

**DAVID AVSHALOMOV**  
**SYMPHONY No. 2**  
**“LOST YEAR” (2020)**



**PERCUSSION ORCHESTRA**

Full Score

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## INSTRUMENTATION

**Crotales** (2 octaves, C to c, sounding *15ma*). (Optionally bowed in Mvt. III)

If you lack Crotales, try an aluminum Bell Lyra, laid flat with space under it  
(but then no brass mallets please)

Player plays extra percussion in Movement II.

**Glockenspiel** (sounding *15ma*)—steel bars preferable

(Extra glockenspiel if available, muted with thick narrow felt strip wedged firmly  
between upper and lower bars for some staccato bits. *Best*: one pedal glockenspiel.)

**Celesta** (sounding *8va*) (opt. sub: synth keyboard with good celesta patch, gentle amplification)

**Vibraphone 1**

**Vibraphone 2**

**Xylophone** (sounding *8va*)

**Marimba 1** (5-octave) (*plus optional lines for second player*)

**Marimba 2** (may be 4-octave; part includes low notes for a 4 ½- or 5-octave)

(*plus optional lines for second player*)

Additional marimbas may be used for the small-note “second parts” and the additional  
Movement III chorale parts where physical distancing is required.

**Timpani 1** (5 pedal drums, 28”, 28”, 26”, 25”, 23” recommended)

**Timpani 2** (5 pedal drums 32”, 30”, 28”, 26”, 25” recommended)

**Grand Piano**, lid off

## PERCUSSION

(8-10 players)

High Concert Snare Drum

High Marching Snare Drum (snare under top head)

Marching Field Drum (snare under top head)

5 Tom-Toms

4 Roto-Toms (medium/high—or marching Quads)

Marching Bass Drum

Large Concert Bass Drum (suspended in frame)

Suspended Splash Cymbal

Suspended Cymbal, *also bowed*

Marching Crash Cymbals

Concert Crash Cymbals

Medium Tam Tam / water

Large Tam Tam, *also bowed*

Triangles (2 if available)

Tambourine

Cowbell

High Wood Block

5 Temple Blocks

Guiro

Egg Shaker

Maracas

Cabasa (studio)

Claves

Castanets (machine)

Anvil

Vibra-Slap (*opt.*)

Slapstick

Glass Wind Chime

Mark Tree (metal tubes)

Large Rain Stick

Sleighbells (*opt.*)

Police or Referee’s Whistle, loud

Hand-cranked Fire Siren

Wind Machine (*opt.*)

Lion Roar (*opt.*)

