

DAVID AVSHALOMOV
SYMPHONY No. 2
“LOST YEAR” (2020)



PERCUSSION ORCHESTRA

Full Score

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INSTRUMENTATION

Crotales (2 octaves, C to c, sounding *15ma*).

Player plays extra percussion in Movement II. Optionally bowed in Mvt. III

If you lack Crotales, try an aluminum Bell Lyra, (but then no brass mallets please)

Glockenspiel (sounding *15ma*)

(Extra glockenspiel if available, muted with thick narrow felt strip wedged firmly between upper and lower bars for staccato)

Celesta (sounding *8va*) (sub: synth keyboard with good celesta patch, gentle amplification)

Vibraphone 1

Vibraphone 2

Xylophone (sounding *8va*)

Marimba 1 (5-octave) (plus optional lines for second player)

Marimba 2 (may be 4-octave; part includes low notes for a 4 ½- or 5-octave)
(plus optional lines for second player)

Small-note “second parts” can be played by the idle non-pitched percussionist players in movements 1 and 3.

Additional marimbas may be used for the small-note “second parts” where physical distancing is required.

Timpani 1 (5 pedal drums, 28”, 28”, 26”, 25”, 23” recommended)

Timpani 2 (5 pedal drums 32”, 30”, 28”, 26”, 25” recommended)

Grand Piano, lid off

PERCUSSION

(8-10 players)

High Concert Snare Drum

High Marching Snare Drum (snares under top head)

Marching Field Drum (snares under top head)

5 Tom-Toms

4 Roto-Toms (medium/high—or marching Quads)

Marching Bass Drum

Large Concert Bass Drum (suspended in frame)

Suspended Splash Cymbal

Suspended Cymbal, *also bowed*

Marching Crash Cymbals

Concert Crash Cymbals

Medium Tam Tam / water

Large Tam Tam, *also bowed*

Triangles (2 if available)

Tambourine

Cowbell

High Wood Block

5 Temple Blocks

Guiro

Egg Shaker

Maracas

Cabasa (studio)

Claves

Castanets (machine)

Anvil

Vibra-Slap (*opt.*)

Slapstick

Glass Wind Chime

Mark Tree (metal tubes)

Large Rain Stick

Sleighbells (*opt.*)

Police or Referee’s Whistle, loud

Hand-cranked Fire Siren

Wind Machine (*opt.*)

Lion Roar (*opt.*)

PERFORMANCE NOTES

- 1) DOUBLING: If you have the extra duplicate instruments and extra players, the glockenspiel, xylophone, vibraphones, and 2 marimba parts may be doubled—that is, on a second instrument (but see note below for second parts on Marimba 1 and 2). *But if you double any you must double all.*
 - a) Exception: Do not double exposed passages and those marked “solo”.
 - b) Glockenspiel player can use a second instrument set up for “staccato” for certain passages so marked in the finale Muted with a thick narrow felt strip wedged tightly between the upper and lower bars across the middle. Best to mount it behind and one level above the unmuted instrument for ease of reach.
- 2) PREPARE BY SINGING: For the first movement’s opening and closing chant, have all players try humming the melody to get used to feeling it as a “vocal” line. Similarly for the 4-part chorale that starts and ends the third movement. If you can sing it expressively, you can play it so.
- 3) MARIMBA PART DISTRIBUTION:
 - a) In the first movement, at letter A and at D, ideally (if physical distancing between players is not required—or you have extra duplicate instruments) the long 4-note *tremolando* chords in Marimbas will be more beautiful if they are distributed so that each pair of pitches is played as a gentle *tremolando* by a separate player (up to 8). A soft, organ-like effect, a singing hum, all. No rattle.
 - i) Percussionists assigned to the non-pitched parts elsewhere, who do not play in the first movement, may cover additional marimba roll lines. Divide the note pairs low/high for distancing.
 - b) The third movement *requires* 4 (or even optionally 5) players on marimbas for the chorales (can be played by the unoccupied non-pitched percussion players, again using extra instruments if available and if physical distancing is needed).
 - c) MARIMBA 1 must be a 5-octave instrument. There are also some passages in the bottom (fifth) octave in Marimba 2 (optional). (Extra duplicate marimbas—playing optional second upper parts—can be 4-octave.)
- 4) MARIMBA SECOND PARTS: Marimba parts elsewhere have optional (small-note) passages for a second player (not used on the same instrument if physical distancing is needed, but in that case will work on an extra instrument). If there can be two players on one marimba, they may further divide up the staves and share the main/first part for convenience of range/position (even where not so marked), sometimes ignoring the small-note (second-part) designation (also to simplify mallet changes). Work it out.
 - a) Where there are two players on one instrument, in passages where they would have to cross staves (trade positions) per the markings, each may stay on the staff they started on (this is always marked).
- 5) SMOOTH MALLET ROLLS: Mallet instruments, in soft lyrical sections, should make smooth starts to long-note rolls and tremolos, with a slight swell-in (not notated). (Not in *ff* or where accented). The intent is to produce real lyrical melody. Soft rolls should never be too fast (producing a noticeable rattle or emphasizing the very high partial instead of the fundamental pitch), but just the right speed to produce a continuous mellow hum.
- 6) MALLET TYPE CHANGES: There are a lot of specific mallet indications, particularly in the KPI, but also in the percussion and timpani. Sometimes sudden, almost sleight-of-hand changes of mallet type are requested; do your best, be creative about holding mixed pairs of mallets; otherwise find a compromise mallet hardness. Generally high range in marimbas should be played with smaller, harder mallets, usually rubber, middle range with medium hard cord mallets, and bottom octave with softer yarn, especially for slow rolls. Vibraphones similarly (though less critically so).
- 7) TREMOLOS INSIDE PIANO: At the start and end of the first movement, a spare percussionist plays octave low tremolos inside the piano on the bass strings with soft fat yarn marimba mallets; *this player need not be a pianist*. Mark the pitches with tape at the pins. This player should manage to stand 6 feet away from the pianist if needed, by playing at the middle or bottom third of the strings.
 - a) The pianist similarly plays the midrange opening and closing melody inside on the strings also, with medium soft cord marimba mallets. (Plus one phrase at the end of the third movement.) The pianist controls the pedal; sits to play the keyboard later.
- 8) CELESTA is required, but you may substitute a synth keyboard with a convincing celesta patch, using gentle audiophile amplification. Acoustic celesta may require light amplification in large-scored passages.
- 9) PIANO AND CELESTA, 3- AND 4-NOTE TREMOLOS IN ONE HAND: These do not need to be played precisely back and forth between the pairs of notes, but can be more of a jumbled weebing of the four notes to keep them all ringing with pedal (like continuous sloppy up-and-down arpeggiation).
- 10) TIMPANI: The two timpani parts are provided combined in one 2-staff part. The players can work out their own tunings. They are often melodic and will be on the pedals much of the time. If they want to trade off some pitches to ease tuning crunches, fine. Many passages (4-note *ostinati* in particular) need to be played one drum to a note; other busy lines, especially scale-wise, are fine if pedaled (a number of these are indicated with horizontal brackets over the staff). No slides/glissandi except where so marked.
- 11) PERCUSSION: The nonpitched percussion parts are provided in score format. The parts can be covered by 8 adroit players with a few duplicates of the hand percussion at hadn; you can keep up to 10 legitimately occupied. The players can work out who plays what when. Tom toms, temple blocks, snare drum, and bass drum stay largely on their parts (also cymbals, field drum, and marching snare in the finale).,
 - a) In the two slow movements, unoccupied percussionists who are able can cover the additional individual marimba roll lines. Conversely, in the second movement, several of the mallet players (and crotales player) can cover some hand percussion starting at letter 2F. Other spots can be found.
 - b) There are a number of licks and instruments marked “opt.” that can be omitted with no harm, but if you can manage them, they do add to the fun.
 - c) In the last movement, the extended drumline tattoos must be done with grim military precision; poker face. Here the concert snare drum player is the drumline section leader.

(For the Victims of Plague)

Solemn, grim. Like Druid priests and acolytes at a mass burial.

Symphony No. 2, Percussion Orchestra

MARIMBAS: at letter A and again at letter D, ideally, if physical distancing is not required between players and you have extra players and instruments, the long tremolando chords will be even more beautiful if each pair of pitches is played as a slow tremolando by a separate player (up to 8). A soft, organ-like effect, a singing hum, all. No rattle.

Symphony No. 2, Percussion Orchestra

Symphony No. 2, Percussion Orchestra

36

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

T.-t.

B. D.

39

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

T.-t.

B. D.

[illegible]

45

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

Perc.

T.-t.

