

DAVID AVSHALOMOV

Now the Hazy Mirage



Mixed Chorus (6-8 parts)

© 2020 –  Raven Music

NOTE

"Now the Hazy Mirage is Up" depicts the daily midmorning misty haze over the Southern Gulf of California (The Sea of Cortez), as seen from shore by a village of native pearl fishers near La Paz in the 1920s. The chorus, singing softly all together throughout in a slow trance-like series of oddly-varied close harmonies, tries to embody the surreal haze itself as sound, while describing how this vision affects the Indios' perception of what is real and what is not. What they see is what you hear. The effect is hypnotic and haunting. (Text adapted by the composer after a scene in a well-known American novella.)

DURATION: 3 minutes

Text

Now the hazy mirage is up.
In the uncertain air that magnifies some things and blots out others
All sights are unreal and vision cannot be trusted.
Sea and land have both the sharp clarity and the vagueness of a dream.
Here we may trust things of the spirit and things of the imagination
But we do not trust our eyes to show us distance or clear outline.
The far shore disappears into a shimmer that looks like water.
There is no certainty in seeing,
No proof that what you see is there, or not there.
We expect all places are like this
And it is not strange to us.

PERFORMANCE NOTE

Sing this very evenly, without emphasis or noticeable accents or stresses. Like a half-sleeping smooth trance chant.
Let the changing harmonies and note durations make the shapes.
Breathe silently between phrases.

DICTION: At the start (and where noted later), dwell/chew on the soft voiced consonants (z, -ge, m, n), soften the hard consonants (t d b p), especially at the ends of words. Where sharper diction is noted, use the hard consonants more but still do not pop or click them excessively, and do not punch any syllables; make it a noticeable difference in diction, but not an obnoxious one. All must be smooth and continuous.

It is best not to rehearse this pure sustained music with a piano; use a harmonium or a synth with a quiet simple sustained single-stop organ sound. Give the starting pitches (conductor's choice) by voice if possible. (If locking the various harmonies remains a challenge, as a last resort the harmonium or synth may play the reduction along with the singers, but with a supersoft stop, audible only to the singers; the instrument may be placed behind them for that purpose with the player obscured.)

Now the Hazy Mirage

David Avshalomov

SIX EQUAL
PARTS

Adagio

otherworldly, surreal

$\text{♩} = 48$

ppp straight tone legato

$\text{♩} = \text{♩}$

$\text{♩} = \text{♩}$

SOPRANO



Now the ha - zy mi-rage is up.____

In the un-cer-tain

Women in 3 equal parts

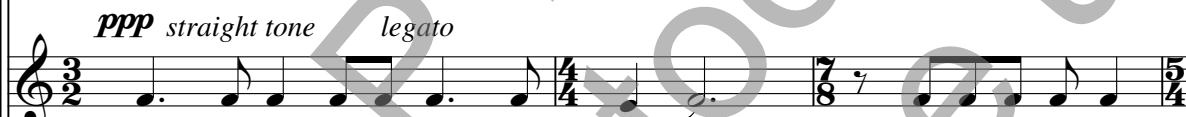
ALTO 1 + S2



Now the ha - zy mi-rage is up.____

In the un-cer-tain

ALTO 2



Now the ha - zy mi-rage is up.____

In the un-cer-tain

TENOR 1



Now the ha - zy mi-rage is up.____

In the un-cer-tain

Men in 3 equal parts

BARI/TENOR 2



Now the ha - zy mi-rage is up.____

In the un-cer-tain

BASS

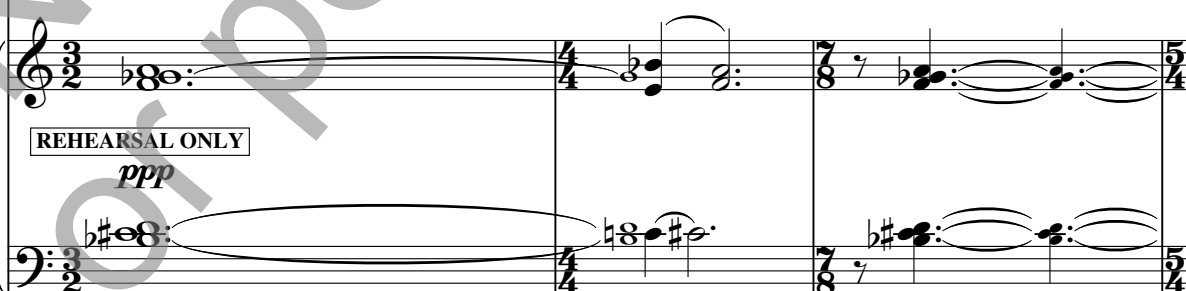


Now the ha - zy mi-rage is up.____

In the un-cer-tain

ORGAN OR HARMONIUM ONLY. PLEASE DO NOT PREPARE WITH PIANO.

