DAVID
AVSHALOMOV

Lifeboat Variations

for Concert Band

with optional narration
an “Everyone’s Guide to the Band”

SCORE

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**INSTRUMENTATION**

Piccolo  
Flutes 1, 2 (doubled) (one 1. taking Piccolo 2 at end)  
Oboes 1, 2  
English Horn in F  
Eb Clarinet  
Bb Clarinets 1, 2, 3 (doubled)  
Eb Alto Clarinet  
Bb Bass Clarinet  
Eh Contra-Alto Clarinet  
Bb Contrabass Clarinet (cued)  
Bassoons 1, 2  
Contrabassoon (cued)  
Eb Alto Saxophones 1, 2  
Bb Tenor Saxophone  
Eb Baritone Saxophone  
F Horns 1, 2, 3, 4  
Bb Cornets 1, 2, 3  
Bb Trumpets 1, 2  
Trombones 1, 2, 3 (bass)  
Euphonium(s) (C, bass clef; Bb treble part also provided)  
Tuba(s)  
Harp (opt., cued)  
String Bass (with low C extension)  
Timpani (5 pedal)  

**Percussion** (5 to 7 players)  
  
Xylophone (sounds 8va)  
Glockenspiel (sounds 15ma)  
Vibraphone  
Marimba (4 octave; extra notes for 5)  
Tubular Chimes  
Snare Drum  
Field Drum (gut snares)  
Tenor Drum (no snares)  
4 Concert Tom-Toms  
4 Roto-Toms (small/medium, tight)  
Small (marching) Bass Drum  
  (or large loose Tom Tom)  
Large Concert Bass Drum  
Bongos  
Suspended Cymbal  
Crash Cymbals  
Small Tam Tam (flat, no bump)  
Tam Tam (huge)  
Triangle(s) (also with thin metal rod or knitting needle)  
Finger Cymbals (plus 1 suspended)  
Tambourine  
Large Cowbell  
Claves  
High Wood block (pitch a third higher than the highest temple block)  
Temple Blocks (5)  
Wood slit drums, 4 pitches (opt.)  
Sleighbells  
Castanets (machine)  
Maracas  
Guiro  
Ratchet (attached)  
High Slapstick  
Cork-pop  
Wind Machine (large or nothing), opt.
NOTES

SPECIAL INSTRUMENTS: Each type of instrument gets a solo variation. The variations for special and extreme-sized instruments add something and should be covered if possible. If you lack the instruments, the following can be cut (their ensemble parts are cross-cued where exposed):

- Var. BB  English Horn
  - in Var. C: Contra-Alto solo (cut if you have neither Eb Contra-Alto nor BBb Contrabass Clarinet)
    (If you have Contrabass but no Contra-Alto, Contrabass can play both solos.)
- Contrabass solo (cut if you have no BBb Contrabass Clarinet)
- Var. DD  Contrabassoon
- Var. F  String Bass
- Var. FF  Harp (this one is technically optional)
- Var. MM  Marimba (only if you lack a virtuoso player; the instrument is required throughout)

Cuts are all marked with symbols such as ★ and ♠ at the start and the same mark with underscore at the end (★ or ♠). You can reference them by symbol, and the players can simply draw a pencil line from the start mark to the end mark.

OTHER CUTS AND ALTERNATE ENDINGS: There are other special cuts, especially at the beginning, as well as some alternate endings. These cover performance without narration (also at 521), and skipping of the Excursus at the start. When omitting both narration and Excursus, take the ♠“Concert Cut”♠.

ENDING: Use the Coda for a tight, powerful wrapup, especially with narration. For an extended ending, you may jump to the Cornucopia of Rounds where marked and play that instead of the Coda. (Materials are available separately for the Cornucopia.)

PERCUSSION: 5 skilled players (not counting the timpanist) can cover the core parts, even in the virtuoso solo section variation (the timpanist can cover a part there). They can omit bits marked “opt.” where the scoring is thickest; find extra players for these if possible.

Substitutes/ersatz for special sounds are also marked in the parts.

TEMPI, REHEARSAL MARKS

When stopping and starting in rehearsal, it is best to mention bar numbers, boxed bar numbers, or variation letters. This is because in variations where an instrument is tacet, not all tempo and general expression marks are in that part, and when shown over grouped rests, their position is not precise to the bar. So saying "start at the Piu Mosso" may not get everyone to the same point. "Start at measure 502" will.

