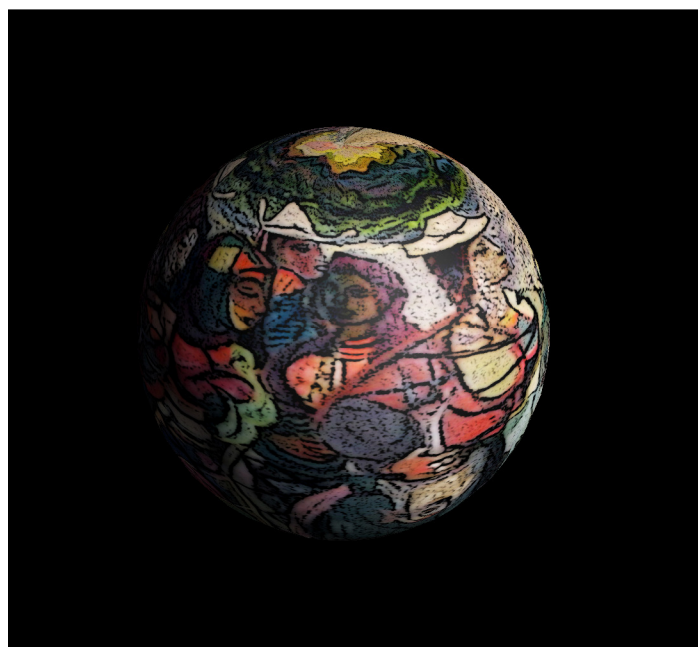


DAVID AVSHALOMOV

SUITE FROM "THE PEARL"



FULL SCORE

TRANSPOSING SCORE

Duration: 12 minutes total

INSTRUMENTATION

Flute, doubling Piccolo
Oboe, doubling English Horn in F
Bb Clarinet doubling *Bb* Bass Clarinet (or second player)
Eb Alto Saxophone, doubling *Eb* Baritone Saxophone (or second player)
Bassoon (can double Contrabassoon—or second player)
Contrabassoon (opt.)

Horn in F
Trumpet in *Bb*
Bass Trombone

Harp
Celesta

Timpani

5 Percussion:

Glockenspiel
Xylophone
Vibraphone
Marimba (5-octave preferred)
Tubular Chimes (opt.)

Snare Drum
Bass Drum

Crash Cymbals
High Suspended Cymbal
Large Tam-Tam (flat)

Triangle
Tambourine
Guiro (Reco-Reco)
Cabasa (or Studio shaker)
Mark Tree
Glass Wind Chimes (high)
Wind Machine (large)

Violins 1 (6)
Violins 2 (6)
Violas (4)
Cellos (3)
Basses (2, with low C extension)

1. Dawn

Andante

♩ = 76 PICCOLO

The musical score is arranged in a standard orchestral format. The woodwind section includes Piccolo, Oboe, Clarinet in Bb, Alto Saxophone, and Bassoon. The brass section includes Horn in F, Trumpet in Bb, and Bass Trombone. The strings section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The Harp and Celesta are also present. The score is in 4/4 time with a tempo of 76 beats per minute. The key signature has three sharps (F#, C#, G#). The Piccolo part is marked with a box labeled 'PICCOLO'. Dynamics include *mp* (mezzo-piano), *pp* (pianissimo), and *p* (piano). The Alto Saxophone and Bassoon parts feature a *pp* dynamic marking. The Trumpet in Bb part is marked 'mute' and *p*. The Harp part is marked *p*. The Violoncello part is marked *pp* and includes a 'div.' (divisi) marking. The Contrabass part is marked *pp*. The score is divided into three measures, with the Piccolo, Oboe, Clarinet in Bb, and Trumpet in Bb parts starting in the third measure.

5

Picc. *mf* 3

Ob. *mf* 3

Cl. *mf* 3

Alto Sax. *p*

Bsn.

Hn.

Tpt. *mp* 3

B. Tbn.

Hrp. *mp*

Cel.

