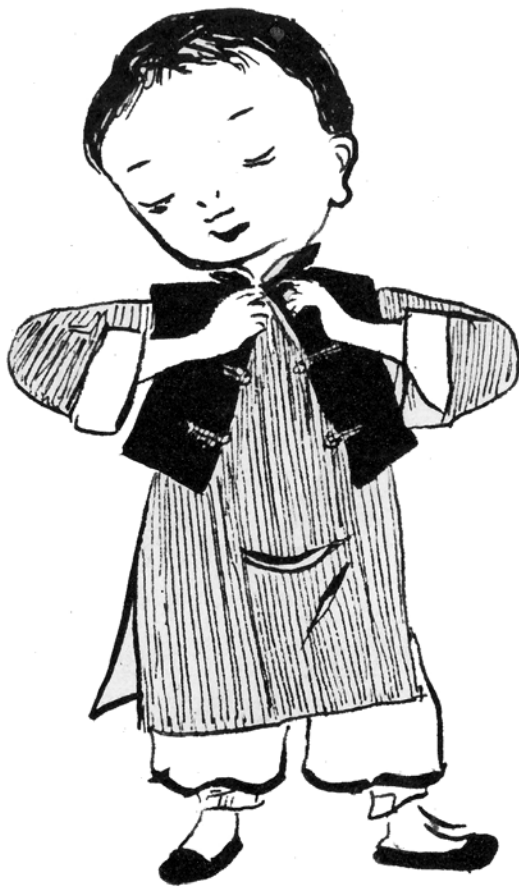


Aaron Avshalomoff

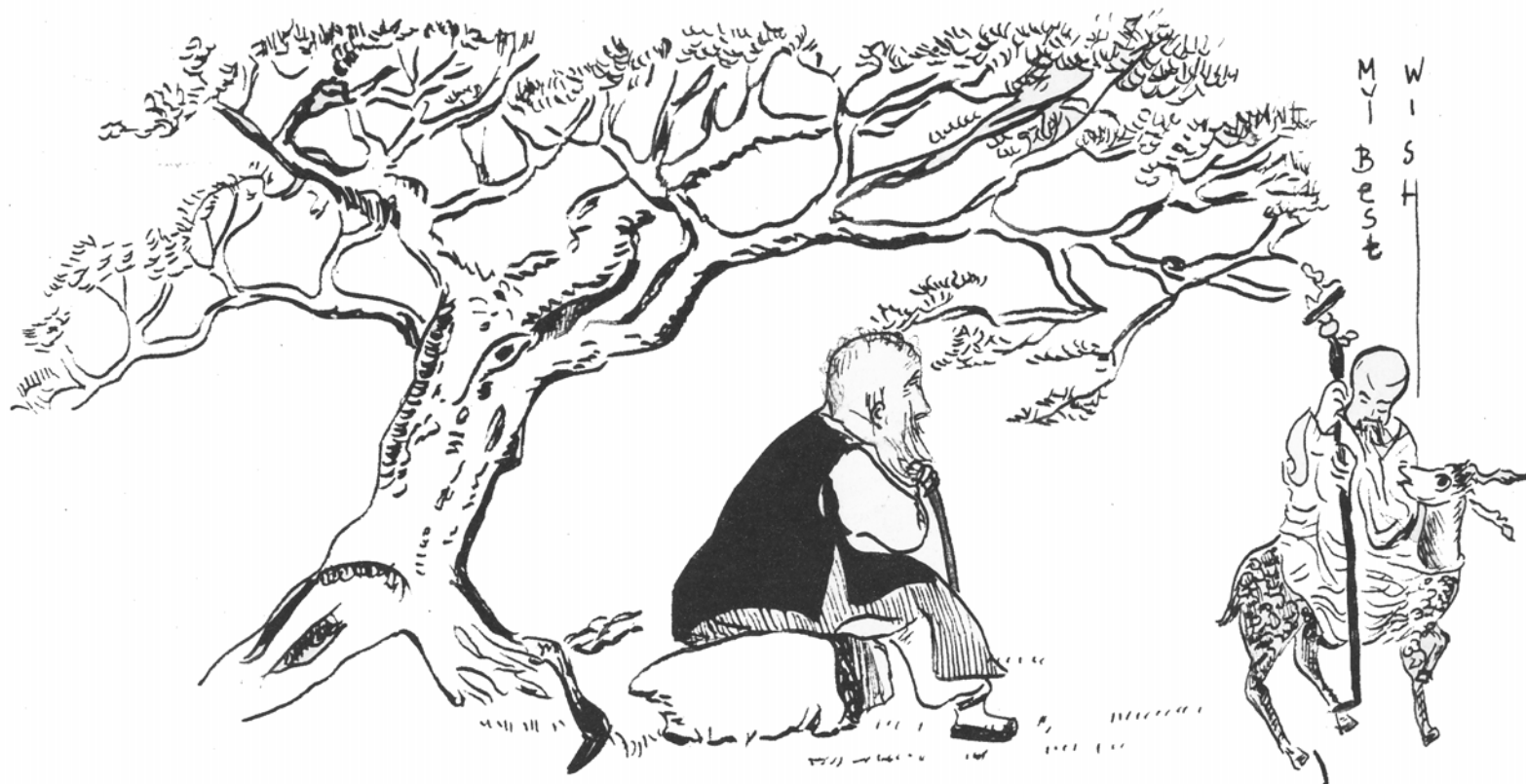
Prelude and  
Rondo

Orchestrated by  
David Avshalomov



SCORE

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**Transposing Score**

Durations: Prelude 3 minutes, Rondo 3 minutes

**INSTRUMENTATION**

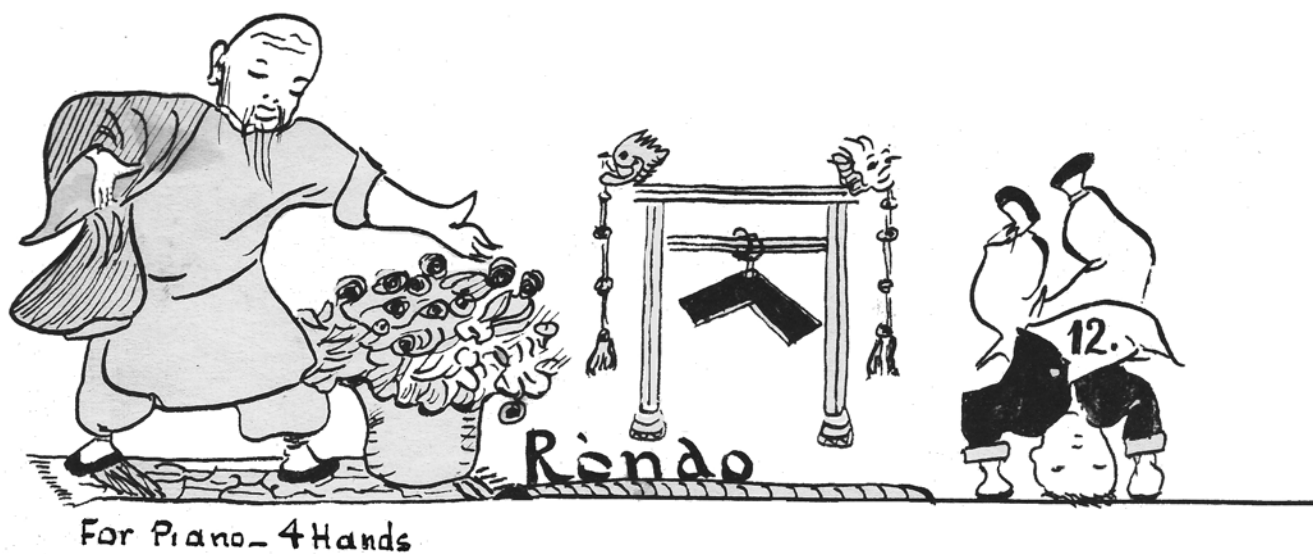
Flutes 1, 2  
 Oboes 1, 2  
 Clarinet 1 in Bb; Clarinet 2 in A  
 Bassoon 1, 2

F Horns 1, 2  
 Bb Trumpets 1, 2

Percussion (3-4 players)

Glockenspiel (2 ½ oct.), sounding 15ma  
 Xylophone (3 ½ oct.), sounding 8va  
 Wood Block  
 Triangle  
 Snare Drum  
 Bass Drum  
 Suspended Cymbal  
 Large Tam-tam (flat face)

Violins I  
 Violins II  
 Violas  
 Cellos  
 Bass (with low C extension)



