

DAVID AVSHALOMOV

Lifeboat Variations



NARRATED VERSION

an "Everyone's Guide to the Band"

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

SCORE

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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
E♭ Clarinet
B♭ Clarinets 1, 2, 3 (doubled)
E♭ Alto Clarinet
B♭ Bass Clarinet
E♭ Contra-Alto Clarinet
B♭ Contrabass Clarinet (cued)
Bassoons 1, 2
Contrabassoon (cued)
E♭ Alto Saxophones 1, 2
B♭ Tenor Saxophone
E♭ Baritone Saxophone
F Horns 1, 2, 3, 4
B♭ Cornets 1, 2, 3
B♭ Trumpets 1, 2
Trombones 1, 2, 3 (bass)
Euphonium(s) (C, bass clef; *B♭* 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
Güiro
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 *neither* 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 spotlighted 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, 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.

Solenne ♩ = 92

(short)

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]

$\bullet = 104$

Energico ♩ = 104

Picc. *f marcato*

Fl. *f marcato*

Ob. *f marcato*

Eng. Hn. *f marcato*

E♭ Cl. *f marcato*

Cl. 1 *f marcato*

Cl. 2 *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*

Timp.

THEME II - Brass

THEME III - Percussion

Piu Mosso ♩ = 116

15

3
4

2
4

3
4

hard felt sticks *p* *f* L. V.

hard mallets (not plastic) *f*

hard mallets (not plastic) *f*

hard cord mallets/motor off *f*

med. hard rubber mallet. *ff*

(Tenor Drum)

at center *mf*

(Snare Drum, snares on (with mallets))

mf

Snare Drum

snares on *mf* (sticks)

Field Drum

OPT., snares on, wood sticks *mf*

Tenor Drum

at center, hard felt sticks *mf*

20

String Bass

normal pizz.

21

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467</

[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 ♩ = 150

25 30

Picc. *all double or none*

Fl. *f*

Fl. 2 *f*

Glock. *mf* L. V. hard rubber mallet

35 40 45

Picc. *f* *mp* *marcato* *crescendo* *ff* *p*

Fl. *f* *ff* *f* *mp* *marcato* *crescendo* *ff* *p*

Fl. 2 *ff* *f* *mp* *marcato* *crescendo* *ff* *p*

50

Picc. *f* *mp* *p* *pp*

Fl. *f* *mp* *p* *pp*

Fl. 2 *f* *mp* *p* *pp*

"ALL OTHER WOODWINDS BLOW THROUGH A REED."

poco rit. ♩ = 126

Andante ♩ = 60

rit.

Picc. *pp* *mp* *p*

Fl. *pp* *mp* *p*

Fl. 2 *pp* *mp* *p*

VARIATION B - solo Oboe

Lento ♩ = 50

Riten. A Tempo

Poco Accel.

Andante ♩ = 66

Poco Affretando

Poco Rall.

A Tempo ♩ = 66

Riten.

60

Fl. *pp* *poco* *mp* *pp* *f*

Fl. 2 *pp* *poco* *mp* *pp* *f*

Ob. 1. solo *p espressivo* *poco* *mp* *molto* *f* *mp*

Cl. 1 *p* *mp* *p*

Cl. 2 *p* *mp* *p*

Bsn. *p* *mp* *pp*

* one player

* one player

*May be doubled if solo oboe's tone is very strong.

1. *p* *mp* *pp*

*May be doubled if solo oboe's tone is very strong.

VARIATION BB - English Horn *

Riten.

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VARIATION C - All Clarinets

Sprightly $\text{♩} = 92$

Fl. 1

$\text{♩} = 92$

Fl. 2

4

Eng. Hn.

ff

affretando

a piacere

pp

f

p

ossia

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

niente

Cl. 1

mf

"CLARINETS COME IN MANY SIZES"

Cl. 2

mf

Cl. 3

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

p

Alto Cl.

p

B. Cl.

p

Str. Bass.

mf

pizz.

p

Timp.

mp

Vib.

mf

hand - stop

80

85

3

2

$\text{♩} = 90$

Cl. 1

Cl. 2

Cl. 3

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

poco

mp

p

NOTE: Swing the dotted rhythms throughout this variation.

