

DAVID
AVSHALOMOV



*The Chocolate Carol**

lyrics by David and Randi Avshalomov

Mixed chorus with Orchestra

SCORE

[3:00]

© 2017 *Raven Music*

(***Carol**: A song of joy, mirth, praise, or celebration)

INSTRUMENTATION

2 Flutes (2. doubling Piccolo)
2 Oboes
2 Bb Clarinet
2 Bassoons

2 F Horns
2 Bb Trumpets
[Bass] Trombone
[Optional Tuba]

[Optional Harp; may be played on piano, *una corda*, L.V.]

Timpani
2 Percussion:
 Snare Drum
 Bass Drum
 Crash Cymbals
 Orchestra Bells

Violin I
Violin II
Viola
Violoncello
Contrabass

[*The piano staff in the score is for choral rehearsal only.
It is **not** to be played with orchestra.*]

NOTES

This carol is suitable for the Winter holiday season.
It is also available in several other versions:

- SATB with piano and optional flute
- SSAA with piano and optional flute
- SATB a cappella version for caroling quartets
- SATB Choral/piano/flute version with verses suitable for Valentine's day (Love & Chocolate).
 - (This version also available voiced for solo quartet with piano.)

Orchestral accompaniment performance materials for the chorus/piano versions are available from Raven Music davshalomov@earthlink.net

The SATB/piano version can be heard here:
<http://www.davidavshalomov.com/musical-works/chorus/>

A hilarious animation of this song is available on YouTube:

[http://www.youtube.com/watch?v=mSve_8mf6Wk]

[The original *a cappella* version of the Chocolate Carol was created especially for my friend Pat Loeb and her Music Companie carolers.
This orchestration was commissioned by the University of Wyoming Symphony Orchestra, Dr. Michael Griffith, Music Director)]

The Chocolate Carol

(orchestration commissioned by the University of Wyoming
Symphony Orchestra, Dr. Michael Griffith, Music Director)

Music: David Avshalomov

Lyrics: David and Randi Avshalomov

Moderato $\text{♩} = 76$ **rit.** **A tempo, Andante** $\text{♩} = 66$ **Poco Riten.** **A tempo** $\text{♩} = 66$

Flute 1 / Piccolo *pp*

Flute 2 *pp*

Oboe 1 *pp*

Oboe 2 *pp*

Clarinet 1 in B \flat *solo p*

Clarinet 2 in B \flat *p*

Bassoon 1 *p*

Bassoon 2 *p*

Horn 1 in F

Horn 2 in F

Trumpet 1 in B \flat

Trumpet 2 in B \flat

Bass Trombone *(cue Tuba) espr. p*

Tuba (opt.) *(solo) espr. p*

Timpani

Percussion *Bass Drum soft mallets pp*

Orchestra Bells *med. hard mallets mp*

S A **Moderato** $\text{♩} = 76$ **rit.** *freely mp* **A tempo, Andante** $\text{♩} = 66$ **Poco Riten.** *mf* **A tempo** $\text{♩} = 66$

T B *mp* *mf*

Harp *C major p*

Piano (Rehearsal only) *p pedal freely except as marked* *p* *mf* *(for rehearsal only, 4 bars)*

Violin I *p*

Violin II *p*

Viola *div. p*

Violoncello *p espr.*

Contrabass *p espr.*

Riten.

13

A Tempo

♩ = 66

rit. Tenuto A Tempo

17

♩ = 66

10

Fl. *mf fp*

Fl. *mf fp*

Ob. *mf fp*

Ob. *mf fp*

Cl. *mf fp*

Cl. *mf fp*

Bsn. (cue Trbn.) *mf fp*

Bsn. (cue Trbn.) *mf fp*

Hn. *opt. mute (conductor's choice) mf fp*

Hn. *opt. mute (conductor's choice) mf fp*

Tpt. *opt. mute (conductor's choice) mf fp*

Tpt. *opt. mute (conductor's choice) mf fp*

B. Tbn. *f mf fp*

Tbn. *f*

Timp. *p f*

B. D. *mf > pp*

Orch. Bells *mp*

13

Riten.

A Tempo

♩ = 66

17

rit. Tenuto A Tempo

♩ = 66

S A *mf*

T B *mf*

Hp.