B. D.

f wood tips, on dome

TAMBOURINE

f knuckle start, then shaken only

f

48

D

Crot.

f

Glock.

Vib. 1

fat soft yarn

ppp

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

fat soft yarn

ppp

fat soft yarn

p

Mar. 2

soft fat yarn

(if 2 players on one instrument, stay on same staves)

p

soft fat yarn

Timp. 1

soft ball heads

fp

Timp. 2

soft cartwheels

fp

Pno.

Perc.

wood butt, at edge

rim not head

shaken only

shaken only

Perc.

Perc.

T.-t.

B. D.

mf

mf p

Tempo II

♩ = 66

54

Crot.

p

med. rubber mallets

Glock.

p

Vib. 1

pp

Vib. 2

ppp

p

Tub. B.

hard yarn vibr. mallets

ppp

Cel.

ppp

p

Xyl.

soft rubber mallets

pp

Mar. 1

pp

Mar. 2

pp

Timp. 1

ppp

Timp. 2

ppp

Pno.

pp

pp

B. D.

58

233

44

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

ppp

61

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

poco rit.

64

Crot.

Glock.

Vib. 1

motor off

ppp

Vib. 2

Tub. B.

Cel.

Cel.

Xyl.

ppp

Mar. 1

ppp

Mar. 2

ppp

pp

Timp. 1

pp

Timp. 2

pp

Pno.

pp

(standing percussionist start low tremolo here)

Largo

E_♭ = 60

hard rubber xylo. mallets

Crot.

pp LV

p

p

Glock.

pp LV

p

p

Vib. 1

soft fat yarn mallets

pp LV

mp

p

p

etc.

pp *p*

p

mp *f* *mp*

Vib. 2

medium rubber mallets

pp LV

mp

pp

p

p

etc.

pp *p*

p

mp *f* *mp*

Tub. B.

medium rubber vibr. mallets

pp LV

p *f* *p*

Cel.

p LV

p L V

Xyl.

Mar. 1

(melody)

p

(melody)

(accompaniment)

pp

(melody)

p

(melody)

pp

p

mp *f* *mp*

Mar. 2

pp

Timp. 1

(accompaniment)

p

(melody) (no slides)

pp

(accomp.)

p

(melody)

pp

p

mf *mp*

Timp. 2

p

pp

p

pp

p

f *mp*

Pno.

First player, standing at bench, music rack down as before

You control the pedal. Inside tremolo with medium soft cord marimba mallets

p

pp

p

pp

p

f *mp*

T.-t.

LARGE TAM-TAM

pp

B. D.

CONCERT BASS DRUM

pp

[illegible]

2A

2. Interrupting Cow (Rondo Variations)

Vivo

5/8 ♩ = 166

7/8

5/8

7/8

5/8

7/8

5/8

7/8

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Clv.

Perc.

Perc.

W.B.

W.B.

Tom-t.

NOTE: Crotales player play percussion in Mvt. 2

motor off pedal up hard rubber mallets

motor off pedal up hard rubber mallets

normal hammers pedal up, stacc.

hard mallets (NOT plastic)

hard rubber mallets

hard rubber mallets

small hard felt sticks

small hard felt sticks

CLAVES

COWBELL

TAMB.

TEMPLE BLOCKS

BONGOS

5 TOM TOMS

97

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Clv.

Perc.

Perc.

W.B.

Tom-t.

4/4

5/8

2/4

5/8

7/8

2B

p

mf

f

pp

no pedal

hard cord mallets

CLAVES

COWBELL

hard fiber mallets (NOT plastic)

107

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.
med. rubber mallets

Mar. 1
med. yarn mallets

Mar. 2
hard cord mallets

Timp. 1

Timp. 2

Pno.
mf

Clv.
Salsa!
CLAVES
mf

Perc.
CABASA
f

BONGOS
f rattan handles

GUIRO
mp

2C

116

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Civ.

Cab.

Gro.

f

f *stacc.* *f*

f *stacc.* *f*

mf *mf* *mf*

ff

hard rubber mallets *f* *p* *f*

hard rubber mallets *f* *p* *f*

med. rubber mallets *f* *p* *f*

mp

mp

(8)

p *p* *p* *p*

[illegible]

Symphony No. 2, Percussion Orchestra

143

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Clv.

Cab.

Gro.

148

Glock.



mp *pp*

Vib. 1



Vib. 2



Tub. B.



Cel.



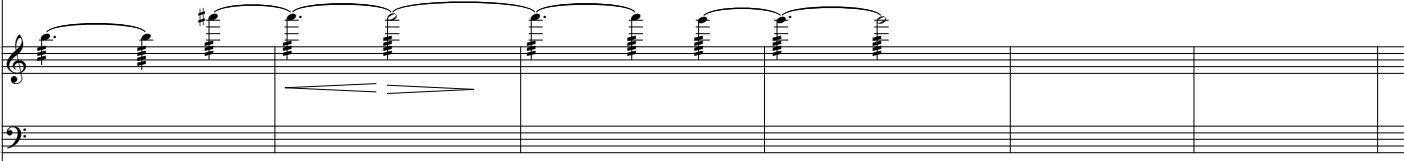
pp

Xyl.

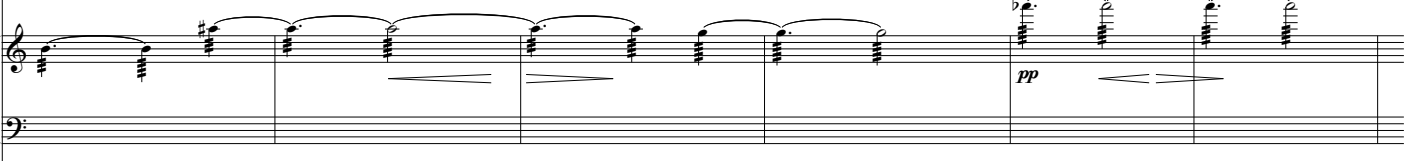


pp

Mar. 1

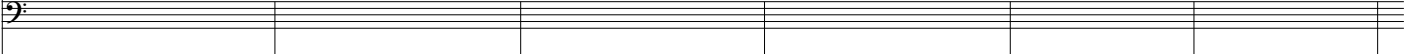


Mar. 2



pp

Timp. 1



Timp. 2



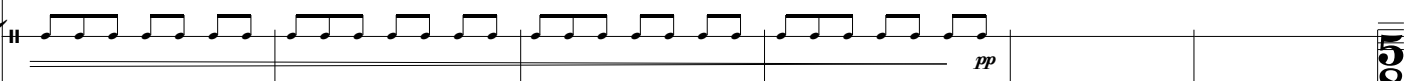
pp

Pno.



pp

Cab.



pp

Gro.



pp

150

The musical score is for the song "The Rhythm of the Night" by DeBarge. It is a 12-measure piece, divided into two 6-measure sections. The tempo is marked "Moderato" and the key signature has one flat (B-flat). The score is written for a variety of percussion instruments and a bass line.

Measures 1-6:

- Measures 1-2:** 5/8 time signature. Clavichord (Clv.) plays a quarter note G4 with an accent. Anvil (Anv.) plays a quarter note G4 with an accent. W.B. (Washboard) plays a quarter note G4 with an accent. Bass Drum (B.D.) plays a quarter note G4 with an accent.
- Measures 3-4:** 2/4 time signature. Clavichord (Clv.) plays a quarter note G4 with an accent. Anvil (Anv.) plays a quarter note G4 with an accent. W.B. (Washboard) plays a quarter note G4 with an accent. Bass Drum (B.D.) plays a quarter note G4 with an accent.
- Measures 5-6:** 5/8 time signature. Clavichord (Clv.) plays a quarter note G4 with an accent. Anvil (Anv.) plays a quarter note G4 with an accent. W.B. (Washboard) plays a quarter note G4 with an accent. Bass Drum (B.D.) plays a quarter note G4 with an accent.

Measures 7-12:

- Measures 7-8:** 2/4 time signature. Clavichord (Clv.) plays a quarter note G4 with an accent. Anvil (Anv.) plays a quarter note G4 with an accent. W.B. (Washboard) plays a quarter note G4 with an accent. Bass Drum (B.D.) plays a quarter note G4 with an accent.
- Measures 9-10:** 5/8 time signature. Clavichord (Clv.) plays a quarter note G4 with an accent. Anvil (Anv.) plays a quarter note G4 with an accent. W.B. (Washboard) plays a quarter note G4 with an accent. Bass Drum (B.D.) plays a quarter note G4 with an accent.
- Measures 11-12:** 7/8 time signature. Clavichord (Clv.) plays a quarter note G4 with an accent. Anvil (Anv.) plays a quarter note G4 with an accent. W.B. (Washboard) plays a quarter note G4 with an accent. Bass Drum (B.D.) plays a quarter note G4 with an accent.