Vln. 1 *p*

Vln. 2 *p*

Vla. *p*

Vc. *p*

Cb. *p*

7

Picc. *mp*

Ob. *mp*

Cl. *mp*

Alto Sax. *mp*

Bsn. *mp*

Hn. *mp*

Tpt. *mp* *opt. 8va*

B. Tbn. *mp*

Hp. *mp* *f*

Perc. High Susp. Cym. *med. cord mallets* *p*

Vln. 1 *mp*

Vln. 2 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

A

Picc. *f*
 Ob. *f*
 Cl. *f* (op) Take Bass Clarinet
 Alto Sax. *f* Take Contrabassoon
 Bsn. *f*
 Hn. *f*
 Tpt. *f* (8) mute off
 B. Tbn. *f*
 Hp. *p*
 Cel. *f* (cue Vibraphone) *pp*
 Glock. *f* hard rubber mallets
 Vib. *f* med. rubber mallets *pp*
 Mar. *f* (opt. here) soft cord mallets
 Perc. *f* Triangle *pp*
 Perc. *f* *pp*
 Vln. 1 *f* *mf* *pp*
 Vln. 2 *f* *mf* *pp*
 Vla. *f* *mf* *pp*
 Vc. *f* *mf* *pp*
 Cb. *f* *mf* *pp*

2. Beach Interlude

B *Andante*

♩ = 72

Bass Clarinet (opt. 2nd player)

(may start here for instrument change)

(catch a breath every 12th note if needed)

B. Cl. *pp*

Alto Sax.

Bassoon *play loco if no Contra sostenuto, legatissimo* *ppp* (catch a breath every 12th note if needed)

Contrabassoon *sostenuto, legatissimo* (catch a breath every 12th note if needed)

Cbsn. *pp*

Hn. *ppp*

Tpt. *ppp*

B. Tbn. *ppp*

Cel.

Vc. *sostenuto, legatissimo pp*

Cb. *sostenuto, legatissimo op8^{va} pp* (bottom octave if available, otherwise whole Number 8va)

Take Clar. = 10

20

rit. //

B. Cl. (or 2nd player)

Alto Sax. Take Bari. Sax.

Bsn.

Cbsn.

Hn.

Tpt.

B. Tbn.

Cel.

Vc.

Cb. (8)

3. Celebration of the Pearl

Mosso



♩. = 132

Picc. *ff*

Ob. *ff*

Cl. **Clarinet in Bb**
(opt. 1st player) for instrument change
ff *mf*

Bari. Sax. **Baritone Saxophone**
(or 2nd player)
ff *mf* *f*

Bsn. **Bassoon**
ff *mf* *f*
(add if second player) *p*

Cbsn. *ff* *p* *ff*

Hn. *ff* *mf*

Tpt. *ff* *mf*
senza sord.

B. Tbn. *ff* *p*

Hp. *ff* LV *f* *ff*

Cel. *ff*

Timp. *f* *mf* *ff* *soli*

Vib. *ff* *hard cord mallets*

Xyl. *ff* *hard fiber mallets (NOT plastic)*

Mar. *ff* *hard rubber mallets* *ff* *hard cord mallets*

Perc. **Crash Cymbals** *ff* **Bass Drum** *f* **Tam-tam** *f*

Vla. *ff*

Vc. *pizz.* *arco* *pizz.*
ff *p* *ff*

Cb. *pizz.* *arco* *pizz.*
ff *p* *ff*

D

40

Picc. *solo* *ff*

Ob. *mf*

Cl. *mf*

Bari. Sax. *mf* (opt. rests for stamina, breath)

Bsn. *mf* (opt. rests for stamina, breath)

Cbsn. *f* (opt. rests for stamina, breath)

Hn. *mf* *solo* *mf* *f* (opt. rests for stamina, breath)

Tpt. *mf* *f*

B. Tbn. *mf*

Hp. *f* *p* *ff* *p* *ff*

Cel.

