

DAVID
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Lifeboat Variations



NARRATED VERSION

an "Everyone's Guide to the Band"

7th International Band Composition Competition,
Harelbeke, Belgium, 2019. (Third Prize)

SCORE

INTRUMENTATION

Piccolo (opt. double Flute 3.)
Flutes 1, 2 (doubled, one takes 3.) (one 1. taking Piccolo 2 at end)
Oboes 1, 2
English Horn in F
Eb Clarinet
Bb Clarinets 1, 2, 3 (doubled)
Eb Alto Clarinet
Bb Bass Clarinet
Eb Contra-Alto Clarinet
Bb Contrabass Clarinet (cued)
Bassoons 1, 2
Contrabassoon (cued)
Eb Alto Saxophones 1, 2
Bb Tenor Saxophone
Eb Baritone Saxophone
F Horns 1, 2, 3, 4
Bb Cornets 1, 2, 3
Bb Trumpets 1, 2
Trombones 1, 2, 3 (bass)
Euphonium(s) (C, bass clef; *Bb* treble part also provided)
Tuba(s)
Harp (**opt.**, cued)
String Bass (with low C extension)
Timpani (5 pedal)

Percussion (5 to 7 players)

Xylophone (sounds 8va)
Glockenspiel (sounds 15ma)
Vibraphone
Marimba (4 octaves; extra notes provided for 5th low octave)
Tubular Chimes

Snare Drum
Field Drum (gut snares)
Tenor Drum (no snares)
4 Concert Tom-Toms
4 Roto-Toms (small/medium, tight)
Small (marching) Bass Drum
(or large loose Tom Tom)
Large Concert Bass Drum
Bongos

Suspended Cymbal
Crash Cymbals
Small Tam Tam (flat, no bump)
Tam Tam (huge)
Triangle(s) (also with thin metal rod or knitting needle)
Finger Cymbals (plus 1 suspended)

Tambourine
Large Cowbell
Claves
High Wood block (pitch a third higher than the highest temple block)
Temple Blocks (5)
Wood slit drums, 4 pitches (opt.) (or Boo-Bams)

Sleighbells
Castanets (machine)
Maracas
Guiro
Ratchet (attached)
High Slapstick
Cork-pop
Wind Machine (large or nothing), **opt.**

NOTES

SPECIAL INSTRUMENTS: The variations for special and extreme-sized instruments add something and should be covered if possible. If you lack the instrument or the solo player, the following can be cut (their ensemble parts are cross-cued where exposed):

Var. BB	English Horn
in Var. C :	Contra-Alto Clarinet solo (cut if you have <i>neither</i> Eb Contra-Alto nor BBb Contrabass Clarinet) (If you have Contrabass but no Contra-Alto, Contrabass can play both solos/cues.)
	Contrabass Clarinet solo (cut if you have no BBb Contrabass Clarinet)
Var. DD	Contrabassoon
Var. F	String Bass
Var. FF	Harp

These cuts are marked with symbols such as ★ and ♣ at the start and the same mark with underscore at the end (★ or ♣). You can reference them by symbol name, and the players simply draw a pencil line from the start mark to the end mark.

PERCUSSION: 5 skilled players (not counting the timpanist) can cover the core parts, even in the virtuoso nonpitched solo section variation (the timpanist can cover extras there). They can omit bits marked “opt.” where the scoring is thickest; find extra players among the winds/brass for these if possible.

Substitutes/*ersatz* for special sounds are also marked in the parts.

TEMPI, REHEARSAL MARKS–Conductor: When stopping and starting in rehearsal, it is best to mention bar numbers, boxed bar numbers, or variation letters. This is because in variations where an instrument is *tacet*, not all tempo and general expression marks are shown in its separate part, and when shown over grouped rests, their position is not precise to the bar. So saying "start at the Piu Mosso" may not get everyone to the same point. "Start at measure 502" will.

NARRATION: The terse narration provides a simple road map and focuses the audience's listening on a few basic qualities of each instrument. The narrator should sit on a high stool at one side of the stage, at a lectern if desired (with a small reading light if needed). They should not be spotlit or made prominent. They may be miked discreetly— but only if needed. They should have sufficient rehearsals so that they can start each new instrument's narration immediately (with just a subtle cue from the conductor if needed). They need not stand up each time; keep it moving. They should use a serious and dignified delivery.

[To supplement the narration, if desired, the name of each section or solo instrument may be projected as a supertitle during that variation (use the variation name.) End with Percussion.]

*There is also a separate version for performance without narration.

Narrator: Optional cuts in the score affect what part or version of the narration you say in certain places. In these cases, alternate versions, or text that may need to be skipped, are in brackets.



OPTIONAL SINGALONG INTRODUCTION

Narrator (or conductor) get your pitch C backstage. Walk onstage, bow simply, wait for near-silence, then sing, medium loud, *no microphone*, in the key of C:

**“Row, row, row your boat, gently down the stream.
Merrily, merrily, merrily, life is but a dream.”**

While finishing the last phrase, gesture to the audience to sing along the second time. (The band may sing too, but do not cue them.) Cut the audience off after the end of “dream”, smile encouragement.

Then gesture to divide the audience into 4 groups/parts. Cue each group to start, singing along with them for one phrase each. After starting the fourth group, show each group in turn to repeat, by a circular gesture. After 2 times through, cut each group off in turn at the end of “dream”. Let group 4 finish alone with no cutoff. Allow for brief laughter, possible applause. In silence, the conductor cues the start of the Lifeboat Variations immediately.

Solenné ♩ = 92

(short) 5 (long)

NARRATOR:
 "THIS IS A CONCERT BAND
 [alt: SYMPHONIC WIND ENSEMBLE*].
 THERE ARE THREE GROUPS OF PLAYERS.
 THE WOODWIND AND THE BRASS
 BLOW WIND THROUGH
 THEIR INSTRUMENTS. THE
 PERCUSSION HIT
 THEIR INSTRUMENTS."

[*Conductor's choice]

Lifeboat Variations v1.2 - Narrated

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David Avshalomov

THEME I - Woodwinds**Energico** $\text{d} = 104$

Picc. *f marcato*

Fl. *f marcato*

Ob. *f marcato*

Eng. Hn. *f marcato*

E♭ Cl. *f marcato*

Cl. 1. *f marcato*

Cl. 3. *f marcato*

Alto Cl. *f marcato*

B. Cl. *f marcato*

C. A. Cl. *f marcato*

C-B Cl. *f marcato*

Bsn. *f marcato*

Cbsn. *f marcato*

A. Sax. *ff secco*

T. Sax. *ff secco*

Bar. Sax. *ff secco*

Crnt. 1, 2.

Crnt. 3

Tpt. 1

Hn.

Hn.

Tbn.

B. Tbn.

Euph.

Tuba.

Str. B. *pizz.* *f* *arco* *ff*

Timpani.

[while percussion are still ringing]:

"NOW A FRESH VARIATION FOR EACH KIND OF INSTRUMENT.

FIRST THE WOODWINDS.

FLUTE PLAYERS BLOW ACROSS A HOLE IN THE SIDE, LIKE

TOOTING ON A SODA BOTTLE. HERE ARE THE PURE,

NIMBLE FLUTES, AND THE TINY, SPARKLING PICCOLO."

Variation A - Flutes and Piccolo

Presto $\text{d} = 150$

"ALL OTHER WOODWINDS BLOW THROUGH A REED."

poco rit.

$\text{d} = 126$

Andante $\text{d} = 60$

"THE OBOE HAS A SWEET, WISTFUL SOUND"

rit.

VARIATION B - solo Oboe

Lento Riten. A Tempo

Poco Accel.

Andante $\text{d} = 66$

Poco Affrettando

Poco Rall.

A Tempo $\text{d} = 66$

Riten.

Meno mosso $\text{♩} = 60$

Ancora meno $\text{♩} = 50$ **Riten.**

VARIATION BB - English Horn *

Moderato $\text{♩} = 70-80$

Cut if no Eng. Hrn.