Instrumentation and Dynamics:

- Clavichord (Clv.):** Plays a simple melody with accents.
- Anvil (Anv.):** Plays a simple melody with accents.
- Washboard (W.B.):** Plays a simple melody with accents.
- Bass Drum (B.D.):** Plays a simple melody with accents.
- Percussion (Perc.):** Includes Cowbell, Egg Shaker, Maracas, and Cabasa. The Cowbell and Egg Shaker play a simple melody with accents. The Maracas play a simple melody with accents. The Cabasa plays a simple melody with accents.

[illegible]

Poco Meno Mosso

♩ = 150

2H

58

78

189

Glock.

Vib. 1

</

27

200

7/8

Glock.

200

5/8

Vib. 1

200

7/8

Vib. 2

200

5/8

Tub. B.

200

7/8

Cel.

200

5/8

Xyl.

200

7/8

Mar. 1

200

5/8

Mar. 2

200

7/8

Timp. 1

200

5/8

Timp. 2

200

7/8

Pno.

200

7/8

Perc.

200

5/8

27

200

6/8

27

Symphony No. 2, Percussion Orchestra

Symphony No. 2, Percussion Orchestra

224

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

F. Cym.

Tom-t.

2J

7/8

6/8

7/8

6/8

7/8

ff

ff

mf

mf

mf

Symphony No. 2, Percussion Orchestra

245

Glock.



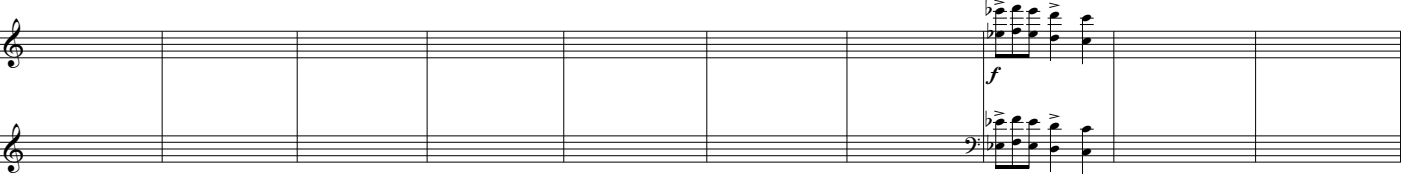
Vib. 1



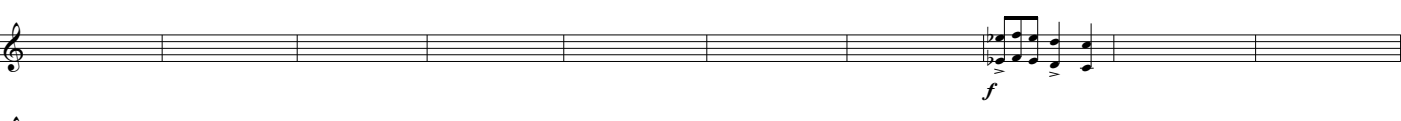
Vib. 2



Cel.



Xyl.



Mar. 1



Mar. 2



Timp. 1



Timp. 2



Pno.



Cast.



Mrcs.



Perc.



Roto-t.



1505

Symphony No. 2, Percussion Orchestra

287

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

CLAVES

CLAVES

ANVIL

ANVIL

CASTANETS

COWBELL

TRIANGLE

SUSP. CYM.

WOODBLOCK

BONGOS

choke

hard xyl. mallet

dome, wood snare stick butt, choke

First, ringing Glock.

2P

2/4 5/8 7/8 5/8 2/4 7/8

Glock. *f* LV

Vib. 1 *f* Pedal

Vib. 2 *f* Pedal

Tub. B. *f* Pedal

Cel. *f*

Xyl. *f*

Mar. 1 *f* far yarn mallets

Mar. 2 *f* (if 2 players on one instrument, keep same staves) *f* yarn mallets

Timp. 1 *f*

Timp. 2 *f*

Pno. *f* pedal judiciously

Anv. *f* *p*

Perc. *f*

B. D. *f* BASS DRUM

2/4 5/8 7/8 5/8 2/4 7/8

7/8 5/8 2/4

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Clv.

Anv.

Cast.

W.B.

BONGOS

TOM TOMS

7/8 5/8 2/4

The image displays a page from a musical score for 'The Swan' from The Nutcracker. The score is written for a full orchestra and includes parts for Glock, Vib. 1, Vib. 2, Tub. B., Cel., Xyl., Mar. 1, Mar. 2, Timp. 1, Timp. 2, and Pno. The music is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The tempo is marked 'Andante' and the dynamics range from 'f' (forte) to 'stacc.' (staccato). The score is written in a key signature of one flat (B-flat major or D-flat minor). The page number '322' is visible in the top left corner. The score is written in a standard musical notation style, with staves for each instrument and a common key signature and time signature.

Symphony No. 2, Percussion Orchestra

[illegible]

The image displays a musical score for the Percussion Orchestra of Symphony No. 2. The score is written for a variety of percussion instruments, including Crotchet, Glockenspiel, Vibraphone 1 and 2, Tubular Bells, Celesta, Xylophone, Maracas 1 and 2, Tom-toms 1 and 2, Piano, Claves, Anvil, Percussion, Maracas, Percussion, Wood Blocks, and Tom-toms. The score is divided into three measures, each with a different time signature: 2/4, 3/4, and 2/4. The tempo is marked 'Rit.' (Ritardando). The score includes various dynamics such as *f* (forte), *ff* (fortissimo), *mf* (mezzo-forte), *ppp* (pianississimo), and *p* (piano). It also includes performance instructions like 'hand choke (or second, muffled Glock)', 'low vocal lion roar', 'hard rubber mallets', 'fingertips', 'handles', 'solos', 'superfast swell and die', and 'wood snare sticks'. The score is written for a Percussion Orchestra, with the title 'Symphony No. 2. Percussion Orchestra' at the bottom.

4 marimbists (or 5 if available) on the single parts (SATB)
(If distancing is required and you have extra instruments,
you can use 4-octave ones for the Soprano and Alto parts.)

3.Farewells (Portraits)

Lento
♩ = 50

362

motor off

Vib. 1

ppp soft yarn mallets

Soprano
soft yarn mallets
espressivo

(Alto cue)

ppp

OSSIA: if there are only 2 marimbists, Soprano add Alto cue, do not play Tenor. Play as continuous tremolandi between the two parts

Mar. 1

TWO PLAYERS

5th player

Tenor (1 + 2) soft yarn mallets

ppp

Alto
soft yarn mallets

TWO PLAYERS

(Tenor cue)

ppp

(With 5th player, Tenor play only lower notes of tremolos, as rolls)

pp

Bass soft yarn mallets

OSSIA: if there are only 2 marimbists, Bass add Tenor cue, do not play Alto. Play as continuous tremolandi between the two (or 3) parts

3A

Poco Meno Lento

♩ = 60

374

Glock.

med. hard rubber xylo. mallets.

pp LV

Vib. 1

medium yarn mallets

ppp

Vib. 2

ppp

Mar. 1

niente

niente

soft fat yarn mallets
solo libero, rubato, quasi cazenza

pp **p** (start sextuplet slow, speed up)

Mar. 2

niente

Pno.

pppp

pp

LARGE RAIN STICK

p (turn again to continue rain)

CONCERT SNARE DRUM

ppp creamy concert roll

MEDIUM TAM TAM/WATER

normal mallet

mp slow dip, raise when silent

BOWED LARGE TAMTAM (opt. two tam tams/players)

bowed at edge with cheap bass or cello bow (plenty of bass rosin, hairs fairly tight)

p bow slowly back and forth for a while, build up sound gradually, never loud, then release and let ring a while (notation approximate)

LV

2
4

3D

Poco Meno Mosso

♩ = 60

hard rubber xylo. mallets

3/4 6/4 3/4 4/4

Crot. *pp* (alt: Bb bowed continuously with cheap cello bow)

Glock. *mp* solo med. hard rubber xylo. mallets. LV 3 3 3 3

Vib. 1

Cel. *ppp* *pp* 6

Pno. *ppp* (8)...

Perc. TRIANGLE thin beater inside corner *ppp*

W.Ch. GLASS WIND CHIME *p* gently keep ringing MARK TREE *ppp* periodically gliss up, later down, gentle 3/4 6/4 3/4 4/4

3E

441 6/4 4/4

Crot.

