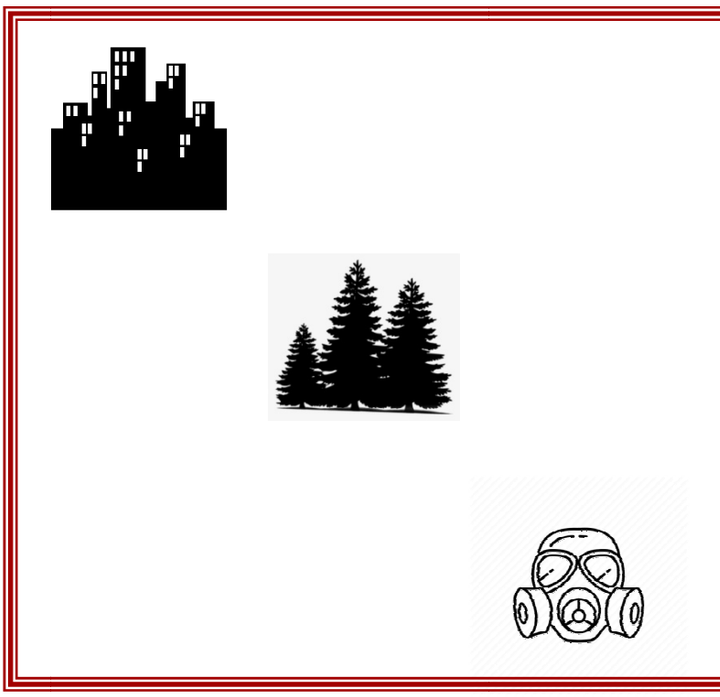
David Avshalomov

Sinfonietta

(Parting)



Chamber Orchestra

Commissioned by the Mission Chamber Orchestra,
San Jose, California, Emily Ray, Music Director

FULL SCORE

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INSTRUMENTATION

2 Flutes (1. doubling Piccolo)
2 Oboes
2 Clarinets in B*b*
2 Bassoons

2 Horns in F
2 Trumpets in B*b*
Bass Trombone

Timpani (3 pedal drums, *opt.* 4th drum) + Percussion (all 1 player; *optional* second player)

Glockenspiel (sounds 15*ma*)
(Special: wire brushes, plastic chopsticks or metal knitting needles)
Splash (Suspended) Cymbal
Triangle (suspended from stand if only 1 player)
Egg Shaker (small)
Mark Tree (horizontal–metal tubes)
Glass Wind Chime
Large Concert Bass Drum (*optional*–second player)

Violins I
Violins II
Violas
Violoncellos
String Basses (if possible, at least one with low C extension)

PERFORMANCE NOTES

The first movement should be played with clarity and grace, almost in a Classical style. Climaxes full but not overpowering.

The second movement should be played with deep expression and emotion where marked, but not to the extreme of distorted tone. (For visualizing the associated images, 301 to E depicts a clear-cut. E to 353 is a fond look at a healthy climax forest. G is the buildup to a crown fire, I is a look at "the black" after a burn. The ending at J is a fond memory and farewell.)

The "scherzo" sections of the finale should be played ironically and dispassionately, with no rubato. In the middle Stars episode, highlight the solo woodwind melodies, which may be *molto espressivo*. Then allow the climax to build to maximum volume just short of distortion. The Song of the Milky Way in the high winds should be *dolcissimo*. In the accompanying harmonics-clusters in higher strings, the random changes of vibrato, little swells, and tremolos should be individualized where so marked, as well as the individual de-tunings in doubled lines. The overall effect should be the faint twinkling of a vast number of stars on a clear black night.

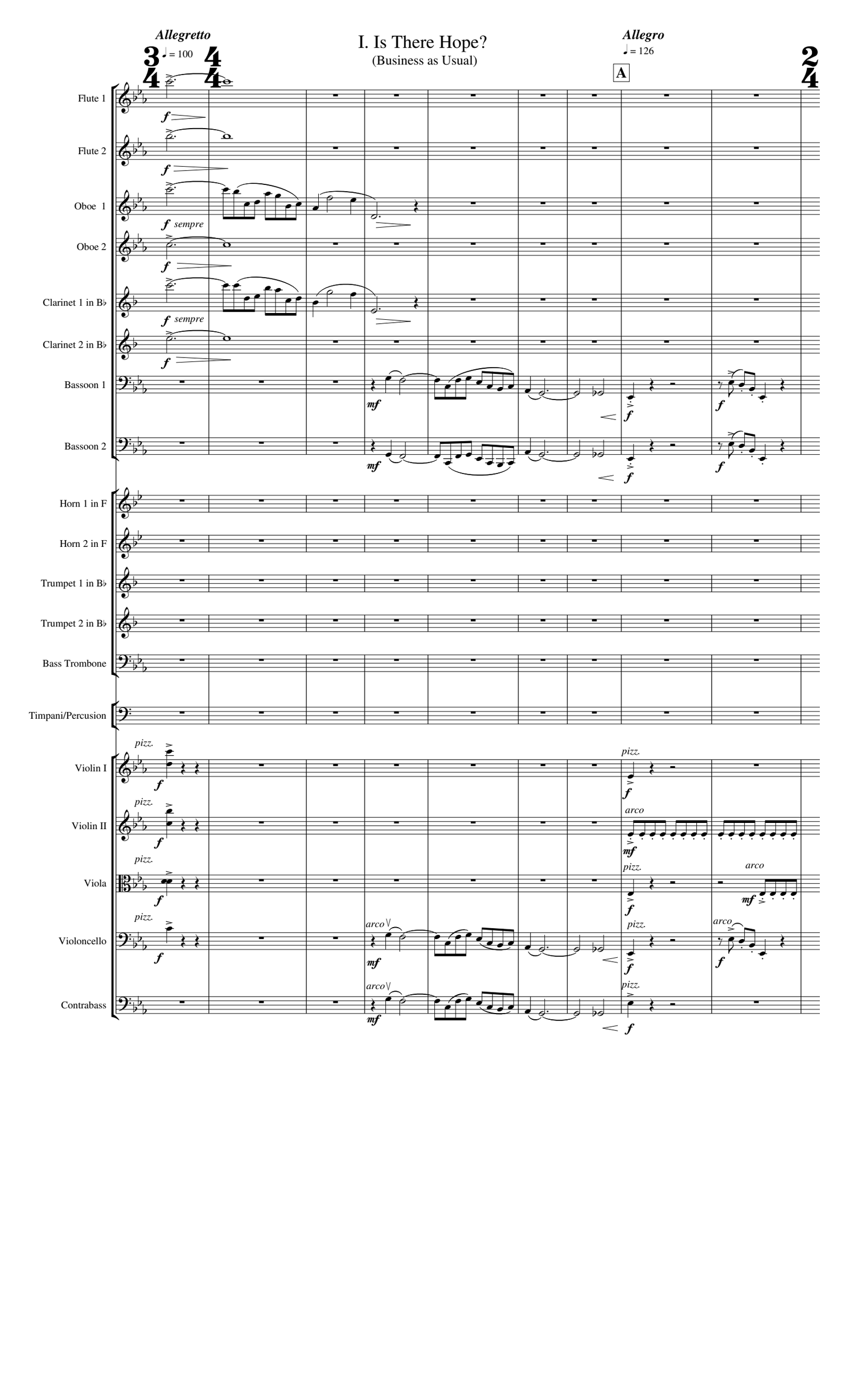
In the reprise of the finale, the short quiet dry coughing near the end should be done by individuals, at most pairs but not synchronized, in the silences. Designate the coughers in advance, do not improvise this. Share it around. It is soft panicky coughing, not a violent attack of the croup. The inhales are like little dry gasps.
The last exhale is *not through the instrument* (winds/brass), just through your teeth.
The final stage business needs to be rehearsed separately without playing. Be patient and wait for the final applause–it may take a while. Then heads come up individually.

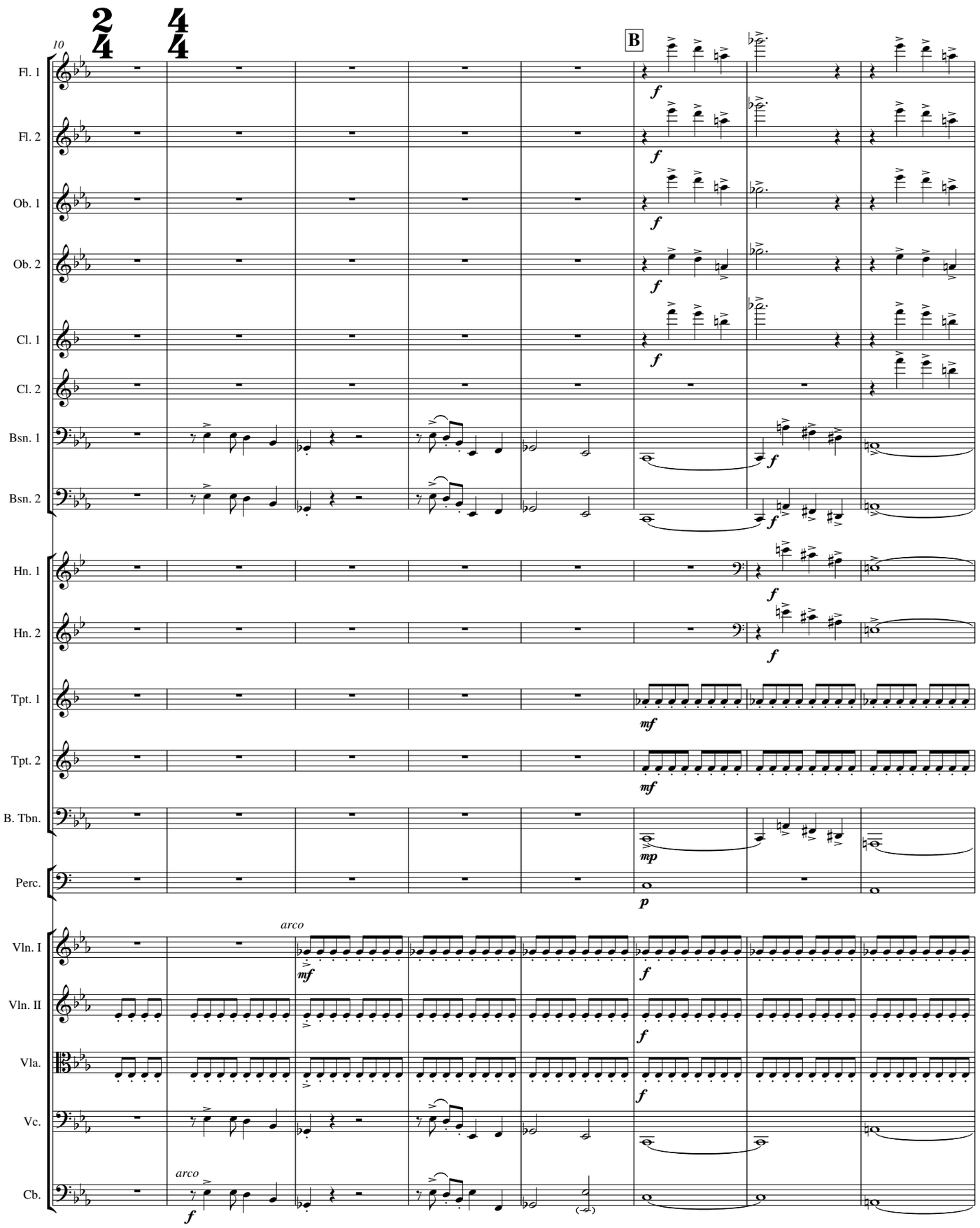
SPOKEN NOTE: If the conductor feels that the audience will need some warning or preparation before the Finale to grasp what is going on and enter into it, a short spoken comment before the start of the symphony will not be amiss. If you want to engage the audience in visualizing/experiencing the final expiration, tell them beforehand that you will make a gesture (show it) to alert them near the end (m. 548) to take a deep breath and see if they can hold it to the finish . . .

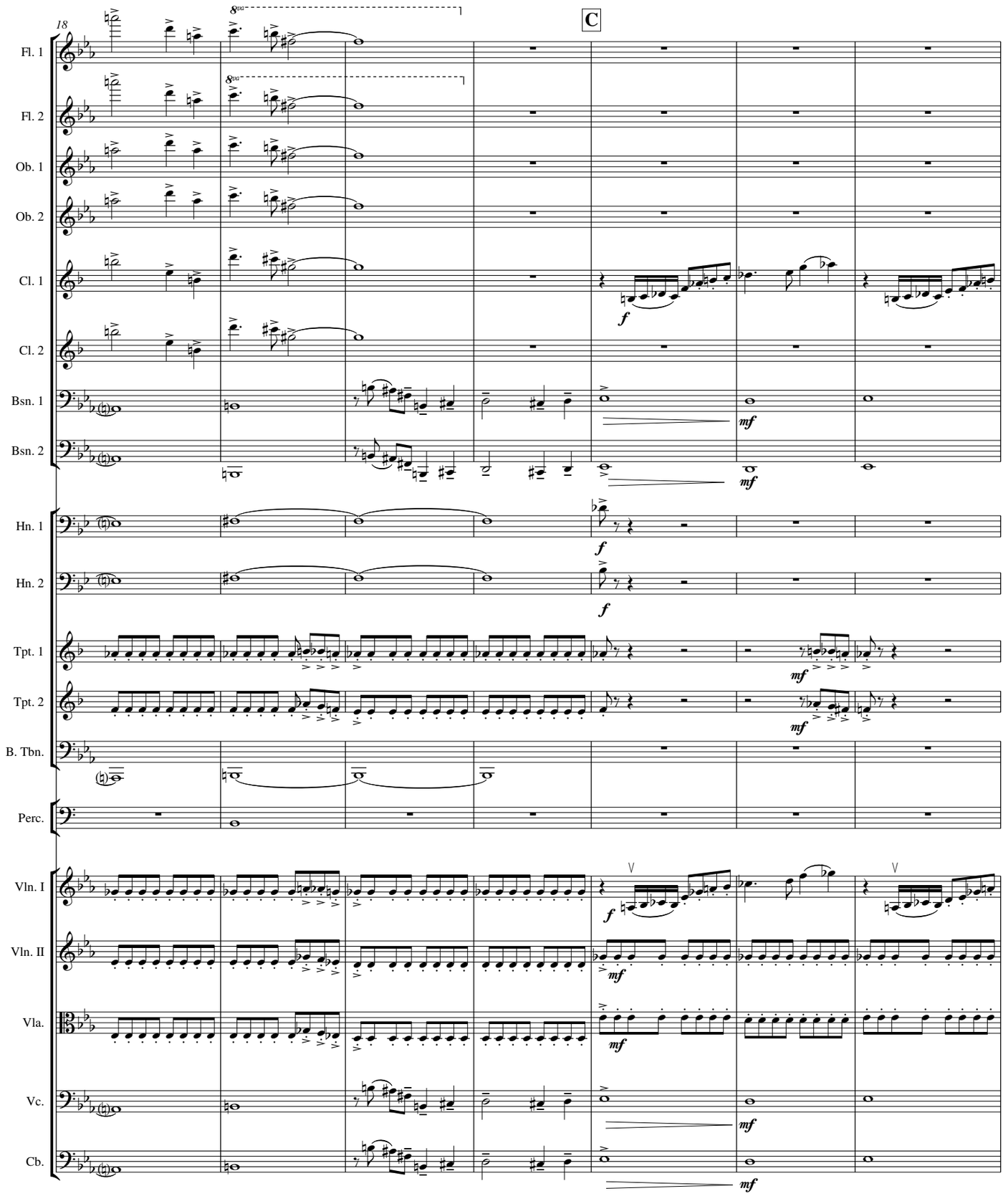
Lighting Suggestions

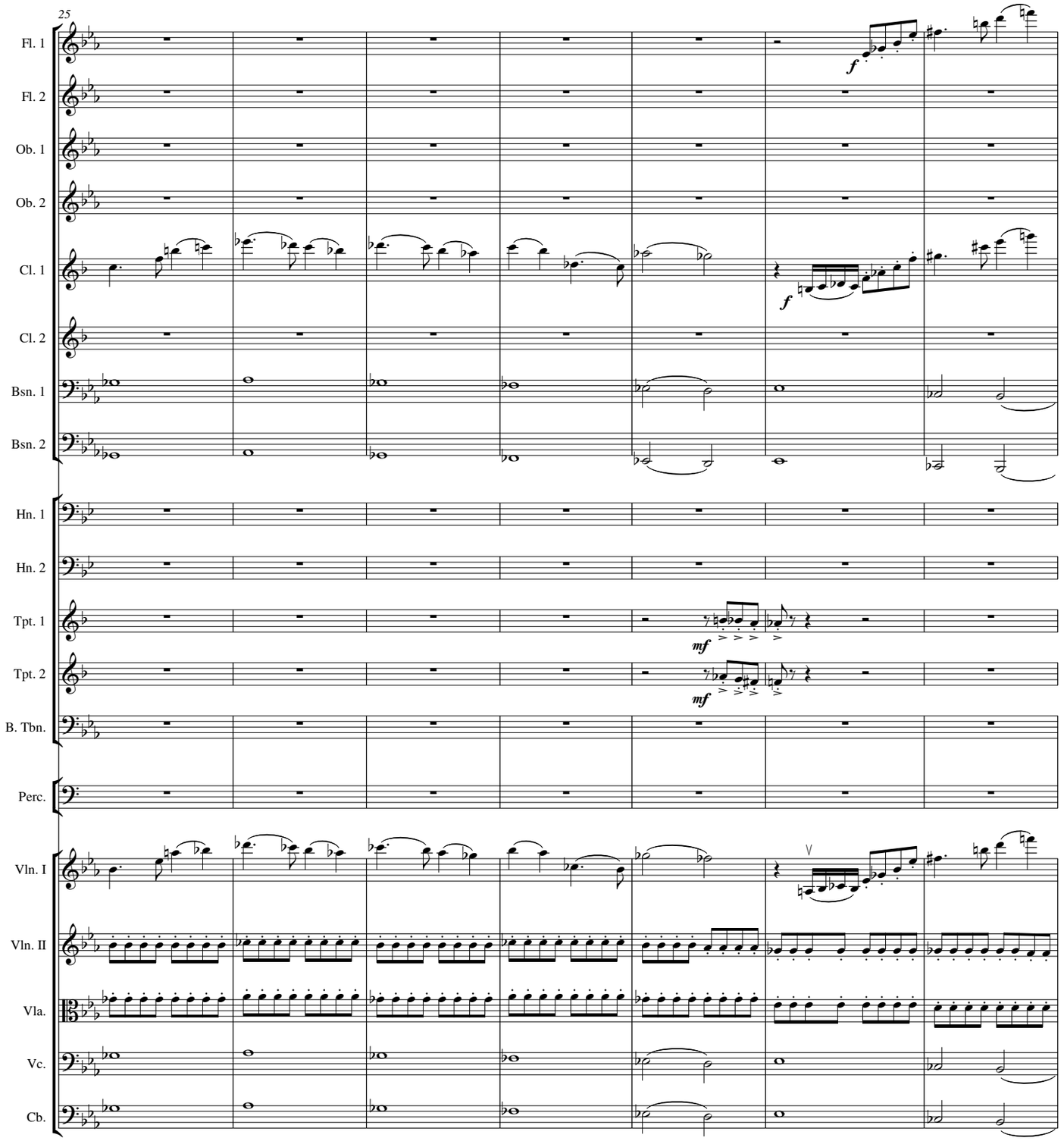
If the hall's lighting system allows, it is possible to enhance the moods of this symphony with selective lighting. These are suggestions:

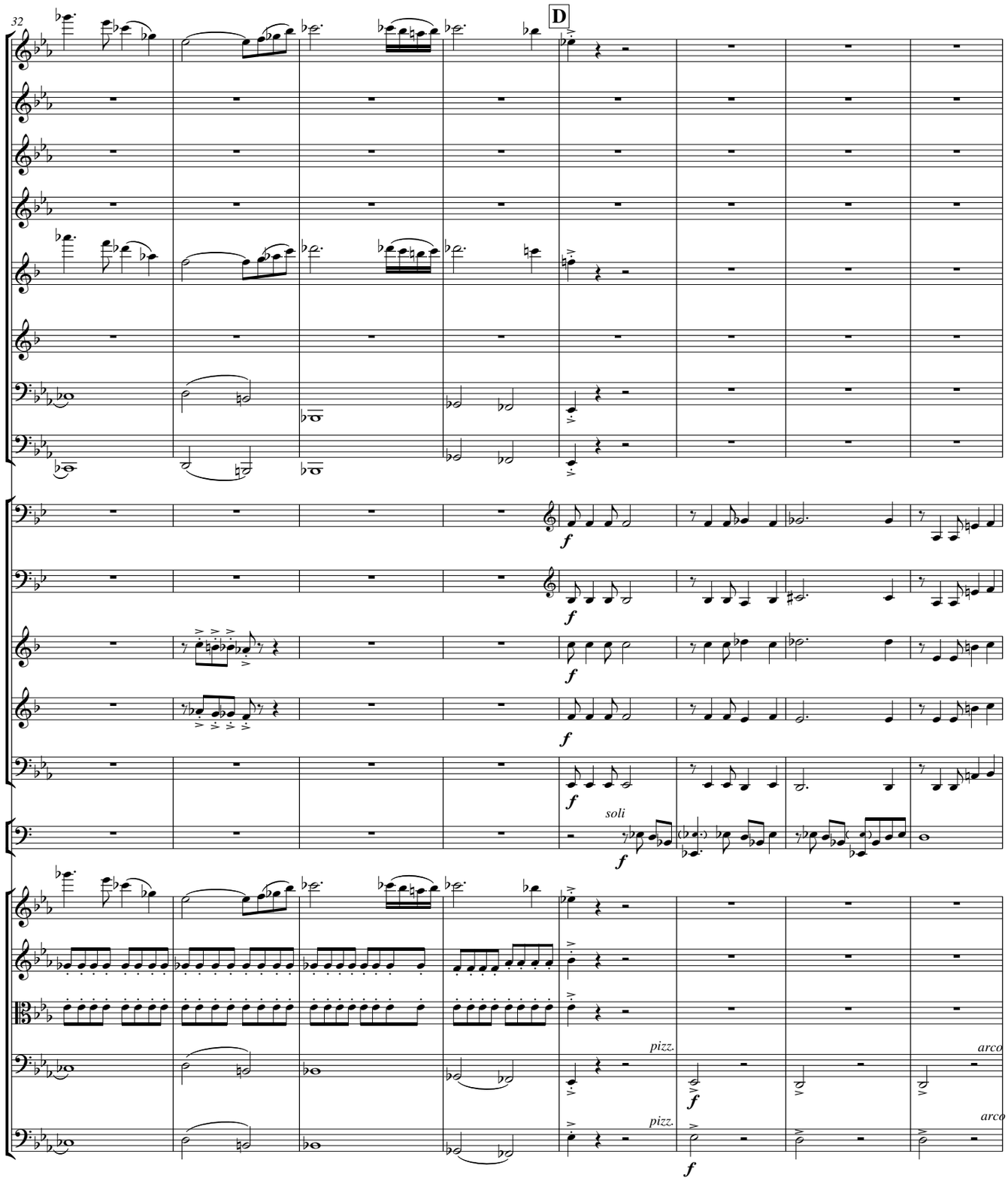
- First movement: Full house lights up throughout. Glaringly bright, even.
- Second movement: Deep dark green (or house to half), perhaps with a flare up to yellow/orange during the crown fire after G, then fade and back to green at J.
- Third movement: start off with a harsh greyish light, then dim to full dark in the house for the stars. (Possibly darken the stage as well, and use stand lights starting at 446, to 475?). Back to the harsh light from the sunrise at 475.
    - Third movement special effect: project the quickly-emerging stars, and then fairly suddenly reveal the full Milky Way, on the ceiling of the room during that passage while the room stays dark, then fade the stars out at sunrise as the lights come up. (Stars could be projected on the back wall instead.)

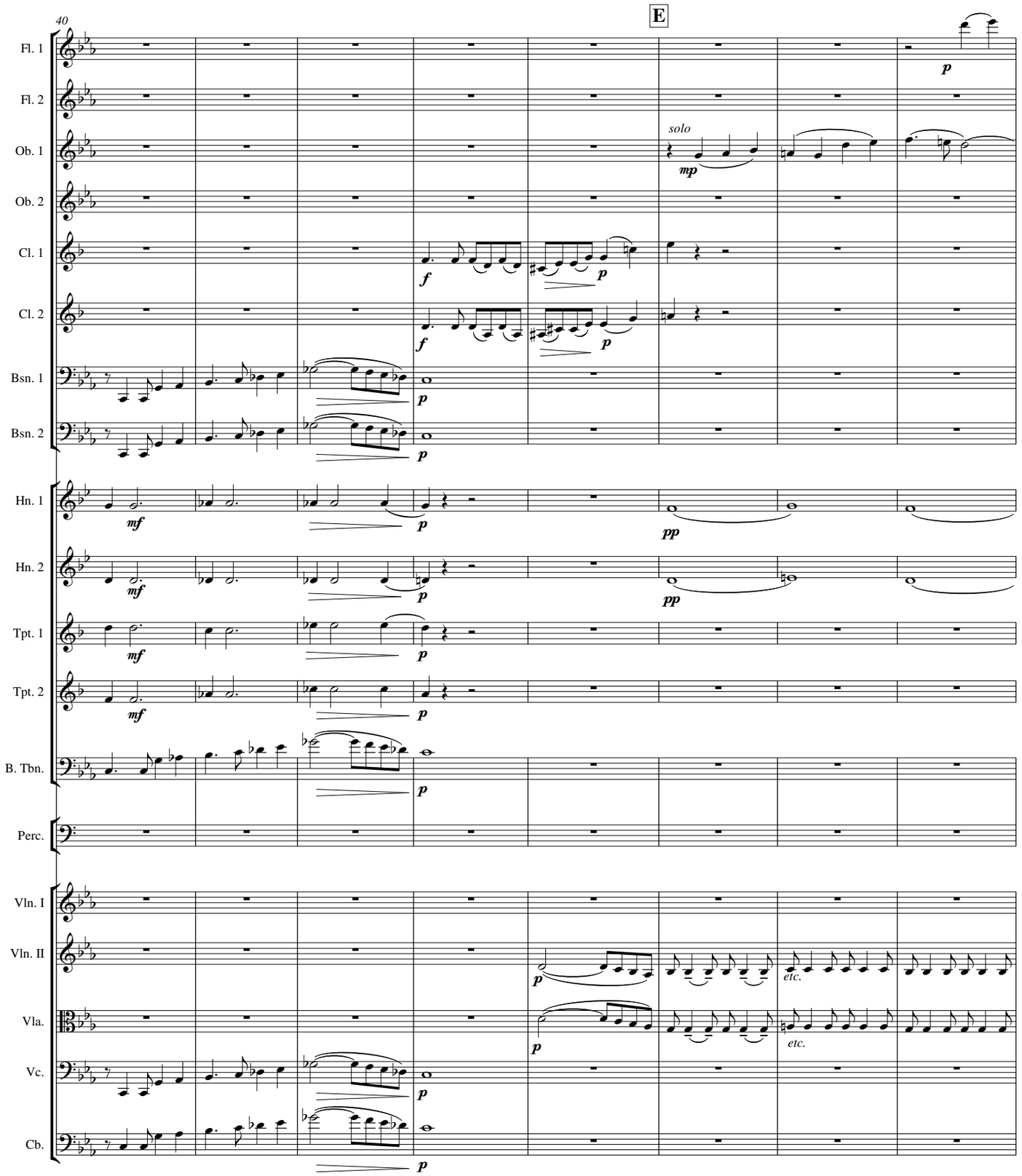

Allegretto
3/4 ♩ = 100 4/4
I. Is There Hope?
(Business as Usual)
Allegro
♩ = 126
A
2/4
Flute 1
Flute 2
Oboe 1
Oboe 2
Clarinet 1 in B♭
Clarinet 2 in B♭
Bassoon 1
Bassoon 2
Horn 1 in F
Horn 2 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Bass Trombone
Timpani/Percusion
Violin I
Violin II
Viola
Violoncello
Contrabass
f
mf
sempre
pizz.
arco