Pno. (reh.) *p mf f*

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

weath-er turns vile, we reach for our fav-or-ite treat rich and sweet. What is our de-light from morn-ing to night, the thing a bout which we all talk a lot? The con-fec-tion of kings, it's the

Meno Mosso

♩ = 56

Piu rit.

Moderato (not rushed)

22 ♩ = 76

26

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mf* (mute off)

Tpt. (mute off)

B. Tbn. (mute off)

Tba. (mute off)

Timp. *mf* *p* *pp*

Perc. [Snare Drum] brushes *p* *mp*

Orch. Bells *p* *mp*

Meno Mosso

♩ = 56

Piu rit.

Moderato (not rushed)

22 ♩ = 76

26

S A *f* *mf* *p smiling* *mf*

T B *f* *mf* *p* *mf*

rich-est of things, you KNOW I'm re fer-ring to CHOC-O LATE ! OHHH *Choc-o-late, choc-o-late, choc-o-late, choc-o-late, an - y time of the year! If you give me

(chaw ka lot) *lovingly* *smiling*

(*Always sing through the "cho-" of "chocolate, never clip it with the "c". Conversely, close the "t" of "-ate" but do not articulate it. Vowels here: CHAW-cuh-lut)

Hp. *f* *rapidly* 3

Pno. (reh.) *mf* *f* *rapidly* 3 *p* *mf*

Vln. I *p* *p* *mp* (on the string)

Vln. II *p* *p* *mp* (on the string)

Vla. *p* *mp* (open) (on the string)

Vc. *pizz.* *mf* *arco* *p* *mp* (open)

Cb. *mf* *p* *p* *mp* *pizz.*

27

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Tpt.

B. Tbn.

Tbn.

Timp.

Perc.

Orch. Bells

30

34

S A
 choc - o - late, it al - ways brings good cheer. Choc - o - late's here to give Joy to the World, a Sweet New Year for all. Choc - late San - tas and Chan - nu - kah gelt, and
 (Eas - ter Bun - nles)
 (in Spring)

T B

Hp.

Pno. (reh.)
f *mf*
mp

Vln. I

Vln. II

Vla.

Vc.

Cb.

36 **38** **42** (with large chorus)

Fl. *mf* (with large chorus) *mp*

Fl. *mf* *mp*

Ob. *mf* (with large chorus) *mp*

Ob. *mf* play *mp*

Cl. *mf* *mp*

Cl. *mf* *mp*

Bsn. *mf* *mp*

Bsn. *mf* *mp*

Hn. *mf* (with large chorus) *mp*

Hn. *mp*

Tpt. *mp* (with large chorus) *mp*

Tpt. *mp*

B. Tbn. *mp*

Tbn. *mp*

Timp. *mp*

Perc. *mp*

Orch. Bells *mp*

S A *p* *f*
Hal-lo we'en treats in the Fall. Hot co - coa in cold seas - on warms your tum - my when you're freez in'. Who needs sug - ar plum fair - ies?_We got choc o-late cov-ered cher ries!

T B *p* *f*

Hp. *p* *f*

Pno. (reh.) *p* (rehearsal only) *f*

Vln. I *pizz.* *p* *arco* *mf*

Vln. II *pizz.* *p* *arco* *mf*

Vla. *pizz.* *p* *arco* *mf*

Vc. *pizz.* *p* *arco* *mf*

Cb. *pizz.* *p* *arco* *mf*

46

poco rit. . . A Tempo

50

rit.

54

A Tempo

♩ = 76

Musical score for woodwinds, brass, and percussion. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), and Timpani (Timp.). The woodwinds and brass play melodic lines with dynamics ranging from *mp* to *f*. The percussion includes a timpani part with *ppp* dynamics and brushes, and an orchestral bells part with *mp* dynamics.

46

poco rit. . . A Tempo

50

rit.

54

A Tempo

♩ = 76

Musical score for vocal soloists and strings. The vocal parts (Soprano Alto (S.A.) and Tenor Bass (T.B.)) have lyrics: "Choc-o-late fudge so smooth and cream-y makes our life so sweet and dream-y. Choc' late chip cook-ies, choc-o-late cake, and torte, and brown-ies, un-til you achel! Choc-o-late, choc-o-late, Chaw-til you achel!". The string section (Violin I, Violin II, Viola, Violoncello, and Contrabass) plays accompaniment with dynamics from *p* to *f*. The Harp (Hp.) part includes chords like *L. V.* and *C# D# Eb*.

