David Avshalomov

Vignettes
for
Concert Band

SCORE

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☙ INSTRUMENTATION ❧

Piccolo
Flutes 1. 2. (doubled)
Oboe (solos cued)
Bassoon
E*b* Clarinet (cued)
B*b* Clarinet 1. 2. 3. (doubled)
B*b* Bass Clarinet
E*b* Alto Saxophone 1. 2.
B*b* Tenor Saxophone
E*b* Baritone Saxophone
Horn in F, 1. 2. 3. 4. (3. and 4. generally cross-cued)
B*b* Trumpet 1. 2. 3.
Trombone 1. 2.
Bass Trombone
Euphonium (Baritone treble clef B*b* part also provided)
Tuba
String Bass (opt. – cued)
Timpani (4, pedal)

Percussion (4-5 players)
Instruments needed across the full suite:

Xylophone (sounds 8va)
Glockenspiel (Orchestra Bells; sound 15ma)
Vibraphone (optional)
Marimba (optional)

Snare Drum
High Snare Drum
Field Drum (w/snares)
Tom Toms (4-7)
Small Marching Bass Drum (opt.) (or rock pedal bass drum)
Concert Bass Drum

Crash Cymbals
Suspended Cymbal (ride)
Sock Cymbal (Hi Hat)
Small Tam Tam (flat, no bump) *or* large Susp. Cym.
Medium Tam Tam (flat) *or* very large Susp. cym.
Large Tam Tam (flat)

Tambourine
Wood block
Claves
Triangle
Cowbell
Brake Drum and/or Anvil (cued)
Ratchet (cued)
Mark Tree (opt. - cued in Glock.)
Pair of plastic chopsticks
Pair of metal knitting needles or thin metal skewers

❧☙

☙ *Vignettes for Concert Band* ❧

This is an album of very short, widely-varied, colorful, dynamic miniature character pieces that can be mixed and matched in concert. They are fun to play and a pleasure to listen to. They make an effective suite in the numbered sequence provided, but may be performed in different orders at the conductor's discretion. They can also be performed singly/separately and are useful for a variety of occasions and settings. Some are extra special fun at children's concerts.

The scoring applies the Inclusive/Expanded core instrumentation recommended for community bands in David Avshalomov's Community Band Scoring Online Survey Findings published in the Fall 2012 NBA and ACB Journals. It is intended to be playable by advanced high school, community/amateur, community college, and college concert bands.

1. **Our Leader** (0:30)
   (Conductor's Fanfare – can be performed without conductor for an entrance intro)
2. **Grotesko** (1:00)
   (March with Camels)
3. **Snowy Mountains** (2:20)
   (Sierra Postcard)
4. **March of the Giant Robots** (2:20)
   (can also be performed without conductor; optional robotic movement)
5. **Tuskers** (1:15)
   (Postcard from Africa)
6. **MoonSong II** (2:15)
   (High Moon and Breeze on Mountain Pines; Clarinet 1 solo;
   no brass [except tuba cuing string bass])
7. **Dragon Dance** (1:00)
   (Hong Kong Postcard; firecrackers optional)
8. **News, Weather, Sports!** (1:00)
   (. . . . and . . . we are back live)
9. **Valentine** (1:30)
   (Arietta for a Remembered Love; Flute 1 solo; brass optional)
10. **Ice War** (1:20)
    (Theme to a Medieval Battle Videogame;
    chopped ending or extended-fade coda; optional Viking helmets)

Overall duration: Ca. 14 ½ minutes.

TRANSPOSING SCORE

☙ *The Avshalomov Bandwagon* ❧

Commissioning Consortium 2012-2013

PLEASE EITHER INCLUDE THIS LIST IN YOUR PROGRAM NOTE, OR AT MINIMUM PROVIDE THE FIRST PARAGRAPH BELOW WITH WEB URL.

This work was commissioned by a large international consortium of concert bands. You can read the full story of how the work came to be sponsored and created on the composer's website at: **http://www.davidavshalomov.com/musical-works/band/consortium/**

Member Bands, in order of joining

- Columbus State Community College Band, Columbus, Ohio, Thomas Lloyd, Director
- University of Rhode Island Concert Band, Dr. Brian M. Cardany, Conductor
- Linfield College Band, McMinnville, OR, Joan Paddock, Conductor
- Hollis Town Band, Hollis, NH, David Bailey, Conductor
- Tarleton State University Band, Stephenville, Texas, Dr. Anthony Pursell, Conductor
- Pomona Concert Band, Pomona, CA, Linda Taylor, Conductor
- College of the Holy Cross band, Worcester, Massachusetts**,** Nicholas McKenzie, Conductor
- St. Xavier University Band, Chicago, Illinois, Jeff Malecki, Conductor
- Palos Verdes (CA) Symphonic Band, David Stanton, Music Director
- Band of Long Island (BOLI), Michael Flamhaft, Conductor
- Blackstone Valley Community Concert Band, Uxbridge, MA, Kathleen Penza, Music Director/President
- Marietta College Symphonic Wind Ensemble, Marietta, Ohio, Professor Marshall C. Kimball, Director of Bands
- Phoenix (AZ) Community Band, David Frateschi, Founder/Music Director
- U. Mass Lowell Senior (youth) Wind Ensemble and Honors Wind Ensemble (Symphonic Band Camp), Deb Huber, conductor
- SUNY Orange Band, NY, Kevin Scott, conductor
- Nicholls State University band, Thibodeaux, Louisiana, Greg Torres, conductor
- Shorewood High School Wind Ensemble, Shoreline, WA, David Johnson, conductor
- Concordia College band, Moorhead, Minn., Nathaniel Dickey, conductor
- Los Alamos (NM) Community Winds, Ted Vives, director
- California State University Los Angeles Band, Dr. Emily A. Moss, Director
- Cottonwood Community Band, Cottonwood, AZ, Will Norris, Conductor
- Italian Heritage Center Band, Portland, Maine, Nina K. Oatley, Conductor, Music Director
- University of North Dakota Wind Ensemble, Grand Falls, North Dakota, Dr. James Popejoy, Conductor
- Westchester Symphonic Winds, Tarrytown, NY, Curt Ebersole, Conductor
- Valparaiso University Band, Valparaiso, Indiana, Dr. Jeff Doebler, Conductor
- Bridgewater College Symphonic Band, Bridgewater, Virginia, Dr. Christine Carrillo, Director
- Banda di Nepi, **Italy**, Gianni Bannetta, Music Director

PERFORMANCE NOTES

Conductor's Choice – There are numerous options for cues and doublings that the conductor may choose to apply with discretion.

Oboe solos are all cross-cued. The piece could be performed without oboe, but that would be a shame . . .

Horn 3 and 4 parts are cross-cued where necessary. The piece can in a pinch be played with only 2 horns.

String Bass is optional and also cross-cued, but is a desirable addition even if your band doesn't normally carry one.

Timpani – The half-muting indicated in several movements should not dampen or blur the pitch, just stop about 2/3 of the ring. Stick markings are firm suggestions, timpanist should try them before doing their own thing.

Percussion

- For all special instruments (examples: Brake Drum, Mark Tree), the part specifies various alternatives.
- Stick type markings are meant strictly. Never use plastic-headed keyboard perc mallets.
- Where there are parts for 5 or 6 players, some parts are marked as optional and some are marked so that one player can cover 2 parts. Thus as few as 3 or 4 plus a timpanist can get by.
- The suite can be played with only one mallet player, but 2 are better.
- Vibraphone and Marimba (the instruments) are both optional but very desirable if you can get them.
- In Movements 7 and 8 the percussion parts are divided between 2 combo scores rather than all in one single score. Just open the book to one or the other at your stand.

Catching a breath

In many passages with a lot of continuous playing, particularly in woodwinds, clear indications are given of places where is it OK to catch a breath (or, where there are more than one player on a part, where to take turns). Better where marked than just at random please.

Octave shift in low instruments

For instruments where players may not have a model with the lowest extension, or valve, or keys—Bass Clarinet, Baritone, Euphonium, Tuba, and String Bass—in all cases the lowest notes have clear markings whether to take them up an octave or omit. The player should never take something up an octave if it is not so marked; voicings matter.

Stage Business

There are opportunities for the players to accentuate the expression or drama or humor of certain pieces or moments with movement. Examples include robotic movement in the Robot March, the percussion using exaggerated Taiko movement in the Dragon Dance, the whole band "freezing" in place at the end of Ice Wars until the conductor relaxes, etc. All are marked.

Pauses

Ideally, keep pauses between movements short. However, be aware that the timpanist will need some time to tune before movements 2, 6, and 8.

1. OUR LEADER

This fanfare can optionally be performed without conductor for an entrance intro. The principal clarinet can stand and give the upbeat after leading the tuning, and the band has to count and listen like mad. The conductor should time his/her entrance so they step to the podium in the next-to-last bar and raise their arms right on the last chord, then bow. (Don't conduct.)

2. GROTESKO

The quintuplets in the accompaniment figure are simply meant to delay the last sixteenths of those beats slightly (compared to straight 16ths) without squeezing the figure all the way to sextuplets or thirty-seconds, which would be too crushed/rushed. If after some rehearsing, the "feel" of this is still too elusive for the players to do all together the same way, the conductor may instead instruct them all to revert to straight eighth-plus-two-sixteenths rhythms—*very* precise—if necessary. In that case, ditto the melody quintuplet in 8 and 22. Please give the quintuplets a fair try first though.

Ditto for the "overdotted" sixteenth pickups: not quite a thirty-second note, closer to a sextuplet pickup. All players have to feel it together or it won't work. Again, if it proves too tricky you may revert to straight sixteenth pickups

3. SNOWY MOUNTAINS

- Bring a lovely, soulful, expressive tone to the melodies.
- Shape every phrase.
- Place the last chord lovingly and don't be afraid to hold it a good while.

4. MARCH OF THE GIANT ROBOTS

For children's concerts, the orchestra can play this piece also without conductor (if you like). Have the snare drummer give a bar for nothing, clicking sticks, accenting beats 1 and 3. You might tell the children that these robots have 5 feet and have to count "HUP two THREE four ***FIVE***" when they march by. The piece must be played with fiercely correct, mechanical rhythm and very sharp, barked accents. Don't pussyfoot.

Robotic Movement: If the band is game they can add mild expressive movement where/as marked. When in choirs playing the same rhythm, move together the same way.

EXAMPLES

- Slight downward head bob on the accented beats of repeated single-pitch eighth-notes at start; raise your head= on the upbeat. They could also swivel side to side twice per pair.
- Same on single accented notes on beats 1 and 3 at start.
- Same at bar 7 in parts with pairs of eighths.
- Timpani at start swivel (at the waist) to right and left to face each drum, move arms woodenly.
- Tomtoms similarly later, also Glockenspiel.

5. TUSKERS

- Play this chase/hunt piece with intense urgency.
- Trumpets blare a little at the start, a touch of vibrato is OK.
- Timpani make a big deal out of your part, show off.

6. MOONSONG II

- The accompaniment must be mysterious and translucent at the start.
- Balance the voices and stay well under the soloist.
- The clarinet solo should be soulful and haunting, make a meal out of it. Not rubato though.
- Milk the first fermata; conductor wait for it.
- The next breezes section must be soft soft soft (clarinets as close to subtone as possible).
- Rehearse the unison intonation 2 before C, make it blend and ring, no judder. If the full Clarinet 1 section cannot tune the unison entrance well together here and match the solo oboe, you may prefer to have just the solo Clarinet 1 play from there to the end, a tad louder.
- Single tuba can use mute if cuing string bass.
- If you lack both Vibraphone and Marimba, omit the percussion. Otherwise use either (1) Timpani plus Vibraphone, OR (2) Timpani plus Marimba, OR (3) a 5-octave marimba only. Never a clunk should be heard.

7. DRAGON DANCE

- Tam Tams/(cymbals) at the start must make the audience's hair stand on end.
- From there forward, percussion should use manic, exaggerated drumming movement (like Taiko on energy drink). Pretend there are firecrackers going off all around you (or backstage in a galvanized trash can), and drunken revelers at the New Year.
- The melody must have a lot of edge in the tone, blare a little—a crazed keening sound—and smear as much as possible between the notes connected with a straight line between the noteheads. (A friend from Mainland China told me this piece reminded her of music from her upcountry home town opera.)
- Melody need not be perfectly in tune between instruments . . . don't overdo this though.
- Horns and Tenor Sax think "bell tones"; Tenor Sax balance with the (muted) horns; it is their fifth voice.
- If you happen to have a huge paper dragon (even a cutout/silhouette) with hoist handles, and some nonplaying volunteers . . . try a slow weaving, bobbing parade across the edge of the stage . . .

8. NEWS, WEATHER, SPORTS!

- Very precise, mechanical—and empty. Commercial.
- Drums obnoxious and mechanically precise.
- Trumpets must blare and flare without sharping the pitch; no vibrato.
- The Coda is straight marching band cadence with bobbing Sousaphones. (Original title was "LA Live".)

9. VALENTINE

- Totally sincere please.
- Solo flute melody very expressive but in tempo (not rubato), and then all winds match that expression at the repeat, shape the phrases.
- Solo horn counterline also expressive.
- Again, place the last chord lovingly and milk it a little.
- Brass at the end do not add weight, just tone, a rich cushion.

10. ICE WAR

- Yes, it is really OK if the band, or even just the percussion and timpani, want to don plastic horned Viking helmets for this piece. The conductor may don one too, and conduct with a plastic toy battle axe.
- It is OK if the tone (overall) gets a little shrill starting with the high woodwind entrances.
- The conductor has a choice of the violent chopped ending (Short Fine) or the long-fade percussion-break Coda. Try it both ways; perhaps let the band vote . . .

1. Our Leader
(Conductor's Fanfare)

Transposing Score

Duration: 1/2 minute

Conductor's Option: The band can play this fanfare without conductor; conductor makes his/her entrance immediately after cadence, showered with applause

Giústo ♩ = 100

Piccolo
1st Flute
2nd Flute
Oboe
Bassoon — *staccato*
E♭ Clarinet
B♭ Clarinet 1 — *div.* — *unis.*
B♭ Clarinet 2 — *div.* — *unis.*
B♭ Clarinet 3
Bass Clarinet in B♭ — *staccato*
Eb Alto Saxophone 1
Eb Alto Saxophone 2
Tenor Saxophone — *cue Bassoon* — *play*
Baritone Saxophone — *cue Bassoon* — *stacc.* — *play*
F Horn 1
F Horn 2
F Horn 3
F Horn 4
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3 — *cue Horn 3*
Trombone 1 — *cue Horn 4*
Trombone 2
Bass Trombone
Euphonium — *staccato* — *(ossia)*
Tuba — *(small notes cue String Bass)*
String Bass — *staccato*
Timpani
Glockenspiel
Snare Drum
Cymbals

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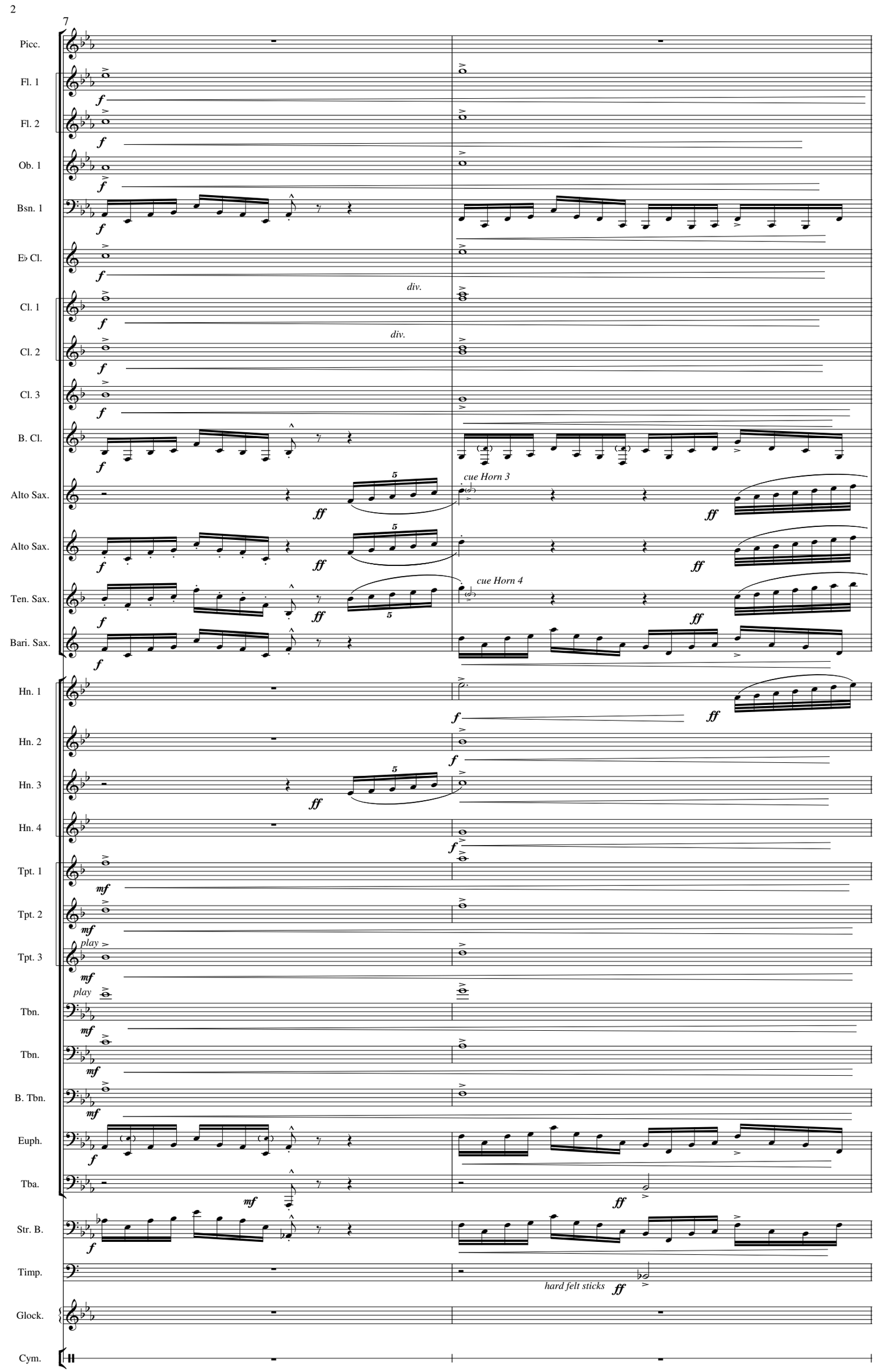
7
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn.
Tbn.
B. Tbn.
Euph.
Tba.
Str. B.
Timp.
Glock.
Cym.
div.
div.
cue Horn 3
cue Horn 4
play
play
hard felt sticks

opt8va

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

E♭ Cl.

unis.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Alto Sax.

(cue Horn 3)

Alto Sax.

(cue Horn 4)

Ten. Sax.

Bari. Sax.

Hn. 1

lip it

Hn. 2

lip it

Hn. 3

lip it

Hn. 4

lip it

Tpt. 1

Tpt. 2

Tpt. 3

Tbn.

Tbn.

B. Tbn.

Euph.

(8va only if you lack the low Eb)

Tba.

Str. B.

pizz.

ossia

soli

showy; raise those sticks

stop all

Timp.

stop all

GLOCKENSPIEL

Glock.

stop all

brass mallets (or v. hard)

SNARE DRUM

Snare

showy; raise those sticks

CRASH CYMBALS

let ring, twirl if able

SUSP. CYMBAL

choke

Cym.

butt of wood snare stick

Transposing Score

DURATION: 1 Minute

2. Grotesko
(March with Camels)

First phrase-starting dotted rhythms slightly "overdotted", like a 16th quintuplet

Moderato, Giusto ♩ = 93

overdot | 16ths strict | overdot | 16ths strict including dotted

Piccolo
1st Flute
2nd Flute
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet1
B♭ Clarinet 2
B♭ Clarinet 3
Bass Clarinet in B♭
E♭ Alto Saxophone 1
E♭ Alto Saxophone 2
Tenor Saxophone 1
Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
F Horn 1
F Horn 2
F Horn 3
F Horn 4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
String Bass
Timpani
Percussion 4

(cue Piccolo)
(cue Flute 1)
(cue Flute 2)
(cue Oboe)
(cue Tpt. 1)
(cue Tpt. 2)
(cue Tpt. 3)

pizz.

half-mute all drums at centers with 6-8 inch round thin felt pads, secured.

