

# David Avshalomov

## NIGUN PROPHECY



### **For Concert Band**

(with singing, opt. auxiliary  
singers, and opt. auxiliary drummers)

**FULL SCORE**

v.2

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**TRANSPOSING SCORE**

**DURATION: 9 minutes**

*Commissioned 2018 by Saint Mary’s University of Minnesota for their Concert Band,  
Janet Heukeshoven, Conductor, and funded by the Kaplan Foundation*

**INTRUMENTATION**

Piccolo (may be doubled, one divisi at end)  
Flutes 1, 2 (2. divisi—minimum 3 flutes total; some may take piccolo at S)  
Oboes 1, 2 (2. cued)  
Bb Clarinets 1, 2, 3 (doubled)  
Bb Bass Clarinet  
Bassoon 1, 2 (2. cued)  
Bb Soprano Saxophone  
Eb Alto Saxophones 1-2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
F Horns 1, 2, 3, 4  
Bb Trumpets 1, 2, 3  
Trombones 1, 2, 3 (bass)  
Euphonium (C, bass clef—treble clef Bb Baritone part also provided)  
Tuba  
String Bass (low C extension), solos cued  
[Optional Auxiliary Singers]  
Timpani (4 pedal)

**Percussion** (5 players)  
Xylophone (sounds 8va)  
Glockenspiel (sounds 15ma)  
Vibraphone  
Marimba (4 octave. Optional extra low notes.)

Snare Drum  
Field Drum (w/snares)  
Tenor Drum  
Marching Bass Drum  
Concert Bass Drum

\*Optional Low Drum Auxiliary  
(Extra Tenor Drums or Low TomToms, Marching  
Bass Drums, Concert Bass Drums, plus large  
Japanese Daiko drums if available) *See  
Performance Notes.*

Suspended Cymbal  
Marching Cymbals  
Giant Tam Tam (flat, no bump)  
(2 if available)

Triangle  
Tambourine  
Wood block

*Ruthe* (End-tied bundle of thin dry birch twigs or dowels,  
thin canes, or bamboo chopsticks held loosely at the  
gathered end and tapped on a table or the heel of the hand;  
may substitute one Maraca.)  
[https://en.wikipedia.org/wiki/Rute\\_\(music\)](https://en.wikipedia.org/wiki/Rute_(music))  
Ratchet  
Claves  
Slapstick/Whip  
High Referee’s Whistle

## PERFORMANCE NOTES

### PLEASE ALWAYS INCLUDE THE FOLLOWING IN CONCERT PROGRAM LISTINGS:

Two *nigun* melodies used are public domain. The third, the *Crakow Nigun* was written by Rabbi Shlomo Carlebach, BMI, and is used by permission of the Estate of Rabbi Shlomo Carlebach. For further information, please contact [neshamacarlebach@gmail.com](mailto:neshamacarlebach@gmail.com).

### SINGING

This piece is built around 3 common *nigunim*—traditional Jewish rhythmic spirit songs on rhythm syllables typically sung by groups in unison. The original intent of the piece is to have each tune introduced and initially elaborated by singers, preferably from within the band, who will also play band parts. The musical setting is so designed. Each tune starts with a single solo singer; then more join, then many in simple harmony. Then the singing stops and the singers sit down to join the other players at their places in the band, as the instruments take up the tune and vary and extend it to round off and conclude that section of the piece.

- **Band members are encouraged to participate in the singing**, even those who may be reluctant. The singers should include not only those who are eager to sing, but also others who are simply willing. Everyone should at least consider singing.
- The singing need not be show-off solistic, but simple, plain, moderately expressive singing—essentially good “congregational” singing. *No improv styling on solos, please*. Sing it straight and plain and true. Also no amplification please, even for solos.)
- Early rehearsals of the piece should begin with a short period where *every* band player sings the tunes, then the repeats, then the harmonized repeats. This will familiarize them with the expressive nature of the tunes, from which 80% of the melodic material of the piece is derived.
  - Even if the band members will not be singing during the performance of the piece (the scoring allows for this with instrumental cues), the entire band should still engage in some teacher-led exercises singing the *nigunim* together before they start to rehearse playing the piece. This will deepen their intuitive grasp of how the piece unfolds organically from these source tunes. A song sheet is provided with the set of parts. Unison only. From sheet music at first, then try from memory. Own the tunes.
- Then, to organize the band singing for concert, the conductor and players work out together who will sing and when:
  - In each *nigun*’s section of the music with singing, first identify those players who are not playing regular band parts in that section (as distinct from those whose parts show vocal-part cue notes for their instrument there).
    - There will also be passages where, with a large doubled section in a larger band, some players can free up to sing while others cover the playing part.
  - Then have all those available practice the vocal parts for that section.
  - Then (if necessary), have several volunteers from that group try out for the solo. Or (conductor’s choice), simply appoint the solo singer—and a backup!
  - Then add the accompaniment to the singing and practice the instrumental continuation.
  - Repeat for each of the three tunes.
- **There are 2 sets of parts for this piece.** One set has just the instrumental part for each instrument. The other includes the instrumental notes *plus* all of the vocal parts, so any player can both sing and play from the same part.
  - Exception: There is no combined instrument/vocal part for Mallets or Percussion, as these are already loaded-up short scores. Percussionists who wish to sing will need to switch back and forth between a percussion part and the All Singers part.
  - The moments for various singers to stand and sit back down are marked in the score and in the Instrument/Singer parts (NOTE: occasional sit/stand markings may be absent in one part or another).
  - Those who will not sing at all, for whatever reason, can read from their plain instrumental part instead (though it should be noted that the vocal lines do serve as convenient place cues).

