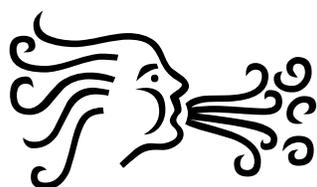


DAVID
AVSHALOMOV



Sacred Winds

for Flute Orchestra
with 2 Percussionists

SCORE

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TOTAL DURATION: Ca. 24 minutes

INSTRUMENTATION

Minimum* 12 (opt. 13) players *(See Performance Note on doubling)
9 of these players alternating on:

Piccolos (need 4 instruments)

Flutes

Alto Flutes (in G) (need 4 instruments)

plus

Bass Flute (in C)

Bass Flute in F (*optional*)

Contrabass Flute in C (or Bass Clarinet)

Sub-Contrabass Flute in C (or string Bass)

2 Percussion (*3rd player for some optional parts*)

Huge Rain Stick (or two) (may substitute cluster of 3-4 swirled maracas)

Bull Roarer (aboriginal or Miwok)

Large Sheet of Aluminum Foil (minimum 12" square), suspended by hand and tapped with bamboo skewers; also shaken/rattled.

Tambourine

Snare Drum (thin/bright if possible) [sticks/brushes]

Large Floor Tom

Large Tam Tam (*flat*, no nipple), with large soft mallet

3 Chinese Bowl Gongs, set on felt or cloth pads

(May substitute medium, large, and very large common stainless steel mixing bowls. Use soft rubber marimba mallet, or hard cord vibe mallet)

High Suspended Cymbal (splash)

Ride Cymbal

Ratchet (fixed to table)

Small Plastic "Egg" Shaker

Maracas

Guiro (Reco-reco) with scraper

Glass or metal Tube Wind Chime (high, tinkly) (suspended)

Triangle

Ankle Jingles (optional—in Rain Dance, for stomped rhythms)

PERFORMANCE NOTES

BOTTOM PARTS:

- This piece needs a strong bottom end.
- If you wish to preserve an all-flute choir timbre, the composer recommends using custom elliptical-bore PVC low flutes (Subcontra, Contra, and even Bass) such as those produced by Mr. Jelle Hogenhuis in Holland.
Website: <http://home.hetnet.nl/%7Ejelinbama> email: hogenhuis-flutes@hetnet.nl
- String Bass is more effective in this ensemble than current metal Subcontrabass Flutes. A String Bass version of Part 12 is available, with adjusted dynamics and articulations. Also a Bass Clarinet version of Part 11 (for Contrabass Flute). Both still allow for solos to be played on the corresponding low flute if that is also present.

DOUBLING:

- For large ensembles, if you want to add players, you may double the top parts *only* if you reinforce the bass.
- For pure all-flute ensembles, never double trebles more than basses.
- When you double any Flute or Alto Flute parts, double *all* of them. Balance the voices.
- Never double solos in any part.

For larger groups, these numbers should maintain proper top/bottom balance:

(A) String Bass (with or without Subcontrabass Flute), Bass Clarinet (with or without Contrabass Flute), 2 Bass Flutes in C, 2 on each part for Altos and Flutes, 1 on each Piccolo part.

(B) String Bass (with or without Subcontrabass Flute), Bass Clarinet (with or without Contrabass Flute), 3 Bass Flutes in C, 3 on each part for Altos and Flutes, 2 on each Piccolo part.

(C) 2 string basses and 2 bass Clarinets (with or without the lowest flutes), 4 or more on each part for Bass Flutes, Altos, and Flutes, 2-3 on each Piccolo part.

TRADING PARTS – Players may wish to trade numbered parts between movements (at the conductor's discretion). If so, the group should print up placards with single large numbers on them (1 through 12 or 13) and hang them over the *backs* of their music stands. They should exchange cards between movements to show which part they are playing in each movement. This is so that in each movement the conductor knows whom to cue for part 5, part 9, etc., since for parts 1-9 the player could be playing Piccolo, Flute, or Alto.

RAIN DANCE

whoosh = finger lowest note, cover mouthpiece, blow air only.

STOMPING: In measures 57-74, parts 4-13 (and percussion) may stomp their foot lightly, alternating feet, on the accented beats of the bass group/drum pattern (marked with downward arrows). Note that the rhythmic pattern doubles up at 69 (last 2 bars of the previous 4-bar pattern).

Parts 4-13 may wear **ankle jingles** to enhance this group dance rhythm. Put the jingles on quietly onstage (do not walk onstage jingling please), take them off quietly after the movement ends. To do the steps, raise the foot slowly, and stomp down quickly on the beat. Ladies will want to wear flats, not heels for this. If you are on a hollow wood stage, take it easy; don't cover the bass instruments in this passage.

RAIN STICK CUE: In the absence of the Rain Stick, the group may do the vocal-noise cue for it.

FOG SONG

Solo Flute should stand front and center.

Cluster Group:

At the start all cluster flutes turn and play towards the solo flute (from all sides).

Gradually turn back to normal position around m. 25

Imperceptible swell to barely audible in m. 3

Catch a breath when you need to, staggered, not at pitch shifts. No gasping.

You may wish to pick spots to breathe where cue says "surf shh", as that sound will mask you.

Glissandi, all move together on the last eighth note of the bar, through m. 29 (also after m. 87).

If doubling *all* parts, additional players may play a quarter-tone above each cluster note until m. 20.

Then as written.

Accidentals hold through the bar in the same octave until/unless canceled, and across ties.

