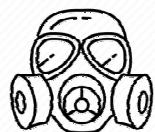


David Avshalomov

Sinfonietta
(Parting)



Chamber Orchestra

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

FULL SCORE

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 15ma)

(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 = 100 **4**

I. Is There Hope?
(Business as Usual)

Allegro

= 126

A

2

Flute 1

Flute 2

Oboe 1 *f sempre*

Oboe 2

Clarinet 1 in B♭ *f sempre*

Clarinet 2 in B♭

Bassoon 1 *mf*

Bassoon 2 *mf*

Horn 1 in F

Horn 2 in F

Trumpet 1 in B♭

Trumpet 2 in B♭

Bass Trombone

Timpani/Percussion

Violin I *pizz.* *f*

Violin II *pizz.* *f*

Viola *pizz.* *f*

Violoncello *arco* *mf*

Contrabass *arco* *mf*

2 4

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.

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.

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.

32

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.

D

f

soli

pizz.

f

pizz.

arco

f

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

f
p

p

mf
p
pp

mf
p
pp

mf
p

mf
p

p

p

etc.

p

etc.

p

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.

55

F solo

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 cantabile

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.

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.

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.

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.

mf

f

mf

pizz.

mf

arco

pizz.

f

mf

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.

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

p

3

3

3

3

mute

p

3

3

3

3

wood stick

p

pizz.

p

rit.

106

Fl. 1 *p*

Fl. 2 *p*

Ob. 1

Ob. 2

Cl. 1

Cl. 2 (*cue Bsn. I.*) *p*

Bsn. 1 *p*

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

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.

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

f marcato

mf

Vln. II

f marcato

f marcato

Vla.

mf

mf

Vc.

mp

Cb.

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.

140

L

Fl. 1 *p f*

Fl. 2 *f*

Ob. 1 *p f*

Ob. 2 *f*

Cl. 1 *p f*

Cl. 2 *p f*

Bsn. 1 *mf* *p f marcato*

Bsn. 2 *f marcato*

Hn. 1 *mp* *p* *f*

Hn. 2 *mp* *p* *f*

Tpt. 1 *mp* *p*

Tpt. 2 *mp* *p*

B. Tbn. *f marcato* *mf*

Perc.

Vln. I

Vln. II

Vla. *pizz.* *f* *pizz.*

Vc. *f*

Cb.

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.

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.

N

165

3
4

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

(melody)

Tpt. 1

Tpt. 2

(melody)

B. Tbn.

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pizz.

f

O Allegro $\text{♩} = 126$

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.

182

3 **2** **3** **2**

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

3
4

ff

2
4

ff

3
4

ff

2
4

ff

P *A Tempo* ♩ = 126

3 **4** *molto rit.* **4** **4** **2** **4** **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.

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.

3
4

228

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.

R

4

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.

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.

Vln. I

Vln. II

Vla.

Vc.

Cb.

246

accel.

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.

S *Vivo* $\text{♩} = 80$

sempre

3 **4** **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.

257

3 **4** **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.

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

Strict Tempo, no Ritard.

32

1

4
4

A
Lento

$\text{J} = 50$

II. Forests, Farewell

Vln. I

Vln. II

Vla.

Vc.

Cb.

3**4** $\text{J} = 60$ **B**

Poco Mosso

285

Vln. I

Vln. II

Vla.

Vc.

Cb.

3 **4****C**

295

Vln. I

Vln. II

Vla.

Vc.

Cb.

307

sul G

p *espr.*

p *espr.*

pp

sul G

p *espr.*

p

div.

D

Vln. I

Vln. II

Vla.

Vc.

Cb.

rit.

Andantino

E ♩ = 56

319

Vln. I

Vln. II

Vla.

Vc.

Cb.

329

Vln. I

Vln. II

Vla.

Vc.

Cb.

338

Piu Mosso, Andante

F ♩ = 72

Vln. I

Vln. II

Vla.

Vc.

Cb.

Lento ♩ = 50 I rit.