### AUXILIARY SINGERS

- Auxiliary singers may be added, up to a full chamber choir. They sing from the All Singers part. It is preferred that they do so to *supplement*, not supplant, the band singers. But they may also do all the singing, freeing the band members to just play.
- This option allows for a collaboration between a college band and its choir, or a local community choir, which is not a common opportunity. All singers (band and auxiliary) should rehearse together more than once.
- The last section of the piece is sung by only auxiliary singers, if available (as the full band are all playing at the close).

The piece can also be performed with no singing; vocal parts are cued in instruments for performance without singing. This is not preferred, but will still produce a good musical effect and may prove useful or necessary in some contexts.

## DRUM AUXILIARY

The piece turns into a little bit of a low drum fest at the end, as the low drum line sets the atmosphere for the denouement.

- At minimum, the final drumming passages from rehearsal letter U to the end can be covered by 3 skilled drummers, each playing two drums simultaneously (*e.g.* pairs of Tenor Drums or Low TomToms, Marching Bass Drums/flat, and Concert Bass Drums, if available).
- Extra players may be added instead of the double drumming, particularly with a large, heavily doubled band.
- If the performing group has an affiliated (or friendly local) Marching Band or Drum and Bugle Corps, their Drum Line players may join for this drum tattoo for the last section of the piece only (low drums only, no snares, field drums w/snares, or quads please).
- Or a number of additional free-range drummers may be invited to join, especially if they can provide and cart their own drums.
- If possible, the Final Tattoo drummers should play from memory and be able to look up and synchronize any subtle stick-choreography they devise.
- These extra drums (plus large Daiko drums if available) and drummers may be arrayed all around the back and sides of the stage, and/or around the sides and back of the hall or other performance space, surrounding the audience.
- All drums (except Daiko on stands) should be played flat/horizontal for this last section.
- The more drums are added, the more care is needed not to drown out the winds and brass.
- Precision and showy gestures should substitute for brute force volume. Do not let loose until rehearsal letter X, then shake the house.
- The final-section drum corps should practice and confer together to roughly unify their sticking and arm choreography; the conductor should appoint a drum section leader to run sectionals. It can be left to each drummer to express their own style of movement. No full-body movement, dancing stick throwing or switching, or drum-spinning, please. Just animation, Taiko-style.
- The drumming arm movements should be very energetic (also Taiko-style):
  - In *forte*, strike from high up, raise other hand at each strike. Reduce the height for softer phrases.
  - Strike with both sticks simultaneously where marked with double noteheads.
- Just keep in mind that there is a choral melody going on over your rhythm—you are the backbone, not the face.
- Headbands optional.
- Enjoy.

## DOUBLING

The piece was commissioned by a college/community band that regularly carries many extra players in certain sections (for example, flutes). Clear markings are given where a single player or few players are to play, and where the whole section plays.

Exposed parts for certain instruments are cross-cued.

## EXTREME LOW RANGES

For low brass and reeds, alternate notes are given for passages that extend below the low concert E (in low brass) or D (Bass Clarinet).

Where notes may be out of range for these players, if no alternate notes are given (usually an alternate/*ossia* *8va*), the out-of range notes are to be **omitted**. Don't improvise *8va*'s please.