Bass Drum

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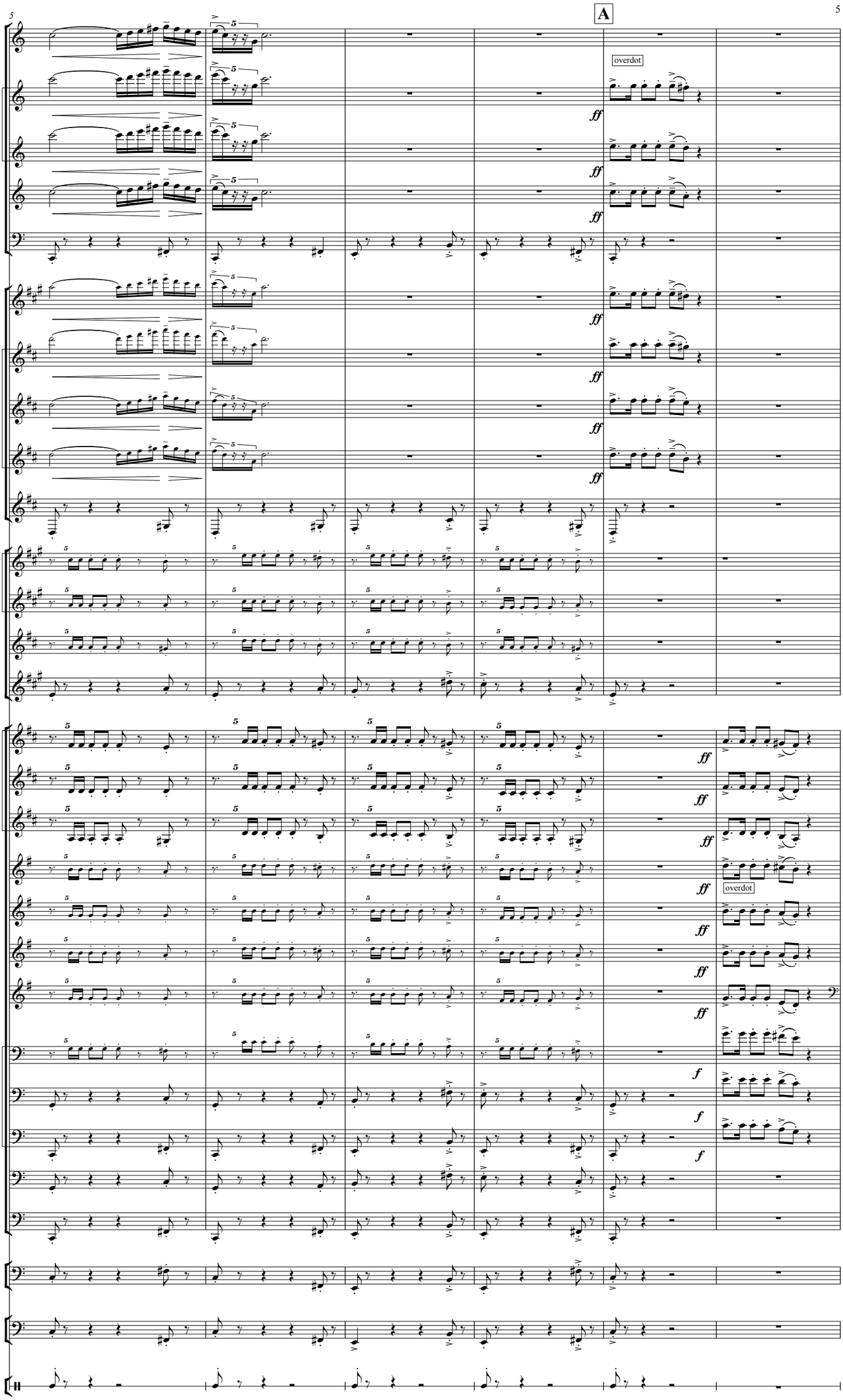
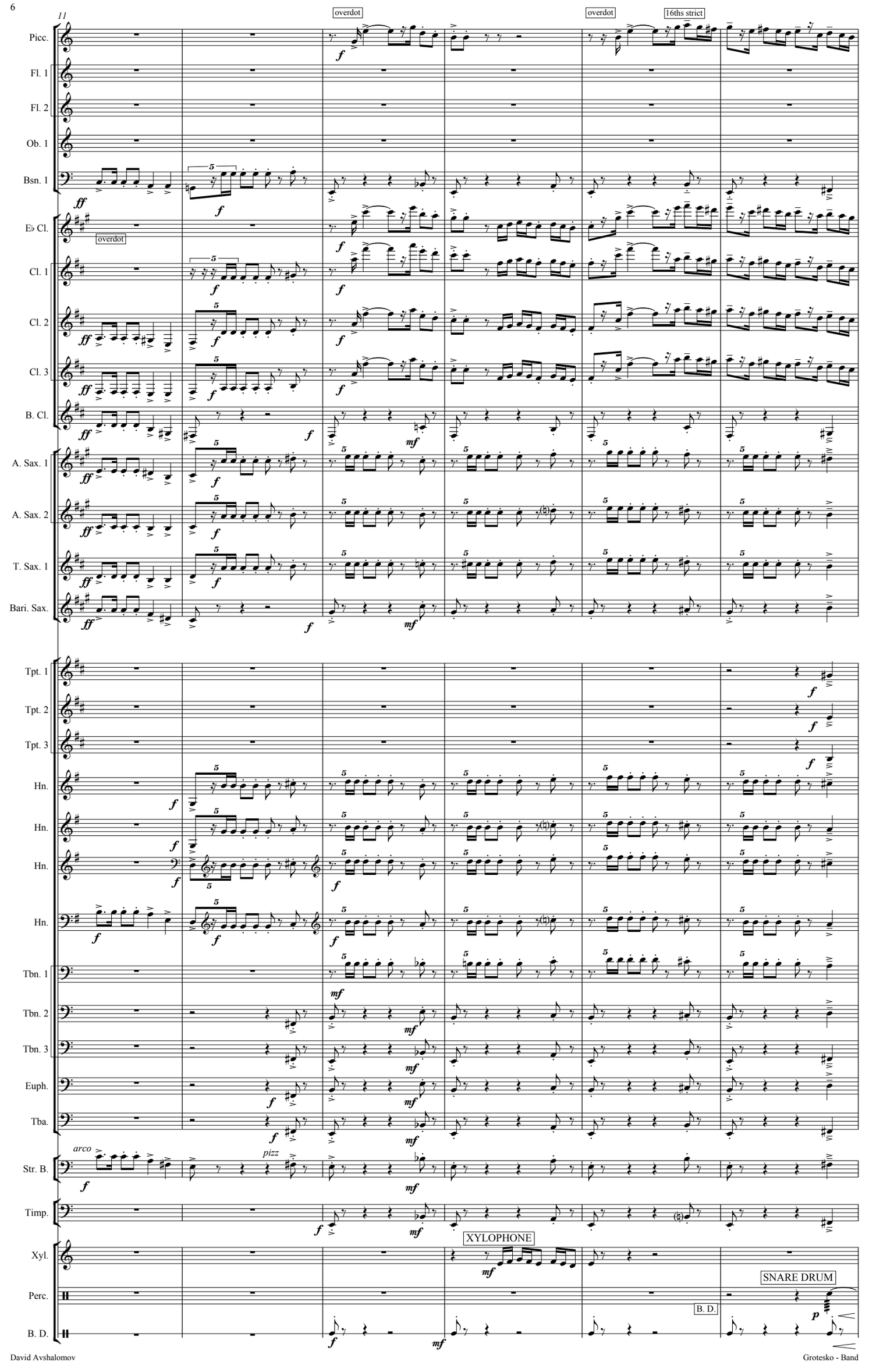
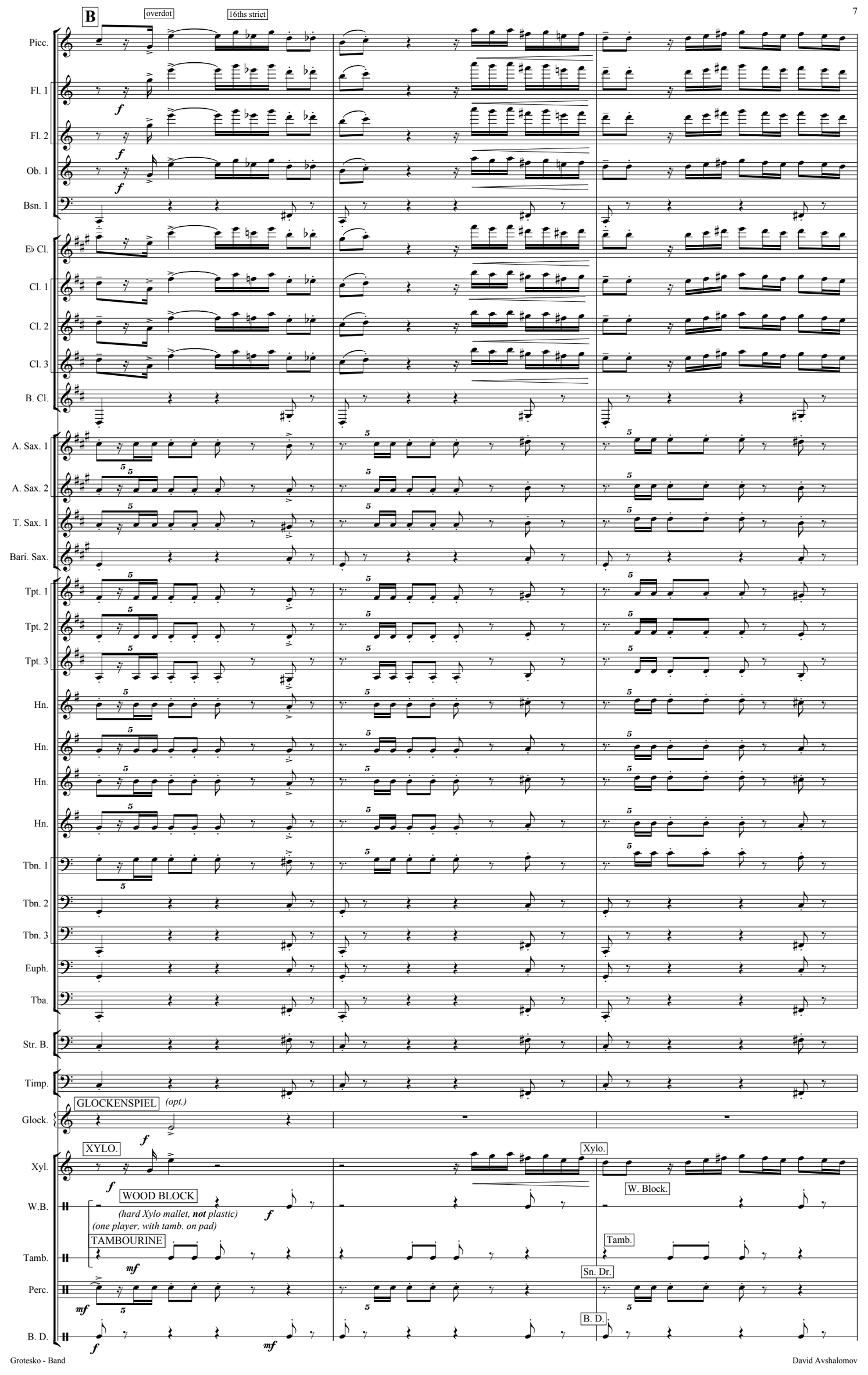
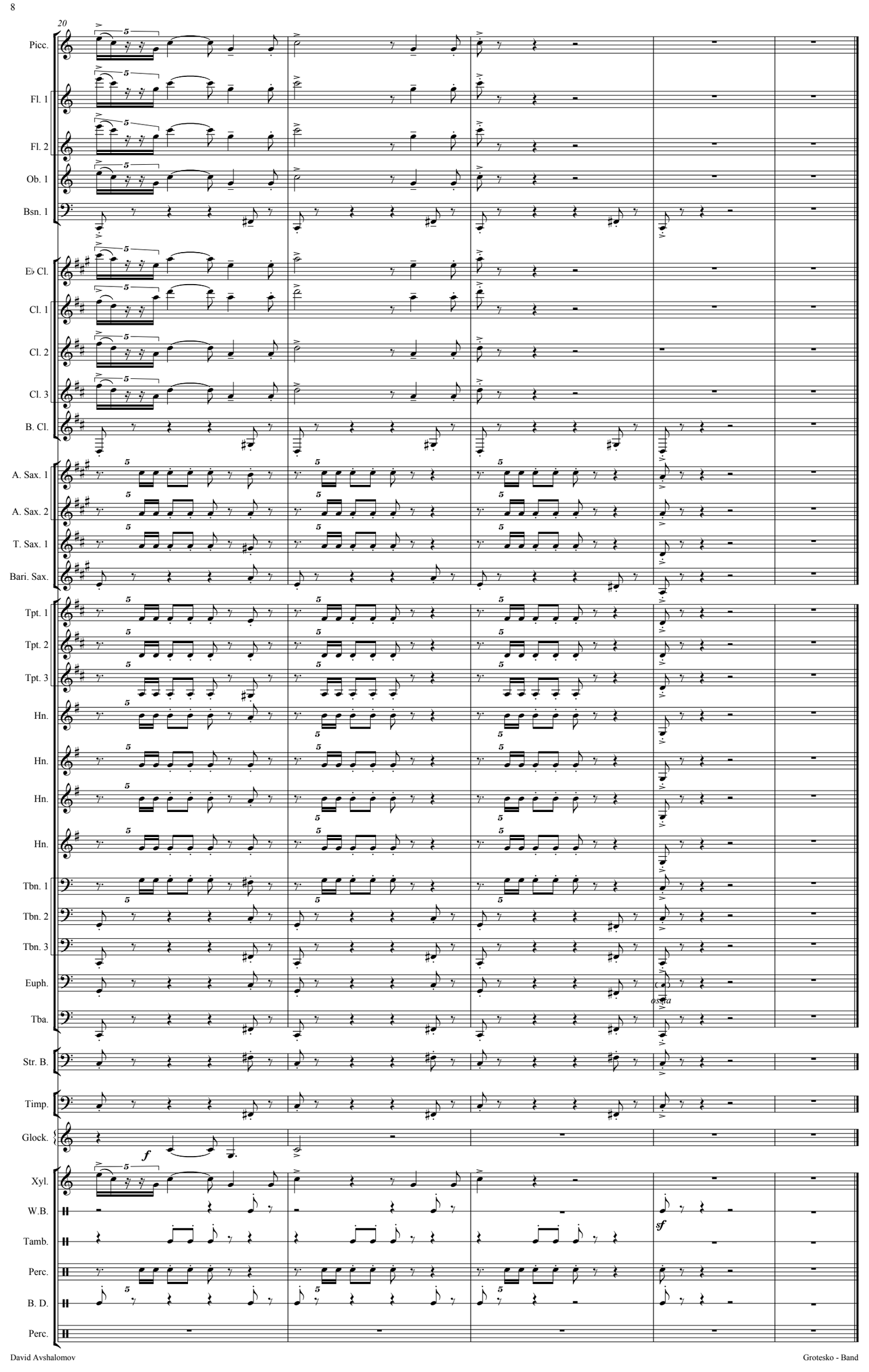

A
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
B. D.
overdot
overdot
ff
f


11
overdot
overdot
16ths strict
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
overdot
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
arco
pizz
Str. B.
Timp.
XYLOPHONE
Xyl.
SNARE DRUM
Perc.
B. D.
B. D.


B
overdot
16ths strict
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
GLOCKENSPIEL (opt.)
Glock.
XYLO.
Xylo.
Xyl.
WOOD BLOCK
(hard Xylo mallet, not plastic)
(one player, with tamb. on pad)
W. Block.
W.B.
TAMBOURINE
Tamb.
Tamb.
Sn. Dr.
Perc.
B. D.
B. D.

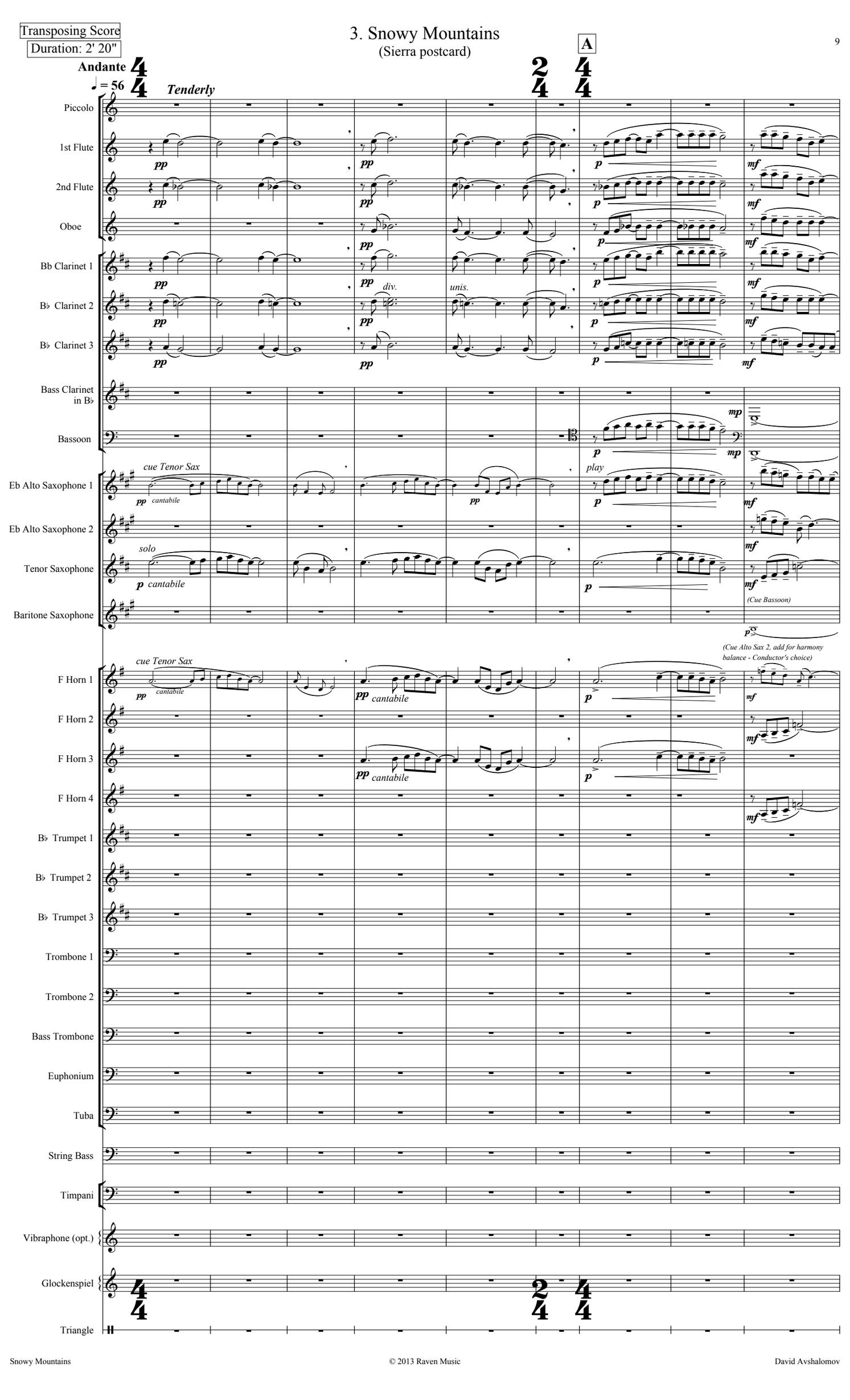

20
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. B.
Timp.
Glock.
Xyl.
W.B.
Tamb.
Perc.
B. D.
Perc.
f
sf
ossia

Transposing Score

Duration: 2' 20"

3. Snowy Mountains

(Sierra postcard)



