

**DAVID AVSHALOMOV**

# **The Last Stand**

**for Concert Band**



**SCORE**

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**TRANSPOSING SCORE****DURATION: 7:45****INTRUMENTATION**

Piccolo

Flutes 1, 2 (doubled)

Oboes 1, 2

Eb Clarinet

Bb Clarinets 1, 2, 3 (doubled)

Eb Alto Clarinet

Bb Bass Clarinet

Eb Contra-Alto Clarinet

Bassoon

Contrabassoon (optional; cued)

Bb Soprano Saxophone

Eb Alto Saxophones 1-2

Bb Tenor Saxophone

Eb Baritone Saxophone

F Horns 1, 2, 3, 4

Bb Trumpets 1, 2, 3

Trombones 1, 2, 3 (bass)

Euphonium (C, bass clef—Treble clef Bb part also provided)

Tuba

String Bass (low C extension)

Timpani (4 pedal)

**Percussion (5 players)**

Xylophone (sounds 8va)

Glockenspiel (sounds 15ma)

Vibraphone

Marimba

Tubular Chimes

Crotales (one pair, g—cued in Glock.)

Snare Drum

Field Drum (w/snares)

Tenor Drum

Low Tom-Tom

(opt. Low Roto-Tom)

Bass Drum

Suspended Cymbal

Crash Cymbals

Small Tam Tam (flat, no bump)

Large Tam Tam (flat, no bump)

Tambourine

Wood block

Triangle

Brake Drum

(or Anvil

or Susp. Cymbal on dome

or high Cowbell muted)

Large Rain Stick

(or several Maracas)

Ratchet (or Guiro)

Slapstick

Mark Tree (cued in Glock.)

Pair of plastic chopsticks

# THE LAST STAND

## Tragic Tone Poem for Symphonic Winds

### by David Avshalomov

Commissioned 2012 by the Western Plains Wind Consortium,  
Daniel Baldwin, coordinator

#### Program Note

This work, as with all my dramatic instrumental works, began as pure music, growing out of an expanding group of sketches and melodic/thematic kernels (some of them from my sketchbook, some new for this work). As the character of the music emerged and crystallized, a series of “scenes” or visual images came to me that I associated increasingly with the various sections in this highly episodic piece. Daniel Baldwin had asked me for “something like your Elegy for Strings, slow modern-tonal, but more cinematic.” I had riposted that I would be more likely to write something operatic, but I think cinematic won out. In the end, I was imagining realistic nature video scenes that could be cut together to make an accompanying video. (Enterprising groups could assign a video creative to find publicly-shared clips that match my “program” and drop them into a slide-show program that, with a live human triggering the start points for each clip, could be shown on a stage background screen while the music is performed live.)

Nevertheless, this music can be heard as pure music and will have a serious emotional effect on its own (given that it was not written to a pre-existing program). But if modern video-conditioned listeners who depend on visual stimulation want a “story” or “screenplay” to consider while listening, here it is.

This is a statement from deep in the heart of a conservationist, nature-lover, outdoorsman, and mountain man. Mountain pine forest is my natural habitat; that is where I feel most at home and where I have worked to contribute my small part in the necessary global activities of respecting, honoring, healing, restoring, and preserving *all* Nature—including our own. If you have ever seen a forest clearcut you will know the bitter feelings from which this music springs.

The piece is a grim tragic depiction and lament for the cutting down of one of the last stands of old growth pine forest (thus the title). And worse, senseless cutting down merely for greed, profit and (mostly) waste. I provide only a hopeful hint of reforestation at the end.