**4** **Moderato** **Andante**  
♩ = 70 **A** ♩ = 66

Piccolo *ff*

Flute 1 *ff*

Flute 2 *ff*

Oboe 1 *ff*

Oboe 2 *ff*

Clarinet 1 in B $\flat$  *ff*

Clarinet in B $\flat$  2 *ff*

Clarinet in B $\flat$  3 *ff*

Bass Clarinet in B $\flat$  *ff*

Bassoon 1 *ff*

Bassoon 2 *ff*

Soprano Saxophone in B $\flat$  *ff*

Alto Saxophone 1 in E $\flat$  *ff*

Alto Saxophone 2 in E $\flat$  *ff*

Tenor Saxophone in B $\flat$  *ff*

Baritone Saxophone in E $\flat$  *ff*

Trumpet in B $\flat$  1 *ff*

Trumpet in B $\flat$  2 *ff*

Trumpet in B $\flat$  3 *ff*

Horn 1 in F *ff*

Horn 2 in F *ff*

Horn 3 in F *ff*

Horn 4 in F *ff*

Trombone 1 *ff*

Trombone 2 *ff*

Bass Trombone *ff*

Euphonium *ff*

Tuba *ff*

String Bass *ff*

Singers

Timpani *mf*

Glockenspiel

Vibraphone

*ossia*

*cue string bass bell tones*

*etc.*

*nat.*

*8va markings are provided for instruments lacking the extension down to low C. If no 8va is provided, tacet.*

*(use open strings naturally) (solo) pizz.*

**First few singers stand up**

*All g(h)'s, b's, d's softened, gentle. Slight single flip on "r" of rum-ba (room-ba.) and rai. Slightly firmer "d" on final "dai."*

*one singer, solo*

*add one or two singers*

*several*

*More singers stand up*

*ai*

*ai ghee-rum-ba ghee-rum-ba ghee- rai, ai ga-dig-gy dig-gy dig-gy dig-gy dai... ai ghee-rum-ba ghee-rum-ba ghee- rai, ai ga-dig-gy dig-gy dai... ai*

*hard fiber mallets (NOT plastic)*

*motor off*

*hard cord mallets*

Nigun Prophecy v.2











51

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Bsn. 2

Sop. Sax.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Choir

Timp.

Glock.

Xyl.

Vib.

Mar.

Perc. 1

Mrcs.

one player  
*pp*

one player  
*pp*

one player  
*pp*

one player  
*p*

one player  
*p*

one player  
*p*

one player  
*p*

sad, soulful,  
sostenuto  
one player  
*pp*

sad, soulful,  
sostenuto  
one player  
*pp*

solo, cue solo voice  
sad, soulful, sostenuto  
*p*

one singer, solo  
*p* sad, soulful, sostenuto

several singers  
sad, soulful, sostenuto  
*mp*

several singers  
*mp*

Several singers stand up.

Triangle  
ironic  
*p*

Nigun Prophecy v.2

Nigun Prophecy v.2



Nigun Prophecy v.2







Nigun Prophecy v.2

[illegible]

[illegible]

Nigun Prophecy v.2

**Add Optional Drum Auxiliary (see Performance Notes)**

Nigun Prophecy v.2

(Plus additional large Tam Tams if available)



This page of the musical score is for a large orchestra and choir, featuring various instruments and vocal parts. The score is written in a single system with multiple staves. The instruments and parts included are:

- Orchestra:** Piccolo (Picc.), Flute 1 (Fl. 1), Flute 2 (Fl. 2), Oboe 1 (Ob. 1), Oboe 2 (Ob. 2), Clarinet 1 (Cl. 1), Clarinet 2 (Cl. 2), Clarinet 3 (Cl. 3), Bass Clarinet (B. Cl.), Bassoon 1 (Bsn. 1), Bassoon 2 (Bsn. 2), Soprano Saxophone (Sop. Sax.), Alto Saxophone 1 (A. Sax. 1), Alto Saxophone 2 (A. Sax. 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bari. Sax.), Trumpet 1 (Tpt. 1), Trumpet 2 (Tpt. 2), Trumpet 3 (Tpt. 3), Horn 1 (Hn. 1), Horn 2 (Hn. 2), Horn 3 (Hn. 3), Horn 4 (Hn. 4), Trombone 1 (Tbn. 1), Trombone 2 (Tbn. 2), Baritone Trombone (B. Tbn.), Euphonium (Euph.), Tuba (Tba.), and Percussion (Perc. 1, Perc. 1, Perc. 3, G.A.).
- Choir:** The choir part is written for a mixed choir, with lyrics in Chinese and English.

The score includes various dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *rit.* (ritardando). There are also performance instructions like "Drums keep sixteenths close to next beat even as tempo slows." and "Concert Bass drum, big fat mallet on beats 1 and 3 only, other notes still dowl." The page number 240 is visible in the top left corner.

# 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 Eb, Bb, BCl. soli. **American Prize 2016, Band Composition** (2<sup>nd</sup> 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** (3<sup>rd</sup> 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 (Eb)
- 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



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