Reduction



REHEARSAL ONLY

ppp

S. air that mag - ni-fies some things and blots out oth-ers All sights are un-real, and

A. air that mag - ni-fies some things and blots out oth-ers All sights are un-real, and

A. air that mag - ni-fies some things and blots out oth-ers All sights are un-real, and

T. air that mag - ni-fies some things and blots out oth-ers All sights are un-real, and

BR./T. air that mag - ni-fies some things and blots out oth-ers All sights are un-real, and

B. air that mag - ni-fies some things and blots out oth-ers All sights are un-real, and

Pno.

Not for photocopy use

Poco Mosso

♩ = 54

3

8

S. *pp* warmer
vi - sion can - not be trust - ed. Sea and land have

A. *pp* warmer
vi - sion can - not be trust - ed. Sea and land have

A. (F#) *pp* warmer
vi - sion can - not be trust - ed. Sea and land have

T. *pp* warmer
vi - sion can - not be trust - ed. Sea and land have

BR./T. *pp* warmer
vi - sion can - not be trust - ed. Sea and land have

B. *pp* warmer
vi - sion can - not be trust - ed. Sea and land have

Pno. *pp*

*sharper diction**softer diction**opt. div.*

S.



both the sharp

clar-i - ty

and the vague-ness of a dream.

Here we may trust

A.



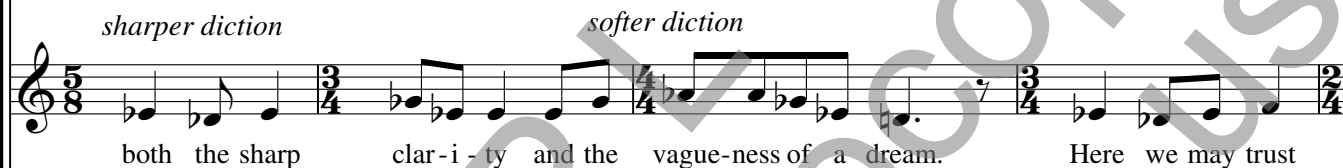
both the sharp

clar-i - ty

and the vague-ness of a dream.

Here we may trust

A.



both the sharp

clar-i - ty

and the vague-ness of a dream.

Here we may trust

T.



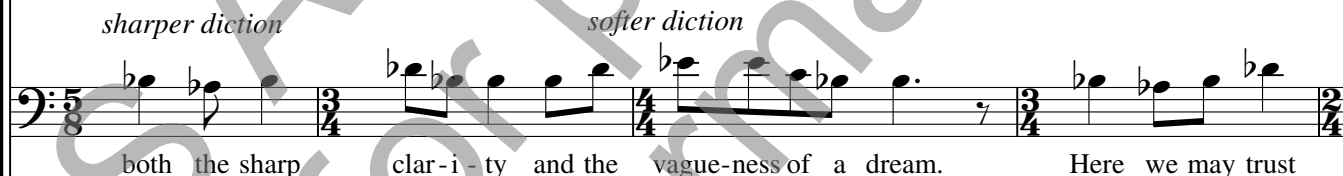
both the sharp

clar-i - ty

and the vague-ness of a dream.

Here we may trust

BR./T.



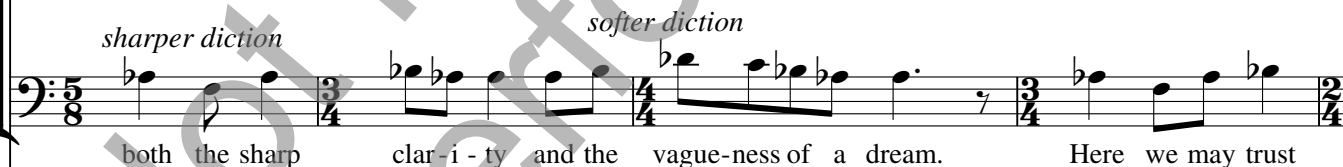
both the sharp

clar-i - ty

and the vague-ness of a dream.