Timp. *p* *f* *p* *f*

Vib.

Xyl. *ff*

Mar.

Perc. *f* Shaker (Cabasa)

T.-t. *f* Guiro (Reco-Reco)

Vln. 1 *pizz.* *mf*

Vln. 2 *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

E

52

Picc. *ff*

Ob.

Cl.

Bari. Sax. *f*

Bsn. *f*

Cbsn.

Hn. *f*

Tpt.

B. Tbn.

Hp. *p* *ff* *p* *ff* *p* *ff* *solo*

Timp. *p* *f* *p* *f* *p* *f*

Xyl.

Mar.

Cab.

Gro.

Vln. 1 *arco* *ff*

Vln. 2 *arco* *ff*

Vla. *arco* *ff*

Vc. *p* *f* *p* *f* *p* *f*

Cb. *p* *f* *p* *f* *p* *f*

Detailed description: This page of a musical score, numbered 52, features a variety of instruments. The woodwinds include Piccolo, Oboe, Clarinet, Baritone Saxophone, Bassoon, Contrabassoon, Horn, Trumpet, and Trombone. The percussion section consists of Harp, Timpani, Xylophone, and Maracas. The strings include Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in a key with two flats and a 4/4 time signature. It begins with a section of woodwinds and strings playing a rhythmic pattern. At measure 52, the Piccolo and Clarinet enter with a forte (ff) dynamic. The Harp and Timpani provide a steady accompaniment with dynamic markings of p and f. The strings play a rhythmic pattern with dynamic markings of p and f. The section concludes with a final chord marked with a forte (f) dynamic.

F

64

Picc.

Ob.

Cl.

Bari. Sax.

Bsn.

Cbsn.

Hn.

Tpt.

B. Tbn.

Hp.

Timp.

Xyl.

Mar.

Cab.

Gro.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

p

f

ff

G

TAKE FLUTE

76

Picc.

Ob.

Cl.

Bari. Sax.

Bsn.

Cbsn.

Hn.

Tpt.

B. Tbn.

Hp.

Timp.

Vib.

Xyl.

Mar.

Cab.

Gro.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

ff

f

ff

mf

ff hard cord mallets

ff

ff

pizz.

ff

pizz.

ff

H

Picc. *[Rest]*

Ob. *[Rest]* **Take English Horn**

Cl. *[Rest]*

Bari. Sax. *[Musical notation]* *mf* *p* *mf*

Bsn. *[Musical notation]* *mf* *p* *mf*

Cbsn. *[Rest]*

Hn. *[Musical notation]* *mf* *p* *mf*

Tpt. *[Musical notation]* *f*

B. Tbn. *[Musical notation]* *f*

Hp. *[Musical notation]* *mf*

Timp. *[Musical notation]* *mp*

Vib. *[Musical notation]* *mf* *p* *mf* *ped.*

Mar. *[Musical notation]* *mf* *p* *mf*

Vln. 1 *[Musical notation]* *pizz.* *mf* *pizz.*

Vln. 2 *[Musical notation]* *mf* *pizz.*

Vla. *[Musical notation]* *mf*

Vc. *[Musical notation]* *mf* *mp* *p* *mp*

Cb. *[Musical notation]* *mf* *mp* *p* *mp*

98

Picc.

Ob.

Cl. *Take Alto Sax.*

Bari. Sax.

Bsn. *p*

Cbsn. *p*

Hn. *p*

Tpt. *p*

B. Tbn.

Hp. *p* *pp*

Timp. *p* *pp*

Vib. *pp*

Mar. *p* *pp* *opt. 8va*

Vln. 1

Vln. 2

Vla.

Vc. *p* *pp*

Cb. *p* *pp*

lunga

4. Wind Walk/Stars

A Tempo
Andante

I ♩ = 76

Hp. *p solo*

Gro. WIND MACHINE, LARGE

Vln. I *p* one, solo *p > doloroso*

116

Hp.

