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David Avshalomov

Cornucopia of Rounds

for Concert Band

SCORE

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INTRUMENTATION

Piccolo
Flutes 1-2
Oboes 1-2
English Horn in F
E*b* Clarinet
B*b* Clarinets 1, 2, 3 (doubled)
E*b* Alto Clarinet
B*b* Bass Clarinet
E*b* Contra-Alto Clarinet
B*b* Contrabass Clarinet (cued)
Bassoons 1-2
Contrabassoon (cued)
E*b* Alto Saxophones 1-2
B*b* Tenor Saxophone
E*b* Baritone Saxophone
F Horns 1, 2, 3, 4
B*b* Cornets 1, 2, 3
B*b* Trumpets 1-2
Trombones 1, 2, 3 (bass)
Euphoniums (C, bass clef)
Tuba
Harp (opt.)
Cellos (opt.)
String Bass (low C extension)
Timpani (5 pedal)

Percussion (5 to 7 players)

Xylophone (sounds 8va)
Glockenspiel (sounds 15ma)
Vibraphone
Marimba
Tubular Chimes

Snare Drum
Field Drum (w/snares)
Tenor Drum
4 Tom-Toms
4 Roto-Toms
Timbales
Bongos
Bass Drum

Suspended Cymbal
Crash Cymbals
Sock Cymbal
Small Gong (= small Tam Tam, flat, no bump)
Tam Tam (huge)

Tambourine
Wood block
Claves
Temple Blocks (5)
Finger Cymbals
Triangle(s)
Cowbell (large)

Sleighbells
Maracas
Guiro
Sandpaper
Ratchet
Slapstick
Cork-pop
High Police Whistle (or referee’s/marching)
Vibra-Slap
Wood slit drums, 4 (opt.)
Anvil (or brake drum) (opt.)

PERFORMANCE NOTES

- Transposing score.
- The Harp and Violoncello parts are optional and not critical. They are included because the work was originally conceived for the USAF Band, DC, in 1972, which then had a harpist (my dear friend and master band transcriber Lawrence Odom) and 4 (!) cellos.
- The BBb Contra-Bass Clarinet and Contrabassoon parts are cross-cued, but are worth procuring if you can do it.

- The Coda, bars 339 to the end, has been revised and engraved. The original parts have a separate book for every instrument (except the percussion score), but the newly substituted pages for the Coda (only) show both parts 1 and 2 (or 3 and 4) in certain instruments, *in both books*. Stick with your part (1 or 2, 3 or 4) to the end.

- The Bass Trombone part requires Eb extension.
- The Euphonium part has some *8vas* and *tacets* marked in certain spots, for instruments lacking notes below low E. Do not play anything *8va* unless the option is so marked.
- The Tuba part requires at least one player with a pedal C.
- The String Bass requires the low C extension for best effect. In a pinch, you may play low notes below E *8va*.

Optional Fun Intro

You can ask a quartet of volunteers from the band to stand up and sing the seven rounds listed at the end. Some only need 3 singers; work out who sings what in advance and how to get the starting pitches. Sing them in the keys and order listed (same as in the "exposition"). They all sing each tune once together in unison, then start the round one-on-a-part, each sing it through twice and stop. Then on to the next round. The singers should stay at their chairs. After the last one, give them a second to grab their instruments and then start the piece.

Alternate "Trick" Ending

After you have performed the Cornucopia a few times, if you want to try an alternative ending, here is a prankster option: Instead of the very last chord, jump back to the beginning and play the first 4 bars again—and stop. This will bring gasps and laughter from the audience, then perhaps joyous applause. (Wow . . . Life *is* just a dream . . .). If you are feeling *really* playful, you can then cue the piccolo to play just the first note of bar 5, but staccato, after the fermata. You can even keep the band guessing and arrange a last-few-seconds hand signal if you decide to go Prankster on the spur of the moment. (Alternatively you can jump back starting 5 bars before the original end—trickier to play, though.) Your librarian will need to provide duplicate first pages for all parts to tape after the last page.

In memoriam: Walt Kelly ("Lie Fudge Esther Theme"), Walter Welke of UW, Ben Britten, and, of course, Spike Jones.

With gratitude also to my mother, Doris, my musical Amalthea, who taught me all the rounds I know—and to sing my part with gusto. Hence this Cornucopia . . . (The seven rounds are listed at the end of the score. Essentially all the music in this piece is derived from them in whole or part–or some variation or distortion.)

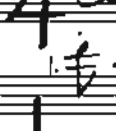
DURATION: 12 minutes

Cornucopia of Rounds

[1~112]

Giocoso

Picc.
Fl.
Ob.
E.Hn.
E♭Cl.
1 2 B♭Cl. 3
Alto-Cl. C.Alto-Cl.
B.-Cl. C.-B.-Cl.
Bsn.
C.Bsn.
Ax.
Tx.
Brx.
1 2 Crn. 3
Tpt. 1 2
1 2 Hn. 3 4
1 2 Tbn. 3./Euph.
Tub.
Vcl.
Str.B.
Timp.
Glock.
Chimes/Xylo.
S.Cym./Sn.Dr.
Hrp.



5 Poco Piu Mosso (♩=116)

Picc. — (one) solo — (m)p — pp

Fl. 2 — [double] — (m)f — mp — mf

Ob. 1 — solo — pp

C.-Bass Cl. — [cue Bn. 2]* — pp

Bsn. 1 — [double] — pp

Bsn. 2 / C.Bsn. — [double] — pp — à 2

Those marked [double] do so if all woodwinds (or most) do. Similarly for later opt. doublings.

Str. B. — arco, solo — [cue C.Bsn.] — pp — loco only (pp)

* Use C.B.Cl. cue if Bsn.2 cannot achieve true pp.

Picc. — dim. — 8va — pp dim. — loco — pp

Fl. 1 — p — pp

Fl. 2 — [double] — pp dim.

Ob. 1 — dim.

Ob. 2 — [double] — pp — dim.

E.H. — [double] — mf — dim.

Eb Cl. — pp

A 1 A — pp one player — dim.

A 1 B — [double] pp

Bb Cl. 2 A — pp — dim.

Bb Cl. 2 B

3 — pp dim.

A.Cl. — [double] — pp dim.

B.Cl. — [double] — pp

C.A.Cl. — [double] — pp — dim.

C.B.Cl. — dim.

Bsn. 1 — dim. — mf (sub.)

Bsn. 2 / C.Bsn. — cue E.Hn. — (C.Bsn.)

Ax. — ppp dim.

Brx. — cue C.A.Cl. — ppp

Str. B — leggiero

Fl. 1 2
Ob. 1
E. Hn.
A. Cl.
Bn. 1

14 15 16 17 18

Tutti 1+2

cue. E. Hn.

mf f solo mf mp f mf p p mp

cue E. Hn.

19 Ancora Poco Mosso (♩≈120)

E♭ Cl.
1 2 Cornets 3
Tpt. 1 2
1 2 Tbn. 3
Eu.
Tub.

20 21 22 23 24 25 26

ritmico ff f (2. ossia) mf poco p

Col Cornet. 3

Ancora (♩≈120) Poco Mosso 1+2

f ritmico poco mf poco f poco mp poco

Div. Unis.

27 28 29 30 31 32 33 1. 34 35 36

30 Poco a poco Accel.

B♭ Cl. 1 2 3
A. Cl.
B. Cl.
1 Ax. 2
Tx.
Brx.
1 2 Hn. 3 4
Eu.
Tub.

mf cresc. f

Poco a Poco Accel.

f mp p sub. cresc. mf f

mutes

cresc. 3. Mute A. open mf

one only mf mp p mp pp (one) pp niente

[♩= ♩ ~84] — (accel.) —

37 38 39 40 41 42 43

E♭Cl.

Bn. 1 2

Ax. 1 2

Tx.

Brx.

Hn. 1 2 3 4

Timp.

Chimes

Hrp.

cue A. Sax. 1

f cresc.

cued

(f) (cresc.)

opt. – both or neither

8va

stopped-brassy

mutes off

[♩= ♩ ~84] (accel.)

wood

R.H.

reg. mall.

Nails/sounding board

44 45 46 47 48 49 50 51 52 53 54 55 56 57

Vcl.

Str.B.

Timp.

Glock.

Xylo.

Vibr.

Ch.

Marim. [opt.]

Hp.

pizz.

wood. (cope drum) (wal) felt

felt

H. rubber

Tempo Giusto (♩=116)

Med. rubber

2ndary cue* – Mar.