Fl. (with large chorus) *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *mp*

Tpt. *mf*

B. Tbn. *mf*

Tbn. *mf*

Timp. *mf*

Perc. *mf*

Orch. Bells *mf*

S A *f* ALL *f* ² Who wants choc-o- late? I DO! ME, TOO!

T B *f* ALL *f* ² Who LOVES choc o- late?

Hp.

Pno. (reh.) *mf* *f* *mf* *f*

Vln. I

Vln. II

Vla.

Vc.

Cb.

66 70 75

Fl. *mf* *f* *mp* *p*

Fl. *mf* *f* *mp* *p*

Ob. (with large chorus) *mf* *f* *p* *p*

Ob. (with large chorus) *mf* *f* *p* *p*

Cl. *mf* *f* *mp* *p*

Cl. (with large chorus) *mf* *f* *mp* *p*

Bsn. *f* *p*

Bsn. *f* *p*

Hn. *mf*

Hn. *mf*

Tpt. *mf*

Tpt.

B. Tbn. *mf* *p*

Tbn. *mf* *p*

Timp.

Perc. brushes *p*

Orch. Bells *mf* *f*

S A *p* *f* *mp* *p*

Please give me my CHOC-O - LATE! (Chorus may move a little, along with the rhythm of the interlude. Smile!) Oh, Choc o - late, choc o - late, choc - o - late, choc - o - late.

T B *p* *f* *mp* *p*

Hp.

Pno. (reh.) *p* *f* *mf* *p*

Vln. I *pp* *mf* *mp*

Vln. II *pp* *mf* *mp*

Vla. *pp* *mf* *mp*

Vc. *pp* *mf*

Cb. *arco* *pp* *mf* *p*

(one player, cue Bsn. 2, with large chorus) *arco* *p*

77

Fl. *mp* *mf* *mp*

Fl. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Ob. *mp* *mf* *mp*

Cl. *mp* *mf* *mp*

Cl. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Bsn. *mp* *mf* *mp*

Hn. -

Hn. -

Tpt. -

Tpt. -

B. Tbn. -

Tbn. -

Timp. -

Perc. *mp*

Orch. Bells *mp*

79

83

S A *mf*
 an - y time of the day all the pleas-ures of choc - o-late in ev' - ry won-der-ful way. samp lers of choc-o lates, choic es di vine, and few get left_ be - hind.

T B *mf*

Hp. -

Pno. (reh.) *mp* *f* *mp* *mp*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Cb. *mp* *mf* *mp*

87 91 95 (with large chorus)

Fl. *mf* (with large chorus)

Ob. *mf* (with large chorus)

Cl. *mf* (with large chorus)

Bsn. *mf* (with large chorus)

Hn. *p* (with large chorus) *mf* (with large chorus)

Tpt. *mp* (with large chorus)

B. Tbn. *mf* (with large chorus)

Tba. *mf* (with large chorus)

Timp.

Perc.

Orch. Bells

87 91 95

S A *f* *p* *p* *f*
 What's your fav-or-ite fill ing? Ooh milk, dark, or se-mi-sweet, bliss, Bel-gian, French, A-mer-i-can, Swiss, When you have a crav-ing... it's for

T B *p* *f* *p* *f*
 Oooh... I still have-n't-cho-sen mine.

Hp.

Pno. (reh.) *p* *mf*

Vln. I *pizz.* *p* *arco* *mf*

Vln. II *pizz.* *p* *arco* *mf*

Vla. *pizz.* *p* *arco* *mf*

Vc. *pizz.* *p* *arco* *mf*

Cb. *pizz. (tutti)* *p* *arco* *mf*

poco rit. . . 103 ♩ = 76

molto rit.

97 **99**

Fl. *mp* *f* To Picc

Ob. *mp* *p* (with large chorus) *mf*

Cl. *mp* *p* *mf*

Bsn. *mp* *p* *mf*

Hn. *mp* *p* *mf*

Tpt. *mp* *p* (with large chorus) *mf*

B. Tbn. *mp* *p* *mf*

Tba. *mp* *p* *mf*

Timp. *ppp* *p*

Perc. *mp* *p*

Orch. Bells *f*

99 *mp* *fervently (a cappella if possible)* **103** A Tempo ♩ = 76 *f* *molto rit.*

S A choc-o-late you'll be rav - ing! Brown - wrap - per choc-o-late bars, kiss-es and truf-fles an-drews from Mars. Straw-ber-ries dipped in choc-'late fon-due, it's good for me and it's good for you!