These are the scenes or elements:

- **Grim grey foggy dawn on a forested mountain slope. Motives of doom.** The condemned trees await their fate.
- **Song of dignified farewell** from the trees, with a sad cadence.
- Gentle turn to:
- **Memory of the ancient forest primeval** (*silva antiqua*), sweet vast endless beauty—the wistful song turning bitter in the face of today’s impending deed.
- **Distraught wailing lament** for the victims to be slaughtered, building to a huge grim relentless tragic cadence, after which the legion of loggers appears through the fog.
- **Threat by the first chain saw**, revving up.
- **Song of the Chain Saws.** The cutting begins; cutoff cadence.
- Clank of **maul on wedge**, trunk-separating crack sounds, the eerie pitiful **creak of tipping**, and then **the first giant falls.** Silence.
- **Chain Saw Canon Chorus**, revving up one after another, then uniting for cut after cut.
- The **trees begin to fall** in measured cadence.
- **Clearcut March**, bitterly triumphant.
- Worse to come: **Wildfire inferno** in the remaining forest, with racing tongues of flame in the crown, roaring blaze on the trunks, and huge water-dropping helicopters fading in and out.
- Silence. (Tableau: **Clearcut wasteland next to burnt holocaust remnant.**)
- Gentle tinkles of **rain**, distant thunder, trickles of runoff.
- **Vision of Reforestation**, in a montage from seedlings (both hand-planted and naturally sprouting) to babies to saplings to young trees, pulling back to reveal the **Forest Reborn** (*silva nova*), in a broad panorama from a high mountain viewpoint at sundown, light **breeze** in the needles, **birdcalls**, **sunset**, **fate motives** behind, and finally **moonrise**.
- Coda on a new melody, a song with the heart’s secret lyric: “Where is the forest that we loved? Could we have saved . . . the trees? **Final Question on an unresolved half cadence.**

(note by the composer)



**M** = 68    **Mesto**

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

Bassoon

Contrabassoon (optional)

Clarinet in E $\flat$

Clarinet in B $\flat$  1

Clarinet in B $\flat$  2

Clarinet in B $\flat$  3

Alto Clarinet in E $\flat$

Bass Clarinet in B $\flat$

Contra Alto Clarinet in E $\flat$

Soprano Saxophone

Alto Saxophone 1

Alto Saxophone 2

Tenor Saxophone

Baritone Saxophone

Trumpet in B $\flat$  1

Trumpet in B $\flat$  2

Trumpet in B $\flat$  3

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Trombone 1

Trombone 2

Bass Trombone

Euphonium

Tuba

String Bass (optional)

Timpani

Percussion 4

**4**

*sostenuto*

*mp espressivo*

*sostenuto*

*mp espressivo*

*sostenuto*

*mp espressivo*

*espressivo*

*mf*

*espressivo*

*mf*

*solos* *espressivo*

*mf*

*p*

*pp ossia*

*pp half-muted (6-inch round thin felt pads secured at centers)*

**Bass Drum**

*pp*

*p*

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poco rit. A tempo

 $\text{♩} = 68$ 

poco rit.

9

Picc. -

Fl. 1 *mp* -

Fl. 2 *mp* -

Ob. 1 -

Ob. 2 -

Bsn. -

Cbsn. -

E♭ Cl. -

Cl. 1 *p* -

Cl. 2 -

Cl. 3 -

Alto Cl. -

B. Cl. -

C. A. Cl. -

Sop. Sax. -

A. Sax. 1 -

A. Sax. 2 -

T. Sax. -

Bari. Sax. -

Tpt. 1 -

Tpt. 2 -

Tpt. 3 -

Hn. 1 -

Hn. 2 -

Hn. 3 -

Hn. 4 -

Tbn. 1 -

Tbn. 2 -

Tbn. 3 -

Euph. -

Tba. -

one player  
*espressivo*

*p* -

*pp* -

Db. -

Tim. -

B. D. -

A tempo  
63

$\text{♩} = 68$

A

*cue Bass Clar. if BCl lacks low Db and C and you have them tutti trill*

Breathe at small notes in parentheses, not at  
slur ends\OR alternate between 2 players)

B

30

Picc. (opt. second player) (first player) (second player)

Fl. 1 (opt. second player) (first player)

Fl. 2 (opt. second player)

Ob. 1 mp espressivo (first player)

Ob. 2 mp espressivo (first player)

Bsn.

Cbsn.

E♭ Cl.

Cl. 1 (opt. second player) (first player) (first player)

Cl. 2 (opt. second player) (first player)

Cl. 3 (opt. second player) (first player)

Alto Cl.