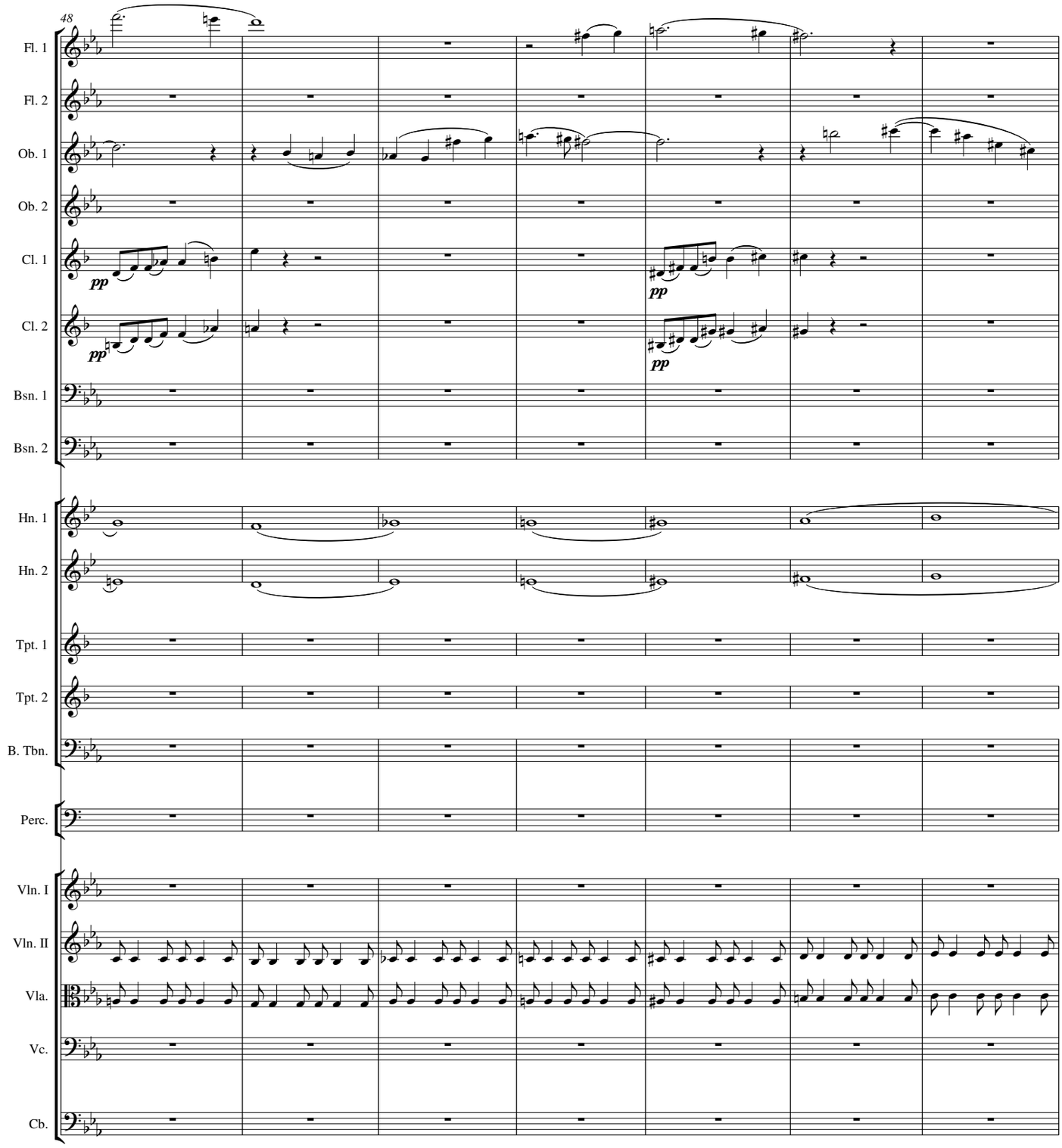

10
B
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco

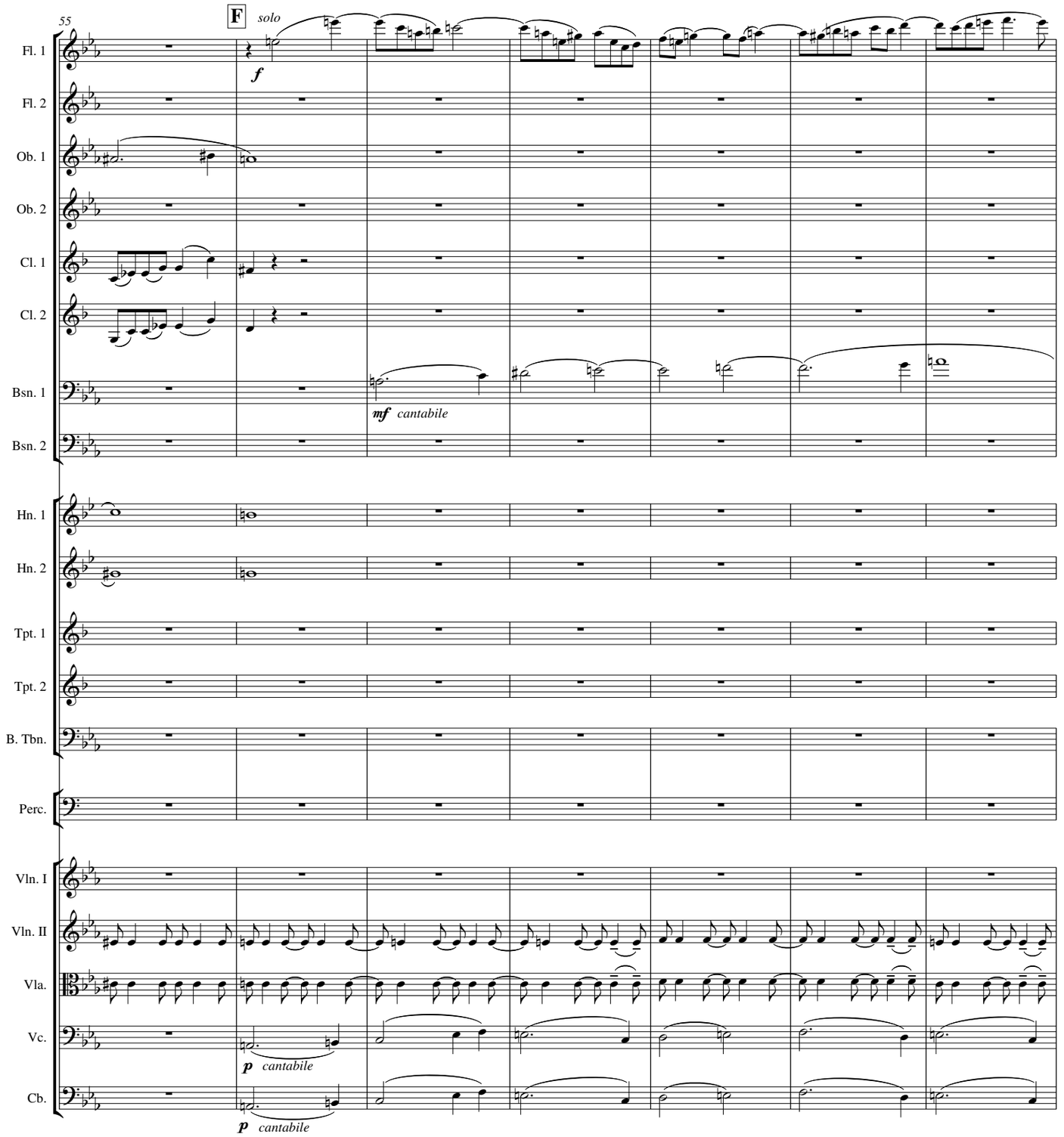

18
C
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
8va
f
mf

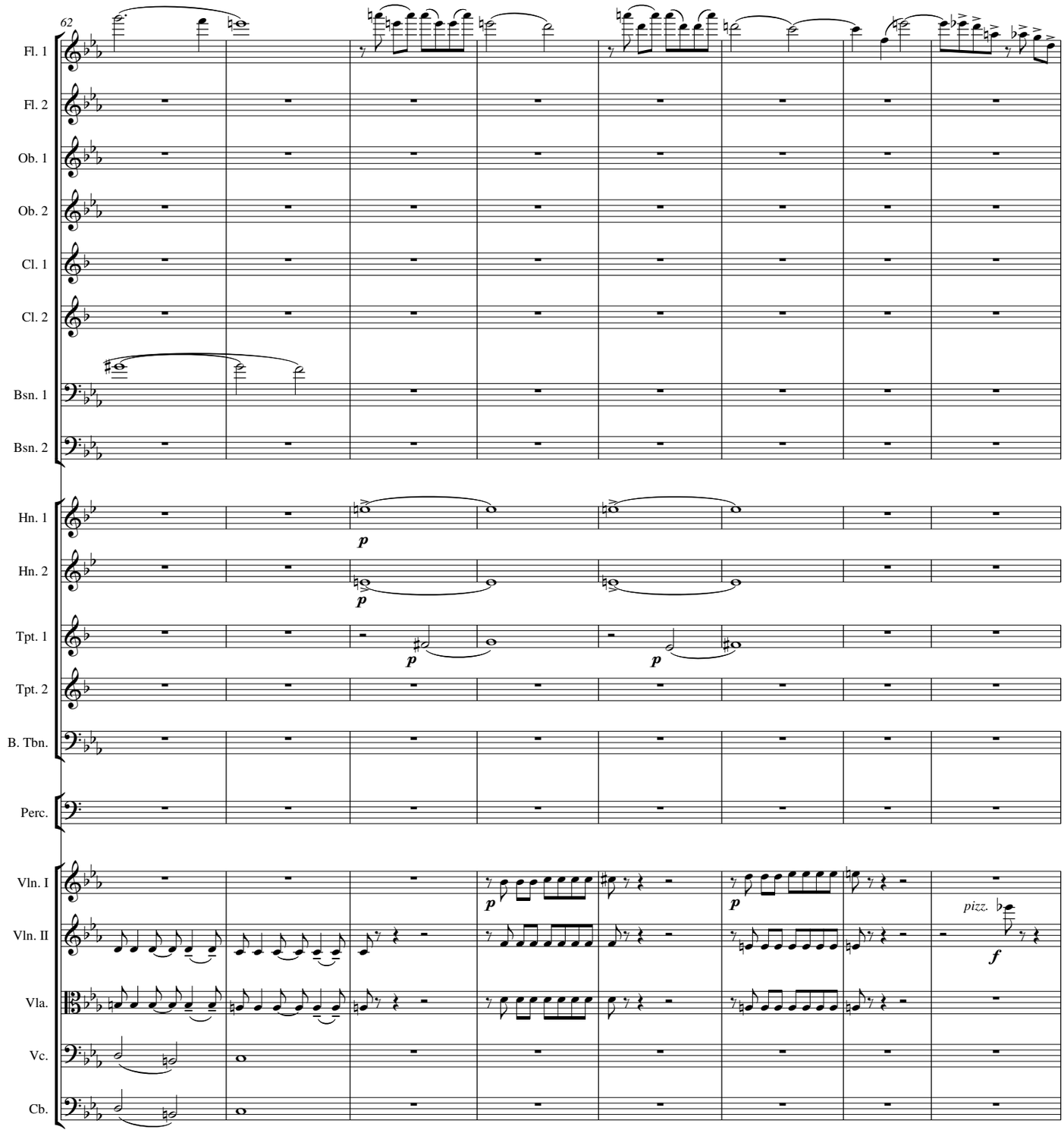

25
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f
mf
mf

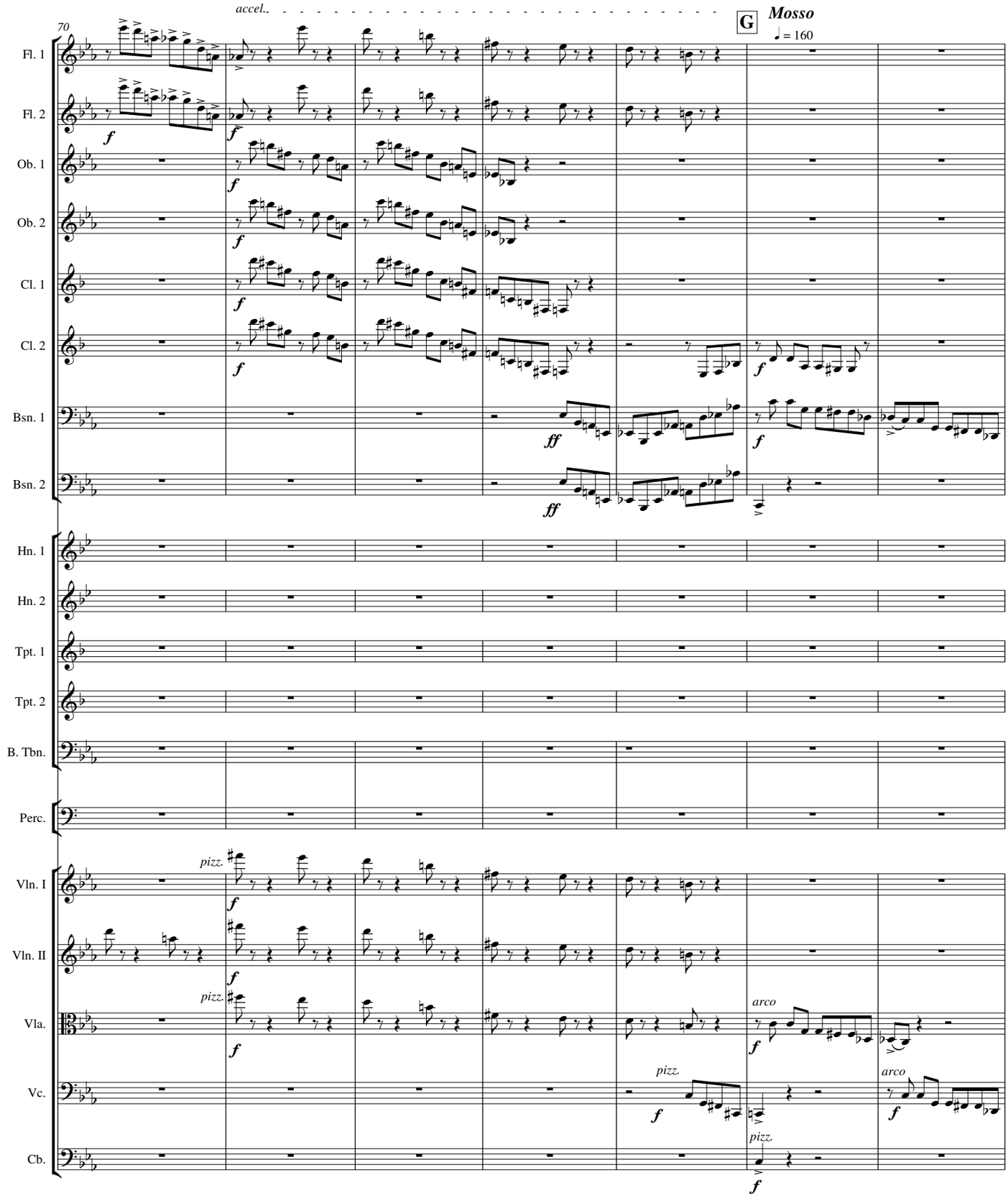

32
D
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
soli
pizz.
arco

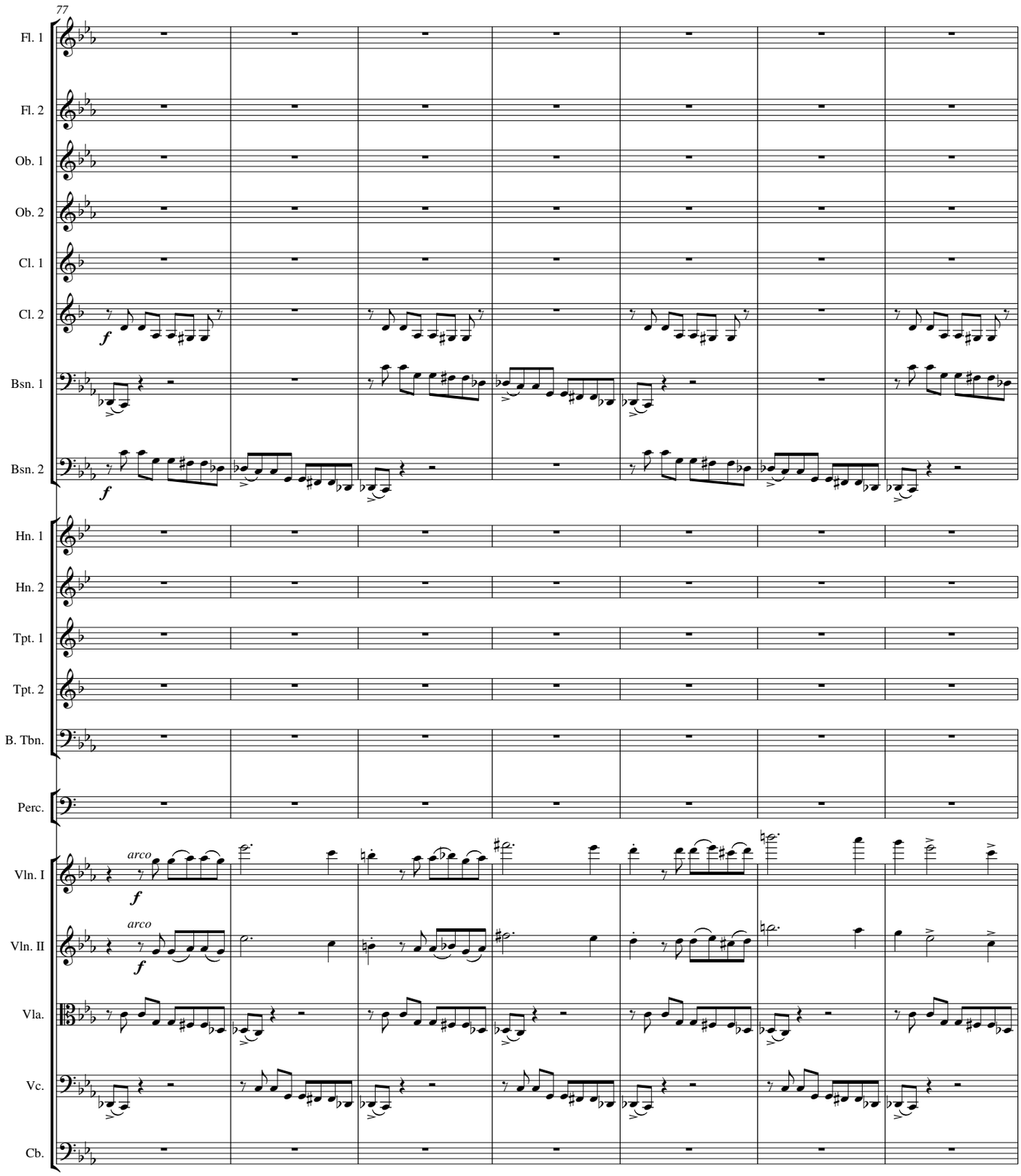

40
E
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
solo
mp
f
p
mf
pp
etc.
etc.


48
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
pp
pp


55
F
solo
f
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
mf cantabile
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
p cantabile
Cb.
p cantabile


62
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
p
p
p
p
pizz.
f


70
accel.
G
Mosso
♩ = 160
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
arco


77
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
arco

Subito Tempo I

♩ = 126

H

84

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

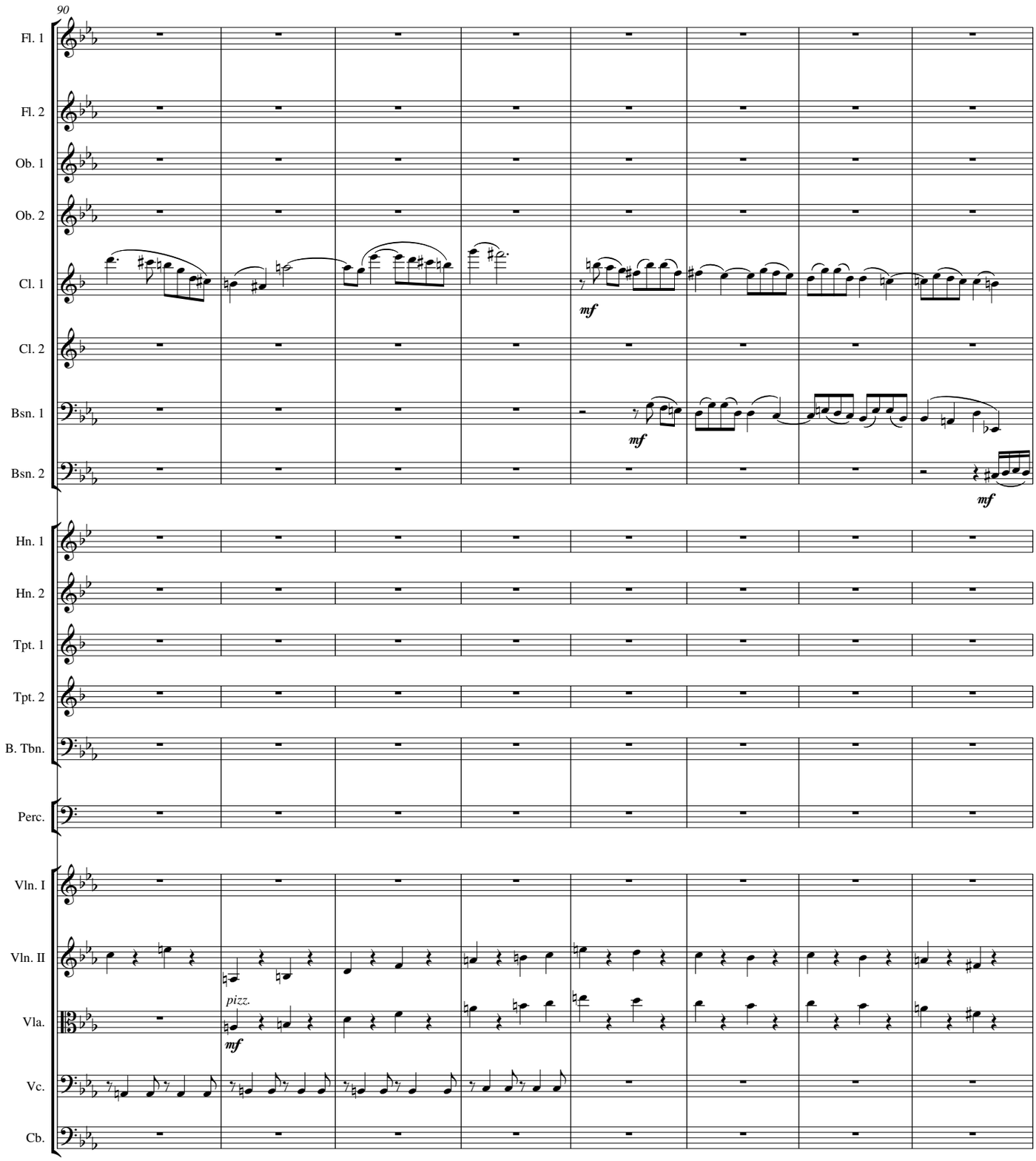
Cb.

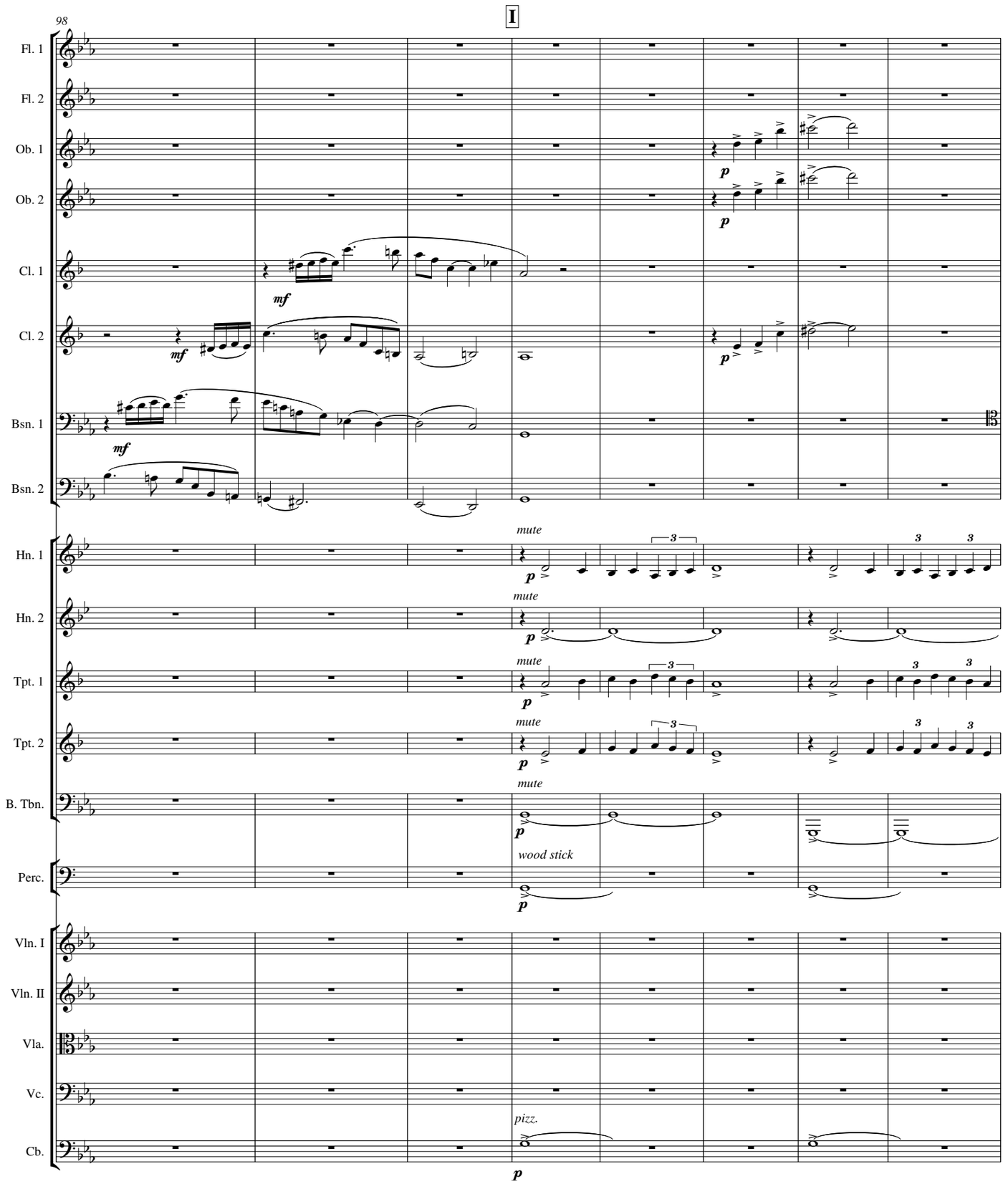
f

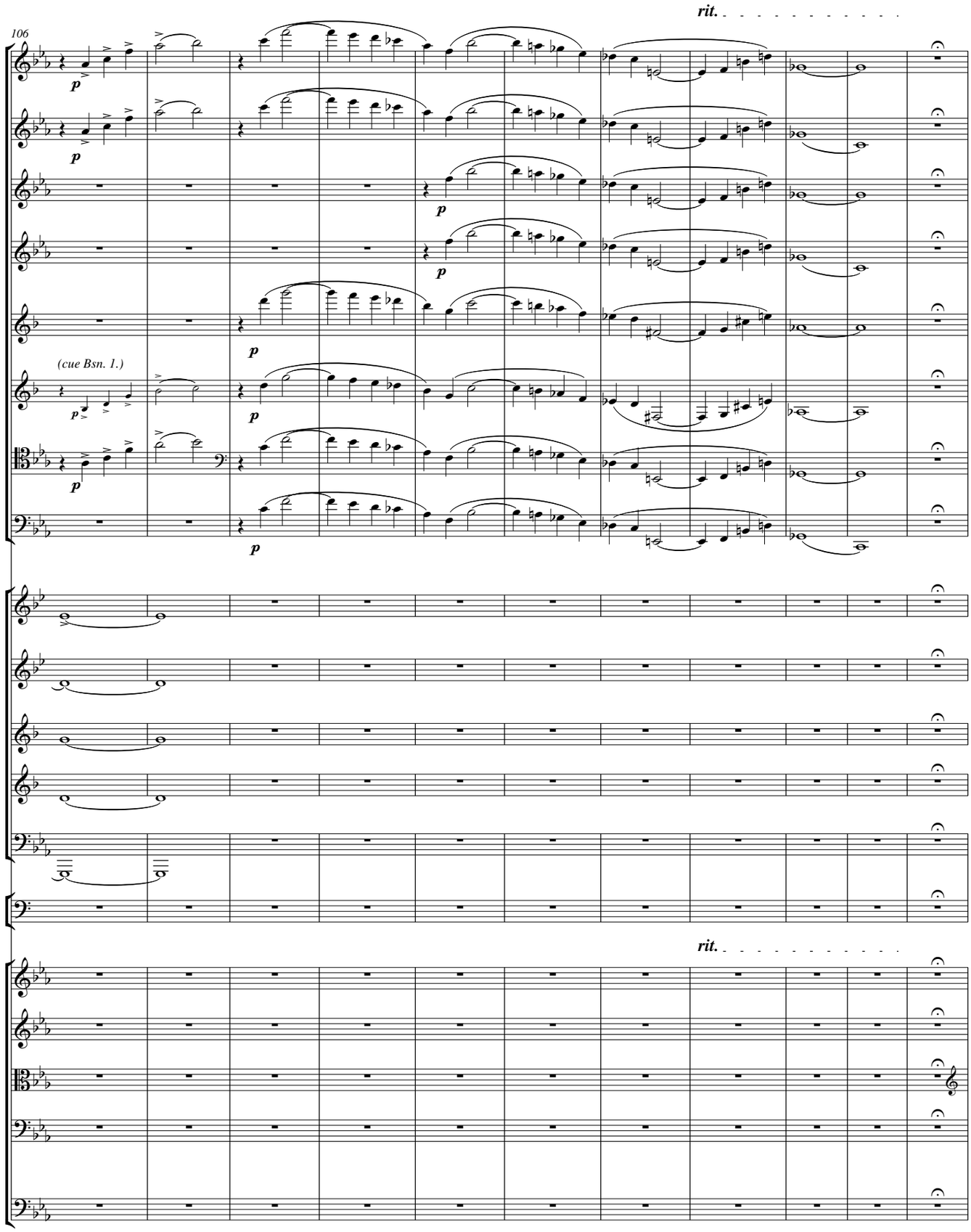
mf

pizz.

arco


90
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mf
mf
pizz.
mf


98
I
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
p
mute
wood stick
pizz.
3


106
rit.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
(cue Bsn. 1.)
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
rit.
Vln. I
Vln. II
Vla.
Vc.
Cb.

