

DAVID
AVSHALOMOV

Pangs of Love

(Romantic Variations on a
Rachmaninoff Melody)

String Orchestra

SCORE

NOTES

A series of 47 short, progressive, interlocking variations on the “love” theme from Rachmaninoff’s Second Symphony (slow movement), this lyrical, passionate, dynamically varied work parallels the course of a quick, intense 1970’s-style romantic affair. It is in two main sections: “*Coming Together*” and “*Falling Apart*”. The first variations move from romantic yearning through encounter, flirting, courting/dancing, seduction, passionate union, ecstasy, exhaustion, and melting affection, to sleep. The second section resumes a month later, moving from insecure dreaming through domestic waking, friendly invitation, disinclination, questioning, resistance, confrontation, quarrel, fighting, confession/betrayal, injured pride, tragic tears, bitter disillusionment, rationalization, reminiscence, breakup, and acceptance—and back to romantic yearning. A lively, almost-triumphant coda (optional) suggests that the lovers have learned very little. The arches of progress and intensity shaping the emotions and energy in the two sections are parallel, the flavors and outcomes opposite (love/hate, pleasure/pain).

The style of the work is modern romantic, lyrical and neo-tonal (though occasionally quite dissonant), with affectionate nods to the love music of Berlioz, Wagner, Tchaikovsky, Rachmaninoff, Strauss, Mahler, Scriabine, Shostakovich, Bartok, early Schoenberg, and others. All the material is derived from the original tune; the variation technique is developmental, increasingly spun out by allusion rather than by formal ornamentation of the theme. Several variations draw on older popular dance styles, some use classic textures such as fugue, while still others are freely impressionistic. The string writing gives the ensemble a serious workout.

This work was commissioned by Barbara Day Turner for her San Jose Chamber Orchestra.

DURATION: Ca. 31 minutes

CONDUCTOR: This is an old-fashioned, romantic piece. Audible shifts, slides, portato in melody are fine if done tastefully and logically. Also use of the upper range on the G or D strings in violins for effect.

- Basses need low C extension.
- The small bubble mark (normally indicating a natural harmonic) sometimes indicates just the open string.
- The passage from the pickups to bar 19 through 29 (and downbeat of 30 in solo violin I and II) may optionally be played one on a part (including the pizzicato accompaniments). Tutti at 30, violins I and II sections add a downbeat start note to the first triplet, same pitch as following.
- In 789, you may wish to make a *slight* tempo hold-back for the last three viola pickup notes, to “place” the downbeat of 790 (tiny bit slower there). It must be subtle. (Not marked in the parts).

Lento

Andante ♩ = 56

♩ = 40

16

calmando *p* *semplice, piacevole*

23

semplice, piacevole *p* *pizz.*

p *pizz.* *p* *ringing (non-stacc.)* *pizz.* *p* *ringing (non-stacc.)* *pizz.* *p*

27

Poco Rit.

Allegretto (Quasi Doppio Movimento)

29 $\text{♩} = 106$

p *mp* *slightly romantic*

33

mp *p* *sostenuto*

38

ff *ff cantabile, molto espressivo* *f* *ritmico subito arco* *mf* *passionato*

43

f ardente
ritmico f
p
mf
ff

48

ff
f

53

f

58

ff sostenuto

f

ff sostenuto pizz.

f

63

sostenuto

ritmico ff

sostenuto

sostenuto

ritmico ff

sostenuto

sostenuto

ritmico ff

sostenuto

sostenuto

ritmico ff

sostenuto

68

Ritardando

mf

p

ritmico

ff

f

mf

ppp

mp

ppp

mf

ppp

ppp

A Tempo
Allegretto ♩ = 114

73

brush strokes *p* etc.

brush strokes *p* etc.

brush strokes *p* etc.

brush strokes *p* etc.

pizz.
p

80

pizz.
p

pizz.
p

pizz.
p

pizz.
p

arco
mf cantabile, amoroso

(solo or section, conductor's choice)

87

pp *lusingando*

pp *p*

pp *p*

pp *p*

p *pp*

93

pp

99

Poco Accel.

105

p arco

p ponticello *1. solo* *8va*

etc.

8va

(gliss.)