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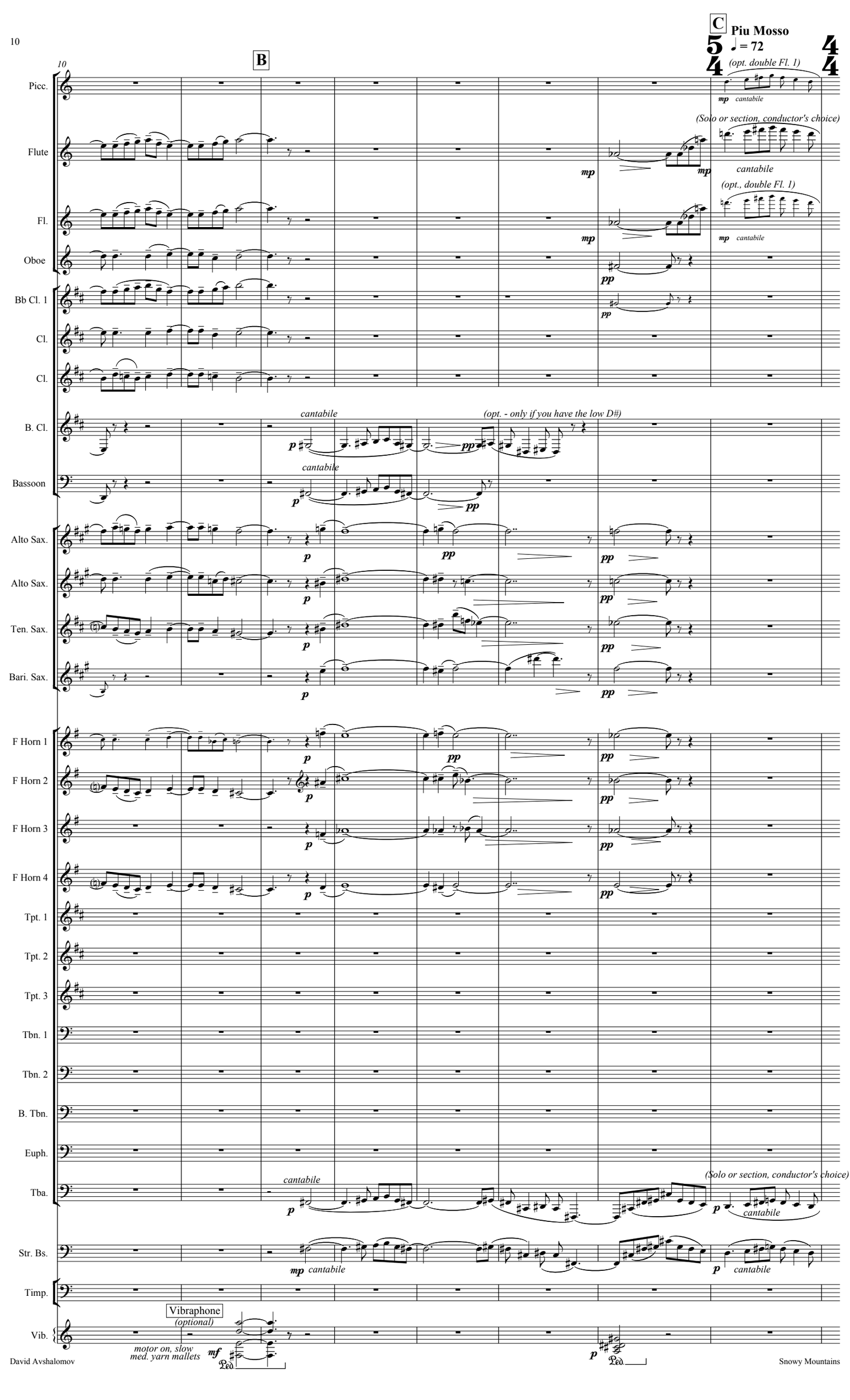
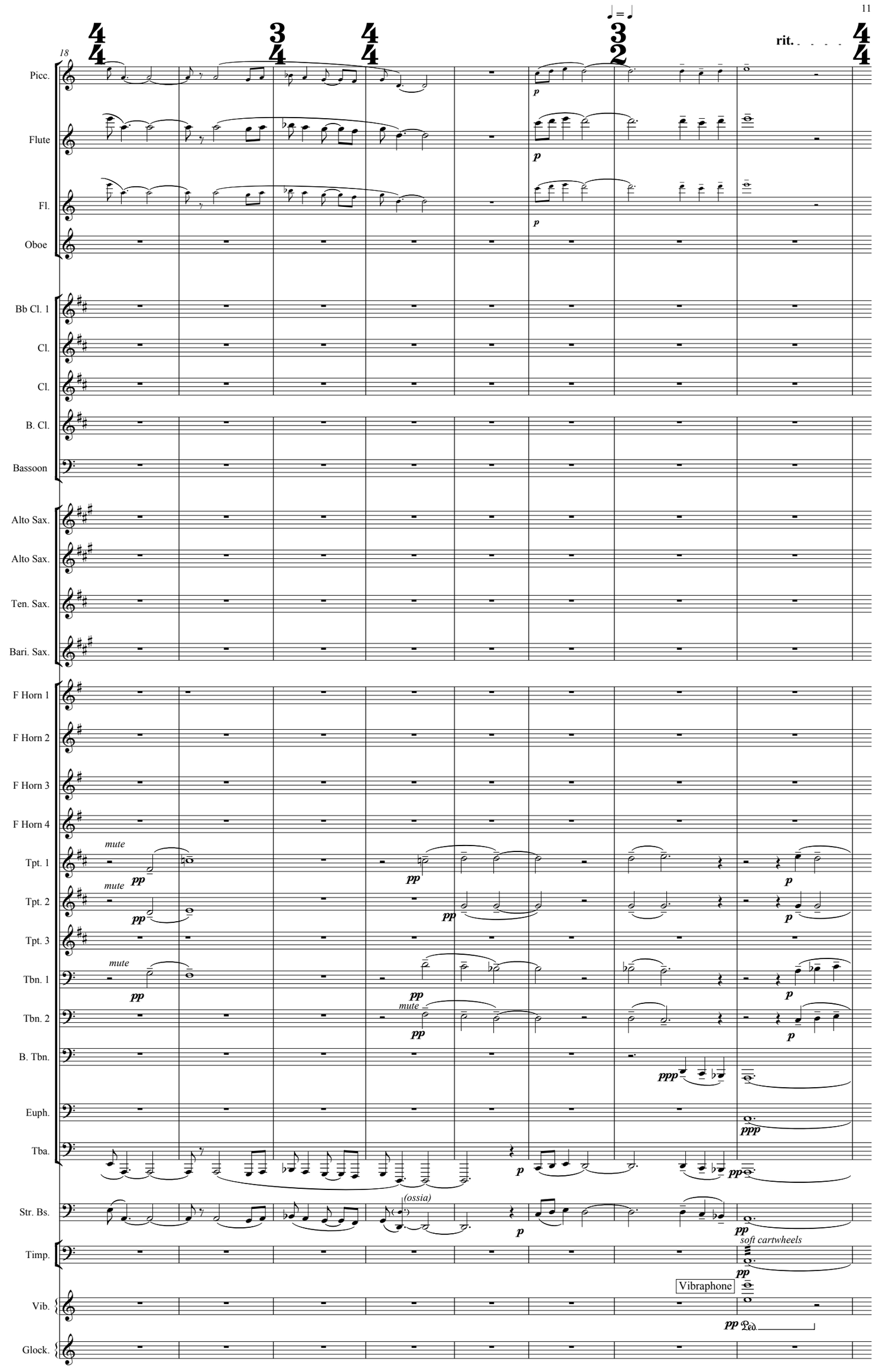
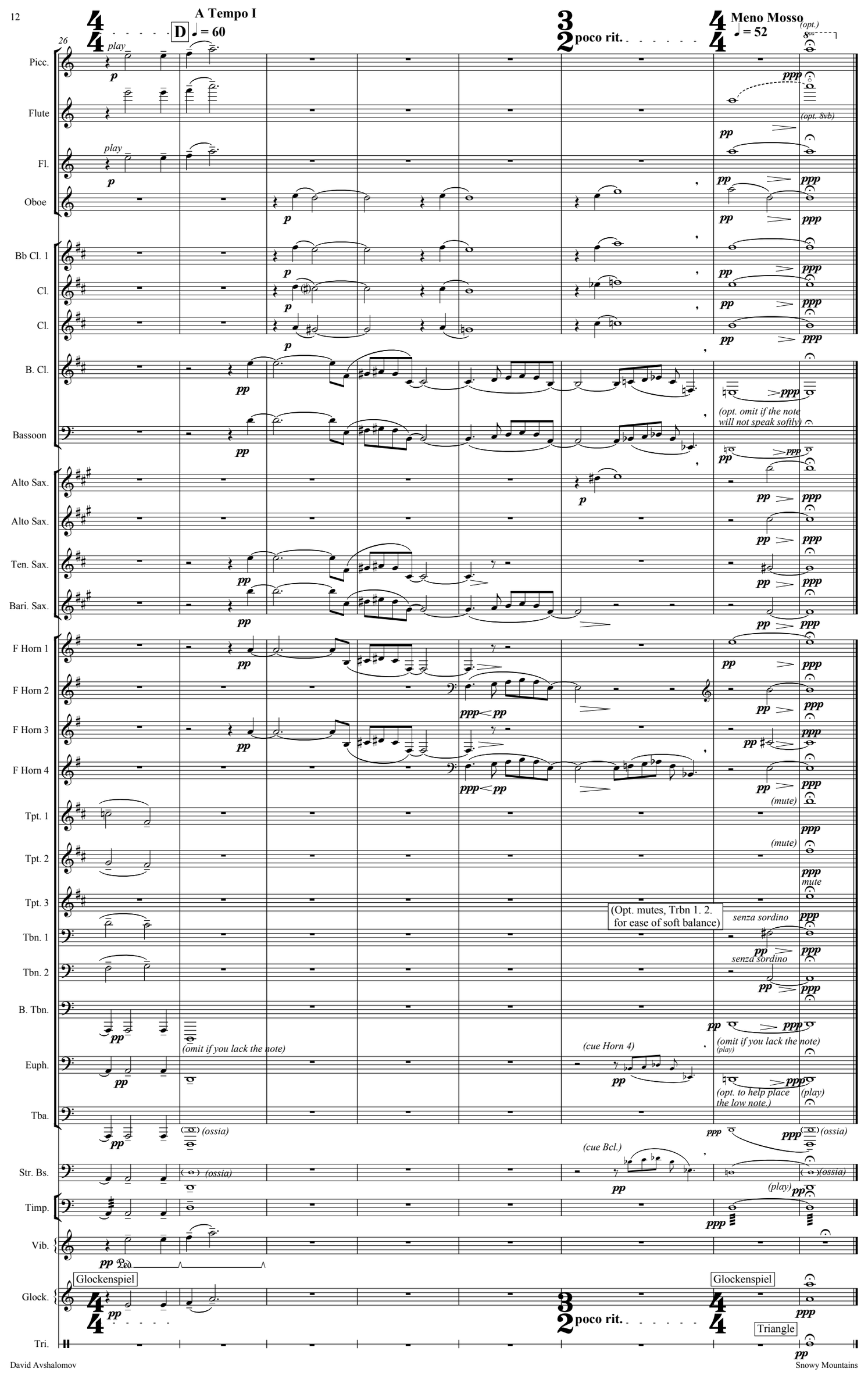

10
B
C
Piu Mosso
♩ = 72
Picc.
(opt. double Fl. 1)
mp cantabile
Flute
(Solo or section, conductor's choice)
mp
mp
cantabile
Fl.
(opt., double Fl. 1)
mp
mp cantabile
Oboe
pp
Bb Cl. 1
pp
Cl.
Cl.
B. Cl.
cantabile
(opt. - only if you have the low D#)
p
pp
Bassoon
cantabile
p
pp
Alto Sax.
p
pp
pp
Alto Sax.
p
pp
pp
Ten. Sax.
p
pp
pp
Bari. Sax.
p
pp
pp
F Horn 1
p
pp
pp
F Horn 2
p
pp
pp
F Horn 3
p
pp
pp
F Horn 4
p
pp
pp
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
cantabile
p
(Solo or section, conductor's choice)
p
cantabile
Str. Bs.
mp cantabile
p
cantabile
Timp.
Vibraphone
(optional)
Vib.
motor on, slow
med. yarn mallets
mf
Ped.
p
Ped.


18
rit.
Picc.
Flute
Fl.
Oboe
Bb Cl. 1
Cl.
Cl.
B. Cl.
Bassoon
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
F Horn 1
F Horn 2
F Horn 3
F Horn 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Str. Bs.
Timp.
Vib.
Glock.
mute
(ossia)
soft cartwheels
Vibraphone


A Tempo I
D
♩ = 60
poco rit.
Meno Mosso
♩ = 52
Picc.
Flute
Fl.
Oboe
Bb Cl. 1
Cl.
Cl.
B. Cl.
Bassoon
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
F Horn 1
F Horn 2
F Horn 3
F Horn 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Str. Bs.
Timp.
Vib.
Glock.
Tri.
play
(opt.)
(opt. 8vb)
(opt. omit if the note will not speak softly)
(mute)
mute
senza sordino
(Opt. mutes, Trbn 1. 2. for ease of soft balance)
(omit if you lack the note)
(cue Horn 4)
(play)
(opt. to help place the low note.)
(ossia)
(cue Bcl.)
Glockenspiel
Triangle

4. March of the Giant Robots

Transposing Score

Duration: 2:20

Meccanico

♩ = 110

5/4 (2 + 3)

^ means a sharper accent than >

Piccolo

1st Flute

Oboe

E♭ Clarinet

B♭Clarinet 1

B♭Clarinet 2

B♭Clarinet 3

Bass Clarinet in B♭

Bassoon

Eb Alto Saxophone 1

feroce *ff* *(Alto Sax 2.)* *fp* *mf*

(play small-notes bars if possible, catch a breath on accented beat where needed)

Eb Alto Saxophone 2

(Alto Sax 1.) *feroce* *ff* *f*

Tenor Saxophone

f feroce

Baritone Saxophone

Horn 1 in F

ff feroce *fp* *mf*

Horn 2 in F

(Horn 4.) *ff feroce*

Horn 3 in F

ff feroce *f*

Horn 4 in F

(Horn 2.) *ff feroce* *f* *cue Horn 1*

B♭ Trumpet 1

ff

B♭ Trumpet 2

cue Horn 1 *ff*

B♭ Trumpet 3

Trombone 1

Trombone 2

f feroce *mf*

Bass Trombone

f feroce *mf*

Euphonium

f feroce *mf*

Tuba

f feroce *mf*

Robotic Movement: Freeze between notes. Poker face.

pizz.

String Bass

ff feroce *f*

Robotic Movement: Swivel (at the waist) to left and then right to face each drum, move arms woodenly. Poker face.

Timpani

wood mallets *f* *hand-stop each note after striking* *mf*

(or pre-mute at centers with 6-8-inch round thin-felt pads, secured)

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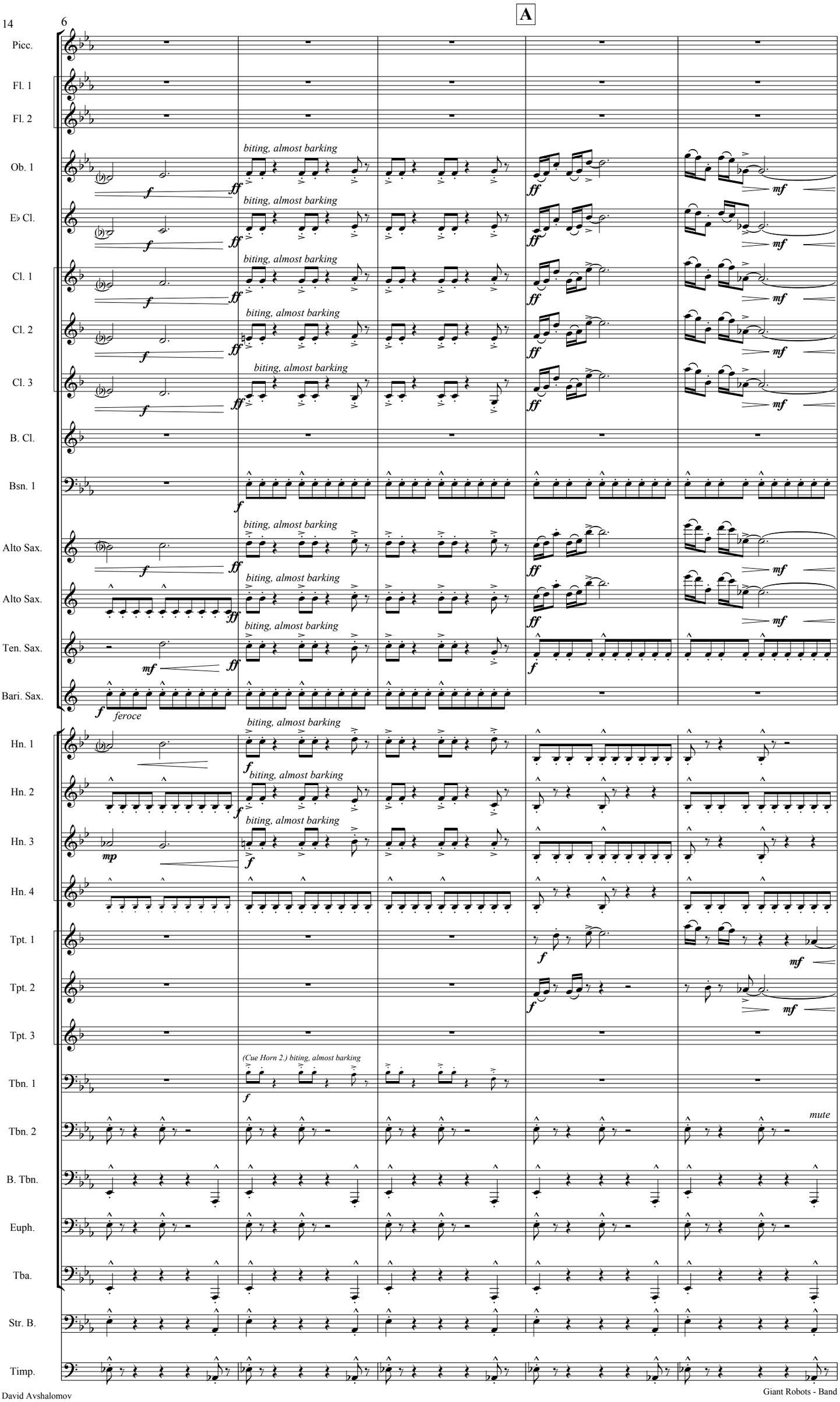

6
A
Picc.
Fl. 1
Fl. 2
Ob. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Str. B.
Timp.
biting, almost barking
feroce
(Cue Horn 2.) biting, almost barking
mute

Picc.
Fl. 1
Fl. 2
Ob. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Str. B.
Timp.
Tom-t.

f *ff* *mf*

(Cue Eb Clar., Oboe)

(turn bell to leg)

soli *mute*

soli

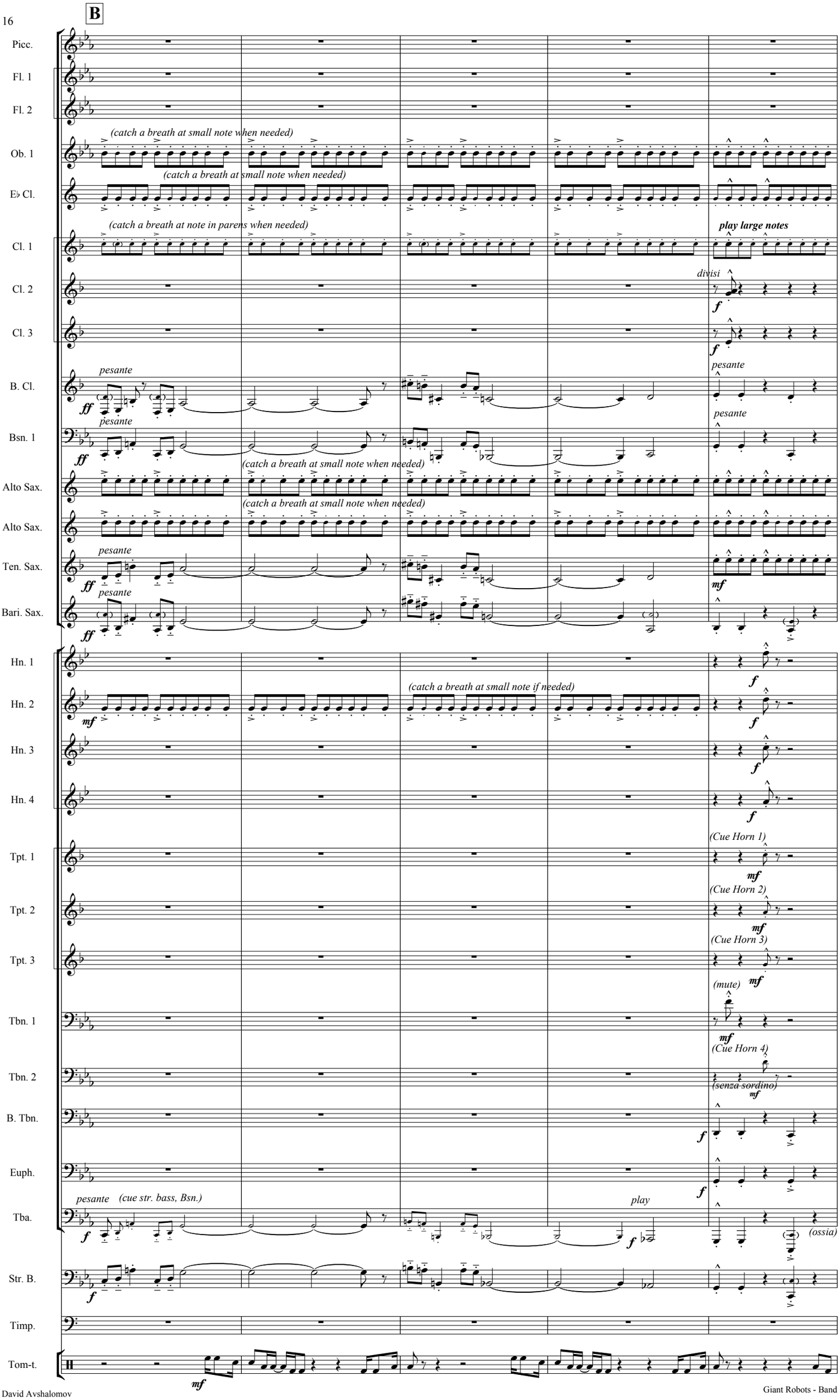
mute off

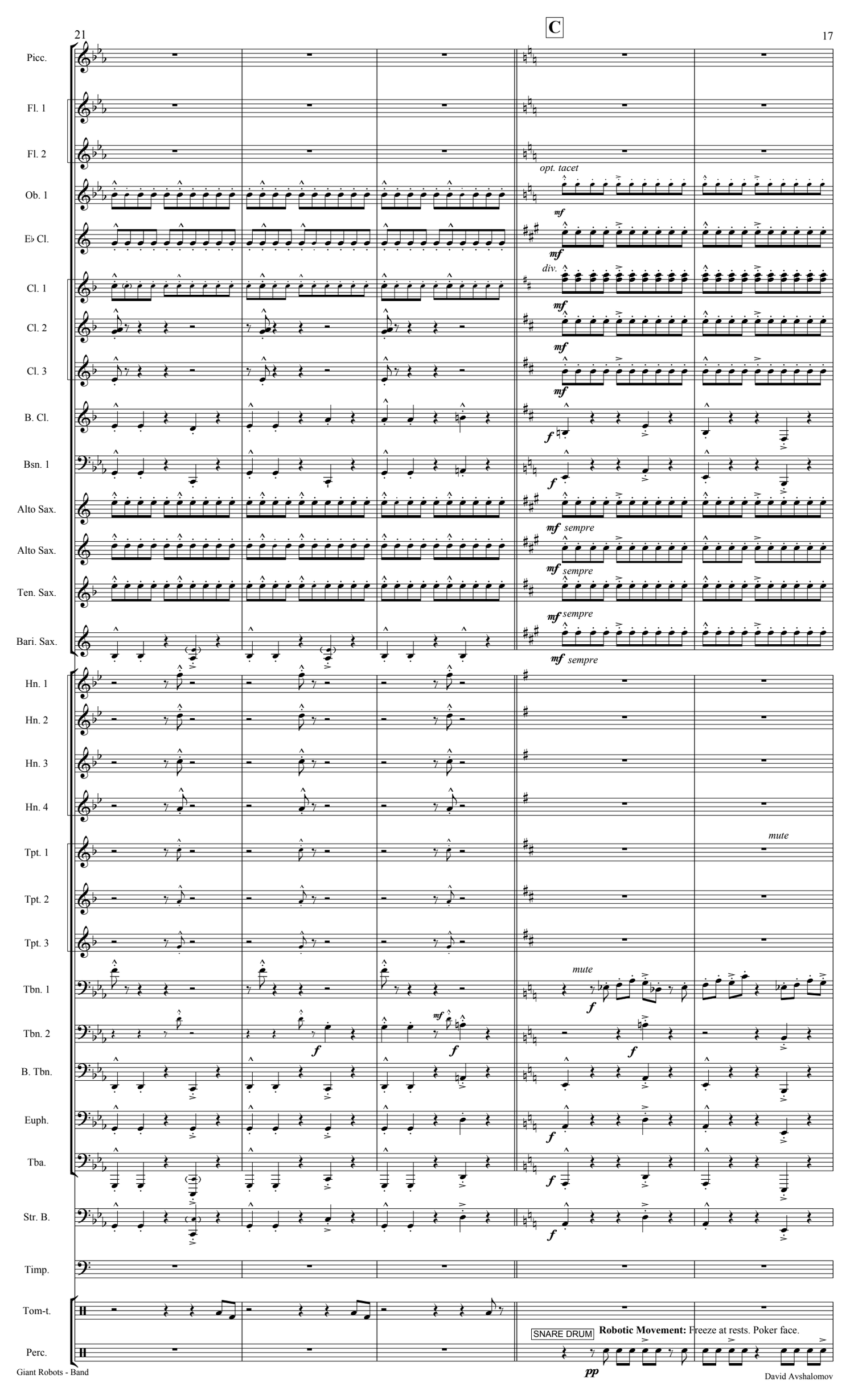
arco

Robotic Movement: Swivel (at the waist) to left and then right to face each drum, move arms woodenly. Freeze at rests. Poker face.