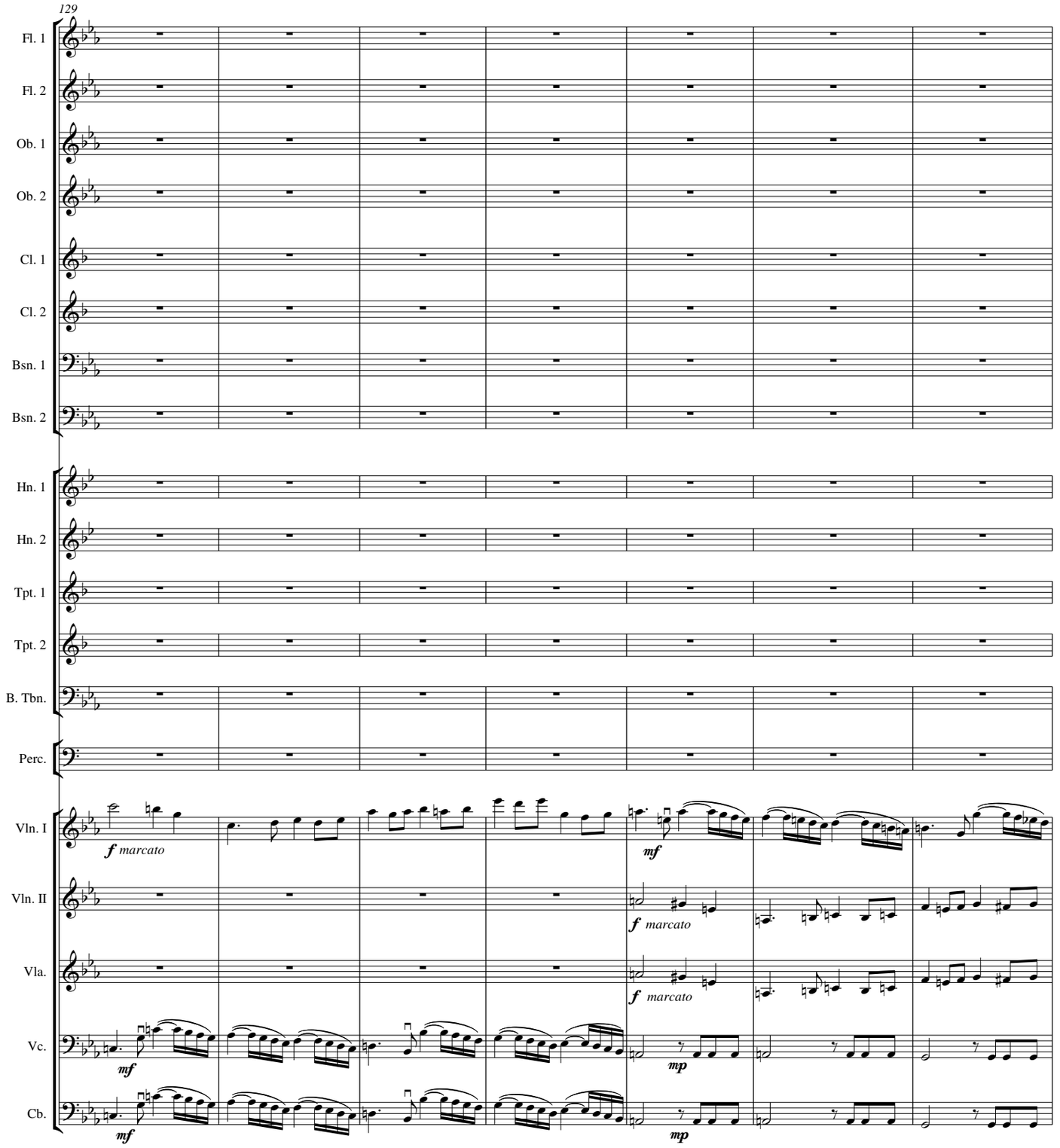
In Tempo

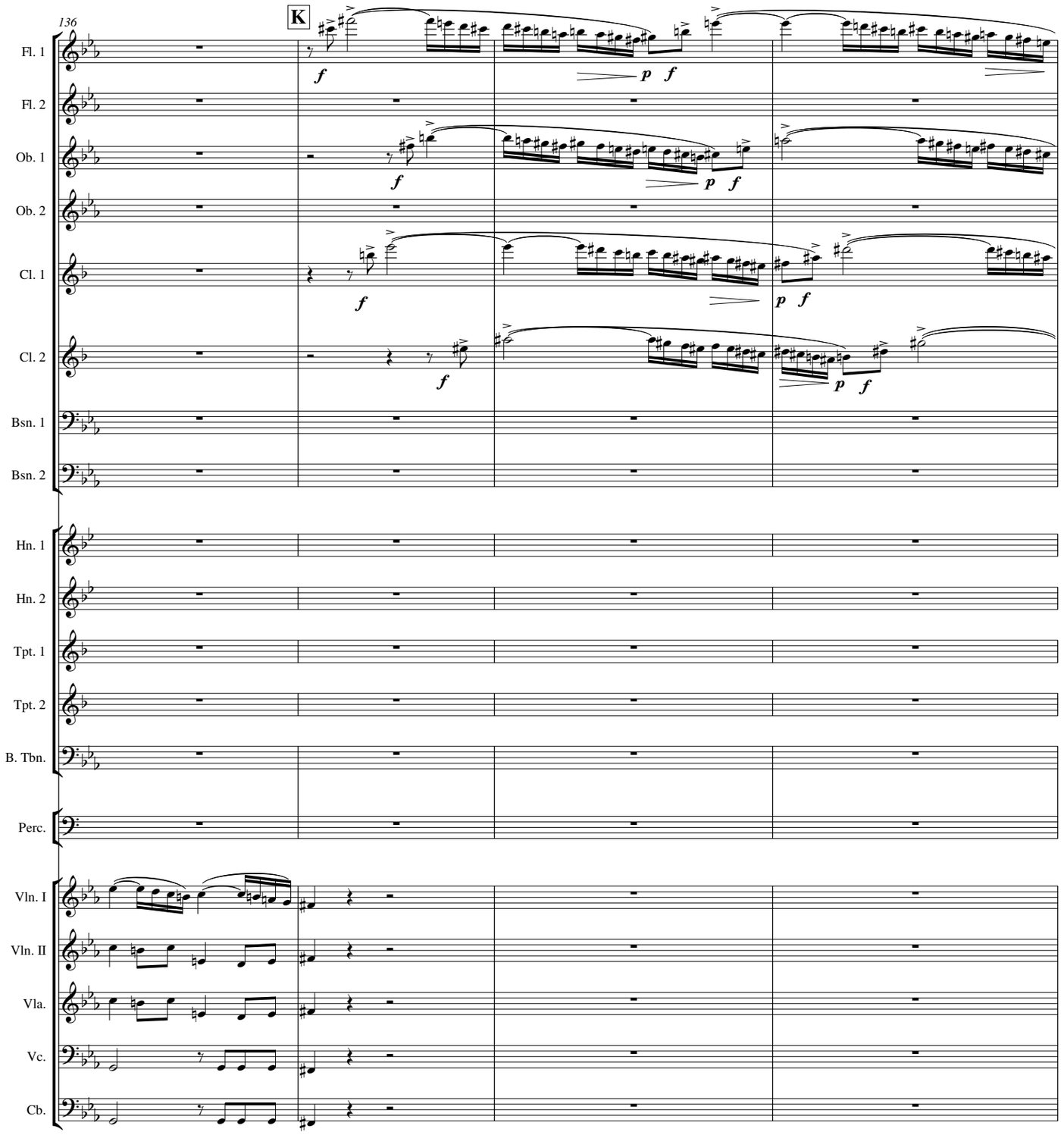
♩ = 126

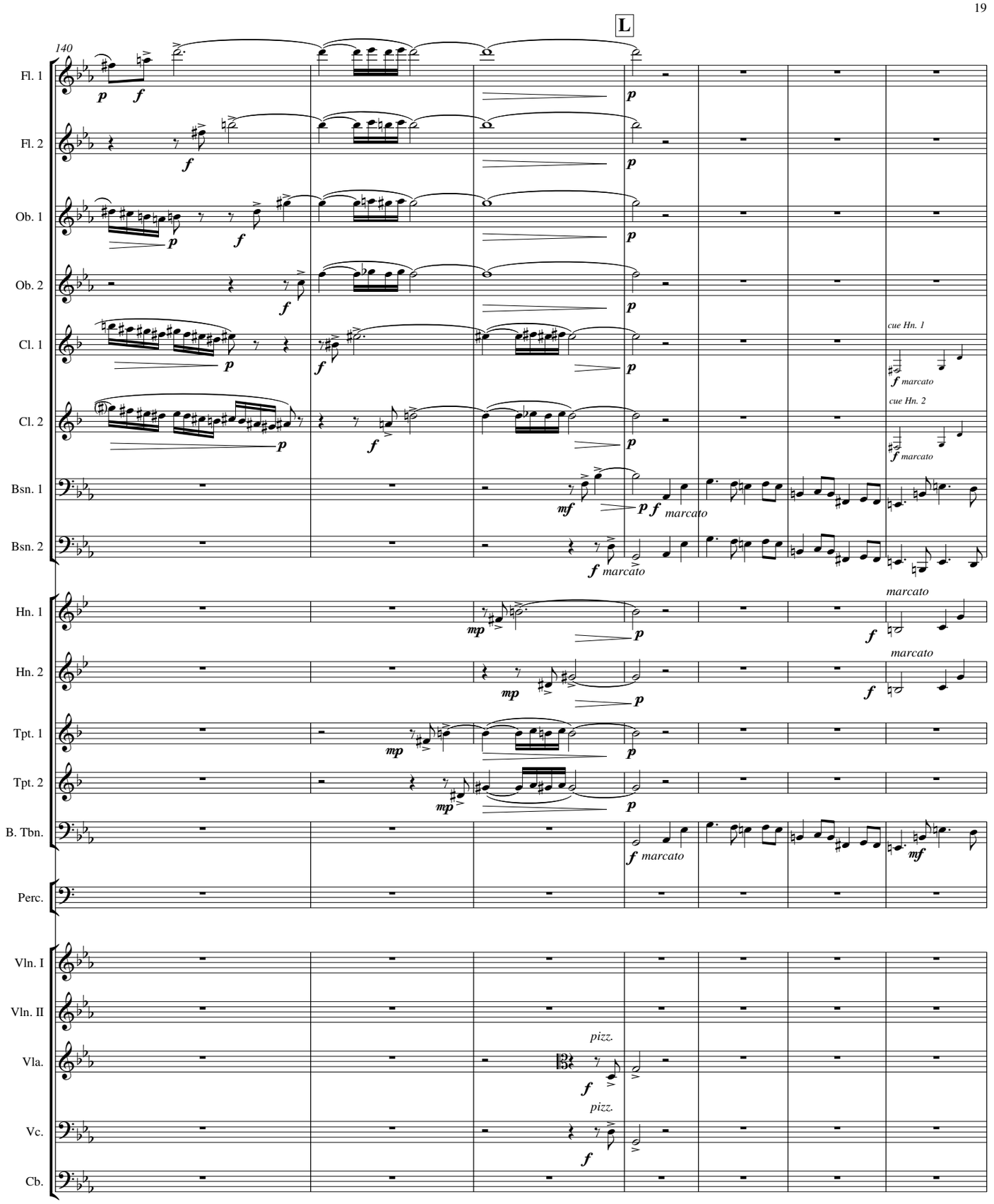
J

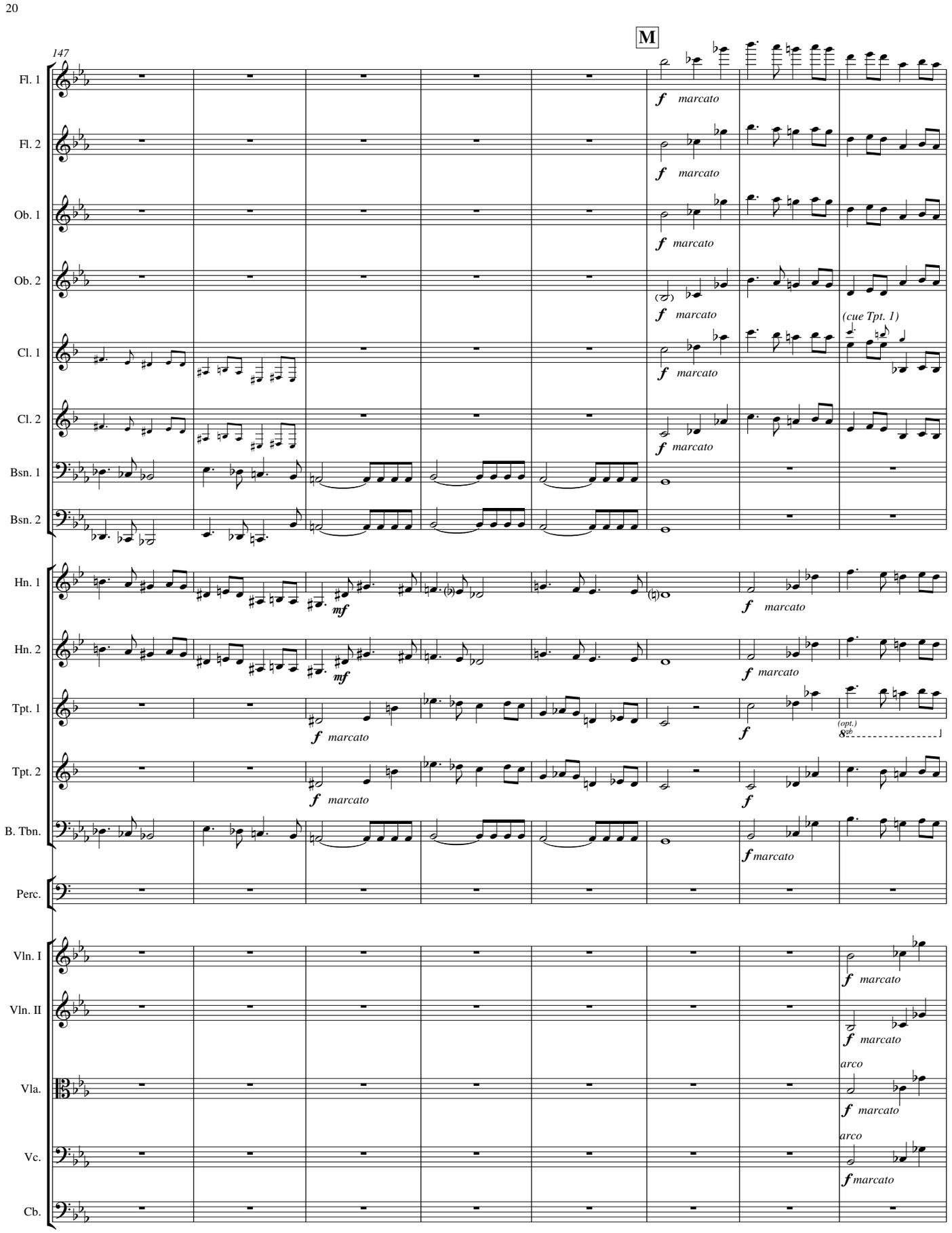
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

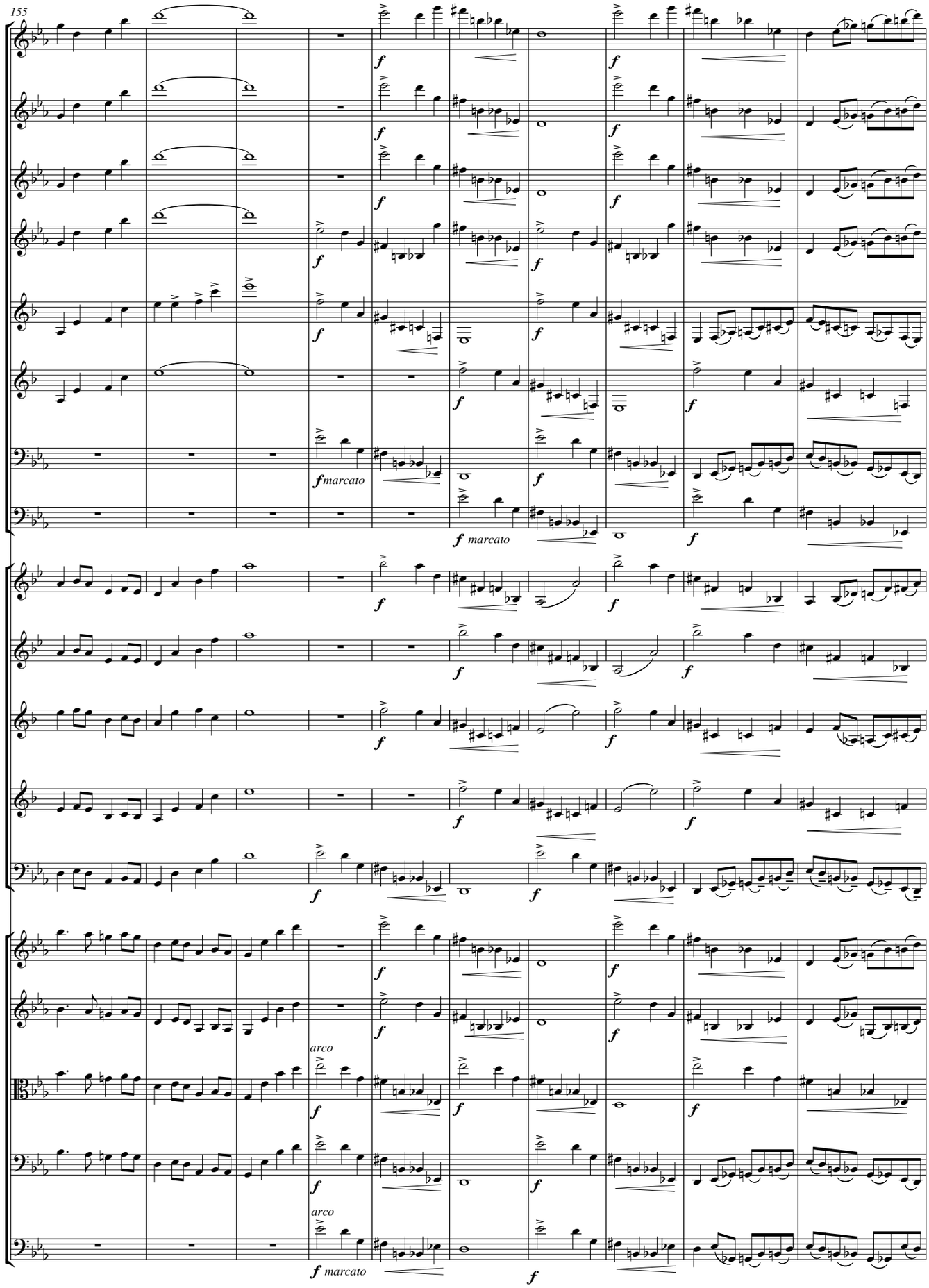
f
p
senza sord.
felt sticks
arco
marcato

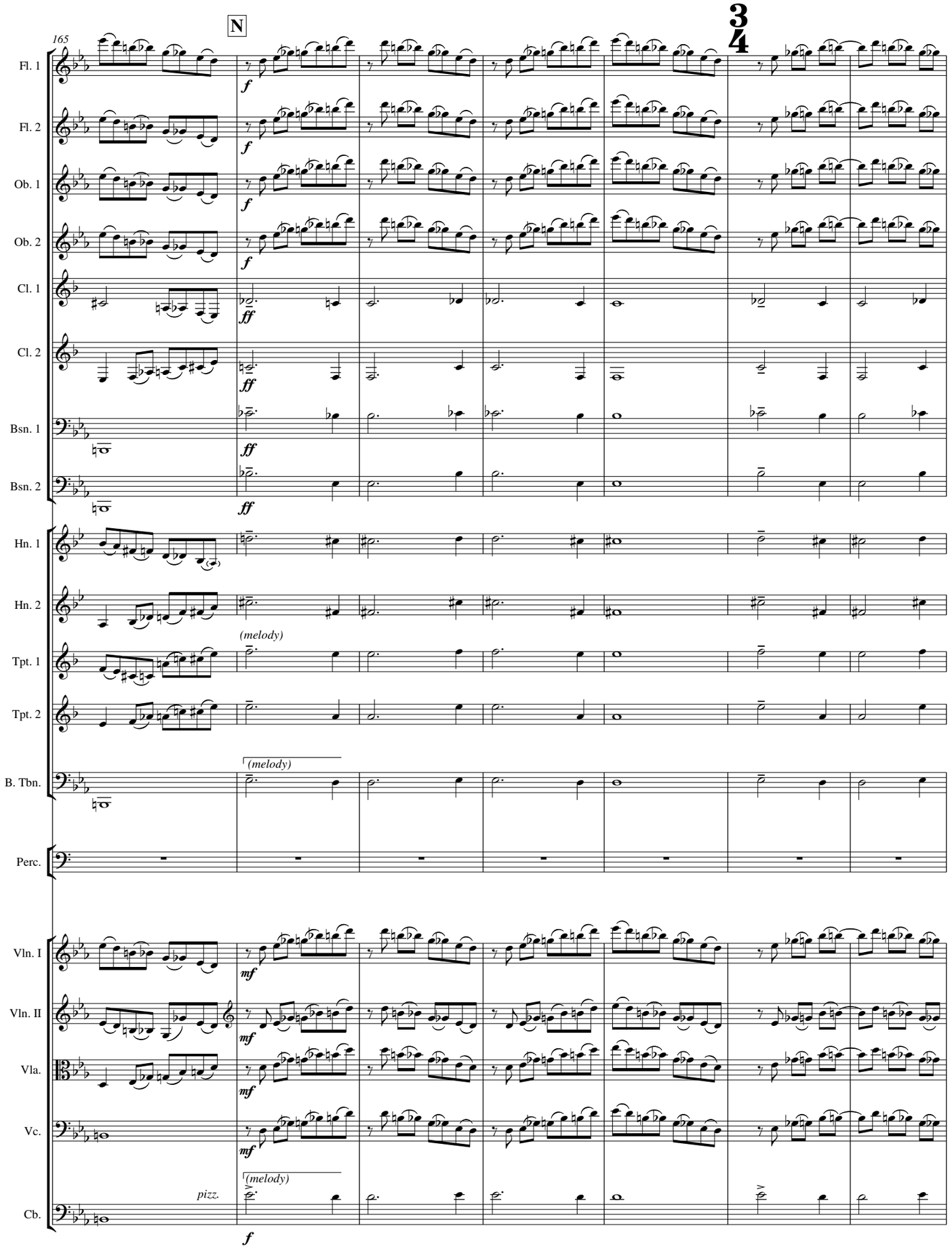

129
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f marcato
mf
f marcato
f marcato
mf
mp
mf
mp

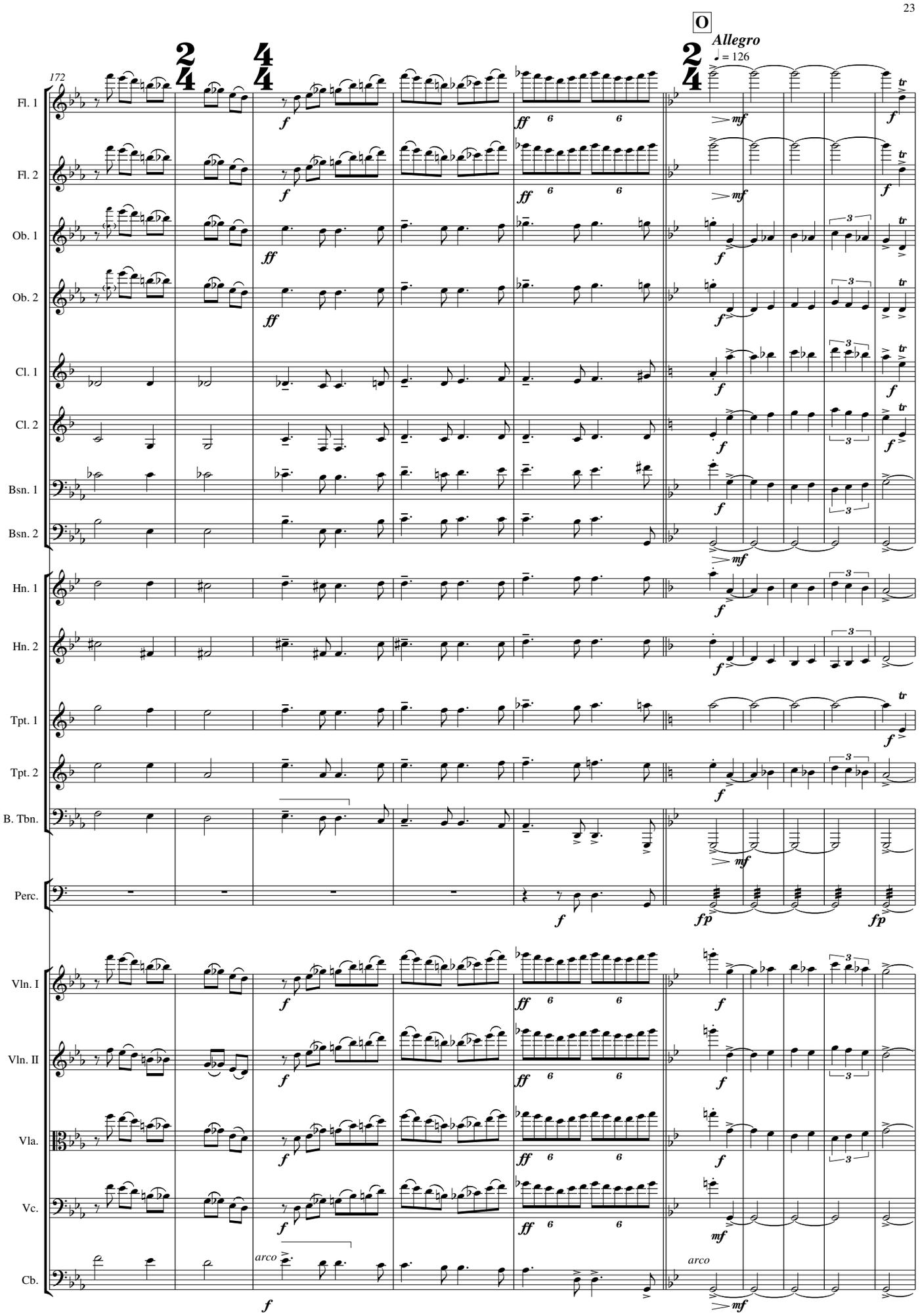

136
K
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
p
f

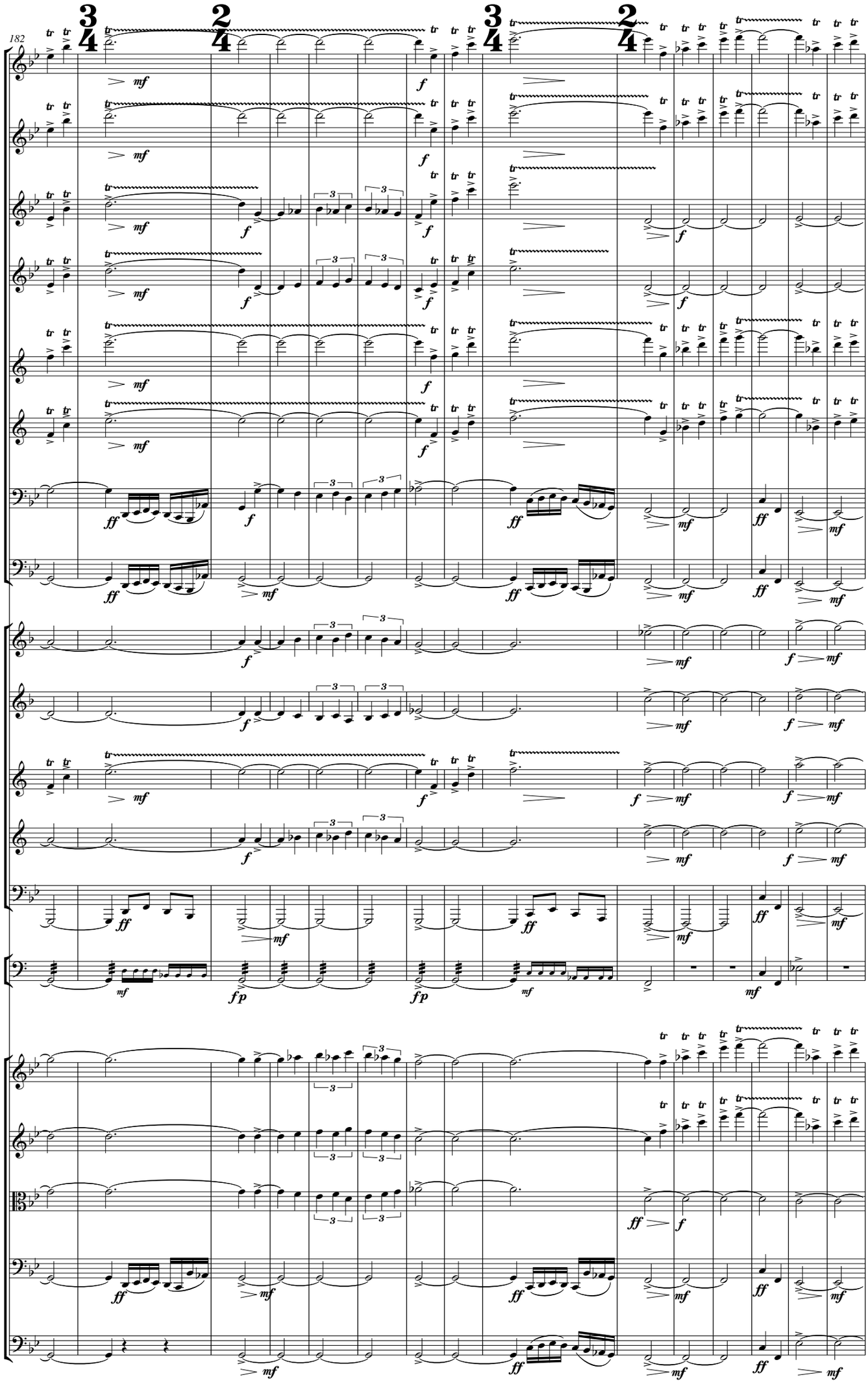

L
140
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
cue Hn. 1
cue Hn. 2
marcato
pizz.