## PERFORMANCE NOTES

- 1) **DOUBLING:** If you have the extra duplicate instruments and extra players, the glockenspiel, xylophone, both vibraphones, and the two original marimba parts may be doubled—that is, on a second instrument (but see note below for *second* parts on Marimba 1 and 2). *However, if you double any you must double all.*
  - a) Exception: Do not double exposed passages or those marked “solo”.
- 2) **GLOCKENSPIEL** player can use a second instrument set up for “staccato” for certain passages so marked in the finale, muted with a thick narrow felt strip wedged tightly between the upper and lower bars across the middle. Best to mount it behind and one level above the unmuted instrument for ease of reach. (Best: pedal glockenspiel.)
- 3) **DRUID MASKS:** If you wish to add a visual element to the first movement, the players may wear Druid Priest masks (as they or their maskmaker friends imagine them) throughout. Good big eyeholes. Remove before Mvt. II.
- 4) **PREPARE BY SINGING:** For the first movement’s opening and closing unison chant, have all players try humming the melody to get used to feeling it as a “vocal” line. If you can sing it expressively, you can play it so. Similarly for the 4-part chorale that starts and ends the third movement; the marimbists can also prepare for that chorale texture by reading and refining Bach chorale harmonizations on their own.
- 5) **MARIMBA PART DISTRIBUTION:**
  - a) In the first movement, at letter A and at D, ideally (if physical distancing between players is not required—or you have extra duplicate instruments) the long 4-note *tremolando* chords in Marimbas will be more beautiful if they are distributed so that each pair of pitches is played as a gentle *tremolando* by a separate player (up to 8). Divide the note pairs low/high for distancing. A soft, organ-like effect, a singing hum, all. No rattle.
    - i) Percussionists assigned to the non-pitched parts elsewhere and who do not play in the first movement, may cover these additional marimba roll lines.
  - b) The third movement *requires* 4 (or even optionally 5) players on marimbas for the chorales (can be played by unoccupied non-pitched percussion players, again using extra instruments if available and if physical distancing is needed).
  - c) **MARIMBA 1** must be a 5-octave instrument. There are also some passages in the bottom (fifth) octave in Marimba 2 (optional). (Extra duplicate marimbas—playing optional second upper parts—can be 4-octave.)
  - d) **MARIMBA SECOND PARTS:** Marimba parts generally have optional (small-note) passages for a second player (not used on the same instrument if physical distancing is needed, but will work on an extra instrument). If there can be two players on one marimba, they may further divide up the staves and share the main/first part for convenience of range/position (even where not so marked), sometimes ignoring the small-note (second-part) designation (also to simplify mallet changes). Work it out.
    - i) Where there can be two players on one instrument, in passages where they would have to cross staves (trade positions) per the markings, each may stay on the staff they started on (this is always marked).
- 6) **SMOOTH MALLET ROLLS:** Mallet instruments, in soft lyrical sections, should make smooth starts to long-note rolls and tremolos, with a slight swell-in (not notated). (Not in *ff* or where accented). The intent is to produce real lyrical melody. Soft rolls should never be too fast (not producing a noticeable rattle or emphasizing the very high partial instead of the fundamental pitch), but just the right speed to produce a continuous mellow hum.
- 7) **MALLET TYPE CHANGES:** There are a lot of specific mallet indications, particularly in the KPI, but also in the percussion and timpani. Sometimes sudden, almost sleight-of-hand changes of mallet type are requested; do your best, be creative about holding mixed pairs of mallets; otherwise find a single compromise mallet hardness. Generally high range in marimbas should be played with smaller, harder mallets, usually rubber, middle range with medium hard cord mallets, and bottom octave with softer yarn, especially for slow rolls. Vibraphones similarly (though less critically so).
- 8) **TREMOLOS INSIDE PIANO:** At the start and end of the first movement, a spare percussionist plays octave low tremolos inside the piano on the bass strings with soft fat yarn marimba mallets; *this player need not be a pianist*. Mark the pitches with tape at the pins. This player should manage to stand 6 feet away from the pianist if needed, by playing at the middle or bottom third of the strings.
  - a) The pianist similarly plays the midrange opening and closing melody inside on the strings also, with medium soft cord marimba mallets. (Plus one phrase at the end of the third movement.) The pianist controls the pedal; sits to play on the keyboard later.
- 9) **CELESTA** is required, but you may substitute a synth keyboard with a convincing celesta patch, using gentle audiophile amplification. Acoustic celesta may require light amplification in large-scored passages.
- 10) **PIANO AND CELESTA, 3- AND 4-NOTE TREMOLOS IN ONE HAND:** These do not need to be played precisely back and forth between the pairs of notes, but can be more of a jumbled weebing of the four notes to keep them all ringing with pedal (like continuous sloppy nonlinear arpeggiation).
- 11) **TIMPANI:** The two timpani parts are provided combined in one 2-staff part. The players can work out their own tunings. They are often melodic and will be on the pedals much of the time. If they want to trade off some pitches to ease tuning crunches, fine. Many passages (4-note *ostinati* in particular) need to be played one drum for each pitch; other busy lines, especially scale-wise, are fine if pedaled (a number of these are indicated with horizontal brackets over the staff). No slides/glissandi except where so marked, just last-instant pedaling.
- 12) **PERCUSSION:** The nonpitched percussion parts are provided in score format. The parts can be covered by 8 adroit players with a few duplicates of the hand percussion instruments; you can keep up to 10 players occupied. They can work out who plays what when. Tom toms, temple blocks, snare drum, and bass drum stay largely on their parts (also marching cymbals, marching snare, field drum, and tenor drum, in the finale).,
  - a) In the two slow movements, unoccupied percussionists who are able can cover the additional individual marimba roll lines. Conversely, in the second movement, several of the mallet players (and the crotales player) can cover some hand percussion starting at letter 2F. (Other spots can be found.)
  - b) There are a number of licks and instruments marked “opt.” that can be omitted with no harm, but if you can manage to cover them, they do add to the fun.
  - c) In the last movement, the extended drumline tattoos must be done with grim military precision; poker face. Here the concert snare drum player is the drumline section leader.
- 13) **SIREN:** will be very loud. It must rule. But if it is *too* loud for the ensemble to hear each other onstage, it may be played offstage or in a back room; give the player a way to see the conductor (silent cell phone video . . .).

## COMMISSIONING CONSORTIUM ENSEMBLES

**NOTE: Please include this list in your concert program when performing this piece.**

Eastern Michigan University  
Dr. Mary K. Schneider, Director of Bands

Eastern Kentucky University  
Dr. Andrew J. Putnam, Director of Bands

Kansas State University  
Dr. Frank Tracz, Director of Bands

Syracuse University  
Dr. Bradley P. Ethington, Conductor, University Wind Ensemble

University of North Texas  
Dr. Andrew Trachsel, Chair, Division of Conducting and Ensembles  
Mark Ford, Coordinator of Percussion

University of Oklahoma  
Dr. Michael Hancock, Conductor, Symphony Band

University of Texas Arlington  
Dr. Douglas Stotter, Director of Bands

University of Texas at Austin, SPONSOR  
Jerry Junkin, Head, Division of Conducting and Ensembles  
Tom Burritt, Prof. of Percussion

Yale University  
Dr. Thomas C. Duffy, Director of University Bands  
Robert Van Sice, Professor of Percussion

(For the Victims of Plague)

**Largo, solenne**

brass glock. mallets

*pp* soft mallets

MARIMBAS: at letter A and again at letter D, ideally, if physical distancing is not required between players and you have extra players and instruments, the long tremolando chords will be even more beautiful if each pair of pitches is played as a slow tremolando by a separate player (up to 8). A soft, organ-like effect, a singing hum, all. No rattle.