1. solo

Allegro ♩ = 120

110

8va

115

119

128 I A solo

I B solo

pp

2 A solo

pp

2 B solo

pp

p sempre

p sempre

131

pp

134

pp

sostenuto pp

poco

sostenuto pp

poco

139

(on the string)

(on the string)

(on the string)

(on the string)

mp

mp

mp

mp

Tutte

naturale mf

naturale mf

p

p

143

naturale

f *pp subito* *naturale*

f *pp subito* *naturale*

f *pp subito* *naturale*

f *pp subito* *naturale*

f (long tones, molto vibrato)

f (long tones, molto vibrato) *f*

naturale *mp*

146

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

p

p

p

p

II Tutti (the rest)

f

f

f

f

(long tones, molto vibrato)

f

149

(cresc.) *mp*

(cresc.) *mp*

(cresc.) *mp*

(cresc.) *mp*

(II tutti)

(Viola)

7

152

I.A solo

(cresc.)

I. tutti

f (and I B solo)

(cresc.)

(cresc.)

7

I.A

mf *molto*

I. B

mf *molto*

II.A

mf *molto*

II.B

mf *molto*

I Div.

II Div.

mf (ossia) *molto*

155 ^{8^{va}}

ff *sostenuto, appassionato*

f

f

f

f

mf

161 ^{8^{va}}

mp

f

f

f

f

167

ff

f

f

f

f

mf

173 *8va* (in four) *Ritardando*

mf ff ff ff

mf f f(sost.) ff

mf f f(sost.) ff

mf ff ff ff

mf mf f

178 *Moderato* ♩ = 92

ff *Vln. I: increasing heavy slow vibrato on long tones

fff *Heavy slow vibrato *ff* regular *fff* *Heavy slow vibrato

183 *Poco a Poco Accel.*

fff *Heavy slow vibrato *ff* regular *fff* *Heavy slow vibrato on long tones *ff* etc.

ff regular *fff* *Heavy slow vibrato *ff* *div.*

188

Ritard. *Moderato* ♩ = 92
cresc.

f *cresc.*

regular *f* *cresc.*

f *cresc.*

f *cresc.*

193

poco a poco *Poco Rit.* *regular vibr.* *Molto Rit.* *Andante* ♩ = 76
ff

regular vibr. *ff*

poco a poco *ff*

poco a poco *ff*

poco a poco *ff*

ff

198

Poco Accel.

fff *fff*

mp *ff* *mp* *ff* *sempre*

fff *fff*

mp *ff* *mp* *ff* *sempre*

mp *ff* *mp* *ff* *sempre*

mp *ff* *mp* *ff* *sempre*

214 *8va*

mf *f* *cresc.* *div.*

218 *8va*

ff *ff* *f* *cresc.* *Poco Rit.* *Molto Rit.*

222 *Adagio* $\text{♩} = 60$ *accel.*

fff *(a 3) ecstatic* *sostenuto* *fff* *ecstatic* *sostenuto* *ff* *sostenuto exultant* *ff* *sostenuto exultant* *ff*

Moderato ♩ = 80

Poco Accel.

230 *Rit.*

I. div.

8va loco

f [*IIA, I B may also simplify, same pattern as IA, 3 bars]

8va loco

II. div.

8va loco

f

pizz.

f

Steady Tempo ♩ = 90

235

cresc.

8va

cresc.

8va

cresc.

8va

cresc.

8va

cresc.

3

(Opt. continue gliss pairs one more bar)

3

3

cresc.

cresc.

*Moltissimo
Rallentando*

*A Tempo,
Andante Piu Rit.*

Lento ♩ = 48

(I. solo) con amore e tenerezza

espressivo

p

dolcissimo

251

Largo ♩ = 38

Poco Mosso ♩ = 45 (*Lento*)

Pochissimo rubato e libero

(in Tempo)

257

accel.

Riten.

262 *8va*

Poco a poco più appassionato

f

sostenuto (ppp)

sostenuto (ppp)

sostenuto (ppp)

f

f

f

A tempo (mosso), rallentando

Lento ♩ = 40

267 *8va*

poco calmando

mp

loco

poco calmando

mp

p

p

p

Poco a poco accel.

Poco Rit.

Accel.

Riten.

271

cresc.

cresc.

div.

mp sempre

mp sempre

mp sempre

f

ancora appassionato

ancora appassionato

mp

f

ff

3

3

3

3

2/4

4/4

2/4

4/4

2/4

4/4

2/4

4/4

277

a Piacere

A Tempo, Ritardando

Riten.

A Tempo

Adagio ♩ = 60

div.

284

Largo ♩ = 38

(I. tutti)

Adagio

♩ = 60

291

300

pp ppp unis. sempre arco pp ppp pp

nient

Poco Mosso ♩ = 72

307

2 soli pp div. pp solo pp div. div. ppp arco pp pp

314

pp p Rit. solo triste pp Rit.