Here we may trust

B.



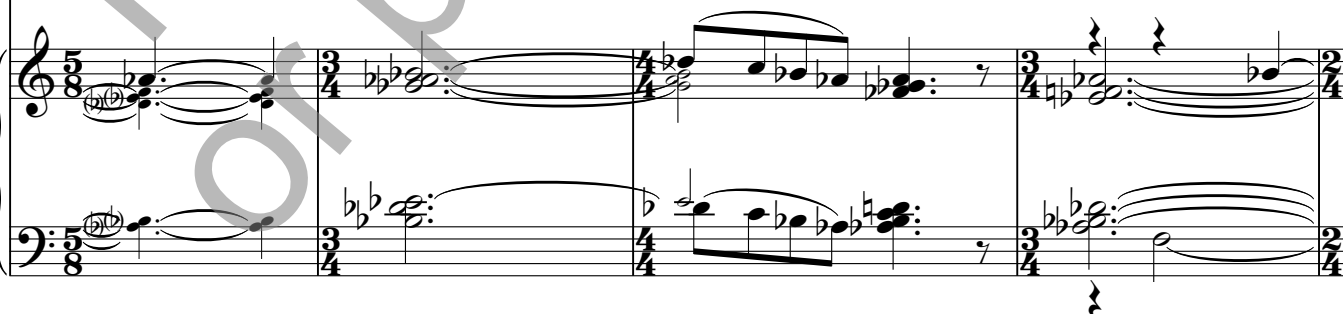
both the sharp

clar-i - ty

and the vague-ness of a dream.

Here we may trust

Pno.



15

S. *(p)* , 5

things of the spi - rit and things of the i - ma - gi - na - tion, but we

A. *(p)* ,

things of the spi - rit and things of the i - ma - gi na - tion, but we

A. *(p)* ,

things of the spi - rit and things of the i - ma - gi na - tion, but we

T. *(p)* ,

things of the spi - rit and things of the i - ma - gi na - tion, but we

BR./T. *(p)* *(pp)* , *(p)*

things of the spi - rit and things of the i - ma - gi na - tion, but we

B. *(p)* *(pp)* , *(p)*

things of the spi - rit and things of the i - ma - gi na - tion, but we

Opt. B. 2 tacet here

Pno.

Tempo I♩ = 48 *straight tone*

19

S. *ppp sub.* *straight tone* *sharper diction* *softer diction pp*
do not trust our eyes to show us dis-tance or clear out-line. The

A. *ppp sub.* *straight tone* *sharper diction* *softer diction pp*
do not trust our eyes to show us dis-tance or clear out-line. The

A. *ppp sub.* *straight tone* *sharper diction* *softer diction pp*
do not trust our eyes to show us dis-tance or clear out-line. The

T. *ppp sub.* *straight tone* *sharper diction* *softer diction pp*
do not trust our eyes to show us dis-tance or clear out-line. The

BR./T. *ppp sub.* *straight tone* *sharper diction* *softer diction pp*
do not trust our eyes to show us dis-tance or clear out-line. The

B. *ppp sub.* *straight tone* *sharper diction* *softer diction pp*
do not trust our eyes to show us dis-tance or clear out-line. The

Pno. *ppp*
B. 2 rejoin here

S. far shore dis - ap - pears in - to a shim-mer that looks like

A. far shore dis - ap - pears in - to a shim-mer that looks like

A. far shore dis - ap - pears in - to a shim-mer that looks like

T. far shore dis - ap - pears in - to a shim-mer that looks like

BR./T. far shore dis - ap - pears in - to a shim-mer that looks like

B. far shore dis - ap - pears in - to a shim-mer that looks like

Pno.

sharper diction

S. *sharper diction*
wa - ter. — There is no cer-tain-ty in see-ing, no proof that what you see is

A. *div. sharper diction*
wa - ter. There is no cer-tain-ty in see-ing, no proof that what you see is

A. *sharper diction*
wa - ter. There is no cer-tain-ty in see-ing, no proof that what you see is

T. *sharper diction*
wa - ter. There is no cer-tain-ty in see-ing, no proof that what you see is

BR./T. *sharper diction*
wa - ter. There is no cer-tain-ty in see-ing, no proof that what you see is

B. *sharper diction*
wa - ter. There is no cer-tain-ty in see-ing, no proof that what you see is

Pno.