384 Vln. I *p* ff change bow as needed, separately, end downbow pp

Vln. II ff change bow once, separately pp

Vla. ff f pp

Vc. ff f pp

Cb. ff pp

4 4

This musical score page shows five staves for string instruments: Violin I, Violin II, Viola, Cello, and Double Bass. The tempo is Lento (♩ = 50). Measure 384 begins with a dynamic of *p*, followed by ff. The instruction "change bow as needed, separately, end downbow" applies to the ff dynamic. The dynamic then shifts to pp. The violins play eighth-note patterns with slurs. The violas play eighth-note patterns with grace notes. The cellos and basses play sustained notes. Measure 385 starts with ff, followed by "change bow once, separately". The dynamics then shift to f, then pp. The violins play eighth-note patterns with slurs. The violas play eighth-note patterns with grace notes. The cellos and basses play sustained notes. Measure 386 starts with ff, followed by "change bow once, separately". The dynamics then shift to f, then pp. The violins play eighth-note patterns with slurs. The violas play eighth-note patterns with grace notes. The cellos and basses play sustained notes. Measure 387 ends with a dynamic of f, followed by pp.

III. Expiration (Farewell Air)

Vivace, Ironico
♩ = 152

(Farewell Air)

one, solo sord.

one, solo sord.

one, sola sord.

tutti sord. pizz.

pp

pp

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for orchestra, page 101, section B. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The vocal part "gli altri sord." is present above the strings. The section begins with a dynamic **p**.

Musical score for orchestra, page 105, measures 1-4. The score includes parts for Vln. I, Vln. II, Vla., Vc., and Cb. The music consists of four measures of music. In the first measure, Vln. I plays eighth-note pairs. In the second measure, Vln. II and Vla. play eighth-note pairs. In the third measure, Vln. I and Vln. II play eighth-note pairs. In the fourth measure, Vln. II and Vla. play eighth-note pairs. The bassoon part (Cb.) is present in the score but has no notes in these measures.

Musical score for orchestra, page 109, section C. The score consists of five staves: Vln. I, Vln. II, Vla., Vc., and Cb. The music is in common time. The strings play eighth-note patterns, primarily consisting of eighth-note pairs and sixteenth-note pairs. The Vln. I staff begins with a pair of eighth notes followed by a sixteenth note. The Vln. II staff follows with a similar pattern. The Vla. staff has a more sustained eighth-note pattern. The Vc. and Cb. staves are mostly silent, with occasional short eighth-note dashes.

412

Vln. I

Vln. II

Vla.

Vc.

Cb.

restez

pp

415

Vln. I

Vln. II

Vla.

Vc.

Cb.

D

E cue oboe I.

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

Hn. 1 *con sord.* *ppp*

Hn. 2 *con sord.*

Tpt. 1 *con sord.* *ppp*

Tpt. 2 *con sord.* *ppp*

B. Tbn.

Perc.

Vln. 1

Vln. II *tutte pizz.*

Vla. *mp*

Vc. *mp* *arco* *p*

Cb. *sord. pizz.* *arco* *pizz. p*

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.

12

G

436

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.

443

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.

rit.

15 *A Tempo I*

449 $\frac{8}{8}$ $\text{♩} = 152$

H

$\text{♩} = 40$

4 Lento

Andante

$\text{♩} = 60$

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. I

Vln. II

Vla.

Vc.

Cb.