B. Cl.

C. A. Cl.

Sop. Sax. (opt.) pp espressivo (first player)

A. Sax. 1 pp espressivo (first player)

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

B. D.

37

**C**

Picc. (first player)

Fl. 1 (second player)

Fl. 2 (second player)

Ob. 1 mp

Ob. 2 mf

Bsn.

Cbsn.

E♭ Cl.

Cl. 1 (second player) mp

Cl. 2 (second player) mp

Cl. 3 (second player) mp

Alto Cl. mf espressivo mp

B. Cl.

C. A. Cl.

Sop. Sax. pp play

A. Sax. 1 mp

A. Sax. 2 espressivo mp

T. Sax. mf espressivo mp

Bari. Sax. mf espressivo mp

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1 p

Hn. 2 p

Hn. 3 p

Hn. 4 p one player

Tbn. 1 pp one player

Tbn. 2 pp one player

Tbn. 3 pp one player

Euph. pp one player

Tba. pp

Db. pp

Timp. pp

43

Picc. *mf*

Fl. 1 *mf*

Fl. 2 *mf*

Ob. 1 *f*

Ob. 2 *f*

Bsn.

Cbsn.

E♭ Cl. *f* *espressivo*

Cl. 1 *mf*

Cl. 2 *mf*

Cl. 3 *mf*

Alto Cl. *f* *espressivo*

B. Cl.

C. A. Cl.

Sop. Sax. *f* *(Sopr. Sax)*

A. Sax. 1 *f*

A. Sax. 2 *f*

T. Sax. *f*

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

*3* *4* *2* *4*







Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cbsn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

Sop. Sax.

A. Sax. 1

A. Sax. 2

fluttertongue bend half steps/lip

f senza vibrato

fluttertongue bend half steps/lip

f senza vibrato

T. Sax.

fluttertongue smear

bend

3

3

bend

smear

bend

smear

bend

smear

Bari. Sax.

6

7

6

7

Tpt. 1

Tpt. 2

Tpt. 3

mute

fluttertongue bend

Hn. 1

fluttertongue f senza vibrato

mute

Hn. 2

fluttertongue f senza vibrato

mute

Hn. 3

fluttertongue bend

Hn. 4

fluttertongue f senza vibrato

fluttertongue bend

bend

smear

smear

bend

smear

smear

bend

smear

Tbn. 1

ff senza vibrato

fluttertongue 6

ff senza vibrato

Tbn. 2

ff senza vibrato

fluttertongue 6

ff senza vibrato

Tbn. 3

mf

fff

mf

8

8

6

6

Euph.

Tba.

Db.

Timp.

f

p

6

f

p

6

f

p

6

f

p

6

Tub. B.

Cym.

Perc.

Stamp one or both feet,  
iff on wooden stage  
(*not* women in heels)

**4 G**

**accel.**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl. All Saxes, Trumpets, Horns, Trombones  
May stand in where indicated.  
Conductor work it out with players.  
ALL OR NONE. Menacing.

C. A. Cl.

Sop. Sax. Opt. stand up.

A. Sax. 1 fluttertongue smear 6 f fff f Opt. stand up. fluttertongue smear 6 f

A. Sax. 2 Opt. stand up. fluttertongue smear 6 f fff f Opt. stand up. fluttertongue smear 6 f

T. Sax. Opt. stand up. fluttertongue smear 6 f fff f

Bari. Sax. fluttertongue smear 6 f fff f

**4** Opt. stand up.

Tpt. 1 CONDUCTOR: Trumpets may stay muted from bar 74  
(also Tpt. 1) if change to mute is too rushed at H. Opt. stand up.

Tpt. 2

Tpt. 3 Opt. stand up. senza sord fluttertongue smear 6 f fff f Opt. stand up.

Hn. 1 accel.

Hn. 2

Hn. 3 Opt. stand up. senza sord fluttertongue smear 6 f fff f

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp. > mf p p 6

75

Fl. 1  
Ob. 1  
Bsn.  
Cl. 1  
Cl. 2  
Cl. 3  
B. Cl.  
C. A. Cl.