(lunga) **4** **4**

Double both clars. and flutes or neither.*

*** If omitting Variation BB [English Horn], start Clarinet variation narration here, cut to start of Variation C.**

Eng. Hn. Solo Quasi Cadenza $(\text{sempre espressivo})$

Cl. 1 * one player 2 **Cl. 2** * Clarinets may double (if flutes do) here also, start one dynamic less

Str. Bass. **String Bass** $pizz.$ **L. V.**

Timpani soft cartwheels

Vib. Vibraphone c. p. soft yarn [2 players - smooth hum rolls] motor off pp c. p.

Mar. soft yarn pp [2 or, better, 3 players - smooth hum rolls] pp c. p.

Poco stringendo

quasi in tempo

quasi in tempo

Fl. (c. p.)

Fl. 2

Eng. Hn. $piu f$ **Cl. 1** one solo * ppp **Str. Bass.** **Timpani**

[*Cl. may double if E.Hn. tone is strong]

Vib.

Mar. $no trem.$

 VARIATION C - All Clarinets
Sprightly $\text{d} = 92$

Fl. *sff*

Fl. 2 *sff affrettando*

Eng. Hn. *ff* *pp f* *p ossia*

4 *a piacere*

[Tacet these 2 bars if omitting E. Horn var.]

3 *niente*

2

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3

"CLARINETS COME IN MANY SIZES"

"THEY PLAY VERY HIGH -- AND LOW-- AND CAN BE VERY QUICK."

Clar. 3 - one, solo (cues A. Cl.)

Alto Cl.

Bass Cl.

Str. Bass. *pizz.* *p*

Timpani *mp*

Vib. *mf* *hand-stop*

80

85

3 *(d = d)*

2

Cl. 1

Cl. 2

Cl. 3

"CLARINETS CAN BE SMOOTH AND MELLOW -- OR ROUGH, OR SHRILL."

Alto Cl.

B. Cl.

C. A. Cl.

3 *(d = d)* *90*

2

NOTE: Swing the dotted rhythms throughout this variation.

(tutti) *pp*

(swing) *pp*

(tutti) *pp*

3. Tutti - play

pp etc.

pp (C. Alto) etc.

93

Cl. 1 *f* *p* *mf*

Cl. 3 *f* *p* *mf*

Alto Cl. *f* *p* *mf*

B. Cl. *f* *p* *mf*

C. A. Cl. *f* *p* *mf*

Str. Bass. *pizz.* *f*

3 *4*

95

100

101

E♭ Cl.

Cl. 1
1. one, solo
pp

Cl. 2
2. one, solo
pp
(swing)

Cl. 3

solo (swing) *mf* 105
—3—
poco *mf*

110 *espr. f* 113 *mp* tutti 115

E♭ Cl.

Cl. 1 *mf* *p* *mf* tutti

Cl. 3 *mf* *p* *mf*

Alto Cl. solo (swing)

B. Cl. BCl. cue: Alto cl. *f* (solo, swing) play, solo (swing)

Mar. MARIMBA med. hard rubber *mf*

(Cut if you have neither Eb Contra-Alto nor BBb Contra-Bass Cl.)

120

Cl. 1

Cl. 3

B. Cl. (If both cuts, play small notes)

C. A. Cl. solo (swing)

C-B Cl. (cues C. - Alto)

Mar. *p* *mp* *p* *mp* *p* *mp*

small notes if both cuts taken

♥ ♦ (Cut if you have no BBb Contra-Bass Clar.)

125

Cl. 1 *p* *mf* *p* *mf*

Cl. 3 *mf*

Alto Cl. *p* *mf*

B. Cl. *p* *mf*

C. A. Cl.

C-B Cl. play: solo (swing) *ff*

Mar. (swing) *p* *mf* (swing) *p* *mf* (swing) *p*

Snare Drum (swing)
brushes *p*

133

135

(swing) *pp* div. *pp*

tight grace notes *p*

mp *mf*

mf *pp*

pizz. *mf* (stacc.)

Wood Block

mf hard xylo. mallet

Riten. **Meno mosso**

140 *poco p*

145 *niente* *fp*

unis., *pp* *ff*

div. *div.* *pp* *ff*

unis., *pp* *ff*

div. *poco p* *pp* *fp*

unis., *pp* *ff*

Alto Cl. *p* *poco* *molto* *ff*

B. Cl. add small notes only if no ContraBass Clar. *poco* *pp* *molto* *ff*

C. A. Cl. *p* if no C-Bcl. *poco* *pp* *molto* *ff*

C-B Cl. *p* *poco* *pp* *molto* *ff*

Vib. *swing* *med. yarn* *mp*

Mar. med. rubber *mp*

"SINGING SADLY UP HIGH, AND DARKLY DOWN LOW, HERE IS THE TALL, DEEP, BASSOON."

VARIATION D - Bassoon This solo may be played by one player, including the small notes, or split between two as marked. Conductor's choice.

Largo $\text{J} = 40 - 50$ max. **Molto sostenuto**

150

155

solo (1.) *mpespr., mesto* *molto* *f sempre*

2. mute *pp* *poco* *mp* *p*

4. mute *pp* *poco* *mp* *p*

Hp. *p* *mf* *p*

Mar. fat soft mall. *pp* *poco* *mp* *p*

Poco rit. (♩ = ♩) 159

Ob. Eng. Hn. Bsn. Bsn. 2 T. Sax. Crnt. 1. 2. Hn. Hn. Tbn. Tbn. Hp. Vib. Mar.

3 2

4 4 *fp*

1. if div. (if 1. solo, also play small notes)
2. if div.

160 *fp*

(if 1. solo, also play small notes)

poco *sfp* *pp* poco *sffffp*

one only str. mute poco *sfp* *v* poco *sfp*

str. mute poco *sfp* *pp* poco *sfp*

(soli) str. mute poco *sfp* poco *sfp* poco *sfp*

poco *sfp* poco *sfp* poco *sfp*

motor off VIBR. med. yarn. *mp*

poco *p*

=

poco accel. 167 **Stentato**
(Allargando) (♩ = ♩) **Tempo I**

Ob. Ob. 2 Eng. Hn. Bsn. Bsn. 2 T. Sax. Bar. Sax. Crnt. 1. 2. Crnt. 2 Crnt. 3 Hn. Hn. Tbn. Tbn. Hp. Xyl. Mar.

165 poco cresc. f //

poco cresc. f //

poco cresc. f //

cresc. molto (a2) ff ff // f //

cresc. molto ff ff // f //

p // mf // pp

p poco cresc. 2. str. mute mf //

p poco cresc. str. mute mf //

mp poco cresc. mf // (mute) 2. *

p pp *[Horns 1 & 3 may spell-off 2 & 4 in this (mute) 4. passage to keep it warm for the last bar.]

p // p pp

p poco cresc. mp //

p // p pp

p // p pp

hard mall. p # poco cresc. mf //

XYLO Mar. fat soft mall. pp

Riten.

170

Ob.

Ob. 2

Eng. Hn.

Bsn.

(if 1. solo, play small notes)

Bsn. 2

T. Sax.

Bar. Sax.

175

(if div., 1. play large notes)

(opt.)

Hn.

Hn.

Hn.

cue: Bn. 1 if only one

1. mute

Hn.

3. mute

(4. cue: Bn. 2, if only Bsn. 1 solo)

play

ppp

Tuba.

Hp.

*(If omitting Contrabassoon Variation, do Saxos narration here.)

hard rubber f

[*Possibly omitted:
"EVEN LOWER, WITH AN OMINOUS, BUZZING VOICE, IS THE CONTRABASSOON."



(Cut if you have no Contrabassoon)

VARIATION DD - Contrabassoon

Molto Riten.

Giocoso ♩ = 100-108

Molto Riten. A Tempo

Poco Riten.

Meno; Poco Accel.

180 solo

Cbsn. (mute)

Hn. mp secco staccatiss.

Hn. mp secco staccatiss.

Tbn. mutes mp secco staccatiss.

Tbn. mutes mp secco staccatiss.

Tbn. 3 mute mp secco staccatiss.

Str. Bass. pizz. mp

Tim. wood mp secco

Vib. hard yarn secco staccatiss.

