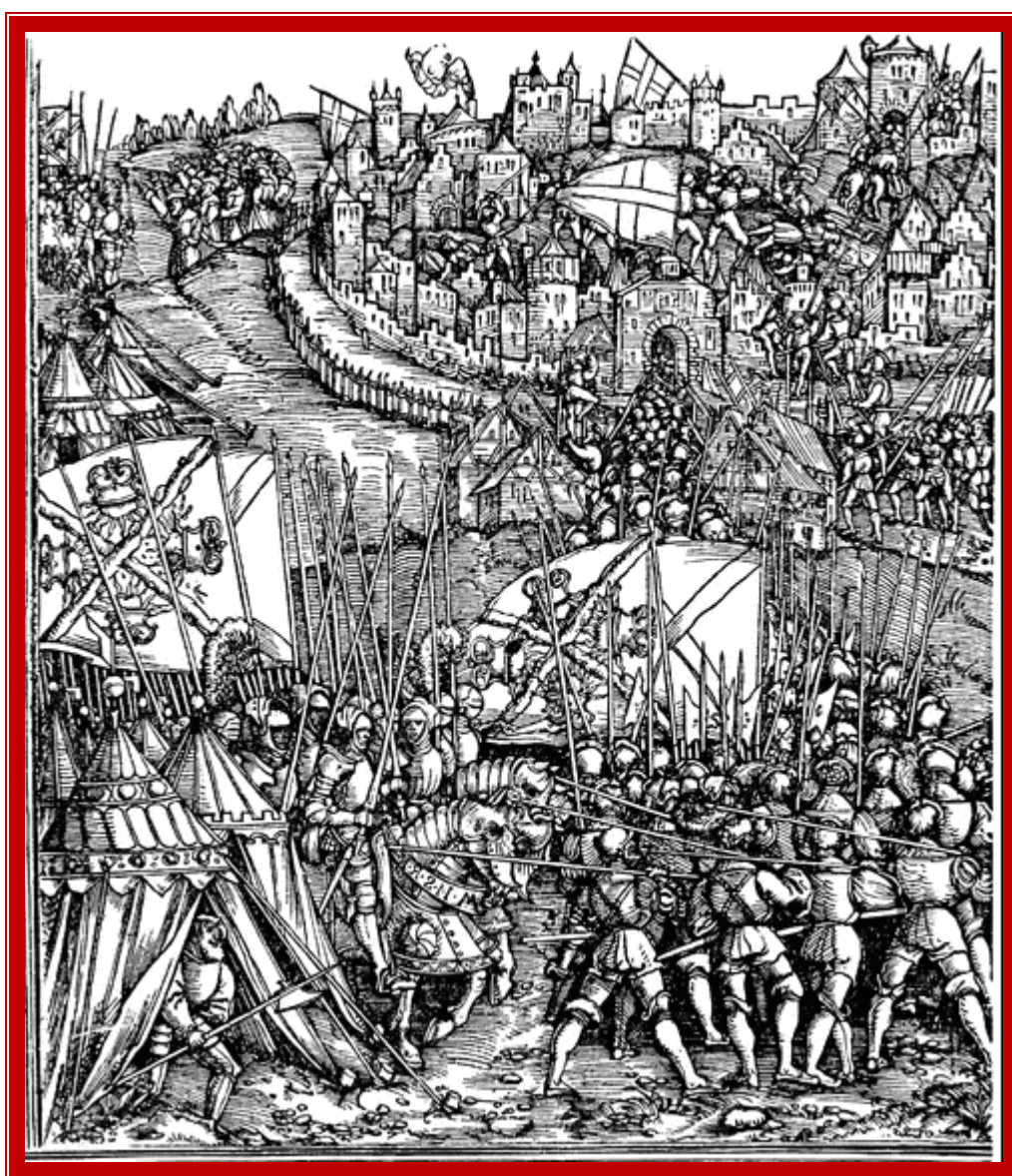


DAVID AVSHALOMOV

Siege

For Orchestra



SCORE

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Score in C

Duration: ca. 7:30”

INSTRUMENTATION

Flutes 1, 2
Oboes 1, 2
Bb Clarinets 1, 2
Bb Bass Clarinet
Bassoons 1, 2

F Horns 1, 2, 3, 4
Bb Trumpets 1, 2, 3
Trombones 1, 2, 3 (bass)
Tuba

Timpani (pedal, 4)

Percussion (min. 3 players)

Glockenspiel (2 ½ oct.), sounding 15ma
Xylophone (3 ½ oct.), sounding 8va
Marimba (4 oct.)
Tubular Bells
Snare Drum
Bass Drum
Suspended Cymbal
Large Tam-tam (flat face)

Pianoforte (grand; lid up, full stick)

STRINGS

Violins I
Violins II
Violas
Cellos
Bass (with low C extension)

David Avshalomov
SIEGE for Orchestra
NOTE by the composer

This is a lyrical, dark, moody, dramatic work, modern-tonal in style (influenced by Shostakovich, Mahler, and Bartok), using the full resources of the orchestra. It was originally conceived as pure music, not program music, but listeners found that it immediately evoked images, places, action. I decided that the succession of moods, from slow tension through confrontation and release, suggested the **siege of a medieval fortress**; hence the title.