All one-beat cresc. wedges are local only, not cumulative.  
Restart each one at the same dynamic level.

A. Sax. 1  
A. Sax. 2  
T. Sax.  
Bari. Sax.  
Tpt. 1  
Tpt. 2  
Tpt. 3  
Hn. 1  
Hn. 2  
Hn. 3  
Hn. 4  
Tbn. 1  
Tbn. 2  
Tbn. 3  
Euph.  
Tba.  
Db.  
Timp.  
T.-t.  
Br.D.

fluttertongue smear  
*f* *fff* *f* *fff* *f*  
*fff* *f*  
smear fluttertongue  
*f*  
*fff* *f*  
*f*  
*f* *fff* *f*  
senza sord fluttertongue smear  
*f* *fff* *f*  
senza sord fluttertongue smear  
*f* *fff* *f*  
*f* *fff* *f*  
Opt. stand up. senza sord fluttertongue smear  
*f* *fff* *f*  
Opt. stand up. senza sord fluttertongue smear  
*f* *fff* *f*  
f fluttertongue smear  
*f* *fff* *f*  
ff



**Poco Mosso**

*senza vibrato (straight tone)*

**11**

70

Picc. -

Fl. 1 -

Fl. 2 -

Ob. 1 - *senza vibrato (straight tone)*

Ob. 2 - *senza vibrato (straight tone)*

Bsn. -

Cbsn. - *sfp*

E♭ Cl. -

Cl. 1 -

Cl. 2 -

Cl. 3 -

Alto Cl. -

B. Cl. -

C. A. Cl. -

Sop. Sax. - *senza vibrato (straight tone)*

(Sit.)

A. Sax. 1 -

(Sit.)

A. Sax. 2 -

(Sit.)

T. Sax. -

(Sit.)

Bari. Sax. -

Tpt. 1 - *Remain standing (or bells up) mute*

Tpt. 2 - *Remain standing (or bells up) mute*

Tpt. 3 - *Remain standing (or bells up) mute*

Hn. 1 -

Hn. 2 - (Sit.)

Hn. 3 - (Sit.)

Hn. 4 -

Tbn. 1 - *sfp*

Tbn. 2 - *sfp*

Tbn. 3 - *sfp*

Euph. - *sfp*

Tba. - *sfp*

Db. - *sfp*

Timp. - *sfp*

Glock. - *Glockenspiel*

Br.D. - *ff*

Snare Drum - *ff*

Perc. 1 - *sfp*

Tom -

Susp. Cym. -

Perc. -

B. D. -

Xyl. - *Xylophone*

hard yarn *pp*

## A tempo I

$\text{♩} = 72$  A1

**A tempo I**

**I** = 72 **Andante**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

(Sit.)

Tpt. 2

(Sit.)

Tpt. 3

senza sordino

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

molto vibrato

Db.

ff molto vibrato

Timp.

L. V.

With butts of 2 wood snare sticks held in other hand, flam effect on each stroke

Low Tom

Start by pressing on head at center with one finger to raise pitch, gradually release to lower pitch back to open (Alternate: Large Roto-Tom, turn gradually to change pitch across a minor third and back) gradually press to raise pitch

Perc. 1

To R.S.

Field Drum

snares on L. V.

Vibraphone

staccato (pedal UP)

hard rubber mallets

Shk.

Large Tamtam

T-t.

Xyl.



92

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cbsn.

Eb Cl.

Cl. 1

Cl. 2

Cl. 3

Alto Cl.

B. Cl.

C. A. Cl.

A. Sax. 1

A. Sax. 2

T. Sax.

Bari. Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Timp.

Perc. 1

Perc.

Vib.





## Meno Mosso

= 60 Adagio

K

*poco rit.*

Picc. 101 *breathe at small notes in parentheses where needed; sneak back in*

Fl. 1

Fl. 2

Ob. 1 *dolcissimo cue Tpt. 1*

Ob. 2 *pp espressivo*

Bsn.

E♭ Cl.