Mar. motor off mp pedal up stop after secco staccatiss. ↓ striking hard mall. mp

etc. secco hand - stop

TEMPLE BLOCKS

hard yarn mf

f

Molto Riten.

This section contains a complex arrangement for various instruments including Cbsn., Hn., Tbn., Tbn. 3, Str. Bass., Tim., Vib., and Mar. The instrumentation is varied, with some parts using mutes and specific attack techniques like 'secco staccatiss.' and 'hard mall.' The tempo is marked as 'Molto Riten.' throughout the section.

In Tempo**Molto Meno Mosso** ♩ = 72-76

187

Picc.

Fl. *mp*

Fl. 2 *mp*

Ob. *mf*

Ob. 2 *mf*

Eng. Hn. *mf* *poco*

E♭ Cl.

Cl. 1 (div.)

1A.

1B.

2A. (div.) **pp**

2B. **pp**

A. **p**

Cl. 3 (div.)

B.

Alto Cl.

B. Cl.

C. A. Cl.

Bsn.

Cbsn.

A. Sax.

Tuba.

Str. Bass.

Hp.

Timp.

Glock.

Xyl.

Vib. fluid
motor on (fast)

Sus. Cym.

XYLOPHONE solo

TRIANGLE

soft mallets **p** *poco* **mp** **pp**

med. hard. **p** **f**

hard mallets **mf** *f*

3 3 **molto** **p**

low c♯ only [omit otherwise]

one only; cues String Bass

8va bassa only, otherwise omit

arco

mf **#f** **p**

↓ (stop)

hand - stop

turn motor off

with one brush * **mf**

assai **f**

L. V.

assai **f**

L. V.

*One - handed brush roll: slip wires (fanned to vertical) over edge of cymbal - split above and below - and shake brush rapidly up and down

Rit. al - - - (meno) Mosso Subito

 $\text{J} = 50$ $\text{J} = 112-116$

190

Fl. 6 *mf*
Fl. 2 6 *mp*
Cbsn. *pp*
Crnt. 1. 2.
Crnt. 2
Crnt. 3
Tpt. 1 mute 3 *pp* *ppp*
Tpt. 2 mute 3 *pp* *ppp*
Hn. (mute) 3 *pp* *ppp*
Hn. (mute) 3 *pp* *pp*
Hn. mute 3 *pp* *ppp*
Hn. *pp* *ppp*
Tbn. (mutes) *p* *ff*
Tbn. (mutes) *p* *f ff*
Tbn. 3 (mutes) *p* *f ff*
Hp. 10 *p*
Tim. wood *f secco*
Glock. solo (gently) 6 *tr* 5 + (stop all)
med. hard rubber *mp*
Vib. motor off 6 *pp* med. hard rubber 3 *ppp* (stop)
Mar. stacc., pedal up *mf* secco (hand-stop)
hard rubber *mp* Sus. Cym. dome choke
Temple Blocks (cues Anvil) *f* wood, butt
Anvil (metal beater) *f*

195

2 4 4 3 4

"SAXOPHONES HAVE METAL TUBES FOR A SPECIAL SOUND. WE HAVE THREE SIZES. THEY CAN BE SARCASTIC OR SINCERE, COARSE OR DELICATE"


Variation E Saxophones

Allegretto $\text{♩} = 60$

(In One)

A. Sax. short
A. Sax. 2
T. Sax.
Bar. Sax.

3 short
4 short
soli
f scherzando grazioso
f scherzando grazioso
f p scherzando grazioso
f scherzando grazioso
f

Sus. Cym.
(short) Field Drum
no snares, hard felt or yarn stix.
Perc. 4

200
mp wood snare stick, tip L. V.
L. V.
Wd. Blk.
mf hard yarn

206

A. Sax. 205
A. Sax. 2
T. Sax.
Bar. Sax.

f
S. Cym.
Fld. Dr.
W. Bl.
Perc. 4

p L. V.
mf

210

A. Sax.
A. Sax. 2
T. Sax.
Bar. Sax.

S. Cym.
L. V.
(secco)
W. Bl.
Perc. 4

p
p
p
scrapped slowly with thin metal
Tri. beater or knitting needle
p L. V.

215
(oxia)
S. Cym.

In tempo
Molto Ritenuto $\text{♩} = 40$

Play this last bar only
to connect to Bass or Harp.

220
ff
A. Sax. 225
ff
T. Sax.
Bar. Sax.
Perc. 4

230
C
Small Tam Tam
hard felt mallet
f
Fld. Dr. W. Bl.
f

[Possibly omitted]
"THE STRING BASS IS A REGULAR
GUEST. ITS STRINGS ARE BOWED, OR PLUCKED.
IT CAN BE SOLEMN AND DIGNIFIED;
EXPRESSIVE AND NIMBLE."

[If omitting String Bass Variation,
Do Harp narration here. If omitting
both Bass and Harp, do Brass/Trumpets/
Trombones narration here.]


Variation F - String Bass (Cut if you have no String Bass)

Grave, Maestoso $\text{d} = 60$

235

Picc. $f \text{--} mp$

Fl. $f \text{--} mp$

Fl. 2 $f \text{--} mp$

Cl. 1 1. one, solo $mp \text{--} p$

B. Cl. *legatissimo* $p \text{--} pp$

Str. Bass. $f \text{--} \text{cantabile nobilmente}$ $p \text{--} pp$

Vib. *Vibr.* *legato* $p \text{--} pp$

motor off

240

pp $mp \text{--} mf$

p $mp \text{--} mf$

p $mp \text{--} mf$

p $mp \text{--} mf$

p $mf \text{--} ff$

ff $f \text{--} f \text{espr.}$

mp


rit.
**Start brass narration here
if no Harp Variation**

². If omitting only Harp Variation, add these 4 bars
and continue Trumpet/Trombone narration here.

245 **246**

Picc. $mf \text{--} f$

Fl. $mf \text{--} f$

Fl. 2 f

Cl. 1 f

Str. Bass. *marc.* $mp \text{--} paco$

Vib. $mp \text{--} paco$

250 rit.

255

1. Play these 2 bars
only for Harp narration **2** $\text{d} = 100$ **3** **4** **2** **4** **6** **8**

2. one, solo

255

[Poss. omitted:]
"NOW A SPECIAL GUEST.
THE RINGING STRINGS OF
THE LOVELY HARP ADD
GLITTERING ELEGANCE."


(Cut if you have no Harp)
VARIATION FF HARP
Quasi Cadenza
(libero, ma quasi in Tempo)
260 arco sost. (change bow freely)

Mosso $\text{d} = 72$
265
d. = 66

Str. Bass. $f \text{--} mf$

Hp. **6** $\text{d} = 60$ **8** *con bravura* *L.V.*

270 **Mosso** $\text{d} = 72$ **Ten.** **Ten.** **f**


poco accel.

Hp. *cresc. e poco accel.* *cresc. sempre* **270** **Mosso** $\text{d} = 72$ **ff con bravura**


Meno $\text{d} = 69$
Poco Accel.

Hp. **f** **9** **8** *sfz* **6** **8** *C nat.* **9** **8** *G nat.* **6** **8** *(f)*


Mosso $\text{d} = 72$
(String Bass)
280
poco accel.

Str. Bass. **f** **9** **8** *ff* **6** **8** *FIRST, THE BRILLIANT, HEROIC
TRUMPETS. THEN, THE STRONG,
NOBLE, SLIDE TROMBONES.*

Hp. *p* *ff* *L.V.* **2** **4**

*THE BRASS PLAYERS BUZZ
THE LIPS THROUGH A
METAL MOUTHPIECE.*


VARIATION G - Cornets / Trumpets
Giusto ♩ = 108-116 max.

285

Crnt. 1. 2. Crnt. 2 Crnt. 3 Tpt. 1 Tpt. 2 Tuba. Str. Bass. Hp. Timp.