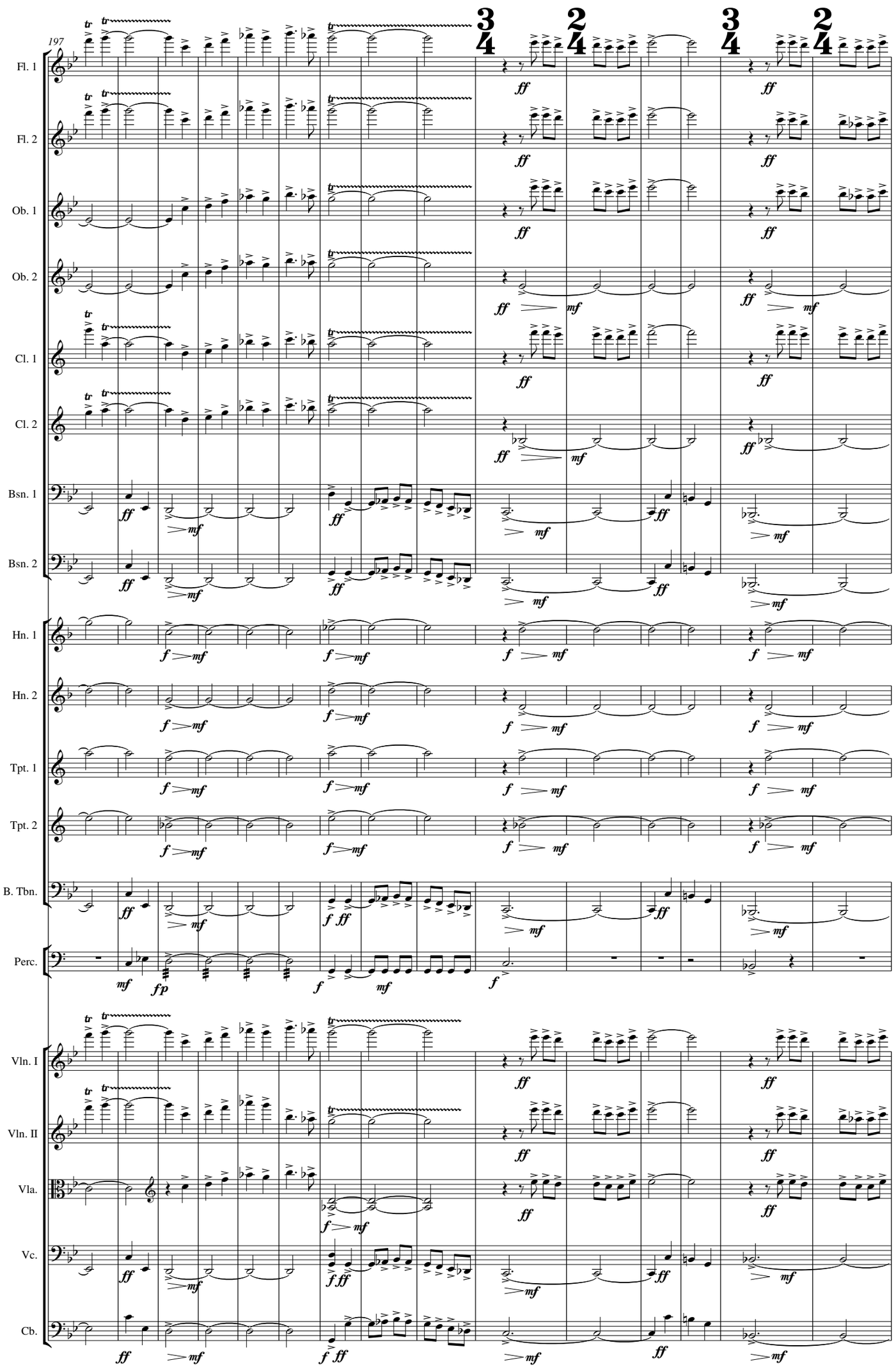

147
M
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f marcato
mf
(cue Tpt. 1)
(opt.)
8vb
arco

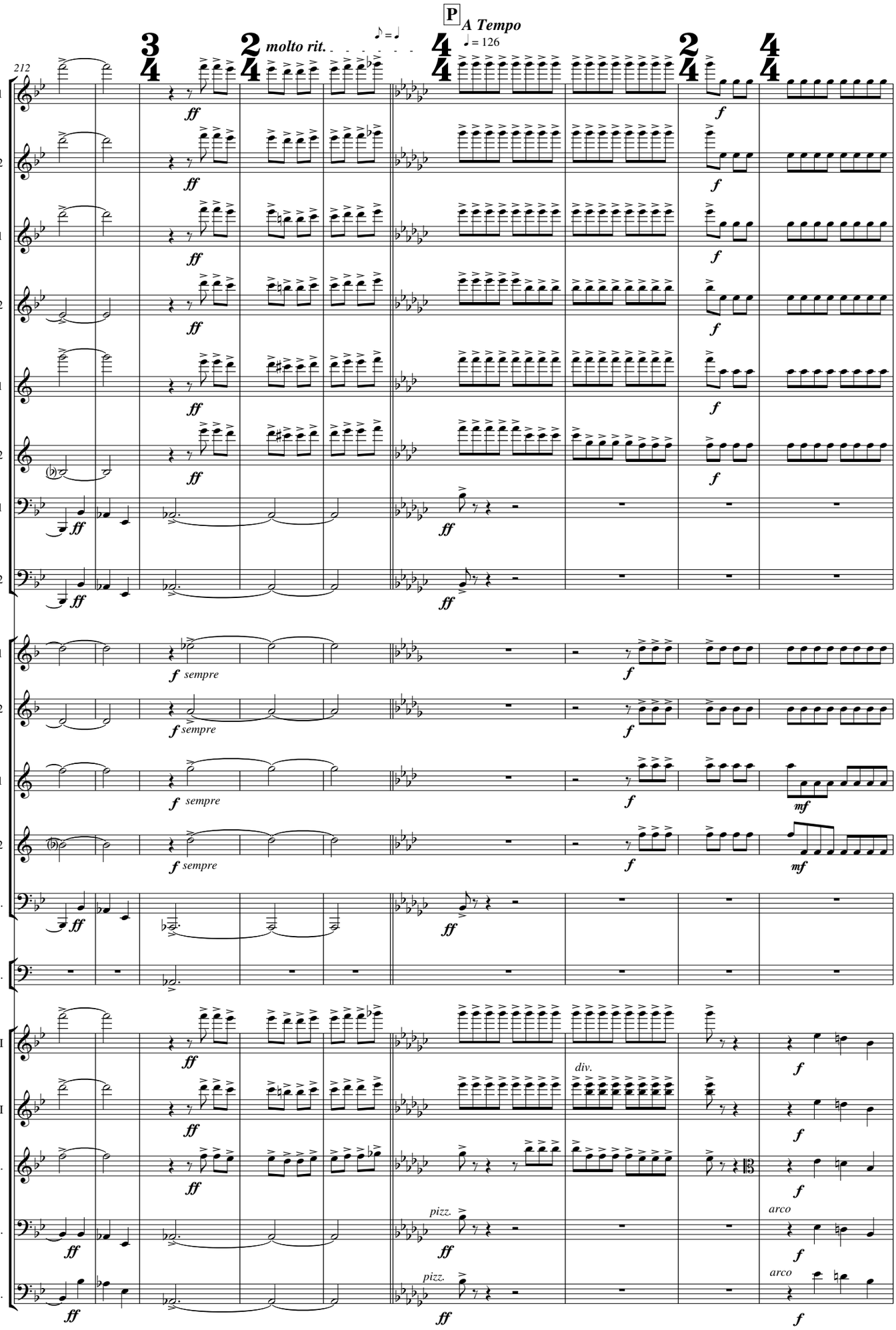

155
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
f marcato
arco

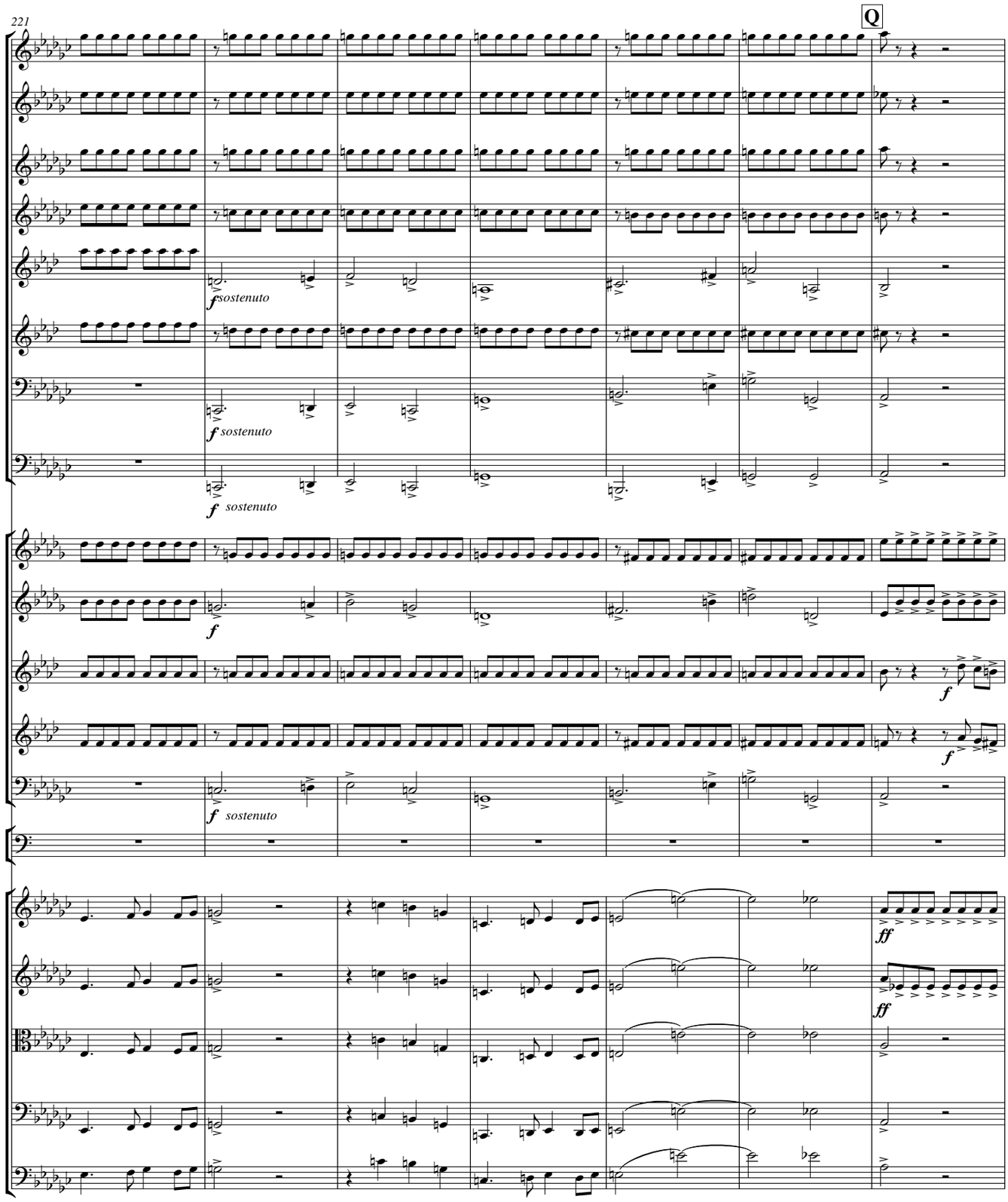

165
N
3
4
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f
ff
mf
(melody)
pizz.

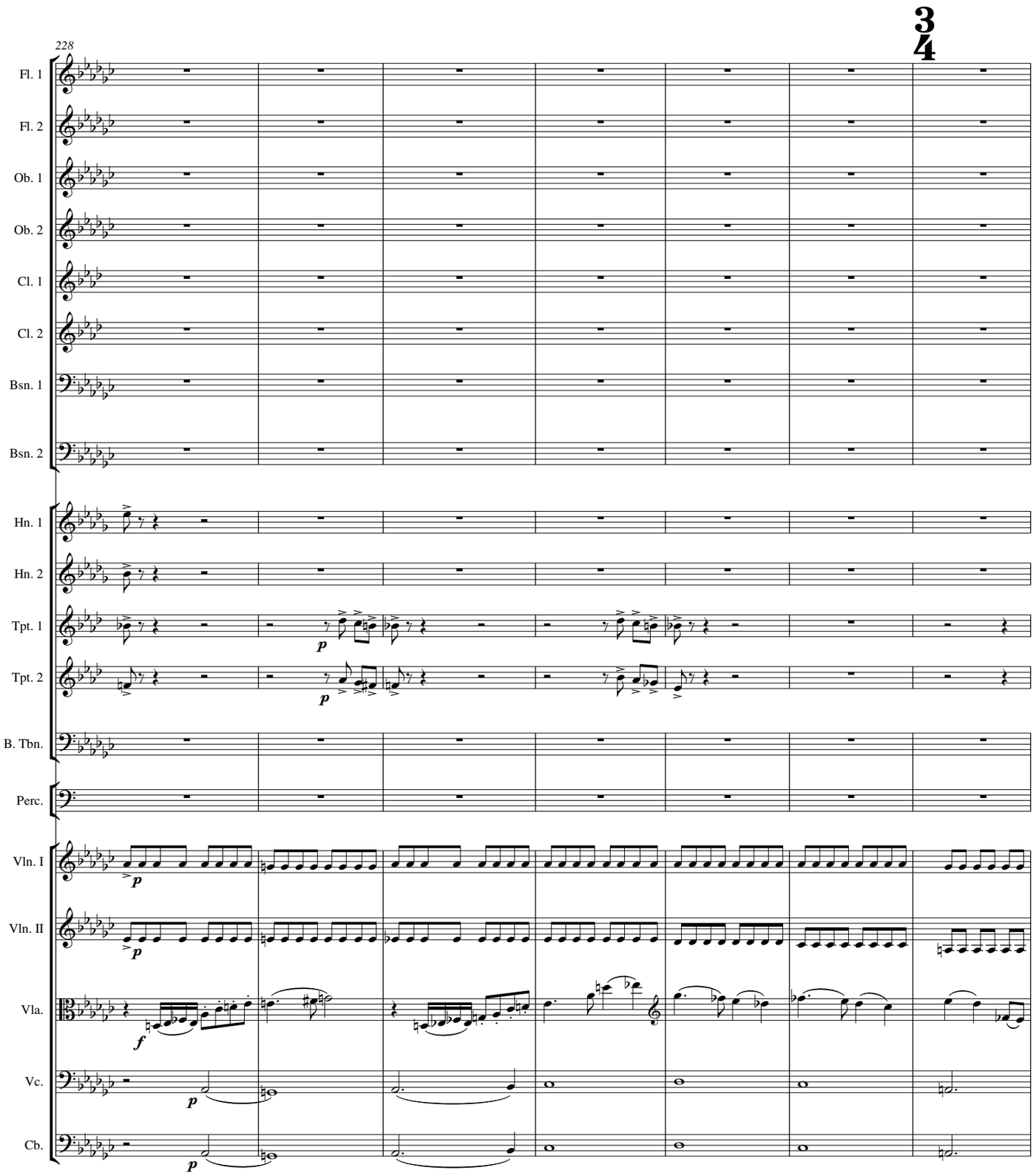

O
Allegro
♩ = 126
172
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco

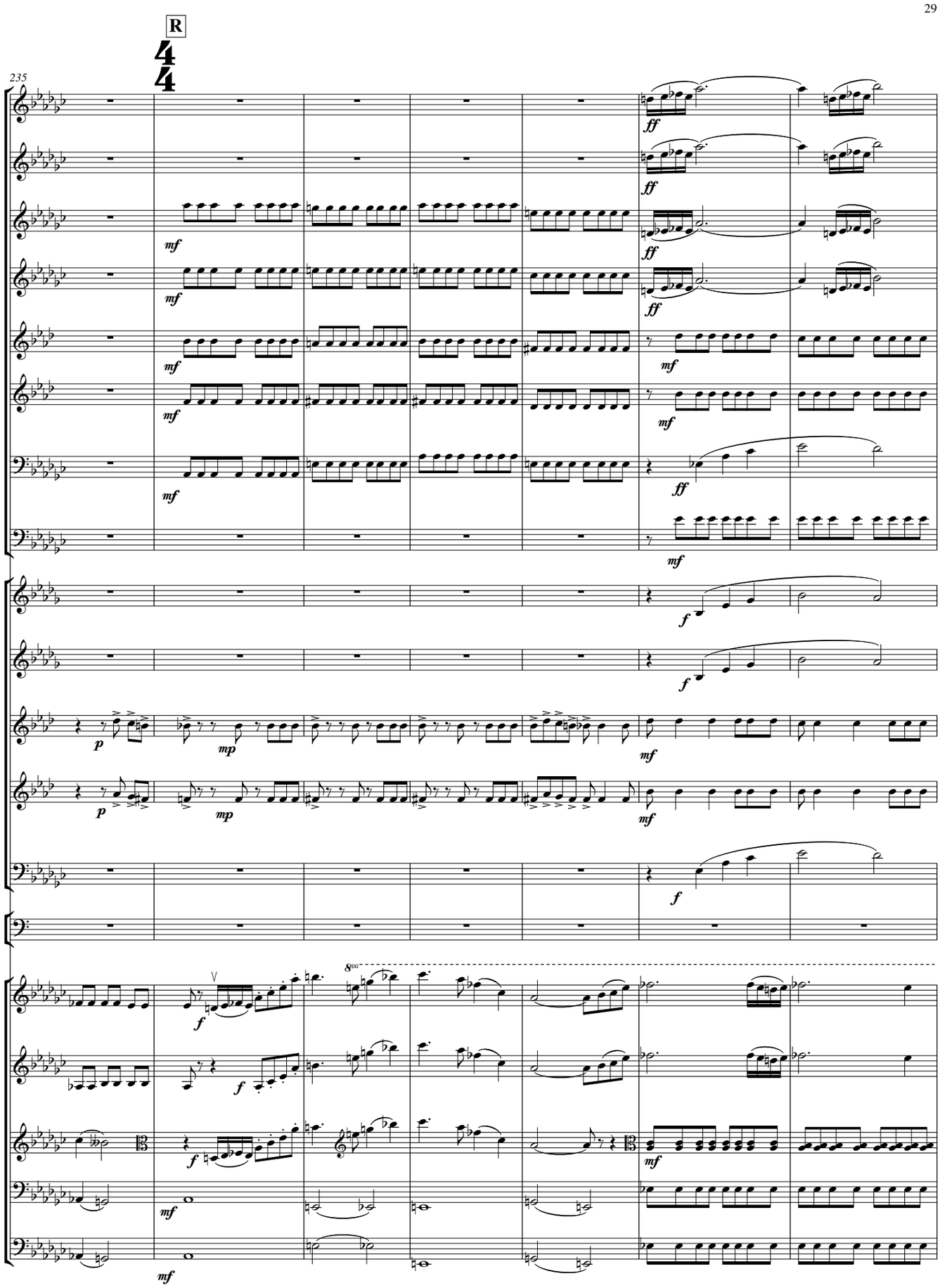

182
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

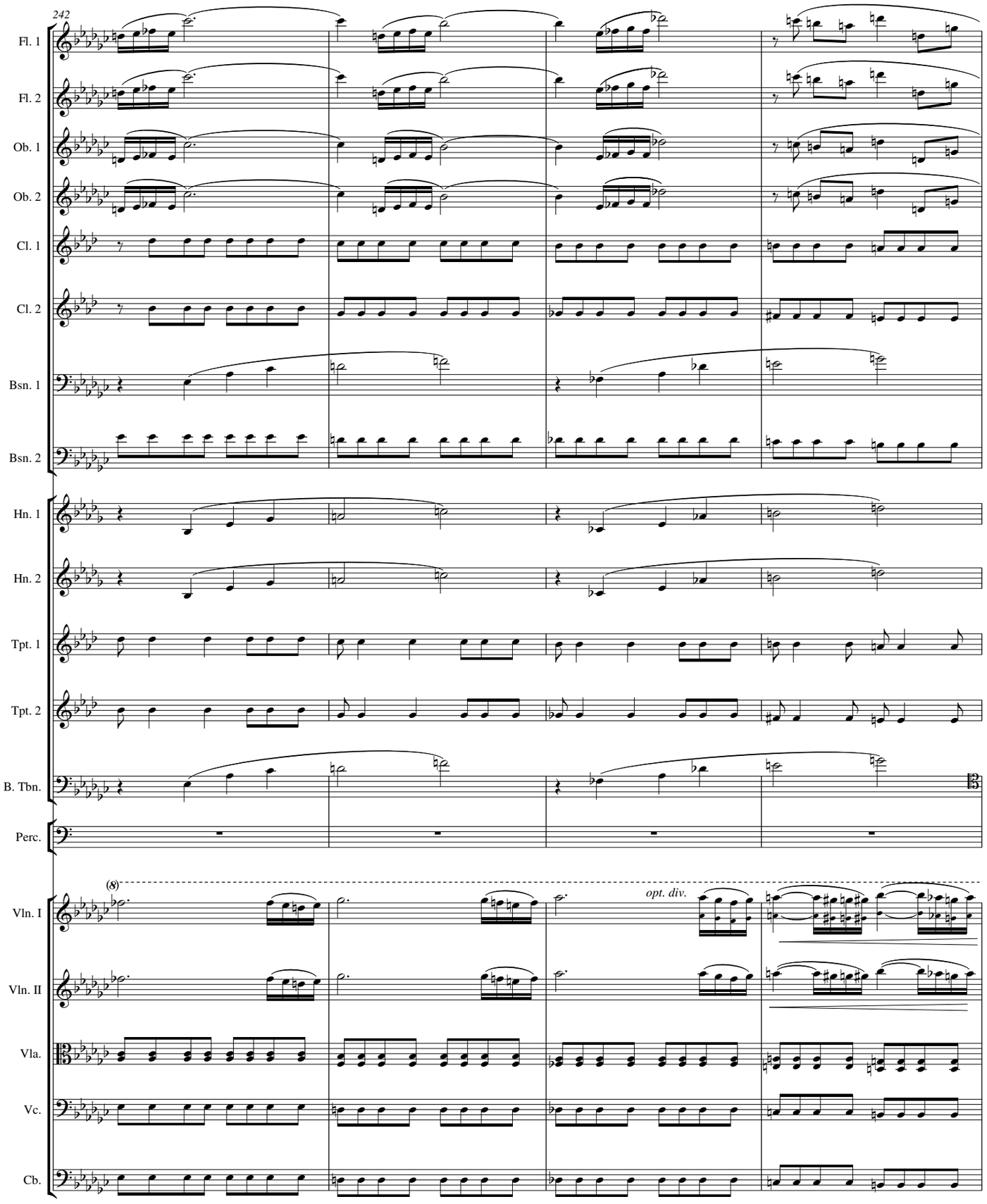

197
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

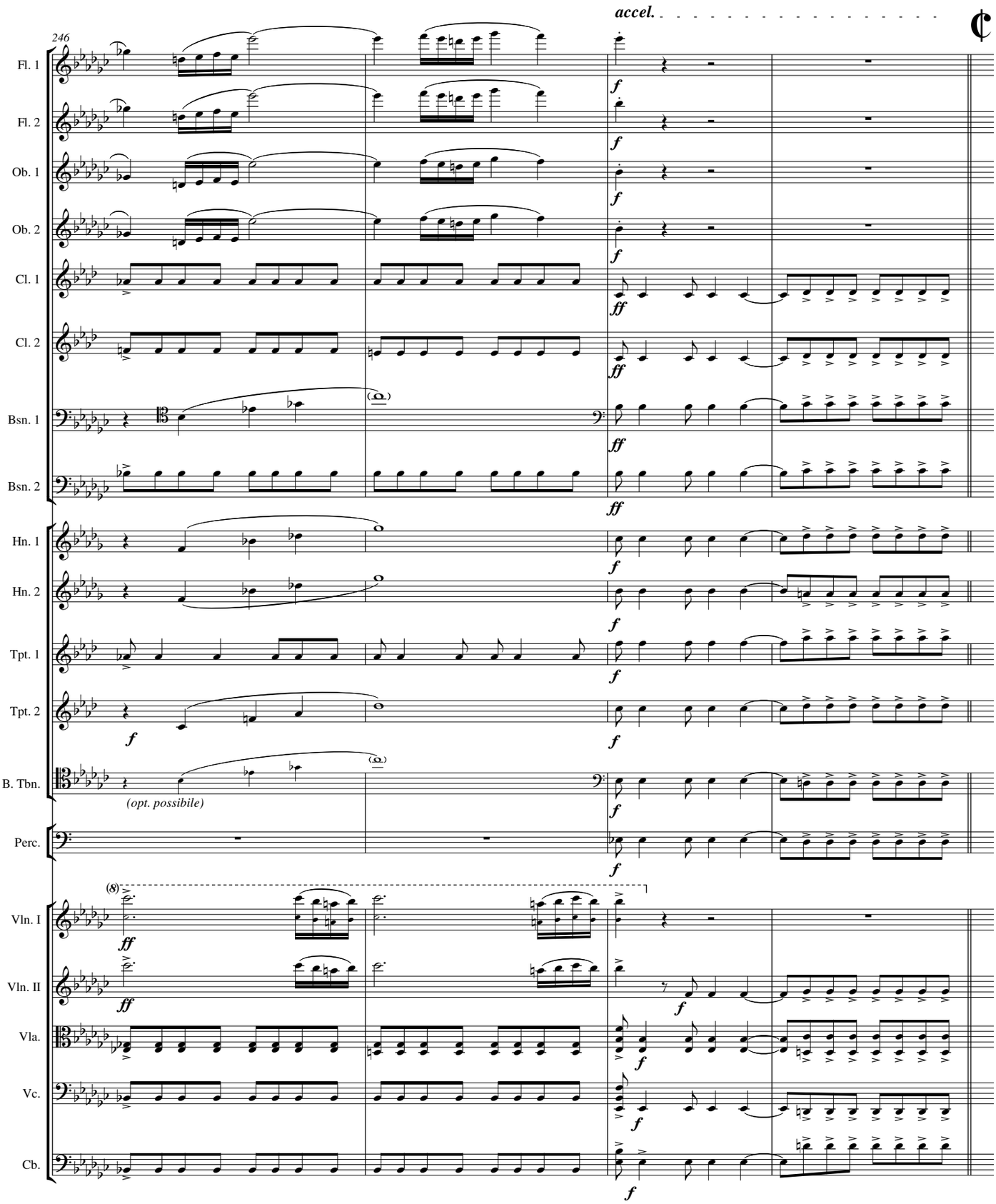

P
A Tempo
♩ = 126
molto rit.
212
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
sempre
div.
pizz.
arco