(tutti)

(swing)

pp

(tutti)

(swing)

pp

3. Tutti - play

pp

etc.

Alto Cl.

poco

mp

p

pp

etc.

B. Cl.

poco

mp

p

pp

etc.

C. A. Cl.

poco

mp

p

pp

(C. Alto)

pp

etc.

93

90

Cl. 1

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

Str. Bass.

pizz.

f

95

p

mf

p

mf

100

3

4

Lifeboat Variations v1.2 - Narrated

22

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

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poco accel.

Stentato

(Allargando) (♩ = ♩) Tempo I

This musical score is for "Lifeboat Variations v1.2 - Narrated". It features a large ensemble of instruments, including two Oboes (Ob.), English Horn (Eng. Hn.), Bassoons (Bsn.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Contrabassoon 1 & 2 (Crnt. 1. 2.), Contrabassoon 2 (Crnt. 2), Contrabassoon 3 (Crnt. 3), Horns (Hn.), Trombones (Tbn.), Harp (Hp.), Xylophone (Xyl.), and Maracas (Mar.). The score is written in common time (C) and includes dynamic markings such as *poco cresc.*, *f*, *ff*, *mf*, *pp*, and *hard mall.*. There are also performance instructions like "(a2)", "str. mute", and "(mute) 2. *". A rehearsal mark "2" is placed at the end of the first system. The score is attributed to David Avshalomov.

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

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

**Molto
Riten.**

In Tempo
Molto Meno Mosso ♩ = 72-76

187

Picc. *mf* *f* *pp* *loco*

Fl. *mp* *mf* *pp* *loco*

Fl. 2 *mp* *mf* *pp* *loco*

Ob. *mf* *f* *mf* *p*

Ob. 2 *mf* *f*

Eng. Hn. *mf* *poco* *mp* *pp*

E♭ Cl. *mp* *poco* *mp* *pp* *loco*

1A. *mp* *mf* *pp*

Cl. 1 (div.) 1A. *mp* *mf* *pp*

1B. *mp* *mf* *pp*

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

2B. *pp* *mf* *pp*

A. (div.) *p* *mf* *pp*

Cl. 3 B. *mp* *mf* *pp*

Alto Cl. *pp* *p* *pp* *sneak in*

B. Cl. *pp* *p* *pp* *sneak in*

C. A. Cl. *pp* *pp* *sneak in*

Bsn. 1. cue: C-A-CL. *pp*

Cbsn. *p* *pp* *f* *mf* *pp*

A. Sax. 1. (cue E. Hn.) *mp* *p* *ppp*

Tuba. one only; cues String Bass *p* *mf* *pp*

Str. Bass. *mf* *f* *p*

Hp. *mp* *f* *ff*

Timp. soft mallets *p* *poco* *mp* *ppp* (stop)

Glock. med. hard. *p* *f* *hand - stop*

Xyl. XYLOPHONE solo *mf* *f* *3* *3* *molto* *p*

Vib. fluid *p* *L. V.* *mp* *f* *turn motor off*

motor on (fast)

TRIANGLE *pp* *L. V.*

Sus. Cym. thin beater *pp* *L. V.*

with one brush * *mf* *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

Variation E Saxophones

Allegretto $\text{♩} = 60$ **(In One)**
short

Score for Variation E Saxophones, measures 195-205. Includes staves for A. Sax., A. Sax. 2, T. Sax., Bar. Sax., Perc. 4, and Field Drum. Dynamics include *f*, *fp*, *p*, *mp*, and *mf*. Performance instructions include *sol*, *sch*, *zando*, *grazioso*, and *hard yarn*.