Glock. hand-choke for stacc. then release *p*

Vib. 1 med. hard rubber *p*

Vib. 2

Tub. B. medium rubber xylo. mallets sixteenths staccato *p*

Cel. 6 6

Xyl. soft rubber mallets *pp*

Perc. CONCERT SNARE DRUM *dolce*

Perc. *pp* brush

Perc. BOWED SUSP. CYMBAL (opt. two cymbals/players) bowed at edge with cheap bass or cello bow (plenty of bass rosin, hairs fairly tight) *pp* bow slowly back and forth for a while, build up sound gradually, never loud, then release and let ring a while (notation approximate) 6/4 4/4

M.tree

Symphony No. 2, Percussion Orchestra

451

Glock. *LV*

Vib. 1 *Ped*

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Pno. *pp*

Perc.

Perc.

LV

In Tempo

♩ = 66

4
4

Glock.

med. hard rubber xylo. mallets.

p

Vib. 1

motor on, fast

p

medium yarn mallets

Vib. 2

motor on, fast

pp

medium yarn mallets

Tub. B.

medium rubber xylo. mallets

sixteenths staccato

ppp

Cel.

p

pp

Xyl.

soft rubber mallets

ppp

Mar. 1

medium rubber mallets

ppp

Timp. 1

coperti
(muted at centers with 6" thin felt rounds)
medium felt ball sticks

pp

Timp. 2

coperti
(muted at centers with 6" thin felt rounds)
medium felt ball sticks

ppp

pp

Pno.

4
4

(no pedal)

pp

8^{va}

(opt. 2 hands)

486

Glock.



Vib. 1



Ped

Ped

Ped

Ped

Ped

Vib. 2



Ped

Ped

Ped

Ped

Ped

Tub. B.



Ped

Ped

Ped

Ped

Ped

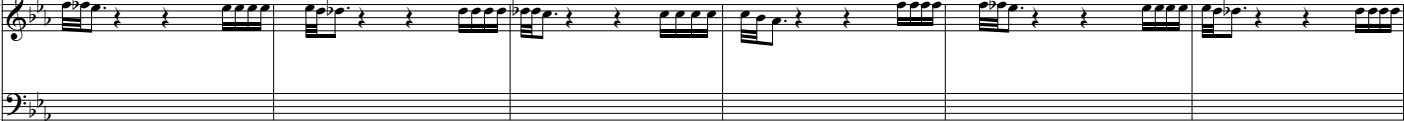
Cel.



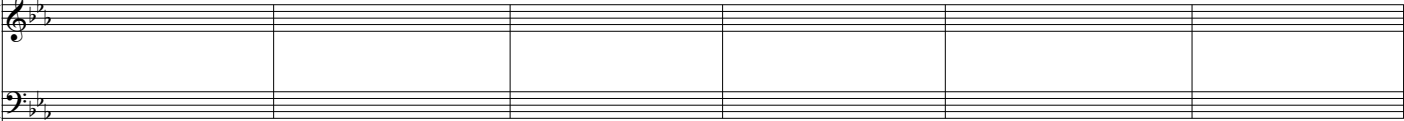
Xyl.



Mar. 1



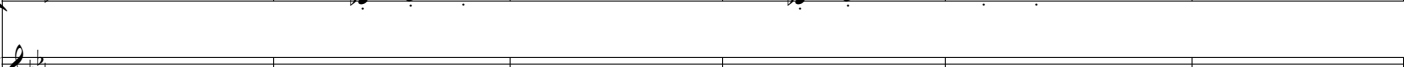
Mar. 2



Timp. 1



Timp. 2



Pno.



(8)

492

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Lento

♩ = 50

soft rubber mallets

non troppo

mp < *f* > *p*

pp

non troppo

f > *p*

soft yarn mallets

non troppo

f > *p*

soft rubber mallets

non troppo

p < *f* > *p*

non troppo

p < *f* > *p*

soft rubber mallets

non troppo

pp > *f* > *p*

medium cord mallets

non troppo

pp > *f* > *p*

medium cord mallets

non troppo

pp > *f* > *p*

all mutes off

scoperti

ppp > *p* > *pp*

all mutes off

rolled with medium cord mallets on strings inside piano

p < *mf* > *pp*

SUSP. SPLASH CYM.

pp < *mf* > *pp*

hard cord mallets

Ritenuto

500

Glock.

mf *ff* *f* *mp*

Vib. 1

ff *f* *mp* *f* *pp*

Vib. 2

ff *f* *mp* *f* *pp* *ppp*

Tub. B.

p *ff* *f* *mp*

Cel.

p *ff* *f* *mp* *f* *pp* *ppp*

Xyl.

ff *f* *mp* *f* *pp* *ppp*

Mar. 1

ff *f* *mp* *f* *pp*

Mar. 2

ff *mp* *f* *pp*

Timp. 1

mp *pp* *ppp* *pp* *ppp*

Timp. 2

p *pp* *pp*

pp (dovetail to make one phrase as though a single player.)

Pno.

mf *mf* *pp*

at keyboard

Perc.

mf *pp*

3J

A Tempo

$\text{♩} = 50$

rit.

324

10:45

44

Crot.

hard rubber xylo. mallet

pp

Glock.

hard rubber xylo. mallet

pp

Vib. 1

motor off

soft yarn mallets

ppp

med. cord mallets

ppp

Vib. 2

motor off

soft yarn mallets

ppp

Tub. B.

medium rubber xylo. mallet

ppp

Cel.

ppp

pp

Xyl.

ppp

Soprano

soft yarn mallets

espressivo

ppp

OSSIA: if there are only 2 marimbists, Soprano add Alto cue, do not play Tenor. Play as continuous tremolandi between the two parts

niente

Tenor

soft yarn mallets

ppp

ppp

Alto

soft yarn mallets

ppp

OSSIA: if there are only 2 marimbists, Bass add Tenor cue, do not play Alto. Play as continuous tremolandi between the two (or 3) parts

niente

(Tenor cue)

soft yarn mallets

ppp

ppp

Bass

ppp

ppp

2 drums, large felt ball heads

pp

niente

gentle pure hum

ppp

large soft felt cartwheels

niente

Pno.

at keyboard

pp

p

LARGE TAM-TAM

p

44

4. (I want you to) *PANIC!*
(dedicated to Greta Thunberg)

4A

4/4

Allegro

♩

= 120

2/4

4/4

2/4

4/4

Glock.

Vib. 1

Vib. 2

motor off

pedal up, *stacc.*

pedal up, *stacc.*

Tub. B.

Cel.

Xyl.

hard mallets (NOT plastic)

f

f p

f

sol

Mar. 1

hard cord mallets

f

f p

f

mf

Mar. 2

med. rubber mallets

f

f p

f

sol

Timp. 1

Timp. 2

med. hard felt ball sticks

mp

mf

mp

Pno.

two-handed tremolo, marimba-technique

f

p

f

mp

senza ped.

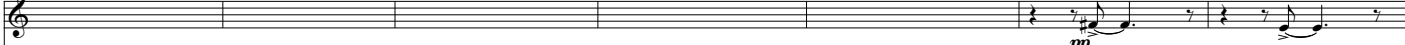
Symphony No. 2, Percussion Orchestra

Symphony No. 2, Percussion Orchestra

530

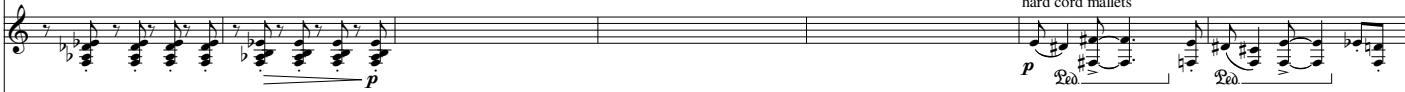
4C

Glock.



pp

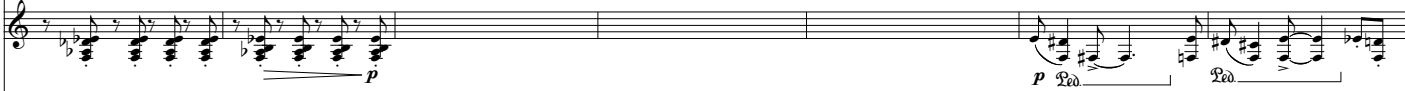
Vib. 1



hard cord mallets

p

Vib. 2



p

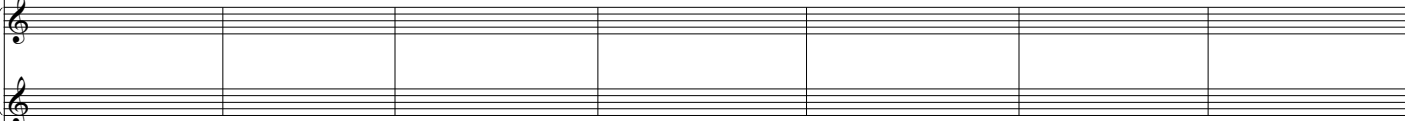
Tub. B.