**accel.**

23

Crot. *mp* *solo* hard fiber mallets *mp* soft rubber mallets *solo* hard fiber mallets

Glock. *mp* *p* *mp* *mp*

Vib. 1 *mp* med. hard cord mallets

Vib. 2 *mp*

Tub. B. *p*

Cel. *mp* *p* *mp* *mp*

Xyl. hard mallets, NOT plastic *N* *f*

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Ancora Piu Mosso

♩ = 80

B

Crot.



Glock.



Vib. 1



Vib. 2



Tub. B.



Cel.



Xyl.



Mar. 1



Mar. 2



Timp. 1



Timp. 2



Pno.



Perc.



Perc.



T.-t.



B. D.





36

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

T.-t.

B. D.

39

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

T.-t.

B. D.

[illegible]

45

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

Perc.

T.-t.

B. D.

*f* wood tips, on dome

**TAMBOURINE**

knuckle start, then shaken only

*f*

*f*

48

D

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

wood butt, at edge  
rim not head

shaken only

shaken only

T.-t.

B. D.

fat soft yarn

ppp

fat soft yarn

ppp

fat soft yarn

p

soft fat yarn

(if 2 players on one instrument,  
stay on same staves)

p

soft fat yarn

soft ball heads

fp

soft cartwheels

fp

mf

mf p

Tempo II

♩ = 66

54

Crot.

*p*

med. rubber mallets

Glock.

*p*

Vib. 1

*pp*

Vib. 2

*ppp*

*p*

Tub. B.

hard yarn vibr. mallets

*ppp*

Cel.

*ppp*

*p*

Xyl.

soft rubber mallets

*pp*

Mar. 1

*pp*

Mar. 2

*pp*

Timp. 1

*ppp*

Timp. 2

*ppp*

Pno.

*pp*

*pp*

B. D.

58

233

44

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

*ppp*

61

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.



Symphony No. 2, Percussion Orchestra



[illegible]

2A

2. Interrupting Cow (Rondo Variations)

Vivo

5/8 ♩ = 166

7/8

5/8

7/8

5/8

7/8

5/8

7/8

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Clv.

Perc.

Perc.

W.B.

W.B.

Tom-t.

NOTE: Crotales player play percussion in Mvt. 2

motor off pedal up hard rubber mallets

motor off pedal up hard rubber mallets

normal hammers pedal up, stacc.

hard mallets (NOT plastic)

hard rubber mallets

hard rubber mallets

small hard felt sticks

small hard felt sticks

CLAVES

COWBELL

TAMB.

TEMPLE BLOCKS

BONGOS

5 TOM TOMS

Symphony No. 2, Percussion Orchestra

107 hard fiber mallets (NOT plastic)

Glock. *f* *f*

Vib. 1 *f* *f*

Vib. 2 *f* *f*

Tub. B.

Cel. *f* *f*

Xyl. med. rubber mallets *f* *f*

Mar. 1 med. yarn mallets *mf*

Mar. 2 hard cord mallets *mf* *f*

Timp. 1 *f*

Timp. 2

Pno. *mf* *mf* *f* no pedal

Clv. *mf* *f*

Perc. *f* *f*

Perc. *f* rattan handles *mp*

Salsa!  
CLAVES

CABASA

BONGOS

GUIRO

116

Glock.



Musical staff for Glockenspiel. It begins with a rest and then plays a melody starting at measure 116, marked with a forte *f* dynamic.

Vib. 1



Musical staff for Vibraphone 1. It plays a continuous sixteenth-note pattern, marked with a forte *f* dynamic and includes staccato markings.

Vib. 2



Musical staff for Vibraphone 2. It plays a continuous sixteenth-note pattern, marked with a forte *f* dynamic and includes staccato markings.

Tub. B.



Musical staff for Tubular Bell. It plays a melody with rests, marked with a mezzo-forte *mf* dynamic.

Cel.



Musical staff for Celesta. It plays a melody starting at measure 116, marked with a fortissimo *ff* dynamic.

Xyl.



Musical staff for Xylophone. It plays a melody with rests, marked with a forte *f* dynamic and includes staccato markings.

Mar. 1



Musical staff for Maracas 1. It plays a melody with rests, marked with a forte *f* dynamic and includes staccato markings.

Mar. 2



Musical staff for Maracas 2. It plays a melody with rests, marked with a forte *f* dynamic and includes staccato markings.

Timp. 1



Musical staff for Timpani 1. It plays a steady eighth-note pattern.

Timp. 2



Musical staff for Timpani 2. It plays a steady eighth-note pattern, marked with a mezzo-piano *mp* dynamic.

Pno.



Musical staff for Piano. It plays a steady eighth-note pattern, marked with a mezzo-piano *mp* dynamic. A repeat sign with a circled 8 is shown below the staff.

Civ.