4 TOM TOMS *(Med./Large, tight)* *soli*

wood snare sticks, butts *f* *(like the Energizer Bunny)*


B
Picc.
Fl. 1
Fl. 2
Ob. 1
(catch a breath at small note when needed)
E♭ Cl.
(catch a breath at small note when needed)
Cl. 1
(catch a breath at note in parens when needed)
play large notes
Cl. 2
divisi
Cl. 3
B. Cl.
pesante
Bsn. 1
pesante
Alto Sax.
(catch a breath at small note when needed)
Alto Sax.
(catch a breath at small note when needed)
Ten. Sax.
pesante
Bari. Sax.
pesante
Hn. 1
Hn. 2
(catch a breath at small note if needed)
Hn. 3
Hn. 4
Tpt. 1
(Cue Horn 1)
Tpt. 2
(Cue Horn 2)
Tpt. 3
(Cue Horn 3)
(mute)
Tbn. 1
(Cue Horn 4)
Tbn. 2
(senza sordino)
B. Tbn.
Euph.
Tba.
pesante
(cue str. bass, Bsn.)
play
(ossia)
Str. B.
Timp.
Tom-t.


21
C
Picc.
Fl. 1
Fl. 2
Ob. 1
opt. tacet
E♭ Cl.
mf
Cl. 1
div.
Cl. 2
Cl. 3
B. Cl.
f
Bsn. 1
Alto Sax.
sempre
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
mute
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Str. B.
Timp.
Tom-t.
SNARE DRUM
Robotic Movement: Freeze at rests. Poker face.
Perc.
pp
Giant Robots - Band
David Avshalomov

26

Picc.

Fl. 1

Fl. 2

Ob. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Bsn. 1

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

Str. B.

Timp.

Perc.

Dr.

f

opt.

play

(catch a breath at small note if needed)

(catch a breath at small note if needed)

(catch a breath at small note if needed)

(cue Horn 3.)

mf

(cue Horn 4.)

mf

mf

mf

mf

mf

fp

senza sordino

mf

mf

(small notes cue Horn 3)

mf

mute off

senza sord. (play large notes)

mf

(Cue Horn 4)

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

sfz

f

f

*(may be cued in Field Drum, snares on, rudimental roll, start slow, speed up, only **f** top)*

RATCHET *start slow and speed up for cresc.*

ppp

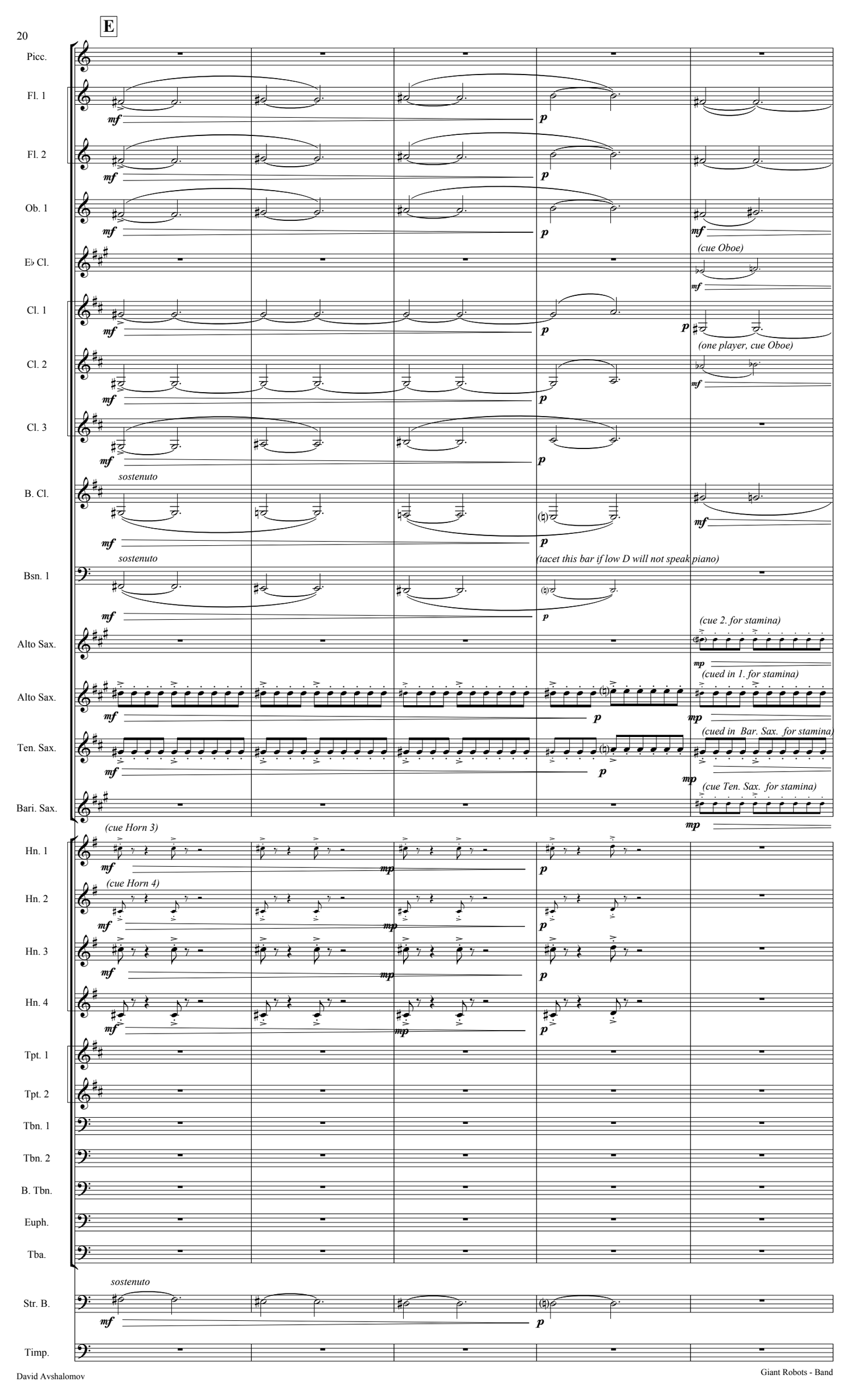
SUSP. CYMBAL *on dome*

ppp

(Wood snare stick tips, rudimental roll, start slow, speed up)

31 **D**

Picc.
Fl. 1
Fl. 2
(lower note cues oboe)
Ob. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn. 1
Alto Sax.
Alto Sax.
Ten. Sax.
Bari. Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
(cue Horn 1)
Tpt. 2
(play large notes)
Tpt. 3
(Cue Horn 3,)
Tbn. 1
(Cue Horn 4)
Tbn. 2
B. Tbn.
Euph.
Tba.
Robotic Movement
martelé
Str. B.
Timp.
Xylophone
Glock.
(opt.) VIBRAPHONE
stacc.
Vib.
motor off
pedal UP
hard rubber mallets
Perc.
Dr.


E
Picc.
Fl. 1
Fl. 2
Ob. 1
(cue Oboe)
E♭ Cl.
Cl. 1
(one player, cue Oboe)
Cl. 2
Cl. 3
sostenuto
B. Cl.
(tacet this bar if low D will not speak piano)
Bsn. 1
Alto Sax.
(cue 2. for stamina)
(cued in 1. for stamina)
Ten. Sax.
(cued in Bar. Sax. for stamina)
(cue Ten. Sax. for stamina)
Bari. Sax.
(cue Horn 3)
Hn. 1
(cue Horn 4)
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Str. B.
Timp.

F

Picc.

Fl. 1 — (catch a breath at small note when needed)

Fl. 2 — (catch a breath at small note when needed)

Ob. 1 — (catch a breath if needed)

E♭ Cl. — (catch a breath if needed)

Cl. 1

Cl. 2 — (catch a breath if needed)

B. Cl.

Bsn. 1 — (cue Horn 4)

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1 — mute

Hn. 2 — mute

Hn. 3 — mute solo

Hn. 4 — mute

Tpt. 1

Tpt. 2

Tpt. 3 — mute (cue Horn 4)

Tbn. 1 — mute solo

Tbn. 2 — mute solo; cue Horn 3

B. Tbn.

Euph.

Tba.

Str. B.

Timp.

VIBRAPHONE

Vib. — *motor on, fast* — **Robotic Movement:** Swivel (at the waist) from note to note. Poker face. — *soft yarn mallets* — Ped.

SNARE DRUM

Perc. — **Robotic Movement:** Freeze at rests. Poker face.

46

Picc.

Fl. 1 — pp

Fl. 2 — pp

Ob. 1 — pp

E♭ Cl. — pp

Cl. 1 — soli — p — pp

Cl. 2 — pp

Cl. 3

Bsn. 1 — (catch a breath if needed)

Alto Sax.

Alto Sax.

Ten. Sax.

Bari. Sax.

Hn. 1 — (catch a breath if needed)

Hn. 2 — (catch a breath if needed)

Hn. 3 — p

Hn. 4 — (catch a breath if needed)

Tpt. 1

Tpt. 2

Tpt. 3 — (catch a breath if needed)

Tbn. 1

Tbn. 2 — pp

B. Tbn.

Euph.

Tba.

GLOCKENSPIEL

Robotic Movement: Swivel from the waist not the arms. Poker face.

Glock. — mf — ppp L. V.

with plastic chopsticks or metal knitting needles

Random notes, diatonic and chromatic, as fast as possible, like a fibrillating metal butterfly

VIBR.

Vib. — p — L. V.

muffled with small round thin felt pads

TOM TOMS

soli

RoboticMovement: Swivel (at the waist) across the drums and back for next phrase. Freeze at rests. Poker face.

Tom-t. — *with plastic chopsticks* mf — mp — ppp

Opt. MARK TREE (horizontal)

Slow gentle gliss, down and up randomly

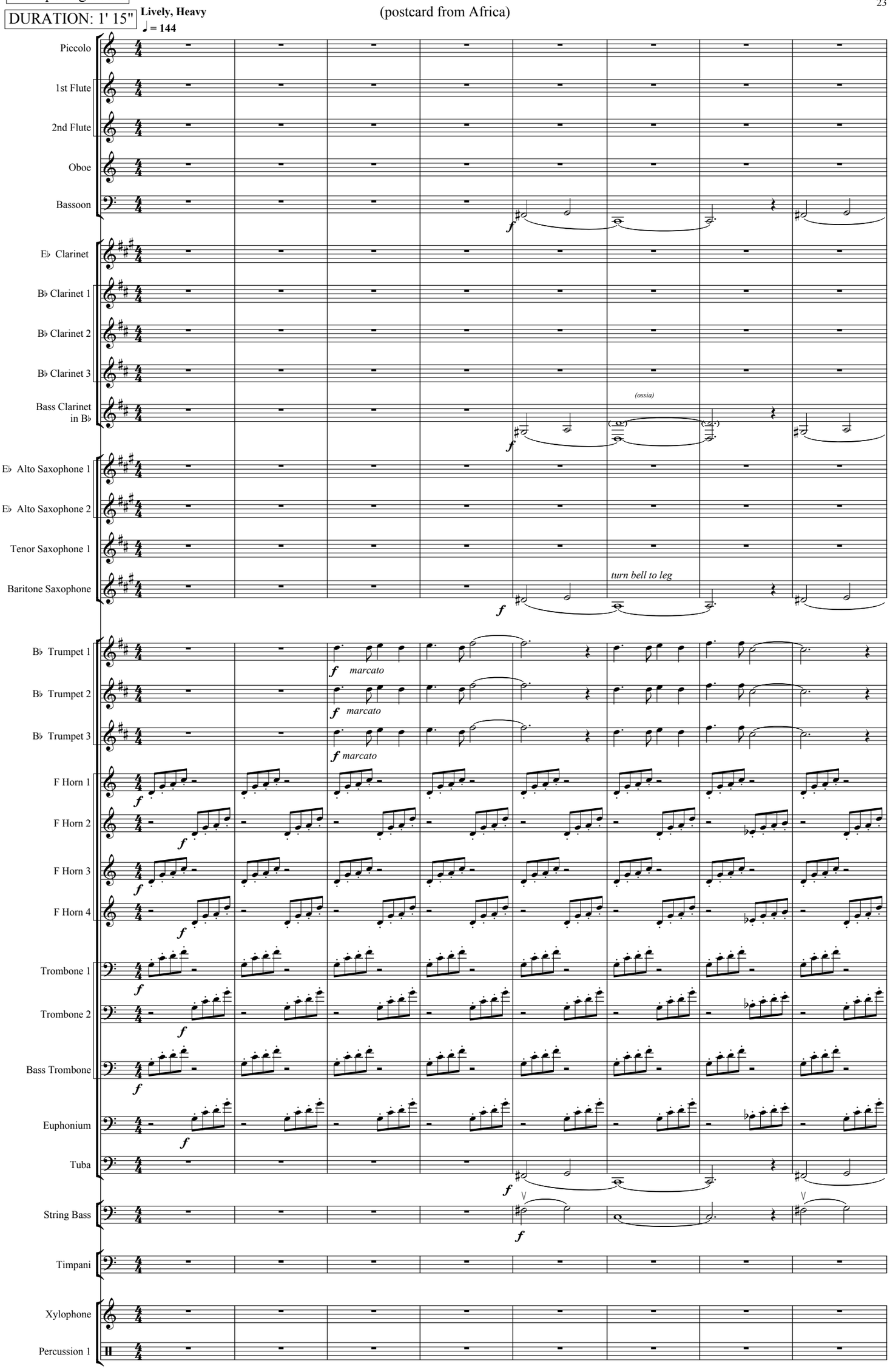
W.Ch. — pp *With very thin metal tine (small metal skewer or knitting needle)* — L. V.

Transposing Score

DURATION: 1' 15"

5. Tuskers

(postcard from Africa)



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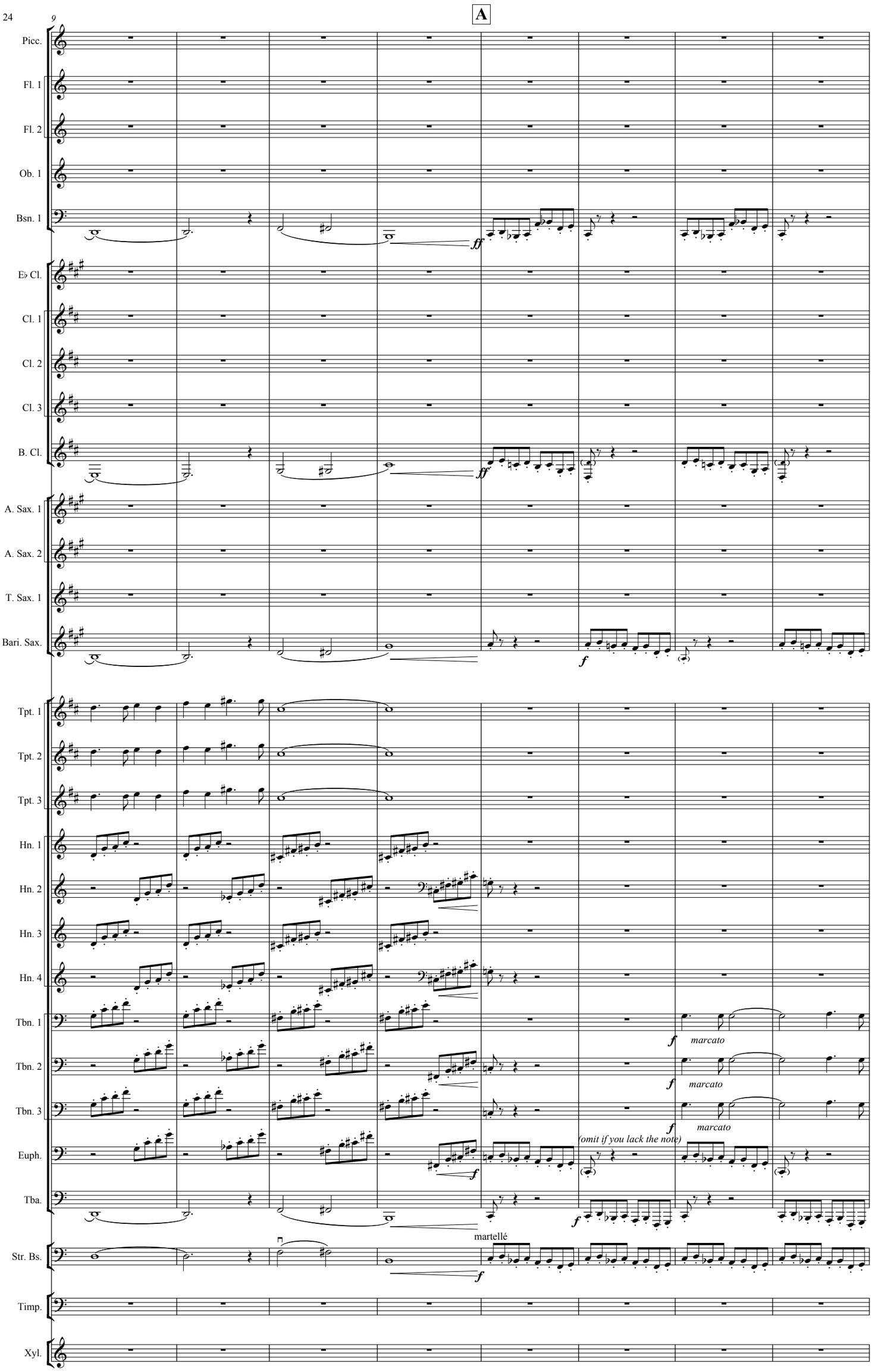
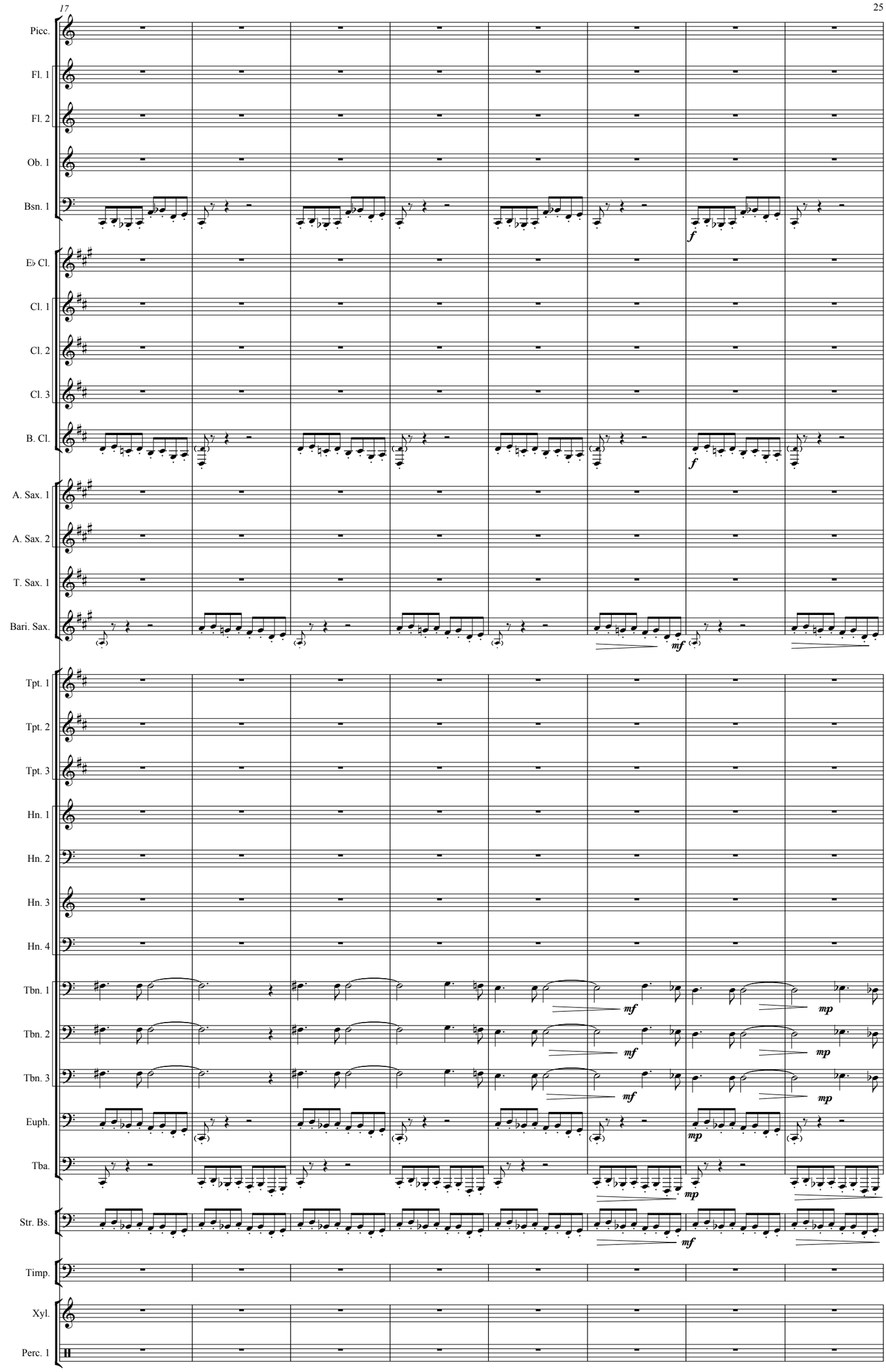

9
A
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
ff
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
ff
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
f
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
f
marcato
Tbn. 2
f
marcato
Tbn. 3
f
marcato
Euph.
f
(omit if you lack the note)
Tba.
f
martellé
Str. Bs.
f
Timp.
Xyl.