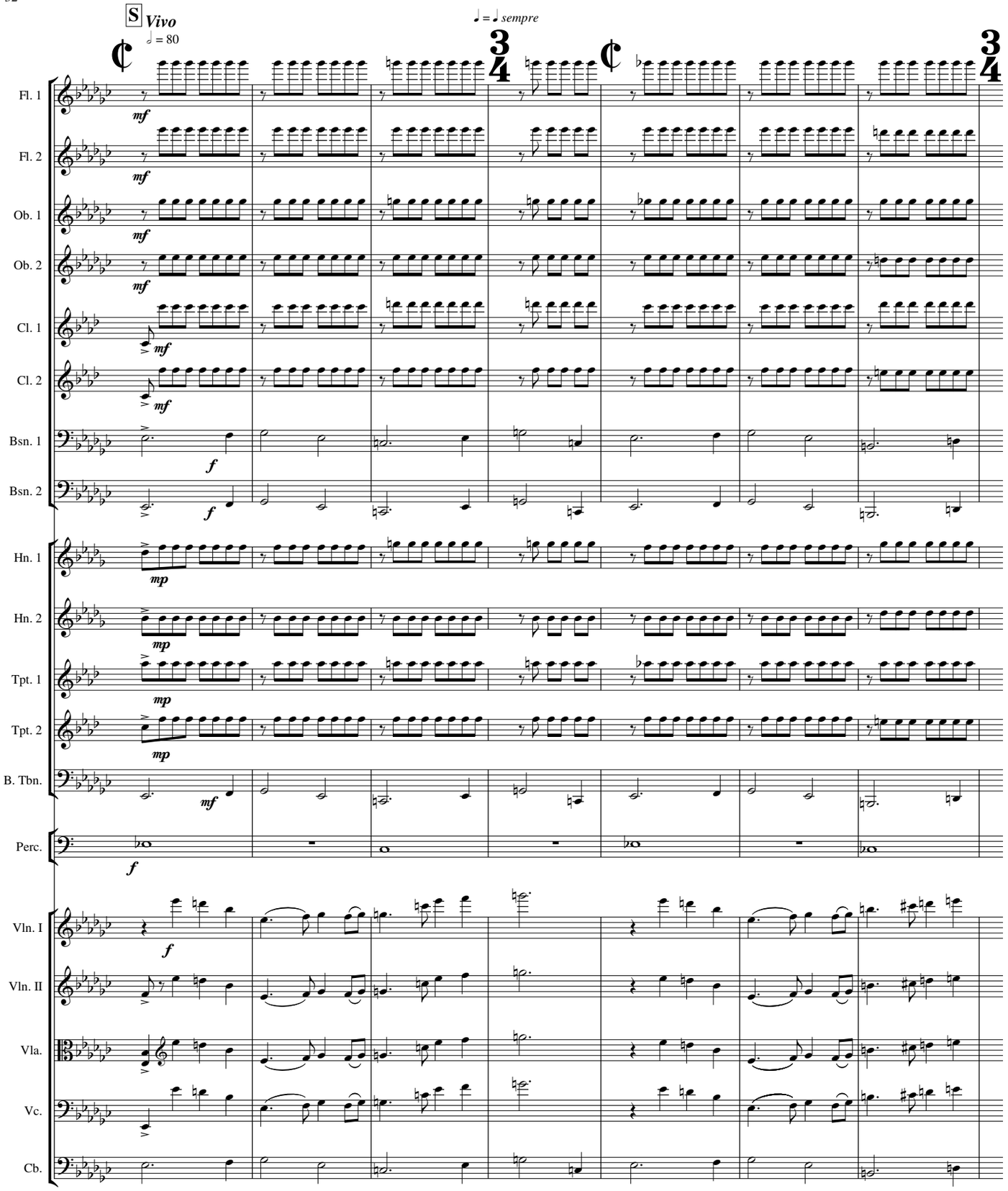

221
Q
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
f sostenuto
f
ff

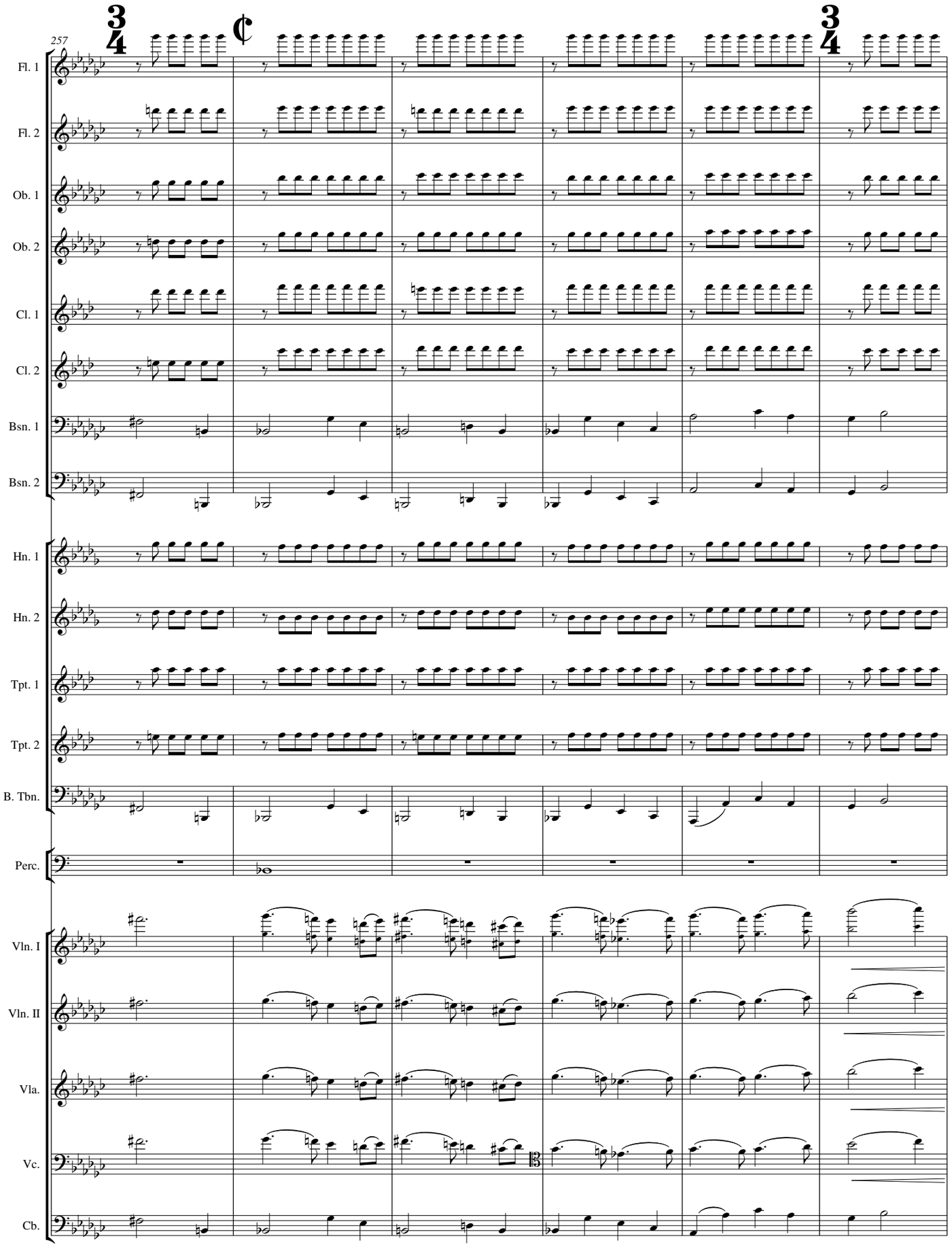

228
3
4
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
f

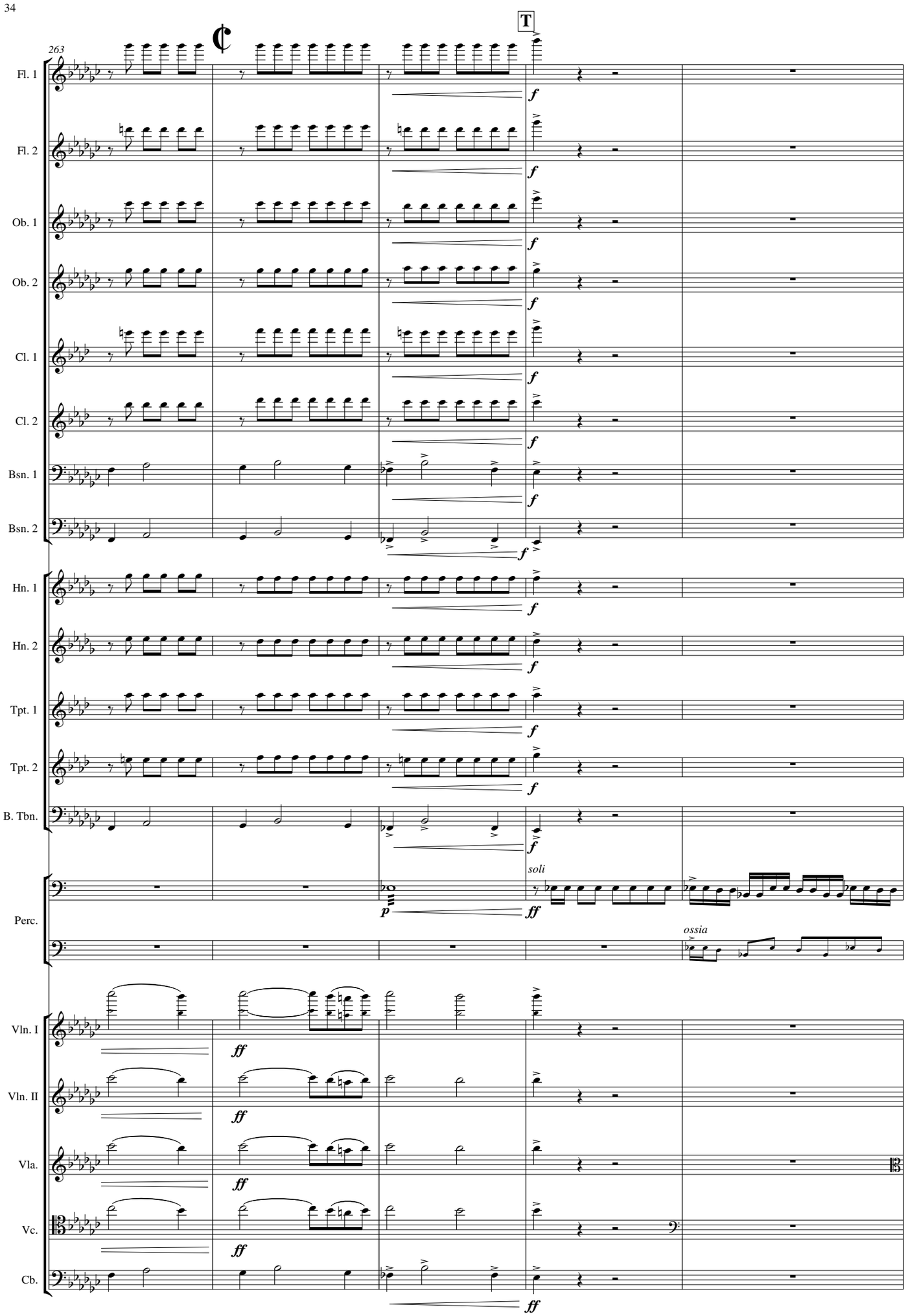

R
235
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
8va

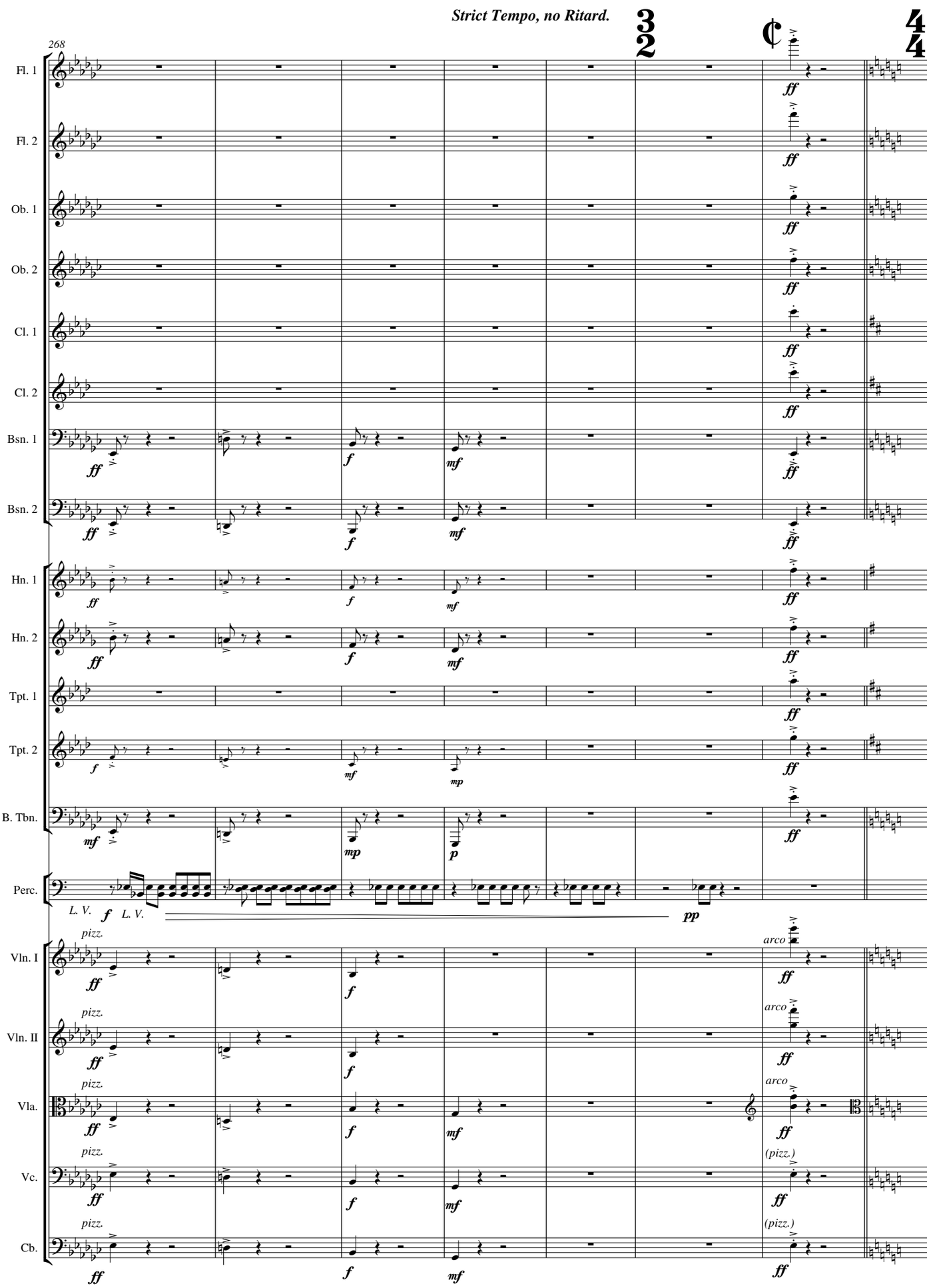

242
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
(8)
opt. div.
Vln. I
Vln. II
Vla.
Vc.
Cb.


246
accel.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
(opt. possibile)
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

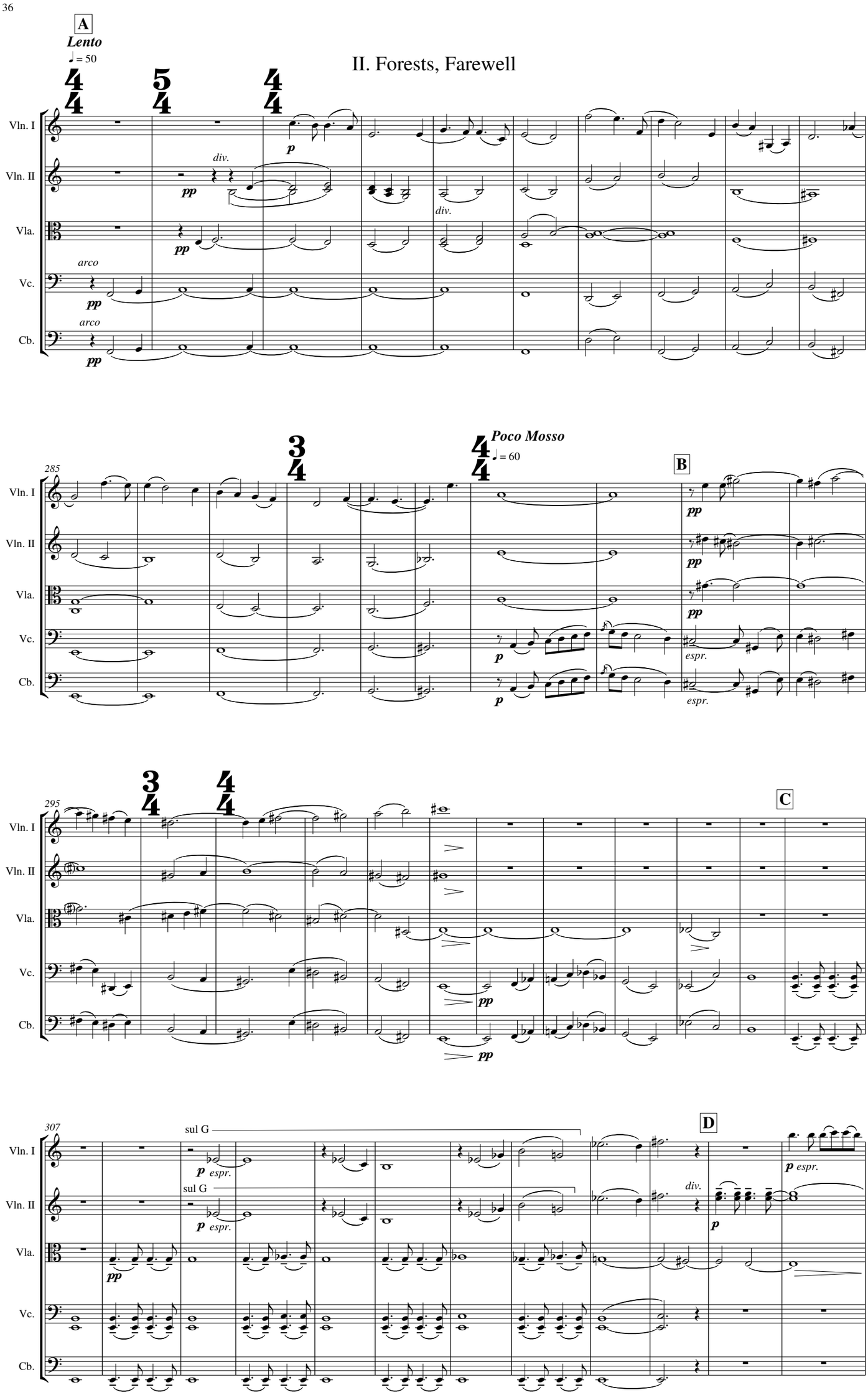

S Vivo
♩ = 80
♩ = ♩ sempre
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

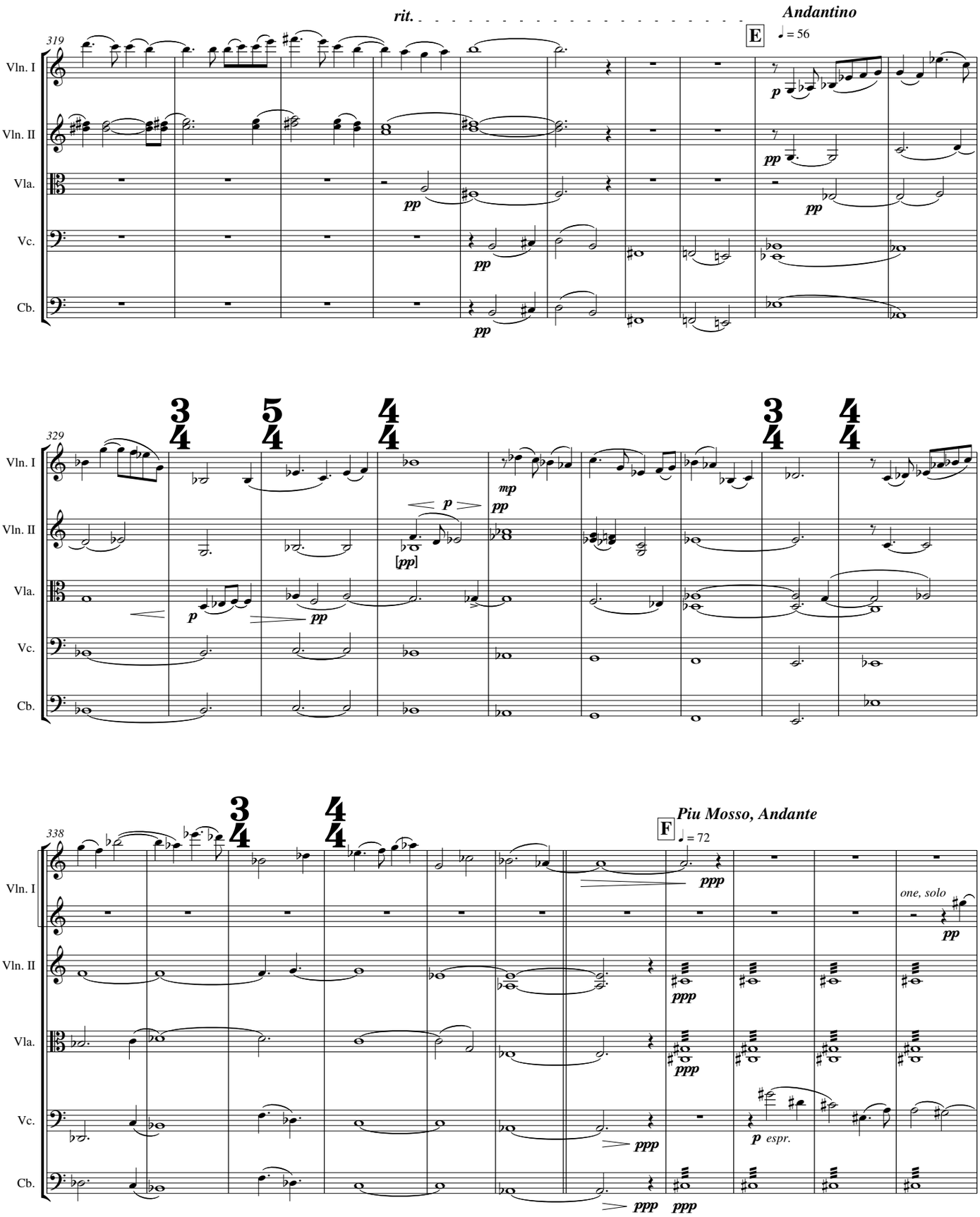

257
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.

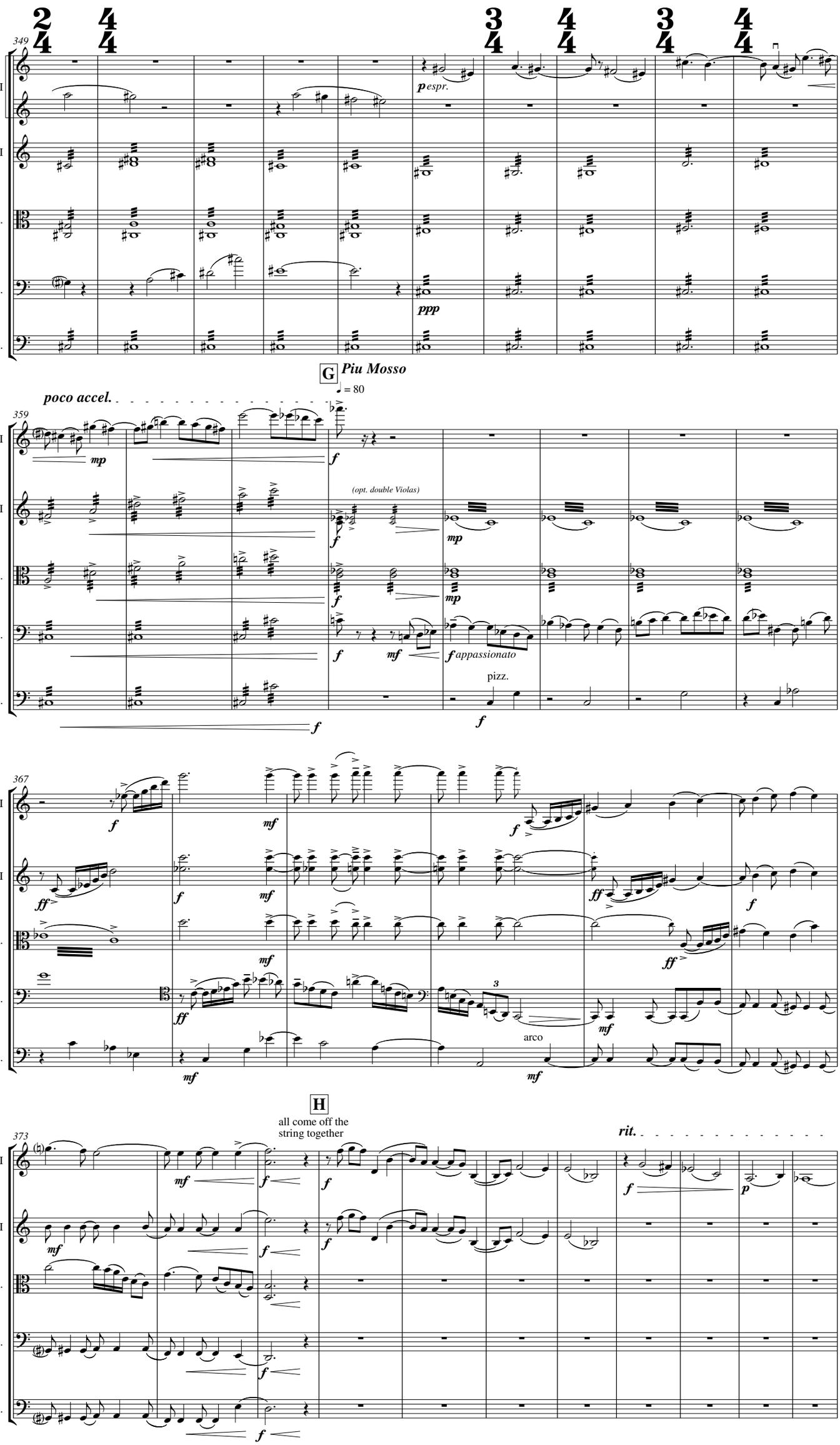

263
T
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Cb.
soli
ossia
f
ff
p

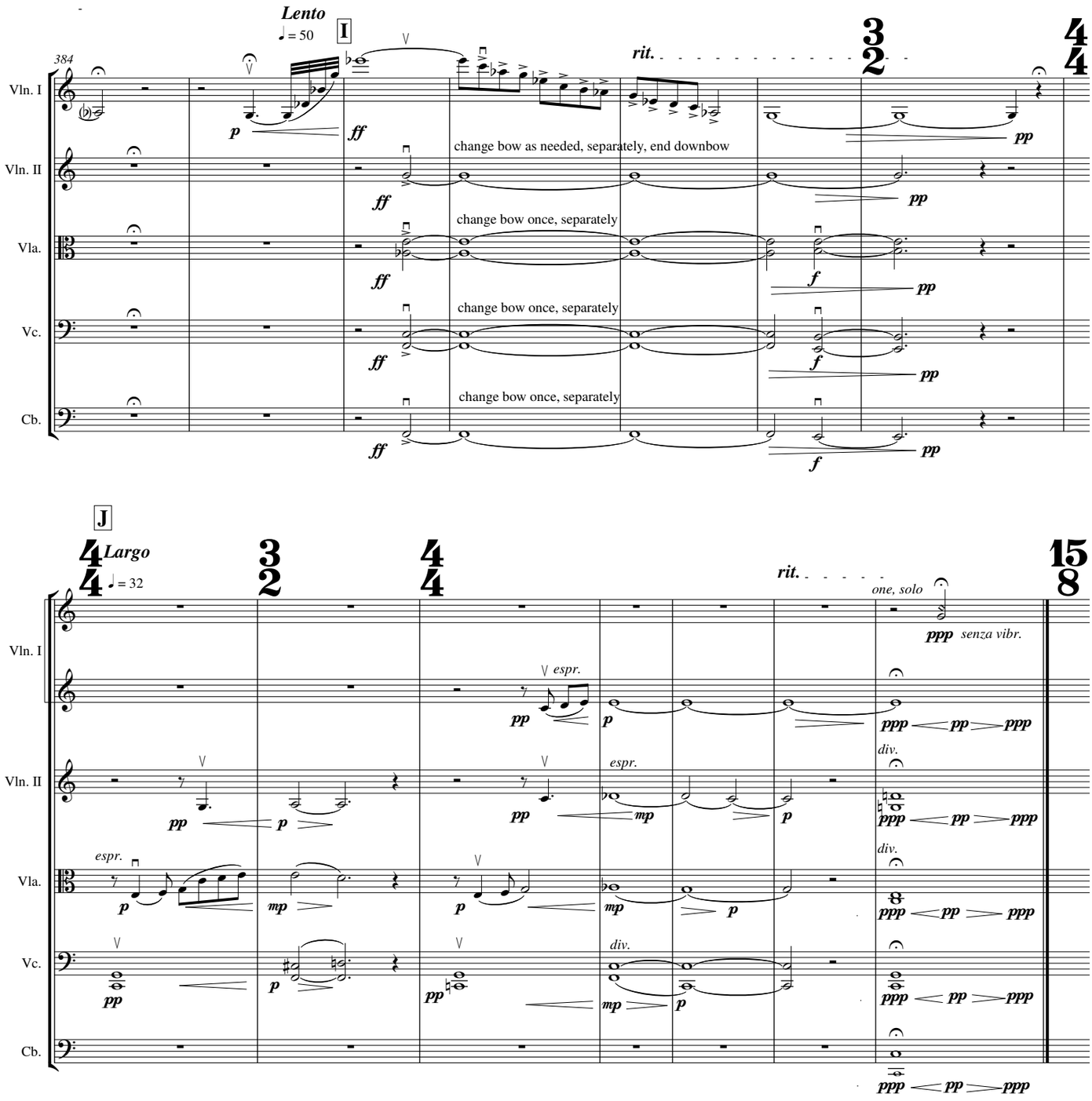

Strict Tempo, no Ritard.
268
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
L. V.
L. V.
pizz.
arco
(pizz.)
Vln. I
Vln. II
Vla.
Vc.
Cb.

II. Forests, Farewell




rit.
Andantino
E
♩ = 56
319
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
pp
329
mp
[pp]
338
Piu Mosso, Andante
F
♩ = 72
ppp
one, solo
p espr.


349
Vln. I
Vln. II
Vla.
Vc.
Cb.
p espr.
ppp
G
Piu Mosso
♩ = 80
poco accel.
359
mp
f
(opt. double Violas)
mf
f appassionato
pizz.
367
ff
arco
H
all come off the string together
373
rit.


Lento
♩ = 50
I
384
rit.
3/2
4/4
Vln. I
Vln. II
Vla.
Vc.
Cb.
p
ff
pp
f
change bow as needed, separately, end downbow
change bow once, separately
change bow once, separately
change bow once, separately

J
4/4
Largo
♩ = 32
3/2
4/4
rit.
15/8
one, solo
Vln. I
Vln. II
Vla.
Vc.
Cb.
ppp
senza vibr.
espr.
div.
pp
p
mp

III. Expiration
(Farewell Air)

A

15/8 ***Vivace, Ironico***
♩. = 152

Vln. I — *one, solo* *sord.* **pp**
Vln. II — *one, sola* *sord.* **pp**
Vla. — *one, sola* *sord.* **pp** **pp**
Vc. — *tutti* *sord.* *pizz.* **pp** **pp**
Cb.

401

gli altri *sord.* **p**

B

Vln. I
Vln. II
Vla.
Vc.
Cb.