Musical staff for Cymbal. It plays a steady eighth-note pattern, marked with a piano *p* dynamic.

Cab.



Musical staff for Cabasa. It plays a steady eighth-note pattern, marked with a piano *p* dynamic.

Gro.



Musical staff for Gong. It plays a steady eighth-note pattern, marked with a piano *p* dynamic.

125

2D

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Clv.

Cab.

Gro.



134

2E

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Civ.


Cab.

Gro.

[illegible]


148

Glock.



*mp* *pp*


Vib. 1



Vib. 2



Tub. B.



Cel.



*pp*

Xyl.




*pp*

Mar. 1



Mar. 2



*pp*

Timp. 1



Timp. 2



*pp*

Pno.



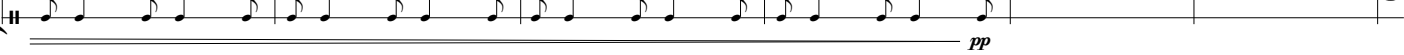
*pp*

Cab.



*pp*

Gro.



*pp*



The musical score is for the song "Salsa" by Tito Puente. It is written for a percussion ensemble and a bass line. The score is divided into measures, with time signatures (5/8, 2/4, 5/8, 2/4, 5/8, 2/4, 5/8, 7/8, 5/8, 2/4, 7/8, 5/8) indicated above and below the staff. The instruments and parts include:

- Clv.** (Clavichord): Features a melodic line with accents and dynamic markings like *f* (forte).
- Anv.** (Anvil): Plays a rhythmic pattern with accents.
- Perc.** (Percussion): Includes parts for Cowbell, Egg Shaker, Maracas, and Cabasa, each with specific rhythmic patterns and dynamic markings.
- W.B.** (Wood Bass): Plays a rhythmic line with accents and dynamic markings like *f*.
- Tom-t.** (Tom-tom): Plays a rhythmic line with accents and dynamic markings like *f*.
- B. D.** (Bass Drum): Plays a rhythmic line with accents and dynamic markings like *f*.

The score is written in a standard musical notation style, with notes, rests, and dynamic markings clearly visible. The time signatures change frequently, reflecting the complex rhythmic structure of the piece.

[illegible]

78

[illegible]

Symphony No. 2, Percussion Orchestra



224

2J

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

F. Cym.

Tom-t.

Symphony No. 2, Percussion Orchestra

245

Glock.



Vib. 1



Vib. 2



Cel.



Xyl.



Mar. 1



Mar. 2



Timp. 1



Timp. 2



Pno.



Cast.



Mrcs.



Perc.



Roto-t.



1505

264

Glock.

Vib. 1

Vib. 2

Cel.

Xyl.

Mar. 1

Mar. 2

Tim. 1

Tim. 2

Pno.

Clv.

Perc.

Roto-t.

Tom-t.

B. D.

2/4

5/8

2/4

5/8

2M

hard mallets

hard rubber mallets

medium cord mallets

med. yarn mallets

CLAVES

CASTANETS

ROTO TOMS

TOM TOMS

wood snare sticks tips

BASS DRUM

*f* *p* *ff* *f* *ff* *mf* *p* *mf* *f*



287

20

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Clv.

CLAVES

Anv.

ANVIL

Cast.

CASTANETS

Perc.

COWBELL

TRIANGLE

W.B.

WOODBLOCK

BONGOS

*8va*

*non-legato*

*two-handed tremolo*

*choke*

*dome, wood snare stick butt, choke*

299

Glock. *f* LV

Vib. 1 *f*

Vib. 2 *f*

Tub. B. *f*

Cel. *f*

Xyl. *f*

Mar. 1 *f*

Mar. 2 *f* (if 2 players on one instrument, keep same staves) *f* yarn mallets

Timp. 1 *f*

Timp. 2 *f*

Pno. *f* pedal judiciously

Anv. *f* *p*

Perc. *f*

B. D. *f* BASS DRUM

2P

2/4 5/8 7/8 5/8 2/4 7/8



312

7/8

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Clv.

Anv.

Cast.

W.B.

BONGOS

TOM TOMS

37

7/8

2/4

5/8

The image displays a page from a musical score for 'The Swan' from The Nutcracker. The score is written for a full orchestra and includes parts for Glock, Vib. 1, Vib. 2, Tub. B., Cel., Xyl., Mar. 1, Mar. 2, Timp. 1, Timp. 2, and Pno. The music is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The score is divided into two systems, with the first system starting at measure 322. The second system begins with a tempo change to 'Allegretto' and a key signature change to one flat. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'stacc.'.

333

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

2/4 5/8 2/4 5/8 2/4 5/8

*f* *sf* *sfz*

pedal up, *stacc.*

hard rubber mallets

*sfz*

[illegible]



4 marimbists (or 5 if available) on the single parts (SATB)  
(If distancing is required and you have extra instruments,  
you can use 4-octave ones for the Soprano and Alto parts.)