The grim, stolid music of the slow gloomy opening evokes *the Fortress* in the pre-dawn mist and watch-fire smoke. A simple rising gloomy modal melody builds up contrapuntally from the lowest voices through the full orchestra, growing twice to abrupt deceptive cadences. Immediately, muted trumpet and then oboes establish a repeated dotted rhythm, over echoes of the opening Fortress theme in solo tuba, then bassoon, and then, increasingly chopped up into rhythmic phrases, in full strings.

The tempo quickens, and woodwinds-and-horns cluster-chords thicken the persistent rhythm to push us into an episode of muscular pounding brass music that evokes the saber-rattling and posturing threats of the **attacking forces before the gates**. Over the dotted rhythm in trumpets, solo trombone introduces the second theme (**the Full Challenge**), which starts with a key four-note expanding motive, and continues aggressively downward, reinforced by horns. Taking this up, the brass forces pile up over the insistent rhythm, related motives are spat out, tension builds, the snare drum rattles boastfully, and a climax is reached. **The full challenge has been given.**

Like an echo in stone halls, the dotted-rhythm accompaniment pattern continues in quiet strings, over which successive woodwinds (bassoon, clarinets, flutes) outline and extend a plaintive descending melody (related to the Challenge theme), suggesting the **frightened lone night watch on the tower walls**. The flutes trail off in anxiety, and the string rhythm slows, then stops.

The next section suggests **the covert undermining of the walls**. A series of quiet sustained midrange dissonant tone clusters accumulate (the individual instrument entries outlining the challenge motive), starting in woodwinds, then adding strings, further overlaid with brass, massing to a thick tone cluster of foreboding and each layer then suddenly swelling in volume and cutting off. **The gates have been breached!**

Immediately the final attack is mounted. The tension is compounded by successive loud piled-up variants of the Challenge motive fractured across the choirs of the orchestra (and from the top through the bottom octaves), building a dissonant repeated harmony juggled by three offset rhythmic and harmonic groups. Over this menacingly pulsing background, winds and trumpets nastily restate the Full Challenge theme harmonized in tritones, and the whole assault machinery grinds to a halt on a series of truly ugly full-orchestral chords, hammered out and punctuated by a huge tamtam and cymbal smash. **The defending forces have made a last stand.**

Suddenly, in reply, solo timpani, piano, and chimes hammer out the Challenge motive, and the brass take it up in augmentation, all landing on an astonishing, vainglorious Bb major chord in full orchestra, scored Wagner/Ring style. Under it, repeated Challenge motives in low brass and timpani establish **the attacker's victory**; then this outburst settles and yields to quiet sustained octaves in woodwinds.

Out of this cold emptiness the opening Fortress music returns twice (again in counterpoint, but now without its strong cadences), in haunting muted strings, then in pale woodwinds over string harmonics, evoking **the vanquished fortress and the heaps of the dead**. Over gentle echoes of the dotted rhythm, the solo oboe plays a **quiet lament**, suspending a final high note in the air. Under it, the low instruments try to start the Fortress melody two last times, yielding to a sustained pedal tone over which the

orchestra places four inconclusive chords echoing the opening cadences, then settles on a soft, bitter final chord of defeat.

ORIGIN

This tone poem grew out of a sketch I wrote as a senior at Harvard College in 1967. The sketch was first read through by members of the Harvard-Radcliffe Orchestra under my baton. I completed the work the next year, while studying orchestral conducting at the University of Washington. There I was encouraged by Walter Welke to transcribe it for symphonic winds, and I conducted the successful premiere of that version with his enterprising Wind Sinfonietta. While serving in the USAF Band in D.C. in 1969, I revised the band version, and they played it at a reading session for new works led by Col. Arnald Gabriel. In 1992 I further revised the orchestra version without changing the thematic materials or the overall form (A B B/development A').