Score for Variation E Saxophones, measures 206-215. Includes staves for A. Sax., A. Sax. 2, T. Sax., Bar. Sax., Perc. 4, and Field Drum. Dynamics include *p*, *f*, and *mf*. Performance instructions include *wood*, *snare*, *stick*, *tip*, *L. V.*, and *hard yarn*.

Score for Variation E Saxophones, measures 216-225. Includes staves for A. Sax., A. Sax. 2, T. Sax., Bar. Sax., Perc. 4, and Field Drum. Dynamics include *p*, *mp*, and *mf*. Performance instructions include *scraped*, *slowly*, *with*, *thin*, *metal*, *Tri.*, *beater*, *or*, *knitting*, *needle*, and *L. V.*.

Score for Variation E Saxophones, measures 226-235. Includes staves for A. Sax., A. Sax. 2, T. Sax., Bar. Sax., Perc. 4, and Field Drum. Dynamics include *ff*, *p*, and *mf*. Performance instructions include *hard*, *felt*, *mallet*, *L. V.*, and *Small*.

In tempo

Molto Ritenuto $\text{♩} = 40$

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

[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 ♩ = 60

235 240

Picc. *f* *mp* *poco* *mf* *mp* *mf*

Fl. *f* *mp* *poco* *mf* *pp* *p* *mp* *mf*

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

Cl. 1 1. one, solo *mp* *p* 2. one, solo *pp* *p* *mp* *mf*

B. Cl. *legatissimo* *p*

Str. Bass. *arco solo* *f* *cantabile nobilmente* *mf* *pizz.* *f* *f* *ff* *f espr.*

Vibr. *motor off* *p* *pp* *mp*



245 246 rit. 250 255

Picc. *mf* *f* *fp > pp* *♩ = 60* *♩ = 100*

Fl. *mf* *f* *fp > pp* *♩ = 60* *♩ = 100*

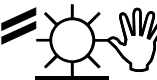
Fl. 2 *f* *mp* *fp > pp* *♩ = 60* *♩ = 100*

Cl. 1 *f* *mp* *f* 2. one, solo *mp* *f*

Str. Bass. *marc.* *3* *mp* *accelprecipitoso* *mf* *(soundg)* *8* *pizz.* *ff* *L. V.* *mf* *f*

Vibr. *mp* *poco* *mf* *p*

[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

Riten. Poco Meno

260 265

Str. Bass. *arco sost.* (change bow freely) *Mosso* ♩ = 72 *♩ = 66*

Hp. *solo* *con bravura* *ff* *L. V.* *Ten.* *f*

poco accel. *Mosso* ♩ = 72 *270* *ff con bravura*

Hp. *cresc. e poco accel.* *cresc. sempre* *f* *ff*

Meno ♩ = 69 *Poco Accel.* *8^{va}*

Hp. *f* *mp* *sfz* *ff* *f* *mp* *mf* *(f)*

Mosso ♩ = 72 *♩ = 62* 280 *poco accel.*

Str. Bass. (String Bass) *f* *mp* *♩ = 62* 280

Hp. *p* *ff* *L. V.* *f* *mp* *f*

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

"FIRST, THE BRILLIANT, HEROIC TRUMPETS. THEN, THE STRONG, NOBLE, SLIDE TROMBONES."

2 4

Giusto ♩ = 108-116 max.

285

Crnt. 1. 2. *f* *ritmico, marcato e sostenuto* *quasi solo* *p sub.*

Crnt. 2 **2** *f* **4** *ritmico, marcato e sostenuto* *f* *p*

Crnt. 3 *f* *ritmico, marcato e sostenuto* *f* *f*

Tpt. 1 *senza sord.* *f* *ritmico, marcato e sostenuto* *f* *p*

Tpt. 2 *senza sord.* *f* *ritmico, marcato e sostenuto* *f* *p*

Tuba. *(tutti)* *pizz.* *f* *p* *p*

Str. Bass. *f* *sf* *f*

Hp. *ff* *f* *L.V.* *L.V.*

Timp. *fp* *p*

[illegible]

Lifeboat Variations v1.2 - Narrated David Avshalomov

VARIATION H - Trombones

Grave $\text{♩} = 72$
 (In Subdivided 3)

315

Picc.