3.Farewells (Portraits)

**Lento**  
♩ = 50

362

motor off

Vib. 1

**ppp** soft yarn mallets

**Soprano**  
soft yarn mallets  
*espressivo*

(Alto cue)

**ppp**

OSSIA: if there are only 2 marimbists, Soprano add Alto cue, do not play Tenor. Play as continuous tremolandi between the two parts

Mar. 1

**TWO PLAYERS**

5th player

**Tenor (1 + 2)** soft yarn mallets

**ppp**

**Alto**  
soft yarn mallets

**TWO PLAYERS**

(Tenor cue)

**ppp**

(With 5th player, Tenor play only lower notes of tremolos, as rolls)

**pp**

**Bass** soft yarn mallets

OSSIA: if there are only 2 marimbists, Bass add Tenor cue, do not play Alto. Play as continuous tremolandi between the two (or 3) parts

3A

Poco Meno Lento

♩ = 60

374

Glock.

med. hard rubber xylo. mallets.

**pp** LV

Vib. 1

medium yarn mallets

**ppp**

Vib. 2

**ppp**

Mar. 1

niente

niente

soft fat yarn mallets  
solo libero, rubato, quasi cazenza

**pp** **p** (start sextuplets slow, speed up)

Mar. 2

niente

Pno.

**pppp**

**pp**

**LARGE RAIN STICK**

**p** (turn again to continue rain)

**CONCERT SNARE DRUM**

**ppp** creamy concert roll

**MEDIUM TAM TAM/WATER**

normal mallet

**mp** slow dip, raise when silent

**BOWED LARGE TAMTAM** (opt. two tam tams/players)

bowed at edge with cheap bass or cello bow (plenty of bass rosin, hairs fairly tight)

**p** bow slowly back and forth for a while, build up sound gradually, never loud, then release and let ring a while (notation approximate)

LV

2  
4

11

 $\equiv$



---





3D

Poco Meno Mosso

♩ = 60

hard rubber xylo. mallets

3/4 6/4 3/4 4/4

Crot. *pp* (alt: Bb bowed continuously with cheap cello bow)

Glock. *mp* solo med. hard rubber xylo. mallets. LV 3 3 3 3

Vib. 1

Cel. *ppp* *pp* 6

Pno. *ppp* (8)...

Perc. TRIANGLE thin beater inside corner *ppp*

W.Ch. GLASS WIND CHIME *p* gently keep ringing MARK TREE *ppp* periodically gliss up, later down, gentle 3/4 6/4 3/4 4/4

3E

441 6/4 4/4

Crot.

Glock. hand-choke for stacc. then release *p*

Vib. 1 med. hard rubber *p*

Vib. 2

Tub. B. medium rubber xylo. mallets sixteenths staccato *p*

Cel. 6 6

Xyl. soft rubber mallets *pp*

Perc. CONCERT SNARE DRUM *dolce*

Perc. *pp* brush

Perc. BOWED SUSP. CYMBAL (opt. two cymbals/players) bowed at edge with cheap bass or cello bow (plenty of bass rosin, hairs fairly tight) *pp* bow slowly back and forth for a while, build up sound gradually, never loud, then release and let ring a while (notation approximate) 6/4 4/4

M.tree



Symphony No. 2, Percussion Orchestra

451

Glock. LV

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Pno. *pp*

Perc.

Perc.

LV



In Tempo

♩ = 66

**4**  
**4**

Glock.

med. hard rubber xylo. mallets.

*p*

Vib. 1

motor on, fast

*p*

medium yarn mallets

Vib. 2

motor on, fast

*pp*

medium yarn mallets

Tub. B.

medium rubber xylo. mallets

sixteenths staccato

*ppp*

Cel.

*p*

*pp*

Xyl.

soft rubber mallets

*ppp*

Mar. 1

medium rubber mallets

*ppp*

Timp. 1

coperti  
(muted at centers with 6" thin felt rounds)  
medium felt ball sticks

*pp*

Timp. 2

coperti  
(muted at centers with 6" thin felt rounds)  
medium felt ball sticks

*ppp*

*pp*

Pno.

**4**  
**4**

(no pedal)

*pp*

(opt. 2 hands)

8<sup>va</sup>

486

Glock.



Vib. 1



Ped

Ped

Ped

Ped

Ped

Vib. 2



Ped

Ped

Ped

Ped

Ped

Tub. B.



Ped

Ped

Ped

Ped

Ped

Cel.



Xyl.



Mar. 1



Mar. 2



Timp. 1



Timp. 2



Pno.



(8).....

492

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Lento

♩ = 50

soft rubber mallets

non troppo

*mp* < *f* > *p*

*pp*

non troppo

*f* > *p*

soft yarn mallets

non troppo

*f* > *p*

soft rubber mallets

non troppo

*p* < *f* > *p*

non troppo

*p* < *f* > *p*

soft rubber mallets

non troppo

*pp* > *f* > *p*

medium cord mallets

non troppo

*pp* > *f* > *p*

medium cord mallets

non troppo

*pp* > *f* > *p*

all mutes off

scoperti

*ppp* > *p* > *pp*

all mutes off

rolled with medium cord mallets on strings inside piano

*p* < *mf* > *pp*

SUSP. SPLASH CYM.