2 **4** *ritmico, marcato e sostenuto* **4** *ritmico, marcato e sostenuto* *ritmico, marcato e sostenuto* *senza sord.* *senza sord.* *ritmico, marcato e sostenuto* *ritmico, marcato e sostenuto*

(tutti) *pizz.* *f* *p* *p* *f* *ff* *L.V.* *f* *L.V.*

p *fp* *p*



290

B. Cl. C. A. Cl. C-B Cl. Bsn. Cbsn.

2 **4** **4** *pp* *pp*

solo *ff* *mp* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff* *ff*

293

Crnt. 1. 2. Crnt. 2 Crnt. 3 Tpt. 1 Tpt. 2 Tuba. Str. Bass. Hp. Timp.

sost. *p* *sost.* *p* *sost.* *p* *f* *f* *f* *f*

one only (opt. 8va if no note-----) *pp* *pp*

arco ossia *mf* *mf*

niente *mf pp* *sub.* *mf pp* *mf pp* *mf pp*

(à2) *(etc.)* *sub.* *mf pp* *mf pp* *mf pp*

Snare Drum *Field Drum* *snares on p* *(etc.)* *sub.* *mf pp* *mf pp* *mf pp*

L.V.

Poco Allargando-al $\text{♩} = 100$

300

Poco a poco più mosso al

303

305

303

305

(Sn. Dr. + Fld. Dr.)

David Avshalomov

Lifeboat Variations v1.2 - Narrated

Tempo I, Giusto **$\text{J} = 108-116$** **rall.****Ritenuto**

310

Piu rit.**Ten.****3
2**

Ob.

Ob. 2

Eng. Hn.

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

C-B Cl.

Bsn.

Cbsn.

A. Sax.

T. Sax.

Bar. Sax.

Crnt. 1, 2.

Crnt. 2

Crnt. 3

Tpt. 1

Tpt. 2

Hn.

Hn.

Euph.

Tuba.

Str. B.

Hp.

Tim.

Glock.

Perc. 4

VARIATION H - Trombones

Grave ♩ = 72
(In Subdivided 3)

315

Picc.

Fl. 3 *sost.* 2 *mp*

Fl. 2 *sost.* *mp*

Ob. *sost.* *p*

Ob. 2 *sost.* *p*

Eng. Hn. *sost.* *p*

E♭ Cl.

Cl. 1 1. tutti *pp sost.* div. *p cresc.* *mp*

Cl. 2. 2. tutti, div. *pp sost.* unis. *p cresc.* *mp*

Cl. 3. 3. div. *pp sost.* unis. *p cresc.* *mp*

Alto Cl.

Bsn. *p sost.* *mp cresc.* *mf*

Bsn. 2 *p sost.* *mp cresc.* *mf*

A. Sax. *ppp sost.* *pp cresc.* *mp*

A. Sax. 2 *ppp sost.* *pp cresc.* *mp*

T. Sax. *ppp sost.* *pp cresc.* *mp*

Bar. Sax.

Hn. *sost.* (mute) *pp* *p cresc.* *mp*

Hn. *sost.* (mute) *pp* *p cresc.* *mp*

Hn. *sost.* (sord.) *pp* *p cresc.* *mp*

Hn. *sost.* (sord.) *pp* *p cresc.* *mp*

Tbn. (soli) *sostenuto, solenne* *p* senza vibr. steady tone (no swells) *mp* *mf cresc.*

Tbn. (soli) *sostenuto, solenne* *p* senza vibr. steady tone (no swells) (open) *mp* *mf cresc.*

Tbn. 3 (soli) *sostenuto, solenne* *p* senza vibr. steady tone (no swells) *mp* *mf cresc.*

Glock.

Vib. m. hd. rubber *mp* motor off *mf cresc.* *f*

hard rubber *mf*

poco accel. 319 **Riten.** (♩ = ♩) A tempo ♩ = 72 323

Picc. *ff*

Fl. *ff*

Fl. 2 *ff*

Ob. *ff*

Ob. 2 *ff*

Eng. Hn. *f* *ff*

E♭ Cl. *ff*

Cl. 1 unis. *sf* *ff* div.

Cl. 2 unis. *f* *ff*

Cl. 3 *f* *ff*

Alto Cl. *f* *ff*

B. Cl. *f* *pp* *poco* *p*

C. A. Cl. *p* *pp* *poco* *p*

C-B Cl. *p* *pp* *poco* *p*

Bsn. *ff* (ossia)

Bsn. 2 *ff*

Cbsn. *ff*

A. Sax. *f* *ff*

A. Sax. 2 *f* *ff*

T. Sax. *f* *ff*

Hn. *f* *ff* mute off

Tbn. *f* *ff*

Tbn. *f* *ff*

Tbn. 3 *f* *ff* solo

Tuba. *p* *mf* *poco vibr.* *pp* *p* *poco* *mp*

Str. B. *pizz.* *pp* *arco* *poco* *pp*

Hp. *ff* *ff*

Tim. *p* *p* *pp* *poco* *p*

Glock. *ff* full damp

Vib. *ff*

Rit.**325 A tempo**

B. Cl.
C. A. Cl.
C-B Cl.
Bsn.
Cbsn.
Tbn.
Tbn.
Tbn. 3
Tuba.
Str. B.
Hpf.
Timp.

(One, cue C. B. Cl.)

pp **pp** **pp**
p **pp** **pp**

VARIATION I - French Horns**Allegretto (Caccia)****♩ = 90-100**

Hn. 6
Hn. 8
Hn.
Hn.
Field Drum
wood **mf** **p** **mf** **mp**

"NOW, THE ROUND, WARM SOUND OF THE GALLANT FRENCH HORNS."

330 **f** ritmico e sostenuto (non-stacc.) **335**
f ritmico e sostenuto (non-stacc.)
f ritmico e sostenuto (non-stacc.)
f ritmico e sostenuto (non-stacc.)

340

(solo)

345

Picc.
Hn. 9
Hn. 8
Hn.
Hn.
Snare Drum
mf **mp** **mf** **poco** **mf** **poco** **mf** **mf**
sfz **sfz** **mf** **cantabile** **mf** **poco** **mf** **mf**
sfz **sfz** **mp** **poco** **mf** **mf** **mf** **mf**
sfz **sfz** **mp** **poco** **mf** **mf** **mf** **mf**

snares on **pp** **3**

351

350

Picc.

Hn. *f* *mf*

Tim. *soli* *p* *pp*

(*pp*)

Field Drum

(snares still off) *mf* *mp*

=

Hn. *sfz* *p* *f* *ff*

Str. B. (String Bass) *pizz.*

Tim. *sfz* *med. felt* *sfz*

9 8 6 8 2 4

=

VARIATION J - Euphonium**Presto** $\text{d} = 152 - 160$ (**top speed at soloist's choice**)

Ob. *f*

A. Sax. *mf* *mf* *mf* *f* *mf*

T. Sax. *mf* *mf* *mf* *f* *mf*

Bar. Sax. *mf* *mf* *mf* *f* *mf*

Tpt. 1 mutes on *mf*

Hn. mutes on *mf*

Tbn. cup mute *mf* *mf* *mf* *f* *mf*

Tbn. cup mute *mf* *mf* *mf* *f* *mf*

Tbn. 3 cup mute *mf* *mf* *mf* *f* *mf*

Eup. solo *mf* *f* *mf* *opt.*

Str. B. *pizz.* *mf* *mf* *mf* *f* *mf*

Tim. "IF IT SOUNDS LIKE
A BABY TUBA," "A NIMBLE,
JOLLY SHOWOFF," "IT'S THE EUPHONIUM."

Small Sus. Cym.

Snare Drum choked; wood stick butt/edge

Tenor Drum *mp* hard yarn

hard felt *mf* (Sn. Dr.) concert rimshots *p*

Fl. f 385 p 390 (G. P.)

Fl. 2 f p

Ob. f p

Ob. 2 f p

Eng. Hn. f p

Eb Cl. f (unis.) p

Cl. 1 f div. (unis.) p

Cl. 3 f p

Alto Cl. f p

B. Cl.

C. A. Cl.

C-B Cl.