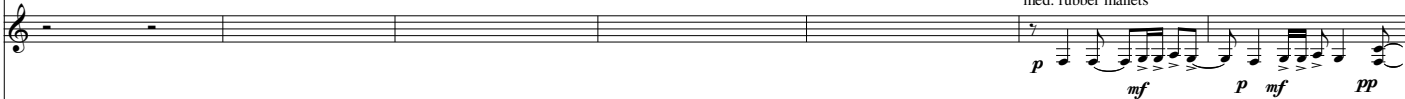
normal hammer

pp

Cel.



Xyl.



med. rubber mallets

p

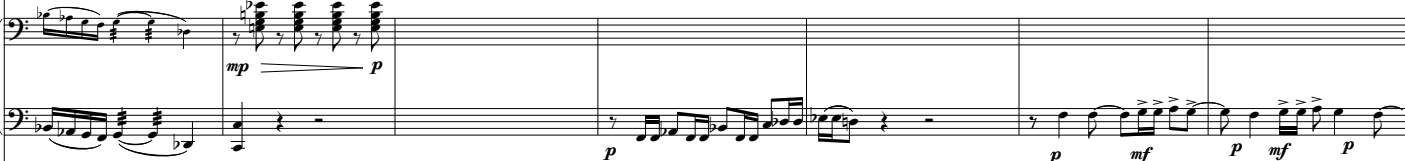
mf

p

mf

pp

Mar. 1



mp

p

p

mf

p

mf

p

Mar. 2



p

p

Timp. 1



p

p

Timp. 2



p

Pno.



p

B. D.



CONCERT BASS DRUM

solo

p

537

4D

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

5434E

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

B. D.

549

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Tam Tam

$$\frac{2}{4} \quad \frac{4}{4}$$

570

accel.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

WHISTLE

CONCERT SNARE DRUM

MARCHING SNARE DRUM/SNARES

Musical score for measures 586-600. The score includes parts for Glock., Vib. 1, Vib. 2, Tub. B., Cel., Xyl., Mar. 1, Mar. 2, Timp. 1, Timp. 2, Pno., and Perc. The key signature has one flat (B-flat). The time signature changes from 3/2 to 4/4 at measure 597. Dynamics include *f*, *p*, and *mp*. A rehearsal mark (8) is present above measure 590.

593

41

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

R.S.

Perc.

F. Cym.

Gro.

B. D.

scoperto (open)

all mutes off

mutes off

WHISTLE

pp

ff

(NOTE: Marching Snare Drum may double Concert Snare from here to 648, conductor's choice.)

p

ff

MARCHING CYMBALS

f

FIELD DRUM/SNARES

MARCHING BASS DRUM

p

f

Drumline: play with with grim military precision; poker face

solo

RR LL RRLL R LL RRLL RRLL R LL RR L RR LL

LV sempre

600

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

F. D.

Roto-t.

Tom-t.

B. D.

ff

f choke

ff

ff wood snare sticks, butts

ff wood snare sticks, butts

ff

609 **4J** hard mallets 3 3 3 3 3 3 3 3 3 3 3 3 3

Glock. *ff*

Vib. 1 hard rubber mallets 3 3 3 3 3 3 3 3 3 3 3 3 3 *ff*

Vib. 2 hard rubber mallets 3 3 3 3 3 3 3 3 3 3 3 3 3 *ff*

Tub. B. hard hammers *ff* *mf*

Cel. 8va 3 3 3 3 3 3 3 3 3 3 3 3 3 *ff*

Xyl. hard mallets 8va 3 3 3 3 3 3 3 3 3 3 3 3 3 *ff*

Mar. 1 hard rubber mallets 8va 3 3 3 3 3 3 3 3 3 3 3 3 3 *ff*
med. cord mallets 3 3 3 3 3 3 3 3 3 3 3 3 3

Mar. 2 (if adding second player on same instrument, play treble clef passages *15ma*, next 2 phrases) hard rubber mallets *ff* *loco*
hard mallets 3 3 3 3 3 3 3 3 3 3 3 3 3

Timp. 1 scoperti (open) *ff*
scoperti (open)

Timp. 2 *f*

Pno. 8va 3 3 3 3 3 3 3 3 3 3 3 3 3 *ff*

Perc. *p* *ff* *mf* 2
MARCHING CYMBALS

Perc. *f* *mf* 2
FIELD DRUM/SNARES

F. D. *p* *f* *mf* 2

B. D. *mf* 2

[illegible]

633

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

F. D.

Perc.

B. D.

fat mallet

fat mallets

(loco)

TOM TOMS

ff

mf

sol

sol

637

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

F. D.

641

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

F. D.

4K

Tempo I, Allegro



657

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

671

Glock.



Musical staff for Glockenspiel. Treble clef, key signature of two flats. Measures 671-676. Measure 674 has a *f* dynamic marking.

Vib. 1



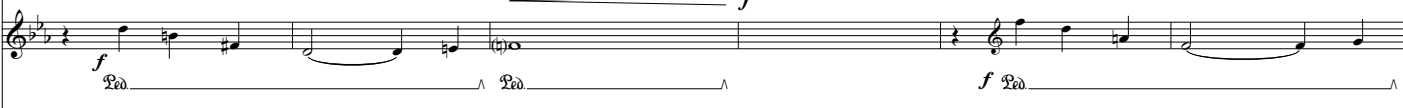
Musical staff for Vibraphone 1. Treble clef, key signature of two flats. Measures 671-676. Measure 674 has a *f* dynamic marking.

Vib. 2



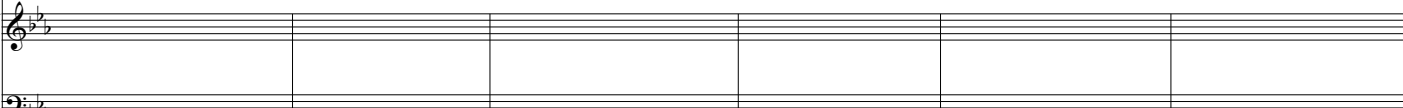
Musical staff for Vibraphone 2. Treble clef, key signature of two flats. Measures 671-676. Measure 674 has a *f* dynamic marking.

Tub. B.



Musical staff for Tubular Bells. Treble clef, key signature of two flats. Measures 671-676. Measure 671 has a *f* dynamic marking. Measure 674 has a *f* dynamic marking. Pedal points are indicated with *Ped* and ^ symbols.

Cel.



Musical staff for Cymbals. Treble and bass staves, key signature of two flats. Measures 671-676.

Xyl.



Musical staff for Xylophone. Treble clef, key signature of two flats. Measures 671-676.

Mar. 1



Musical staff for Maracas 1. Treble and bass staves, key signature of two flats. Measures 671-676. Measure 674 has a *f* dynamic marking.

Mar. 2



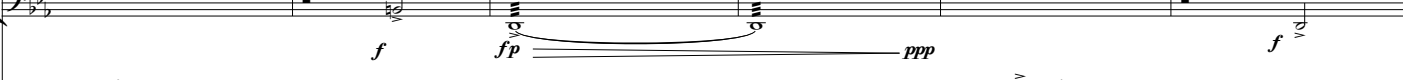
Musical staff for Maracas 2. Treble and bass staves, key signature of two flats. Measures 671-676. Measure 674 has a *f* dynamic marking.

Timp. 1



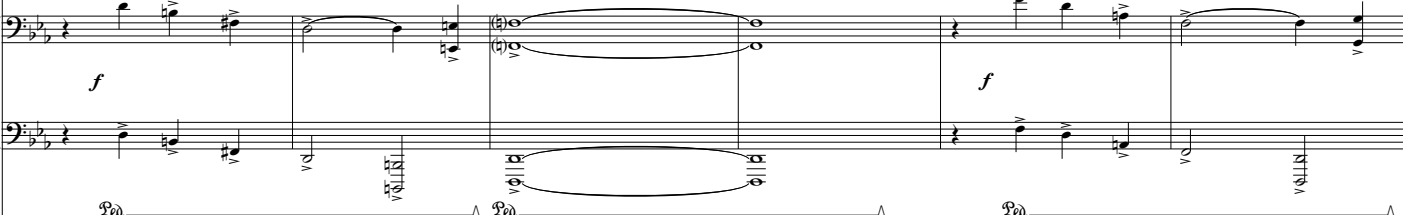
Musical staff for Timpani 1. Bass clef, key signature of two flats. Measures 671-676. Measure 671 has a *f* dynamic marking. Measure 672 has a *fp* dynamic marking. Measure 673 has a *ppp* dynamic marking. Measure 675 has a *f* dynamic marking.