30

S. *ppp* perfect diction *pp*
there, or not there. We ex - pect all plac - es are like

A. (women softer on this unison) *ppp* perfect diction *div. pp*
there, or not there. We ex - pect all plac - es are like

A. *ppp* perfect diction *pp*
there, or not there. We ex - pect all plac - es are like

T. *pp* perfect diction
there, or not there. We ex - pect all plac - es are like

BR./T. *pp* perfect diction
there, or not there. We ex - pect all plac - es are like

B. *pp* perfect diction
there, or not there. We ex - pect all plac - es are like

Pno.

rit.

(as though to yourself or your neighbor)

ppp

32

S. *5/4* *4/4* *2/4* *4/4*
 this and it is not strange to us. (It is not strange to us.)

(as though to yourself or your neighbor)

ppp

A. *5/4* *4/4* *2/4* *4/4*
 this and it is not strange to us. (It is not strange to us.)

(as though to yourself or your neighbor)

ppp

A. *5/4* *4/4* *2/4* *4/4*
 this and it is not strange to us. (It is not strange to us.)

(as though to yourself or your neighbor)

ppp

T. *5/4* *4/4* *2/4* *4/4*
 this and it is not strange to us. (It is not strange to us.)

(as though to yourself or your neighbor)

ppp

BR./T. *5/4* *4/4* *2/4* *4/4*
 this and it is not strange to us. (It is not strange to us.)

(as though to yourself or your neighbor)

ppp

B. *5/4* *4/4* *2/4* *4/4*
 this and it is not strange to us. (It is not strange to us.)

ppp

Pno. *5/4* *4/4* *2/4* *4/4*
 this and it is not strange to us. (It is not strange to us.)

Choral Works by DAVID AVSHALOMOV

MIXED CHORUS

Secular

Songs of Innocence and of Experience SATB (divisi in a few) (Wm. Blake)

Double cycle, 45 separate settings, averaging 1-4 min. ea. *See full list overleaf.*

Principles, secular cantata (Thos. Jefferson) [32'] SATB (divisi), solo baritone, orchestra, (or piano, can add perc.) (also version with band) (also for TTBB, below)

There's a Wind [4'] SATB (divisi), (brief S1 solo), opt. wind whistling (lyrics by the composer)

Let the Children Play [4'] SAB (or SAA), piano, opt. flute(s), (lyrics by the composer)

Go Ahead and Rejoice [2'] SATB (divisi) (Doris Avshalomov)

Father the Tree [4'] SATB (brief S1 solo) (Doris Avshalomov)

Song For Late Summer [4] SATB (divisi) (Doris Avshalomov)

U.S. 30 in Idaho [2'] SATB (divisi) (Doris Avshalomov)

Sacred

The Mixed Blessings, [12'] SSAATTBB, (*Beatitudes*—Matthew/Luke)
handbells (6-7 players)

Praise the Lord! [4:40] SATB (divisi), organ, opt. cymbal (Psalm 150)

This Sacred Space [4:45] Consecration Anthem with congregational hymn

SATB (divisi) (brief alto solo)/organ/4 brass/timpani (text by the composer)

I Bend the Knee of My Heart [5'] SATB (divisi) (Canticle 14/Manasseh)

O Eucharisti (*Columba Virtutem Illius*)—Meditation [5] SATB (divisi) (Hildegard von Bingen)

Kedushah, High Holy Days (Trad.) [5'] Cantor (solo ten. or sopr.), SATB, piano, flute

Chanukah tonight! [2:45] SATB (opt. divisi), piano, opt. tamb. (lyrics by the composer)

Also with string orchestra (or mandoline or balalaika orchestra)

WOMEN'S VOICES

Let the Children Play [4'] SAA, piano, opt. flute(s), (lyrics by the composer)

Where You Go, I Will Go (Ruth and Naomi) [12'] SSAA (brief S2, A2 soli)

Do You Believe in Angels? [9'] SSAA, 8 high strings (or organ reduction)
(poem by the composer)

The Angel [3'] SSA from Songs of Innocence and of Experience (Wm. Blake)

Enchanted River [2'], SA, opt. S solo (Meredith Kennedy)

MEN'S VOICES

Principles, secular cantata (Thos. Jefferson) [32] Orig. version TTBB (divisi),
solo baritone, concert band (or piano, can add perc.)