Bsn. f (b) p [cue E. Hn.] v sffz

Bsn. 2 f p sffz

Tpt. 1 (mutes) f

Tpt. 2 (mutes) f

Hn. (cup) f

Hn. (cup) f

Tbn. (cup) f

Tbn. (cup) f

Tbn. 3 (opt.) 8va

Euph. f poco mp f (opt.) 8va

Tuba.

Str. Bass.

Hp. f ♫

Tim. Vib. f ♫ p Cowbell stacc. sn. stick, butt Sn. Dr. conc. rimshot mf

391

Fl. *mp* *poco* *mf* *p* *mf*

Fl. 2 *mp* *poco* *mf* *p* *mf*

Ob. *mp* *poco* *mf* *p* *mf*

Ob. 2 *mp* *poco* *mf* *p* *mf*

Eng. Hn. *mp* *mf* *p* *mf*

E♭ Cl. *mp* *poco* *mf* *p* *mf*

[one, cue A.Cl.] (play) (Tutti)

Cl. 1 *mp* *poco* *mf* *p* *mf*

Cl. 3 *mp* *poco* *mf* *p* *mf*

Alto Cl. *mp* *poco* *mf* *p* *mf*

B. Cl. *mf*

Bsn. 1. cue E. Hn. *mf* *p* *mf*

Bsn. 2 *mf* *p* *mf*

A. Sax. *p* *mf*

A. Sax. 2 *p* *mf*

T. Sax. *p* *mf*

Bar. Sax. *f*

Tpt. 1 *f*

Tpt. 2 *f*

Hn. *mute* *p* *mf*

Hn. *mute* *p* *mf*

Hn. *mute* *p* *mf*

Hn. *mute* *p* *mf*

Tbn. *f*

Tbn. *f*

Tbn. 3 *f*

Euph. *mf* *f* *Ossia:* *mf* *molto* *f* *ff*

Str. Bass. *pizz.*

Hp. *mf* *ff*

Tim. *stacc.*

Vibr. *motor on, med. speed* *mf* *mp* *f* *mf* *stacc.*

S. Cym. *Clav.* *Sus. Cym.* *mf*

wood tip, choked *mf*

395

VARIATION K - Tuba

Andante sostenuto

398 *poco rit.* 400 *molto rit.*

A. Sax. *p* *pp*

A. Sax. 2 *p* *pp*

T. Sax. *p* *pp*

Hn. *///* *mute off* *sost. p* *poco*

Hn. *///* *mute off* *sost. p* *poco*

Hn. *///* *mutes off* *sost. p* *poco*

Hn. *///* *mutes off* *sost. p* *poco*

Euph. *fp* *p* *poco* *mp* *pp* *///* ** OPTION: Tuba section solo; only with good blend, large band.* *solo one player **

Tuba. *///*

T. Dr. *///* *Ten. Dr.* *sm. cartwheel Timp. sticks p*

"NOW, THE BIGGEST, LOWEST BRASS INSTRUMENT."

"THE POWERFUL TUBA CAN BE MOODY AND ROMANTIC, TOO."

p espressivo e doloroso

410 *poco rit.* *A tempo* *d = 60*

A. Sax. *pp* *poco* *p* *pp* *ppp*

A. Sax. 2 *pp* *p* *poco* *mp* *pp* *ppp*

T. Sax. *pp* *pochiss.* *p* *pp* *ppp*

Hn. *pp* *p* *pp* *poco* *p* *pp* *ppp*

Tuba. *pp* *poco* *mp* *p* *pp* *ppp* *veemente* *f marcato*

(T. Dr.) *p*

413

Fl. 2. 415

Ob. f marcato sostenuto mf sub. f mp

Ob. 2 f marcato sostenuto mf sub. f mp

Eng. Hn. f marcato sostenuto mf sub. f mp

Cl. 1 p

Cl. 3 p

Bsn. 1. cue E. Hn. f marcato sostenuto mf sub. f mp p

Bsn. 2 f marcato sostenuto mf sub. f mp p

A. Sax. mf marcato sostenuto mp sub. mf p

A. Sax. 2 mf marcato sostenuto mp sub. mf p

T. Sax. mf marcato sostenuto mp sub. mf p

Bar. Sax. mf marcato sostenuto

Crnt. 1. 2. mute mf marcato sostenuto p sub. mf p p

Crnt. 2 mute mf marcato sostenuto p sub. mf p p

Crnt. 3 mute mf marcato sostenuto p sub. mf p (1.) p

Hn. 1. str. mute mf marcato sostenuto p

Tbn. 1. str. mute mf marcato sostenuto p

Tuba. > mf leggiero 3 f mp f sub. mf p

Str. Bass. pizz. mf

Hp. f ff mf f mp

Tim. p soft cartwheel Marimba m. hd. rubber Crash Cyms > > >

A tempo $\text{♩} = 60$

421

Fl. *p dolce*
Fl. 2 *p dolce*
Ob.
Ob. 2
Eng. Hn.
Eb Cl.
Cl. 1 *pp dolce*
Cl. 2 *pp dolce*
Cl. 3 *pp dolce*
Bsn. *pp dolce*
Bsn. 2
A. Sax.
A. Sax. 2
T. Sax.
Bar. Sax.
Crnt. 1. 2 *pp dolce*
Crnt. 2 *pp dolce*
Crnt. 3 *pp dolce*
Hn. *pp dolce*
Hn.
Hn.
Hn.
Tbn.
Tbn.
Tbn. 3
Tuba.
Str. Bass.
Hpf.
Vib.

425 **rit.** **3**
2

fp pp
fp pp [Picc. may take Fl. 3]
fp pp
mfp pp
mfp pp
mfp pp
mfp pp
mfp pp
[open] p
[open] p
[open] p
p
p
p
p
p
p
p
p
str. mutes *gliss. #*
pp subtle (no cresc.)
str. mutes *gliss. #*
pp subtle (no cresc.)
str. mute *mute off*
pp subtle (no cresc.)
sotto voce, espr.
comodo (opt. 8^{va})
pizz.
[cue Hp.] loco only
p
p
f
(Vibr.)
[cue Hp.]
(motor off, med. cord) *p*

str. mutes *gliss. #*
pp subtle (no cresc.)
str. mutes *gliss. #*
pp subtle (no cresc.)
str. mute **mute off**
pp subtle (no cresc.)
sotto voce, espr.
comodo (opt. 8^{va})
pizz.
[cue Hp.] loco only
p
f
(Vibr.)
[cue Hp.]
(motor off, med. cord) **p**

VARIATION L Glockenspiel**Lento** $\text{♩} = 50$ max. (don't rush)

(Flute 3) 430

Picc. mp

Fl. 3 **3** mp

Fl. 2 **2** mp

Fl. 3 mp

Cl. 1 pp

Cl. 2 pp

Cl. 3 pp

Bsn. pp

Hp. (sounding 8va) "NOW THE TUNEFUL PERCUSSION." "THE KEYBOARD PERCUSSION HAVE ROWS OF FLAT BARS." "THE GLISTENING METAL GLOCKENSPIEL SOUNDS LIKE A MUSIC BOX." mf

Glock. solo mp poco mp poco mf

435

2 med. hard mallets (+ 1 med. soft rubber later)
(no plastic)

VARIATION LL Vibraphone**Lento** $\text{♩} = 60$ max.

poco rit. 440 A tempo poco rit.

Picc. f

Fl. f

Fl. 2 f

Fl. 3 f

Cl. 1 mp

Cl. 2 mp

Cl. 3 mp

Hn. pp

Hp. pp

Tim. pp

Glock. mp f f med. soft rubber m. hd. m. soft L.V.

Vib. Vibraphone solo sonore, pensieroso L.V.

"THE DREAMY METAL VIBRAPHONE HAS A LIQUID, PULSING SOUND."

motor on - med. speed
med. cord. mall.

Vib. (f) 445 (hand-stop the rests) (L.V.) (L.V. under Narr.) 6 8

mf (ped. stays down) p

"THE WOODEN BARS OF THE XYLOPHONE GIVE A BRITTLE CLATTER."