(M. cord)

play

No Motor

Hard cord/rubber (Vibe) mall.

For tiny wood hammer

Fat Yarn

Primary Cue:* Mar.

* Prefer Harp cue if no Marimba; If also no Harp, use Vibe

58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74

Poco Accel.

[short] [74] Lento ♩=48-62

Timp.

Gl.

Xyl.

Vib.

Ch.

Mar. [opt.]

Hp.

felt.

cresc.

[cue Mar] play

reg. mall.

cue. Mar.

2ndary cue* – Mar.

Lento

mf solo

primary cue* – Mar.

play

Poco Accel.

* Prefer Harp cue if no Mar.. If also no Harp, use Vibr. with Timp. ↑

pochissimo a pochissimo rallentando — Molto Rit. — Largo (♩≤44)

Hn. — Eu. — Tub. — Timp. — Vib. — Mar. — Hp.

p dolce, doloroso — poco — mf — poco — molto — pp — unis. p — mp dolciss. — (Cue Eu.) one player: play

83 Allegro (♩~116)

E♭Cl. — B♭Cl. 1, 2, 3 — A.Cl. — B.Cl. — C.A.Cl. — C.B.Cl. — Bsn.

(Tutti) Marcato, Ritmico — marc., ritmico — (A.) — (Tutti) — marc., ritm. — (TUTTI) — cresc. — mf — f — fp

Allegro [♩~116]

Hn. — Vcl. — Str.B. — Hp. — [Vibr.]

arco — pizz — pizz. — [cue Vcl.] PLAY — [cue Harp] — p motor off

Eb Cl.
Bb Cl. 1 A B
Bb Cl. 2 A B
Bb Cl. 3
A. Cl.
B. Cl.
C.A.Cl.
C.B.Cl.
Bn.
C. Bsn.
Str. B.
Hp.

(cresc.) — (cresc.) — cresc. — marcato, ritmico — cresc. — cresc. marc., ritmico — (cresc.) — (cresc.) — arco — cresc. — vibr. — (loco only) — Accel. — solo — mp — cresc. — 1. one, solo — [opt. double]

Picc.
Fl. 1.+2. 2.
Ob. 2. 1.
E.Hn.
Eb Cl.
Bb Cl. 1 (solo) 2 (one, solo)
A. Cl.
A. Sax.
Glock.
Xylo.
Vibr.
Mar.

(accel.) — Vivace [♩=126+] — (cresc.) — (one, solo) — [opt. double] — cresc. — Hard. — MOTOR OFF — cue Mar. — Hard Rubber [OPT.] — 8va

Picc.
Fl.
1
Ob.
2.
E.Hn.
E♭Cl.
1
B♭Cl.
A.Cl.
B.Cl.
C.A.Cl.
Bn.

98 99

cresc.
f
(Tutti)
cresc.
1.+2.
ff
ff

Ax. 1. 2.
Tx.
Brx.

Gl.
Xyl.
Vib.
Mar.

PLAY
L.V.

[♪ = ♪]

100 101 102 103

1 2 B♭Cl. 3

1, 2, Tutti

3, Div

(tutti)

A.Cl.

B.Cl. C.B.Cl.

à 2

C.A.Cl.

Bn.

Kbn.

Ax. 1 2

à 2

Tx.

Brx.

Hn. 1 2 3 4

Crn. 1 2

Tub.

Tutti

VCl.

marcato

Str.B.

Timp.

sf (Hard M.)

Xyl.

Vibr.

stacc.

Mar.

Hrp.

secco

104 105 106 107

Fl.
Ob.
E.Hn.
E♭Cl.
1 2 B♭Cl. 3
A.Cl. C.A.Cl.
B.Cl. C.B.Cl.
Bn.
K.Bn.
Ax. 1 2
Tx.
Brx.
1 2 Hn. 3 4
1 Crn. 2 3
1 2 Tbn. 3
Tuba
Vc.
Str.B
Timp.
Gl.
Xyl.
Vib.
Mar.
Hp.

108 109 110 111 112

Picc.
Fl.
Ob.
E.Hn.
E♭Cl
Bb 1 2
Bb 3
A.Cl.
C.A.Cl.
B.Cl.
C.B.Cl.
Bn.
C.Bn.
Ax.
Tx.
Brx.
Hn. 1-4
Crn. 1 2
Crn. 3
Tpt.
Tbn. 1 2
Tbn. 3
Eu.
Tuba
Vcl.
st.B.
Timp.
Gl.
Xyl.
Vib.
Chimes
Hp.

Motor on - fast

[OPT.]

Hard Rubb.

113 114 115 116 117

Picc.
E♭Cl.
Hn. 1 2 3 4
Crn. 1 2 3
Tpt.
Tbn. 3
Eu.
Tub.
Glock.

118 119 120 121 122

Picc.
Fl.
B♭ Cl. 1 2 3
Tbn. 1 2 3
Vcl.
Vibr.
Fing. Cyms.
Harp
cue Vcl.

To Piccolo 2. & 3 :
(or, if Flutes, 8va)
(Motor on - Fast)

123 124 125 126 127

Picc.

[Picc. 2.3] Fl.

To Flutes

Fl. 1+2 : pp

Ob.

raucous

E.Hn.

ff raucous

B♭Cl. 1 2.3.

{ f

ff

3, one, solo, cue A.cl.

pp

A.Cl.

pp

B.Cl.

pp

C.A.Cl.

pp

C.B.Cl.

pp

1. cue C.A.Cl.

pp

Bn.

buzzy

C.Bsn.

cue C.B.Cl. pp

Crn. 1 2 3

soli. { ff

Tpt. 1 2

CUP MUTES

Tbn. 1 2

CUP MUTES

Mutes off

Str. B.

arco pp

Cue : C.B.Cl. : [if no C.Bsn.]

Timp.

Wood

soli ff

Xylo.

solo

Hand.m. mf

Roto-Toms

(rattan)

mf [or subst. timbales – tight]

Poco Meno [♩~116]

128 129 130 131 132

Fl.
Ob.
E.Hn.
Bb 1 2 3
A.Cl.
B.Cl.
Bn.
Ax.
Tx.
Vcl.
St.B.
Xyl.
Vibr.
Mar. (OPT.)
Sn. Dr.
Temple Blocks
Hp.

1+2 f sost.
poco
mf
mp sost.
mf
one only, cue A.Cl.
pp sost.
pp sost
pp sost.
cue E.Hn.
p
cue Bsn. 2
pp
p sost.
mp
mf
one solo, cue Str. Bass
pizz.
pizz, vibr.
pp
pp, vibr. (cued in Vcl.)
TUTTI, pizz. PLAY
p
Motor on, slow
Brushes
large tat yarn p
pp
poco a poco cresc.
p Hard rubber
B# Eb Ab
B♮
B# Db

133 134 135 136 137 138

Poco Rit.

Molto Rall. e Sostenuto — Riten. Molto Meno [♩= 76-]

lunga

Picc.
Fl.
Ob.
E.Hn.
E♭ Cl.
B♭ Cl. 1 2 3
A.Cl.
B.Cl.
C.A.Cl.
C.B.Cl.
Bsn. C.Bsn.
Ax. 1 2
Tx.
Brx.
Hn. 1 2 3 4
Crn. 1 2 3
Tpt. 1 2
Tbn. 1 2 3
Eu.
Tub.
Vcl.
Str.B.
Timp.
Xylo.
Vib./Glock.
Mar./Chimes
Sn. Dr./Tri./B.Dr.
Hp.

PLAY molto (cue.) — Play molto — molto — mp sost. molto — mp sost. molto — f sost. — cresc. — (sost.) — f (sost.) — f (sost.) — f sost. — mf — f — mf — f sost. — f sost. — mf — cresc. — mf — cresc. — f sost. — f sost. — f sost. — mf — f — mf — cresc. — f — cresc. — f — cresc. — f

133 134 135 136 137 138

Poco Rit.

Molto Rall. e Sostenuto — Riten. Molto Meno [♩= 76-]

lunga

Picc.
Fl.
Ob.
E.Hn.
Eb Cl.
Bb Cl. 1 2 3
A.Cl.
B.Cl.
C.A.Cl.
C.B.Cl.
Bsn. C.Bsn.
Ax. 1 2
Tx.
Brx.
Hn. 1 2 3 4
Crn. 1 2 3
Tpt. 1 2
Tbn. 1 2 3
Eu.
Tub.
Vcl.
Str.B.
Timp.
Xylo.
Vib./Glock.
Mar./Chimes
Sn. Dr./Tri./B.Dr.
Hp.