Santa Monica, 1999

Siege

3 Lento

♩=72

1 Flutes **2** *sfp* *p* *poco*

2 Oboes *mp* *p* *poco*

Bb Clarinets 1. + 2. *p* *poco*

Bb Bass Clarinet

Bassoons *p* *poco*

Horns 2. *p* 3. *mp* *poco*

1 2 Bb Trumpets 2. *p* 3. *mp* *poco*

3 Trombones 1. 2. 3 (Bass)

Tuba

Pianoforte *no ped.* *pp* *8^{va}* *poco*

Timpani *8^{va}*

Glockenspiel *med. hard mallet* *p L.V.*

Percussion **Suspended Cymbal** *(wood stick) p L.V.*

1 Violins **3** *p* *poco*

2 Viola **2** *p* *poco*

Violoncello *p* *poco*

Bass *p* *poco*

6

Fl. *mf* *p* *p*

Ob. *mf* *p* *p*

Cl. *mf* *p* *p*

B. Cl. *mf* *p*

Bsn. *mf* *p*

Hn. 1. *p*

Hn. 2. *p*

Hn. 3. *mf* *p*

Tpt. 1. *mp*
(1. with Harmon Mute, plunger extended)
2. *pp*

Tpt. 2. *p*

Tpt. 3. *mf* *mp*

Pno. *mf* *p* 8^{va}
(judicious pedaling) 8^{va}

Timp. *mp*

Mar. **Marimba** (soft mallets) *p*

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Bs. *mf* *p*

A

10

Fl. 1, 2

Ob. 1, 2

Cl. 1, 2

B. Cl.

Bsn.

Hn.

Tpt.

Tbn.

Tba.

Pno.

Timp.

Mar. (Mar.)

Vln. 1, 2

Vla.

Vc.

Bs.

f, *pp*, *mp*, *p*, *ppp*, *mf*

solo, *poco*, *1. remove mute*, *(loco)*

14 1+2

Ob. *mp* *mf*

Cl. *mp*

Bsn. *mf*

Vln. Vn. 2 *mf*

Vla. *mp* *mf*

Vc. *mf*

poco piu mosso

(♩=80)

e poco a poco accel.

♩ = 84

18 1. + 2.

Ob. *mp* *mf* *f*

Cl. *mp* *mf* *f*

Pno. *mf*

Timp. *mf*

Vln. 1 (div.) *mp* *mf* *f*

Vln. 2 (div.) *mp* *mf* *f*

Vla. (div.) *mp* *mf* *f*

Vc. (div.) *mp* *mf* *f*

Bs. *mp* *mf* *f*

(arco) *pizz.*

3 *3*

mf *f*

(pizz.)

25

mute 1. *mp* *ff* *mf* 1. take mute off

nasty

Hn. 2. *senza sord* *mf* 2.

3. *mute* *mp* *ff* 3. take mute off 3. + 4.

4. *senza sord* *mf* *f*

nasty

Tpt. *mp* *mf* *f* *mf*

mp

Tbn. 1. + 2. *mf* *f* *mf* *f*

nasty

Tba. *f*

Timp. *mf*

L.V.

28

senza sord *f* *f* *f*

Hn. *f* *f* *f*

Tpt. *mf* *cresc. poco a poco*

mf *cresc. poco a poco*

1. 2. *poco* *f* 1. + 2. *f*

Tbn. *poco* *f* 8^{va}

3. *poco* *f* 8^{va}

Tba. *f*

Pno. *f* (no pedal) *f* *f* 8^{va}

Perc. Snare Drum *mf*

Vc. *pizz.* *f*

Bs. *pizz.* *f*

31

Hn. *brassy* *p* *brassy* *ff* *nasty* *ff* *(open)* *ff* *f* *(open)*

Tpt. *brassy* *p* *brassy* *ff* *nasty* *ff* *(open)* 3. + 4. *f*

Tbn. 1. + 2. *p* *ff* *nasty* *f*

Tba. *f*

Pno. *no pedal* *f* 8th

Perc. S.D. *hard sticks* *f*

Vc. *(pizz.)* *pp* *f*

Bs. *(pizz.)* *f*

34

Hn. 1. + 2. *f*

Tpt. *f*

Tbn. 3. + 4. *f* *menacing* *f* *ff* 8th

Tba. *f* *menacing* *ff*

Pno. *f* *ff*

Perc. S.D. *ff*

Vc. *cresc. sempre* *f* *ff*

Bs. *cresc.* *f* *ff*

poco meno mosso

37 *molto pesante* **C** ♩=56 1. solo *mf espressivo, doloroso*

Bsn.

Hn. 1 2 *ff*

Hn. 3 4 *ff*

Tpt. *ff*

Tbn. *loco ff*

Tba. *ff*

Pno.

Timp.