Gro.

Vln.

J English Horn *solo* *p*

Cl. *p* (Cue English Horn)

Bsn. *p* (Cue English Horn)

Hp.

Gro.

Vln. *pp*

K 132 Take Oboe

Eng. Hn.

Cl.

Bsn. *pp* play

Hp. (5 bars cued in cellos, leaves you time to tune for the next glissandi) B natural Cb F#

Vln. *pp* *ppp*

Vc. *pp* (fat sustained pizz) (cue Harp) pizz

Cb. *pp* (fat sustained pizz)

CONDUCTOR: Harp cues are to allow harp time to reset pedals for next gliss!

L

Hp. *ppp* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*
 E natural Gb 12 12 12 12 Cb Db Ab (make these 3 pedal changes by start of next bar)

Cel. *ppp* L.V. 9 9 9 9 10 10 10

ped.

Vln. *pppp* senza vibrato
pppp senza vibrato
pppp senza vibrato
pppp senza vibrato

Vln. 2 *pppp* senza vibrato
pppp senza vibrato
pppp senza vibrato
pppp senza vibrato

pppp senza vibrato

Vla. *pppp* senza vibrato
 (All: change bows individually as needed)
 div.

Vc.

Cb.

140

Hp. *gliss.* *loco* *f* *ppp*

Cel. *f* *ppp*

Glock. *pp* *f* *ppp*
thin metal knitting needles or thick plastic chopsticks

Tri. **TRIANGLE** *thin beater, at top corner* *ppp* *pp* *ppp*

Perc. **MARK TREE** *p*

Vln. 1 (All: change bows individually as needed)

Vln. 2 (All: change bows individually as needed)

Vla.

Vc.

Cb.

The waxing moon rises

Meno Mosso

M ♩ = 66

A Tempo

♩ = 72

molto rit.

142 **Alto Saxophone** (Cue Horn) *pp* solo niente

Hn. *p* niente

Hp. *p* *pp* *ppp*

Cel. Celesta: play scattered random single notes and pairs, *ppp*, from the previous bar's pitch set L.V.

Glock. Play scattered random single notes and pairs, *ppp*, from the previous bar's pitch set L.V.

Tri. 2 or 3 triangles (some small); play scattered random single notes and pairs, *ppp* L.V.

Perc. shorter slow swipes, single notes, random *ppp* L.V.

W.Ch. **Glass Wind Chimes** set tinkling, repeat after diedown *ppp* L.V.

Vln. 1 *piu vibrato* *meno vibrato* *senza vibrato* niente

Vln. 2 *piu vibrato* *meno vibrato* *senza vibrato* niente

Vla. *piu vibrato* *meno vibrato* *senza vibrato* niente

Vc. niente

Cb. niente

5. First Run to the Mountains

N

Allegro
♩ = 108

Poco Mosso
♩ = 112 *accel.*

Allegro
♩ = 120

The score is divided into three tempo sections: **Allegro** (♩ = 108), **Poco Mosso** (♩ = 112 *accel.*), and **Allegro** (♩ = 120). The instrumentation includes:

- Flute (Fl.):** *p*, *mp*, *p*
- Oboe (Ob.):** *p*, *mp*, *mf*, *f*
- Clarinet (Cl.):** *p*, *mp*, *mf*, *f*, *p*
- Alto Saxophone (Alto Sax.):** *mp*, *mf*, *f*
- Bassoon (Bsn.):** *f*, *p*, *mp*, *mf*, *f*, *p*
- Contrabassoon (Cbsn.):** *f*, *p*, *mp*, *mf*, *f*, *p*
- Horn (Hn.):** *mp*, *mf*, *f*, *p*
- Trumpet (Tpt.):** *f*, *mf*, *pp*
- Trombone (B. Tbn.):** *mf*, *f*, *p*
- Harp (Hp.):** *p* *stacc.*, *mp*, *mf*, *f*
- Cello (Cel.):** (No notation)
- Timpani (Timp.):** *f*, *f*, *p*
- Vibraphone (Vib.):** *mp* *hard rubber mallets*, *mf*, *f*
- Xylophone (Xyl.):** *p*, *mp*, *mf*, *f*, *p*
- Maracas (Mar.):** *p*, *mp*, *mf*, *f*
- Violin 1 (Vln. 1):** *f*, *p*, *mp*, *mf*, *f*, *p*
- Violin 2 (Vln. 2):** *f*, *mp*, *mf*, *f*, *p*, *pizz.*
- Viola (Vla.):** *f*, *p*, *mp*, *mf*, *f*, *p*
- Violoncello (Vc.):** *f*, *p*, *mp*, *mf*, *f*, *p*, *arco*
- Contrabass (Cb.):** *f*, *p*, *mp*, *mf*, *f*, *p*, *arco*