PLAY
molto
Play
(sost.)
cresc.
8va
loco
sost.
Non Div.
arco
Hd.M.
GLOCK
CHIME
(opt.) TRI.
B.Dr.
Soft
8va bassa

[Sempre Sostenuto - Tutti]

159 160 161 162 163 164 165

[♩=♩]

Picc.
Fl.
Ob.
E.Hn.
E♭Cl.
B♭Cl. 1 2 3
A.Cl.
B.Cl.
C.A.Cl.
C.B.Cl.
Bn.
C.Bn.
Ax. 1 2
Tx.
Brx.
Hn. 1 2 3 4
Crn. 1 2 3
Tpt. 1 2
Tbn. 1 2 3
Eu.
Tub.
Str.B.
Timp.
Glock.
Vibr.
TAMTAM
B.Dr.
Hp.

8va ff
loco
one only
[Cue E.Hn.]
dim.
(staccatissimo)
mutes.
mute.
1+2 staccatissimo
(one only) [Cue C.Bsn., C.B.Cl.]
arco
Lge. soft m.
(Md.)Hd. Rubber M.
Lge. Soft Mall.
Lge soft. Mall.
MOTOR OFF:
Med. Rubber M.

(♩ = ♩ 80-96) Poco a poco Accel.

166 (staccatiss.) (mute) mp 167 168 169

Crn. 1 2 3 — Tpt. — Vib.

accel.

170 take Fl. 3 (+4 if several) 171 172 173 Flute 3. 174 175 to Picc. 1 (+2) 176

Picc. — Fl. — Ob. — E.Hn. — E♭Cl. — B♭Cl. 1 2 3 — A.Cl. — Bn. — Ax. 1 2 — Tx.

[3.+4. cued in cls.] 1. 2. (Div.) 4. (4.) 1. to Picc. 3 (2. to Picc. 2 if necessary)

1. one, cue Fl. 3 2. one, cue Fl. 4 Div. PLAY Tutti

one, cue A.Cl. A.Cl. cue A.Cl.

accel.

Hn. 1 2 3 4 — Crn. 1 2 3 — Tpt. (1+2)

{ Mutes:

Xyl. — Vib. — Mar. (opt.) — Hp.

Cue Mar. (opt.) soft. cord. mall. mp Fat Yarn mall. mp

Play Cue Mar. (opt.) Med. cord. mf 8va bassa

Alla Marcia
A Tempo Giusto [♩=120]

177 178 179 180 181 182 183

♩=120 Rit. Riten. [♪=120] Double 1., if poss. 8va

Picc. 1 2 3
Ob.
E.H.
E♭
B♭Cl. 1 2 3
A.Cl.
C.A.Cl.
B.Cl. C.B.Cl.
Bsn. C.Bsn.
Ax.
Tx.
Brx.
Hn. 1 2 3 4
Crn. 1 2 3
Tpt. 1 2
Tbn. 1 2 3
Eu. Tub.
Vcl.
St.B.
Timp.
Xylo
Vibr./Chimes
Man/Perc.
Hp/Perc.

mutes off
mutes off 1+2
Div. in 4 (arco) unis.
[♩=120] Rit.
CHIMES
HIGH POLICE/MARCHING WHISTLE
CRASH CYMS
Tutti
Hd. Mall.
[♪=120] Riten.
Alla Marcia
A Tempo Giusto [♩=120]
FIELD DRUM Sn. on
+ Twirl'em*
BASS DRUM: Hd. Mall.

* (at least: hold cyms. up + out after crash)

184 Tutti 8va — 185 — 186 — 187

Picc. — Ob. — E.Hn. — E♭Cl. — B♭Cl. 1 2 3 — A.Cl. C.A.Cl. — B.Cl. C.B.Cl. — Bsn. C.Bsn. — Ax. 1 2 — Tx. — Brx. — Hn. 1 2 3 4 — Tbn. 1 2 3 — Eu. Tub. — S.Dr. F.Dr. — Ten. Dr. — Cr.Cyms B.Dr.

Picc. 3(+2) to Fl. 1(+2)

loco — à 2 — C.B. — B. C.Bsn. — Bsn. 1+2 — 1+2 — 1+2 — Eu.+Tub.

Sn.Dr. — Fld.Dr. — wood — Cyms. — B.D.

188 Più Mosso (♩=132) — 189 — 190 — 191 — 192

Fl. — Ob. — E.Hn. — E♭Cl. — A.Cl. — Bn. — Hp.

1. cue E.Hn. — 1+2 — (Nat.) — (Harmonics written where played)

193 194 195 196 197

Fl. 1 2

{ cresc. poco a poco

Ob. 1 2

{ cresc. poco a poco

col. 1°

E.Hn.

cresc. poco a poco

E♭Cl.

cresc. poco a (ff) poco

1 2 B♭Cl.

mf cresc.

3

A.Cl.

poco a poco

cresc.

Bn.

f cresc. poco a poco

Ax. 1 2

Tx.

Brx.

Hn. 1 2 3 4

{mutes: (tutti)

1. 3.

Tpt.

Harmon Mutes (lots of edge)

Tbn. 1 2 3

{mutes:

Vcl. 1 2 3 4

arco

(Div. in 4) arco

Mar. (opt.)

M. Hd. rubber mall

198 | 199 | 200 | 201

Picc.
Fl. (1+2)
Ob.
E.H.
E♭
B♭ 1 2
B♭ 3
A.Cl.
C.A.Cl.
B.Cl.
Bn. (1+2)
Ax.
Tx.
Brx.
Hn. 1 2 / 3 4
Crn. 1 2 / 3
Tpt.
Tbn. 1 2 / 3
Vcl.
St.B.
Timp
Glock./(Xylo.)
Vibr./(Mar.)
Chimes
Perc.
Hp.

8va
ossia
solo
{Mutes off:
{Mutes:
Straight Mutes (if poss.):
{Mutes:
{Mutes off:
Mutes off:
{Mutes off:
pizz.
Hard.M.
(Hd.M.)
(opt.)
Xylophone (H.Mall.)
(opt.) Marimba* (2. player-cue Mar.) H.Mal.
Hd.Rubber M.
PL (Motor off) [Hd.Rubber Mall]
TRI. (opt.)
SN. Drum
(Opt.) Fing.Cyms.
Bb

2

* 2nd-choice Mar. cue: vibr., stacc. (ped. up.)

Accel.

202 203 204 205

Picc.
Fl.
Ob.
E.Hn.
E♭Cl.
B♭ Cl. 1 2
3
A.Cl.
C.A.Cl.
B.Cl./C.B.Cl.
Bsn.
C.Bsn.
Ax.
Tx.
Brx.
Hn. 1 2
Crn. 1 2 3
Tpt. 1 2
Tbn. 1 2
3
Eu./Tub.
Vcl.
St.B.
Timp.
Xyl.
Glock.
Vibr./Perc.
B.Dr.
Hp.

B♭ clars may double if other winds do in this bear.

1 (one, solo)
2. (one, solo)
3. (one, solo)

1. solo
tutti
one, cue E.Hn.
tutti

8va

(1. cue E.Hn.)

Hard.M.

Eu+Tub.

sost.

ossia

1+2
3+4
1+2+3.

Accel.

poco a poco cresc.

soft. mall.