<img alt="Musical score page 47 showing measures 449 to the end of section 15. The score includes parts for Flutes, Oboes, Clarinets, Bassoons, Horns, Trombones, Bass Trombone, Percussion, and Strings. Measure 449 starts with a dynamic of 152 BPM in 8/8 time. Measure 450 begins with a dynamic of 40 BPM in 4/4 time, labeled 'Lento'. Measures 451-452 show woodwind entries with dynamics pp and p. Measures 453-454 show brass entries with dynamics pp and p. Measures 455-456 show bassoon entries with dynamics pp and p. Measures 457-458 show horn entries with dynamics pp and p. Measures 459-460 show brass entries with dynamics pp and p. Measures 461-462 show bassoon entries with dynamics pp and p. Measures 463-464 show horn entries with dynamics pp and p. Measures 465-466 show brass entries with dynamics pp and p. Measures 467-468 show bassoon entries with dynamics pp and p. Measures 469-470 show horn entries with dynamics pp and p. Measures 471-472 show brass entries with dynamics pp and p. Measures 473-474 show bassoon entries with dynamics pp and p. Measures 475-476 show horn entries with dynamics pp and p. Measures 477-478 show brass entries with dynamics pp and p. Measures 479-480 show bassoon entries with dynamics pp and p. Measures 481-482 show horn entries with dynamics pp and p. Measures 483-484 show brass entries with dynamics pp and p. Measures 485-486 show bassoon entries with dynamics pp and p. Measures 487-488 show horn entries with dynamics pp and p. Measures 489-490 show brass entries with dynamics pp and p. Measures 491-492 show bassoon entries with dynamics pp and p. Measures 493-494 show horn entries with dynamics pp and p. Measures 495-496 show brass entries with dynamics pp and p. Measures 497-498 show bassoon entries with dynamics pp and p. Measures 499-500 show horn entries with dynamics pp and p. Measures 501-502 show brass entries with dynamics pp and p. Measures 503-504 show bassoon entries with dynamics pp and p. Measures 505-506 show horn entries with dynamics pp and p. Measures 507-508 show brass entries with dynamics pp and p. Measures 509-510 show bassoon entries with dynamics pp and p. Measures 511-512 show horn entries with dynamics pp and p. Measures 513-514 show brass entries with dynamics pp and p. Measures 515-516 show bassoon entries with dynamics pp and p. Measures 517-518 show horn entries with dynamics pp and p. Measures 519-520 show brass entries with dynamics pp and p. Measures 521-522 show bassoon entries with dynamics pp and p. Measures 523-524 show horn entries with dynamics pp and p. Measures 525-526 show brass entries with dynamics pp and p. Measures 527-528 show bassoon entries with dynamics pp and p. Measures 529-530 show horn entries with dynamics pp and p. Measures 531-532 show brass entries with dynamics pp and p. Measures 533-534 show bassoon entries with dynamics pp and p. Measures 535-536 show horn entries with dynamics pp and p. 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THE STARS, THE STARS

455

Fl. 1 *pppp*

Fl. 2 *pppp*

Ob. 1 *solo*

Ob. 2

Cl. 1

Cl. 2 *pppp*

Bsn. 1 *(b) pppp*

Bsn. 2 *pppp*

Hn. 1 *pppp*

Hn. 2 *pppp*

Tpt. 1

Tpt. 2

B. Tbn.

Perc. *pp L.V. hard fiber mallets (NOT plastic)*

I solo *b* *mf* *pp*

TRIANGLE *thin beater, at top corner* *pp* *p* **MARK TREE**

GLOCKENSPIEL *pp 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.

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.
(change bows individually as needed)

Vln. I *pppp senza vibrato* *add vibrato* *senza vibrato* *etc.*

Tutti divisi a 4 *pppp senza vibrato* *add vibrato* *senza vibrato* *etc.*

via sord. *pppp senza vibrato* *add vibrato* *senza vibrato* *etc.*

Tutti divisi a 4 *pppp senza vibrato* *add vibrato* *senza vibrato* *etc.*

Vln. II *pppp senza vibrato* *add vibrato*

via sord. *pppp senza vibrato* *add vibrato*

pppp senza vibrato *arco* *add vibrato*

Tutte divisi a 4 *pppp senza vibrato* *arco* *add vibrato*

Vla. *via sord.* *pppp senza vibrato* *div.*

via sord. *pppp senza vibrato*

pppp senza vibrato

Vc. *pppp* *pp* *pppp*

Cb. *pppp*

OH, THE MILKY WAY, FAREWELL!

Take Piccolo

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. I

Vln. II

Vla.

Vc.

Cb.

solo *mf* *p* *ppp*

soli *p* *mp*

pppp

senza sord

cue flutes

pppp

senza sord
solo (lip the series if possible)

pp *GLASS WIND CHIMES* *pppp* *GLASS WIND CHIMES* *p*

pp L.V. *ppp L.V.*

Stop texturing, straight tone, all in tune

etc.

senza vibrato etc.

add vibrato senza vibrato etc.

add vibrato senza vibrato etc.

senza vibrato

add vibrato senza vibrato

add vibrato senza vibrato

pp

ppp

p

471

PICCOLO

Fl. 1

Fl. 2 f ff mp

Ob. 1 mp mf mp

Ob. 2 mp mf pp

Cl. 1 mf pp mp

Cl. 2 mf p mp

Bsn. 1 (b) mf pp

Bsn. 2 mf pp

Hn. 1 senza sord soli pp mf f mp pp

Hn. 2 soli p mf f mp pp

Tpt. 1 Harmon Mute plunger extended senza sord f mp

Tpt. 2 cue horns f mp

B. Tbn. SPLASH CYMBAL mf mp mf pp (opt., possible) p MARK TREE

Perc. ppp hard yarn mallets mf pp (all Vn. I) poco a poco più vibrato poco a poco meno vibrato senza vibrato (all Vn. II) poco a poco più vibrato mf pp pp (all Vle.) poco a poco più vibrato mf pp pp poco a poco meno vibrato senza vibrato Vln. I Vln. II Vle. Vla. Vc. Cb.