Additional performance instructions include: *senza sord.* (Tpt.), *pedal up, stacc.* (Vib.), *div.* (Vln. 1, Vla., Vc.), *arco* (Vc., Cb.), and *hard rubber mallets* (Vib.).

163

Fl. *f* *ff*

Ob. *mp* *f* *ff*

Cl. *f* *ff*

Alto Sax. *p* *mf* *f*

Bsn. *f*

Cbsn.

Hn. *f* *mf* *f*

Tpt. *mf* *f*

B. Tbn. *f*

Hp.

Timp. *f* *p* *mf*

Vib. pedal up, stacc. *f* *ff*

Xyl. *f* *ff*

Mar. *f* *ff*

Vln. 1 *f* *ff*

Vln. 2 *p* *f* *ff* arco

Vla. *f* *ff* arco

Vc. *f*

Cb. *f*

168 *8^{va}* O *solo*

Fl. *f* *p*

Ob. *f*

Cl.

Alto Sax.

Bsn. *ff*

Cbsn. *ff*

Hn.

Tpt. *p* *mute*

B. Tbn. *ff*

Hp.

Timp. *ped., no slide* *mf* *ped.* *ped.* *f*

Glock.

Vib. *ff* *Ped.*

Xyl.

Mar.

Tri. *Susp. Cym.* *f* *wood snare stick, butt*

Vln. 1 *8^{va}*

Vln. 2

Vla. *mp*

Vc. *ff*

Cb. *ff*

173

Fl.

Ob. *solo* 3 3 *mf*

Vla. *etc.*

180

Fl. *pp* **P**

Ob. *pp*

Vla.

Vc. *p*

Cb.

rit.

186

Vc. *pp* *ppp*

Cb. *pp* *ppp*

Q 6. Sunset

Andante

♩ = 60

rit. lunga

//

Flute

pp

Ob.

pp

Cl.

pp

Alto Sax.

Bassoon

ppp

(opt. add if second player)

pp

Cbsn.

pp

Hn.

pp

con sord.

mute off

Tpt.

pp

con sord.

B. Tbn.

pp

Hp.

pp

Timp.

ppp

B. D.

ppp

Vln. 1

arco

pp

Vln. 2

arco

pp

Vla.

div.

pp

Vc.

arco

pp

Cb.

arco

pp

7. Last Run to the Mountains

Vivo

R $\text{♩} = 86$

Vln. 1 *feroce*
ff

Vln. 2 *f* (*sempre simile*)

Vla. *mp* (*sempre simile*) *f* (*sempre simile*)

Vc. *pizz.* *p* *arco* *mp* *f*

Cb. *pizz.* *p* *arco* *mp* *f*

208

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

214

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

219

Vln. 1 *p*

Vln. 2 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp*

S

224

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

mf *f* *ff*

f

f

f

f

230

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

8. Passacaglia para el Niño Muerto

T

Maestoso

♩ = 72

Fl. *ff*

Ob. *ff*

Cl. *ff*

Alto Sax. *ff*

Bsn. *ff*
(opt., if second player)