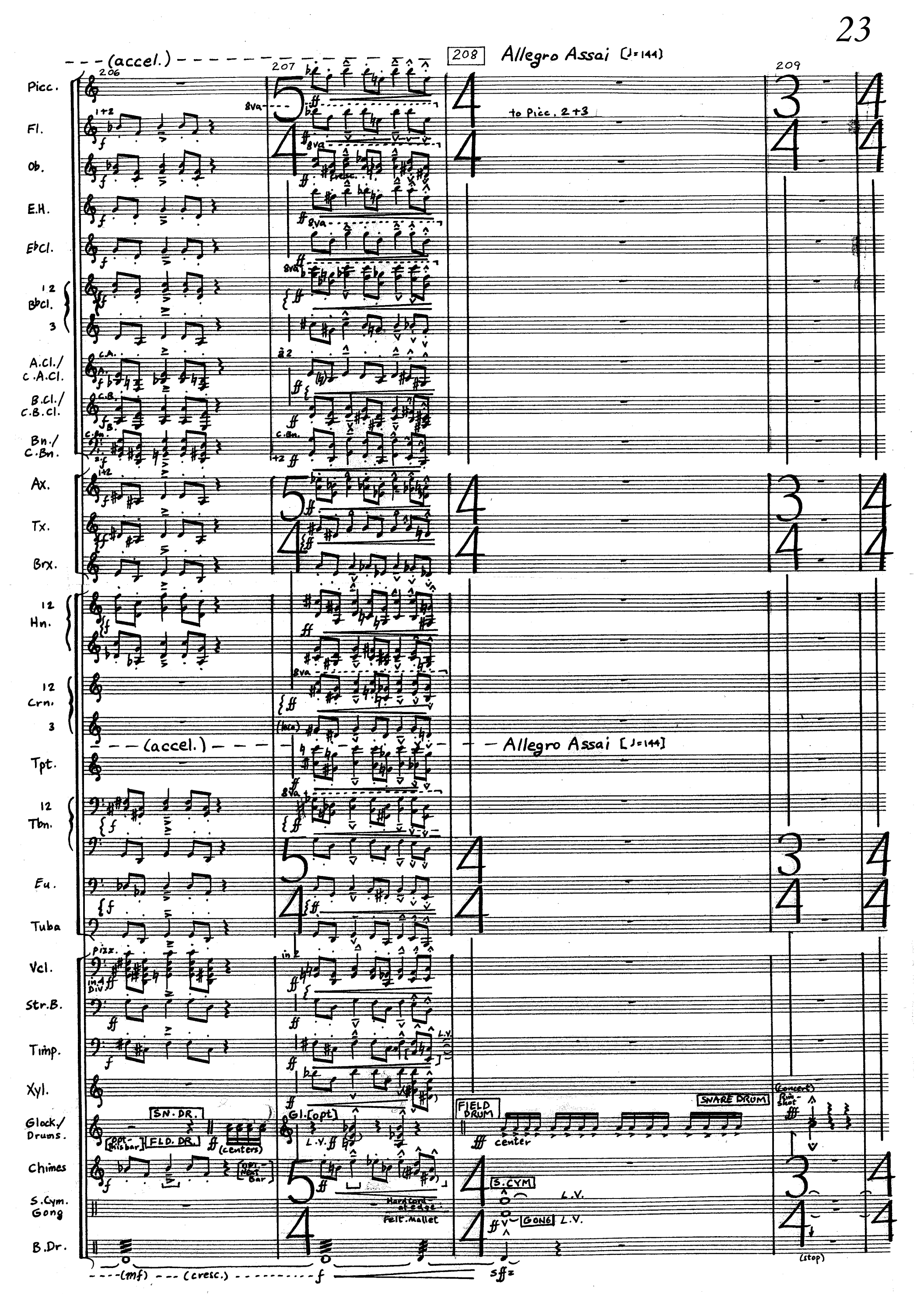
arco

wood!

secco

[opt.]

Sn.Dr. at center
Ten.Dr. (yarn)


(accel.)
206
207
208
Allegro Assai (♩=144)
209
Picc.
Fl.
Ob.
E.H.
E♭Cl.
B♭Cl.
A.Cl./ C.A.Cl.
B.Cl./ C.B.Cl.
Bn./ C.Bn.
Ax.
Tx.
Brx.
Hn.
Crn.
Tpt.
Tbn.
Eu.
Tuba
Vcl.
Str.B.
Timp.
Xyl.
Glock./ Drums.
Chimes
S.Cym. Gong
B.Dr.
to Picc. 2+3
(accel.)
Allegro Assai [♩=144]
SN. DR.
FLD. DR.
(centers)
Gl. [opt]
FIELD DRUM
center
SNARE DRUM
S.CYM
GONG
L.V.
Hard cord at edge
Felt. Mallet
(mf)
(cresc.)
f
sffz
(stop)

210 211 212 213 214 215 216 217 218 219 220 221

Picc. 1
Sn. Dr.
Fld. Dr.
B. Dr. (Cym./gong)
Hp.
1.
Picc. 2+3.
Glock.
Xylo./Sn. Dr.
Fld. Dr.
Tri.
1
Picc. 2.
3. [or Fl. 2, 8va]
B. Cl.
C. A. Cl.
C. B. Cl.
Bn.
C. Bsn.
Tx.
Brx.
Vcl.
St. B.
Xylo.
Temple Blocks
TomToms
B. Dr./Clav.

Picc. 1.
[approach straight rimshot]
[rimshot]
(center) (Hard Mall.)
[stop Cym. + Gong]
Picc. 3 [or Fl. 2, 8va]
Hard (plastic) Mall.
[Sn. Dr.]
Concert rimshot
[Xylo.]
to Fl. 1
(to Fl. 2)
cue: C. B. Cl.
ritmico
marcato
marc.
1+2
(solo)
pizz./Div.
pizz.
marc. + ritmico
Hard rubber Mall. (or wood sn. sticks, Brx.)
wood
[Clav.]
wood, center

222 223 224 225

Fl.

Ob.

E♭Cl.

B♭Cl. 1

Ax.

Tx.

Brx.

Hn.

Crn. 1 2 3

Tpt.

Tbn. 1 2

Tuba

Vcl.

Str. B.

Fld. Dr.

Ten. Dr.

B. Dr.

226 227 228 229

Picc.

Ob.

E.Hn.

E♭Cl.

B♭Cl. 1 2 3

A.Cl.

C.A.Cl.

C.B.Cl.

Bn.

C.Bn.

Ax.

Tx.

Brx.

Hn. 1 2 3 4

Tpt.

Eu.

Tuba

Str.B.

Xylo.

Glock.

Sn.Dr.
Fld.Dr.

Ten.Dr.

Hp.

1+2

ff sost.

ff

ff sost.

8va

ff sost.

ff sost.

f sost.

f sost.

mf sost.

1. solo

ff

solo

mf sost.

mf sost.

Hd.Mall.

Hd.Mall.

Sn. (sn.on.)

f

Fld.

Wood.

f

play

ff

ff

1. Solo, primary cue C.Bsn.

2. solo, primary cue C.B.Cl.

f

arco

ff

ff

8va

ff

L.V.

230 231 232 233 234

Ob.

E♭ Cl.

C.A.Cl.

C.B.Cl.

Bn.

C.Bn.

Ax.

Hn. 12 34

Crn. 1 2

Tpt. 1.

Tbn. 1 2

Tub.

Str.B.

Xyl.

Vib.

Mar.

Hp.

1+2

brassy

1. Cup Mute.

stacc.

marc. f

Hard Cord Mall.

Motor on, Fast speed

Fat Yarn

235 236 237 238 239

Ob.

E.Hn.

Ax.

Tx.

Brx.

mp sost.

cresc.

1. mute

(2. open)

Hn.

Crn.

Tpt.

stacc.

Str. mute mare.

Eu.

mp sost.

[OPT.] 1 drum

Timp.

soft felt

mp

Xyl.

[OPT.]

Mar.

mf

Vib.

Gong

(soft)

mp

Tam-T.

[TAM-TAM]

(soft) mp

Hp.

240 | 241 | 242 | 243 | 244

Picc.

cue Fl. 1

Fl.

Ob.

E.H.

E♭ Cl.

Ax.

Tx.

Brx.

Hn.

1.2. Crn. 3.

Tpt.

Tbn.

Eu.

Timp.

Xyl.

Mar.

Vib.

(small notes only: cue Mar.)

Chimes

(soli)

TOM-TOMS (wood)

Perc.

Cr. Cyms. [OPT.; ossia: (subst.) sus. cym, wood/tip]

VIBRA-SLAP*

[poss. a) subst.: high cowbell, one-hand tri.-style roll inside snare stick butt or timbale stick; or b) castanet machine(s), fast roll]

GÜIRO

Hp

245 246 247 248 249 250

Picc.

Ob.

E.Hn.

E♭Cl.

1. B♭Cl. 2.3.

Double if other winds do

1. (2 players only)

2. (one player) pp

3. (one player) pp

A.Cl.

pp

B.Cl.

pp

C.A.Cl.

pp

Ax.

(1.)

Tx.

Brx.

cue A.Cl. ppp

Hn.

2. pp

Crn. 1. 2. 3.

(1.)

Tpt.

Tbn.

(1.)

Str.B.

(cue C.A.Cl.) arco pp

Vib.

[OPT.]

Perc.

(GÜIRO) f

RATCHET fast twirl

Hp.