T B Straw_____ it's good for me and it's good for you!

Hp. *C major* *mp* L. V. *f*

Pno. (reh.) *p* *f*

Vln. I *pizz.* *p* *arco* *mp*

Vln. II *pizz.* *p* *arco* *mp*

Vla. *pizz.* *p* *arco (open)* *mp*

Vc. *pizz.* *p* *arco (open)* *mp*

Cb. *pizz.* *p* *arco (open)* *mp*

107 A Tempo

♩ = 76

111

115

Fl. (with large chorus) *mp*

Ob. (with large chorus) *mp*

Cl. (with large chorus) *mp*

Bsn. (with large chorus) *mp*

Hn. *p crescendo poco a poco*

Tpt. (balance with horns) *pp crescendo poco a poco*

B. Tbn. *pp crescendo poco a poco*

Tba.

Timp. brushes

Perc. *mp*

Orch. Bells

107 A Tempo

♩ = 76

111

115

S A *f* Choc - o - late, choc - o - late, choc - o - late, choc - o - late, makes our life worth while. Rich de - li - cious choc - o - late will al - ways bring a smile! What - ev - er the troub - le, what

T B *f*

Hp. *p* *crescendo poco a poco*

Pno. (reh.) *f* *overall crescendo poco a poco*

Vln. I *mp* *pizz.* *p* *crescendo poco a poco*

Vln. II *mp* *pizz.* *p* *crescendo poco a poco*

Vla. *mp* *pizz.* *p* *crescendo poco a poco*

Vc. *mp* *pizz.* *p*

Cb. *mp* *p*

119

123

Fl. *mf* *f* *f* *f*
Piccolo *f* *f* *f* *f*

Ob. *mf* *mf* *mf*

Cl. *mf* *mf* *mf*

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

Hn. *mp* *mf* *mf*

Tpt. *mp* *mf* *mf*

B. Tbn. *mp* *mf* *mf*

Tba.

Timp.

Perc. *mp* *mf*

Orch. Bells *f* *f* *f*

wood sticks

119

123

S A *mp* *mf* *f* *f* *f*
ev - er the wor - ry, what - ev - er the ques - tion, re - ply in a hur - ry: The an - swer is won - der - ful, mar - vel - ous, glor - i - ous choc - o - late... choc o - late... Choc - o - late,

T B *mp* *mf* *f* *f* *f*
f Chaw, choc - o - late Now! cho - o late, Now! choc o - late,

Hp. *mp*

Pno. (reh.) *mp* *mp* *f* *Red.*

Vln. I *mp* *arco* *mf*

Vln. II *mp* *arco* *mf*

Vla. *mp* *arco* *mf*

Vc. *mp* *arco* *mf*

Cb. *mp* *arco* *mf*

poco rit.

[IN THREE]

[IN TWO]

Ritenuato

♩ = 90

127

A Tempo

♩ = 76

♩ = 60

Fl. *mf* *mp* *f*

Picc. *mf* *mp* *f*

Ob. *mf* *mp* *f*

Ob. *mf* *mp* *f*

Cl. *mf* *mp* *f*

Cl. *mf* *mp* *f*

Bsn. *mf* *mp* *p* *f*

Bsn. *mf* *mp* *p* *f*

Hn. *mf* *mp* *f*

Hn. *mf* *mp* *f*

Tpt. *mf* *p* *mf*

Tpt. *mf* *p* *mf*

B. Tbn. *mf* *f* *sub p* *mf*

Tbn. *mf* *f* *sub p* *mf*

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

Perc. *mf* *f* *sub p* *f*

B. D. *mf* *f* *sub p* *f*

Orch. Bells *f* *mf* *sub p* *ff*

S A *f* *ff* *ff* *ff*

T B *f* *ff* *ff* *ff*

Hp. *ff* *ff*

Pno. (reh.) *ff* *f* *fff* *sub p* *ff*

Vln. I *mf* *f* *mf* *f*

Vln. II *mf* *f* *mf* *f*

Vla. *mf* *f* *mf* *f*

Vc. *mf* *f* *mf* *f*

Cb. *mf* *f* *mf* *f*

choc - o - late (t) Give me my Choc - o - late! Right NOW

choc - o - late (t) choc - o - late choc - o - late, choc - o - late NOW! Right NOW!