VARIATION M - Xylophone**Presto (Vivo)** $\text{♩} = 138\text{-}160$

(top speed at soloist's choice)

Ob. 450 ff mp
Ob. 2 6 ff mp
Bsn. 8 a2 ff mp
Harmon mutes
Crnt. 1. 2. (lots of edge) ff mp
Harmon mutes
Crnt. 2 ff mp
Tbn. Harmon mutes
Tbn. (lots of edge) f mp
Harmon mutes
Tbn. (lots of edge) f mp
Xyl. solo: hard mallets (not plastic)
Snare Drum brush mf
ff mf
9 8

455 ff f
1. + 2. ff f
ff f
9 8

457 ff f
ff f
ff f
9 8

460 ff f
ff f
ff f
9 8

 $\text{♩} = 138$ max.

molto rit.

 $\text{♩} = 92$ max.**VARIATION MM - Marimba****Allegro** $\text{♩} = 126\text{-}132$

E♭ Cl. 9 mf
A. 8 mf p
Cl. 1 tutti div. p
B. mf p
A. Cl. 2 tutti div. mf pp
Cl. 3 tutti div. mp pp
Alto Cl.
B. Cl. "THE DEEPER WOODEN MARIMBA GIVES A MELLOW RESONANCE".
C. A. Cl.
Bsn. 1. cue C.A.Cl. cue A.Cl.
Str. Bass. f pizz. arco pizz. arco
Hpf. f mp
Xylo Solo mp mp p
7 8
Marimba solo *Solo Marimba ossia's: choose one consistent figuration throughout med. yarn (or rubber) mp
Crash Cyms. [Alt.: subst. Sus. Cym., scrape with Tri. btr.]
opt. edge-swash a2 mp L.V.
Finger Cyms.
Claves (opt.) mp (or 1, sus., with Tri. btr.) molto
Tambourine p molto
High Tom-toms mp (fingers) molto
Perc. 4 m. hard cord at center stacc. mp molto
Perc. 5 molto

Alto Cl.

B. Cl.

1. (cues A. Cl.)

Bsn.

pizz. arco pizz. arco pizz. arco

Str. Bass.

Hp. mf

Mar. f

ossia A. f

ossia B. f

F. Cym. pp

Clav. pp

Tamb. Hi. Toms. pp

Perc. 5 pp

470

=

Fl. 1

472

Fl. 2

6 8

1. solo 8va pp

2. solo 9 8 pp

Alto Cl.

B. Cl.

(cue A. Cl.)

Bsn.

pizz.

Str. Bass.

Hp. mf

Mar. fp fp fp

ossia A. fp fp fp

ossia B. fp fp fp

Perc. 4

Perc. 5

Triangle pp

Fing. Cym. pp

475

Picc. solo *pp*

Fl. 1

Fl. 2

E♭ Cl.

Alto Cl.

B. Cl. play (cue A. Cl.) *p*

C. A. Cl. 1. Cue C. Acl. *pp*

Bsn. *pizz.* *p*

Str. Bass. *pizz.* *arco* *p*

Hp. *mp* *mf*

Glock. (cues Ant. Cyms) *pp*

A. Cym.

Mar. *loco 12* *fp*

ossia B. *loco 12* *fp*

Claves [Claves] *pp*

Perc. 4 Toms [Toms] *p* off-center

($\text{♪} = \text{♪}$)

6 8 **2 4** **6 8**

=

480

Alto Cl. 6 (cue A. Cl.) *p*

B. Cl. 8 *pp*

C. A. Cl. *p*

Bsn. (cue C. A. Cl.) *pizz.* *p*

Str. Bass. *pizz.* *arco* *p*

Hp. *mf* *f*

Mar. *f cresc.*

ossia B. *f cresc.*

Crash Cyms. Crash Cyms. edge swish *mp*

Tamb. Tamb. *poco* *p*

Toms (center) *pp* shake *ppp*

481

485 [for Narr.]

Picc. / /  / / 

E♭ Cl.
 one, solo *f* *sf* *f*
 2. one, solo [cues ACl.] *f* *sf* play (one)
 Cl. 1 *f* *f*
 Cl. 2 *f* *f* one, solo
 Cl. 3 *f* *f*
 Alto Cl. *pp* *f sub.* *ff* *ff* *ff*
 (cue A. Cl.) *pizz.* *f stab.* *ff* play
 B. Cl. *pp* *f* *ff* *ff*
 C. A. Cl.
 Bsn. 1. + 2. play *f* *ff* cue A. Cl. *f*
 Str. Bass. *mf* cue C-A. Cl. *f*
 Hpf. *f secco* *ff* *ff* *ff* *ff*
 Perc. 4 *f* *ff* Claves *ff* "THE CHIMES ARE LONG METAL TUBES. THEY SOUND LIKE CHURCH-TOWER BELLS."
 L.V. /  *Fing. Cym.* *pp* *mf* *mf* *mf* *mf*
 Tamb. *ppp* centers *pp* *mf* *mf* *mf* *mf*
 Perc. 4 *ppp* *pp* *mf* *mf* *mf*


VARIATION N - Tubular Chimes

accel.

Solenné ♩ = 72

Cront. 3 / / *f* *senza sord.* 2. *f*
 Tpt. 2 / / *f*
 Hn. / / *[open]* *f* *pp*
 Hn. / / *[open]* *f* *p*
 Hn. / / *[open]* *f* *pp*
 Hn. / / *[open]* *f* *p*
 Tbn. / / *mf* *f* *pp*
 Tbn. / / *mf* *f* *pp*
 Tbn. 3 / / *mf* *f* *pp*
 Euph. / / *mf* *f* *pp*
 Tuba. / / *mf* *f* *pp*
 CHIMES *soli* *L.V.* *f* *ff* Opt. pedal 3/4-down, or pedal often (no blur).
 Sus. Cym. *soft m.* *pp* *mf* Quasi Cadenza no accents
 (keep below chimes volume)

490 ♩ = 96

rit.

Hn. *dim.* **3** *dim.* **4** *dim.* **3** *dim.* **4**

(niente) (niente) (niente)

Euph. (niente)
Tuba. one only

3 *dim.* **4** *dim.* **3** *dim.* **4**

(niente) (niente)

3 *f* **4** *mf* *molto*



VARIATION O - Timpani

In Tempo Lugubre

Molto Rit. tenuto

colla parte

495 ♩ = 72

Crnt. 1. 2. *fp* *pp*

Crnt. 2. *p* *fp* *pp*

Crnt. 3. *fp* *pp*

Tpt. 1. *fp* *pp*

Tpt. 2. senza sord. *fp* *pp*

Hn. *fp* *pp*

Hn. *fp* *pp*

Hn. *fp* *pp*

Hn. *fp*

Tbn. *p* *fp* *pp*

Tbn. *fp* *pp*

Tbn. 3. *p* *fp* *pp* (cue Euph. if only one Tuba)

Euph. *mf* (tutti) *fp* *pp*

Tuba. *fp* *pp* (one only, cue Euph.)

Timp. *open* *lunga* *corta* *lunga* *soli* very gradually into roll *lunga*
med. hard mall. *pp* *mp* *f* L. V.

L. Tam-Tam *f* *ff* *f* *mf* (let ring under narration)

L. V. *mf*

(over Chimes/Tamtam ring only):
"TUNED DRUMHEADS
STRETCHED OVER GREAT
METAL BOWLS GIVE
COMMANDING TONES.
HERE ARE THE MAJESTIC TIMPANI."

Poco Mosso poco a poco accel.

499

= 80

(♩ = ♩)

500

△ /

△ /

Hn. *fp* *p*

Hn. *fp* *p*

Hn. *fp* *p*

Hn. *fp* *p*

Tbn. 3 *fp*

Euph. *fp* *p*

Tuba. *fp* *p*

Tim. *p* *mf* *f* *p* *f* *p*

Ten. *(hand-damp notes with +)* *mf* *f* *p* *f* *p*

(1 stroke)

= 102

[♩ = ♩ sempre]

505

Hn. *mp* *mf*

Hn. *mp* *mf*

Hn. *mp* *mf*

Euph. *mf*

Tuba. *mp* *mf*

Tim. *p* *mf* *mp* *f sub.* *mp* *ff sub.* *pesante*

Piu Mosso

♩ = 108

509

510

Picc.