252

251 253 254 255

Ob.
E.H.
E♭ Cl.
B♭ Cl. 1
B♭ Cl. 2.3.
Ax.
Tx.
Brx.
Hn.
Crn.
Tpt.
Tbn.
Eu.
Tub.
Vcl.
Str.B.
Timp.
Xyl.
Vib.
Perc.

mf
(1. one solo; cue E.Hn.)
(tutti)
f
(arco)
ff
pizz.
tune
sm. felt.
(L.V.)
(LARGE) COWBELL
(sn. butt)

256 257 258 259 260 261

Ob. 1 2

E.Hn.

E♭ Cl.

(1. one only, cue E.Hn.)

B♭ Cl.

Ax.

Tx.

Brx.

Perc.

L. COWBELL

GONG

(stop)

(wood) Sn. Dr.

Fld. Dr.

(rattan)

TIMBALES*

(rattan)

BONGOS*

(* alt.: combine on 4 tight ROTOTOMS)

262 263 264 265 266 267 268

Picc.
Fl.
Ob.
E.Hn.
E♭ Cl.
A.Cl.
B.Cl.
C.A.Cl.
C.B.Cl.
Bn.
C.Bn.
Ax.
Tx.
Brx.
Hn.
Crn.
Tpt.
Tub.
Str.B.
Chimes
Bongos

1. to Picc. 2
(cue C.A.Cl.)
(one only; cue C.Bsn.)
(cue C.B.Cl.)
8va bassa
[loco only]
(L.V.)

269 270 271 272 273 [274] 275 276

1. Picc.
2. (Fl. 1)
Ob.
E♭ Cl.
1+2 2. 3. Hn.
Tpt.
1+2 Tbn.
Euph. Tuba
Timp.
Glock.
Vib.
Xyl.
Ch.
Hp.

wood:
(hard)
(hard)
Eu.+Tub.
motor off [OPT.]
8va
8va

277 278 279 280 281 282 283 284

Picc. 1 2 (Fl.1)
Fl.
Ob. 1 2
E.Hn.
E♭Cl.
B♭Cl. 1 2
A.Cl.
C.A.Cl.
C.B.Cl.
Bn.
C.Bn.
Ax.
Tx.
Brx.
Hn. 1 2
Crn.3
Tpt.1
Tuba
Str. B.
Gl.
Vib.
Xyl.
Hp.

8va
(cue: E.Hn.)
one solo
8va bassa
(2. cue C.B.Cl.)
mutes:
1. mute
one player: (cue C.Bn.)
arco (cue C.B.Cl.)
8va bassa
PLAY
[2 soft]
(m. rubber)
L.V.
8va bassa

285 286 287 288 289 290

Picc. 1 2 — Fl. 2 — Ob. 1 2 — E.H. — E♭Cl.

TUTTI (winds/Brass) — fade is to air only (no tone; hiss!), but fingering & tonguing as before. All fade individually; all air by 3 notes or 4/4.

(hiss) — mimic hisses, ad lib.; blow through key-holes until [illegible]

Hiss (air - finger any note)

8va (solo) — B♭Cl. 1 — 8va (solo) — B♭Cl. 2 — 3

1. TUTTI: Hiss (air - finger any note)

2. TUTTI: Hiss (air - finger any note)

3. TUTTI: Hiss (air - finger any note)

A.Cl. — B.Cl. (p) (cue Bn.1) — C.A.Cl. — C.B.Cl.

Bn. 1 2 (cues C.B.Cl.) — PLAY pp — C.Bn.

mimic hisses, ad lib.; blow through key-holes ... (until [303])

Ax.1. — Tx. — Brx.

Hn. 1 2 3 4 (1.2. 3.4 mutes (cue B.Cl)) — Crn. 3. — Tpt. 1 — Tub.

Str. B. — poco-a-poco — sul tasto — (flautando)

Gl. — move gradually — to nodes — rattan — L.V. — niente

Xyl. — move gradually — to nodes — rattan

(HIGH) WOOD BLOCK mf (snare tip) — FIELD DRUM - Bossa Nova rimshot mf — SANDPAPER mf (alt: brush-swirl on Sn. Drum) — mp — mp — MARACAS — swirl mp

Hp. (8vb) — L.V.

293

291 292 294 295

Picc. 1 2

naturale { staccatissimo

Hiss (air only); riffle keys ad lib.

nat. pp

pp (riffle keys ad lib.)

Fl. 2

(Hiss)

riffle keys ad. lib. (not every time)

E♭ Cl.

TUTTI riffle keys ad lib. (not every time)

B♭ Cl. 1 2 3

TUTTI riffle keys ad lib. (not every time)

riffle keys ad lib. (not every time)

A. Cl.

riffle keys ad lib. (not every time)

Hiss (air only), riffle keys ad lib. (not every time)

B. Cl.

SOLO; spooky

p (edge)

riffle keys ad lib. (not every time)

C.A.Cl.

Hiss (air only); riffle keys ad lib. (not every time)

C.B.Cl.

(Hiss) riffle keys ad lib. (not every time)

Ax. 1 2

1+2

(Hiss) riffle keys ad lib. (not every time)

Tx.

(Hiss) riffle keys ad lib. (not every time)

Brx.

Hiss (air); riffle valves ad lib. (not every time) [OR: TWIRL HORNS, pinwheel-fashion, in same rhythm]

Hn.

Hiss

TUTTI

Crn.

1.2.3.

Tpt.

1.2.

Tbn. 1 2 3

Hiss (air only)

+ move slide in/out ad. lib. (fast/slow; not every time)

Cup Mute; SOLO

msfzpp p sfz

Hiss (air only) + move slide in/out (fast/slow; not every time)

Bell Tone; Menacing

Hiss (air only) + riffle valves ad lib. (not every time)

Eu.

Hiss (air only); riffle valves ad lib. (not every time)

Tub.

TUTTI

Gl.

Med. mall.

pp L.V. ppp

Xyl.

pp

Vib.

(cue Mar.)

Motor on. Hd. Mall.

p

Mar.

p (hand-stop)

Sus. Cym.

split-brush roll (1-hand)

ppp

W.Bl.T. Fl.Dr.

p (and p.)

random fluctuation, ppp ↔ mp

Perc.

(Marac.)

8va

Hp.

(Nails, at sound board)

f

pp

296 297 298 299

Hiss (air only); riffle keys ad lib.

Picc. 1 2 (Fl. 1)
limp — mp — ghastly!

Fl. 2

Ob.
limp — 8va — mp

(mimic hisses, ad lib. - blow through key-holes...)
(cue: Ax. 1)

E.Hn.
plaintive (—) pp — poco — p (—) (mimic hisses)

E♭ Cl.
p — poco — mp

B♭ Cl. 1 2 3

A.Cl.
ff grouchy

B. Cl.
(cue: Acl.) ff grouchy

C.A.Cl.

C.B.Cl.
angry / staccatissimo — f — staccatiss.

(Bsns.) C.Bsn.
(Bsns. continue hisses) — (C.Bsn. angry) — (Hisses) — (Hisses) (C.Bsn. + Bsns.)

Ax. 1 2
1+2 — plaintive 1. ppp — poco — p — 1+2

Tx.

Brx.

Hn. 1 2 3 4
(1/2) Mutes { — 2. {brittle — p — {staccatissimo — 3. — (4.) mute — p — 1+2 — {mf — 1+2

Crn. 1 2 3
{Mutes 1. 2. — p staccatiss. — "wooden" — pp

Tpt.
Mutes "wooden" — 1. p staccatissimo — pp

Tbn. 1 2 3
mf — p — pp — p — +3

Eu.

Tub.
mf (one, solo) (cue: CBn) arco — ff

Str.B.
(cue: C.B.Cl.)

Xyl.
ppp — p

Glock. Vibr.
Gl. — ppp — Vib. — Motor off — ppp — Cue Mar. — ppp — (play) — mp

Mar.
ppp

Perc.
(S. Cym.) (sand p.) (Marac.) — B.D. — center; yarn pp — Wood-slits* — rattan p

*(or timbales - at edge)

300 301 302

Picc. 1 2 (Fl. 1)
Fl. 2
Ob.
E.Hn.
E♭Cl.
B♭Cl. 1 2 3.
A. Cl.
B. Cl.
C.A.Cl.
C.B.Cl.
(Bsn.) C.Bn.
Ax.
Tx.
Brx.
Hn. 1.2 3.4.
Crn. 12 3
Tpt.
Tbn. 1 2 3
Eu.
Tub.
Str.B.
Glock. Xyl./Mar.
Vib.
Perc.
Hp.

303 304 305

Picc. 1 2 — mf — 8va

Fl. 2. — mf 8va

Ob. — mf

ALL HISSES STOP.