Perc. S.D. (solo) *ff* Bass Drum *hard mallet ff*

Vln. 1. *arco mp pp etc.*

Vln. 2. *arco mp pp etc.*

Vla. *arco mp pp etc.*

Vc. *arco mp pp etc.*

Bs. *arco mp pp etc.*

40 *mf* solo

B. Cl.

Bsn. *mp*

Vln. 1 2

Vla.

Vc.

Bs.

43 1.

Cl. *mp* *mf* *pp*

B. Cl. *mp* *mf* *pp*

1. *one, solo pp etc.*

Vln. 1 *one, solo pp etc.*

2 *one, solo pp etc.*

Vla. *one, sola: pp etc.*

Vc. *one, solo: pp etc.*

Bs.

4

2 4

Fl. *D* 1. + 2. *mp* *mp*

Vln.

Vla.

Vc.

Bs. *one, solo pp etc.*

51

Fl. *mf* *mp* *p*

Mar. *(soft mallets) ppp pp ppp*

Vln.

Vla. *ppp*

Vc. *pp ppp*

Cb. *pp ppp*

2 4

4 4

4

55 (1. + 2.)

Fl. *senza vibr. pp* *subito molto vibrato ff* *ff*

Ob. *senza vibr. pp* *subito molto vibrato ff*

Cl. *senza vibr pp* *subito molto vibrato ff*

B. Cl. *senza vibr. pp* *subito molto vibrato ff*

Bsn. 1. *pp* *senza vibr.* *pp* *senza vibr.* *ff* *subito molto vibrato*
 2. *senza vibr. pp* *senza vibr.* *ff*

Hn. *senza vibr pp* *subito molto vibrato ff*
senza vibr pp *subito molto vibrato ff*

Tpt. 1 *senza vib ppp* *subito molto vibrato ff*
 2 *senza vib ppp* *subito molto vibrato ff*

Tbn. *ppp* *subito molto vibrato ff*
senza vib *subito molto vibrato ff*

Tba. *ppp* *senza vib* *subito molto vibrato ff*

Glock. Glockenspiel

Xyl. *f* (hard mallets, not plastic) Xylophone
f (hard mallets, not plastic)

Mar. niente

Perc. wood stick *ff* *secco*

Vln. 1. *arco* *tutti (div.) senza vibr. pp* *subito molto vibrato ff* *ff*
 2. *arco* *tutti (div.) senza vibr. pp* *subito molto vibrato ff* *ff*
arco *tutti (div.) senza vibr. pp* *subito molto vibrato ff* *ff*
arco *tutti (div.) senza vibr. pp* *subito molto vibrato ff* *ff*

Vla. *arco* *tutte (div.) senza vibr. pp* *subito molto vibrato ff* *f*
arco *tutte (div.) senza vibr. pp* *subito molto vibrato ff* *f*

Vc. *arco* *tutti div. senza vibr. pp* *subito molto vibrato ff* *f*
arco *tutti div. senza vibr. pp* *subito molto vibrato ff* *f*

Bs. *tutti (vibrato normale) pp* *ff*

F *ancora piu mosso*

$\text{♩} = 50$

Fl. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff* *lip it* *open Bb horn*

Tpt. *ff* (valve trem.)

Tbn. *ff*

Tba. *ff*

Pno. *ff* (loco) *L. V.* *f* *8va*

Timp. *both mallets* *ff*

Glock. *ff* *8va*

Xyl. *gliss.*

Mar. *Tubular Chimes* *S. Cym. (opt.)* *ff*

Perc. *f*

Vln. 1 (div.) *ff*

Vln. 2 (div.) *ff*

Vla. (div.) *ff*

Vc. (div.) *ff*

Bs. *ff*

G

3 Lento

Poco Rit.

♩ = ♩ = 72

74 1.

Fl. 1. *pp* 2. *pp* **2** *pp*

Ob. 1. *pp* 2. *pp* *pp*

Cl. 1. *pp* *pp* (cue Cl. 2) *pp* (play) *pp*

B. Cl. *pp* (ossia--for breath) *pp* (play) *pp*

Bsn. *pp* (ossia--for breath) (cued in Bsn. 1) *pp* (cue BCl.) *pp*

Pno.

Timp. *ppp*

Mar. **Marimba** *pp* (fat soft mallets)

S. Vln. Solo Violin 1. arco senza vib (no mute) *pp*

Vln. 1. arco mute senza vib *pp* gli altri div. arco mute senza vib *pp*

Vln. 2. arco mute senza vib (div.) *pp* arco mute senza vib *pp*

Vla. **3** mute arco senza vib *pp* (div.) *pp* **2** mute arco senza vib *pp*

Vc. mute arco senza vib *pp* (div.) *pp* mute arco senza vib *pp*

Bs. mute arco senza vib *pp*

80

Fl. (1.) *p*

Cl.