Timp. 2



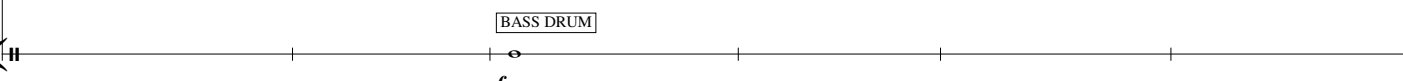
Musical staff for Timpani 2. Bass clef, key signature of two flats. Measures 671-676. Measure 671 has a *f* dynamic marking. Measure 672 has a *fp* dynamic marking. Measure 673 has a *ppp* dynamic marking. Measure 675 has a *f* dynamic marking.

Pno.



Musical staff for Piano. Treble and bass staves, key signature of two flats. Measures 671-676. Measure 671 has a *f* dynamic marking. Measure 674 has a *f* dynamic marking. Pedal points are indicated with *Ped* and ^ symbols.

B. D.



Musical staff for Bass Drum. Measures 671-676. Measure 674 has a *f* dynamic marking. A box labeled "BASS DRUM" is present above the staff.

Symphony No. 2, Percussion Orchestra

4M

Andante

♩ = 66

Glock. med. rubber mallets *p* *mf* *espressivo* LV

Vib. 1 med. rubber mallets *p* *mf* *espressivo*

Vib. 2 *solo* med. rubber mallets *mf*

Tub. B.

Cel. *p* *mf* *espressivo*

Xyl. med. rubber mallets *mf* *espressivo*

Mar. 1 med. rubber mallets *mf* *espressivo* fat yarn mallets *mp*

Mar. 2 med. hard cord mallets *mp* fat yarn mallets *mp*

Timp. 1 med. felt ball sticks *mp*

Timp. 2 med. felt ball sticks *mp*

Pno. *p* *mf* *espressivo* *etc.*

692

Glock.



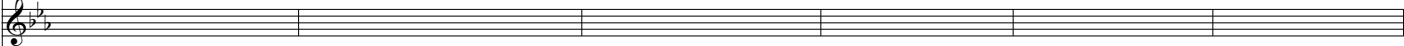
Vib. 1



Vib. 2



Tub. B.



Cel.



Xyl.



Mar. 1



Mar. 2



Timp. 1



Timp. 2



Pno.



4N

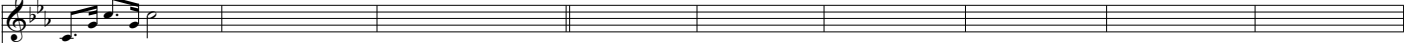
$\text{♩} = \text{♩}$

Doppio Movimento

$\text{♩} = 132$

698

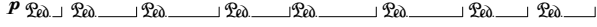
Glock.



Vib. 1



hard rubber mallets

p 

Vib. 2



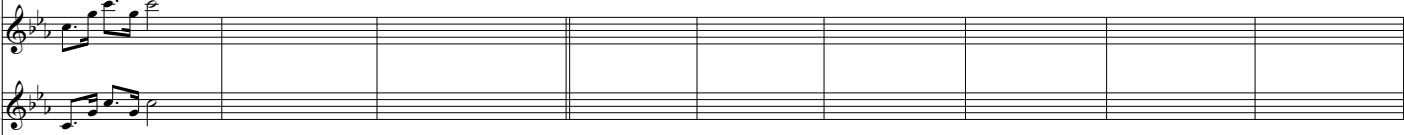
pedal at every harmony change

pp 

Tub. B.



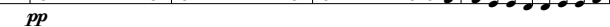
Cel.



Xyl.



med. hard rubber mallets

pp 

Mar. 1

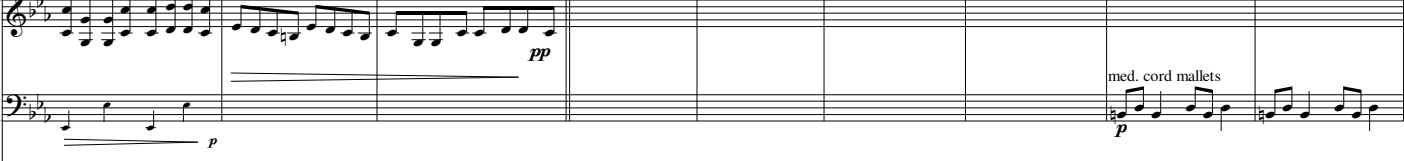


hard rubber mallets

mp 

p 

Mar. 2



pp 

med. cord mallets

p 

Timp. 1



p 

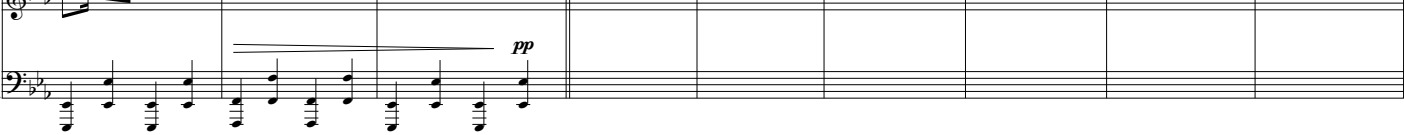
Timp. 2

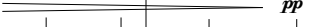


p 

pp 

Pno.



pp 

hard mallets

accel.

707

Glock.



p

Vib. 1



p

Vib. 2

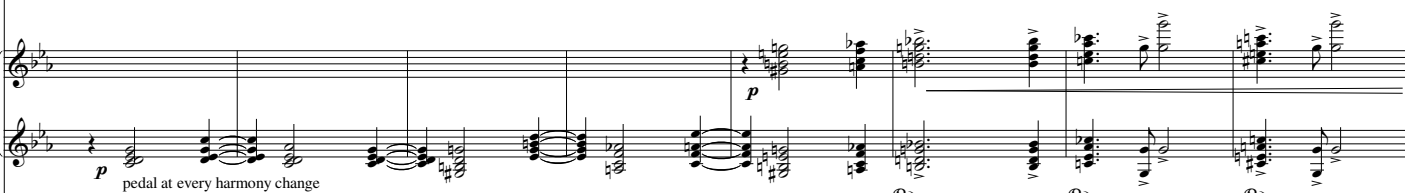


p

Tub. B.



Cel.



p
pedal at every harmony change

Xyl.

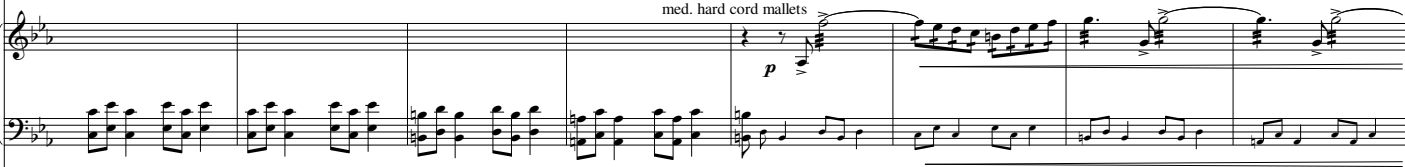


Mar. 1



p
med. cord mallets

Mar. 2



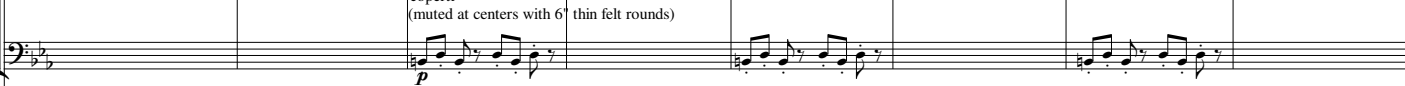
med. hard cord mallets
p

Timp. 1



coperti
(muted at centers with 6" thin felt rounds)
p

Timp. 2



coperti
(muted at centers with 6" thin felt rounds)
p

Pno.



p

715

Glock.