The Star Spangled Banner [1:45] arranged for barbershop quartet or ensemble, TTBB

Happy Anniversary [1'] TTBB (lyrics by the composer)

Medley - Sergeant Pepper's Lonely Hearts Club Band (Lennon/McCartney) [15']
transcribed for TTBB chorus and/or 5 soli, piano/bass/drums/guitar (OR concert band)

NOVELTY

The Chocolate Carol, Holiday version [4:15] (David/Randi Avshalomov)

○ SATB (brief divisi), piano, optional flute

○ SATB *a cappella* caroling version

○ SSAA, piano, optional flute

Love & Chocolate, Valentine's version [4:15]

○ SATB (brief divisi), piano, optional flute

○ SATB solo quartet, piano


Goodnight Moon (M.W. Brown), Unis. Trebles, piano/keyboard (opt. flute/string qtt.) [3']

Happy Anniversary [1'] SATB, or SSAA, or TTBB (lyrics by the composer)

The Garlic Blessing [3'] SATB (brief divisi), piano (lyrics by the composer)

Flopsy, the Christmas Pup [4:45] SATB, piano, opt. bass, drums (lyrics by the composer)

The U.S. Air Force Fugue [3'] TTBB (parody on "Off we Go, into the Wild Blue Yonder")

Performance materials, pricing:  *Raven Music*

davshalomov@earthlink.net - *www.davidavshalomov.com* - (310) 480-9525

Songs of Innocence and of Experience, *A Cappella* Settings

| TITLE-- Alphabetical | Level * | Dur. | Brief Opt. Div., Soli | also solo Quar tet | Type | Character | Energy/ speed | Topic | Opt. Special FX, Stage Business |
|---------------------------------|--------------------|-------------|----------------------------------|---------------------------------------|---------------------|-----------------------|------------------------------|---------------------------------|--|
| Ah! Sun-Flower | M | 2:10 | | OK | Air | Wistful, poignant | slow, limp, soft | Death, time, release | |
| The Angel | II | 3:00 | SSA, women only | | Melodrama | Mysterious | slow | Age, womanhood | |
| The Blossom | III | 1:00 | | ★ | Playful Madrigal | Fun, light | fast, light, rhythmic | Nature | |
| The Chimney Sweeper I | I | 4:00 | SSAATTBB middle | | Melodrama | Ironic, ecstatic | slow fast slow | Child labor | |
| The Chimney Sweeper II | II | 2:00 | | | Melodrama | Bitter | moderate | Child labor | |
| The Clod & the Pebble | III | 2:00 | | OK | Madrigal | Ironic. Formal | moderate | Love's illusions | |
| A Cradle Song | III | 3:15 | | OK | Lullaby | Sweet with a twist | slow, soft, steady | Baby innocence, mother worry | eyes shutting, end |
| The Divine Image I | III | 2:00 | | OK | Prayer | Reverent | moderate | Tolerance | |
| A Divine Image II | II | 1:30 | | | Aphorism | Bitter, ironic | slow, solid, full | Darkness of the soul | |
| A Dream (the lost ant) | M | 2:00 | BB end | | Melodrama | Play spooky | moving, rhythmic | Lost ant | |
| Earth's Answer | III | 2:30 | | | Plaint | Dark | slow, strong | Forbidden love | |
| The Echoing Green | II | 2:30 | | | Carol, glee | Exuberant | high, rhythmic | Children's play, sleep | Bell tones |
| The Fly | III | 1:20 | | ★ | Playful Madrigal | Witty | lively, rhythmic | Fly or Man? | eye movement, end |
| Freedom/Uhuru | I | 4:15 | opt. Bar. solo | | Affirmation | Proud, African | high, strong, rhythmic | Divine soul of a slave child | Chant BG. Clapping, rhythmic movement |
| The Garden of Love | II | 2:30 | | OK | Moral Madrigal | bitter, poised | intense | Forbidden love | |
| Hear the Voice of the Bard | III | 2:45 | | | Prophecy | Hortatory | strong | Mystery, end of night | |
| Holy Thursday I | III | 2:00 | | | Hymn | Hopeful | steady | Exploitation of children | |
| Holy Thursday II | III | 3:15 | | | Sermon | Tragic | slow | Poverty | |
| The Human Abstract | I | 3:30 | | OK | Moral Madrigal | Bitter, sharp | slow | Selfishness | |
| Infant Joy | M | 2:00 | light Sopr. Solo | | Air/rocking song | Sweet | moderate , rhythmic | Innocence | |
| Infant Sorrow | III | 2:15 | | | Blues moan | Soulful | slow, heavy | Pains of birth | moan, groan |
| The Lamb | M | 2:20 | | OK | Prayer | Sweetest | gentle, soft | Lamb and Christ | |
| Laughing Song | I | 3:40 | | | Playful Madrigal | Hilarious | lively, rhythmic, full | Laughter and youth | Laughter, Hilarity breakdown near end |
| The Lilly | III | 1:30 | | ★ | Nature Madrigal | Esthetic | slow, soft | Lilly vs. rose | |