G. P. *PART II: Falling Apart*
Adagio ♩ = 50 *con sordino*

320

con sordino *p*
con sordino *sul tasto pp*
con sordino *pp sul tasto*
 (sordino, optional)
ppp

330

con sordino
ppp
ppp

339

[TUTTI: in the fugato, "pull" the long tones a little over the bar line, Renaissance style.]

sul tasto
 ["D. EsCH"] *p senza vibrato*
pp senza vibrato

349

mp *p*

mp *p* *sul tasto*

p senza vibrato

359

sul tasto

p senza vibrato

Poco Riten. Tornando A Tempo $\text{♩} = 50$

369

sul tasto

p senza vibrato

379

via sordino

naturale pp

via sordino

naturale pp

via sordino

naturale pp

pp

naturale pp

pp

389

start on
II, one solo *your own*

mp *mechanical, even* (repeat until conductor mimes turning it off)

tutti *p*

sleepy pp

sleepy pp

Andante ♩ = 60

393

(via sordino)

398 *Moderato* ♩ = 80 *Poco Mosso* *Ancora Mosso* *Riten.*

p *p* *p* *portato* *amabile mp* *f*

pp *pp* *mf* *p*

pp *pizz.* *p*

405 *A Tempo* *Moderato Grazioso* ♩ = 100

p *p* *p* *p*

mf

p *p* *mp* *p* *mp*

p *p* *p* *p*

mp molto ritmico

410

mp *mp*

415

p

p

p

p

420

pp *mp*

p *f* *p*

pp *mp* *p*

pp *mp*

pp *mf*

425

pp *p* *mp*

mf *portato*

pp *p* *mp*

pp *p* *mp*

p *mp*

430

p mp

p pp p

p pp mp p

p pp mp p

p pp p

436

pp p mp

pp pp

pp pp

p pp dark pp p

pp dark pp p

441

Meno Mosso ♩ = 84

mf p dolcissimo // div.

mp pp dolce

mp pp dolce

mp p mp

mp p mp

448 *Poco Mosso* *Poco Accel.* *Più Mosso*

mp *mf* *mf* *div.* *mf* *mf*

454 *Riten.*

f *f* *f* *div.* *ff* *sfz* *ff* *sfz*

459 *Allegretto* ♩ = 100 ♩ = ♩ *sempre*

ff *f* *haughty* *pizz.* *mf* *mf* *surly* *div.* *pizz.* *mp* *arco* *mf* *surly* *mp* *pizz.* *mp*

463

f *mf* *f*

pizz. *mp* *mf* *pizz.* *mp*

mp

468

arco *pp* *f* *f*

mf *pp* *f* *obstinate* *f* *obstinate* *f* *obstinate* *f*

mf *arco* *pp* *f* *obstinate* *f* *obstinate* *f* *obstinate* *f*

mf *pp* *f* *obstinate* *f* *obstinate* *f* *obstinate* *f*

473

mf *f* *mf* *f*

pizz. *mf* *f* *pizz.* *mf* *f* *pizz.* *mf* *f* *pizz.* *mf* *f*

478

pp *f* *pizz.* *arco* *mf* *f* *pp* *div. pizz.* *mp* *pizz.* *arco* *f* *mp* *arco* *f*

483

sempre

(in 4)

mf *f* *pizz.* *arco* *pizz.* *mp* *pizz.* *f* *arco* *pizz.* *mp* *f* *pizz.* *f*

488

ff *ff* *ff* *ff* *ff*

Poco Rit. Poco Riten.

531

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

mf *f*

fff

537 *A Tempo Subito* ♩ = 100

f *ff*

543

ff *fff*

549 *Vivo* ♩ = 110

I. div. *ff nasty*

II div. *ff nasty*

Vla. div. *ff nasty*

ff nasty

37

555

I. div. *ff (unis.)*

II div. *ff*

Vla. div. *ff (unis.)*

ff

561

Musical score for measures 561-566. The score is written for five staves: four treble clefs and one bass clef. The key signature has two flats (B-flat and E-flat). The music features complex rhythmic patterns with many sixteenth and thirty-second notes, often beamed together. There are numerous accents (>) and dynamic markings, including asterisks (*). The piece concludes with a double bar line.

567

Musical score for measures 567-571. The score is written for five staves: four treble clefs and one bass clef. The key signature has two flats. The music continues with complex rhythmic patterns. Dynamic markings include *f* and *normal vibrato*. The piece concludes with a double bar line.

572

Musical score for measures 572-576. The score is written for five staves: four treble clefs and one bass clef. The key signature has two flats. The music continues with complex rhythmic patterns. Dynamic markings include *normal vibrato* and *ff*. The piece concludes with a double bar line.

Accel.

578

cresc.

cresc.

cresc.

cresc.

f cresc.

8^{va}

Subito Più

Galop

Accel.