ff

ff

hard rubber mallets

ff

ff

ff

Vib. 1



ff

ff

ff

Vib. 2

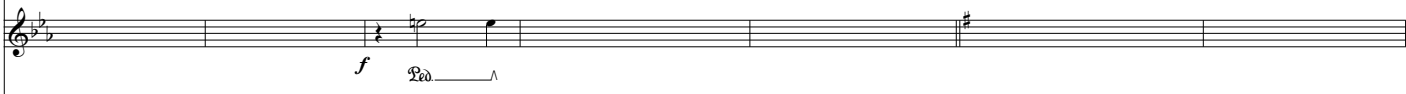


ff

ff

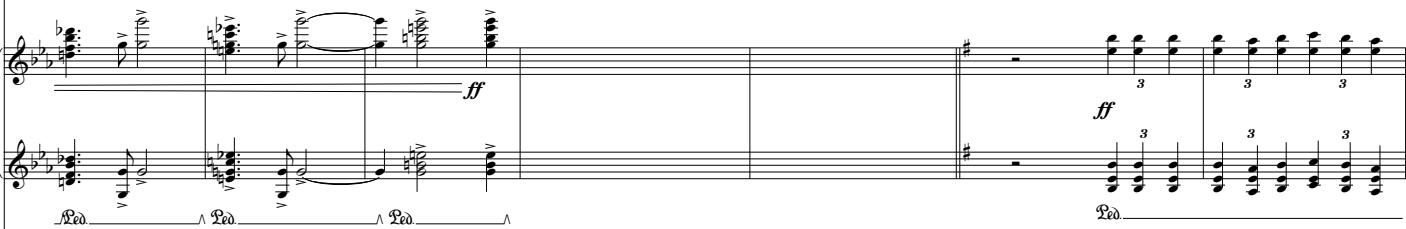
ff

Tub. B.



f

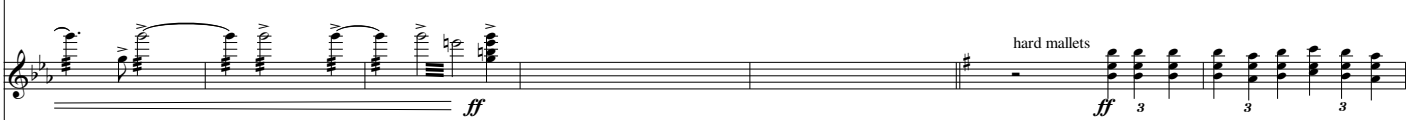
Cel.



ff

ff

Xyl.



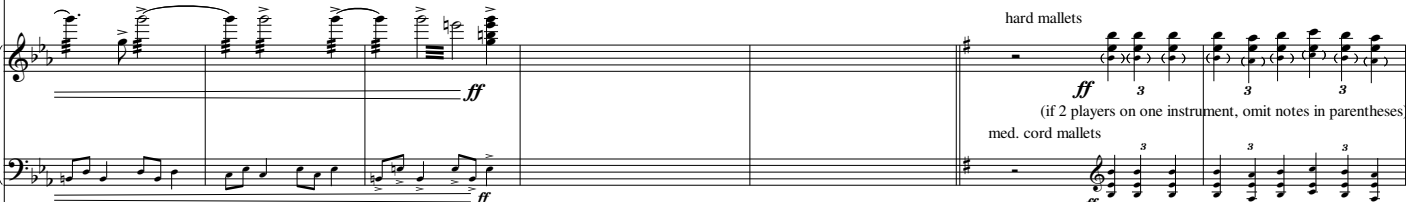
ff

ff

hard mallets

ff

Mar. 1



ff

ff

hard mallets

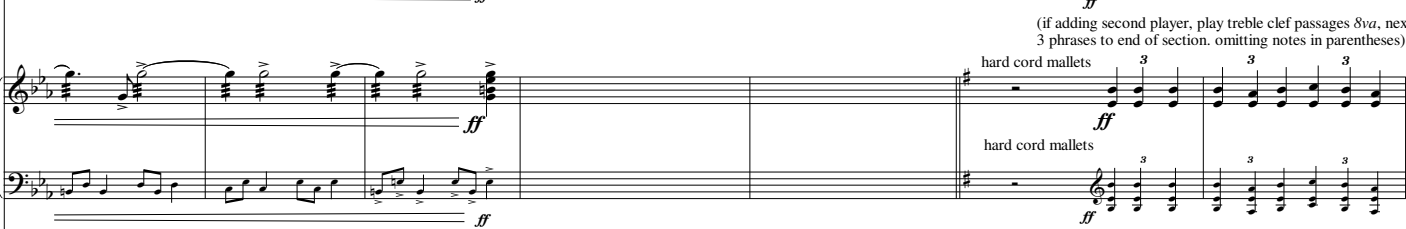
ff

(if 2 players on one instrument, omit notes in parentheses)

med. cord mallets

ff

Mar. 2



ff

ff

hard cord mallets

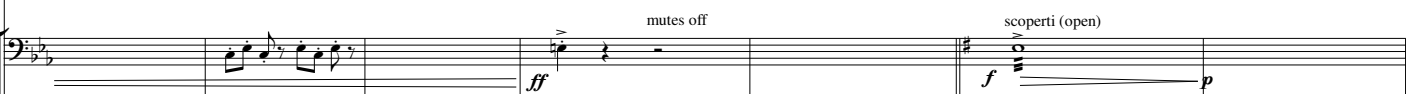
ff

hard cord mallets

ff

(if adding second player, play treble clef passages *δva*, next 3 phrases to end of section. omitting notes in parentheses)

Timp. 1



ff

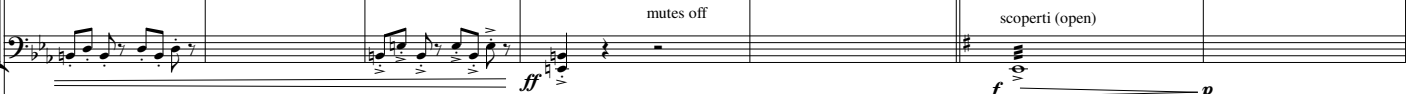
mutes off

scoperti (open)

f

p

Timp. 2



ff

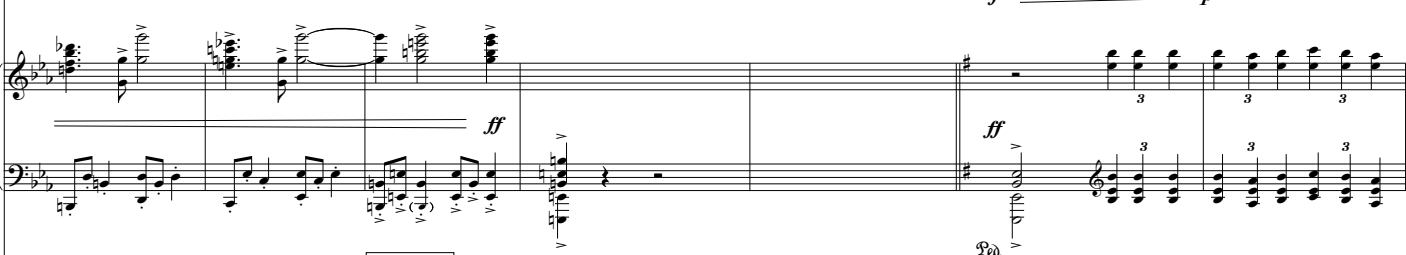
mutes off

scoperti (open)

f

p

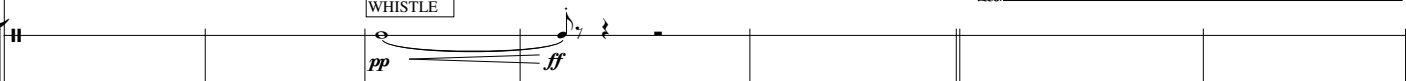
Pno.



ff

ff

Whist.



WHISTLE

pp

ff

Perc.



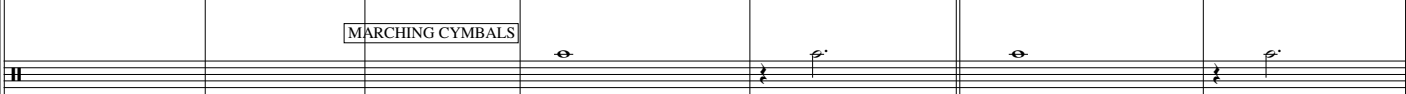
CONCERT SNARE DRUM

p

ff

mp

Perc.