E.Hn. — PLAY 8va — mf

E♭Cl. — mf

B♭Cl. 2 — 2. one, solo, (—) cue E.Hn. — mf

A.Cl. — A.Cl. — (A.) sempre ff

C.A.Cl. — pp — PLAY — (c.A.) poco a poco cresc.

B.Cl. — ff

c.B.Cl. — pp — poco a poco cresc.

Bn. — pp

C.Bn. — pp

Ax. — pp — poco a poco cresc.

Tx. — {pp — {poco a poco cresc.

Brx.

Hn. 1 2 — 2. f — 1.

Hn. 3 4 — open. — pp — 4. (open) (cue A.Cl.) — poco a poco cresc.

ALL HISSES STOP.

Crni 1 2 — open — 1.+2. mf

Crni 3 — ppp — poco a poco cresc.

Tpt. — mf — 2.

Tbn. 3 — f/mf — mp

Tub. — one only (solo), cue c.B.cl. — pp — poco a poco cresc. — PLAY 2., one, solo. (combine with cue if only one player) mf

Vcl. — arco — p

Str.B. — pizz — (or arco, p, cues C.Bsn.) — mf

Vib. — Motor off — mp — mf

Xyl. — mp

Mar. — mp — poco a poco cresc.

Perc. (S.Cym.) — (ppp) — poco a poco cresc.

Hp. — mf

306 307 308

Picc. 1 2
Fl. 2
Ob. 1 2
E.Hn.
E♭ Cl.
B♭ Cl. 1 2 3
A.Cl.
B.Cl.
C.A.Cl.
C.B.Cl.
Bn./C.Bn.
Ax.
Tx.
Brx.
Hn. 1 2 3 4
Crn. 1 2 3
Tpt
Tbn.3/Euph.
Tub.
Vcl.
Str.B.
Timp.
Xyl.
Vib.
Mar.
Perc. (S.cym.)
Hp.

8va
1+2+3 Tutti
sostenuto, marc.
cresc.
(cue A.Cl.) (open)
[mute]
Eu.
poco a poco cresc.
arco
med. felt

309 310 311

Picc. 12
Fl. 2
Ob. 1 2
E.H.
E♭ Cl.
B♭ Cl. 1. A.B. C.D. 2. A.B. C.D. 3. A.B. C.D.
A.Cl.
B.Cl.
C.A.Cl.
C.B.Cl.
Bn. 1.2./ C.Bn.
Ax. 1.2./ Brx.
Tx.
Hn. 1 2 3 4.
Crn. 1 2 3
Tpt.
Tbn. 3
Eu.
Tub.
Vcl./Str.B.
Timp.
Xyl.
Vib.
Mar.
S.Cym.
Hp.

8va mf cresc. f ff
(marc.) (f) cresc.
cue A.Cl. PLAY mf cresc. f
(catch a breath) (mf) (cresc.) (f) ff
(each catch a breath staggered) (mf) (cresc.) (f) ff
(catch a breath) (mf) (cresc.) (f) ff
(cue C.B.Cl.) PLAY mf (cresc.) (f) (al ff)
cresc. p mf cresc. (mp) (mf) [OPT.] f cresc. ff
(L.V.) ff

312 Meno (♩≅110–96)

Picc. 1 2
Fl. 2
Ob.
E.Hn.
E♭ Cl.
B♭ Cl. 1 / 2.3.
A.Cl./C.A.Cl.
B.Cl./C.B.Cl.
Bn./C.Bn.
Ax.
Tx.
Brx.
Hn. 12 34
Crn. 1.2. / 3.
Tpt.
Tbn. 1 2 3
Eu./Tub.
Vcl./Str.B.
Timp.
Glock.
Vib.
Chimes
Xyl.
Mar.
Perc.
Hp.

317 318 319 320

Picc. 2 to Fl. 1.

Fl.
Ob.
E♭Cl.
B♭Cl. 1. 2. 3.
A.Cl./C.A.Cl.
B.Cl./C.B.Cl.
Bn./C.Bn.
Ax.
Tx.
Brx.
Hn. 1.2. 3.4.
Crn. 1. 2. 3.
Tpt.
Tbn. 1.2. 3.
Eu./Tub.
Vcl./Str. B.
Timp.
Glock.
Vibr.
Chimes
Perc.
Hp.

1+2 marc./sost.
Div.
marc. sost.
C.A.
C.B.
2. + C.bn.
(C.bn. alt.)
dim. poco a poco
sempre
2.3 – mutes off
marc./sost.
[opt.]
wood-tip [all 3 hand-choked sus. cym., stacc.]
SOCK CYM.
TEN. DR.
SN. DR.
B.D.
open

321 322 323 324

Picc.
Fl.
Ob.
E.Hn.
E♭ Cl.
B♭ Cl. 1. (Div.) 8va
2. Div. 8va
3. Div.
A.Cl./C.A.Cl.
B.Cl./C.B.Cl.
Bsn./C.Bsn.
Ax.
Tx.
Brx.
Hn.
Crn. 1 / 2.3
Tpt.
Tbn. 1,2 / 3
Eu./Tub.
Vcl./Str.B.
Timp.
Glock.
Vibr.
Chimes
Xylo.
Mar.
Hp.

Sn. Dr.
Ten. Dr.
Brass
Tub: cue C.B.Cl.
Str.B.
V.C.
Stacc.
Hd. cord
opt.
cue Mar.
(Med.)
Hd.

325 326 327 328

Picc.
Fl.
Ob.
E.Hn.
E♭Cl.
B♭Cl. 1. 2. 3.
A.Cl.
B.Cl.
C.A.Cl.
C.B.Cl.
Bn.
C.Bn.
Ax. 1 2
Tx.
Brx.
Hn. 1 2 3 4
Crn. 1 2 3
Tpt.
Tbn. 1 2 3
Eu./Tub.
Vcl.
Str.B.
Chimes/Glock.
Mar.

à 2
ff
f
mf cresc.
8va
mf
{ff
{mf cresc.
etc.
{ff
mp
PLAY
mp
p
f
mp
p
f
mp
p
{f
f
pp
PLAY
[if cue →]
[mf
div.
[CH.
f
p
[Glock.
Hard mall.
p
[mutes:
[Opt.
p
p
p
p
p

329 330 331 332

Picc.
Fl. 1 2
Ob. 1 2
E.Hn.
E♭ Cl.
B♭ Cl. 1 2 3
A.Cl.
B.Cl.
C.A.Cl.
C.B.Cl.
Bn. 1 2
C.Bn.
Ax. 1 2
Tx.
Brx.
Hn. 1 2 3 4
Crn. 1 2 3
Tpt. 1 2
Tbn. 1 2 3
Eu./Tub.
Vcl.
Str.B.

8va loco f cresc. ff play) mp (mutes) mf (f) short (short)

333 Poco Ritenuto [Meno Mosso]

334 335 336 A Tempo [♩=92]

Picc. Fl. 1 2 Ob. 1 2 E.Hn. E♭ Cl. tutti 1 B♭ Cl. 2.3. A.Cl. B.Cl. C.A.Cl. C.B.Cl. Bn./C.Bn. Ax. 1 2 Tx. Brx. 1.2. Hn. 3. 4. 1. Crn. 2.3. Tpt. 1 2 Tbn. 3 Eu. Tub. Vcl./Str.B. Timp. Xylo. Gl. Ch. Vib. Mar.

Short

A Tempo ♩=92

muter off

cue C.B.Cl.

pizz (tutti)

Vc. arco

Metronome

* Quick double chime gliss.: swipe sides of tubes with rattan handles of Mar./Vib. mallets. Simultaneous Diatonics (up) + chromatics (down) [2-handed]; L.V.

* Vibr. is plastic handles.

⊕ Harp has the same swipe in Part.

(♩=130)

337 Poco Accel. 338

Picc.
Fl. 1. 2.
Ob. 1. 2.
E.Hn.
E♭ Cl.
B♭ Cl. 1. 2. 3.
A.Cl.
B.Cl.
C.A.Cl.
C.B.Cl.
Bn. 1. 2.
C.Bn.
Ax. 1. 2.
Tx.
Brx.
Hn. 1. 3. 2. 4.
Tuba
Vcl.
Str.B.
Xyl.
Gl.

cresc. ff fff

339 Allegro non troppo, giusto ♩ = 130

340 341 342

Picc.
Fl.
Ob.
E♭ Cl.
C. A. Cl.
C-B Cl.
Cbsn.
A. Sax.
Bar. Sax.
Crnt.
Crnt. 3
Tpt. 1
Hn.
Hn.
Tbn.
Tbn.
Tbn. 3
Euph.
Tuba.
Str. Bass.
Hp.
Timp.
Glock.
Xyl.
CYM.

marcato, staccato
loco
1. + 2.
1 + 2
nobilmente, sost.
3. + 4.
tutti
arco
ossia
wood mallets
GLOCK.
XYLO.
CHIMES
stacc.
sn. stick, shoulder
L.V.
SM. TAMTAM
LARGE TAMTAM
BASS DRUM
at center
lge. mall.