**Aaron Avshalomoff, PRELUDE AND RONDO, 1958**  
**Piano 4-hands, orchestrated by D. Avshalomov, 1982.**  
(Program note by DA)

For my 12th birthday, along with a bicycle from my parents, I received in the mail from my beloved Grandfather Arosha a most astonishing gift: Inside a handmade folder cover, decked with ornamental Chinese paper stamped with red and green lantern patterns, was the score, copied in his characteristic old-style hand, for a piece of 4-hands piano music which he had written for me (to play with my father, of course). The cover, bearing his characteristic pen-and-ink drawings, showed a proud little boy in a Chinese getup, and a bearded old Chinese man sitting under a very Chinese tree, and was inscribed:

**For a Joyfull BIRTHDAY, A Modest gift:**  
**PRELUDE and RONDO**  
**For my Beloved Grandson DAVID, 12, May 6, 1958.**  
**My best wishes, L O N G L I F E And HAPPINESS.**

I was overwhelmed. Literally. Having started piano study only a few years earlier, I found the piece a little over my head. But Father, who had craftily introduced me to the rewards of four-hands playing by sticking the “Johnny one-note” theme from the slow movement of Beethoven’s 7th in front of me a little while before, encouraged me through the slow Prelude, and I was amazed. It was beautiful. What a present!

The Rondo was hard, though; six flats, tempo vivo. It started with a simple black-keys Chinese tune, but it modulated and varied. We never did quite pull it together, though I loved banging out the wrists/elbows tone clusters at the end. I have kept and cherished the manuscript ever since (and long after I had given up any notion of being a real pianist).

Then when I went to China with my wife on tour as conductor of an avocational orchestra in 1982, one of my ways of showing continuity with my grandfather’s and father’s history there was to take this piece with me. (The failed pianist’s overcompensation is to orchestrate what you can’t play—or are too lazy to practice). I wrote it out for strings and available winds (2212/22), in an orchestration I later found\* to be not entirely foreign to Arosha’s own style—my father confirmed that as well. It went over decently in Beijing and Shanghai. Later I added a second clarinet part and some Arosha-style percussion. I think he would have liked that.

I still miss him. But I have his music.

\*(When Father and I traveled to Moscow in 1997 and across 3 weeks recorded 3 CD’s of Arosha’s full-scale Chinese orchestral music for Naxos with the Moscow Symphony at the MosFilm Studios.)

# Prelude

Aaron Avshalomoff (1958)  
(Orch.: D. Avshalomov, 1982)

**Lento** 5

**Flute 1**: *p dolce* *mf*

**Flute 2**: *mf*

**Oboe 1**: *p espr.* *triquillo* *p*

**Oboe 2**

**Clarinet 1 in B $\flat$** : *p < mp > espr.*

**Bassoon**: *solo* *pp*

**Horn 1 in F**

**Horn 2 in F**

**Trumpet 1 in B $\flat$**

**Trumpet 2 in B $\flat$**

**Percussion**: Triangle *pp* Tam Tam *pp*

**Violin I**: *p < mp*

**Violin II**

**Viola**: *one, sola* *p espr.* *mp* *p* *pp* *triquillo* *tutte* *p* *pp*

**Violoncello**: *one, solo* *pp* *p* *pp* *p* *pp* *tutti* *legato*

**Contrabass**: *one, solo* *ppp* *tutti* *arco* *pp* *legato*

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p*

*mp*

*mf*

*pp*

*p*

*Tri.*

*div.*

15

15

20

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Tam Tam

solo

mp espr.

pp

mp

mf >

p

mp

mf >

p

mp

p

mp

sub. pp

pp

mp

p

mp

sub. pp

pp

pizz.

pp

mp

p

mp

pp

Fl. 1  
Fl. 2  
Ob. 1  
Ob. 2  
Cl. 1 in Bb  
Bsn.

Hn. 1  
Hn. 2  
Tpt. 1  
Tpt. 2

Perc.

soft mallets    Susp. Cym.    Susp. Cym.

*p*    *mp* > *p*    *mp*    *mf*    *mf*

Wood Block  
Snare Drum  
snares off

Vln. I  
Vln. II  
Vla.  
Vc.  
Cb.