*pp* < *mf* > *pp*

hard cord mallets



Ritenuto

500

Glock.



*mf* *ff* *f* *mp*

Vib. 1



*ff* *f* *mp* *f* *pp*

Vib. 2



*ff* *f* *mp* *f* *pp* *ppp*

Tub. B.



*p* *ff* *f* *mp*

Cel.



*p* *ff* *f* *mp* *f* *pp* *ppp*

Xyl.



*ff* *f* *mp* *f* *pp* *ppp*

Mar. 1



*ff* *f* *mp* *f* *pp*

Mar. 2



*ff* *f* *mp* *f* *pp*

Timp. 1



*mp* *pp* *ppp* *pp* *ppp*

Timp. 2



*p* *pp* *pp*

*pp* (dovetail to make one phrase as though a single player.)

Pno.



*mf* *mf* *pp*

at keyboard

Perc.



*mf* *pp*

3J

A Tempo

 = 50

rit. . . . .

3

4

4

10:45

4

Crot.

hard rubber xylo. mallet

Glock.

hard rubber xylo. mallet

Vib. 1

soft yarn mallets

Vib. 2

soft yarn mallets

Tub. B.

medium rubber xylo. mallet

Cel.

Xyl.

Soprano

espressivo

soft yarn mallets

OSSIA: if there are only 2 marimbists, Soprano add Alto cue, do not play Tenor. Play as continuous tremolandi between the two parts

niente

Tenor

soft yarn mallets

niente

Alto

soft yarn mallets

OSSIA: if there are only 2 marimbists, Bass add Tenor cue, do not play Alto. Play as continuous tremolandi between the two (or 3) parts

niente

(Tenor cue)

soft yarn mallets

niente

Bass

ppp

2 drums, large felt ball heads

niente

Timp. 1

Timp. 2

gentle pure hum

Pno.

at keyboard

Tam Tam

LARGE TAM-TAM

4. (I want you to) *PANIC!*  
(dedicated to Greta Thunberg)

4A

4/4

Allegro

♩

= 120

2/4

4/4

2/4

4/4

Glock.

Vib. 1

Vib. 2

motor off

pedal up, *stacc.*

pedal up, *stacc.*

Tub. B.

Cel.

Xyl.

hard mallets (NOT plastic)

*f*

*f p*

*f*

*f*

*sol*

Mar. 1

hard cord mallets

*f*

*f p*

*f*

*mf*

Mar. 2

med. rubber mallets

*f*

*f p*

*f*

*sol*

Timp. 1

Timp. 2

med. hard felt ball sticks

*mp*

*mf*

*mp*

Pno.

two-handed tremolo, marimba-technique

*f*

*p*

*f*

*mp*

Symphony No. 2, Percussion Orchestra

Symphony No. 2, Percussion Orchestra

5304C

Glock.



pp

Vib. 1



hard cord mallets  
p

Vib. 2



p

Tub. B.



normal hammer  
pp

Cel.



Xyl.



med. rubber mallets  
p mf p mf pp

Mar. 1



mp p  
p mf p mf p

Mar. 2



p

Timp. 1



p

Timp. 2



p

Pno.



p

B. D.



CONCERT BASS DRUM  
solo  
p

537 4D

Glock. *f*

Vib. 1 *stacc.* *mp* *mf*

Vib. 2 *stacc.* *mf*

Tub. B. *f*

Cel.

Xyl. *mf*

Mar. 1 *mf* (omit notes in parentheses if 2 players on one instrument)

Mar. 2 *mf* (omit notes in parentheses if 2 players on one instrument, keep same staves)

Timp. 1 *p* *mp* *f*

Timp. 2 *f*

Pno. *mf* *f*

Symphony No. 2, Percussion Orchestra

549

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Tam Tam

**LARGE TAM-TAM**

*mf*





$\frac{2}{4}$        $\frac{4}{4}$

570

accel.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

WHISTLE

CONCERT SNARE DRUM

MARCHING SNARE DRUM/SNARES



[illegible]

[illegible]

600

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

F. D.

Roto-t.

Tom-t.

B. D.

*ff*

*f* choke

*ff*

*ff* wood snare sticks, butts

*ff* wood snare sticks, butts

*ff*

609 4J

Glock. hard mallets *ff*

Vib. 1 hard rubber mallets *ff*

Vib. 2 hard rubber mallets *ff*

Tub. B. hard hammers *ff*

Cel. *ff*

Xyl. hard mallets *ff*

Mar. 1 hard rubber mallets *ff*  
med. cord mallets

Mar. 2 (if adding second player on same instrument, play  
treble clef passages 15ma, next 2 phrases)  
hard rubber mallets *ff* (loco)  
hard mallets

Timp. 1 scoperti (open) *ff*

Timp. 2 scoperti (open) *f*

Pno. *ff*

Perc. *p* *ff* *mf*  
MARCHING CYMBALS

Perc. *f* *mf*  
FIELD DRUM/SNARES

F. D. *p* *f* *mf*

B. D. *mf*





[illegible]



633

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

F. D.

Perc.