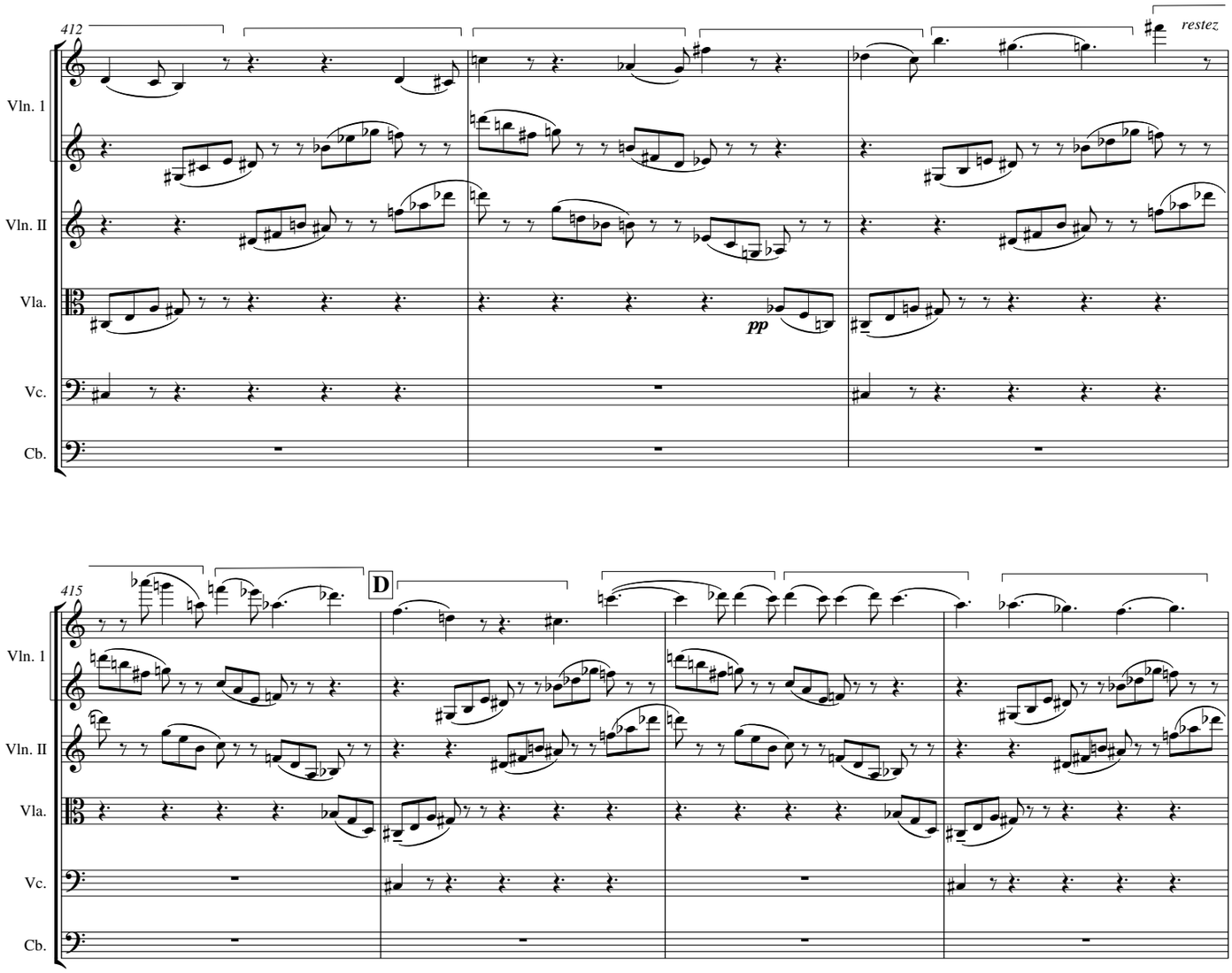
405

Vln. 1
Vln. II
Vla.
Vc.
Cb.

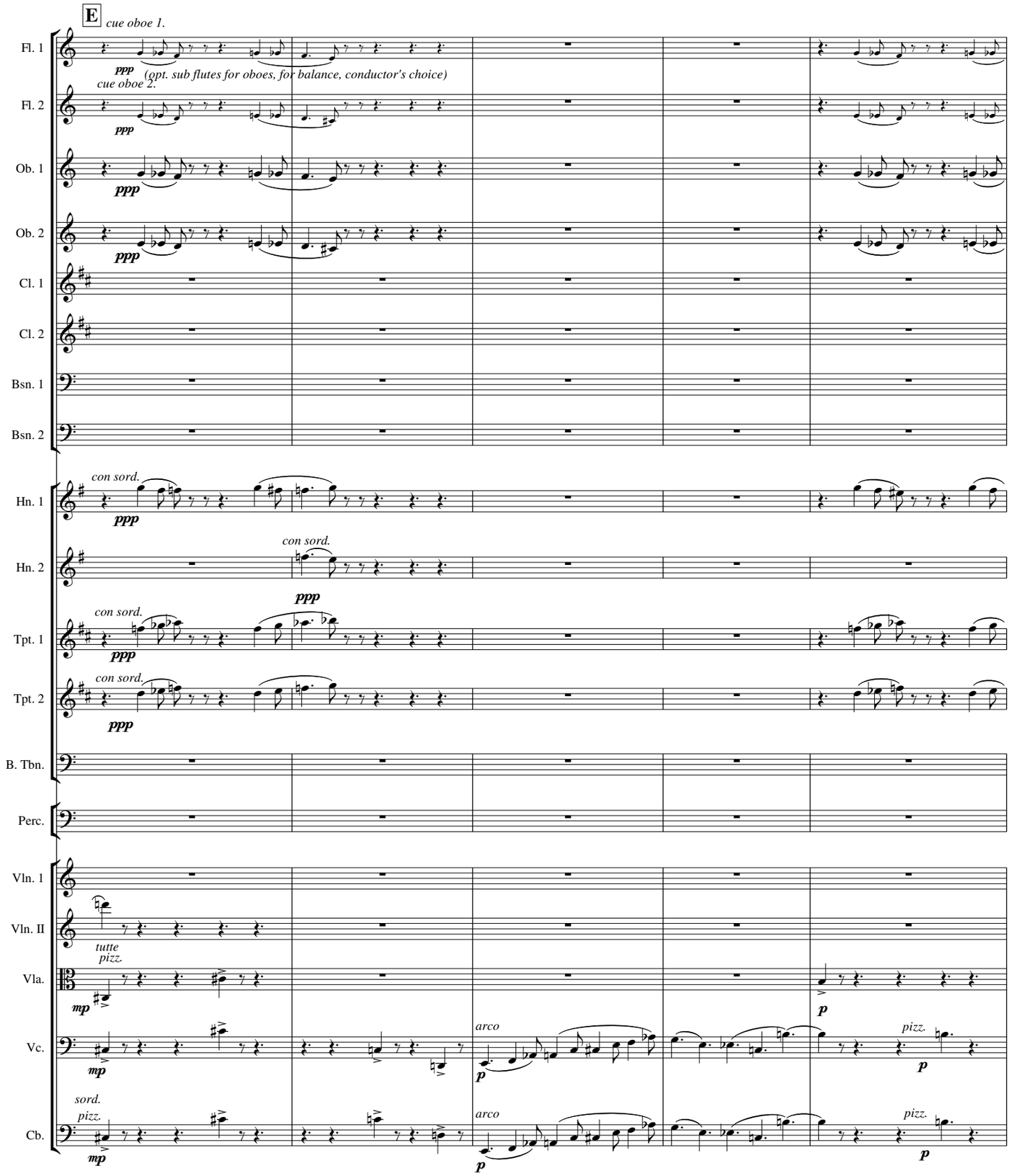
409

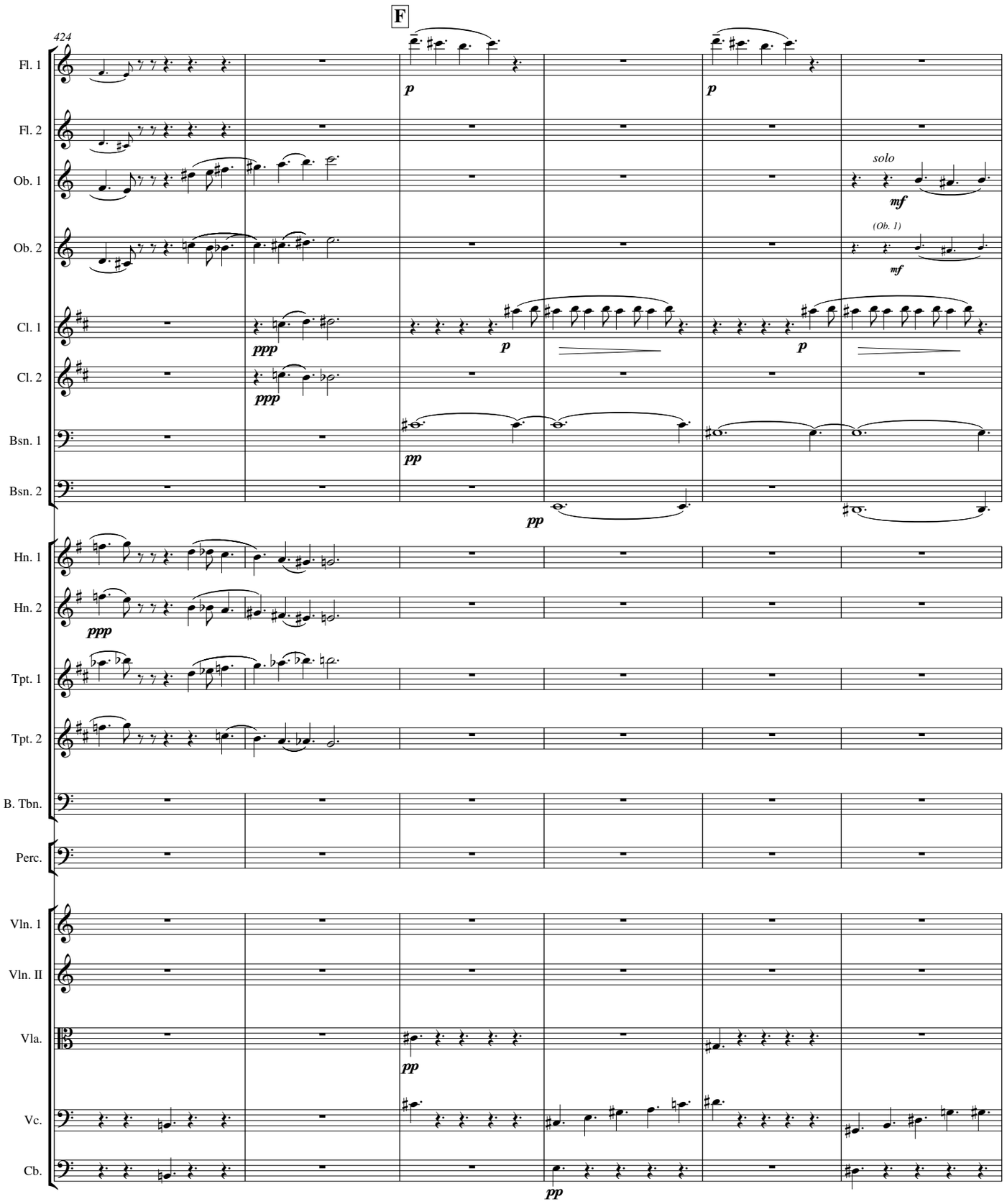
C

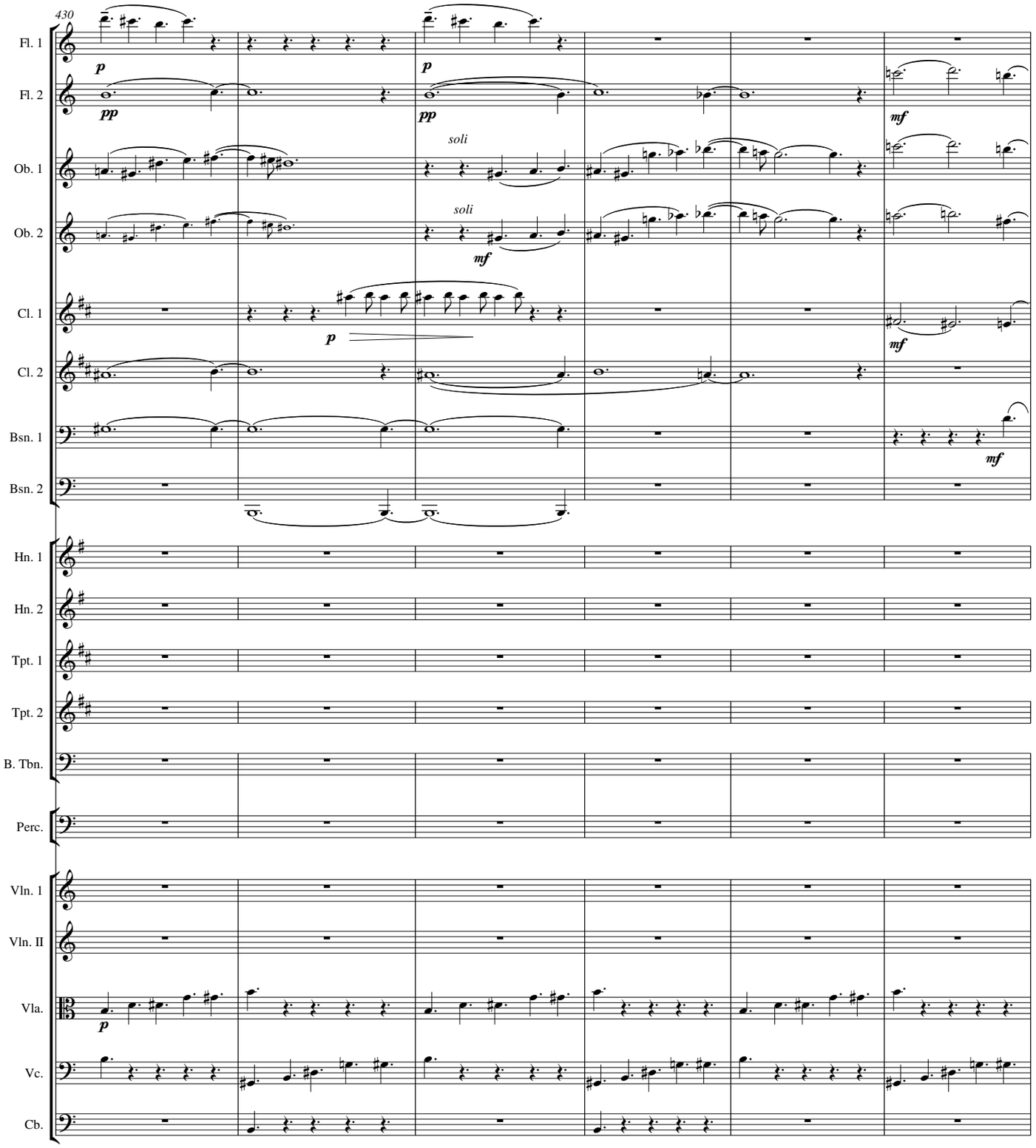
Vln. 1
Vln. II
Vla.
Vc.
Cb.

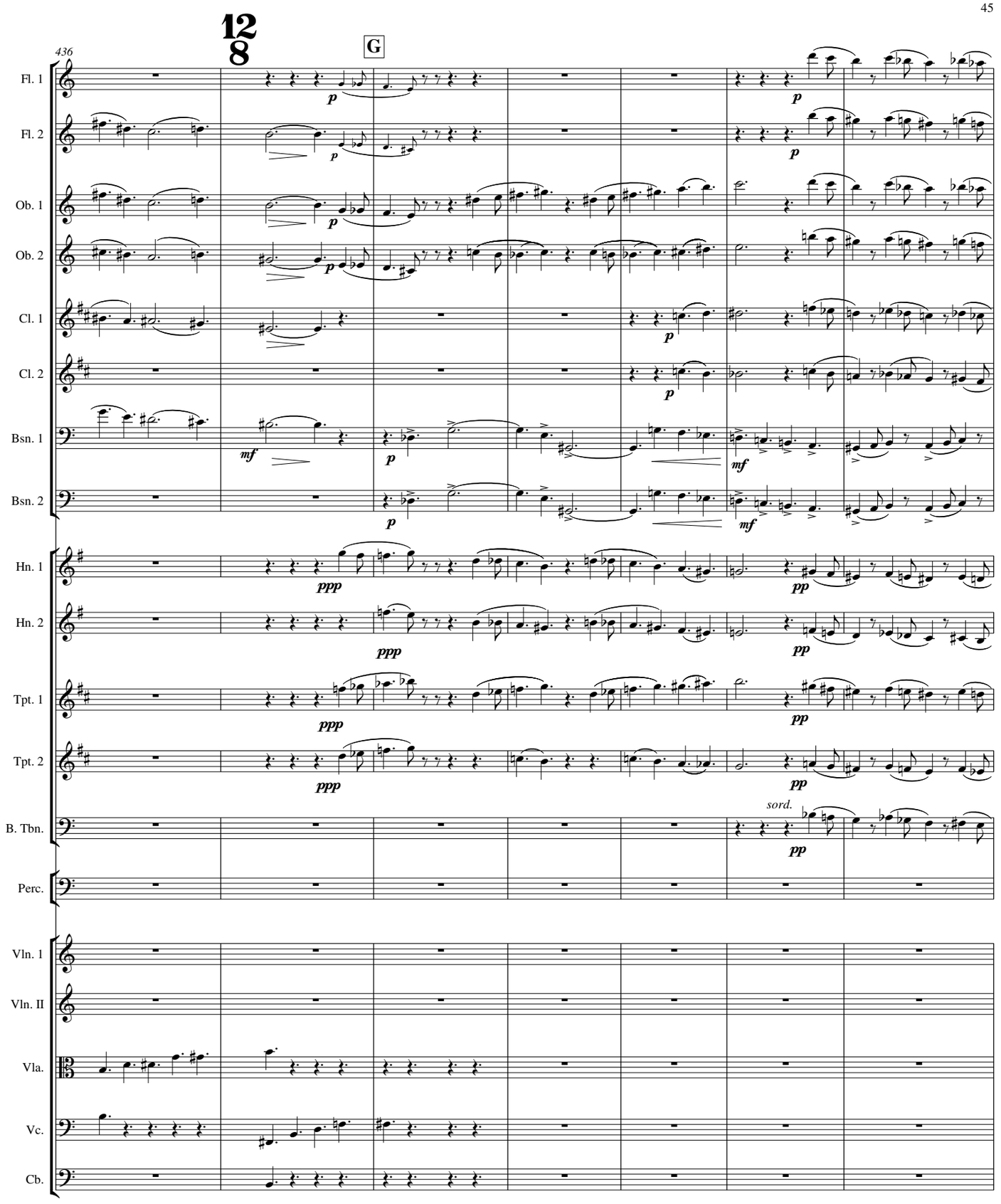

412
restez
Vln. 1
Vln. II
Vla.
pp
Vc.
Cb.

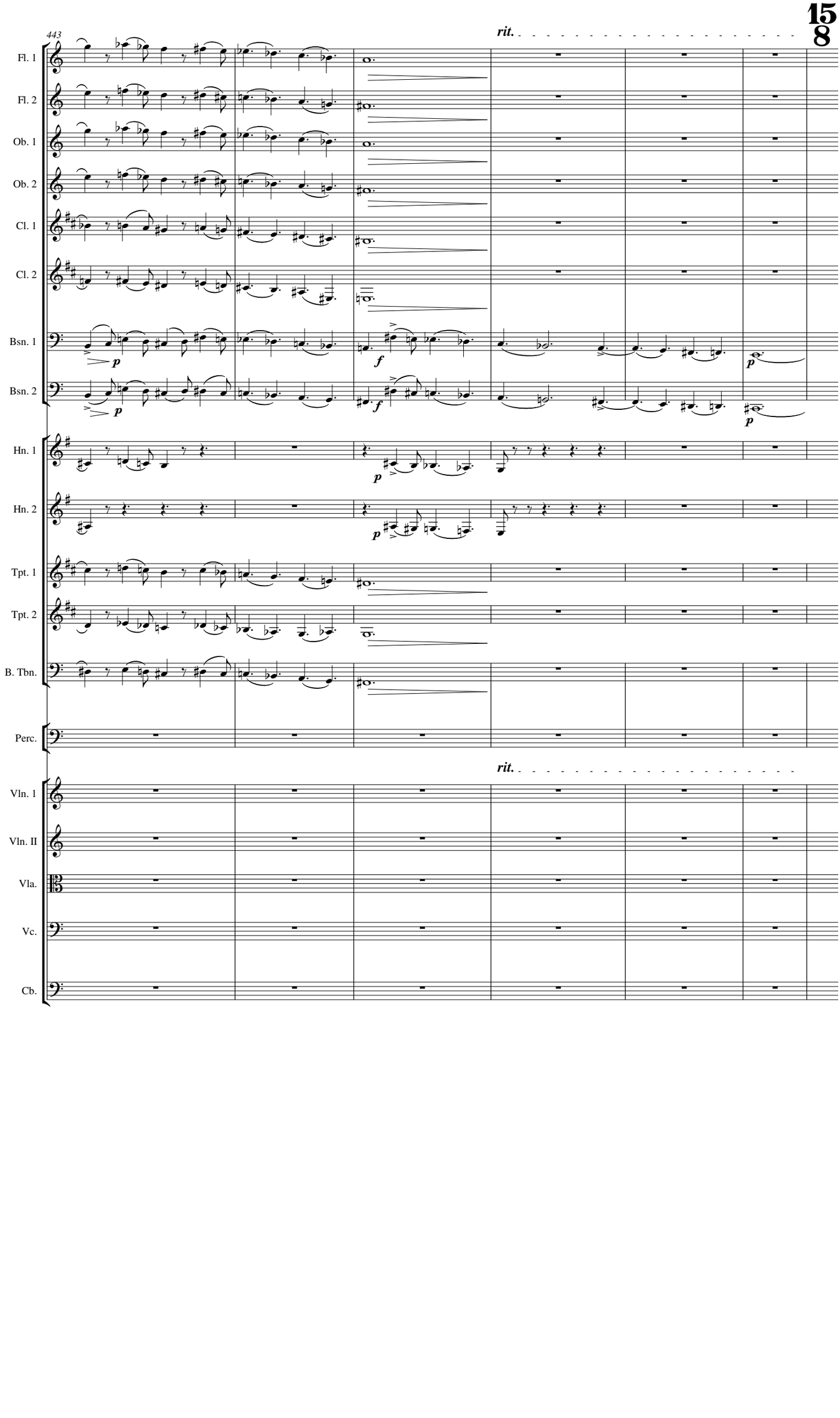
415
D
Vln. 1
Vln. II
Vla.
Vc.
Cb.

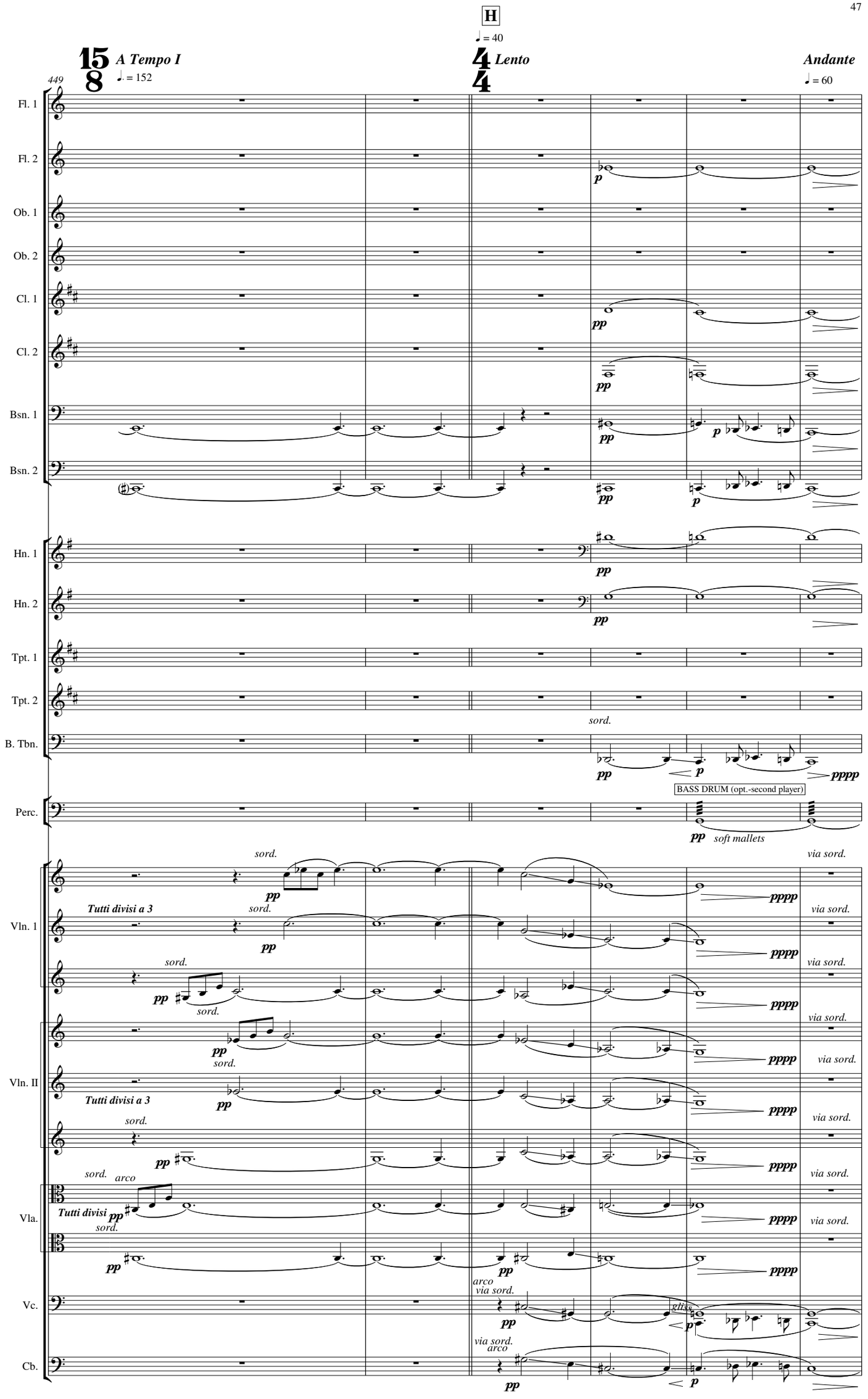

E
cue oboe 1.
Fl. 1
ppp
(opt. sub flutes for oboes, for balance, conductor's choice)
cue oboe 2.
Fl. 2
ppp
Ob. 1
ppp
Ob. 2
ppp
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
con sord.
Hn. 1
ppp
Hn. 2
con sord.
ppp
con sord.
Tpt. 1
ppp
con sord.
Tpt. 2
ppp
B. Tbn.
Perc.
Vln. 1
Vln. II
tutte
pizz.
Vla.
mp
p
Vc.
mp
arco
p
pizz.
p
sord.
pizz.
Cb.
mp
arco
p
pizz.
p

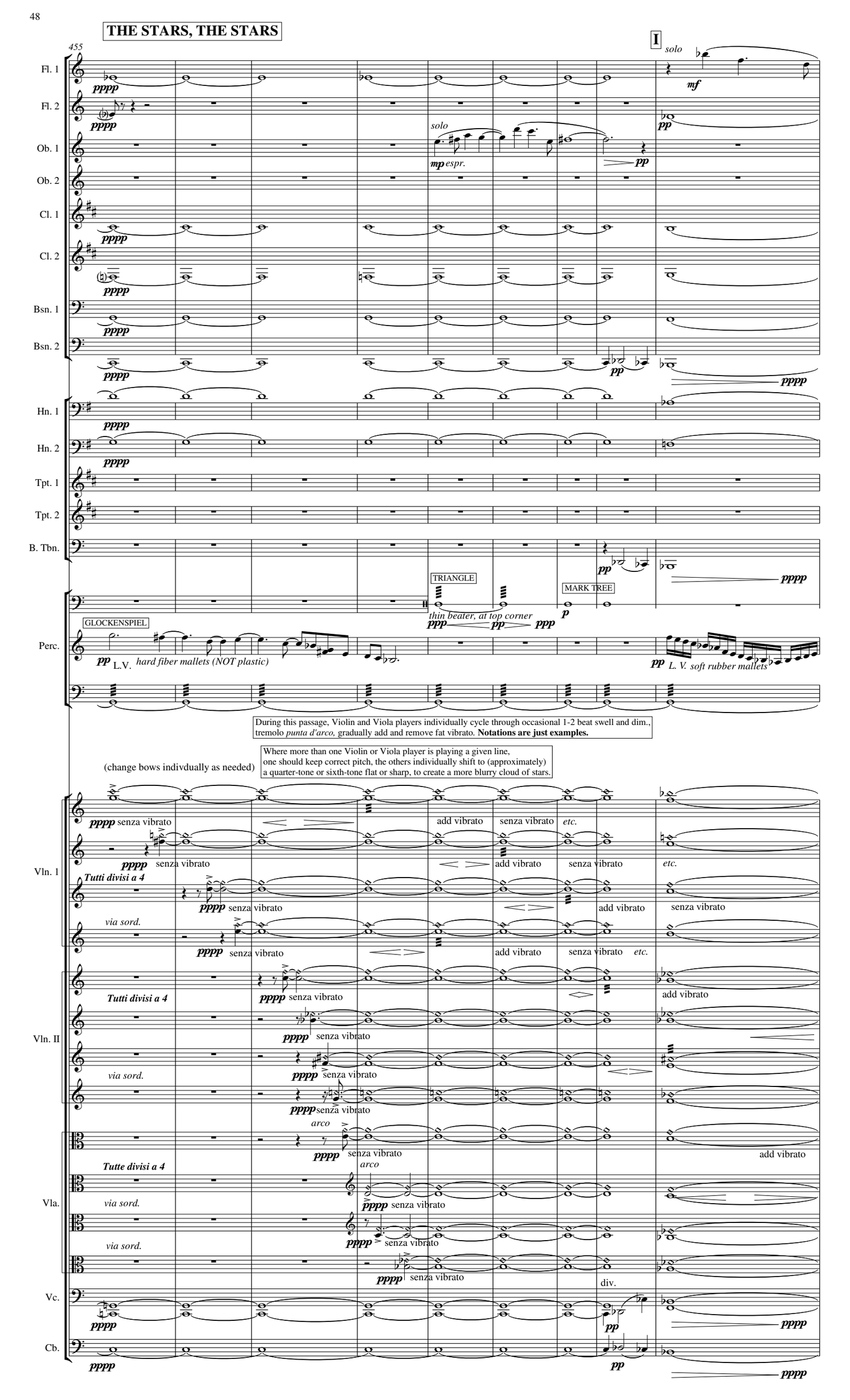

F
424
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. II
Vla.
Vc.
Cb.
p
ppp
pp
mf
solo
(Ob. 1)


430
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. II
Vla.
Vc.
Cb.
p
pp
mf
soli


436
12/8
G
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. II
Vla.
Vc.
Cb.
sord.