NARRATION: The terse narration provides a simple road map and focuses the audience’s listening on a few basic qualities of each instrument. Narrator may be miked discreetly if needed. The piece can also be performed without narrator if desired. The score is marked for which variation endings to use, and how to handle the various fermatas and vamp bars, when there is no narrator. Note these in particular (all are clearly marked in the score and parts):

- If using narration and using the Excursus, cut bars 10 to 12.
- If using narration but omitting the Excursus, cut bars 6 to 10.
- If omitting both narration and the Excursus, cut bars 4 to 10.
- If omitting narration, cut bars 522-536 (narrated intro to unpitched percussion variation).

Narrator: Optional cuts in the score affect what part or version of the narration you say in certain places. In these cases, alternate versions, or text that may need to be skipped, are in brackets [along with notes about the current music or player actions]. A few variations segue to the next one; here the narration before the first one covers the pair.

Allow for spontaneous applause, but just acknowledge with a nod or smile, then move on (even after variations with big endings—no solo bows).
OPTIONAL SINGALONG INTRODUCTION

Narrator (or conductor) get your note C backstage. Walk onstage, bow simply, wait for near-silence, then sing, medium loud, *no microphone*, in the key of C:

**“Row, row, row your boat, gently down the stream.**

**Merrily, merrily, merrily, merrily, life is but a dream.”**

While finishing the last phrase, gesture to the audience to sing along the second time (all together in unison), cue them all to start, right in time after the end of your last phrase. (The band may sing too, but do not cue them.) Cut the audience off after the end of “dream”, smile encouragement. If they didn’t sing much or strongly, gesture encouragement, and try once more, cutting them off at the end.

Then gesture to show numbers 1, 2, 3, 4, and division of the audience into 4 groups/parts. **Example:** 1) Left floor 2) Right floor 3) Back floor 4) Balcony or side bleachers.

Start each group with a cue and by singing one phrase with them, in 1 2 3 4 sequence. Show them to repeat by a circular gesture. After 2 or 3 times through (your choice), cut each group off in turn at the end of “dream”. Let group 4 finish alone with no cutoff. Allow for brief nervous laughter, possible applause.

If no applause, or once it has mostly died down, conductor cues the start of the Lifeboat Variations immediately.

**OPTIONAL DEMONSTRATION**

IN BAR 5 (only in conjunction with the Excursus right after), the conductor may ask the players in advance to do some simple showing of their instrument, each time on cue at the note [show] in the narration texts.

This demo is OPTIONAL. If preferred, you may instead ask/designate just one player in each group to show their instrument as a representative. (For percussion, one instrument in each group, wood/metal/drum).

For the smaller instruments, the woodwind players (NOT flutes or piccolo), and then the brass, hold up and then lower their instruments Then they remove their reeds/mouthpieces (if doing the Excursus.)

- Bass Clarinet, ContraAlto Clarinet, Contrabass Clarinet, Bassoons, Contrabassoon, Baritone Saxophone, just *tilt* the instrument slightly sideways and back. Then remove mouthpiece for Excursus.
- (Flutes and piccolo get a chance to show their instruments during the narration just before their solo variation.)
- Harp, String Bass: no movement. Poker face.

Percussion hold up and then lower the woodblock and temple blocks (cue: "wood"), then a triangle and one cymbal ("metal"); then the tambourine, snare drum on its stand, and tilt the bass drum side to side if it is on a rotating stand ("drums").
Optional

EXCURSUS

Allegro

\( \frac{\text{q}}{\text{= 116}} \)

THE BRASS PLAYERS BUZZ THEIR LIPS, THROUGH HOLLOW METAL MOUTHPIECES.

"WHEN THEY PUT ALL THE PIECES TOGETHER..."

THE THREE GROUPS -- WOODWINDS, BRASS, PERCUSSION -- SOUND LIKE THIS:

BUT THE PERCUSSION PLAYERS USE STICKS, MALLETs, AND BEATERS

TUTTI: Mouthpiece only, approximate pitch, any octave

TUTTI: Reed or mouthpiece only, approximate pitch, any octave
Poco
Accel.

THEME 1 - Woodwinds

Energico  \( \frac{d}{= 104} \)

1. 2.

CUT (with Narr.)

to bar 12

Lifeboat Variations
David Avshalomov

Eng. Hn.

C. A. Cl.

Alto Cl.

B. Tbn.

A. Sax.

T. Sax.

Timp.

Tpt. 1

Euph.

Picc.

Cl. 2

Vib.

Hp.

Hn.

