DAVID
AVSHALOMOV

FOG SONG

For Concert Band

SCORE

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DURATION: Ca. 9 ½ Minutes

INSTRUMENTATION

4 Flutes (4. Doubling Piccolo)
2 Oboes
E*b* Clarinet
B*b* Clarinets 1. 2. 3. (minimum 2 per part)
B*b* Bass Clarinet
E*b* Contra-Alto Clarinet
Bassoons 1. 2.
Contrabassoon
E*b* Alto Saxophone 1. 2.
B*b* Tenor Saxophone 1. 2.
E*b* Baritone Saxophone

F Horn 1. 2. 3. 4.
B*b* Trumpet 1. 2. 3.
Tenor Trombone 1. 2.
Bass Trombone
Euphonium
Tuba
String Bass

Timpani
Glockenspiel
Xylophone
Snare Drum
Ride Cymbal
Large Tam-Tam
2 Bowl Gongs (M/L)

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PERFORMANCE NOTES

1. At start, all **cluster** players turn towards the solo flute, gradually turn front approx. m. 25.
2. FOG CLUSTER: Catch breath when you need to. Staggered, not at pitch shifts, best under "shh" sounds in other parts. No gasping.
3. FOG CLUSTER dynamics are absolute. Clarinets are marked louder for wind-only blowing, for balance. Adjust in rehearsal until amount of pitch, and volume, are close between Flutes and Clars. When normal tone is indicated, Clarinets are marked softer to balance Flutes.
4. At the start, where flutes and clarinets have *air sounds* and, later, *breathy tone* marked, try to balance the volume and the amount of pitch. For air sounds, finger the pitch but just blow air through the instrument. Do not engage the flute tone or the reed.
5. The cluster is ***fog***; pitch starts to matter at measure 20
6. With a large clarinet section, the saxophone cues at the start may be added; optionally these can be ¼ tone flat (approximately).
7. The oral “shooosssshhh” surf noises must not be vocalized, just hissed. Not on or through the instrument, just free air through clenched teeth, the mouth shaping "oo". Play with the sound a little each time; shift a little towards higher "shhh" at the top of the swell and then drop back.
1. The lowest reeds and Tuba periodically simulate foghorns (2). Can use a muffled, coarse tone, slightly out of tune. Mournful.
2. For superlong held tones, especially at the start, catch a breath when you can, try to finesse it.
3. At L, the fast gruppetti, simplify if needed. Just a general burbling effect overall.

Fog Song

David Avshalomov

Adagio
♩ = 60

At start, all **cluster** players turn towards the solo flute, gradually turn front approx. m. 25.

FOG CLUSTER: Catch breath when you need to. Staggered, not at pitch shifts, best under "shh" sounds in other parts. No gasping.

FOG CLUSTER dynamics are absolute. Clarinets marked louder for wind-only blowing, for balance. Adjust in rehearsal until amount of pitch, and volume, are close between Flutes and Clars. When normal tone is indicated, Clarinets marked softer to balance Flutes.

Flute 1
Flute 2
Flute 3
Flute 4 / Piccolo
Oboe 1
Oboe 2
Clarinet in E♭
Clarinet 1 in B♭
Clarinet 2 in B♭
Clarinet 3 in B♭
Bass Clarinet in B♭
Contra Alto Clarinet in E♭
Bassoon 1
Bassoon 2
Contrabassoon
Alto Saxophone 1
Alto Saxophone 2
Tenor Saxophone
Baritone Saxophone
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Trombone 1
Trombone 2
Bass Trombone
Euphonium
Tuba
Contrabass
Timpani
Percussion 1
Percussion 2

solo
straight tone
poco vibr.
p espressivo
senza vibr.

If doubled, second player may add quarter-tones above until m. 20.
breathy tone
senza vibr.

CLUSTER: add vibrato, then remove.

FLUTE

vocal "shh," surf noise (off the instrument)
vary the "pitch" each time
shooshh

(Cue Clar. 1b)
(Cue Clar. 2b)
(Cue Clar. 3b)
(Cue B. Clar.)
air sound, finger pitch

Unvoiced low "SH(oo)SH" surf noises through clenched teeth, the mouth shaping "oo". Play with the sound a little each time; shift a little towards higher "shhh" at the top of the swell and then drop back.

(cue C. Bsn.)

Large Flat Tam-Tam
soft heavy mallet
L.V., let ring always

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15

Poco Mosso ♩ = 70

A

accel. poco a poco

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc.
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tba.
Cb.
R.S.
R.S.

sost. *strict time* *mf* *f*

normal tone *trans. to normal tone* *gradually tighten embouchure to trans. to normal tone*

espressivo *(cue C. Bsn.)*

shooshh - shooshh shopshh

BRASS, BREATH SOUNDS, cont.