15
8
443
rit.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
rit.
Vln. 1
Vln. II
Vla.
Vc.
Cb.


H
♩ = 40
15/8
A Tempo I
♩. = 152
449
4/4
Lento
Andante
♩ = 60
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. II
Vla.
Vc.
Cb.
sord.
via sord.
Tutti divisi a 3
Tutti divisi
arco
BASS DRUM (opt.-second player)
soft mallets
gliss.


THE STARS, THE STARS
455
I
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. II
Vla.
Vc.
Cb.
solo
mf
pp
pppp
mp espr.
TRIANGLE
thin beater, at top corner
MARK TREE
p
GLOCKENSPIEL
L.V.
hard fiber mallets (NOT plastic)
L. V. soft rubber mallets
During this passage, Violin and Viola players individually cycle through occasional 1-2 beat swell and dim., tremolo punta d'arco, gradually add and remove fat vibrato. Notations are just examples.
(change bows indivdually as needed)
Where more than one Violin or Viola player is playing a given line, one should keep correct pitch, the others individually shift to (approximately) a quarter-tone or sixth-tone flat or sharp, to create a more blurry cloud of stars.
senza vibrato
add vibrato
etc.
Tutti divisi a 4
via sord.
arco
Tutte divisi a 4
div.

OH, THE MILKY WAY, FAREWELL!

Take Piccolo

464

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. II
Vla.
Vc.
Cb.

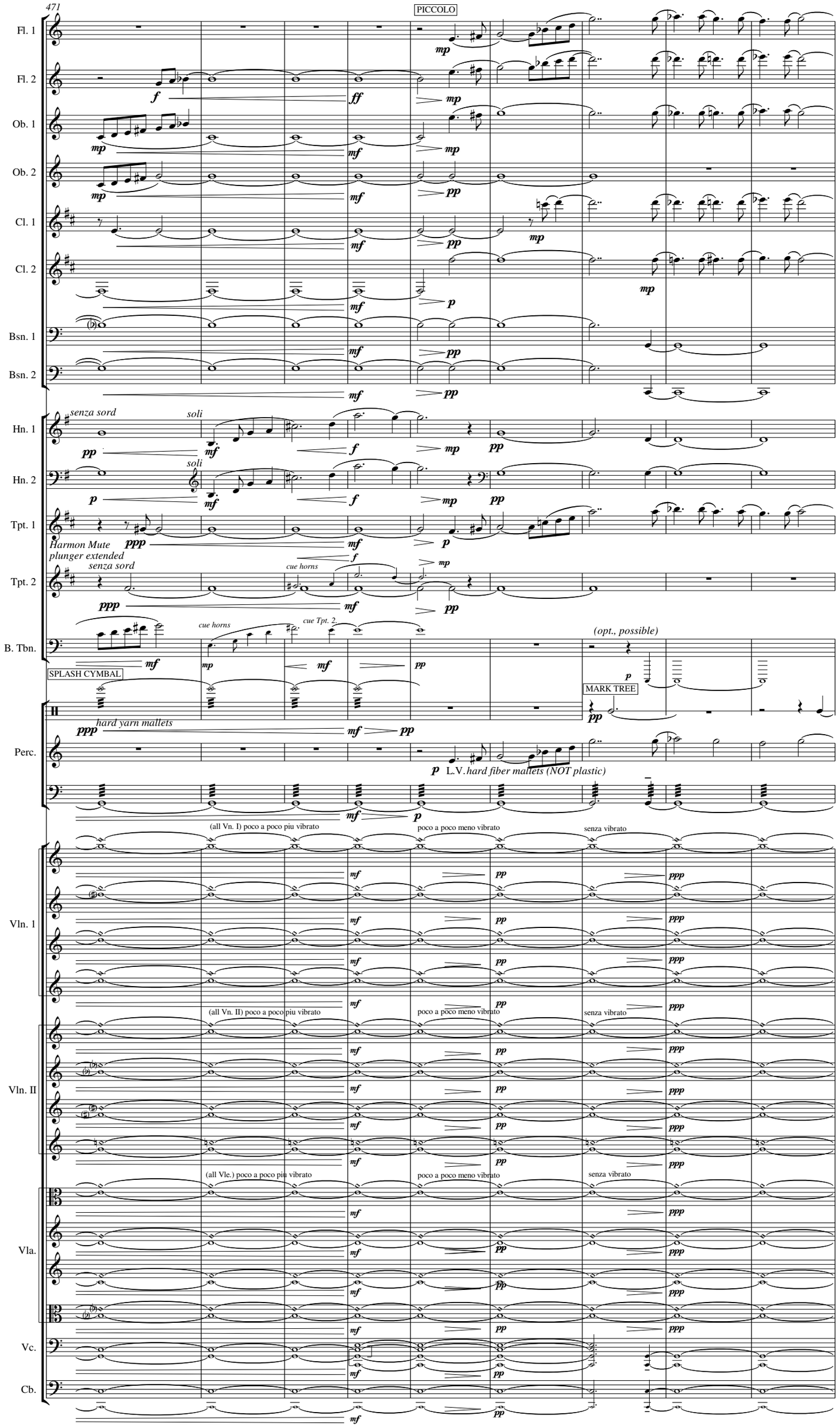
solo *mf* *p* ***ppp*** *soli* *mp* *pp* ***pppp*** *senza sord* *cue flutes* *(lip the series if possible)*

GLASS WIND CHIMES

L.V.

Stop texturing, straight tone, all in tune

etc. senza vibrato add vibrato


471
PICCOLO
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. II
Vla.
Vc.
Cb.
senza sord
soli
Harmon Mute
plunger extended
cue horns
cue Tpt. 2
(opt., possible)
SPLASH CYMBAL
MARK TREE
hard yarn mallets
L.V. hard fiber mallets (NOT plastic)
(all Vn. I) poco a poco piu vibrato
poco a poco meno vibrato
senza vibrato
(all Vn. II) poco a poco piu vibrato
poco a poco meno vibrato
senza vibrato
(all Vle.) poco a poco piu vibrato
poco a poco meno vibrato
senza vibrato

480

Take Flute

Picc.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

GLASS WIND CHIMES

Perc.

Resume individual short tremolos, swells, vibratos.

At pitch changes, resume continuous detunings

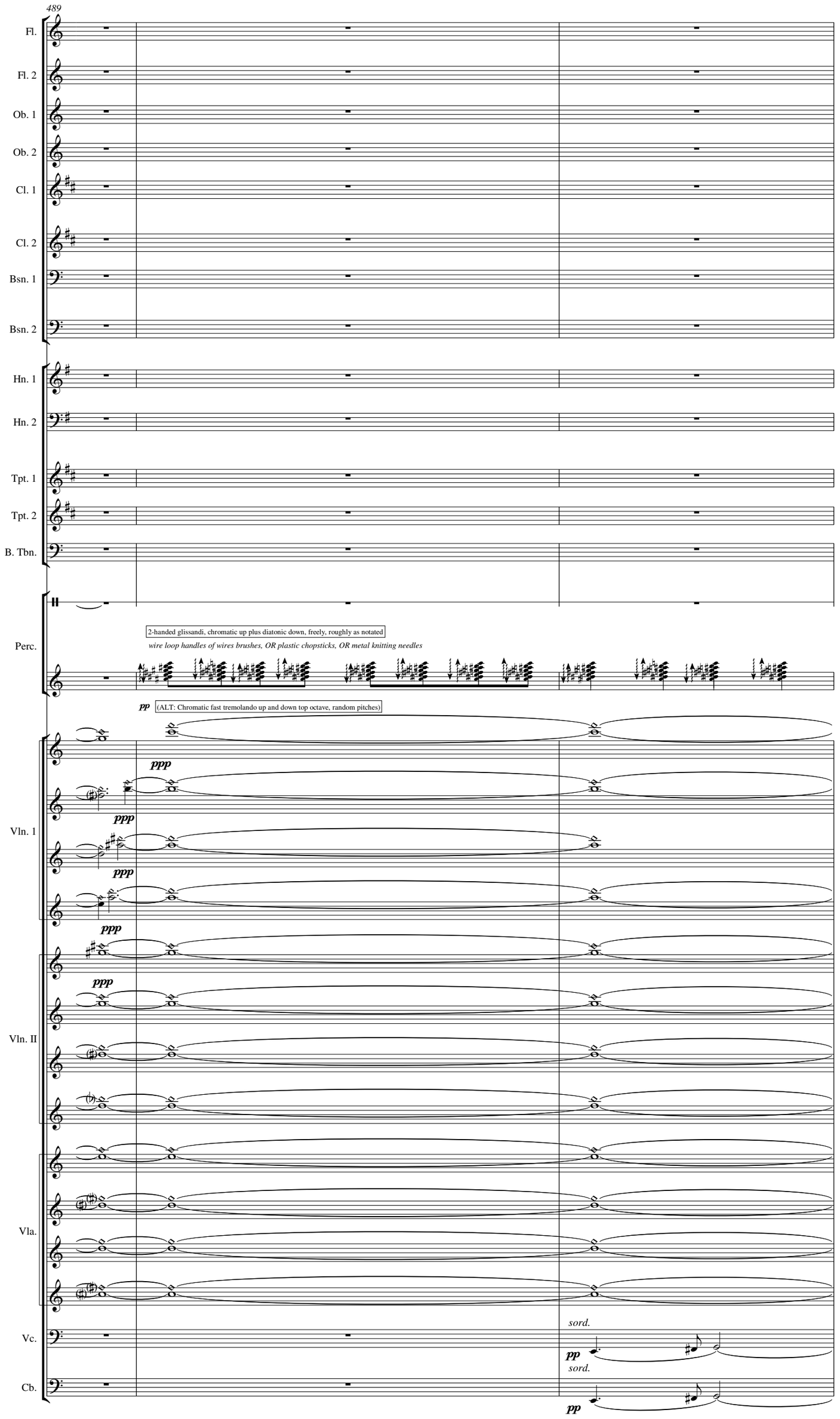
Vln. 1

Vln. II

Vla.

Vc.

Cb.


489
Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
2-handed glissandi, chromatic up plus diatonic down, freely, roughly as notated
wire loop handles of wires brushes, OR plastic chopsticks, OR metal knitting needles
pp
(ALT: Chromatic fast tremolando up and down top octave, random pitches)
Vln. 1
ppp
Vln. II
Vla.
Vc.
sord.
pp
Cb.

15/8 *Vivace, Ironico*

♩. = 152

492

Fl.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

GLASS WIND CHIMES

SPLASH CYMBAL

Perc.

pppp

wire brush (split-hairs one-handed up/down shake-roll)

L. V.

EGG SHAKER

p

STOP ALL TEXTURING
STRAIGHT TONE

Vln. 1

Vln. II

Vla.

Vc.

Cb.

pp

one, solo *sord.*

ppp

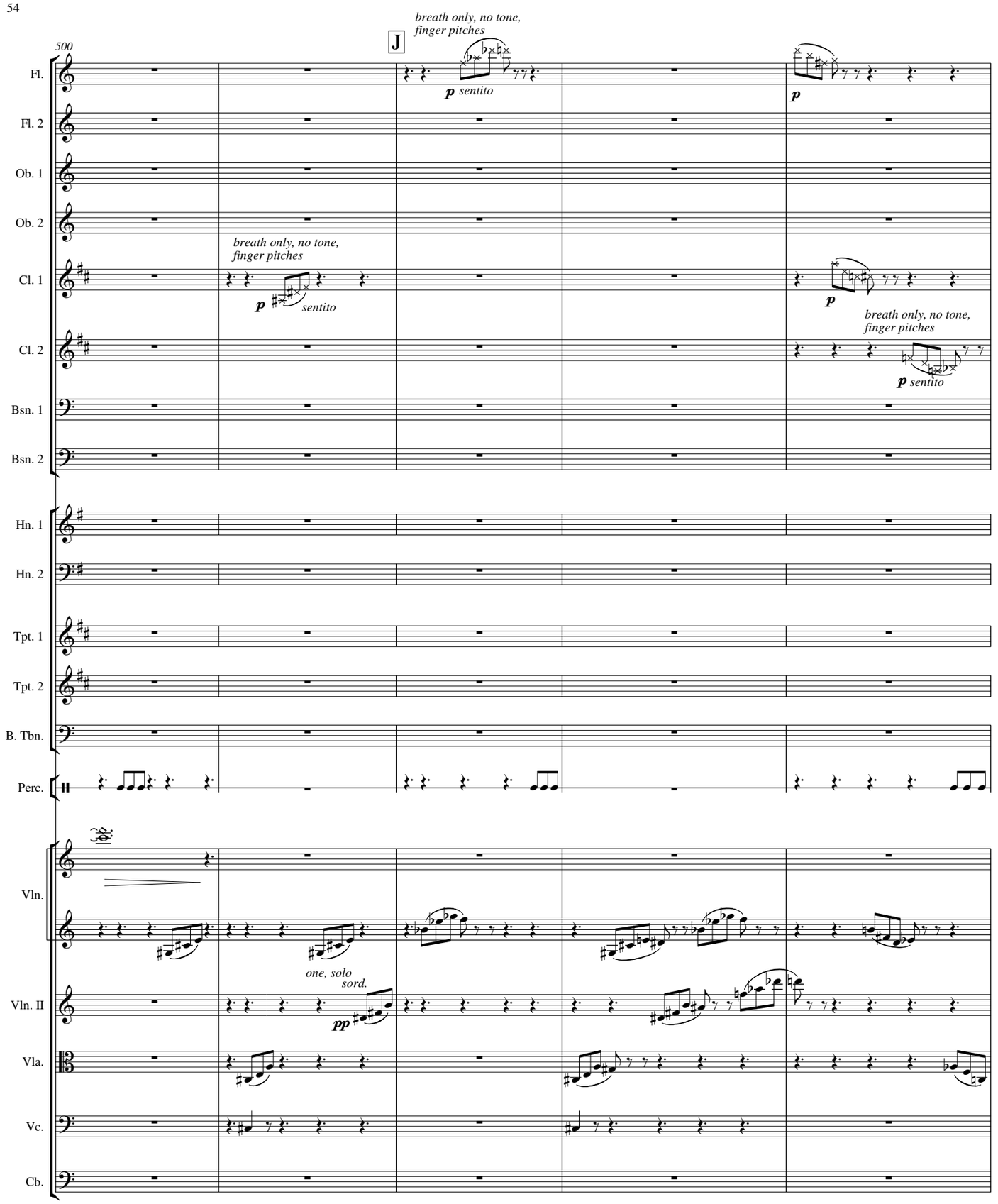
le altre

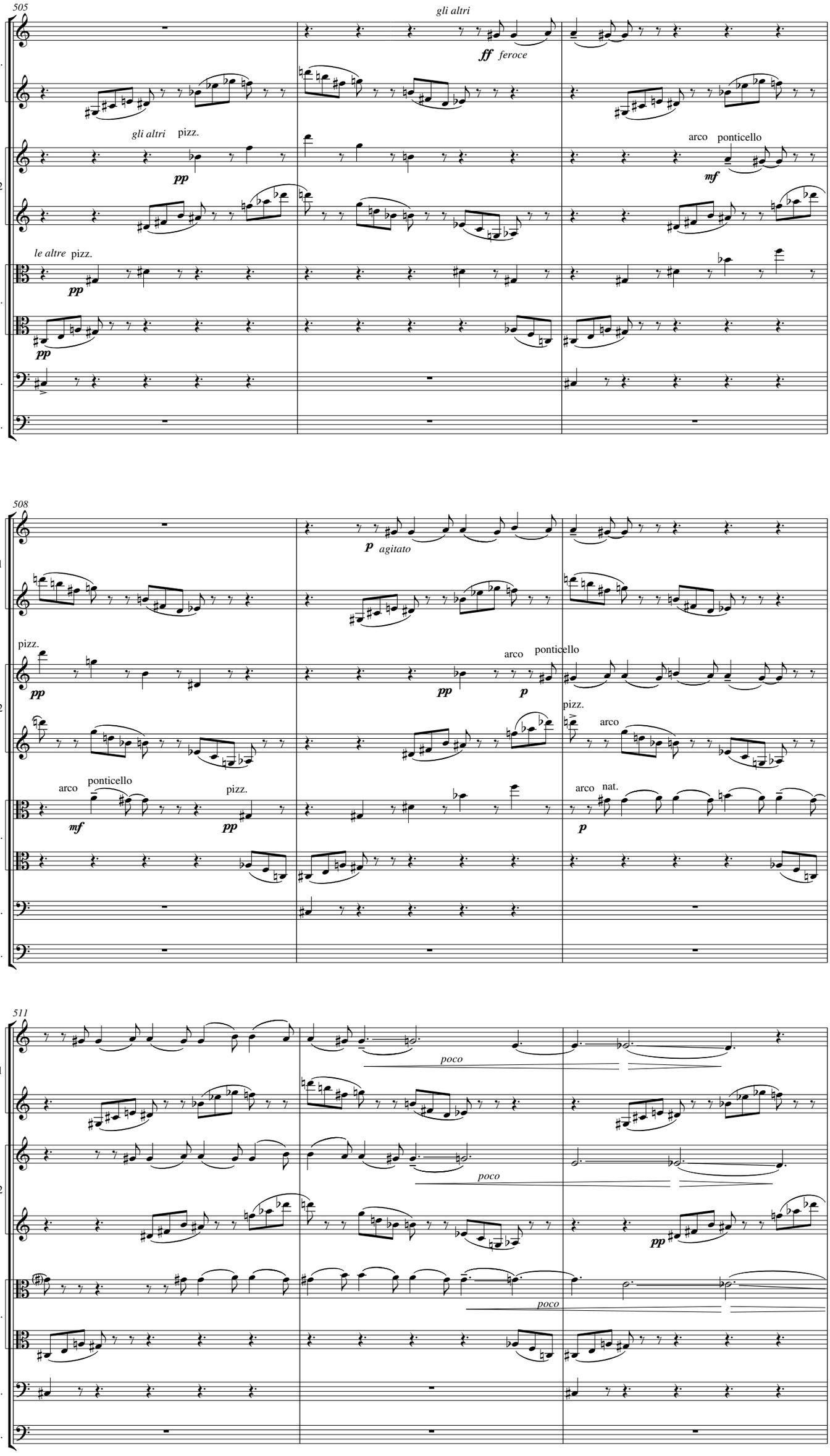
Tutte divisi a 2

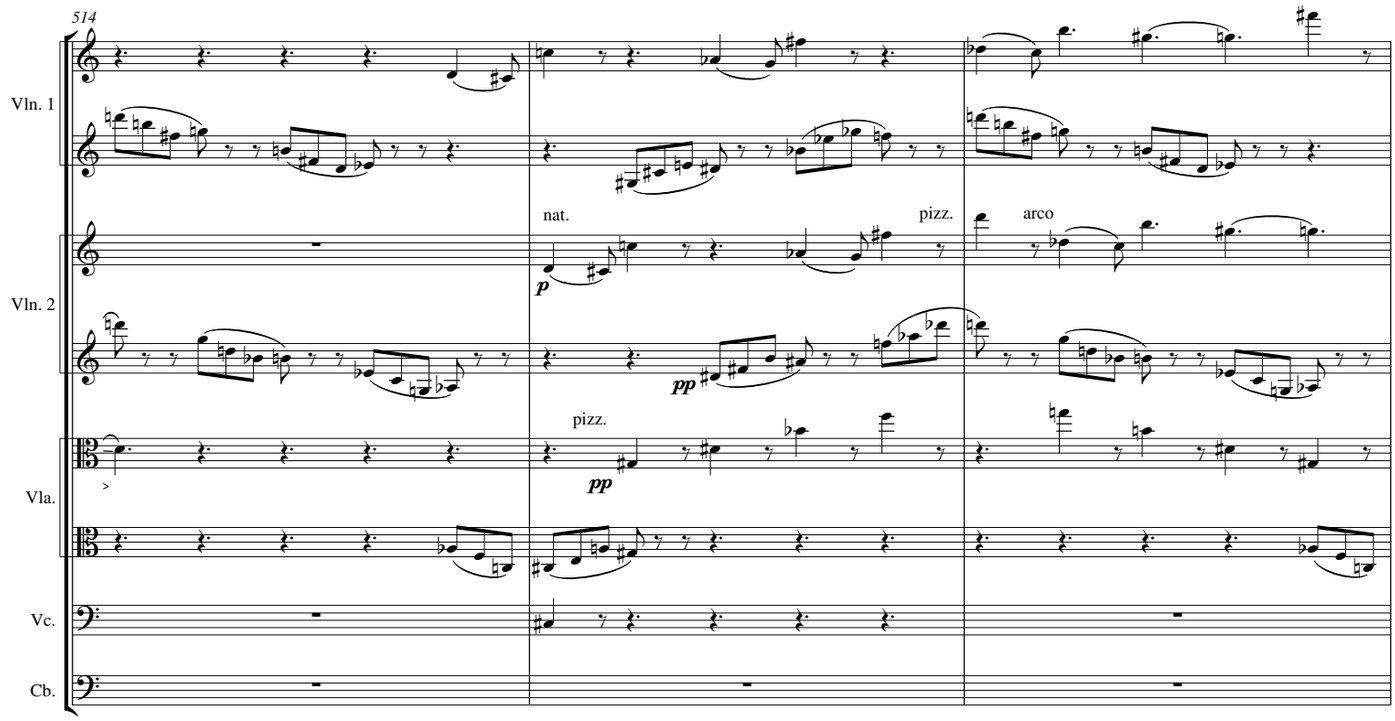
one, sola *sord.*

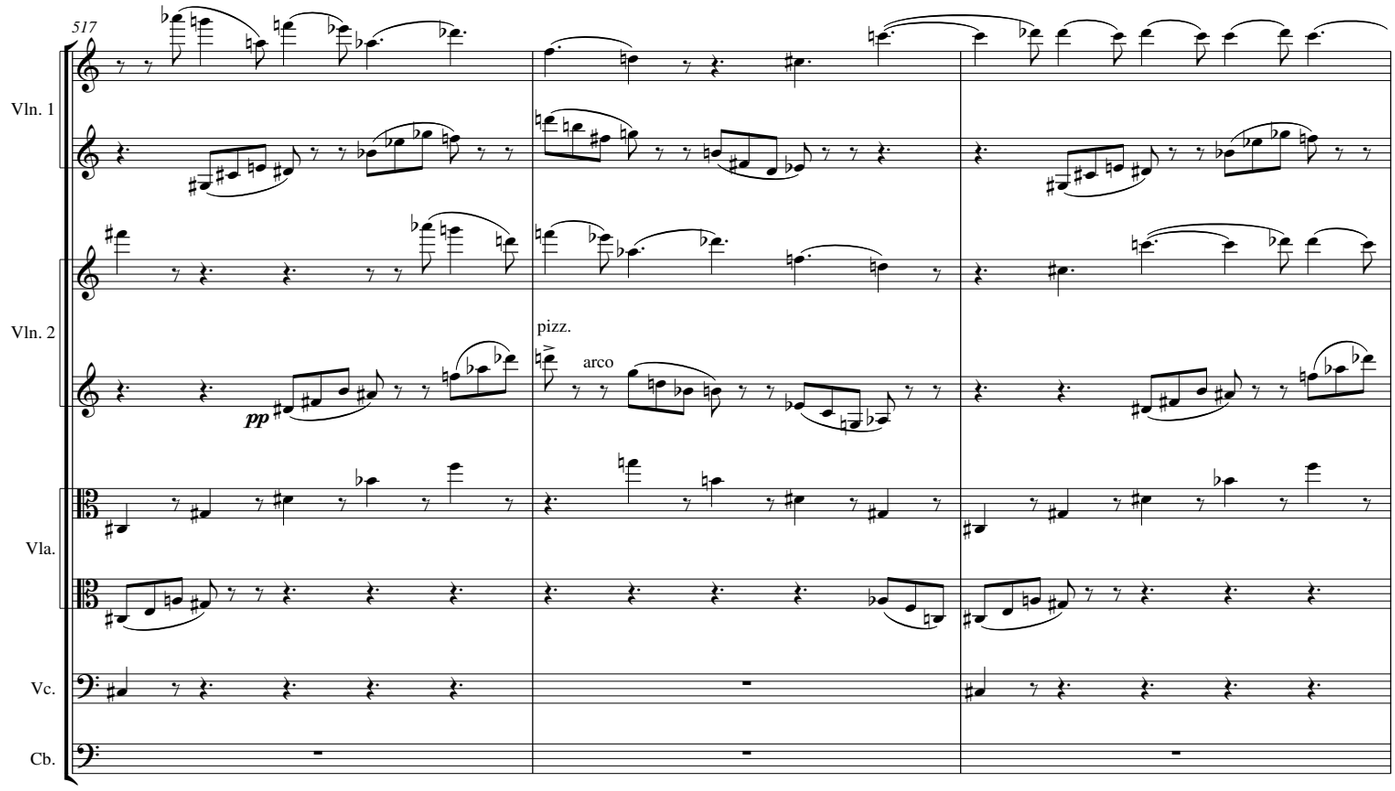
pizz.

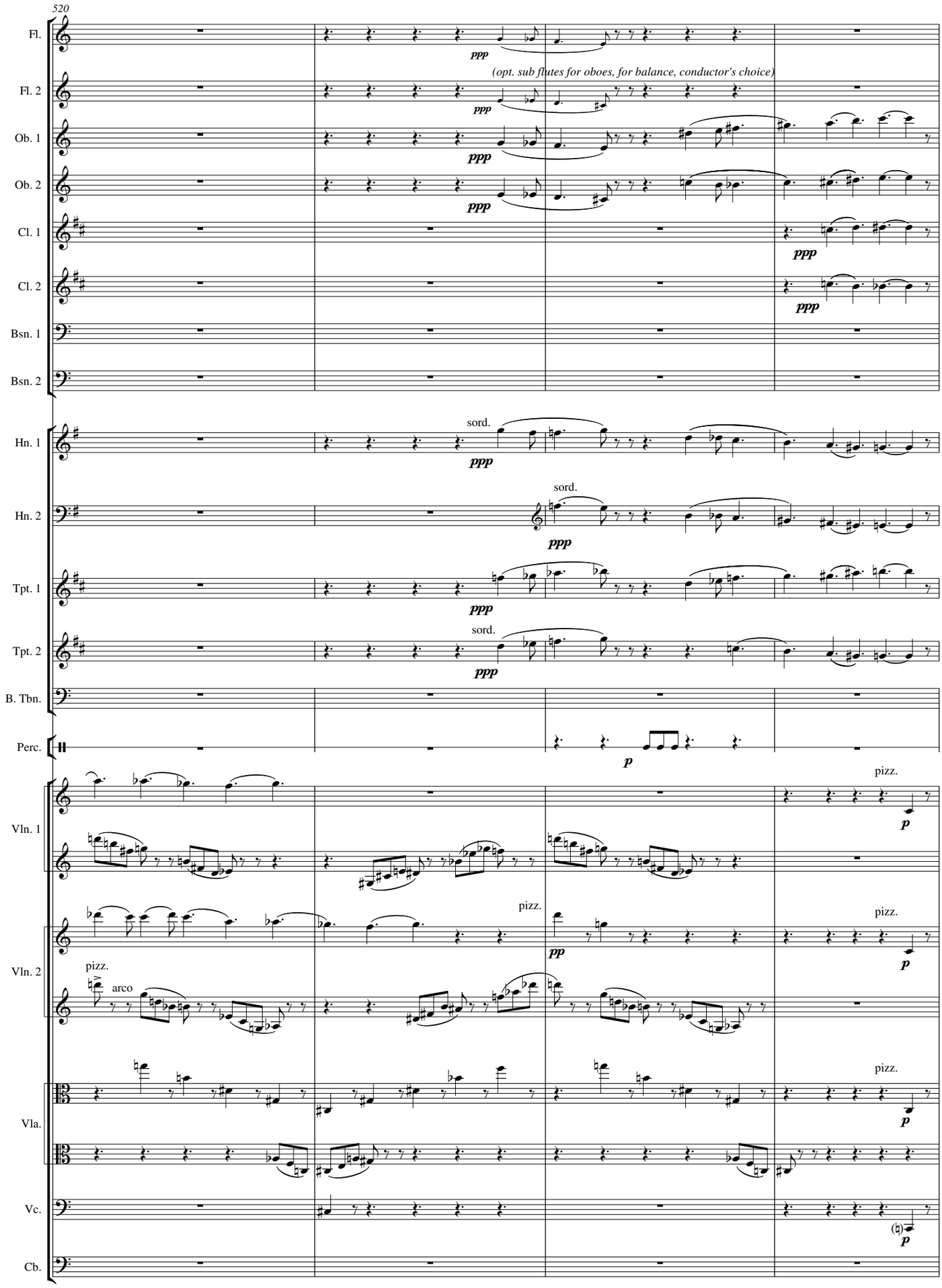
(sord.)