17
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
f
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
f
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
mf
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
mf
mp
Tbn. 2
mf
mp
Tbn. 3
mf
mp
Euph.
mp
Tba.
mp
Str. Bs.
mf
Timp.
Xyl.
Perc. 1

25

B

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

catch breath at small notes where needed

mf *f*

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

Omit low Ds if necessary *(etc.)* *catch breath at small notes where needed*

mf *f*

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

catch breath at small notes where needed

mp *mp* *8vb opt.* *mf* *f*

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

catch breath at small notes where needed

Tba.

catch breath at small notes where needed

p *mp* *mf*

Str. Bs.

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

mp *mf*

half-mute all drums at centers with 6-8 inch round thin felt pads, secured

Timp.

small med. felt ball sticks *p* *mp* *mf*

Xyl.

Perc. 1

Picc.

Fl. 1

Fl. 2

Ob. 1

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Str. Bs.

Timp.

Xyl.

ff *f* (8) (cue Hrn. 3.) arco pizz. Xylophone

38

molto rit. - - - - - - - - - - - - - - - C Sostenuto

♩ = 88

Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. Bs.
Timp.
Xyl.
Br.D.
Tamb.
Perc.
B. D.
Perc.

ff

(8) 8vb opt. (loco)

ossia

(one drum)

ff unmuffle C unmuffle D f

Anvil, metal hammer

(OR brake drum, hard mallet, OR hi cowbell, OR susp. cymbal dome, butt of wood snare stick)

Medium Tam Tam (flat)

Field Drum

f snares on, loose rudimental roll

Bass Drum

Snare Drum

sfz

concert rimshot

6. MoonSong II

(High moon and breeze on mountain pines)

TRANSPOSING SCORE

DURATION: 2' 15"

Andantino ♩ = 54

ALL: Breathe at slur ends as needed, not every time.
(Doubled parts: ind. players can steal a breath within the slur, each at different times)

poco rit. ***A Tempo I***

1st Flute — *sempre molto sostenuto* — ***pp*** *pure* *(senza vibr., match clars)*

2nd Flute — *sempre molto sostenuto* — ***pp*** *pure*

Oboe

E♭ Clarinet

Solo B♭ Clarinet 1 — *poignant one, solo* — ***pppp*** < ***mp*** > ***pp*** — ***section, Tutti***

B♭ Clarinet 1 — ***ppp***

B♭ Clarinet 2 — *sempre molto sostenuto* — ***ppp*** *pure*

B♭ Clarinet 3 — *sempre molto sostenuto* — ***ppp*** *pure*

Bass Clarinet in B♭ — *sempre molto sostenuto* — ***ppp*** *pure*

Bassoon — *sempre molto sostenuto* — ***ppp*** *pure*

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

Tenor Saxophone — *cue Bassoon* *sempre molto sostenuto* — ***ppp*** *pure*

Baritone Saxophone — *sempre molto sostenuto* — ***ppp*** *pure*

If timpani do not play, OPT. tuba play cues, bass pizz. only, through bar 17. CONDUCTOR'S CHOICE

Tuba — *(Cue String Bass)* *sempre molto sostenuto* — *(opt. mute)* ***ppp*** *pure* — *if you lack the notes* *(opt.)*

If timpani do not play, start each whole note *pizz.* then sneak in *arco* on beat 2, through bar 17. Half notes pizz.
ALTERNATE: If timpani do not play, OPT. tuba plays cues, bass pizz. *only*, through bar 17;
CONDUCTOR'S CHOICE

String Bass — *sempre molto sostenuto* — ***ppp*** *pure* — *(ossia)*

Timpani — *soft cartwheels* ***ppp*** *L. V. sempre*

Omit Timpani if you have neither Vibraphone nor Marimba.
Percussion must be more felt than heard; no clunks, just "moom moom moom."
Don't use both Vibraphone and Marimba. Use either Timpani plus Vibraphone OR Timpani plus 4-octave Marimba, OR *just* 5-octave Marimba.

Vibraphone (optional) — *motor on* — *hard yarn* ***ppp*** Ped. *L. V.* Ped. Ped.

Marimba (optional) — *very soft yarn* ***ppp***

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poco rit. A *A Tempo I*

9

Fl. 1

Fl. 2

Ob.

E♭ Cl.

Solo Bb Cl. 1.

1. Bb Cl.

ppp

div.

2. Bb Cl.

3. Bb Cl.

B. Cl.

(omit low D if you lack the note)

ppp

Bsn.

ppp

(cue Bass Clar.)

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.

Tba.

(opt.)

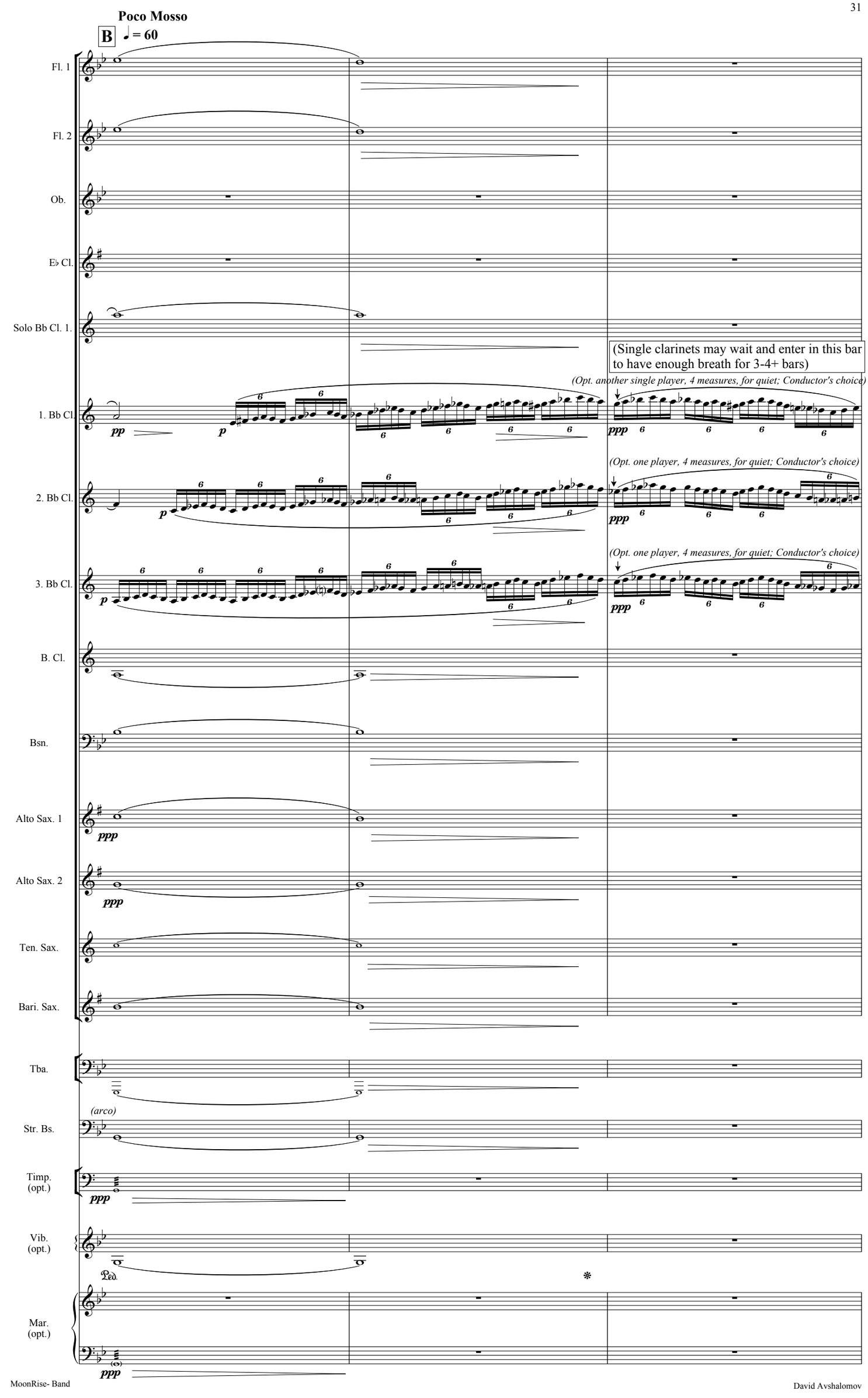
Str. Bs.

Timp. (opt.)

Vib. (opt.)

Ped.

Mar. (opt.)


Poco Mosso
B
♩ = 60
Fl. 1
Fl. 2
Ob.
E♭ Cl.
Solo Bb Cl. 1.
(Single clarinets may wait and enter in this bar to have enough breath for 3-4+ bars)
(Opt. another single player, 4 measures, for quiet; Conductor's choice)
1. Bb Cl.
pp
p
ppp
(Opt. one player, 4 measures, for quiet; Conductor's choice)
2. Bb Cl.
p
ppp
(Opt. one player, 4 measures, for quiet; Conductor's choice)
3. Bb Cl.
p
ppp
B. Cl.
Bsn.
Alto Sax. 1
ppp
Alto Sax. 2
ppp
Ten. Sax.
Bari. Sax.
Tba.
(arco)
Str. Bs.
Timp. (opt.)
ppp
Vib. (opt.)
Ped.
Mar. (opt.)
ppp

21

Fl. 1

(cue Alto Sax. 1)
(For softer background line--CONDUCTOR'S CHOICE)

pp *pale*

Fl. 2

(cue Alto Sax. 2)
(For softer background line--CONDUCTOR'S CHOICE)

pp *pale*

play

pp *pale*

Ob.

solo

p *pale*

E♭ Cl.

Solo Bb Cl. 1.

(cue Oboe)

one, solo

p *pale*

1. Bb Cl.

(For softer background line--
`CONDUCTOR'S CHOICE)

One player *(cue Alto Sax. 2)*

pp *pale*

2. Bb Cl.

3. Bb Cl.

B. Cl.

Bsn.

Alto Sax. 1

pp *pale*

Alto Sax. 2

pp *pale*

Ten. Sax.

Bari. Sax.

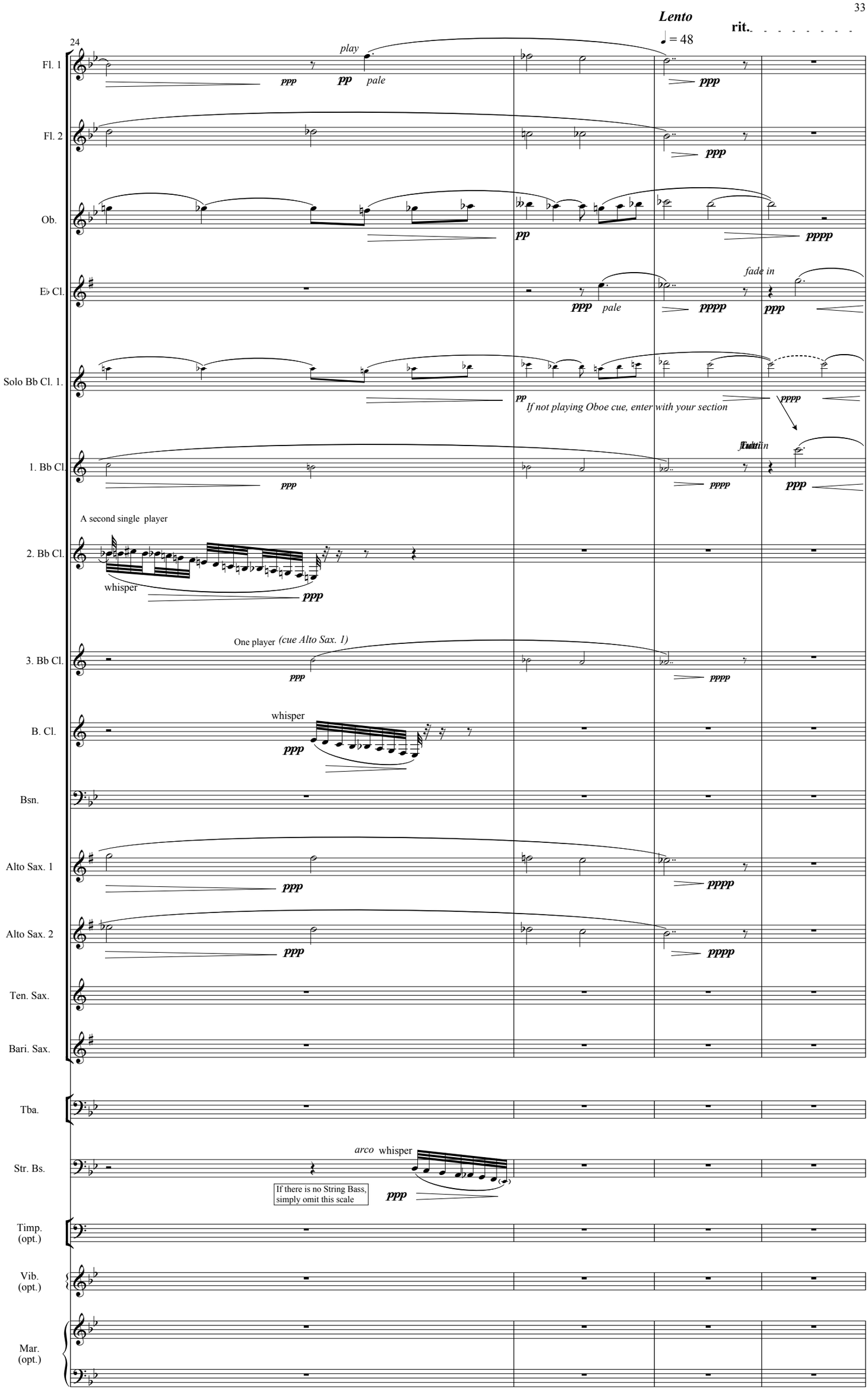
Tba.

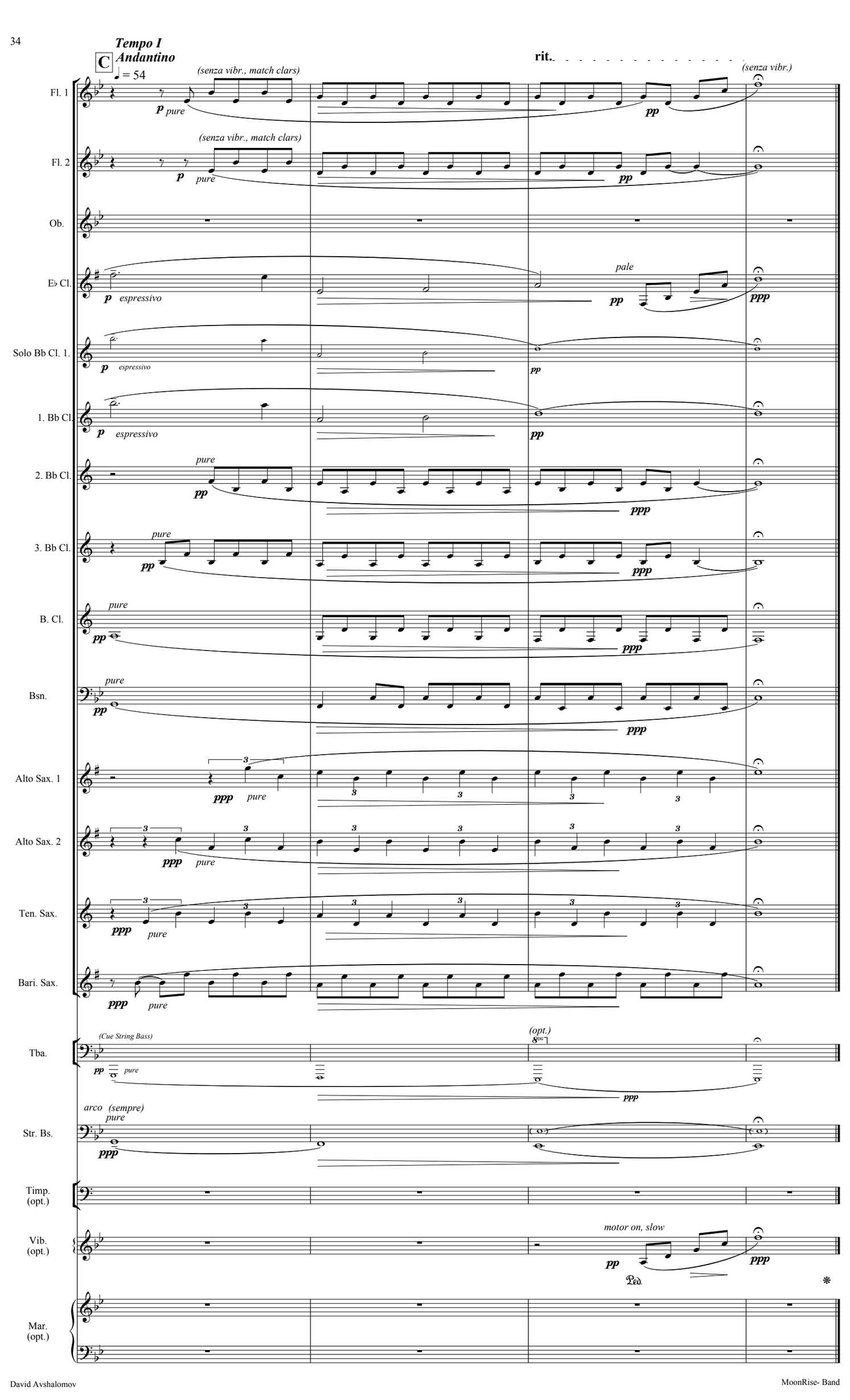
Str. Bs.

Timp.
(opt.)

Vib.
(opt.)

Mar.
(opt.)


Lento
♩ = 48
rit.
24
Fl. 1
play
ppp
pp
pale
ppp
Fl. 2
ppp
Ob.
pp
pppp
E♭ Cl.
fade in
ppp
pale
pppp
ppp
Solo Bb Cl. 1.
pp
pppp
If not playing Oboe cue, enter with your section
1. Bb Cl.
full in
ppp
pppp
ppp
A second single player
2. Bb Cl.
whisper
ppp
One player
(cue Alto Sax. 1)
3. Bb Cl.
ppp
pppp
B. Cl.
whisper
ppp
Bsn.
Alto Sax. 1
ppp
pppp
Alto Sax. 2
ppp
pppp
Ten. Sax.
Bari. Sax.
Tba.
Str. Bs.
arco
whisper
If there is no String Bass, simply omit this scale
ppp
Timp. (opt.)
Vib. (opt.)
Mar. (opt.)


Tempo I
Andantino
♩ = 54
rit.
Fl. 1
(senza vibr., match clars)
p pure
pp
(senza vibr.)
Fl. 2
(senza vibr., match clars)
p pure
pp
Ob.
E♭ Cl.
p espressivo
pale
pp
ppp
Solo Bb Cl. 1.
p espressivo
pp
1. Bb Cl.
p espressivo
pp
2. Bb Cl.
pure
pp
ppp
3. Bb Cl.
pure
pp
ppp
B. Cl.
pure
pp
ppp
Bsn.
pure
pp
ppp
Alto Sax. 1
ppp pure
Alto Sax. 2
ppp pure
Ten. Sax.
ppp pure
Bari. Sax.
ppp pure
Tba.
(Cue String Bass)
pp pure
(opt.)
ppp
Str. Bs.
arco (sempre)
pure
ppp
Timp.
(opt.)
Vib.
(opt.)
motor on, slow
pp
ppp
Ped.
Mar.
(opt.)