Ob.

Cl.

Fl.
If there are 5 players, mallets and timpani also cover non-pitched instruments. If more than 5 extra players cover non-pitched plus options.
NARRATOR [while percussion are still ringing]:

"DID YOU RECOGNIZE OUR THEME, 'ROW YOUR BOAT'? EACH GROUP JUST PLAYED A VARIATION ON IT. NOW LET'S HEAR A FRESH VARIATION FOR EACH KIND OF INSTRUMENT. FIRST THE WOODWINDS.

NOW, ANCIENT FLUTES WERE WOODEN, BUT MODERN FLUTES ARE METAL TUBES [Flutes and Piccolo show]. THE PLAYERS BLOW ACROSS A HOLE IN THE SIDE, LIKE TOOTING ON A SODA BOTTLE. HERE IS THE PURE, CLEAR SOUND OF THE NIMBLE FLUTES, AND THE TINY, SPARKLING, PICCOLO.

**VARIATION A - Flutes & Piccolo**

**Presto**  \( \text{= 150} \)

VARIATION **B - solo Oboe**

**Lento**  \( \text{= 40} \)  **Poco Accel.**  **Andante**  \( \text{= 66} \)  **Poco Affretando**  **Poco Rall.**  **A Tempo**  \( \text{= 66} \)  **Riten.**

If you did not use the Excursus:

"ALL THE OTHER WOODWINDS [SEE A SPLIT CANE REED THAT BUZZES WHEN YOU BLOW] THE OBOE HAS A SWEET, WISTFUL SOUND."
Meno mosso  $= 60$

Ancora meno  $= 50$

Riten.

\[ \text{for Narr} \]

\[ \text{Moderato}  \quad \dot{=}  \quad 70-80 \]

\[ \text{VARIATION BB - English Horn \textsuperscript{?}} \]

\[ \text{flute may double if E. Hn. has very strong tone} \]

\[ \text{+ 3 player breathing) \]

\[ \text{3rd of Variation C Horn 3)} \]

\[ \text{Same cut if missing narration.} \]

\[ \text{VARIATION BB - English Horn \textsuperscript{*}} \]

\[ \text{flutes may double (if flutes do) here also, start one dynamic less} \]

\[ \text{[possibly omitted]*} \]

\[ \text{quasi in tempo} \]

\[ \text{quasi in tempo} \]

\[ \text{quasi in tempo} \]

\[ \text{Poco stringendo} \]

\[ \text{[possibly omitted]*} \]
VARIATION C - All Clarinets
Sprightly \( \frac{\dot{\ddot{d}}}{\ddot{\ddot{d}}} = 92 \) (G. P.)

fermata for Narr.
in tempo if no Narr.

[Variation not fully transcribed or visible]
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[Sheet music with musical notation]
VARIATION D - Bassoon

This solo may be played by one player, including the small notes, or by two as marked. Conductor's choice (with large band, double all).

Largo \( \frac{40 - 50}{\text{max.}} \) Molto sostenuto
VARIATION DD - Contrabassoon

Giocoso $= 100-108$

Molto Riten. A Tempo

Poco Riten.

Meno; Poco Accel.

Molto Riten.

Contrabassoon
SAXOPHONES HAVE REEDS, TOO, BUT IN METAL TUBES FOR A SPECIAL SOUND. WE HAVE THREE SIZES OF SAXES. THEY CAN BE SARCASTIC OR SINCERE, COARSE OR DELICATE.

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Variation E Saxophones

Allegretto \( \text{mf} \) = 60

\[\text{(In One)}\]

Molto Ritenuto

\[\text{[1st bar]}\]

THE STRING BASS IS A REGULAR ADDITION TO A CONCERT BAND. ITS STRINGS ARE SCRAPED WITH A BOW, OR PLUCKED. PLAYED LOW, THE BASS SOUNDS SOLEMN AND DIGNIFIED; IT CAN BE EXPRESSIVE AND NIMBLE, TOO.

David Avshalomov
VARIAZIONE II - Trombones

Grave $\mu = 72$
(In Subdivided 3)
VARIATION I - French Horns

Allegretto (Caccia) \( \frac{d}{d} = \text{90-100} \)

B.C. 315
B.C. 316
B.C. 317
B.C. 318
B.C. 319
B.C. 320
B.C. 321
B.C. 322

C. A. C.B.

C-B Cl.

Tbn. 3

Str. B.

Timp.

Tuba.

Cbsn.

Tuba.

Tbn.