B. Cl. *p* *pp*

Bsn. *p* *pp*

Timp.

Mar.

S. Vln. *p* *8va*

1. (div.) *mutes off*

Vln. *mutes off* *one, solo* *8va* *2. (no mute)* *p*

2. (div.) *mutes off*

S. Vla. *Viola Sola* *p (no mute)*

Vla. (div.) *mutes off*

S. Vc. *Vcl. Solo* *p (no mute)*

Vc. (div.) *mutes off*

Bs. *mutes off*

H

4 Largo

♩ = 50

(1.)

85

Fl. *pp*

Ob. *ppp* solo *p* poco libero espressivo *pp*

Cl. *pp* *ppp*

B. Cl. *pp* *ppp* *pp*

Bsn. *ppp*

Hn. 1 *pp*

S. Vln. *ppp*

Vln. *ppp*

S. Vln. 2 *ppp*

Vla. *ppp*

89

Ob. 1 *rit. deliberate* *pp* *p* *riten.*

Ob. 2 *pp*

Bsn. 1. *pp* *colla parte*

Hn. *colla parte*

♩ = 40

2 4

a tempo

1. + 2.

92 ♩ = 40

Fl. *p* *mp*

Ob. *mp*

Cl. *pp* *mp*

B. Cl. *p* *pp*

Bsn. *pp* *p* *mp*

Hn. *p* *mp*

Tpt. *pp* *mp* *p*

Pno. *pp* *start senza ped.* *8va*

Perc. *ppp* (no accent) *Sus. Cym.* *p* L.V. wood snare stick, tip

Vln. *tutti* *pp* *mp*

Vla. *tutti* *p* *tutte senza sord.* *p*

Vc. (div.) *senza sord.* *pizz.* *tutti div.* *p* *arco* *pp* *mp*

Bs. *senza sord.* *pp* *mp*

4 *4* *4* *4*

(Harmon Mute, 1. Solo Plunger extended)

96 (1+2)

Fl. *mf* *mp* *pp* *mp* *pp*

Ob. *mf* *mp* *pp* *mp* *pp*

Cl. *mf* *mp* *pp* *mp* *pp*

B. Cl. *mf* *p* *pp* *mp* *pp*

Bsn. *mf* *p* *pp* *mp* *pp*

Hn. *mf* *mp* *pp* *mp* *pp*

Tpt. *(mf)* *mp* *ppp* *p* *pp*
2. mute *(mf)* *mp* *ppp* *p* *pp*
3. (senza sord.) *mf* *mp* *p* *pp*

Tbn. *mf* *ppp* *p* *pp*

Tba. *mf* *p* *pp*

Pno. *mf* *p*

Timp. *mp* *p*

Mar. *(fat, soft mallets)* *mp* *p*
pizz.

Vln. *mf* *mp* *pizz.* *mp* *p*

Vla. *mf* *p* *pizz.* *mp* *p*

Vc. *mf* *mp* *pizz.* *mp* *p*

Bs. *mf* *mp* *pizz.* *p*

1. *pp* *mp* *pp*

2. *ppp* *p* *pp*

3. *pp* *mp* *pp*

senza sord.

senza sord.

8^{va}

8^{va}

Marimba

DAVID AVSHALOMOV
Orchestral Works

Siege [8], full orchestra

Endgame [15], full orchestra, commissioned by Portland, OR
Jewish Community Orchestra, Dr. Donald Appert, Music
Director

Gems, Suite of Miniatures [12 total], full orchestra

Elegy [8] string orchestra

Diamond Variations on an original theme [12]

string orchestra with (opt.) harp

Pangs of Love [31] Romantic variations on a Rachmaninoff
melody, string orchestra, commissioned by the San Jose
Chamber Orchestra, Barbara Day Turner, Music Director

Passacaglia Para el Niño Muerto [3'15], chamber orchestra

Trotzky's Train [40], piano with string orchestra—

Special Judges' Citation, American Prize 2012

Arietta [2] flute and strings (opt. 2nd flute)

Last Run to the Mountains [2] strings

Concertino for Oboe [15] strings and harp

Songs of Life/Songs of Death [23] (Emily Dickinson)

bass/baritone voice, full orchestra

Two Apocalyptic Songs [16] (Shelley/Yeats)

bass/baritone voice, full orchestra

Overture: Augustus the Strong [2] baroque orchestra

Intrada: Le Grand Condé [10] baroque orchestra

Concerto con Timpani [12] (baroque style) with strings and
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