*mf*    *f*    *mf*    *f*    *mf*    *f*

*p*    *p*    *molto*    *molto*    *f*

arco    *div.*    *div.*

28 30 poco rit. 5

**Fl. 1**  $mf$

**Fl. 2**  $mf$

**Ob. 1**  $mp$

**Ob. 2**

**Cl. 1 in Bb**  $mp$   $p$

**Bsn.**  $f$   $ff$   $p$

**Hn. 1**  $p$

**Hn. 2**

**Tpt. 1**

**Tpt. 2**

**Perc.**

**Vln. I** unis. div.  $mf$  espr.  $p$   $mp$   $p$

**Vln. II** unis. div.  $mf$  espr.  $p$   $mp$   $p$

**Vla.**  $p$   $p$

**Vc.** unis.  $mf$  espr.  $p$

**Cb.**  $mf$  espr.  $p$





# Rondo

Vivo (in one)

5

10

Fl. 1 *f* *mf espr.*

Fl. 2 *f* *mf espr.*

Ob. 1 *f* *mf espr.*

Ob. 2 *f* *mf espr.*

Cl. 1 in Bb *f*

Cl. 2 in A *f*

(may be doubled in f)

Bsn. *f*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *mf*

Tpt. 2 *mf*

Xylophone *f*

Wood Block *f*

Snare Drum *f* snares off

Vln. I *ff* *mp espr.*

Vln. II *ff* *mp espr.*

Vla. *ff*

Vc. *ff* *unis. arco* *p*

Cb. *ff*

*pizz.*

*arco*

*div. pizz.*

*pizz.*

11

15

20

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in Bb

Cl. 2 in A

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Musical score for orchestra, measures 11-20. The score includes parts for Flutes 1 & 2, Oboes 1 & 2, Clarinets 1 & 2, Bassoon, Horns 1 & 2, Trumpets 1 & 2, Percussion, Violins I & II, Viola, Violoncello, and Contrabass. Dynamics range from *p* to *ff*. Performance instructions include *arco*, *pizz.*, and *div.*

22

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in Bb

Cl. 2 in A

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*p cresc. poco a poco mp mf*

*p cresc. poco a poco mp mf*

*sub. p cresc. poco a poco mp mf*

*sub. p cresc. poco a poco mp mf*

*p cresc. mp*

*p cresc. mp*

*p cresc. mp*

*sub. p cresc. poco a poco mp mf*

*div. unis. sub. p cresc. poco a poco mp mf*



42

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in Bb

Cl. 2 in A

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco pizz.

arco pizz.

50

55

60

Fl. 1 *mf* *cresc. molto* *f* *cresc.* *ff*  
 Fl. 2 *f* *cresc.* *ff*  
 Ob. 1 *mp* *cresc. molto* *f*  
 Ob. 2 *mp* *cresc. molto* *f*  
 Cl. 1 in Bb *f*  
 Cl. 2 in A *p* *cresc. molto* *f*  
 Bsn. *p* *cresc. molto* *f*  
 Hn. 1 *cresc. molto* *p* *mp* *mf* *f*  
 Hn. 2 *mp* *cresc.* *mf* *f*  
 Tpt. 1 *mf*  
 Tpt. 2  
 Perc. *mf*  
 Vln. I *f* *pizz.*  
 Vln. II *f* *pizz.*  
 Vla.  
 Vc. *f* *pizz.* *div.*  
 Cb. *f*





72

Fl. 1 *cresc.* *f* To Fl.

Picc. *cresc.* *f*

Ob. 1 *cresc.* *f*

Ob. 2 *cresc.* *f*

Cl. 1 in Bb

Cl. 2 in A *cresc.* *f*

Bsn. *cresc.* *mf* *f*

Hn. 1 *cresc.* *mf* *f*

Hn. 2 *f*

Tpt. 1 *cresc.* *f* *via sordino.*

Tpt. 2 *mf* *f* *via sordino.*

Perc. *f* *mf*

Vln. I *cresc.* (play) *pizz.* *mf* *f*

Vln. II *cresc.* (play) *pizz.* *mf* *f* *mf*

Vla. (play) *pizz.* *mf* *f* *mf*

Vc. (play) *pizz.* *mf* *f* *mf*

Cb. *mf* *f* *mf*



16

94 **rall.** **95** poco meno mosso **100**

Fl. 1 *mp* *mp espr.*

Fl. 2 *mp espr.*

Ob. 1 *pp* *mf espr.*

Ob. 2 *pp* *mf espr.*

Cl. 1 in Bb *mp espr.*

Cl. 2 in A *pp*

Bsn. *p* *pp*

Hn. 1 *mf* *sord.*

Hn. 2 *mf* *sord.*

Tpt. 1

Tpt. 2

Perc. *p cresc.* (opt. Glock.)