Ancora Mosso

easy shuffle ♩ = 86

B

28

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc.
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tba.
Cb.
R.S.
R.S.

shooshh
shhooshh-
shooshh -
shooshh-
etc.
(Cue Fl. 3.)
(Cue Clar. 3b)
tutti
(tutti.)
espr.
play
pizz
brushes, jazz circle swishes
Snare Drum, snares on

37

C

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc.
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Dr.

eighth swung

cool

take Picc.

play

p *pp* *mf*

D ***Ancora Mosso*** ♩ = 94

47

Fl. 1
Fl. 2
Fl. 3
1 Fl/Pic — Piccolo
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Perc. — Susp ("Ride") Cym.
Perc. 1 — Xylophone; Snare Drum, snares on

E ***Poco Meno Mosso***

♩ = 86

55

Fl. 1
Fl. 2
Fl. 3
1 Fl/Pic
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Perc.

cool *mf* *dim. poco a poco* *p*

take Flute

normal *cool* *mp* *p* *pp*

dim. poco a poco *mf* *mp* *p*

arco cue C. A. Cl.

64

F

G

senza vibr.

cue Sax. 1

one player

Fl. 1
Fl. 2
Fl. 3
1 Fl/Pic
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Timp.
Perc.
Xyl.

H *Adagio (Tempo I)* ♩ = 60

rit.

FOG CHORD: Catch breath when you need to. Staggered, not at pitch shifts, best under "shh" sounds. No gasping.

73

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc.
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Timp.
Perc.
Xyl.

transition to breathy tone
transition to air sound, finger pitch
senza vibr.
poco vibr.
div.
libero, rubato
solo
solo (cue Bsn. 1)
espr.
shhh -sss
shhh -
cue Tuba
BOWL GONGS
etc., vary end
l. v.
hard cord vibr. mallet or cloth-covered wood beater

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I ***Andante*** ♩ = 80
steady tempo

86

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc.
R.S.
R.S.
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Tba.
Cb.
Timp.
Vib.

poco vibr. *normal tone* *figures libero, rubato* *one, solo* *p* *mp* *f* shhh -

95

J

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc.
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Timp.
Vib.

figures strict
sost.
normal tone
Cue C. A. Cl.

102

K

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc.
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Timp.
Glock.
Vib.

106

3/4

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc.
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Timp.
Glock.
Vib.

L *Poco Meno Mosso*
♩ = 72 *sostenuto*

Fast gruppetti, simplify if needed.
Just a general burbling effect overall.

110

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc.
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Glock.
Perc.

(fake -- simplify--as needed)
sempre
(strict)
(opt.)
play
mute
High splash susp. Cym
yarn mallets
L. V.
Large Flat Tam-Tam

poco rit. . . . . .

M

116

4/4 → 3/4

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc.
take Picc.
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
tutti
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Alto Sax. 1
Alto Sax. 2
Ten. Sax.
Bari. Sax.
Hn.1
opt.
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Euph.
Tba.
Cb.
Timp.
Glock.
Perc.

N *a Tempo, Andante*

♩ = 76

124

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc.
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Timp.
Glock.

(opt.) Picc. *mf* *f marcatissimo, espressivo* *play* *ff appassionato* *(mute)* *opt.* *med. rubber mallets* Xylophone

139

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Timp.
Glock.
Xyl.

opt.

O *poco accel.* *Mosso* ♩ = 86

155

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Timp.
Perc.
Xyl.

mf wood stick, dome

l.v.

molto rit.

160

3/4 2/4 4/4

Fl. 1
Fl. 2
Fl. 3
Fl. 4 / Picc
Ob. 1
Ob. 2
E♭ Cl.
Cl. 1
Cl. 2
Cl. 3
B. Cl.
C. A. Cl.
Bsn. 1
Bsn. 2
Cbsn.
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.
Cb.
Timp.
Perc.
Xyl.

ppp *f* *mf* *pp*

A Tempo, Adagio

P ♩ = 60

168

poco rall. - - - - - -

Fl. 1
nat. ***solo*** *espr.* ***mp*** *senza vibr.* ***mp***

Fl. 2
ppp *(opt. harmonic, sounding pitch)*

(opt. harmonic, sounding pitch)

Fl. 3
ppp *senza vibr.* *trans. to breathy tone*

Fl. 4 / Picc
senza vibr. ***ppp*** *trans. to breathy tone*

Ob. 1

Ob. 2

E♭ Cl.

Cl. 1
One player senza vibr. ***ppp*** *trans. to breathy tone*

senza vibr. ***ppp*** *trans. to breathy tone*

Cl. 2
One player senza vibr. ***ppp*** *trans. to breathy tone*

Div. *One player senza vibr.* ***ppp*** *trans. to breathy tone*

Div. *One player senza vibr.*

Cl. 3
ppp *trans. to breathy tone*

breathy tone *senza vibr.* ***ppp***

B. Cl.
senza vibr. ***ppp***

C. A. Cl.
senza vibr. ***ppp***

Bsn. 1

Bsn. 2

Cbsn.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bari. Sax.
senza vibr. ***ppp***

Hn.1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Euph.