7. Dragon Dance

(Hong Kong Postcard)

DURATION: 1 minute

Transposing Score

Moderato

♩ = 72

1st Flute
Oboe
Bassoon
E♭ Clarinet
B♭ Clarinet 1
B♭ Clarinet 2
B♭ Clarinet 3
Bass Clarinet in B♭
E♭ Alto Saxophone 1
E♭ Alto Saxophone 2
Tenor Saxophone 1
Baritone Saxophone
B♭ Trumpet 1
B♭ Trumpet 2
B♭ Trumpet 3
F Horn 1
F Horn 2
F Horn 3
F Horn 4
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
String Bass
Timpani
Glockenspiel
OPTIONAL PART
Xylophone
High Tam Tam
Medium Tam Tam
Bass Drum

f

fp

(cue Hn. 3)

mutes

(cue Hn. 4 - Mute)

all low concert D's may be played 8va if you lack the note

all low D's may be played 8va if you lack the note

pizz.

Glockenspiel (opt.)

L. V.

hard NON-plastic mallets *mf*

Xylophone

hard yarn marimba mallets *mf*

(OPT. ONE PLAYER ON TAM TAMS AND TAMBOURINE [on table/pad])

High Tam-Tam (flat)

ff *hard felt mallet*

ALL NONPITCHED PERCUSSION: Play with exaggerated Taiko-like gestures and energy, solemnly ceremonial

Medium Tam-Tam (flat)

ff *hard felt mallet*

(May substitute Large and Very Large suspended cymbals for High and Med. Tam Tams if you lack them; use hard yarn marimba mallets, near edge)

Large Tam-Tam (flat)

ff

Bass Drum

Hard felt mallet

(OPT. ONE PLAYER ON BASS DRUM AND TOM TOM)

(L. V.)

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5

Picc.

smear a little between slurred notes with a line between

Fl. 1

Fl. 2

Ob.

Bsn. 1

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

(catch a breath at small note in parentheses)

B. Cl.

A. Sax. 1

(catch a breath at small note in parentheses)

A. Sax. 2

(catch a breath at small note in parentheses)

T. Sax. 1

Bari. Sax.

Tpt. 1

harmon mutes

Tpt. 2

harmon mutes

Tpt. 3

harmon mutes

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Str. Bs.

Timp.

Glock.

Xyl.

(or high wood block with hard NON-plastic mallet)

Clv.

Claves

Tamb.

Tambourine

T.-t.

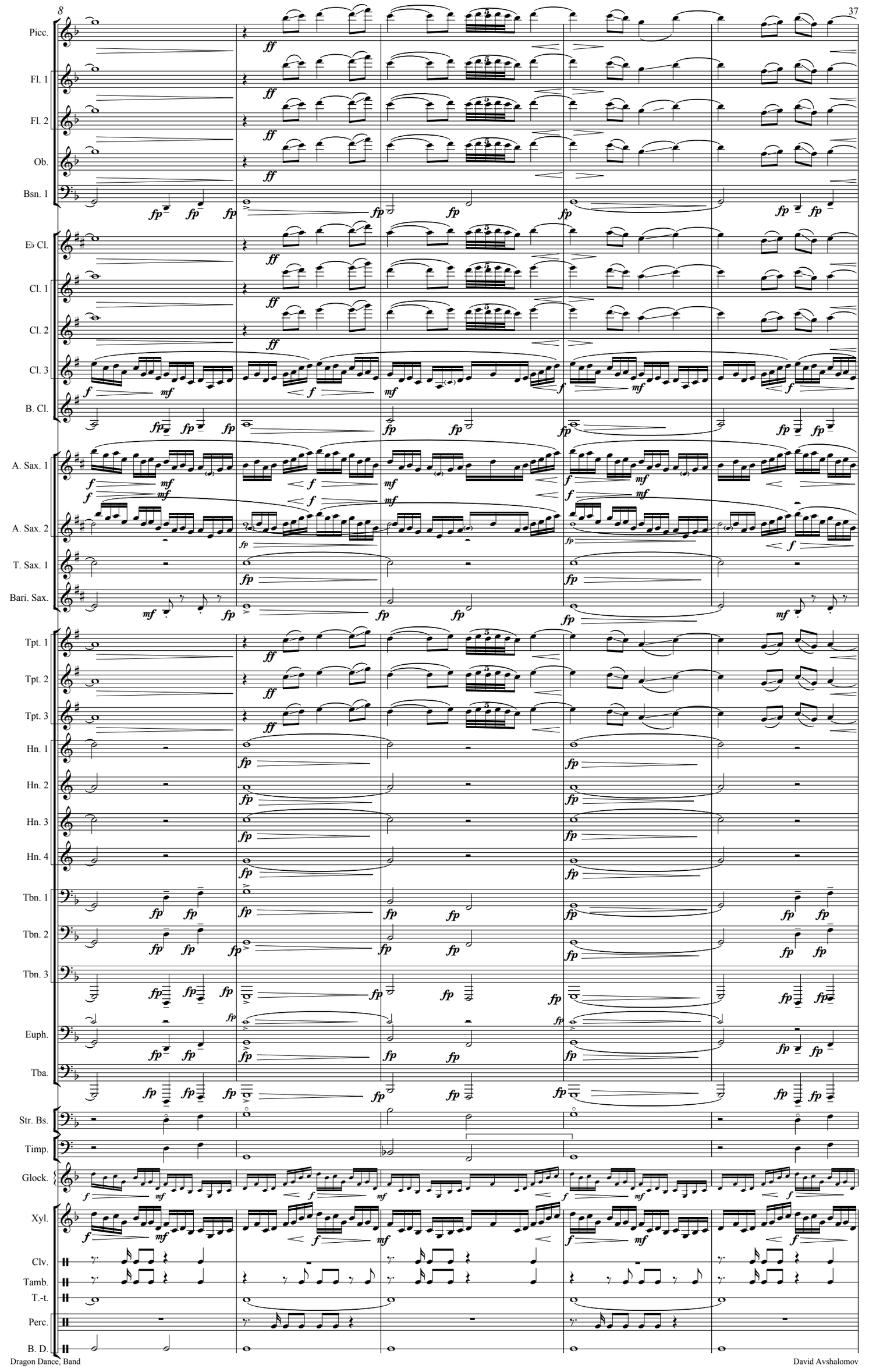
Large Tom Tom

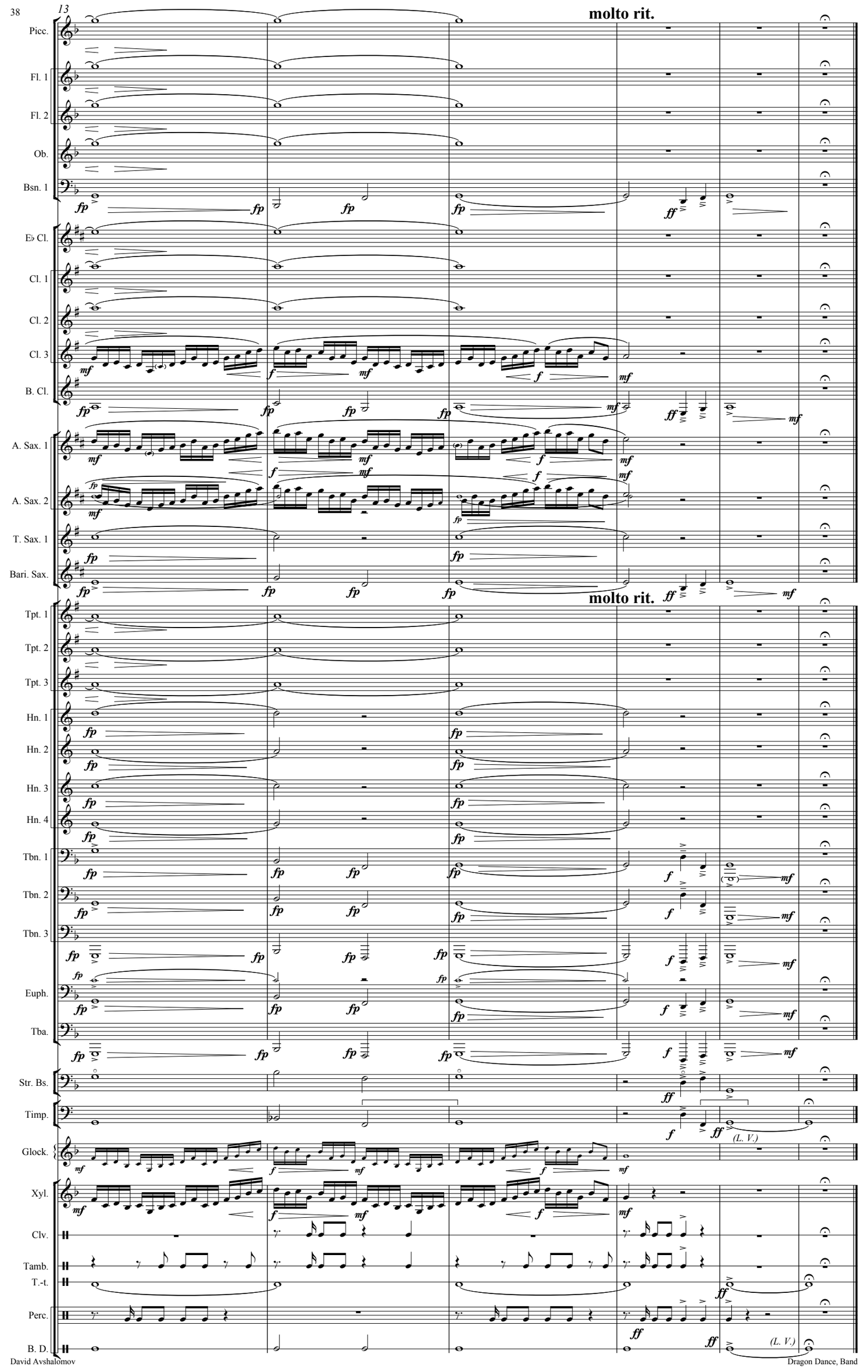
(or small Marching Bass Drum)

Perc.

Hard felt mallet

B. D.


Picc.
Fl. 1
Fl. 2
Ob.
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. Bs.
Timp.
Glock.
Xyl.
Clv.
Tamb.
T.-t.
Perc.
B. D.

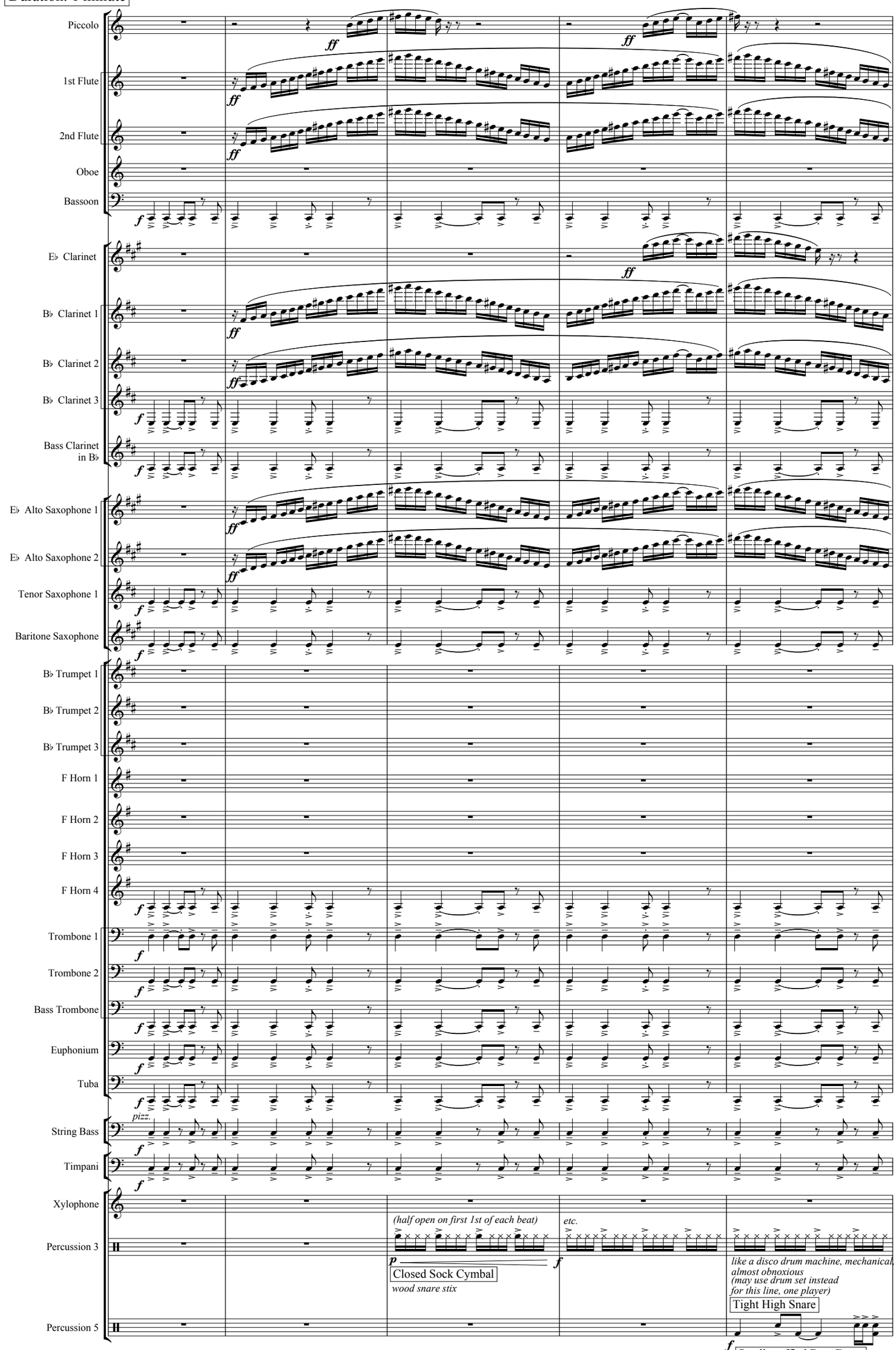

13
molto rit.
Picc.
Fl. 1
Fl. 2
Ob.
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
molto rit.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. Bs.
Timp.
(L. V.)
Glock.
Xyl.
Clv.
Tamb.
T.-t.
Perc.
B. D.
(L. V.)

Transposing Score

Duration: 1 minute

8. News, Weather, Sports!

♩ = 148
Allegro Vivo



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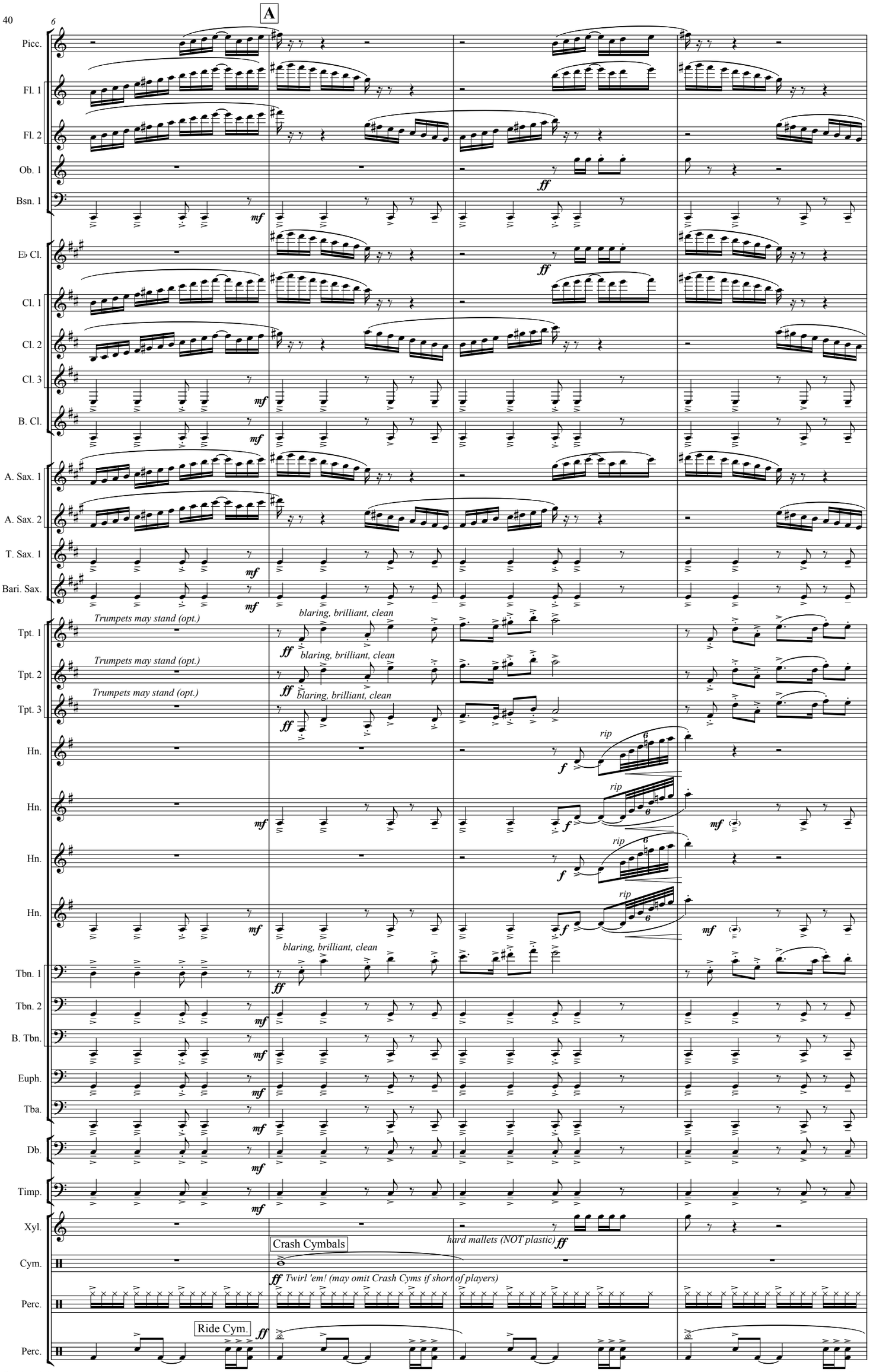
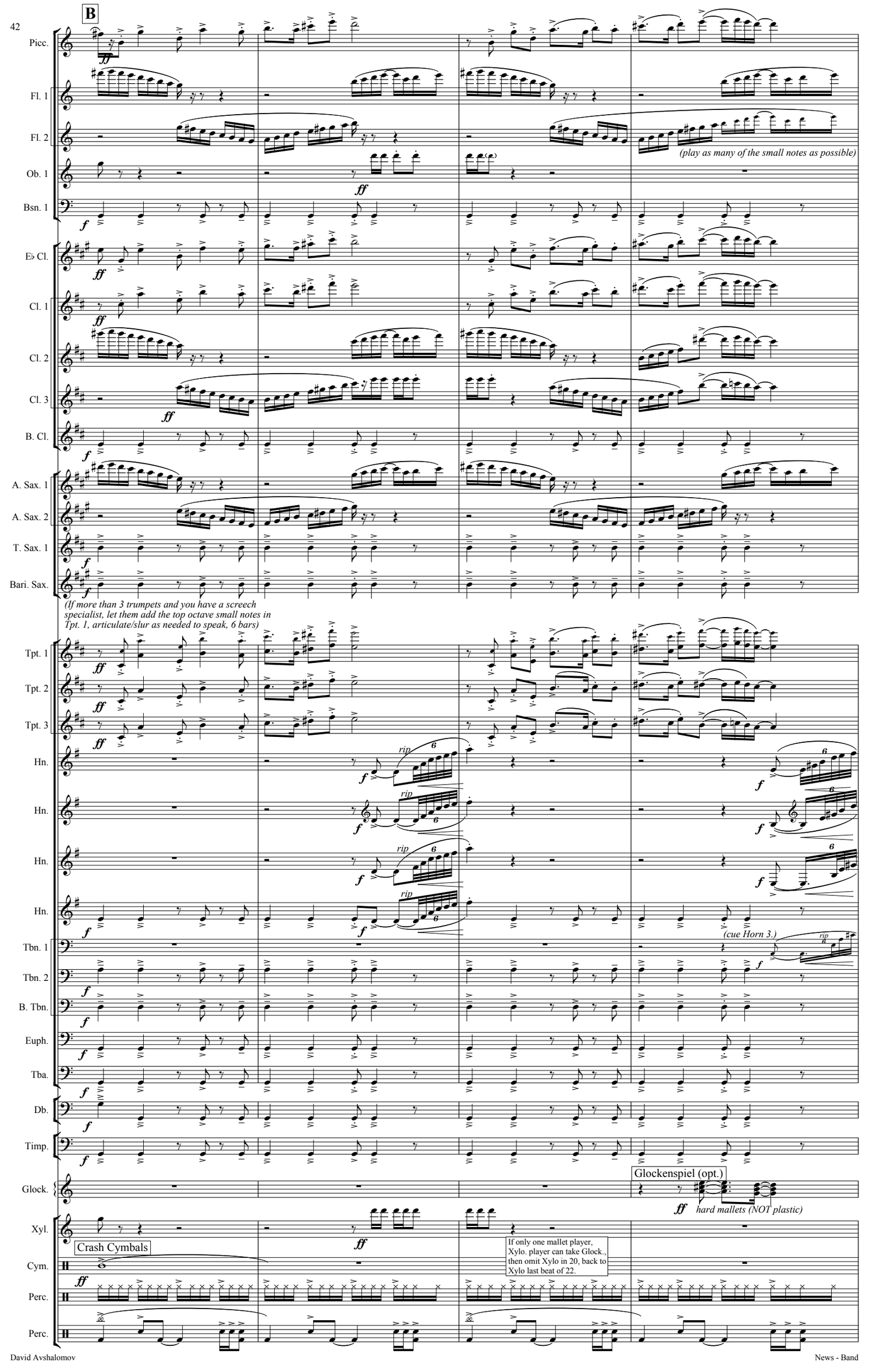

A
6
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Trumpets may stand (opt.)
blaring, brilliant, clean
rip
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.
Timp.
Xyl.
hard mallets (NOT plastic)
Cym.
Crash Cymbals
Twirl 'em! (may omit Crash Cyms if short of players)
Perc.
Ride Cym.

Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.
Timp.
Xyl.
Perc.
Perc.

ff

(on one drum)


B
Picc.
Fl. 1
Fl. 2
(play as many of the small notes as possible)
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
(If more than 3 trumpets and you have a screech specialist, let them add the top octave small notes in Tpt. 1, articulate/slur as needed to speak, 6 bars)
Tpt. 1
Tpt. 2
Tpt. 3
Hn.
rip
(cue Horn 3.)
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.
Timp.
Glock.
Glockenspiel (opt.)
hard mallets (NOT plastic)
Xyl.
Crash Cymbals
Cym.
If only one mallet player, Xylo. player can take Glock., then omit Xylo in 20, back to Xylo last beat of 22.
Perc.
Perc.

Picc.

Fl. 1

(play as many of the small notes as possible)

Fl. 2

Ob. 1

play

ff (opt. -- for fun)

ff

(opt.)

Bsn. 1

E♭ Cl.

Cl. 1

Play if high A is possible (otherwise tacet)

Cl. 2

Cl. 3

B. Cl.

A. Sax. 1

A. Sax. 2

T. Sax. 1

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn.

ff blaring, brilliant, clean

Hn.

ff blaring, brilliant, clean

Hn.

ff blaring, brilliant, clean

Hn.

Tbn. 1

ff blaring, brilliant, clean

Tbn. 2

B. Tbn.

Euph.

Tba.

Db.

Timp.

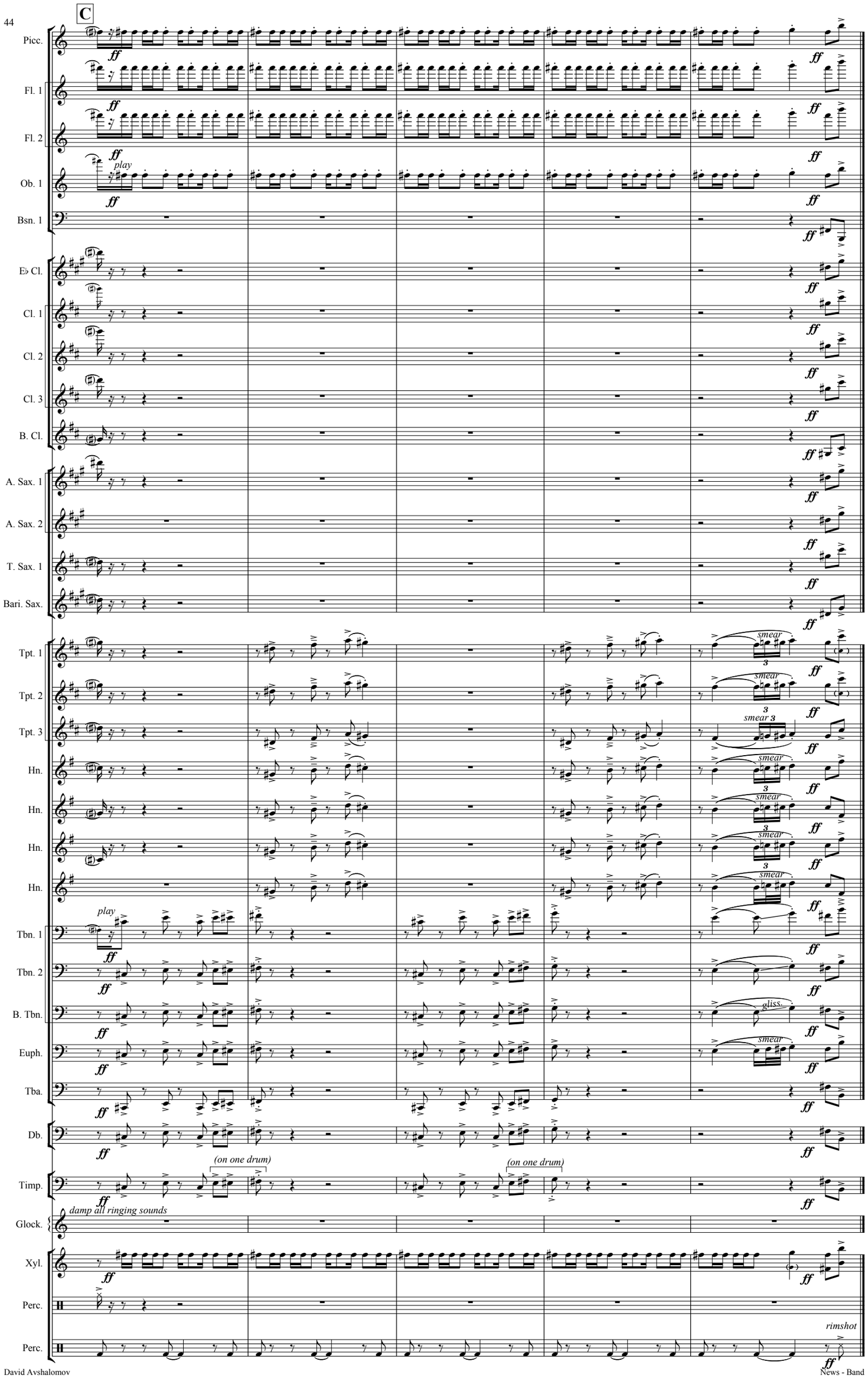
Glock.

Xyl.

ff

Perc.

Perc.


C
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn.
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Db.
Timp.
Glock.
Xyl.
Perc.
Perc.
play
ff
smear
gliss.
(on one drum)
damp all ringing sounds
rimshot

9. Valentine

(Arietta for a remembered love)

Transposing Score

Duration: 1:30

Moderato

♩ = 60

(or Flute)

A

Piccolo

1st Flute — *one, solo* — *mp* — *espressivo, romantic*

2nd Flute — *one, solo* — *mp*

Oboe

E♭ Clarinet

B♭ Clarinet 1 — *one player* — *p*

B♭ Clarinet 2 — *one player* — *p*

B♭ Clarinet 3

Bass Clarinet in B♭ — *(cue Bassoon)* — *p*

Bassoon — *p*

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

F Horn 1 — *(solo; counterline)* — *p*

F Horn 2

F Horn 3

F Horn 4

This movement can be played separately without Trumpets, Trombones, Euphonium, Tuba (if you have String Bass) and Timpani.

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

String Bass

Timpani

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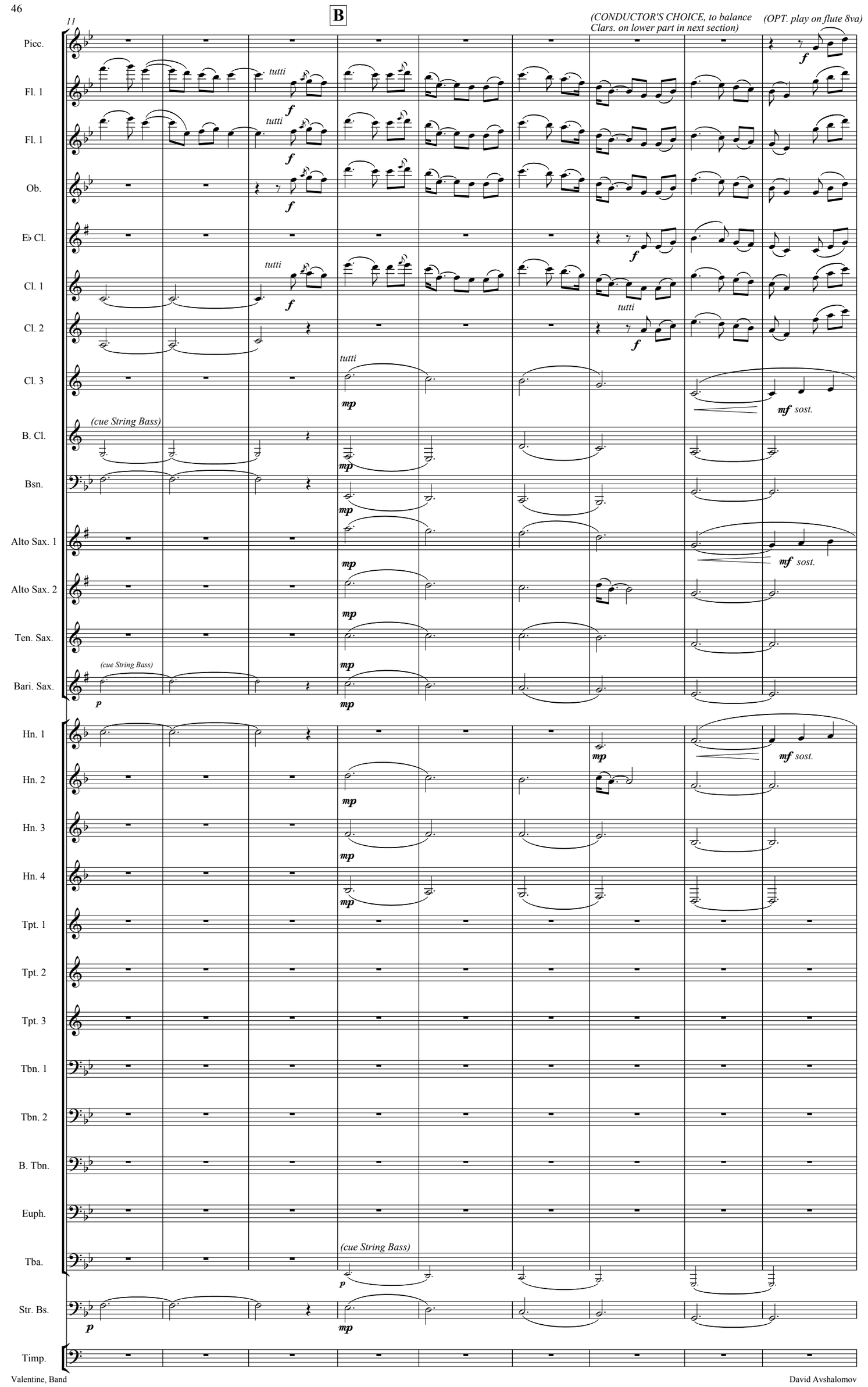
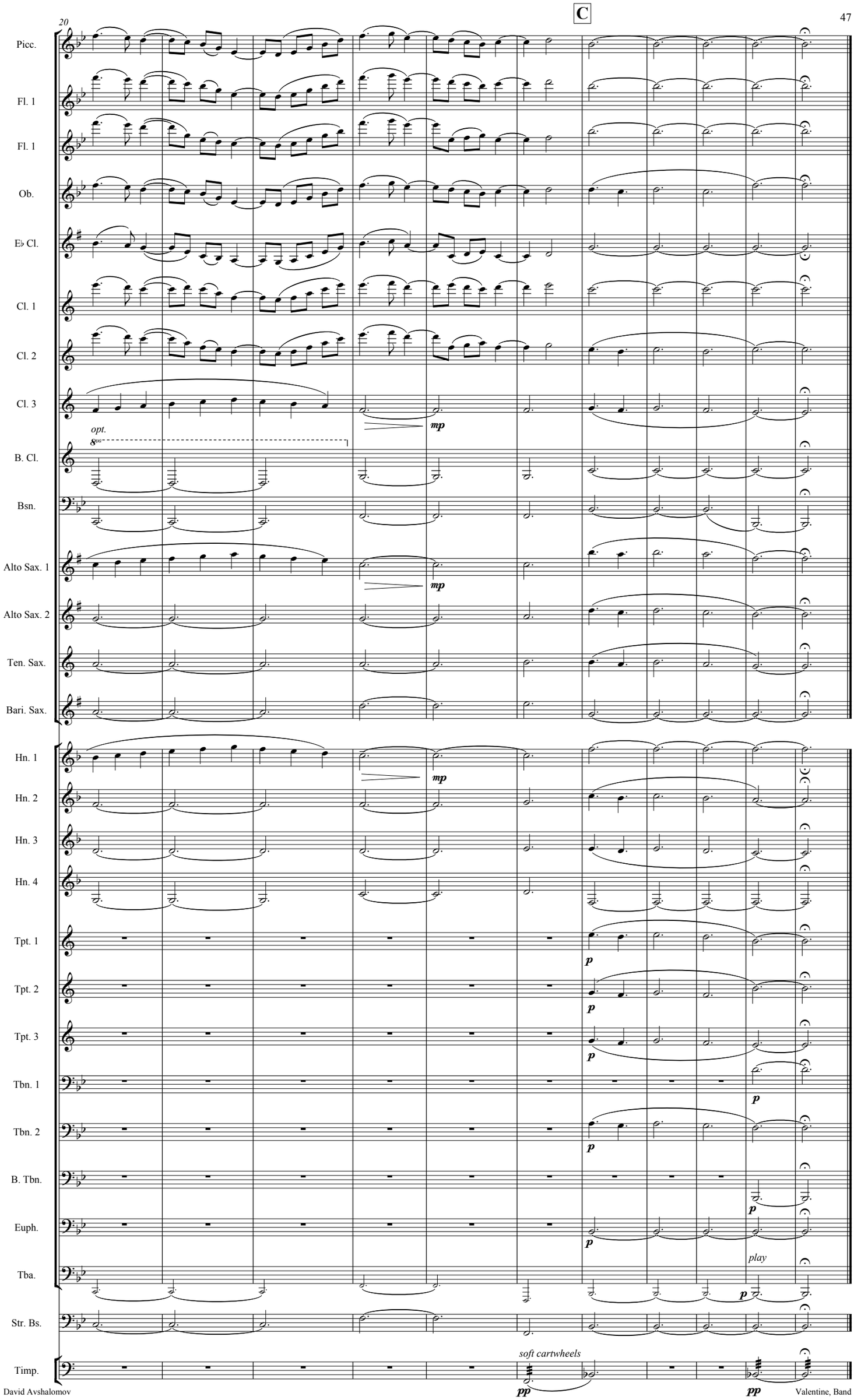

11
B
(CONDUCTOR'S CHOICE, to balance Clars. on lower part in next section)
(OPT. play on flute 8va)
Picc.
Fl. 1
Fl. 1
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
Bsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Str. Bs.
Timp.
tutti
f
mp
mf sost.
p
(cue String Bass)


C
20
Picc.
Fl. 1
Fl. 1
Ob.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
mp
opt.
8va
B. Cl.
Bsn.
Alto Sax. 1
mp
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hn. 1
mp
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
p
Tpt. 2
p
Tpt. 3
p
Tbn. 1
p
Tbn. 2
p
B. Tbn.
p
Euph.
p
play
Tba.
p
Str. Bs.
soft cartwheels
Timp.
pp
pp

DURATION: 1:20"

Transposing Score

10. Ice War

(Theme to a Medieval Battle Videogame)

(Viking helmets optional)

Moderato, Giusto

♩ = 80

Piccolo

1st Flute

2nd Flute

Oboe

Bassoon

(if several Bsns., opt. take turns on alternate long tones until 31, then tutti)

E♭ Clarinet

B♭ Clarinet 1

B♭ Clarinet 2

B♭ Clarinet 3

Bass Clarinet in B♭

(all written low D's may be taken 8va if necessary)

(if several BCls, opt. take turns on alternate long tones until 31, then tutti)

E♭ Alto Saxophone 1

E♭ Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Turn bell to leg for low A

(if several baris, opt. take turns on alternate long tones until 31, then tutti)

B♭ Trumpet 1

B♭ Trumpet 2

B♭ Trumpet 3

F Horn 1

F Horn 2

F Horn 3

F Horn 4

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

(if several tubas, opt. take turns/alternate long tones until 31, then tutti)

String Bass

(2 drums tuned to C)
hard mallets

etc.

etc.

Timpani

Xylophone

Percussion 1

One adept player can handle xylo and orch. bells, set up close together.

One player can handle cowbell and brake drum

If short of tomtoms, use tenor drum, snares with snares off. NOT bongos or timbales.

If short of players, can omit low toms and cowbell (then 1 player for sus. cym. brake drum).