3
 2

sost.
mp

mf *cresc.*

f

Fl.

sost.
mp

mf *cresc.*

f

Fl. 2

sost.
mp

mf *cresc.*

f

Ob.

sost.
p

mf *cresc.*

mf

Ob. 2

sost.
p

mf *cresc.*

mf

Eng. Hn.

sost.
p

mp *cresc.*

mf

E♭ Cl.

mf

Cl. 1

1. tutti
pp *sost.*

div.
p *cresc.*

mp

Cl. 2

2. tutti, div.
pp *sost.*

unis.
p *cresc.*

mp

div.

Cl. 3

3. div.
pp *sost.*

unis.
p *cresc.*

mp

div.

Alto Cl.

mp *cresc.*

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.

ppp *sost.*

pp *cresc.*

mp

mf

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.

hard rubber *mf*

Vib.

m. hd. rubber
motor off *mp*

mf *cresc.*

f

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

Picc. ff 320 4 4

Fl. ff

Fl. 2 ff

Ob. ff

Ob. 2 ff

Eng. Hn. ff

Eb Cl. ff

Cl. 1 ff div.

Cl. 2 ff

Cl. 3 ff

Alto Cl. ff

B. Cl. ff

C. A. Cl. pp poco p

C-B Cl. p pp poco p

Bsn. ff (ossia) pp

Bsn. 2 ff

Cbsn. p pp poco p

A. Sax. ff

A. Sax. 2 ff

T. Sax. ff

Hn. ff mute off

Hn. ff mute off

Hn. ff mute off

Hn. ff mute off

Tbn. f ff mf p poco vibr. pp p poco mp

Tbn. f ff mf p poco vibr. pp p poco mp

Tbn. 3 f ff solo ff sub. p mf poco vibr. pp p poco mp

Tuba. cue C. Alto Clar. pp pizz. ppp arco pp poco p

Str. B. mp p pp poco p

Hp. ff p L.V. mp

Timp. p pp poco p

Glock. ff full damp

Vib. ff

♩. = 90-100

David Avshalomov

Lifeboat Variations v1.2 - Narrated

Presto ♩ = 152 - 160 (top speed at soloist's choice)

Lifeboat Variations v1.2 - Narrated

[or sm. Roto-Roms, tight]

This page of a musical score is for a large orchestra. It includes staves for the following instruments:

- Fl. (Flute)
- Fl. 2 (Flute 2)
- Ob. (Oboe)
- Ob. 2 (Oboe 2)
- Eng. Hn. (English Horn)
- E♭ Cl. (E-flat Clarinet)
- Cl. 1 (Clarinet 1)
- Cl. 3 (Clarinet 3)
- Alto Cl. (Alto Clarinet)
- B. Cl. (Bass Clarinet)
- C. A. Cl. (C-Alto Clarinet)
- C-B Cl. (C-Bass Clarinet)
- Bsn. (Bassoon)
- Bsn. 2 (Bassoon 2)
- Tpt. 1 (Trumpet 1)
- Tpt. 2 (Trumpet 2)
- Hn. (Horn)
- Hn. (Horn)
- Tbn. (Trombone)
- Tbn. (Trombone)
- Tbn. 3 (Trombone 3)
- Euph. (Euphonium)
- Tuba.
- Str. Bass. (String Bass)
- Hp. (Piano)
- Timp. (Timpani)
- Vib. (Vibraphone)

The score includes various musical notations such as notes, rests, dynamics (f, p, ff), and performance instructions like 'div.' and 'conc. rimshot'. The page number 390 is visible in the top right corner.