Bsn.

Tbn.

Hn.

Hn.

Hn.

Hn.

Hn.

Hn.

Hn.

Hp.

Temp.

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VARIATION J - Euphonium

Presto  \( \frac{4}{4} = 152 - 160 \) (top speed at soloist's choice)

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TUBA -- THE BIGGEST BRASS INSTRUMENT, EUPHONIUM--NIMBLE AND BRASSY. BUT LOOKS LIKE A BABY TUBA, IT'S A

---

[fermata for Narr.]
THE WOODEN BARS

"THE WOODEN BARS

VARioc  L Tempoline 1

Lento \( j = 50 \text{ max. (don't rush)} \)

[If you did not use the Excursus, add:]
THE PLAYERS HIT THEM
WITH STICKS, BEATERS, AND
MALLETS.]

FIRST THE TUNEFUL ONES.
THE KEYBOARD PERCUSSION HAVE
TWO LONG ROWS OF FLAT BARS,
THE RISING METAL KEYBOARDS,
ARE THE GLISTENING GLOCKENSPIEL
FOR ORCHESTRA Bells), LIKE A MUSIC BOX,
AND THE DREAMY VIBRAPHONE,
WITH A LIQUID, PULSING SOUND.

NOW THE PERCUSSION
INSTRUMENTS.

"NOW THE PERCUSSION
HAVE
TWO LONG ROWS OF FLAT BARS,
THE RISING METAL KEYBOARDS,
ARE THE GLISTENING GLOCKENSPIEL
FOR ORCHESTRA Bells), LIKE A MUSIC BOX,
AND THE DREAMY VIBRAPHONE,
WITH A LIQUID, PULSING SOUND.

VARIATION L Glockenspiel

Lento \( j = 60 \text{ max.} \)

[possibly omitted:]
Glock.

"THE WOODEN BARS
OF THE HIGH-Pitched
XYLOPHONE GIVE A
BRITTLE CLATTER
WHILE THE DEEPER
MARIMBA GIVES A
MELLOW RESONANCE".
VARIATION N - Tubular Chimes

Solenne  \( \text{ } \frac{72}{\text{c}} \)  accel. 

THE CHIMES ARE ROWS OF LONG HANGING METAL TUBES, THEIR OPEN- AIR SOUND IS LIKE CHURCH-TOWER BELLS.
Lifeboat Variations

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VARIATION O - Timpani

In Tempo Lugubre

Molto Rit. . . . tenuto

465

$\frac{3}{4}$

\[ \text{In Tempo Lugubre} \]

\[ q = 72 \]

\[ \text{Molto Rit.} \]

[for Narr.]
A Tempo \( \uparrow = 72 \)

Poco Affrettando

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**VAMP (SAFETY)**  
*(6-12 times)*

|-------|----|-----|-----|----------|-------|-------|-------|-------|----------|-------|----------|--------|------|-------|-------|-------|---------|-------|---------|-------|------|-----|--------|-------|--------|--------|-------|--------|------|-----|--------|-------|--------|

**NOTE:** Any woodwind except Ob. 1, Bsn. 1 or Cbsn. may help with small hand-held perc. instruments in this variation, at their own desk. Stand up to play.

"THE OTHER PERCUSSION HAVE NO TUNE, JUST HIGH OR LOW SOUNDS—AND PURE RHYTHM. SOME ARE DRUMS... ALL SIZES."
Lilith Variations

David Adamson
Meno = 60

Well, it's time for the grand finale. It's a chorus of sirens. A magical horn of plenty—time for full of rounds. See how many you can count before they come around again. Head off, or ... music.
DAVID AVSHALOMOV

Dynamic New Music for Band

Siege [7] (also available for orchestra)

Spring Rondo [8]


The Last Stand, tragic tone poem [7’45’’] (commissioned 2012 by the Western Plains Wind Consortium) – American Prize 2014, Band Composition (3rd place)

Vignettes, suite of 10 supershort character miniatures for community bands [14] (Commissioned 2012 by a consortium of 26 bands in the US and Europe) WINNER, 2013 Wind Ensemble Composition Contests, Sul Ross State University (Texas) and Hillcrest Wind Ensemble (San Diego; 2nd Prize)

Lifeboat Variations “Everyone’s Guide to the Band” (opt. narrator) [18-24]

Cornucopia of Rounds [12]

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 (Eb)
- 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 with Tenor and Baritone soli (or solo quintet), concert band (or combo)

Performance materials and complete list of works available through

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