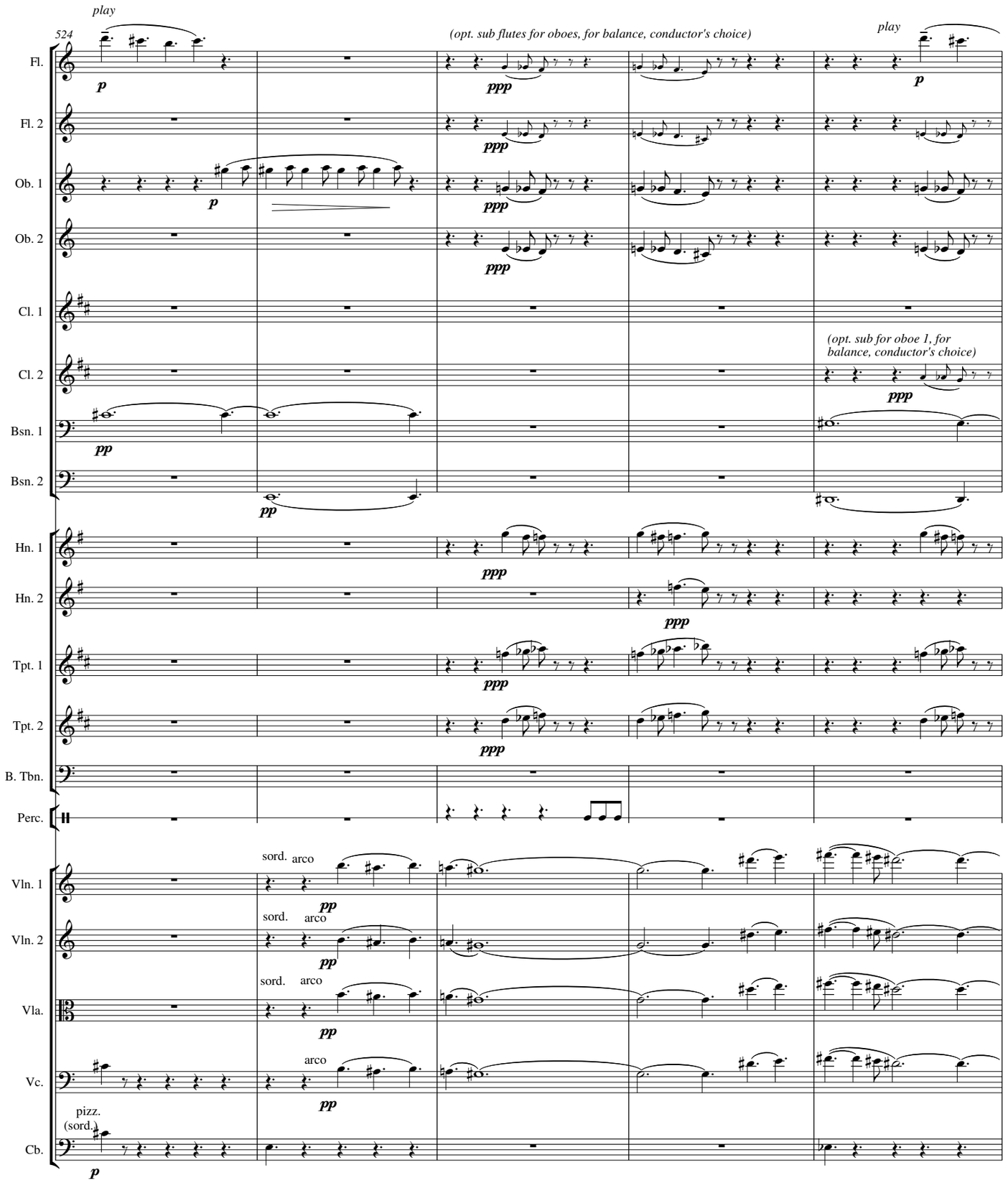

500
J
breath only, no tone, finger pitches
p sentito
p
breath only, no tone, finger pitches
p sentito
p
breath only, no tone, finger pitches
p sentito
Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln.
Vln. II
Vla.
Vc.
Cb.
one, solo
sord.
pp

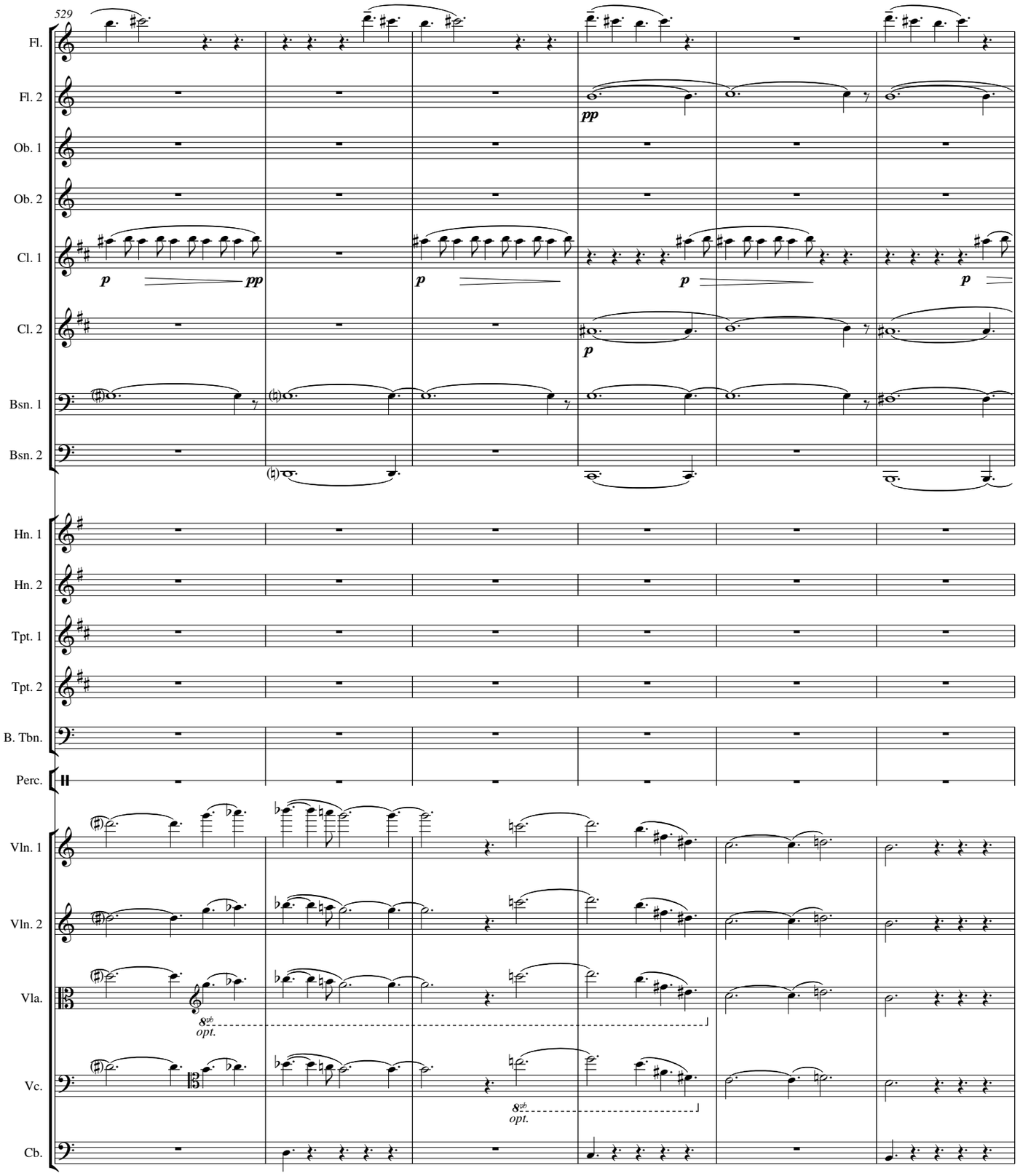

505
gli altri
ff feroce
Vln.
gli altri pizz.
pp
Vln. 2
arco ponticello
mf
le altre pizz.
pp
Vla.
pp
Vc.
Cb.
508
p agitato
Vln. 1
pizz.
pp
Vln. 2
pp
arco
p
ponticello
pizz.
arco
arco ponticello
mf
pizz.
pp
Vla.
arco nat.
p
Vc.
Cb.
511
poco
Vln. 1
poco
Vln. 2
pp
poco
Vla.
Vc.
Cb.

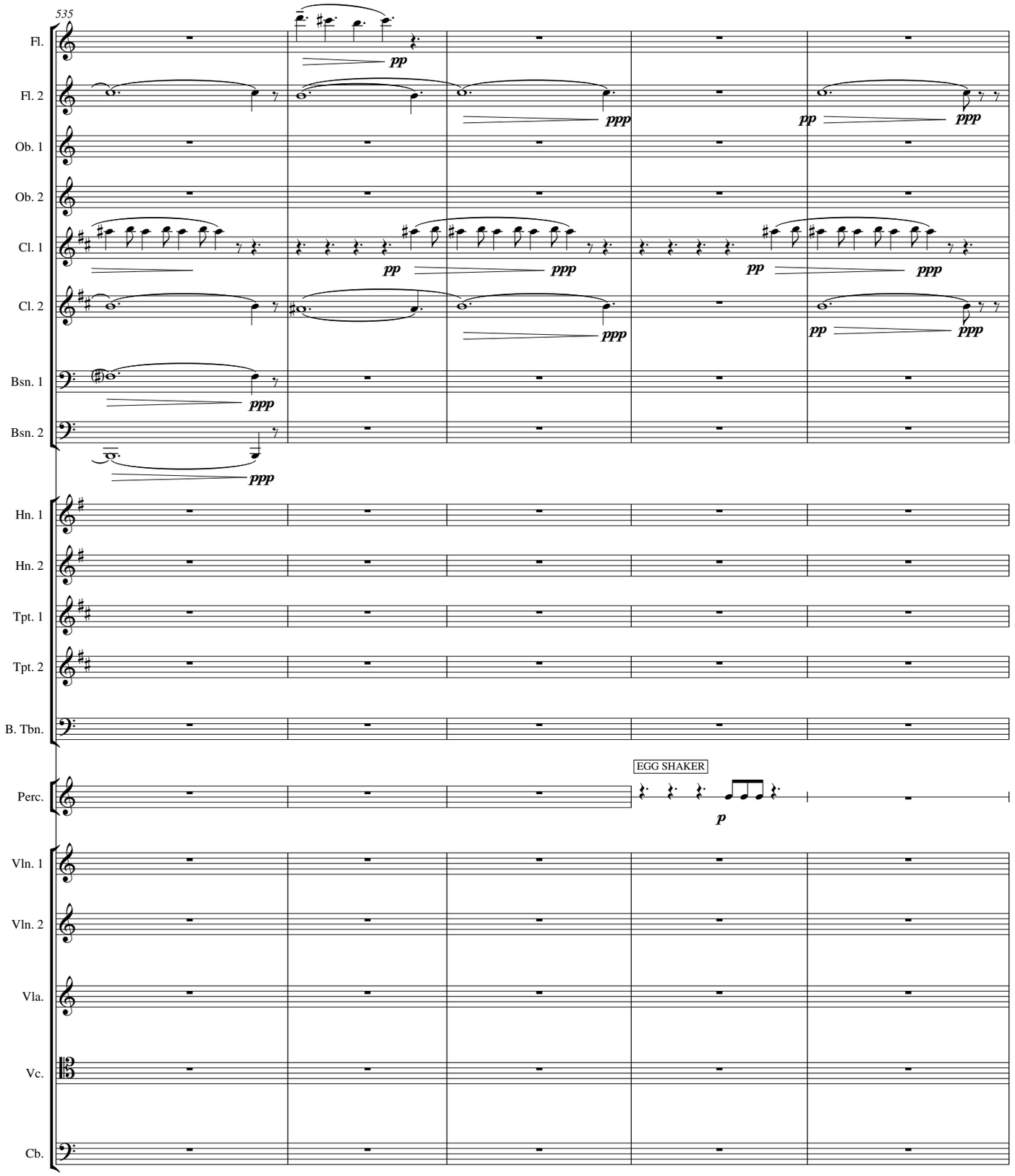

514
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
nat.
pizz.
arco
p
pp
pizz.
pp

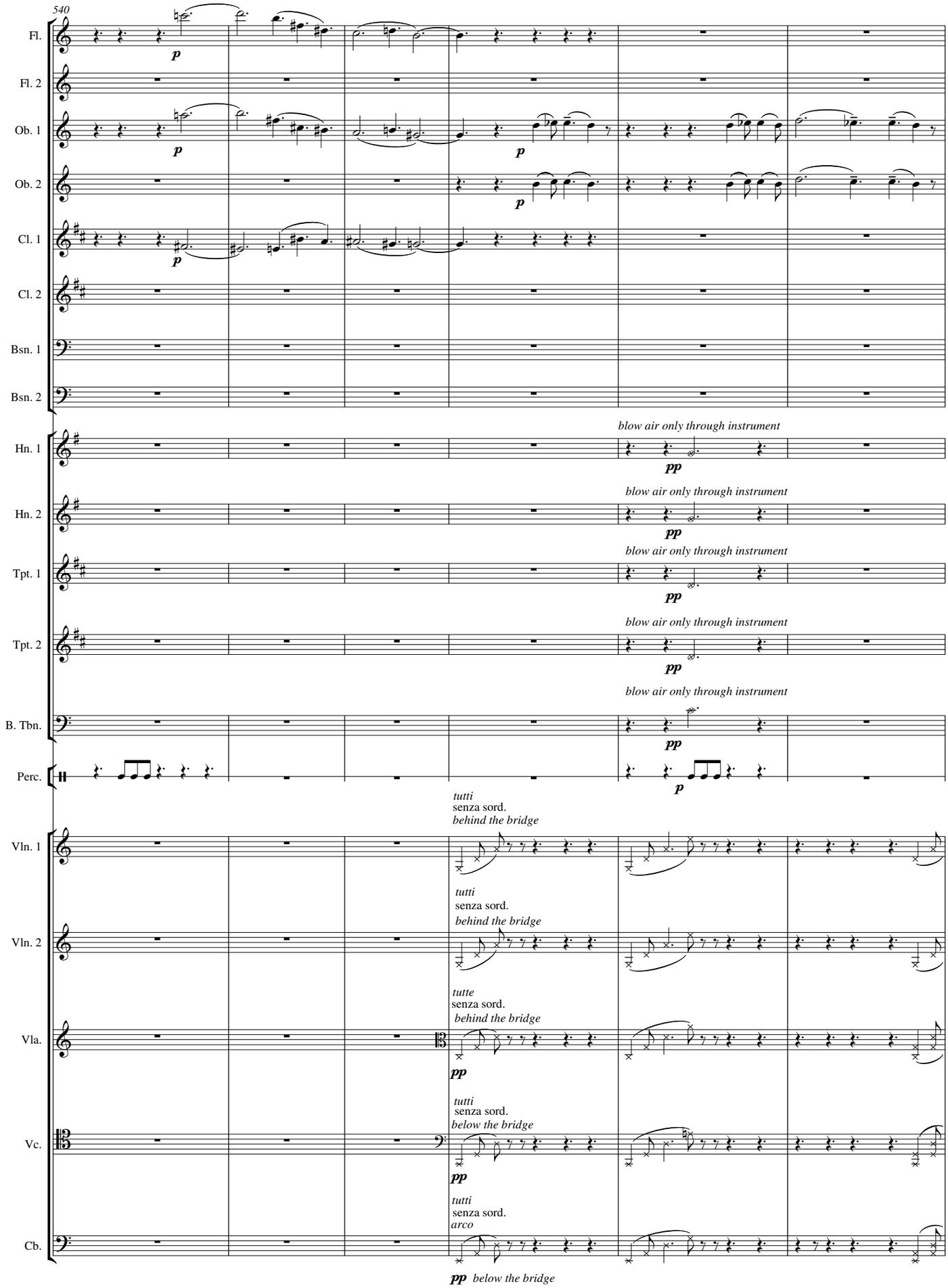

517
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
pizz.
arco

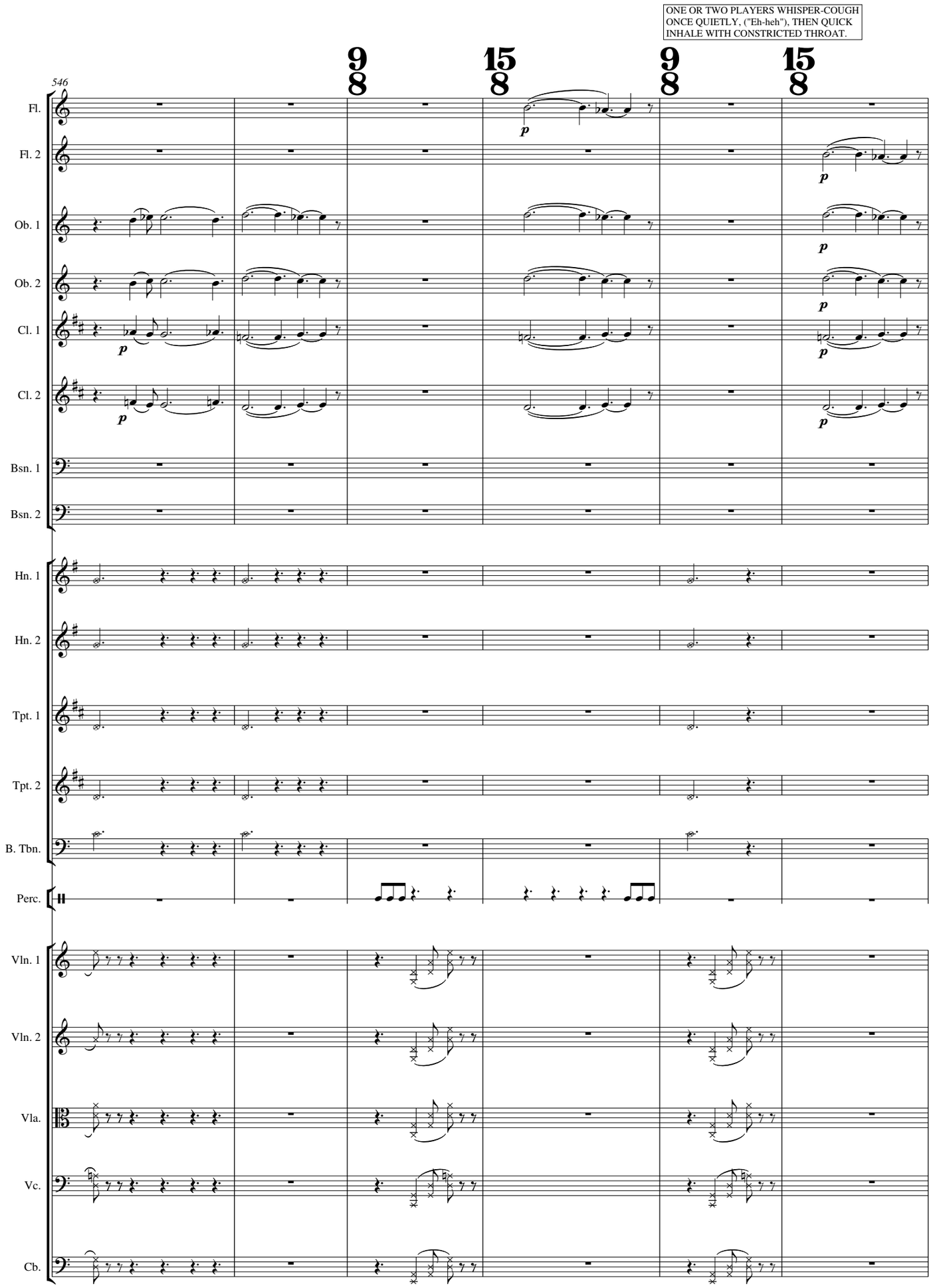

520
Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ppp
(opt. sub flutes for oboes, for balance, conductor's choice)
sord.
pp
p
pizz.
arco

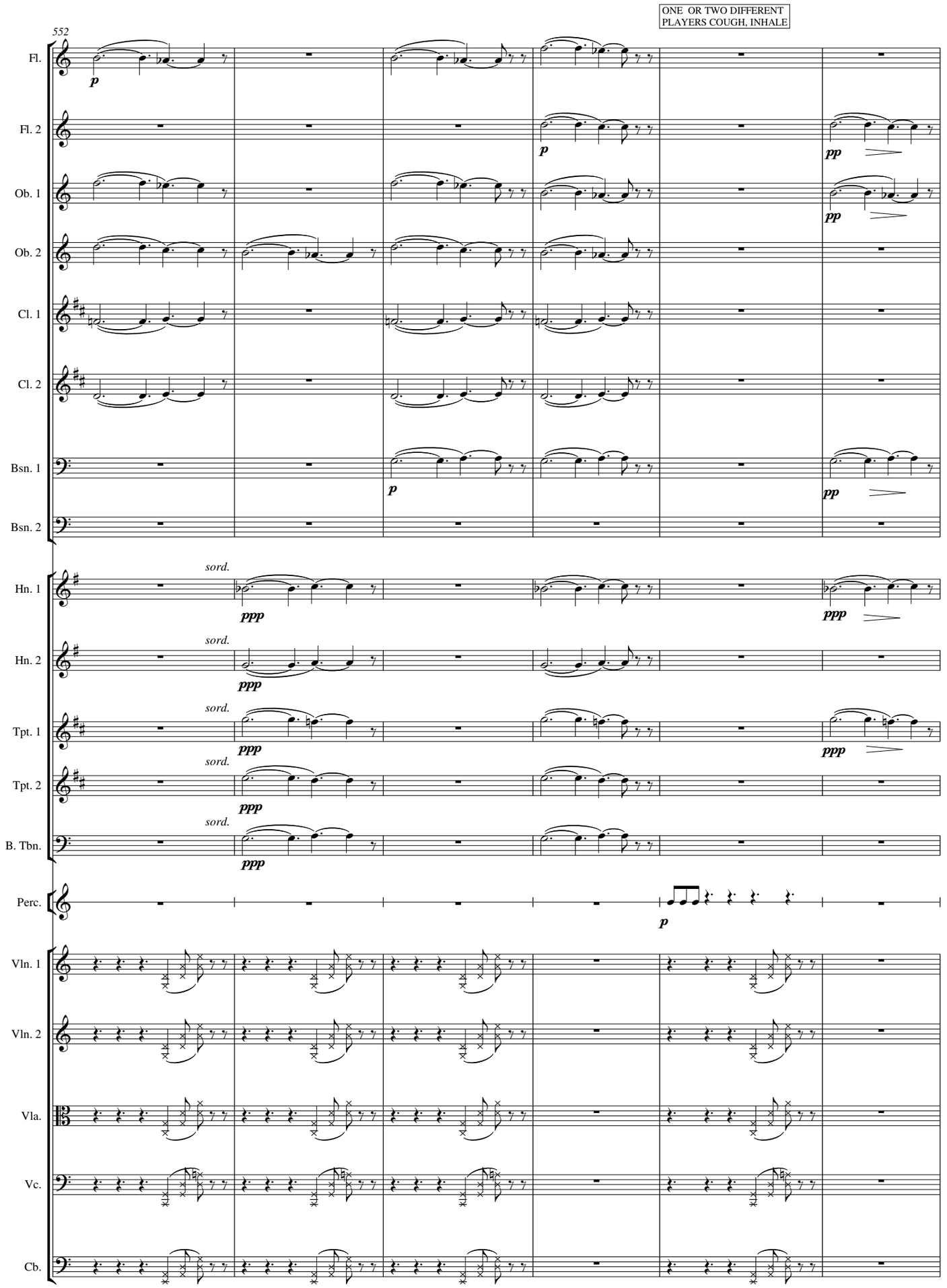

play
524
(opt. sub flutes for oboes, for balance, conductor's choice)
play
Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
(opt. sub for oboe 1, for balance, conductor's choice)
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sord.
arco
pizz.
(sord.)
p
pp
ppp

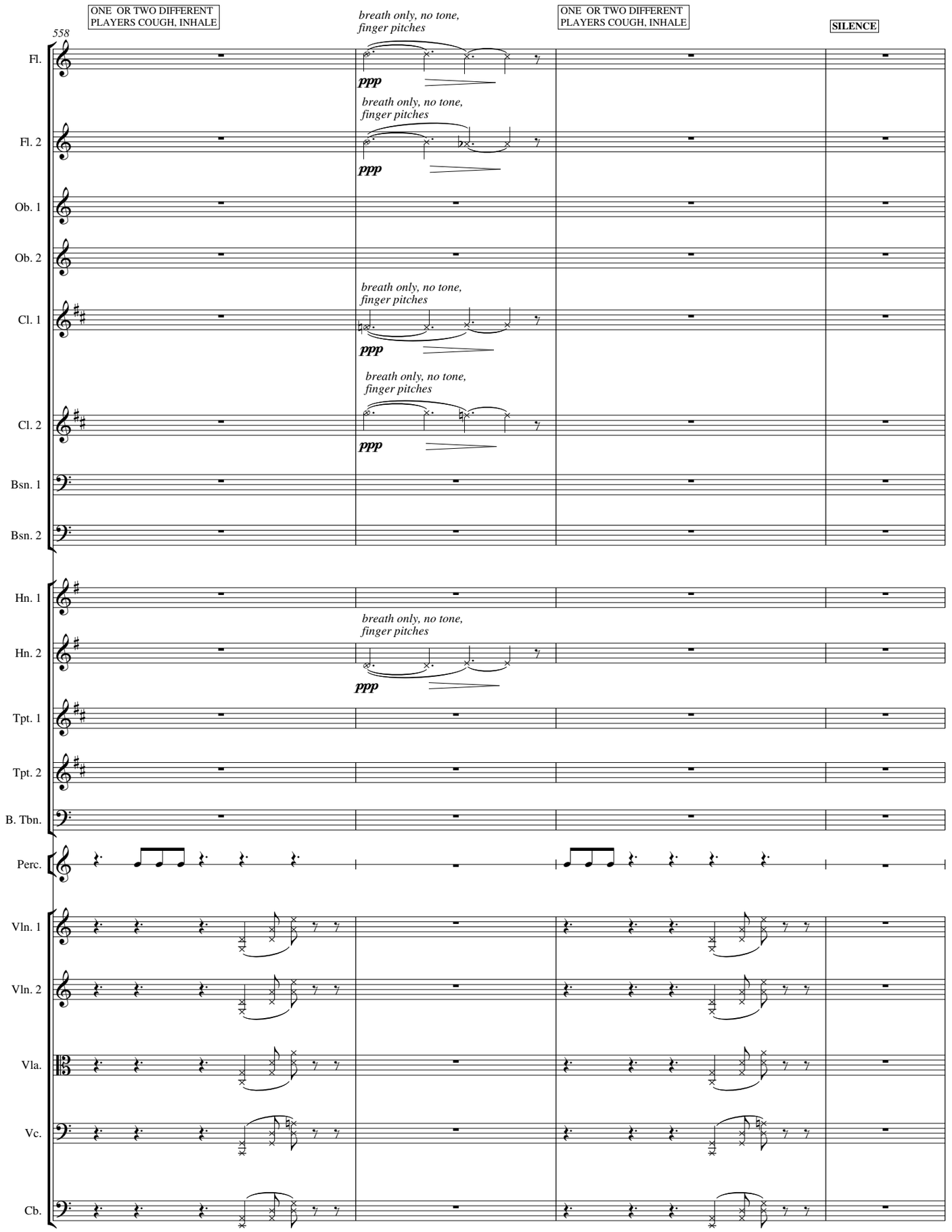

529
Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
pp
p
8va opt.


535
Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
EGG SHAKER
pp
ppp
p


540
Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p
pp
blow air only through instrument
tutti
senza sord.
behind the bridge
tutte
below the bridge
arco


ONE OR TWO PLAYERS WHISPER-COUGH ONCE QUIETLY, ("Eh-heh"), THEN QUICK INHALE WITH CONSTRICTED THROAT.
546
9/8
15/8
9/8
15/8
Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
p


552
ONE OR TWO DIFFERENT PLAYERS COUGH, INHALE
Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
sord.
p
pp
ppp


558
ONE OR TWO DIFFERENT PLAYERS COUGH, INHALE
breath only, no tone, finger pitches
ONE OR TWO DIFFERENT PLAYERS COUGH, INHALE
SILENCE
Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.
ppp

"This is the way the World ends,
. . . not with a bang, but a whimper . . . "

ALL PLAYERS LOWER YOUR INSTRUMENT

CONDUCTOR: DO NOT CUE LAST EXHALATION, SIMPLY LOWER ARMS AND DO SAME MOVEMENTS AS PLAYERS

ALL PLAYERS: DROP YOUR CHIN AS YOU BLOW, CLOSE YOUR EYES, FREEZE (RELAXED). HOLD FOR APPLAUSE,

ON APPLAUSE, OPEN EYES, RAISE HEAD, POKER FACE, MOUTH CLOSED.

BLOW LOW AIR DOWNWARD, EXPIRE.

562

Fl.
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1
Bsn. 2
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
B. Tbn.
Perc.
Vln. 1
Vln. 2
Vla.
Vc.
Cb.

mp ff[wh]

TRIANGLE

hand choke

pp *small beater, at top corner*

p KEEP INSTRUMENT UP UNTIL APPLAUSE

CONCERTMASTER ONLY, KEEP INSTRUMENT UP, FREEZE WITH BOW AT TIP ON STRING, CLOSE EYES BUT KEEP HEAD UP.

ON APPLAUSE, CONCERTMASTER OPEN EYES AND LOWER INSTRUMENT, POKER FACE

first , solo

pp *senza vibr.*

second, solo
sord. ponticello

pp

gli altri

tutti

one, solo
sord. ponticello

pp

tutte

one, sola
sord.
ponticello

pp

pp

pp

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
Ouverture: Augustus the Strong [2] baroque orchestra
Intrada: Le Grand Condé [10] baroque orchestra
Concerto con Timpani [12] (baroque style) with strings and harpsichord (under *nom de guerre*, "G. F. Salomon")

Performance materials and complete list of works available through

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