B. D.

fat mallet

fat mallets

(loco)

TOM TOMS

*ff*

*mf*

*sol*

*sol*

637

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

F. D.

641

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

F. D.

Symphony No. 2, Percussion Orchestra

657

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.





671

Glock.



Musical staff for Glockenspiel. Treble clef, key signature of two flats. Measures 671-676. Measure 674 has a *f* dynamic marking.

Vib. 1



Musical staff for Vibraphone 1. Treble clef, key signature of two flats. Measures 671-676. Measure 674 has a *f* dynamic marking.

Vib. 2



Musical staff for Vibraphone 2. Treble clef, key signature of two flats. Measures 671-676. Measure 674 has a *f* dynamic marking.

Tub. B.



Musical staff for Tubular Bell. Treble clef, key signature of two flats. Measures 671-676. Measure 671 has a *f* dynamic marking. Measure 675 has a *f* dynamic marking.

Cel.



Musical staff for Cymbal. Treble and bass staves, key signature of two flats. Measures 671-676. Empty staff.

Xyl.



Musical staff for Xylophone. Treble clef, key signature of two flats. Measures 671-676.

Mar. 1



Musical staff for Maracas 1. Treble and bass staves, key signature of two flats. Measures 671-676. Measure 674 has a *f* dynamic marking.

Mar. 2



Musical staff for Maracas 2. Treble and bass staves, key signature of two flats. Measures 671-676. Measure 674 has a *f* dynamic marking.

Timp. 1



Musical staff for Timpani 1. Bass clef, key signature of two flats. Measures 671-676. Measure 672 has a *f* dynamic marking. Measure 673 has a *fp* dynamic marking. Measure 674 has a *ppp* dynamic marking. Measure 676 has a *f* dynamic marking.

Timp. 2



Musical staff for Timpani 2. Bass clef, key signature of two flats. Measures 671-676. Measure 672 has a *f* dynamic marking. Measure 673 has a *fp* dynamic marking. Measure 674 has a *ppp* dynamic marking. Measure 676 has a *f* dynamic marking.

Pno.



Musical staff for Piano. Treble and bass staves, key signature of two flats. Measures 671-676. Measure 671 has a *f* dynamic marking. Measure 674 has a *f* dynamic marking.

B. D.



Musical staff for Bass Drum. Treble clef, key signature of two flats. Measures 671-676. Measure 674 has a *f* dynamic marking.

Symphony No. 2, Percussion Orchestra

4M

Andante

♩ = 66

Glock.

med. rubber mallets

*p*

*mf* *espressivo*

LV

Vib. 1

med. rubber mallets

*p*

*mf* *espressivo*

Vib. 2

*solo* med. rubber mallets

*mf*

Tub. B.

Cel.

*p*

*mf* *espressivo*

Xyl.

med. rubber mallets

*mf* *espressivo*

Mar. 1

med. rubber mallets

*mf* *espressivo*

fat yarn mallets

*mp*

Mar. 2

med. hard cord mallets

*mp*

fat yarn mallets

*mp*

Timp. 1

med. felt ball sticks

*mp*

Timp. 2

med. felt ball sticks

*mp*

Pno.

*p*

*mf* *espressivo*

*etc.*

692

Glock.



Vib. 1



Vib. 2



Tub. B.



Cel.



Xyl.



Mar. 1



Mar. 2



Timp. 1



Timp. 2



Pno.



4N

$\text{♩} = \text{♩}$

Doppio Movimento

$\text{♩} = 132$

698

Glock.

Vib. 1

hard rubber mallets

*p*

Vib. 2

pedal at every harmony change

*pp*

Tub. B.

Cel.

Xyl.

med. hard rubber mallets

*pp*

Mar. 1

hard rubber mallets

*mp* *solo* *p*

Mar. 2

*p* *pp* med. cord mallets *p*

Timp. 1

*p*

Timp. 2

*p* *pp*

Pno.

*pp*

hard mallets

accel. . . . .

707

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

*p*

pedal at every harmony change

*p*

med. cord mallets

*p*

med. hard cord mallets

*p*

*p*

coperti  
(muted at centers with 6" thin felt rounds)

*p*

coperti  
(muted at centers with 6" thin felt rounds)

*p*

*p*

♩ = 148

Symphony No. 2, Percussion Orchestra





729

Glock.

*ff*

Vib. 1

hard mallets

Vib. 2

hard mallets

Tub. B.

*f*

Cel.

*ff*

Xyl.

*ff*

Mar. 1

hard mallets

med. cord

Mar. 2

hard mallets

*ff*

Timp. 1

Timp. 2

Pno.

*ff*

Perc.

Perc.

S. D.

F. D.

B. D.



745

4P

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

S. D.

F. D.

B. D.

753

Glock.



Vib. 1



Vib. 2



Tub. B.



Cel.



Xyl.



Mar. 1



Mar. 2



Timp. 1



Timp. 2



Pno.