391

395

Fl.

mp *poco* *mf* *p* *mf*

Fl. 2

mp *poco* *mf* *p* *mf*

Ob.

mp *poco* *mf* *p* *mf* *ff*

Ob. 2

mp *poco* *mf* *p* *mf* *ff*

Eng. Hn.

mp *mf* *p* *mf* *ff*

E♭ Cl.

mp *poco* *mf* *p* *mf*

Cl. 1

[one, cue A.Cl.] *mp* *poco* *mf* *p* *mf* (play) (Tutti)

Cl. 2

mp *poco* *mf* *p* *mf*

Cl. 3

mp *poco* *mf* *p* *mf* *div.*

Alto Cl.

mp *mf* *p* *mf*

B. Cl.

mf *p* *mf*

Bsn.

1. cue E. Hn. *mp* *poco* *mf* *p* *mf* *ff* *sfz*

Bsn. 2

mp *poco* *mf* *p* *mf* *ff* *sfz*

A. Sax.

p *mf* *f* *sfz*

A. Sax. 2

p *mf* *f* *sfz*

T. Sax.

p *mf* *f* *sfz*

Bar. Sax.

f *sfz*

Tpt. 1

f *sfz*

Tpt. 2

f *sfz*

Hn.

p *mf* *sfz*

Hn.

p *mf* *sfz*

Hn.

p *mf* *sfz*

Hn.

p *mf* *sfz*

Tbn.

f *sfz*

Tbn.

f *sfz*

Tbn. 3

f *sfz*

Euph.

mf *f* *mf* *molto* *f* *ff*

Str. Bass.

pizz. *sfz*

Hp.

mf *ff* *stacc.*

Timp.

mf *stacc.* *sfz*

Vibr.

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

S. Cym.

[Clav.] *mf* [Sus. Cym.] *mf* wood tip, choked *mf*

This page of a musical score is for a symphony orchestra. It features the following instruments and parts:

- Flutes (Fl.):** Fl. 1 and Fl. 2, both playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Oboes (Ob.):** Ob. 1 and Ob. 2, playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- English Horn (Eng. Hn.):** Playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Clarinets (Cl.):** Cl. 1 and Cl. 3, both playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Bassoons (Bsn.):** Bsn. 1 and Bsn. 2, both playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Saxophones (Sax.):** A. Sax. 1 and A. Sax. 2, both playing a melodic line starting with a mezzo-forte (*mf*) dynamic and marcato sostenuto articulation, transitioning to mezzo-piano (*mp*) and piano (*p*).
- Tenor Saxophone (T. Sax.):** Playing a melodic line starting with a mezzo-forte (*mf*) dynamic and marcato sostenuto articulation, transitioning to mezzo-piano (*mp*) and piano (*p*).
- Baritone Saxophone (Bar. Sax.):** Playing a melodic line starting with a mezzo-forte (*mf*) dynamic and marcato sostenuto articulation, transitioning to mezzo-piano (*mp*) and piano (*p*).
- Cor Anglais (Crnt.):** Crnt. 1, 2, and 3, all playing a melodic line starting with a mezzo-forte (*mf*) dynamic and marcato sostenuto articulation, transitioning to piano (*p*) and mezzo-forte (*mf*).
- Horn (Hn.):** Playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Trombone (Tbn.):** Playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Tuba (Tuba):** Playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- String Bass (Str. Bass.):** Playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Harp (Hp.):** Playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Timpani (Timp.):** Playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).
- Percussion:** Marimba, m. hd. rubber, and Crash Cyms, all playing a melodic line starting with a forte (*f*) dynamic and marcato sostenuto articulation, transitioning to mezzo-forte (*mf*) and mezzo-piano (*mp*).

The score includes various dynamic markings (*f*, *mf*, *mp*, *p*, *sub.f*) and articulation (*marcato sostenuto*). It also includes performance instructions such as "1. cue E. Hn.", "1. str. mute", "pizz.", and "soft cartwheel".

A tempo $\text{♩} = 60$

421

425

rit.

