use the variation name.) End with Percussion.]

*There is also a separate version for performance without narration.

Narrator: Optional cuts in the score affect what part or version of the narration you say in certain places. In these cases, alternate versions, or text that may need to be skipped, are in brackets.

OPTIONAL SINGALONG INTRODUCTION

Narrator (or conductor) get your pitch C backstage. Walk onstage, 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 gesture to divide the audience into 4 groups/parts. Cue each group to start, singing along with them for one phrase each. After starting the fourth group, show each group in turn 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. In silence, the conductor cues the start of the Lifeboat Variations immediately.
Lifeboat Variations v1.2 - Narrated David Avshalomov

Notation:

THIS IS A CONCERT BAND
SYMPHONIC WIND ENSEMBLE],

THE WOODWIND AND THE BRASS
LOW WIND THROUGH
THEIR INSTRUMENTS. THE
PERCUSSION HIT
THEIR INSTRUMENTS.°

*Conductor’s choice*
Variation A - Flutes and Piccolo

Presto \( \dot{=} = 150 \)

**ALL OTHER WOODWINDS BLOW THROUGH A REED:**

The oboe has a sweet, wistful sound.

Variation B - solo Oboe

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

Poco Accel.  Andante \( \dot{=} = 66 \)  Poco Affretando  Poco Rall.  A Tempo \( \dot{=} = 66 \)  Riten.
\section*{VARIATION C - All Clarinets}

\begin{center}
\textbf{Sprightly} \hspace{1em} j = 92
\end{center}

\begin{enumerate}
\item \textbf{Cl. 1}
\item \textbf{Cl. 2}
\item \textbf{Cl. 3}
\item \textbf{B. Cl.}
\item \textbf{Vib.}
\item \textbf{Eng. Hn.}
\item \textbf{Str.}
\end{enumerate}

\begin{itemize}
\item \textbf{CLARINETS CAN BE SMOOTH AND MELLOW \textemdash} OR ROUGH, OR SHREDD.
\item \textbf{THEY PLAY VERY HIGH \textemdash} AND LOW \textemdash AND CAN BE VERY QUICK.
\end{itemize}

\textit{Try these 3 bars if omitting E. Horn var.}
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 \( \frac{3}{4} \) 40 - 50 max. Molto sostenuto
VARIATION DD - Contrabassoon

(Giocoso = 100-108)

Molto Riten.  A Tempo  Poco Riten.  Meno; Poco Accel......

Riten.
Variation F - String Bass  (Cut if you have no String Bass)

Grave, Maestoso  $j = 60$

VARIATION FF HARP

Quasi Cadenza

(Here, use piano in Trumpet)

Mov. $j = 72$

Riten, Poco Meno

poco accel.

Mov. $j = 72$

Poco Accel.

......... Mov. $j = 72$

Poco accel.

Hard brass narration here
(Piano only)

if no Harp Variation.

NOW A SPECIAL GUEST:
THE RINGING STRINGS
OF THE LOVELY HARP
ADD GUITTERING ELEGANCE.

2.

THE BRASS PLAYERS BEND
THE LIPS THROUGH A
METAL MOUTHPIECE.

MUST THE BRILLIANT TRUMPETS
THEN THE STRONG,
NOBLE, SLIDE TRUMPETS.
VARIATION G - Cornets / Trumpets

Giusto \( \frac{j}{4} = 108\)\textendash}116 max.

\begin{align*}
\text{Crnt. 1. 2} & \quad \text{Crnt. 2} \\
\text{Crnt. 3} & \quad \text{Timp.} \\
\text{Tpt. 1} & \quad \text{Tpt. 2} \\
\text{Bass.} & \quad \text{Tuba.} \\
\text{Har.} & \quad \text{Str.}
\end{align*}
VARIATION I - French Horns
Allegretto (Caccia)

Begin with:

[Lifeboat Variations v1.2 - Narrated David Avshalomov]
VARIATION J - Euphonium

Presto $= 152 - 160$ (top speed at soloist’s choice)
NOW, THE BIGGEST, LOWEST BRASS INSTRUMENT,
VARIATION L Glockenspiel

Lento

ϕ = 50 max. (don't rush)

VARIATION LL

Vibrarphone

poco rit. . . . . A tempo poco rit.

ϕ = 60 max.
VARIATION N - Tubular Chimes

Solenne  \( \text{dotted} \) = 72
\[ q = 96 \]

\[ \text{rit.} \]

\[ \text{Molto Rit. . . . tenuto} \]

\[ \text{VARIATION O - Timpani} \]

\[ \text{In Tempo Lugubre} \]

\[ \text{colle puro} \]

\[ \text{q} = 72 \]

\[ \text{(cue Euph. if only one Tuba)} \]

\[ \text{very gradually into roll long} \]

\[ \text{very long} \]

\[ \text{over Chimes/Tamtam ring only:} \]

\[ \text{TUNED DRUMHEADS STRETCHED OVER GREAT METAL BOWLS GIVE COMMANDING TONES HERE ARE THE MAJESTIC TIMPANI} \]
VAMP (SAFETY)

NOTE: Any woodwind (except Ob. 1, Bsn. 1 or Cbsn.) may help with small hand-held percussion instruments in this variation, at their own desk.

SOME ARE DRUMS, ALL SIZES.

THE OTHER PERCUSSION
HAVE NO TUNE, JUST HIGH OR LOW SOUNDS—AND PURE RHYTHM.

SEPARE SINGLE PARTS for each player (1-5)
for this Variation only are also in the set.
Allegro Vivace

\[ j = 144-152 \]

\[ \textbf{560} \]

\[ \textbf{565} \]

\[ \textbf{610} \]

\[ \textbf{615} \]

\[ \textbf{620} \]

\[ \textbf{625} \]

\[ \textbf{630} \]

\[ \textbf{635} \]

\[ \textbf{640} \]

\[ \textbf{645} \]
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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