343 344 345 346

loco

Picc.
Fl.
Ob.
a2
Eng. Hn.
E♭ Cl.
Alto Cl.
B. Cl.
C. A. Cl.
C-B Cl.
Bsn.
(opt.)
Cbsn.
2.
1 + 2
A. Sax.
T. Sax.
Bar. Sax.
Crnt.
sost.
Crnt. 3
Tpt. 1
Tpt. 2
Hn.
Tbn.
Tbn. 3
Euph.
Tuba.
Str. Bass.
Hp.
Timp.
hard felt
Glock.
Xyl.
opt. VIBRAPHONE
motor on, fast speed
Vib.
hard rubber mall.
stacc. (pedal up)

347 348 349 350

(♩ = ♪)

Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 3
Alto Cl.
B. Cl.
C. A. Cl.
C-B Cl.
Bsn.
Cbsn.
A. Sax.
T. Sax.
Bar. Sax.
Crnt.
Crnt. 3
Tpt. 1
Tpt. 2
Hn.
Hn.
Tbn.
Tbn.
Tbn. 3
Euph.
Tuba.
Str. Bass.
Hp.
Timp.
Glock.
Xyl.
Vib.
Sn. Dr.

marc. sost.
à2
loco div.
ff sempre
f sempre
BASS DRUM

355 Molto Sostenuto

Poco Più Mosso
(𝅗𝅥 = 𝅗𝅥) (𝅗𝅥 = 𝅗𝅥)= 65-76

Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
C. A. Cl.
C-B Cl.
Bsn.
Cbsn.
A. Sax.
T. Sax.
Bar. Sax.
Crnt.
Crnt. 3
Tpt. 1
Hn.
Hn.
Tbn.
Tbn.
Tbn. 3
Euph.
Tuba.
Str.
Bass.
Hp.
Timp.
Glock.
Xyl.
Vib.
Chimes

BELLS UP

RAISE BELLS

(tutti) (if 2 players, alt. notes) (tutti) (tutti loco)

(one only cue C. Bsn.)

Full Voice

brass mall

(motor on, fast speed)

hd. cord mall.

(or Susp. Cym, wood butt)

S. CYM.

Tri. btr. on dome

(opt. S. Cym, yarn)

SM. TAMTAM

TAM-TAM

TRI.

BASS DRUM

Riten.

365 366 367 368 369 370 371 372 373 374 375

Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
C. A. Cl.
C-B Cl.
Bsn.
Cbsn.
A. Sax.
T. Sax.
Bar. Sax.
Crnt.
Crnt. 3
Tpt. 1
Hn.
Hn.
Tbn.
Tbn. 3
Euph.
Tuba.
Str.
Bass.
Hp.
Timp.
Glock.
Xyl.
Vib.
Chimes
Perc.
Perc.
Perc. 4

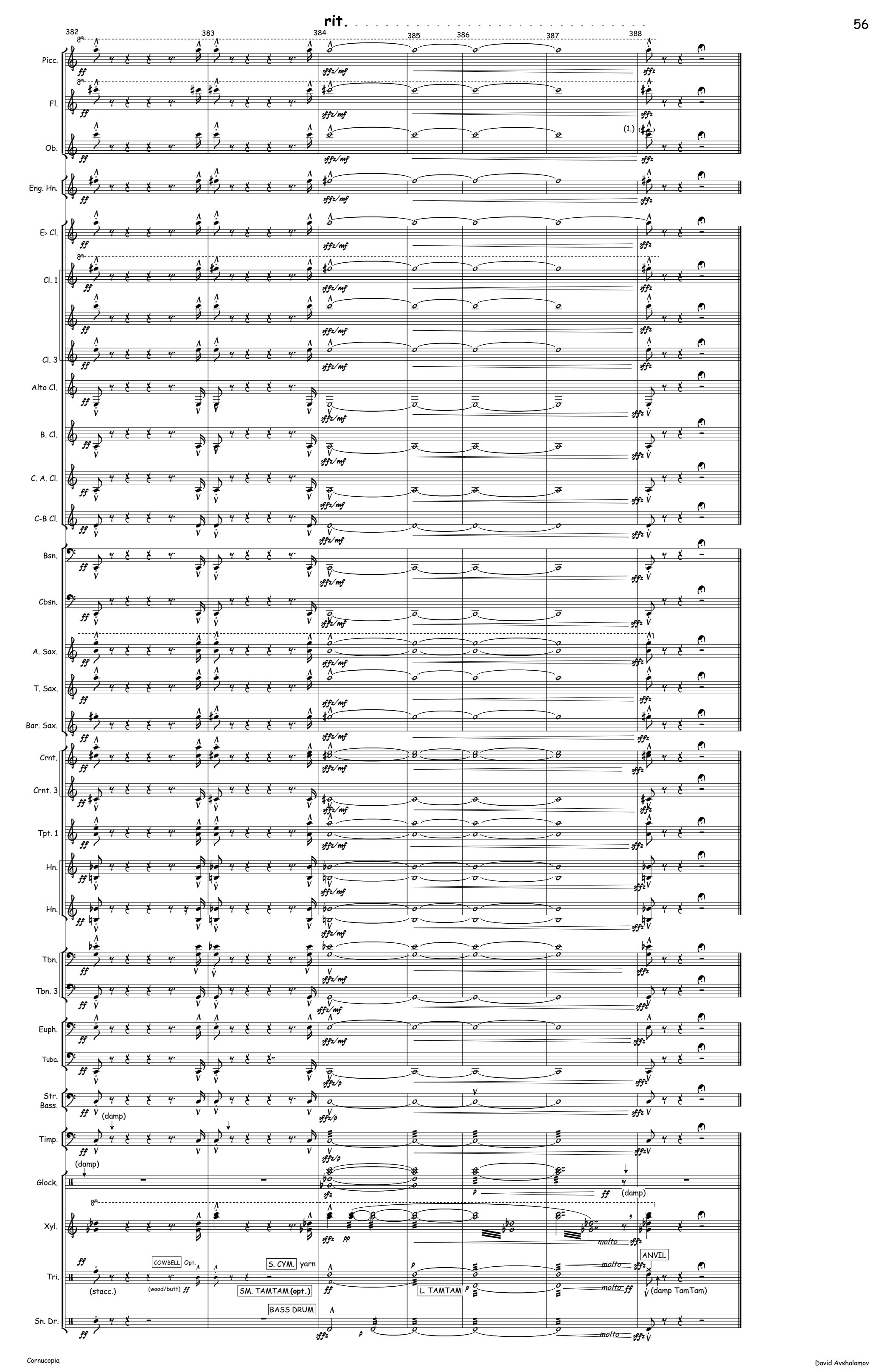
BELLS NORM.
div.
BELLS NORM.
1. + 2.
poco
molto ff
molto
cantabile
ossia
loco
sf/mf
L. V.
non- cresc.
WOOD BLOCK
Xylo mall.
COWBELL
SLEIGH BELLS
SM. TAMTAM
S. CYM
cord
TRI.
L. TAMTAM
TAMB. (opt.)
shake
SN. DRUM
sn. off
TEN. DRUM.
(opt. continue roll)
BASS DRUM