MARCHING CYMBALS

f

mp

S. D.



MARCHING SNARE DRUM/SNARES

p

f

mp

F. D.

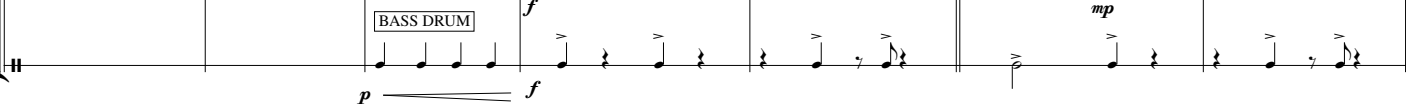


FIELD DRUM/SNARES

f

mp

B. D.



BASS DRUM

p

f

mp

729

Glock. *ff*

Vib. 1 *hard mallets*

Vib. 2 *hard mallets*

Tub. B. *f*

Cel. *ff*

Xyl. *ff*

Mar. 1 *hard mallets* *ff* *med. cord*

Mar. 2 *hard mallets* *ff*

Timp. 1

Timp. 2

Pno. *ff*

Perc. *2*

Perc. *2*

S. D. *2*

F. D. *2*

B. D. *2*

745

4P

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

S. D.

F. D.

B. D.

753

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

B. D.

762

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

4Q ALTERNATE: Use second glock. muffled with thick felt strip between inner ends of upper and lower bars.

eighths pseudo-staccato: strike but choke by pressing mallet heads on the bars

Glock.



Vib. 1



Vib. 2



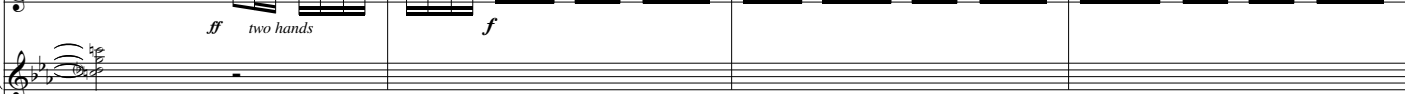
Tub. B.



Cel.



Xyl.



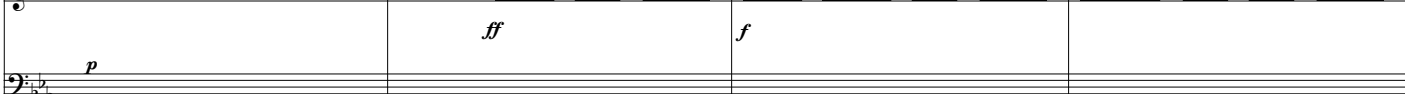
Mar. 1



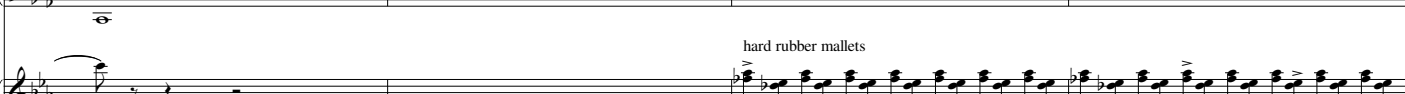
Mar. 2



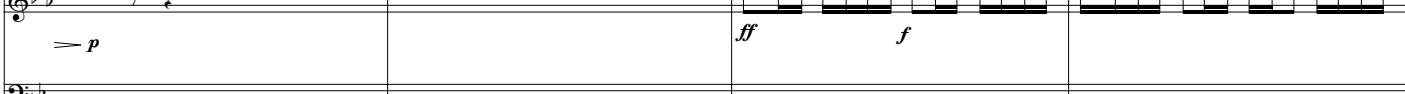
Timp. 1



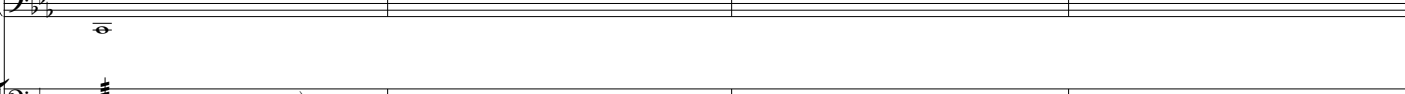
Timp. 2



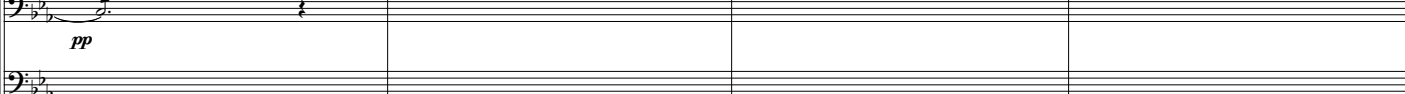
Pno.



Perc.



S. D.



775

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

S. D.

F. D.

779

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

S. D.

F. D.

Symphony No. 2, Percussion Orchestra

789

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

Perc.

S. D.

F. D.

B. D.

4S

Crot.

Glock. (first, ringing instrument)

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

Perc.

Perc.

Tam Tam

S. D.

F. D.

B. D.

med. hard rubber mallets

if 2 players on one instrument, keep same staves

CRASH CYMBALS

TAM TAM

cue concert crash cyms.)

803

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

Perc.

S. D.

F. D.

B. D.

[illegible]

Symphony No. 2, Percussion Orchestra

4U

Glock. *f* *p*

Vib. 1 *f* *p*

Vib. 2 *f* *p*

Tub. B. pedal up, stacc. *f* *f* *ff*

Cel. *f* *p* *two hands*

Xyl. *f* *p*

Mar. 1 *f* *p*

Mar. 2 *f* *p* *sol* *ff*

Timp. 1 *f* *sol* *ff*

Timp. 2 *ff*

Pno. *f* *ff sol*

Whist. *ff* *p*

Perc. *f* *p* *NO accents*

Perc. *f* *p* *NO accents*

W.B. *ff* *p* *NO accents*

Clv. *ff* *p* *NO accents*

S. D. *f* *p* *NO accents*

F. D. *f* *p* *NO accents*

Th. *f* *fff*

B. D. *f* *p*

ANVIL (opt.)

HIGH WOOD BLOCK

CLAVES (opt.)

HAND-CRANKED SIREN

wind up to highest pitch extra credit if you can sit on the G and Ab

827

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Anv.

Perc.

Perc.

W.B.

Clv.

S. D.

F. D.

Th.

B. D.

828

829

830

Symphony No. 2, Percussion Orchestra

[illegible]

DAVID AVSHALOMOV

Works for, or featuring Percussion

Symphony No. 2 “Lost Year” (large percussion orchestra) [31]

Concerto con Timpani–Battaglia (baroque style) 6 (or 7) drums with strings and harpsichord [12] (*nom de guerre*, “G. F. Salomon”)

Glockenspiel March novelty for marching or concert band featuring the glockenspiel or bell lyra section [3]

Diversion Violin and 5 pedal Timpani [5] *Grand Prize*, 2017 Solo and Chamber Timpanist's Initiative's Competition

Allegro pitched percussion quartet (Glock, Vibr, Mar, Timp) [5]
First Prize, Aspen Festival Competition

Chiaroscuro pitched percussion quartet [5]

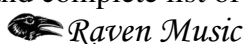
Drum Role from Lifeboat Variations, all non-pitched percussion instruments, 5-8 players. [2] (*Finalist*, Korg contest 1990)

Temple Goddess (Angkor Wat) (Glock, Xylo, Mar, opt. Vibr, 2 Tam-tams (flat), Timp [1']

Bach, Sinfonia to Cantata No. 129, transcribed for solo Marimba and band (or Xylo, or duet) [3]

Transcriptions: short keyboard works by Bach, Schumann, Bartok, Schoenberg, Ravel, for pitched and mixed percussion ensembles, 2-10 players (list overleaf).

Performance materials and complete list of works available through



davshalomov@earthlink.net - www.davshalomov.com

(310) 480-9525

DAVID AVSHALOMOV

Transcriptions for pitched and mixed Percussion Ensembles

Schumann Prophet Bird, 5 players [3]

Debussy *Feu d'artifice* (*Fireworks*), 9-10 players [5:10]

Bartok [2 to 8 players]

Grasshoppers' Wedding [1:45]

Song of the Feast [1]

Bear Dance [1:45]

From *Mikrokosmos*:

83 Interrupted Melody

97 Notturmo

107 Melody in the Mist

109 From the Island of Bali

110 Clashing Sounds

112 Variations on a Folk Tune

113 Bulgarian Rhythm

118 Triplets in 9/8

120 Fifth Chords

124 Staccato

125 Boating

126 Change of Time [also for perc. with brass]

129 Alternating Thirds

137 Unison

138 Bagpipe

139 Merry Andrew

144 Minor 2nds, Major 7ths

146 Ostinato

148 Dance in Bulgarian Rhythm No. 1

153 Dance in Bulgarian Rhythm No. 6

Schoenberg Op. 19, Nos. 1. 2. 3. [3]