Tba.

(Cue C. A. Cl.)

Cb.
senza vibr. ***ppp*** *flautando, change bow lightly*

Timp.

Vib.
BOWL GONGS ***p***

Glockenspiel

Glock.
hand-stop ***ppp*** *soft rubber mallets*

riten. in tempo ♩ = 50 riten. in tempo ♩ = 50

178

Fl. 1 — pp; nat. senza vibr.; ppp; pp; senza vibr.
Fl. 2 — ppp; senza vibr.
Fl. 3 — trans. to nat. tone; ppp
Fl. 4 / Picc — trans. to nat. tone; ppp; solo; mp quick
Ob. 1 — p mp p shooshh -
Ob. 2 — p mp p shooshh -
E♭ Cl. — p mp p shooshh -
Cl. 1 — trans. to nat. tone; ppp; senza vibr.; nat. senza vibr. ppp
Cl. 2 — trans. to nat. tone; ppp; senza vibr. ppp pp; senza vibr.
Cl. 3 — trans. to nat. tone; ppp; nat. senza vibr.
B. Cl. — nat. poco espressivo p pp
C. A. Cl. — nat. poco espressivo p pp
Bsn. 1 — solo mp molto espressivo; ppp
Bsn. 2 — p mp p shooshh -
Cbsn. — p mp p shooshh -
Alto Sax. 1 — p mp p shooshh -
Alto Sax. 2 — p mp p shooshh -
Ten. Sax. — p mp p shooshh -
Bari. Sax. — p mp p shooshh -
Hn.1 — p mp p shooshh -
Hn. 2 — p mp p shooshh -
Hn. 3 — p mp p shooshh -
Hn. 4 — p mp p shooshh -
Tpt. 1 — p mp shooshh
Tpt. 2 — p mp shooshh
Tpt. 3 — p mp shooshh
Tbn. 1 — p mp shooshh
Tbn. 2 — p mp shooshh
B. Tbn. — p mp shooshh
Euph. — p mp shooshh
Tba. — (Cue Str. Bass) poco espressivo; p pp
Cb. — poco espressivo; p pp
Timp.
Vib. — p mp p shooshh -
Glock. — Large Flat Tam-Tam; soft heavy mallet pp l.v.

DAVID AVSHALOMOV
Music for Band

Siege [7] powerful slow tragic tone poem, huge middle climax (also for orchestra)

Spring Rondo [8] exuberant tonal dancy fun in changing polymeters, hot ending

Lifeboat Variations [16-24] "Everyone's Guide to the Band" (opt. narrator)

Cornucopia of Rounds [12], a wild variation-mashup of 7 rounds, huge cosmic ending

Prime Time*, Toccata Brillante* [11] fast 11/8 showpiece, big band middle, hot ending

Nigun Prophecy [9] rhapsodic variations on 3 common Jewish *nigun* melodies, with optional singing. Commissioned by the Kaplan Foundation for St. Mary's Catholic University of Winona, MN, Janet Heukeshoven, Band Director.

Hill Dance [5] in 5/8, fun Bulgarian/Klezmer style, hot ending, features clarinet choir with E*b*, B*b*, BCl. soli. **American Prize 2016, Band Composition** (2nd place)

The Last Stand [7'45] slow tragic tone poem, dramatic, rich sonorities
Commissioned 2012 by the Western Plains Wind Consortium (15 bands)
American Prize 2014, Band Composition (3rd place)

Vignettes*,* suite of 10 short widely-varied miniatures for community bands [14 total]
First Place, American Prize 2015, Band Composition
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)

Rain Dance [5] evocative tone painting, dissonant, powerful, haunting

StarGazers, tonal color/character miniatures evoking stars and space travel
Starry Night [1:30] slow long arch with cosmic climax
Galaxy [2:45], slow start, adventure march with wild warp jump ending

Glockenspiel March [2:30] old-fashioned novelty featuring the orchestra bells section

TRANSCRIPTIONS

Bach, Sinfonia to Cantata No. 29 [3'30] exuberant Baroque encore, transcribed for:
- Symphonic Wind Ensemble; Clarinets 1. 2. and Flutes/Piccs on the solo part (E*b*)
- Solo Marimba (or Xylophone, or duet) with Wind Ensemble (D)

WITH CHORUS

Principles, secular cantata (Thos. Jefferson) [32] on religious freedom and liberty
- 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)

Perusal scores, reference recordings, **.pdf** performance materials and complete list of the composer's works in all genres available through

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