3
2

Fl. *p dolce*

Fl. 2 *p dolce*

Ob. *p*

Ob. 2

Eng. Hn. *mp*

E♭ Cl. *fp*

Cl. 1 *pp dolce*

Cl. 2 *pp dolce*

Cl. 3 *pp dolce*

Bsn. *pp dolce* 1. cue E. H. *mp* 2. cue 1. *mp*

Bsn. 2 *mp*

A. Sax. *p*

A. Sax. 2 *p*

T. Sax. *p*

Bar. Sax. *mf*

Crnt. 1. 2. *pp dolce* mutes off (silently) [open] *p*

Crnt. 2 *pp dolce* mutes off (silently) [open] *p*

Crnt. 3 *pp dolce* mute off (silently) [open] *p*

Hn. *pp dolce* *p*

Hn. *pp dolce* *p*

Hn. *p*

Hn. *p*

Tbn. str. mutes *pp* subtle (no cresc.) *gliss.*

Tbn. str. mutes *pp* subtle (no cresc.) *gliss.*

Tbn. 3 str. mute *pp* subtle (no cresc.) mute off

Tuba. *sotto voce, espr.* *comodo (opt.) 8^{va}*

Str. Bass. *pizz.* [cue Hp.] *p* loco only

Hp. *p* *mf* *f*

Vib. [(Vibr.)] [cue Hp.] *p* (motor off, med. cord)

Lento ♩ = 60 max.

68

Lifeboat Variations v1.2 - Narrated

VARIATION M - Xylophone

Presto (Vivo) ♩ = 138-160

(top speed at soloist's choice)

450 455 457 460

Ob. *ff* *mp* *mf* *f* *mp* *f*

Ob. 2 *ff* *mp* *mf* *f* *mp* *f*

Bsn. *ff* *mp* *mf* *f* *mp* *f*

Crnt. 1, 2. *ff* *mp* *mf* *p* *mf*

Crnt. 2 *ff* *mp* *mf* *p* *mf*

Tbn. *f* *mp* *mf* *p* *mf*

Tbn. *f* *mp* *mf* *p* *mf*

Xyl. *f* *p* *mp* *f* *f* *p* *mp* *ff* *mf*

Snare Drum *mf* *p* *p* *mp* *pp* *mf*

brush *mf* *p* *p* *mp* *pp* *mf*

VARIATION MM - Marimba

Allegro ♩ = 126-132

♩ = 138 max. molto rit. ♩ = 92 max.

465

E♭ Cl. *mf* *mp* *p* *f*

A. *mf* *p* *pp* *f*

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

B. *mf* *p* *pp* *f*

A. *mf* *pp* *f*

Cl. 2 *mf* *pp* *f*

B. *mp* *pp* *f*

A. *mf* *pp* *f*

Cl. 3 *mp* *pp* *f*

B. *p* *pp* *f*

Alto Cl. *f* *mf* *mp*

B. Cl. *f* *mp*

C. A. Cl. *f*

Bsn. *f* *mp*

Str. Bass. *f* *mf*

Hp. *f* *mp*

Xylo. Solo *mp* *p*

Marimba *solo* *mp*

*Solo Marimba *ossia's*: choose one consistent figuration throughout med. yarn (or rubber) *mp*

Crash Cyms. [Alt. : subst. Sus. Cym., scrape with Tri. btr.] *mp*

Finger Cyms. *mp* (or 1, sus., with Tri. btr.) *molto*

Claves (opt.) *mp* *molto*

Tambourine *p* *molto*

Perc. 4 *mp* (fingers) *molto*

Perc. 5 *mp* *molto*

m. hard cord at center stacc.

Alto Cl.

B. Cl.

1. (cues A. Cl.)

Bsn.

Str. Bass.

Hp.

Mar.

ossia A

ossia B

F. Cym.

Clav..

Tamb.

Hi. Toms.

Perc. 5

470



Fl.

Fl. 2

Alto Cl.

B. Cl.

Bsn.