(♩ = ♩) Giusto ♩ = 144-156 max

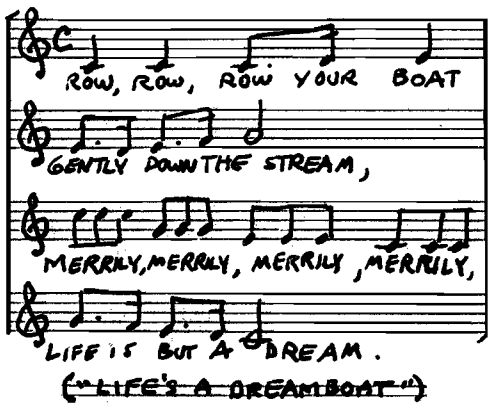
376 IN FOUR

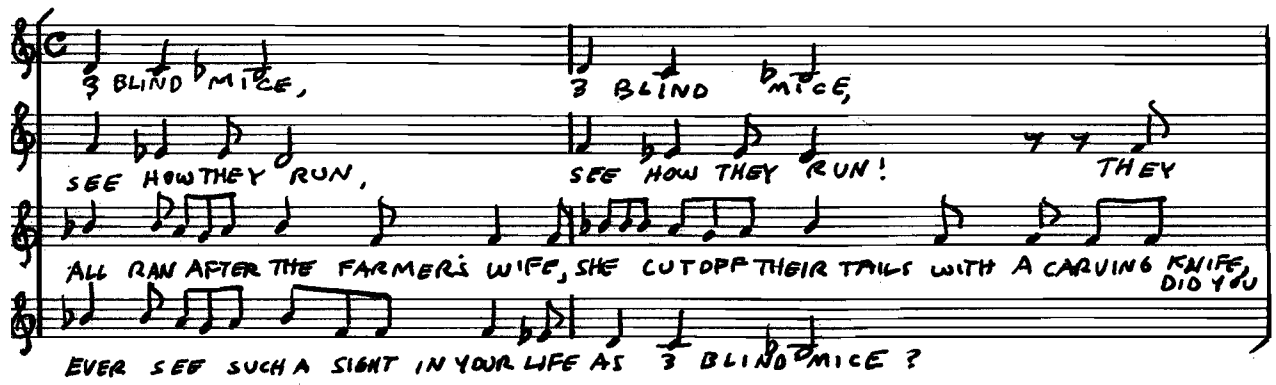
377 378 379 380 381

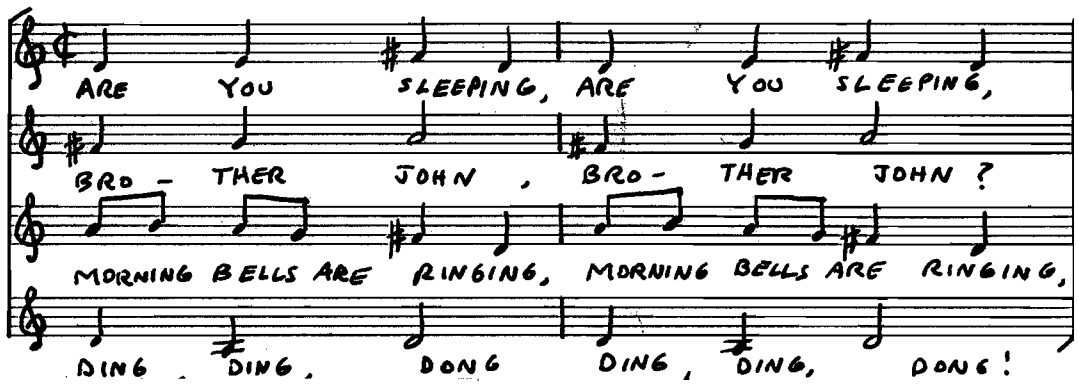
Picc.
Fl. 1+2
Ob. 1. + 2.
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
Alto Cl.
B. Cl.
C. A. Cl.
C-B Cl.
Bsn.
Cbsn.
A. Sax.
T. Sax.
Bar. Sax.
Crnt. mutes off
Crnt. 3 mutes off
Tpt. 1
Hn.
Hn.
Tbn.
Tbn. 3
Euph. Tutti, loco
Tuba.
Str. Bass.
Hp.
Timp.
Glock. hard mall. (*not* brass)
Xyl.
SM. TAM TAM. center
TRI.
S. CYM. wood/butt
Tamb. center L.V.
L. TAM TAM
Sn. Dr. snares on
Ten. Dr.
B. Dr. (solo)

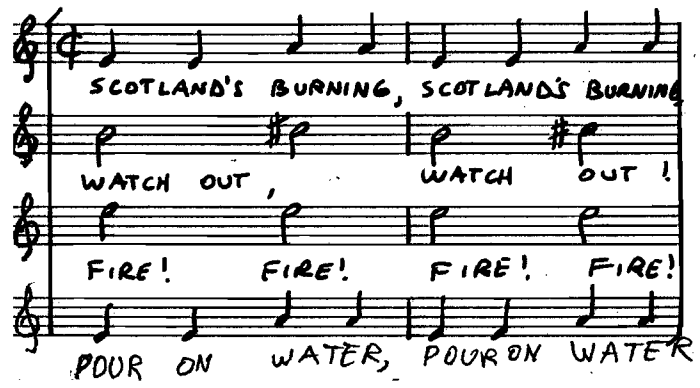

rit.
382
383
384
385
386
387
388
Picc.
Fl.
Ob.
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 3
Alto Cl.
B. Cl.
C. A. Cl.
C-B Cl.
Bsn.
Cbsn.
A. Sax.
T. Sax.
Bar. Sax.
Crnt.
Crnt. 3
Tpt. 1
Hn.
Hn.
Tbn.
Tbn. 3
Euph.
Tuba.
Str. Bass.
Timp.
Glock.
Xyl.
Tri.
Sn. Dr.
(1.)
(damp)
COWBELL Opt.
(stacc.)
(wood/butt)
S. CYM.
yarn
SM. TAMTAM (opt.)
L. TAMTAM
BASS DRUM
ANVIL
(damp TamTam)
molto

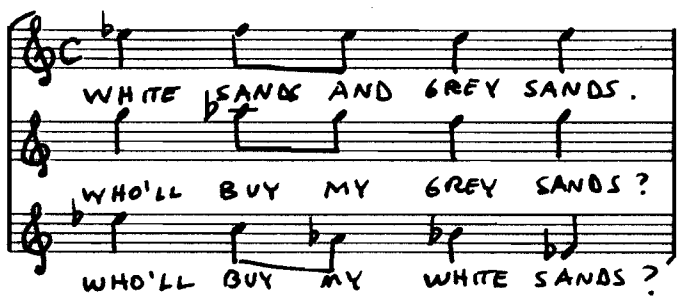
ROUNDS, in order of appearance

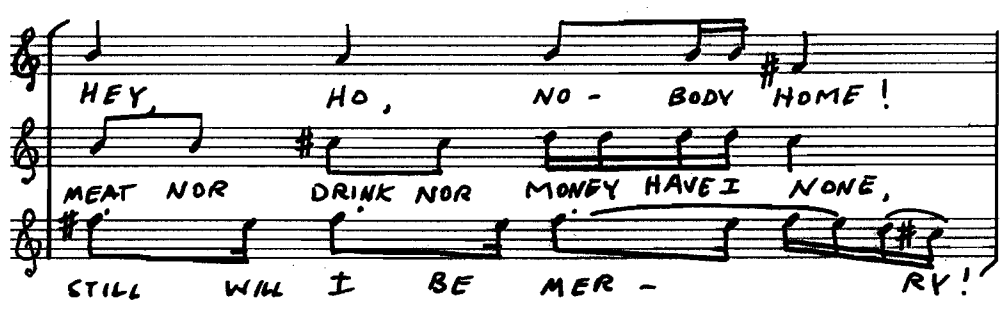


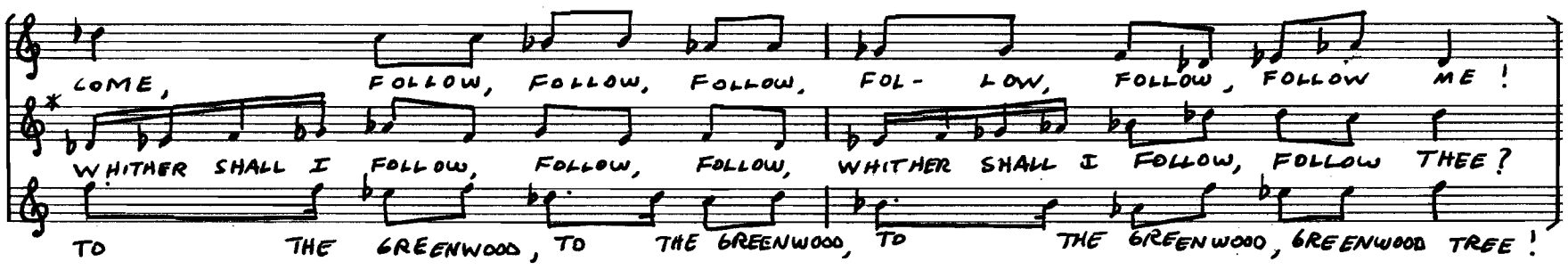












DAVID AVSHALOMOV
Music for Band

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 E*b*, B*b*, BCl. 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 (E*b*)
- 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**