Cl. 1 *one player* *ppp*

Cl. 2 *one player* *6* *ppp*

Cl. 3 *one player* *6* *ppp*

Alto Cl. *cue Tenor Sax* *one player* *6*

B. Cl.

Sop. Sax.

A. Sax. 1 *Conductor: use if Tenor* *too loud*

A. Sax. 2 *one player* *6* *ppp*

T. Sax. *one player* *6* *ppp*

Bari. Sax.

*poco rit.*

Tpt. 1 *solo* *espressivo*

Tpt. 2 *mp dolcissimo*

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Tba.

Db.

Glock. *L.V.*

Br.D. *Marimba*

Tri. *2 players*

W.Ch. *soft yarn mall.*

*etc.*

23

**L**

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cbsn.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Tpt. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

D. b.

Mar.

Tri.

W. Ch.

105

*Cue Euphonium (not if Tuba plays in this octave)*

*3*

*ppp*

*measured 32nds*

*pp*

*Cue Euphonium (not if Tuba plays in this octave--or you don't have the note)*

*3*

*ppp*

*one player*

*one player*

*one player*

*one player (omit if Tuba plays in this octave--or you don't have the note)*

*3*

*one player (Opt. 8va through m. 112, if you do not have the note)*

*3*

*one player (Opt. 8va through m. 112, if you do not have the note)*

*3*

*sostenuto (no breaks)*

108

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Bsn.

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl.

C. A. Cl.

Tpt. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tba.

Db.

Glock.

*Glockenspiel*  
brass mallets *p*

Mar.

*Crotales*  
*shake slowly after striking*

Crot.



molto rit.

114

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *solo let it speak* *mf* *espr.*

Ob. 2 *solo let it speak* *mf* *espr.*

Bsn. *niente*

Cbsn. *niente*

Cl. 1 *niente*

Cl. 2 *niente*

Cl. 3 *niente*

B. Cl.

C. A. Cl.

Sop. Sax. *(cue Oboe d'p)* *mf* *#*

Hn. 1 *pp*

Hn. 2 *pp*

Hn. 3 *pp*

Hn. 4 *pp*

Tbn. 1 *niente*

Tbn. 2 *niente*

Tbn. 3 *niente*

Euph.

Tba. *niente*

D. b. *niente*

Mar. *niente*

B. D. *niente*

**M** A tempo  
Adagio

$\text{♩} = 56$

rit.

**3** Largo  
 $\text{♩} = 40$

**4** Adagio  
 $\text{♩} = 56$

rit.

A Tempo

$\text{♩} = 56$

27

Picc.

Fl. 1

Fl. 2 solo solito

Ob. 1 espr.  $p \rightarrow pp$

Ob. 2 solo

Bsn. espr.  $ppp \leftarrow pp \rightarrow ppp$

Cbsn.

E♭ Cl.

Cl. 1

Cl. 2

Cl. 3

B. Cl. solo

C. A. Cl.

Sop. Sax. espr.  $p \rightarrow pp$

A. Sax. 1 solo espr.  $ppp \leftarrow pp \rightarrow ppp$

A. Sax. 2

T. Sax.

Bari. Sax. solo (Cue Bassoon)  $ppp \leftarrow pp \rightarrow ppp$

Tpt. 1

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Euph. tutti tacet to end if you have no low C  $ppp$

Tba. tutti opt. 8va

Db. V 8va to end if you have no low C  $ppp$

Timp.  $ppp$  soft cartwheels

Glock. (opt. hand vibrato\*) solo

Vib. Vibraphone motor on, slow solo pochiss. rubato 6 hard cord  $\text{mp}$  audible, not loud 6  $p$

The Last Stand Band v1.2 David Avshalomov

# 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 Midwest Band Consortium 2012, Daniel Baldwin, facilitator)

*Vignettes*, suite of 10 supershort miniatures for community bands [11]

(Commissioned by Avshalomov Bandwagon Consortium 2012, 26 US 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 (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, Tenor and Baritone soli, concert band (or combo)

Performance materials and complete list of works available through



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