Fl. 1. 2.

Ob.

Eng. Hn.

E♭ Cl.

tutti b♭:

Cl. 1.

Cl. 3.

Alto Cl.

B. Cl.

C. A. Cl.

C-B Cl.

Bsn. 1. + 2.

Cbsn.

A. Sax.

T. Sax.

Bar. Sax.

Crnt. 1. 2.

Crnt. 3.

Tpt. 1.

Hn.

Hn.

Tbn.

Tbn. 3.

Euph.

Tuba.

Str. Bass.

Hp.

Timp.

Glock.

Vib.

[Mar.]

Musical score for orchestra and narration, starting at measure 520.

Measure 520:

- Picc.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Fl.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Ob.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Eng. Hn.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- E♭ Cl.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Cl. 1: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Cl. 3: Measures 1-2, dynamic f; Measure 3, dynamic ff.
- Alto Cl.: Measures 1-2, dynamic f; Measure 3, dynamic ff.
- B. Cl.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- C. A. Cl.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- C-B Cl.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Bsn.: Measures 1-2, dynamic ff; Measure 3, dynamic ff (cue C. Bsn.).
- Cbsn.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- A. Sax.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- A. Sax. 2: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- T. Sax.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Bar. Sax.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Crnt. 1, 2: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Crnt. 2: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Crnt. 3: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Tpt. 1: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Tpt. 2: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Hn.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Hn.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Hn.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Hn.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Euph.: Measures 1-2, dynamic ff; Measure 3, dynamic ff (loco only).
- Tuba.: Measures 1-2, dynamic ff; Measure 3, dynamic ff (loco only, or tacet).
- Str. Bass.: Measures 1-2, dynamic ff; Measure 3, dynamic ff (loco only).
- Hp.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Tim.: Measures 1-2, dynamic ff; Measure 3, dynamic ff (small hard mallets).
- Xyl.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- Mar.: Measures 1-2, dynamic ff; Measure 3, dynamic ff.
- B. D.: Measures 1-2, dynamic ff (hard rubber mallets); Measures 3-4, dynamic ff (B. Dr. soft btr. L. V. L. V.).

Text at bottom left: ff hard rubber mallets. Text at bottom right: L. V. L. V. B. Dr. soft btr. mf

A Tempo ♩ = 72**Poco Affrettando****525**

Alto Cl.

B. Cl.

C. A. Cl.

C-B Cl.

Bsn.

Cbsn.

Hn.

Hn.

Hn.

Hn.

Tuba.

Str. Bass.

Hp.

Tim.

(one only; cue C.B. CL/C. Bsn., if **neither**)

530

p

fp

fp

fp

fp

fp

fp

fp

ff

f (Ab to open low Eb)

ossia f (4 drums)

Allegretto ♩=132

540

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. 1, 2

Crnt. 2

Crnt. 3

Tpt. 1

Tpt. 2

Hn.

Hn.

Hn.

Hn.

Tbn.

Tbn.

Tbn. 3

Euph.

Tuba.

VARIATION P - Percussion**545****VAMP (SAFETY)**

550

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. 1, 2

Crnt. 3

Tpt. 1

Hn.

Hn.

Tbn.

Tbn. 3

Euph.

Tuba.

Narr.

(Extra players, if available, can take over Slapstick, Corkpop and Anvil (first priority); Claves, Maracas, Finger Cymbals, Sleighbells)

CORKPOP, MARACAS, WIND-MACHINE (OPT--large or nothing), CRASH CYMBALS, SUSP. TRIANGLE (or 2), SUSP. CYMBAL, SMALL TAM-TAM, LARGE TAM-TAM, (opt. extra Claves/cues)

(SEPARATE SINGLE PARTS for each player (1-5) for this Variation only are also in the set.)

ANVIL, TAMBOURINE (on felt, one edge propped up), 5 TEMPLE BLOCKS, 4 ROTO-TOMS, (med. and small, tight)

FINGER CYMBAL(S), SUSP. FINGER CYMBAL, HIGH WOOD BLOCK, COWBELL, SNARE DRUM, FIELD DRUM

GUIRO, HIGH SLAPSTICK, 4 CONCERT TOM-TOMS, OPT. WOOD-SLIT DRUMS (4 pitches) or BOO-BAMS

CLAVES, CASTANETS (machine), RATCHET (attached to table), SLEIGHBELLS, SMALL BASS DRUM (or lge. loose Tom Tom.), LARGE BASS DRUM

hd. felt. (center) *sf*

VAMP (Safety)

THE OTHER PERCUSSION HAVE NO TUNE, JUST HIGH OR LOW SOUNDS--AND PURE RHYTHM.

SOME ARE DRUMS... ALL SIZES.

"SOME ARE METAL..."

"RINGING METAL."

TRIANGLE

L. TAM-TAM

ROTO-TOMS

FIELD DR.

TOM-TOMS

hd. cord

hd. rubber

mp

p

p at center felt

p

mp

mp

mp

mp

mf

hd. felt.

hd. felt. (center) *sf*

poco rit.

"AND SOME JUST GO
'SNAP! CLINK! POP!'
OR 'CLONK!'
NOW ALL THE
TUNELESS
PERCUSSION
TOGETHER, HANG ON
TO YOUR HAT!"
(Narrator EXITS.)

555

3 3

TAMBOURINE

shake

GUIRO

f

SLEIGHBELLS

CLAVES p f p shake f

Allegro Vivace

 $\text{♩} = 144-152$

560

CRASH CYMS.

>

565

L.V.

center mp L.V.

Perc. 1

575

[Tri.] Sus. Cym. dome edge [Sm. TamTam] wood butt

wood stick, tip *mf* *sf* center

metal btr. *mf* *f*

pp *p* *mf* *p* *mf* *p* *f*

Field Snare (wood) *mp* *f*

Perc. 4

mf *pp* *mf* *pp* *mf* *p* *mf* *p* *f*

Perc. 5

SM. LG. Bass Drums

wood snare sticks (tips), at centers

=

577

580

rattan *pp* cresc.

brushes, at edges *pp* cresc.

Perc. 4

brushes *pp* cresc. (or rattan) - at edges

Perc. 5

pp brushes - at edges

one Maraca

Wood Block

Guiro

tip (thin end) of scraper *ppp*

Castanets

=

(Clave) (Crash Cymbals)

Perc. 1

mp *f* stop

Tambourine Blocks

fff h. rubber

Sus. Cym. 585 (edge)

tri btr. *f*

Roto-Toms (one-hand)

ff (h. rubber)

Anvil

Blocks Tamb. (mall.)

Wood block Sn. Wood butt

ff sm. metal hammer *ff* rimshot

Maracas

hd. felt at centers *mf* L. Tam L.V.

Rotos

Sus. Fing. Cym. Cowbell

tri btr. *ff* wood butt

Slapstick Toms

ff h. felt (cord) nat.

Claves Cast.

B. Drs. *ff* h. felt (cord) nat.

Clav. Ratchet Sleighbells

L. B.Dr. *ff*

=

587

590

Blocks

p *mp*

Toms

wood tips, at centers *p* *mp*

Claves

wood Sn. stick butt at center

W. Block

hd. rubber *mf* *mf*

Slapstick

hd. cord

Cast. Clav.

mf *mf* *mf* *mf*

center B. Drs. *mf* (wood/butt or Clave)

L.V.

595 > butt > L.V. >

T. Blks. fingers

W. Blk. (hd. rubber) f (hammer) *mf*

F. Cym. (metal) > Cowb.

Wood butt *f* (or Toms, rattan, very edges)

(cord) *mf*

(take Clav.)