Vivace

♩ = 160 Accel.

583

ff

at the frog

ff

at the frog

ff

at the frog

ff

at the frog

Piu Mosso

♩ = 175

588

ff

ff

mf

mf

mf pizz.

mf

596

Musical score for measures 596-603. The score is in 3/4 time with a key signature of two flats (B-flat and E-flat). It features four staves: Treble, Violin, Viola, and Bass. The Treble staff has a melodic line with accents and dynamic markings of *mf* and *f*. The Violin and Viola staves have accompaniment with dynamic markings of *mf* and *f*. The Bass staff has a steady eighth-note accompaniment. A fermata is placed over the final note of measure 603.

Ancora Più Mosso ♩ = 185

604

Musical score for measures 604-611. The tempo is marked "Ancora Più Mosso" with a metronome marking of ♩ = 185. The score continues with the same instrumentation and key signature as the previous section. The Treble staff features a melodic line with dynamic markings of *mf* and *f*. The Violin and Viola staves have accompaniment with dynamic markings of *mf* and *f*. The Bass staff has a steady eighth-note accompaniment. A fermata is placed over the final note of measure 611.

612

Accel.

Musical score for measures 612-619. The tempo is marked "Accel.". The score continues with the same instrumentation and key signature. The Treble staff features a melodic line with dynamic markings of *f* and *mf*. The Violin and Viola staves have accompaniment with dynamic markings of *mf* and *f*. The Bass staff has a steady eighth-note accompaniment. A fermata is placed over the final note of measure 619.

620 *8va*

ff

ff

ff (*dig in, you're it*)

ff

628 *8va*

fff scrub

arco

636 *8va*

fff

fff

sempre in tempo

644

ff

ff

ff

ff

655

Rit. al ♩ = ♩

ff hard

ff hard

Andante ♩ = 66

667

pizz.

ff

steely ff

sffz

ff

pizz.

ff

steely ff

sffz

ff

pizz.

ff

pp

sffz

pp

pp

pp

ff

ppp

672

sfz *ff* *pp* *ppp*

(open)

676

sfz *ff* *f* *mf*

sfz *ff* *f* *mf*

sfz *ff* *f*

sfz *ff* *f*

682

Adagio (Poco Meno Mosso) *(steady)*

$\text{♩} = 54$

molto sostenuto *(slightly slower vibrato on long tones through 707)*

mf *tragic f*

molto sostenuto div. *(slightly slower vibrato on long tones through 707)*

mf *tragic f*

molto sostenuto

mf *tragic f*

688 *molto sostenuto* (slightly slower vibrato on long tones through 707)

tragic *ff* etc.

molto sostenuto (slightly slower vibrato on long tones through 707)

tragic *ff* etc.

694

(sul G)

mp

(sul G)

mp

p

p

p

700

(sul G)

f

(sul G)

f

mf

mf

mf

706

sul D

p *dim.* *p* *dim.*

712

I. solo *Ritard.*

I *p* *dim.* *pp*

II *dim.* *p* *dim.* *pp*

div. *pp* *pp*

717

I. solo *Lento* ♩ = 40

(tutti) *pp* *(tutti)* *pp* *div.*

(tutti) *pp* *pp* *pp* *pp*

accel.

8va

724

poco a poco più appassionato

Ritenu

A Tempo, (Mosso)

Rallentando

Tempo I Lento ♩ = 40

730

calmando

Più Mosso ♩ = 72 (*Andante*)

short

Rallentando

736

pp

8va div.

8va div.

p unis.

743

div.

Riten. Lento ♩ = 40

pp *espr. dolcissimo*

Riten. Adagio ♩ = 54

div. espr.

(Moving parts espressivo as marked, until held tone)

div. *pp* *dolcissimo* *div. espr.*

arco *p* *pp dolcissimo* *div.* *espr.*

pp dolcissimo *div.* *espr.*

752

PP dolcissimo

[Fine I] **CODA** ♩ = 120

espr. *mp*

espr. *div.* *mp*

espr. unis. pp *mp*

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

760

mp

mp

arco

arco

accel. sempre

765

mf

mf

f

mf

mf

769

f

f

ff

f

f

773

pp

pp

pp

pp

pp pizz

pp

Vivace ♩ = 152

Molto Rit.

sempre in tempo

789

pizz. *arco*
sfz *mp*
div. *unis.* *arco*
pizz. *arco*
sfz *mp*
div. *sfz* *arco*
pizz. *arco*
sfz *p*
pizz. *arco* *p*
mf *p*
pizz. *arco* *p*
sfz *p*
pizz. *p*
sfz *p*

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(Romantic variations on a Rachmaninoff Love Theme)

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