Str. Bass.

Hp.

Mar.

ossia A

ossia B

Perc. 4

Perc. 5

472

6

8

9

8

1. solo

2. solo

Triangle

Fing. Cym.

475

(♩ = ♩)

Picc. *pp*

Fl. *pp*

Fl. 2 *pp*

E♭ Cl.

Alto Cl. *p*

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

C. A. Cl. *pp*

Bsn. *pp*

Str. Bass. *pizz.* *pp* *stacc.*

Harp. *mp* *mf*

Glock. (cues Ant. Cyms) *pp*

A. Cym. (sounding 8va) *pp*

Mar. *fp* *f*

ossia B *fp* *f*

Claves *pp*

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

6/8 2/4 6/8

480

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

B. Cl. **8**

C. A. Cl. **8**

Bsn. (cue C. A. Cl.)

Str. Bass. *pizz.* *arco*

Hp. *mf*

[Mar. *f cresc.*

ossia B *f cresc.*

Crash Cyms. *mp*

Tamb. Toms. (center) *mp*

481

p *pp* *mp* *mf* *f* *sfz* *sffz* *mp* *p* *ppp* *poco*

play *shake* *edge swish*

"THE **CHIMES** ARE LONG METAL TUBES. THEY SOUND LIKE CHURCH-TOWER BELLS."

accel.

4

Peal! *gioiosa* **Quasi Cadenza** no accents



ff Opt. pedal 3/4-down, or pedal often (no blur).

David Avshalomov Lifeboat Variations v1.2 - Narrated

A Tempo

= 72

525

530

Poco Affrettando

Alto Cl.

B. Cl.

C. A. Cl.

C-B Cl.

Bsn.

Cbsn.

Hn.

Hn.

Hn.

Hn.

Tuba.

Str. Bass.

Hp.

Timp.

p

fp

fp

fp

p (2. opt. cue C. Bsn.)

fp

fp

fp

fp

fp

fp

fp

ff

f (Ab to open low Eb)

f

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

ossia f
(4 drums)

gliss.