BASS DRUM

L. V.

B. Dr.

very showy; raise that mallet after striking

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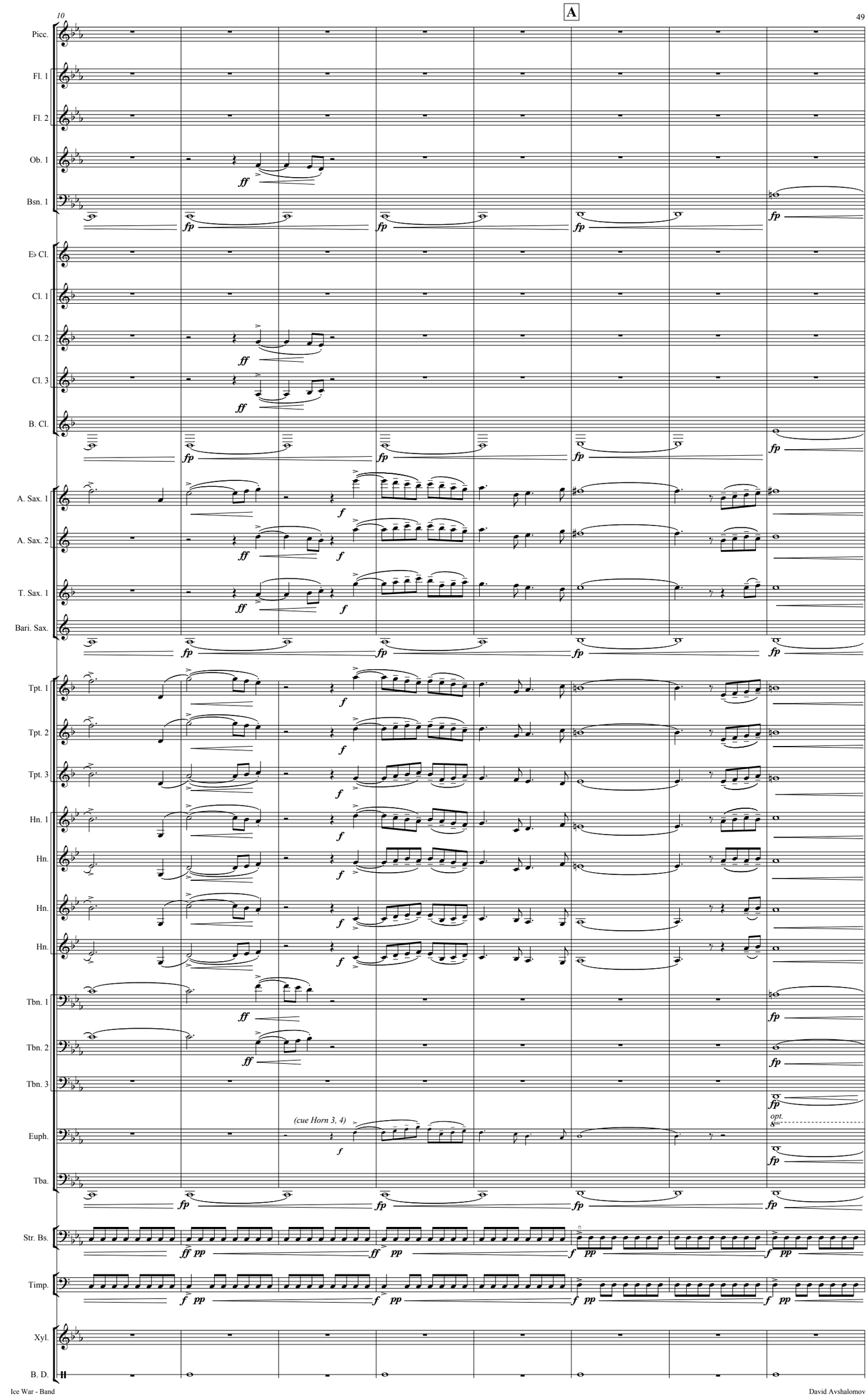
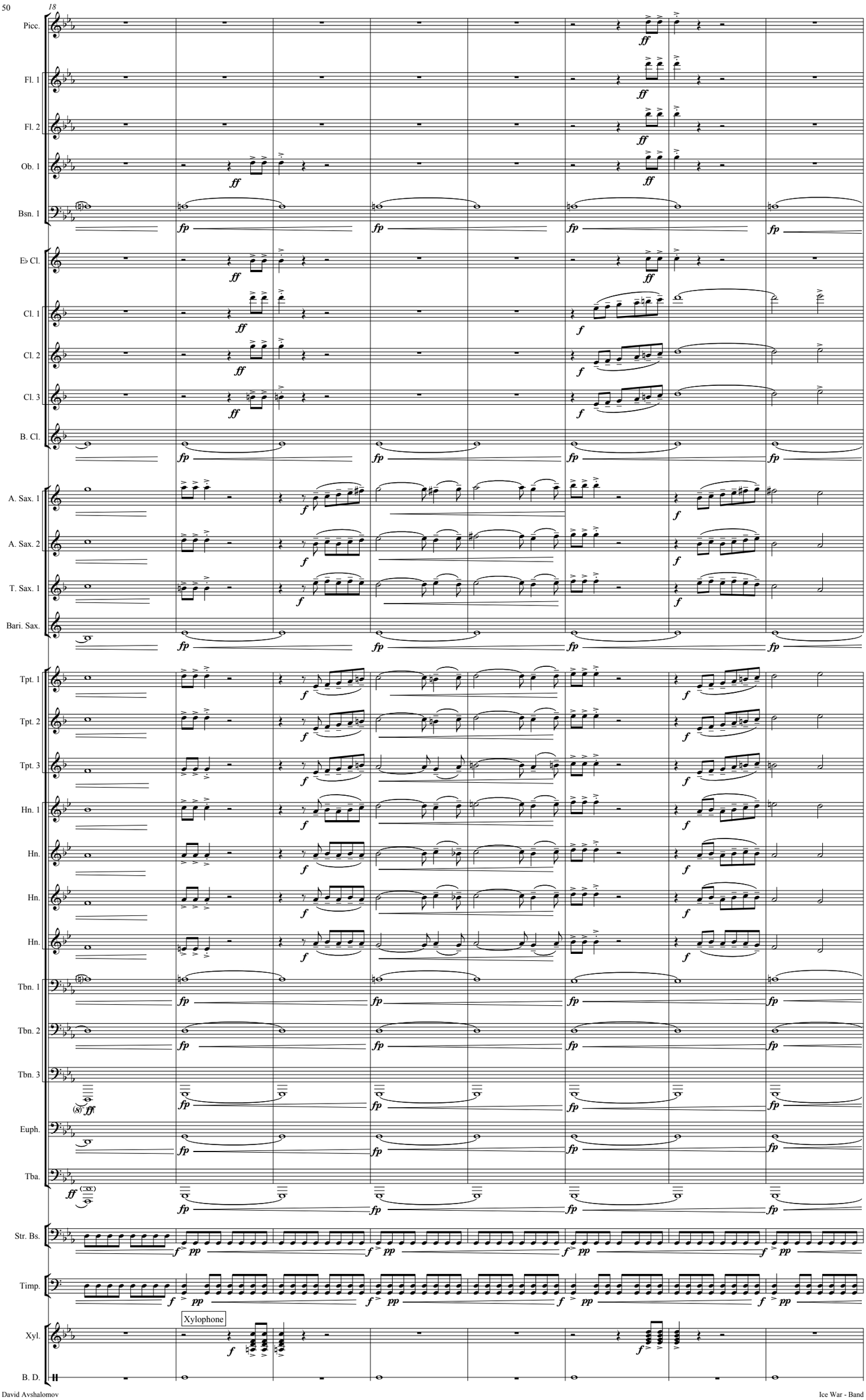
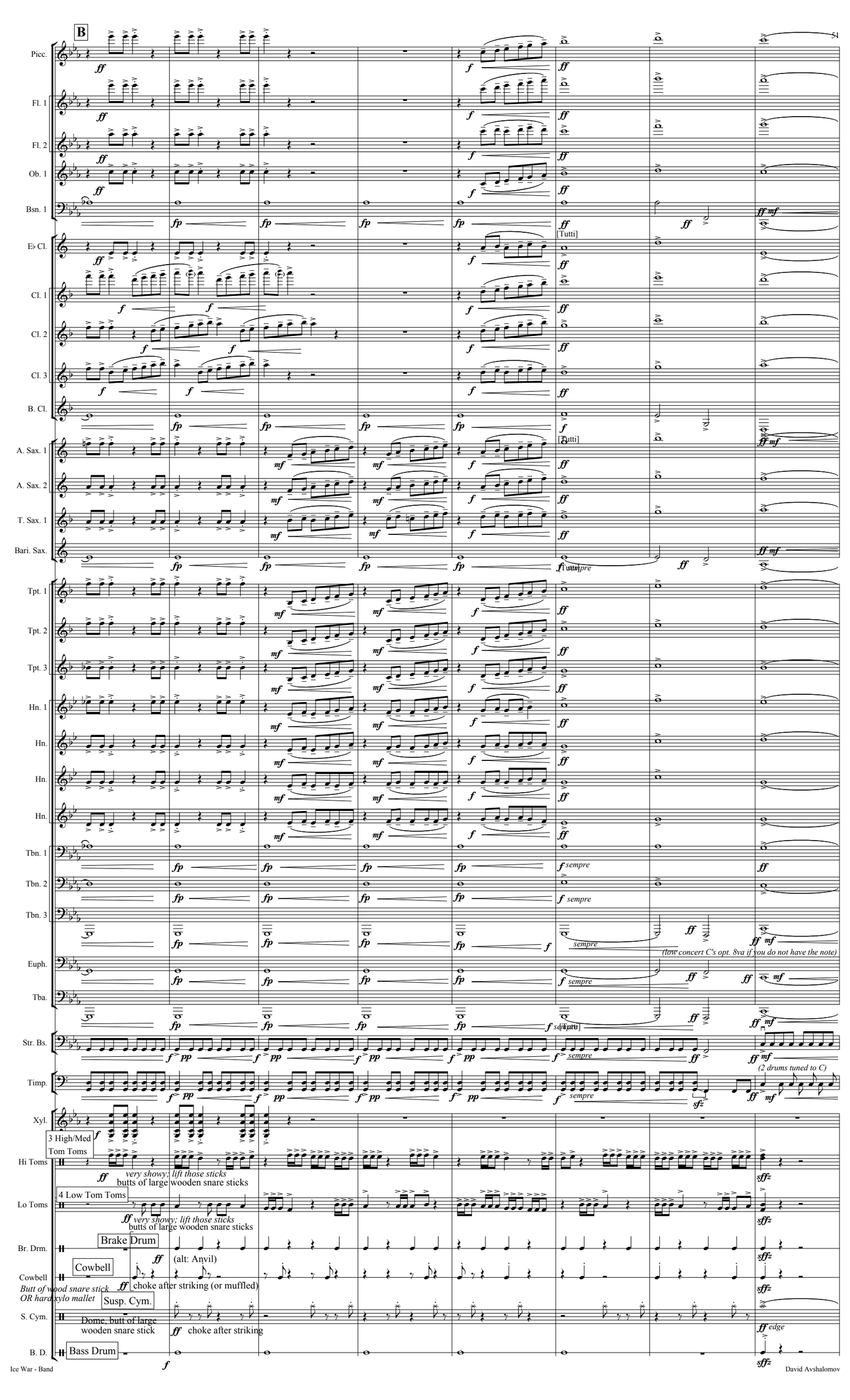
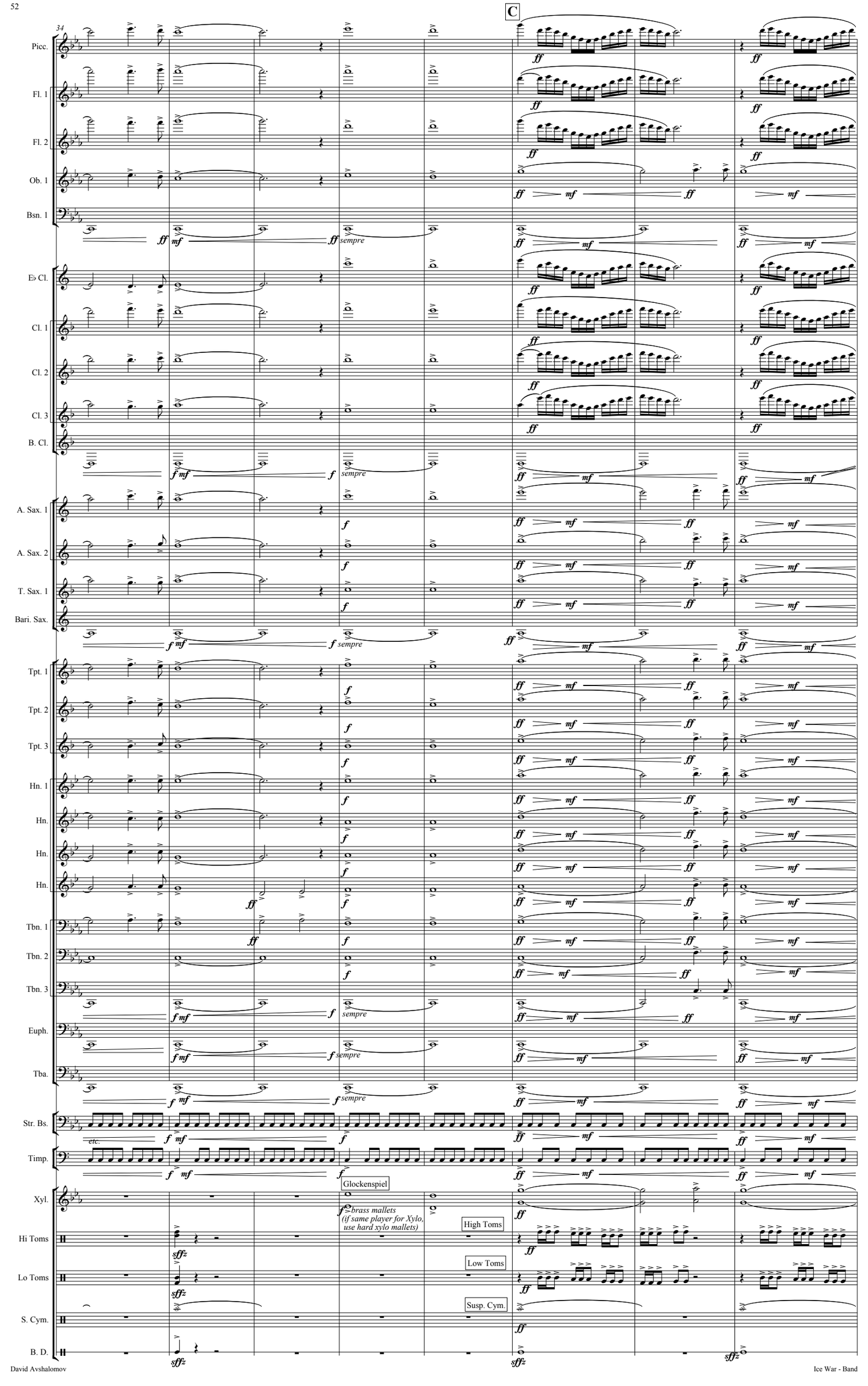
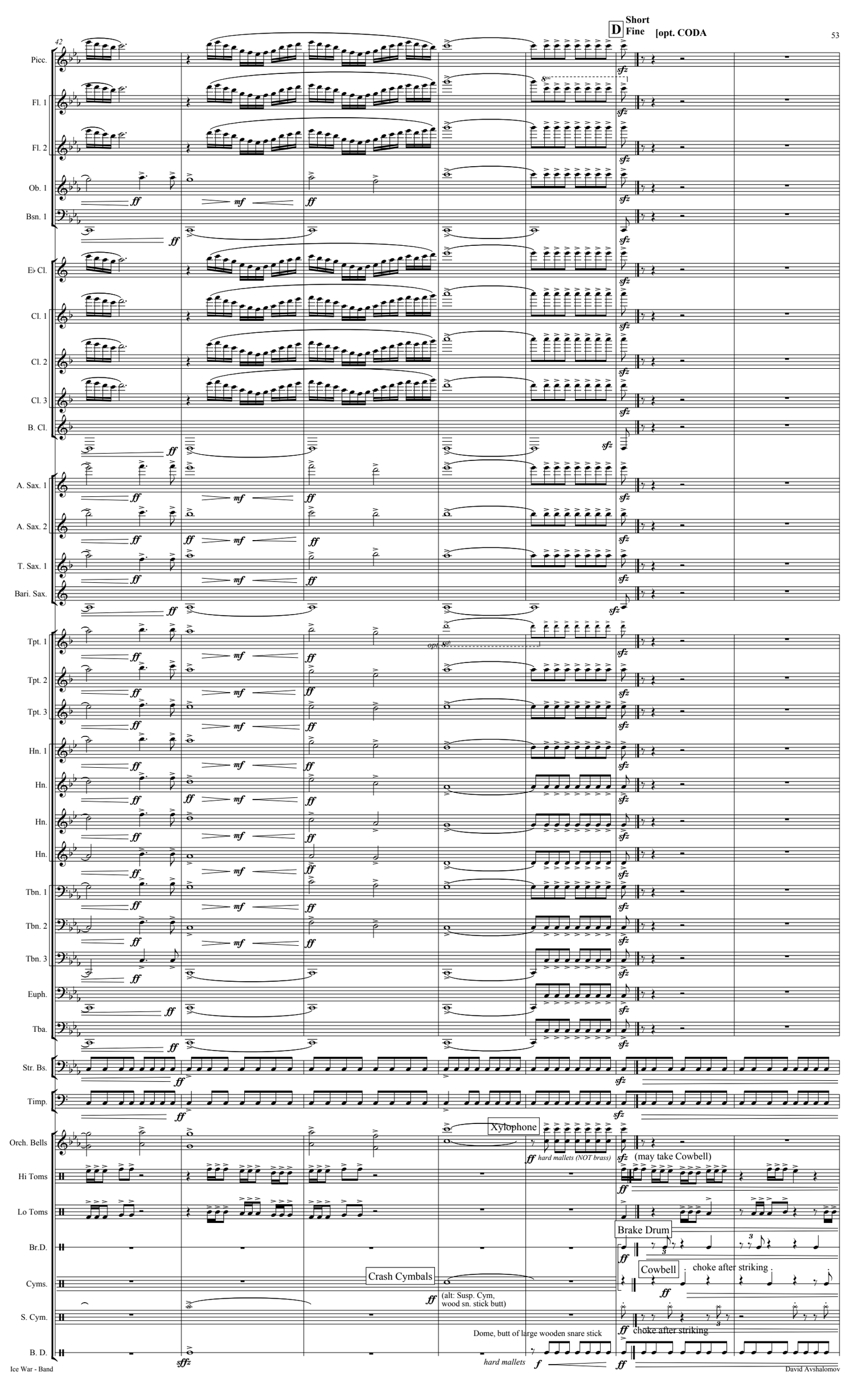
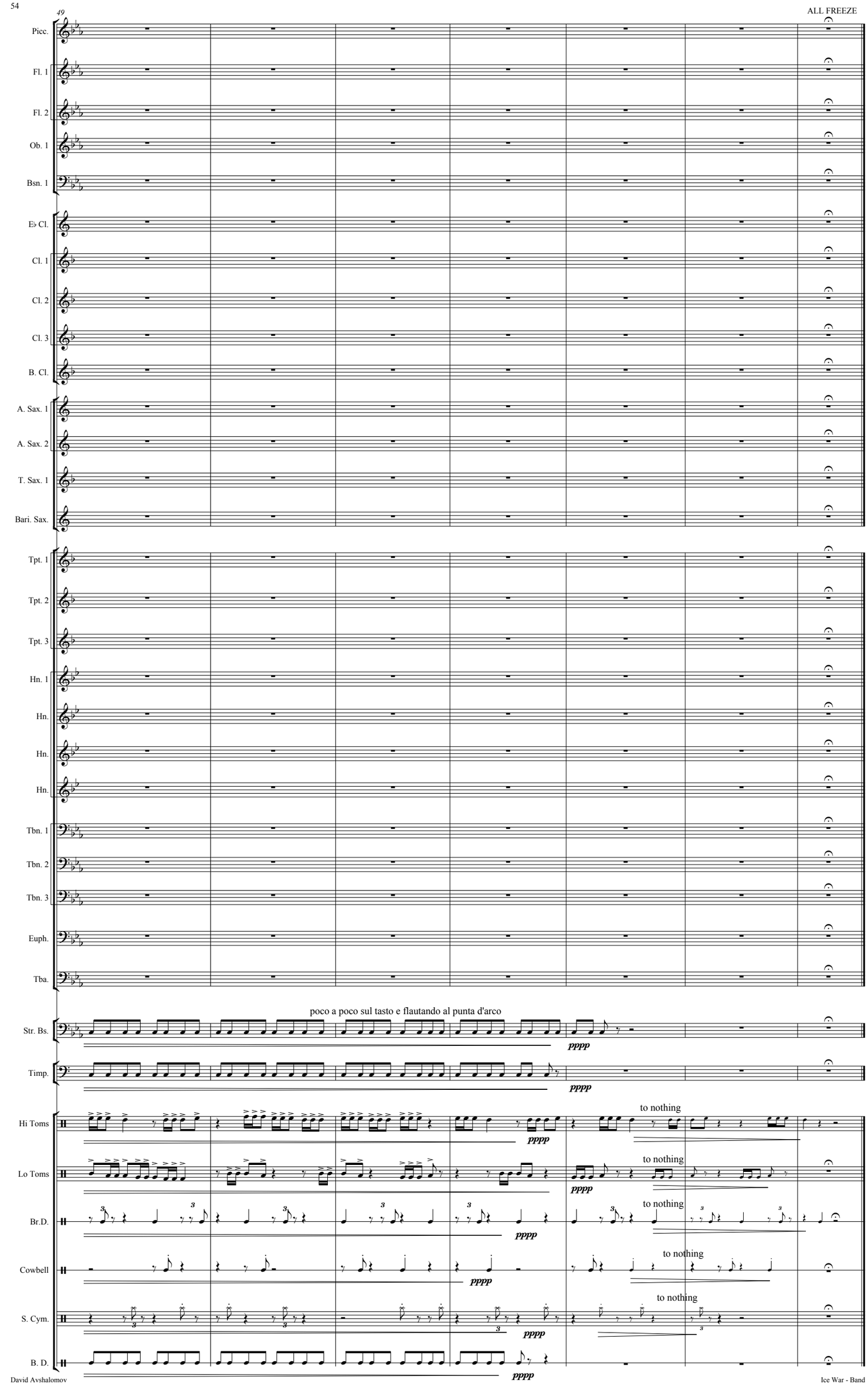

10
A
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. Bs.
Timp.
Xyl.
B. D.
(cue Horn 3, 4)
opt. 8va
ff
fp
f
pp


18
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. Bs.
Timp.
Xylophone
Xyl.
B. D.


B
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. Bs.
Timp.
Xyl.
Hi Toms
Lo Toms
Br. Drm.
Cowbell
S. Cym.
B. D.
[Tutti]
[Tutti]
[Tutti]
[Tutti]
sempre
(low concert C's opt. 8va if you do not have the note)
(2 drums tuned to C)
3 High/Med Tom Toms
very showy; lift those sticks
butts of large wooden snare sticks
4 Low Tom Toms
very showy; lift those sticks
butts of large wooden snare sticks
Brake Drum
(alt: Anvil)
Cowbell
choke after striking (or muffled)
Butt of wood snare stick
OR hard xylo mallet
Susp. Cym.
Dome, butt of large
wooden snare stick
choke after striking
edge
Bass Drum


34
C
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. Bs.
etc.
Timp.
Glockenspiel
Xyl.
brass mallets
(if same player for Xylo,
use hard xylo mallets)
High Toms
Hi Toms
Low Toms
Lo Toms
Susp. Cym.
S. Cym.
B. D.


42
D
Short
Fine
[opt. CODA
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
Str. Bs.
Timp.
Orch. Bells
Xylophone
hard mallets (NOT brass)
(may take Cowbell)
Hi Toms
Lo Toms
Br.D.
Brake Drum
Cyms.
Crash Cymbals
(alt: Susp. Cym, wood sn. stick butt)
Cowbell
choke after striking
S. Cym.
choke after striking
B. D.
Dome, butt of large wooden snare stick
hard mallets


49
Picc.
Fl. 1
Fl. 2
Ob. 1
Bsn. 1
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
A. Sax. 1
A. Sax. 2
T. Sax. 1
Bari. Sax.
Tpt. 1
Tpt. 2
Tpt. 3
Hn. 1
Hn.
Hn.
Hn.
Tbn. 1
Tbn. 2
Tbn. 3
Euph.
Tba.
poco a poco sul tasto e flautando al punta d'arco
Str. Bs.
pppp
Timp.
pppp
Hi Toms
pppp
to nothing
Lo Toms
pppp
to nothing
Br.D.
pppp
to nothing
Cowbell
pppp
to nothing
S. Cym.
pppp
to nothing
B. D.
pppp

DAVID AVSHALOMOV

Dynamic New Music for Band

Siege [7] (also available for orchestra)

Spring Rondo [8]

Prime Time*, Toccata Brillante* [11]

The Last Stand*, tragic tone poem* [7'45"]
(commissioned by Western Plains Consortium 2012, Daniel Baldwin, facilitator)

Vignettes*, suite of 10 supershort character miniatures for community bands* [14]
(Commissioned by Avshalomov Bandwagon Consortium 2012, 26 bands)

Life's a Dreamboat
"Everyone's Guide to the Band," comprising:
Lifeboat Variations [18-24] (with opt. narrator)
Cornucopia of Rounds [12] (can be performed separately)

Glockenspiel March novelty [2:30]

TRANSCRIPTIONS

Bach, Sinfonia to Cantata No. 29, transcribed for:
- Symphonic Wind Ensemble with Clarinets 1. 2. on the solo part (E*b*)
- Solo Marimba (or Xylophone, or duet) and Wind Ensemble (D)

WITH CHORUS

Principles, secular cantata (Thos. Jefferson) [32]
- Original version TTBB (divisi), solo baritone, concert band
- Revised version SSAATTBB, solo baritone, concert band

Sergeant Pepper Medley Lennon/McCartney [16′]
TTBB chorus, Tenor and Baritone soli, concert band (or combo)

Performance materials and complete list of works available through

Raven Music

Ravenmusic@roadrunner.com - www.davidavshalomov.com (310) 480-9525