C major

(tremolo) (2 hands)

L.V.

Choral Works by DAVID AVSHALOMOV

MIXED CHORUS

Songs of Innocence and of Experience SATB (divisi in a few) (Wm. Blake)
Double cycle, 45 separate settings, averaging 1-4 min. ea.

Secular

Principles, secular cantata (Thos. Jefferson) [32'] SATB (divisi), solo baritone, orchestra, (or piano, can add perc.) (also version with band) (also for TTBB, below)
There's a Wind [4'] SATB (divisi), (brief S1 solo), opt. wind whistling (lyrics by the composer)
Let the Children Play [4'] SAB (or SAA), piano, opt. flute(s), (lyrics by the composer)
Go Ahead and Rejoice [2'] SATB (divisi) (Doris Avshalomov)
Father the Tree [4'] SATB (brief S1 solo) (Doris Avshalomov)
Song For Late Summer [4] SATB (divisi) (Doris Avshalomov)
U.S. 30 in Idaho [2'] SATB (divisi) (Doris Avshalomov)

Sacred

The Mixed Blessings, [12'] SSAATTBB, (*Beatitudes*—Matthew/Luke)
handbells (6-7 players)
Praise the Lord! [4:40] SATB (divisi), organ, opt. cymbal (Psalm 150)
This Sacred Space [4:45] Consecration Anthem with congregational hymn
SATB (divisi) (brief alto solo)/organ/4 brass/timpani (text by the composer)
I Bend the Knee of My Heart [5'] SATB (divisi) (Canticle 14/Manasseh)
O Euchari (*Columba Virtutem Illius*)—Meditation [5] SATB (divisi) (Hildegard von Bingen)
Kedushah, High Holy Days (Trad.) [5'] Cantor (solo ten. or sopr.), SATB, piano, flute
Chanukah tonight! [2:45] SATB (opt. divisi), piano, opt. tamb. (lyrics by the composer)
Also with string orchestra (or mandoline or balalaika orchestra)

WOMEN'S VOICES


Let the Children Play [4'] SAA, piano, opt. flute(s), (lyrics by the composer)
Where You Go, I Will Go (Ruth and Naomi) [12'] SSAA (brief S2, A2 soli)
Do You Believe in Angels? [9'] SSAA, 8 high strings (or organ reduction)
(poem by the composer)
The Angel [3'] SSA from Songs of Innocence and of Experience (Wm. Blake)
Enchanted River [2'], SA, opt. S solo (Meredith Kennedy)

MEN'S VOICES

Principles, secular cantata (Thos. Jefferson) [32] Orig. version TTBB (divisi),
solo baritone, concert band (or piano, can add perc.)
The Star Spangled Banner [1:45] arranged for barbershop quartet or ensemble, TTBB
Happy Anniversary [1'] TTBB (lyrics by the composer)
Medley - Sergeant Pepper's Lonely Hearts Club Band (Lennon/McCartney) [15']
transcribed for TTBB chorus and/or 5 soli, piano/bass/drums/guitar OR concert band

NOVELTY

The Chocolate Carol, Holiday version [4:15] (David/Randi Avshalomov)
○ SATB (brief divisi), piano, optional flute
○ SATB *a cappella* caroling version
○ SSAA, piano, optional flute
Love & Chocolate, Valentine's version [4:15]
○ SATB (brief divisi), piano, optional flute
○ SATB solo quartet, piano
Goodnight Moon (M.W. Brown), Unis. Trebles, piano/keyboard (opt. flute/string qtt.) [3']
Happy Anniversary [1'] SATB, or SSAA, or TTBB (lyrics by the composer)
The Garlic Blessing [3'] SATB (brief divisi), piano (lyrics by the composer)
Flopsy, the Christmas Pup [4:45] SATB, piano, opt. bass, drums (lyrics by the composer)
The U.S. Air Force Fugue [3'] TTBB (parody on "Off we Go, into the Wild Blue Yonder")

Performance materials, pricing:  Raven Music
davshalomov@earthlink.net - www.davidavshalomov.com - (310) 480-9525