Rit. Corkpop **601** **Presto** $\text{♩} = 176$

Wind Machine (large, or nothing) (sub: several players pitchless wind whistling, "fhwooo")

600

(start *pp* / slow; higher "pitch" = higher speed)

Rotos ff Rotos ff tips, *pp* centers

W. Blk. ff hd. rubber *p*

Perc. 4 Slapst. Toms 5

Perc. 5 Clav. Lg. B. Dr. rattan handles, edges

Sm. B. Dr. wood tip, center *ff* *pp* wood butts, center *p*

605 wind it up! let spin! **Tri.** **Cym.** (metal)

metal *p* Sm. Tam

L. V. Cowb. W. Blk.

wood butts (or hd. rubber) *mp* *pp* *mf*

Perc. 4

Perc. 5 centers

610 3 3 3

mp L.V. *sempre* *mp* cresc. *mp* wood tip *mp*

mf wood, tips *mp* *pp* poco cresc. *p* cresc.

Perc. 4

Perc. 5

5 5

hd. cord *p* *mp*

Wood-Slits [or Toms, rattan/edges]

L. Tam.

620 G.P. Maracas 5 ff

mf m. cord (hd. felt) center Rotos nat. 2 4 2 4

f Rotos nat. pp p mf centers f

mf Toms hd. cord Toms center f

Perc. 4 Perc. 5 butts f 5 ff Cow B. Cast.

mf nat. f mp pp p mf center f f ff Cast.

mf (wood) nat. f mp pp p mf center f f ff

623 = 88

G.P. Tri. btr. ff > f < ff > f < ff L.V. 625 L.V. Maracas Corkpop Riten. L. Tam. 630

2 Tamb. 2 4 2 4 S. Cyn. ff m. cord knuckles T. Blocks wood butts wood butts cork pop heavy mall. pp

2 4 pick up Tamb. F. Cym. Sn. W. Blk. rimshots butts click sticks Cowb. rimshot Fld. wood tips

(metal) ff Toms Guiro press, full strokes Toms

Perc. 4 Perc. 5 Sleigh Bells ff > f < ff > f < ff wood butts ff Claves Cast. Clav. Ratchet nat. yarn or Timp. sticks

ff > mf < ff > mf < ff cord ff (or wood butts) (or click sticks) ff f 3 sff f < ff f > ff f < ff (or click sticks) ff f < ff f > ff f < ff

a tempo, Presto = 176

631 soli ^

635 poco rit. S. Cym. Corkpop 118

4 ff center nat. > centers nat. Sm. Tam. ff med. mall ff cord L. V. ff

4 ff center nat. > centers nat. ff Blox Rotos

4 ff center nat. > centers nat. ff W. Blk. Sn. Cowb. Fld.

4 ff center nat. > centers nat. ff Slapstick Toms

Perc. 4 Perc. 5 ff pp ff > centers nat. ff Clav. ff centers ff center f

Allegro non troppo, giusto**accel.****643** = 130

CODA - Full Band
Giocoso

Picc. *sf marcato* 640

Fl. 1. + 2. 3 4 4 f 3 3 ff 3 3 **sfz** ff marcato, staccato

Ob. sf marcato sf > f 3 3 ff 3 3 sfz ff > 2. >

Eng. Hn. marcato f

E♭ Cl. sf marcato sf# > f 3 3 ff sfz ff 3 3 ff

Cl. 1. sf marcato sf# > f 3 3 ff 3 3 sfz ff 3 3 ff

Cl. 3. sf marcato sf > f 3 3 ff sfz ff 3 3 ff

Alto Cl. sf# marcato sf# > f 3 3 ff sfz ff 3 3 ff

B. Cl. sf marcato sf > ff 3 sfz ff 3 ff

C. A. Cl. sf# marcato sf > ff 3 sfz ff 3 ff

C-B Cl. sf# marcato sf > ff 3 sfz ff 3 ff

Bsn. sf marcato ff 3 3 ff sfz ff 3 3 ff

Cbsn. sf marcato ff 3 3 ff sfz ff 3 3 ff

A. Sax. sf marcato 2. > f 3 3 ff sfz ff 3 3 ff

T. Sax. sf marcato turn bell to leg ff 3 sfz ff 3 ff

Bar. Sax. sf#(marcato section soli) ff 3 3 ff sfz ff 3 3 ff

Crnd. 1. 2. f marcato section soli sim. 1 + 2 f 3 3 ff 3 3 ff sfz ff 3 3 ff

Crnd. 3. f marcato section soli sim. 1 + 2 f 3 3 ff 3 3 ff sfz ff 3 3 ff

Tpt. 1. f marcato 1. 2. sim. 1 + 2 f 3 3 ff 3 3 ff sfz ff 3 3 ff

Hn. sf#(marcato 3. + 4. f 3 3 ff 3 3 ff sfz ff 3 3 ff nobilmente, sost.)

Tbn. sf marcato 1. 2. f 3 3 ff 3 3 ff sfz ff 3 3 ff

Tbn. sf marcato 3. + 4. f 3 3 ff 3 3 ff sfz ff 3 3 ff

Tbn. 3 sf marcato f 3 3 ff 3 3 ff sfz ff 3 3 ff

Euph. sf marcato f 3 3 ff 3 3 ff sfz ff 3 3 ff

Tuba. sf marcato div. (top octave if only one player) f 3 3 ff 3 3 ff sfz ff 3 3 ff

Str. Bass. arco sf marcato f 3 3 ff 3 3 ff sfz ff 3 3 ff

Hp. sff hard sticks stop wood butts

Tim. sf marcato stop mff

Glock. sf hard mall. (stop) loco f 3 3 ff 3 3 ff stop wood butts

Xyl. XYLO. 8th note loco f 3 3 ff 3 3 ff wood mff

S. Cym. / Sn. Dr. CHIMES opt. ossia f wood SNARE DRUM 3 stop

Rotos butt wood cymbal concert rimshot ff stop wood butts

Toms at center SM. TAMTAM > L.V.

Perc. 4. wood Sn. stick butt sn. stick, shoulder SM. TAMTAM > L.V.

Perc. 5. at center

Giusto ♩ = 144-156 max
680 IN FOUR

Picc.

Fl. 4

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. 1. 2.

Crnt. 3

Tpt. 1

Hn.

Hn.

Tbn.

Tbn. 3

Euph.

Tuba.

Str. Bass.

Hp.

Tim.

Glock.

Xyl.

Tamb.

Sn. Dr.

Ten. Dr.
B. Dr.

685

sm. TAM TAM center TRI. S. CYM.

L. TAM TAM center L.V. snare on wood/butt

(solo) ♫ mf

rit.

8^{va} 690

Picc. ff sffz/mf sffz
Fl. ff sffz/mf sffz
Ob. ff sffz/mf sffz
Eng. Hn. ff sffz/mf sffz
Eb Cl. ff sffz/mf sffz
Cl. 1 ff sffz/mf sffz
Cl. 3 ff sffz/mf sffz
Alto Cl. ff sffz/mf sffz
B. Cl. ff sffz/mf sffz
C. A. Cl. ff sffz/mf sffz
C-B Cl. ff sffz/mf sffz
Bsn. ff sffz/mf sffz
Cbsn. ff sffz/mf sffz
A. Sax. ff sffz/mf sffz
T. Sax. ff sffz/mf sffz
Bar. Sax. ff sffz/mf sffz
Crnt. 1. 2. ff sffz/mf sffz
Crnt. 3 ff sffz/mf sffz
Tpt. 1 ff sffz/mf sffz
Hn. ff sffz/mf sffz
Hn. ff sffz/mf sffz
Tbn. ff sffz/mf sffz
Tbn. 3 ff sffz/mf sffz
Euph. ff sffz/mf sffz
Tuba. ff sffz/p sffz
Str. Bass. ff (damp) sffz/p sffz
Tim. ff (damp) sffz/p sffz
Glock. ff sffz p ff (damp)
Xyl. ff sffz pp molto sffz ANVIL
Tri. COWBELL Opt. S. CYM. yarn L. TAMTAM p molto sffz
Sn. Dr. ff (stacc.) (wood/butt) ff SM. TAMTAM (opt.) L. BASS DRUM p molto sffz
L. TAMTAM p molto sffz
(damp TamTam) ff

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, BC1. 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 (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



www.davidavshalomov.com (310) 480-9525