(P.L.V. hard fiber mallets (NOT plastic))

mf p

Take Flute

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 tremolo up and down top octave, random pitches)

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

sord.
pp
sord.

15 *Vivace, Ironico*
8 $\text{♩} = 152$

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.

Perc.

GLASS WIND CHIMES

SPLASH CYMBAL

EGG SHAKER

pppp —————— L. V. *p*

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

STOP ALL TEXTURING
STRAIGHT TONE

one, solo sord.

pp *#* *#*

Vln. I

ppp

ppp

ppp

Vln. II

ppp

ppp

ppp

Vla.

Tutte divisi a 2

ppp

le altre

one, sola sord.

pizz.

Vc.

Cb.

ppp (sord.)

J

*breath only, no tone,
finger pitches*

500

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.

p sentito

p

p sentito

p

p sentito

p

*breath only, no tone,
finger pitches*

*one, solo
sord.*

505

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

gli altri pizz.

pp

ff feroce

arco ponticello

mf

le altre pizz.

pp

508

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.

pp

p

arco ponticello

pizz.

arco

arco nat.

p

511

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

poco

pp

poco

poco

514

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

nat.
p

pizz.
pp

arco

517

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

pizz.
pp

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.

(opt. sub flutes for oboes, for balance, conductor's choice)

sord.

ppp

sord.

ppp

ppp

p

pizz.

p

pizz.

pp

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

play

524

(opt. sub flutes for oboes, for balance, conductor's choice)

Fl. *p* play

Fl. 2

Ob. 1 *p* (opt. sub for oboe 1, for balance, conductor's choice)

Ob. 2

Cl. 1

Cl. 2 *ppp*

Bsn. 1 *pp*

Bsn. 2

Hn. 1 *ppp*

Hn. 2 *ppp*

Tpt. 1 *ppp*

Tpt. 2 *ppp*

B. Tbn.

Perc.

Vln. 1 sord. arco *pp*

Vln. 2 *pp* sord. arco

Vla.

Vc. *pp* arco

Cb. pizz. (sord.) *pp*

529

Fl.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

p — *pp*

Cl. 2

p

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

opt.

Vc.

opt.

Cb.

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

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.

blow air only through instrument

pp

*tutti
senza sord.
behind the bridge*

p

*tutti
senza sord.
behind the bridge*

*tutte
senza sord.
behind the bridge*

p

*tutti
senza sord.
below the bridge*

pp

*tutti
senza sord.
arco*

pp below the bridge

ONE OR TWO PLAYERS WHISPER-COUGH
ONCE QUIETLY, ("Eh-heh"), THEN QUICK
INHALE WITH CONSTRICTED THROAT.

546

9 **15** **8** **9** **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.

**ONE OR TWO DIFFERENT
PLAYERS COUGH, INHALE**

552

Fl. *p*

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1 *p*

Bsn. 2 *pp*

Hn. 1 *sord.* *ppp*

Hn. 2 *sord.* *ppp*

Tpt. 1 *sord.* *ppp*

Tpt. 2 *sord.* *ppp*

B. Tbn. *ppp*

Perc. *p*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

558

ONE OR TWO DIFFERENT PLAYERS COUGH, INHALE

*breath only, no tone,
finger pitches*

Fl.

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

*breath only, no tone,
finger pitches*

Tpt. 1

Tpt. 2

B. Tbn.

Perc.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ONE OR TWO DIFFERENT PLAYERS COUGH, INHALE

SILENCE

"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. 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.

TRIANGLE

pp small beater, at top corner

hand choke

mp ff[wh]

pp **KEEP INSTRUMENT UP UNTIL APPLAUSE**

first, solo

second, solo

sord. ponticello

pp senza vibr.

8va

gli altri

tutti

**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**

gli altri

tutti

mp ff[wh]

one, solo

sord. ponticello

pp

tutte

one, sola

sord.

ponticello

pp

tutti

mp ff[wh]

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

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

 **Raven Music**

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