| | | | | | | | | | |
|--|-----|------|--------------|----|--------------------|-------------------|-------------------|-----------------------------|----------------------------|
| The Little Boy Lost/Found | II | 3:30 | | | Melodrama | Worried | moving, rhythmic | Boy lost in the marsh | |
| A Little Boy Lost [II] | I | 4:00 | | | Sermon | Righteous | moderate | Boy burned at the stake | |
| A Little Girl Lost (Ona) | II | 3:00 | | OK | Madrigal/melodrama | Light, then heavy | lively, then slow | Forbidden young love | |
| The Little Girl Lost/Found (Lyca) | II | 4:00 | | | Story Madrigal | Narrative, varied | moderate | Lost girl, symbolic nature | |
| The Little Vagabond | II | 1:45 | | | Glee | High-spirited | lively, rhythmic | Need for ale in church | |
| London | III | 2:00 | | | Sermon | Gloomy | slow | Degradation in the city | |
| Motto to the Songs of I&E | II | 2:15 | | | Conundrum | Ironic | lively, rhythmic | The turning of human nature | |
| Night | III | 3:00 | | | Prayer | Sweet | moderate | Angels while we sleep | |
| Nurse's Song I | II | 2:45 | SSAATT-B end | | Vignette | Innocent | moderate | Children on the Green | Echo divisi ending |
| Nurse's song II | III | 1:30 | | | Vignette | Bitter | moderate | Mortality | |
| On Another's Sorrow | III | 1:30 | | OK | Hymn | Sweet | moderate | Compassion | |
| Piping down the Valleys Wild | III | 2:00 | SSAATTBB end | | Playful Madrigal | Cheery | lively, rhythmic | The Poet's inspiration | solo whistle intro |
| A Poison Tree | I | 3:45 | | OK | Moral Madrigal | Bitter | slow, intense | Revenge | |
| My Pretty Rose Tree | II | 1:45 | | ★ | Madrigal | Ironic | moderate, gentle | Spurned love | |
| The School Boy | II | 3:30 | | OK | Madrigal | Ironic | lively, rhythmic | Summer school | |
| The Shepherd | M | 1:30 | | | Prayer | Sweet | rocking, gentle | Guarding the flock | solo whistle intro and end |
| The Sick Rose | II | 1:45 | | ★ | Madrigal | Bittersweet | slow | Love/death | |
| Spring | III | 1:30 | | ★ | Playful Madrigal | Charming | lively, rhythmic | Children in spring | |
| To Tirzah | III | 2:15 | | | Chorale | Bitter | steady | Misogyny | |
| Tyger Tyger Burning Bright | II | 2:10 | | | Paeon | Sharp | lively, rhythmic | Fearsome nature | Eye movement end |
| The Voice of the Ancient Bard | I | 2:00 | | OK | Sermon | Hortatory | moderate | Folly | |

| | |
|------------------------|--|
| LEVEL RANKINGS: | I. Professional, Advanced University or Collegiate (NOTE: All , naturally, are suitable for pro and advanced groups.) |
| | II. Upper Division High School (chamber/madrigal, all-city, all-state honor), and Advanced Community or above |
| | III. General High School, Community College, and general Community or above |
| | M. Level III but ALSO suitable for Advanced Middle School (chamber/madrigal, honor): based on suitable ranges, age-appropriate subject matter |