B. D.



762

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

4Q ALTERNATE: Use second glock. muffled with thick felt strip between inner ends of upper and lower bars.

eighths pseudo-staccato: strike but choke by pressing mallet heads on the bars

Glock.



Vib. 1



Vib. 2



Tub. B.



Cel.



Xyl.



Mar. 1



Mar. 2



Timp. 1



Timp. 2



Pno.



Perc.



S. D.



775

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

S. D.

F. D.



779

Glock.



Vib. 1



Vib. 2



Tub. B.



Cel.



Xyl.



Mar. 1



Mar. 2



Timp. 1



Timp. 2



Pno.



Perc.



Perc.



S. D.



F. D.



Symphony No. 2, Percussion Orchestra

789

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

Perc.

S. D.

F. D.

B. D.

Symphony No. 2, Percussion Orchestra

803

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

Perc.

S. D.

F. D.

B. D.

809 4T

Crot.

Glock.

Vib. 1

Vib. 2

Tub. B.

Cel.

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Perc.

Perc.

Perc.

S. D.

F. D.

B. D.

Symphony No. 2, Percussion Orchestra

4U

Glock. *f* *p*

Vib. 1 *f* *p*

Vib. 2 *f* *p*

Tub. B. *f* *f* *pedal up, stacc.* *ff*

Cel. *f* *p* *two hands*

Xyl. *f* *p*

Mar. 1 *f* *p*

Mar. 2 *f* *p* *sol* *ff*

Timp. 1 *f* *sol* *ff*

Timp. 2 *ff*

Pno. *f* *ff sol*

Whist. *ff* *p* *NO accents*

Perc. *f* *p* *NO accents*

Perc. *f* *p* *NO accents*

W.B. *ff* *p* *NO accents*

Clv. *ff* *p* *NO accents*

S. D. *f* *p* *NO accents*

F. D. *f* *p* *NO accents*

Th. *f* *fff* *wind up to highest pitch extra credit if you can sit on the G and Ab*

B. D. *f* *p*



827

Glock.

Vib. 1

Vib. 2

Tub. B.

Reo

Cel.

Reo

Xyl.

Mar. 1

Mar. 2

Timp. 1

Timp. 2

Pno.

Reo

Anv.

Perc.

2

Perc.

W. B.

Clv.

S. D.

F. D.

Th.

B. D.

Symphony No. 2, Percussion Orchestra



# DAVID AVSHALOMOV

## Works for, or featuring Percussion

***Symphony No. 2 “Lost Year”*** (large percussion orchestra) [31]

***Concerto con Timpani–Battaglia*** (baroque style) 6 (or 7) drums with strings and harpsichord [12] (*nom de guerre*, “G. F. Salomon”)

***Glockenspiel March*** novelty for marching or concert band featuring the glockenspiel or bell lyra section [3]

***Diversion*** Violin and 5 pedal Timpani [5] *Grand Prize*, 2017 Solo and Chamber Timpanist's Initiative's Competition

***Allegro*** pitched percussion quartet (Glock, Vibr, Mar, Timp) [5]  
*First Prize*, Aspen Festival Competition

***Chiaroscuro*** pitched percussion quartet [5]

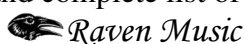
***Drum Role*** from Lifeboat Variations, all non-pitched percussion instruments, 5-8 players. [2] (*Finalist*, Korg contest 1990)

***Temple Goddess*** (Angkor Wat) (Glock, Xylo, Mar, opt. Vibr, 2 Tam-tams (flat), Timp [1']

**Bach, Sinfonia to Cantata No. 129**, transcribed for solo Marimba and band (or Xylo, or duet) [3]

**Transcriptions:** short keyboard works by Bach, Schumann, Bartok, Schoenberg, Ravel, for pitched and mixed percussion ensembles, 2-10 players (list overleaf).

Performance materials and complete list of works available through



[davshalomov@earthlink.net](mailto:davshalomov@earthlink.net) - [www.davshalomov.com](http://www.davshalomov.com)

(310) 480-9525

# DAVID AVSHALOMOV

Transcriptions for pitched and mixed Percussion Ensembles

**Schumann** Prophet Bird, 5 players [3]

**Debussy** *Feu d'artifice* (*Fireworks*), 9-10 players [5:10]

**Bartok** [2 to 8 players]

Grasshoppers' Wedding [1:45]

Song of the Feast [1]

Bear Dance [1:45]

From *Mikrokosmos*:

83 Interrupted Melody

97 Notturmo

107 Melody in the Mist

109 From the Island of Bali

110 Clashing Sounds

112 Variations on a Folk Tune

113 Bulgarian Rhythm

118 Triplets in 9/8

120 Fifth Chords

124 Staccato

125 Boating

126 Change of Time [also for perc. with brass]

129 Alternating Thirds

137 Unison

138 Bagpipe

139 Merry Andrew

144 Minor 2nds, Major 7ths

146 Ostinato

148 Dance in Bulgarian Rhythm No. 1

153 Dance in Bulgarian Rhythm No. 6

**Schoenberg** Op. 19, Nos. 1. 2. 3. [3]