Cbsn. *ff*

Hn. *ff*

Tpt. *ff*

B. Tbn. *ff*

Hp. *ff*

Timp. *ff*

Glock. *ff*
motor on, fast
hard fiber mallets (NOT plastic)

Vib. *ff*
hard cord mallets

Tub. B. *ff*

Mar. *ff*
big fat medium hard yarn mallets

T.-t. *ff*
LARGE TAM TAM

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*
pizz. arco (open strings)

Db. *ff*
pizz. arco

Dynamic markings: *ff*, *mf*, *f*, *mp*

Performance instructions: *feroce*, *sul G*, *(V)*, *L. V.*

U

Fl. *mf* (8)-----1

Ob. *mf*

Cl. *mf* (8)-----1

Alto Sax. *mp*

Bsn. *mf* *f* *mf*

Cbsn. *f* *mf*

Hn. *mf* *mp* *mp*

Tpt. *mf*

B. Tbn. *mf* *mf*

Hp. *mf* *mp*

Timp. *mf*

Glock. *mf*

Vib. *mf*

Mar. *mf*

Vln. I *normale*

Vln. II *normale*

Vla. *normale*

Vc. *arco* *mf* *pizz.* *f* *arco* *mf*

Db. *arco* *mf* *pizz.* *f* *arco* *mf*

252

V

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Cbsn.

Hn.

Tpt.

B. Tbn.

Hp.

Timp.

Glock.

Vib.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

ff

medium hard yarn mallets

legato

opt. ossia ff

258

Fl.

Ob.

Cl.

Alto Sax.

Bsn.

Cbsn.

Hn.

Tpt.

B. Tbn.

Hp.

Timp.

Glock.

Vib.

Mar.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

ff

3

V

W

Fl. *f* *ff* *f*

Ob. *ff* *f*

Cl. *f* *ff* *f*

Alto Sax. *ff* *mf* *f*

Bsn. *ff* *f*

Cbsn. *f*

Hn. *mf* *f*

Tpt. *mf* *f*

B. Tbn. *mf* *f*

Hp. *f* roll on the beat

Timp. *mf* *f*

Vib. *f*

Mar. *f* *f* *f*

Perc. SUSP. CYM. *p* *f* *mf* *p*

Vln. I *3* *3* *8va*

Vln. II *3*

Vla. *f*

Vc. *f*

Db. *f*

278

Fl.
Ob.
Cl.
Alto Sax.
Bsn.
Cbsn.
Hn.
Tpt.
B. Tbn.
Hp.
Timp.
Vib.
Mar.
Perc.
Vln. I
Vln. II
Vla.
Vc.
Db.

Detailed description: This page of a musical score covers measures 278, 279, and 280. The score is for a full orchestra. The woodwind section (Flute, Oboe, Clarinet, Alto Saxophone, Bassoon, Contrabassoon) and brass section (Horn, Trumpet, Trombone) play sustained notes with accents. The strings (Violins I and II, Viola, Violoncello, Double Bass) play a rhythmic pattern of eighth notes. The keyboard section (Harp, Timpani, Vibraphone) and Maracas provide harmonic support. The percussion section is mostly silent. The string parts for Violins I, II, and Viola are marked with an 8va (octave up) sign. The score is in a key with two flats and a common time signature.

This page of a musical score, numbered 284, contains the following parts and markings:

- Flute (Fl.):** Rests in the first two measures, then plays a series of notes starting in the third measure with a forte (*f*) dynamic.
- Oboe (Ob.):** Rests in the first two measures, then plays notes starting in the third measure with a forte (*f*) dynamic.
- Clarinet (Cl.):** Rests in the first two measures, then plays notes starting in the third measure with a forte (*f*) dynamic.
- Alto Saxophone (Alto Sax.):** Plays a long, sustained note across all four measures.
- Bassoon (Bsn.):** Plays a rhythmic pattern of eighth notes across all four measures.
- Contrabassoon (Cbsn.):** Plays a rhythmic pattern of eighth notes across all four measures.
- Horn (Hn.):** Plays a long, sustained note across all four measures.
- Trumpet (Tpt.):** Plays a long, sustained note across all four measures.
- Bass Trombone (B. Tbn.):** Plays a long, sustained note across all four measures.
- Piano (Hp.):** Starts with a piano (*pp*) dynamic in the first measure, then changes to forte (*f*) in the third measure.
- Timpani (Timp.):** Rests throughout the page.
- Vibraphone (Vib.):** Starts with a piano (*pp*) dynamic in the first measure, then changes to forte (*f*) in the third measure.
- Mariaca (Mar.):** Rests in the first two measures, then plays notes starting in the third measure with a forte (*f*) dynamic.
- Percussion (Perc.):** Rests throughout the page.
- Violin I (Vln. I):** Starts with the instruction *sul G al fine*. It features triplets in the first two measures and a section of *long bows* in the third and fourth measures.
- Violin II (Vln. II):** Similar to Violin I, starting with *sul G al fine* and featuring triplets and *long bows*.
- Viola (Vla.):** Features triplets in the first two measures and *long bows* in the third and fourth measures.
- Violoncello (Vc.):** Plays a rhythmic pattern of eighth notes across all four measures.
- Double Bass (Db.):** Plays a rhythmic pattern of eighth notes across all four measures.

A Tempo,
Poco Meno Mosso

288 *rit.* $\text{♩} = 68$

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *p*

Alto Sax. *pp*

Bsn. *mp* *p*

Cbsn. *mp* *p*

Hn. *pp*

Tpt. *pp*

B. Tbn. *pp*

Harp. *mf* *mf* *p*

Timp. *mf* *p*

Vib. *mf* *p* *motor off*

Mar. *mf* *mf* *p*

Perc. *LARGE TAM TAM* *p*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *(open strings)* *mp* *p*

Db. *mp*

DAVID AVSHALOMOV
Orchestral Works

Endgame [15] full orchestra, commissioned by Portland, OR Jewish Community Orchestra, Dr. Donald Appert, Music Director

Sinfonietta (Parting) [24] chamber orchestra, commissioned by Music Director Emily Ray for the Mission Chamber Orchestra of San Jose, CA

Siege [8] full orchestra

Gems I, Suite of Miniatures [13 total], full orchestra

Gems II, Suite of Miniatures [12 total], full orchestra

Elegy [8] string orchestra

Diamond Variations on an original theme [12] string orchestra with (opt.) harp, Co-commissioned by the Mission Chamber Orchestra, San Jose, CA, Emily Ray, Music Director, and the Dubuque Community String Orchestra (Iowa), Tracey Rush, Music Director

Pangs of Love [31] Romantic variations on a Rachmaninoff melody, string orchestra, commissioned by the San Jose Chamber Orchestra, Barbara Day Turner, Music Director

Pearl Suite [12], orchestra, reduced winds

Passacaglia Para el Niño Muerto [3'15], chamber orchestra

Trotzky's Train [40] piano with string orchestra—

Special Judges' Citation, American Prize 2012

Arietta [2] flute and strings (opt. 2nd flute)

Last Run to the Mountains [2] strings

Concertino for Oboe [15] strings and harp

Songs of Life/Songs of Death [23] (Emily Dickinson)

bass/baritone voice, full orchestra

Two Apocalyptic Songs [16] (Shelley/Yeats)

bass/baritone voice, full orchestra

Overture: Augustus the Strong [2] baroque orchestra

Intrada: Le Grand Condé [10] baroque orchestra

Concerto con Timpani [12] (baroque style) with strings and harpsichord (under *nom de guerre*, "G. F. Salomon")

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AARON AVSHALOMOV: *Prelude and Rondo*, orchestrated by David Avshalomov

JACOB AVSHALOMOV: *1-2-3 for David*, orchestrated by David Avshalomov

Performance materials and complete list of works available through

 **Raven Music**

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