44

Allegretto ♩=132

540

Picc. *sfz* 1. + 2. *tr* *ff* *sfz* *f*

Fl. *sfz* *tr* *ff* *p* *sfz* *mp* *2* *4* *f* *4*

Ob. *sfz* 1. + 2. *tr* *ff* *sfz* *f*

Eng. Hn. *sfz* *ff* *sfz* *f*

E♭ Cl. *sfz* *tr* *ff* *sfz* *f*

Cl. 1. *sfz* *tr* *ff* *p* *sfz* *mp* *f*

Cl. 2. *sfz* *tr* *ff* *p* *sfz* *mp* *f*

Cl. 3. *sfz* *tr* *ff* *p* *sfz* *mp* *f*

Alto Cl. *sfz* *tr* *ff* *p* *sfz* *mp* *f*

B. Cl. *sfz* *tr* *ff* *p* *sfz* *mp* *f*

C. A. Cl. *sfz* *tr* *ff* *p* *sfz* *f*

C-B Cl. *sfz* *tr* *ff* *p* *sfz* *f*

Bsn. *sfz* *tr* *ff* *p* *sfz* *mp* *f*

Cbsn. *sfz* *tr* *ff* *p* *sfz* *f*

A. Sax. *sfz* 1. + 2. *tr* *ff* *sfz* 1. + 2. *f*

T. Sax. *sfz* *tr* *ff* *sfz* *f*

Bar. Sax. *sfz* *tr* *ff* *sfz* *f*

Crnt. 1. 2. *sfz* *tr* *f* *sfz* *f*

Crnt. 2. *sfz* *tr* *f* *sfz* *f*

Crnt. 3. *sfz* *tr* *f* *sfz* *f*

Tpt. 1. *sfz* *tr* *f* *sfz* *f*

Tpt. 2. *sfz* *tr* *f* *sfz* *f*

Hn. *sfz* *tr* *f* *sfz* *f*

Hn. *sfz* *tr* *f* *sfz* *f*

Hn. *sfz* *tr* *f* *sfz* *f*

Hn. *sfz* *tr* *f* *sfz* *f*

Tbn. *p* *f* *sfz* *f*

Tbn. *p* *f* *sfz* *f*

Tbn. 3. *p* *f* *sfz* *f*

Euph. *sfz* *f* *sfz* *f*

Tuba. *sfz* *f* *sfz* *f*

Lifeboat Variations v1.2 - Narrated

Lifeboat Variations v1.2 - Narrated

587

Lifeboat Variations v1.2 - Narrated

Tri. (metal) Sus. Cym. (wood) 595 butt>

f Tams (cord (felt)/centers) ff

f Rotos T. Blks. ff

ff F. Cym. W. Bl. Cowb. Cowb. Sn. W. Blk. F. Cym. Cowb. f

Field f Sn. Fld. ff

Wood-Sl. Slap St. Toms Slap. f

Cast. ff center nat. (take Clav.) Clav. ff Cast. Sleighb. f

Perc. 4 f ff ff ff ff

Perc. 5 ff

metal f wood tips L.V.

f (hammer) mf

f wood butt f

(or Toms, rattan, very edges) W. Slits (cord) mf



Rit. 601 Presto ♩ = 176

Corkpop 600 Wind Machine (large, or nothing) (sub: several players pitchless wind whistling, "fhwooo")

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

Rotos Blks. Rotos tips, centers pp

W. Blk. ff

Slapst. ff tips pp

Clav. ff

Sm. B. Dr. wood tip, center ff

Lg. B. Dr. p wood butts, center

hd. rubber p

rattan handles, edges mp

Toms 5



605 wind it up! let spin!

Tri. Cym. 3

metal p L.V. p

(mp) 5 mp 7

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

Cowb. W. Blk. mp (mp) mf p

Perc. 4 p mp p

Perc. 5 mp centers



610 615

mp 3 L.V. sempre f wood tip mp

mf 7 mp cresc. f

mp p mf Fld. mf wood, tips fpp poco cresc. p cresc.

Wood-Slits [or Toms, rattan/edges] hd. cord p mp

Perc. 4 mf mp f

Perc. 5 mf f

David Avshalomov

Allegro non troppo, giusto

CODA - Full Band

Giocoso

640

accel.

643

$\text{♩} = 130$

GIOCOSO 640

Picc. *sf marcato* 1. + 2. **3** **4** *f marcato* **4** *f marcato* **4** *ff marcato, staccato* **4** *ff marcato, staccato*

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

Ob. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Eng. Hn. *marcato* *f* *f marcato* *ff* *sfz* *ff marcato, staccato*

E♭ Cl. *sf marcato* 1. + 2. *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Cl. 1 *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Cl. 3 *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Alto Cl. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

B. Cl. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

C. A. Cl. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

C-B Cl. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Bsn. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Cbsn. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

A. Sax. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

T. Sax. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Bar. Sax. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Crnt. 1. 2. *f marcato* *f marcato* *f marcato* *f marcato* *f marcato* *f marcato*

Crnt. 3 *f marcato* *f marcato* *f marcato* *f marcato* *f marcato* *f marcato*

Tpt. 1 *f marcato* *f marcato* *f marcato* *f marcato* *f marcato* *f marcato*

Hn. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Hn. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Tbn. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Tbn. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Tbn. 3 *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Euph. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Tuba. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Str. Bass. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Hp. *fff* *fff* *fff* *fff* *fff* *fff*

Timp. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Glock. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Xyl. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

S. Cym. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Sn. Dr. *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Perc. 4 *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

Perc. 5 *sf marcato* *sf* *f marcato* *ff* *sfz* *ff marcato, staccato*

[illegible]

Lifeboat Variations v1.2 - Narrated

David Avshalomov

4
4

[illegible]

rit.

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** (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

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