Vln. I *p espr.* *nat.*

Vln. II *pp* *nat.*

Vla. *mp espr.* *nat.*

Vc. *pp*

Cb. *pp*

105

110

115

17

Fl. 1 *piu cresc.* *mf* *rall.* // *sempre calando*

Fl. 2 *piu cresc.* *mf*

Ob. 1

Ob. 2

Cl. 1 in Bb *piu cresc.* *mp*

Bsn.

Hn. 1 *via sord.*

Hn. 2 *via sord.*

Tpt. 1

Tpt. 2

Perc. *mf* Triangle *p* Bass Drum *ppp*

Vln. I *piu cresc.* *mf* // *pp* *tasto*

Vln. II *cresc.* *mp* *pp* *tasto*

Vla. *p* *tasto*

Vc. *pp* *tasto* *ppp* *ponticello*

Cb. *cresc.* *mp* *ppp* *ponticello*

116

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in Bb

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp* *cresc. poco a poco* *mf*

*pp* *cresc. poco a poco* *mf*

*pp* *cresc. poco a poco* *mf*

*pp* *cresc. poco a poco* *mf*

*ppp* *cresc. poco a poco*

*p* *cresc. poco a poco* *mf*

*pp* *cresc. poco a poco* *mf*

*pp* *cresc. poco a poco* *mf*

*pp* *cresc. poco a poco* *mf* *cresc.*

*pp* *cresc. poco a poco* *mf* *cresc.*

Susp. Cym.

nat. div. sost.

nat.

nat.

nat. div. pizz. arco

nat. div. pizz. arco

affrettando subito

129

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1 in Bb

Cl. 2 in A

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

To Picc.

*f*

*cresc.*

*f*

*mf cresc.*

*f*

*f*

*mf cresc.*

*f*

*mf cresc.*

*sub. p*

*f cresc.*

*senza sord.*

*mf cresc.*

*f cresc.*

*senza sord.*

*p*

*cresc.*

*f cresc.*

*senza sord.*

*f*

*senza sord.*

*mp*

*cresc.*

*mf cresc.*

*f*

*take mute.*

*mf*

*mp*

*pizz.*

*arco*

*mf*

*mf*

*cresc.*

*f cresc.*

*mf*

*cresc.*

*f cresc.*

*f*

*mf*

*arco*

*sub. p*

*cresc.*

*f cresc.*

*mf*

*arco*

*unis.*

*sfp*

*unis.*

*arco*

*mf*

*sfp*

*sub. p*

*cresc.*

*f cresc.*

Ritenuato

Vivo

145

150

20

142

Fl. 1 *ff* Piccolo

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 in Bb *ff*

Cl. 2 in A *ff*

Bsn. *ff*

Hn. 1 *f*

Hn. 2 *f*

Tpt. 1 *f* take mute.

Tpt. 2 *f* con sord..

Perc. Xylophone *f*  
 Susp. Cym. tri. beater/dome l.v. *mf*  
 Sn. Dr. *mf*

Vln. I *ff* pizz.

Vln. II *ff* pizz.

Vla. *ff* pizz.

Vc. *ff* pizz.

Cb. *ff*

Più mosso

152

155

160

Fl. 1

Picc.

Ob. 1

Ob. 2

Cl. 1 in Bb

Cl. 2 in A

Bsn.

Hn. 1

Hn. 2

Tpt. 1

Tpt. 2

Perc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf espr.*

*mf espr.*

*mf espr.*

*mf espr.*

*mf espr.*

*f*

*mf*

*f*

*f*

*f*

*mf espr.*

*mf espr.*

*mf*

*mf*

*mf espr.*

*mf espr.*

*mf espr.*

*ff*

*mf*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*mf*

*mf*

*f*

*f*

*f*

*mf*

*f*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

*f*

*f*

*f*

*f*

*f*

*f*

*ff*

*ff*

*ff*

*ff*

*ff*

Opt. tacet

con sord.

Play

(Glock.)

Xylophone

W. Blk.

Sn. Dr.  
snare ON

8va  
div.  
arco

arco

arco

pizz.

arco









DAVID AVSHALOMOV  
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