Part 13 (Bass in F) can cover or double the "shh" surf noises in measures 1-26 and 94-110 as well as play bowl gongs and large gong. These are in the Percussion part.

Key

The image shows a musical staff with a treble clef and a key signature of one flat (B-flat). The staff contains a melodic line with various ornaments and performance instructions. Above the staff, there are five notes with specific instructions: 'breathy tone (possibly through teeth)', 'harmonic', 'jazz "DOW" (short chromatic scale down)', 'jazz "DOIT" (chromatic up)', and 'jazz Fall (longer normal scale, down)'. Below the staff, there are two wavy lines representing vibrato, with instructions: 'gradually add, remove vibrato' and 'vibrato (after *senza*) or heavy vibr.'. At the bottom, there are four examples of a diminished scale starting on different intervals: '1/2-step start', 'whole-step start', '1/2-step start', and 'whole-step start'.

For bars 63-end, players will benefit by playing around in advance with transpositions of the "**diminished**" scale (*examples above*). It is an 8-note scale: rising half step/whole step/half step/whole step, OR whole-step/half step etc. (There are really only two scales, as the pattern repeats every minor third. The "key" simply depends on what note you start/cadence on.)

SAND BANSHEE

Flageolet arpeggios: Finger any note that works best. (The printed note is a placeholder.) Slowly arpeggiate up and down the high flageolet partials, like a tiny wind through a door crack. Move in synch.

At U, harmonic arpeggios, finger lowest pitch. Rhythms are approximate; try to reach top and bottom notes on the beat.

No crescendo during long note bends up/down after letter E.

All trills are half-steps in this movement.

SCORE IN C

1. Rain Dance

Duration: 6 min.

(bull roarer)

Adagio ♩ = 64

David Avshalomov
poco rit.

1 Picc. / Flute
TAKE FLUTE

2 Picc. / Flute
TAKE FLUTE

3 Picc. / Flute
TAKE FLUTE

4 Flute

5 Flute

6 Flute

7 Alto Flute
solo
breathy, sharp tongued *mf* *p*

8 Alto Flute

9 Alto Flute

10 Bass Flute

13 Bass Flute in F (opt.)

11 Contra-Bass Flute, C
cue SubContrabass solo
straight tone *mf*
straight tone *add vibrato* *3*

12 Sub-Contra-Bass Flute, C (sounding 8va bassa)
straight tone *solo* *mf*
straight tone *add vibrato* *3*

Percussion
f
Stand away from the group.
Whirl and vary, build, die.
About 15 seconds.

Adagio ♩ = 64 *poco rit.*

♩ = 64
A tempo *poco accel*

breathy, sharp tongued

1 P./Fl. *mf*

breathy, sharp tongued

2 P./Fl. *mf* *p*

breathy, sharp tongued

3 P./Fl. *mf* *p*

breathy, sharp tongued

4 Fl. *mf*

breathy, sharp tongued

5 Fl. *mf* *p*

breathy, sharp tongued

6 Fl. *mf* *p*

breathy, sharp tongued

7 A. *mf* *p* *p*

breathy, sharp tongued

8 A. *mf* *pp* *pp* *p*

breathy, sharp tongued

9 A. *mf* *pp* *ppp* *pp* *p* *breath tone nat.*

10 B. *add heavy vibrato on long tones* *f*

11 B. (F) *PLAY* *add heavy vibrato* *mf* *f* *f*

12 SCB *add heavy vibrato* *mf* *f* *f*

Perc. **A tempo** *poco accel*

♩ = 64

♩ = 76
Andante

12

1 P./Fl. *mf* *f* *f*

2 P./Fl. *mf* *f* *f*

3 P./Fl. *mf* *f* *f*

4 Fl. *mf* *f* *f*

5 Fl. *mp* *f*

6 Fl. *mp* *f* *mf* *f*

7 A. *f* *mf* *f*

8 A. *f* *mf* *f*

9 A. *f* *mf* *f*

10 B. *cresc.*
add heavy vibrato on long tones

13 B. (F) *f*

11 CB. *cresc.*

12 SCB *cresc.*

Perc. *Andante*

Perc. ♩ = 76

whoosh = finger lowest note,
cover mouthpiece, blow air only

A *A tempo*
♩ = 72

15

1 P./Fl. FLUTE *f* whoosh heavy vibrato

2 P./Fl. FLUTE *f* whoosh heavy vibrato

3 P./Fl. FLUTE *f* whoosh heavy vibrato

4 Fl. *f* whoosh heavy vibrato

5 Fl. *f* whoosh heavy vibrato

6 Fl. *f* whoosh heavy vibrato

7 A. *p* *f* whoosh heavy vibrato

8 A. *p* *f* whoosh heavy vibrato

9 A. *p* *f* whoosh heavy vibrato

10 B. *f* whoosh heavy vibrato

13 B. (F) *f* whoosh heavy vibrato

11 CB. *f* whoosh heavy vibrato

12 SCB *f* whoosh heavy vibrato

Perc. *A tempo f*
♩ = 72

poco accel - - - - -

19

1 P./Fl. *ff* 3

2 P./Fl. *ff* 3

3 P./Fl. *ff* 3 *mf*

4 Fl. *ff* 3 *mf*

5 Fl. *ff* 3 *mf*

6 Fl. *ff* 3 *mf*

7 A. *ff* 3 *f*

8 A. *ff* 3 *f*

9 A. *ff* 3 *f*

10 B. *ff* 3 *f* *ff*

13 B. (F) *ff* 3 *ff*

11 CB. *ff* 3 *ff*

12 SCB *ff*

Perc. *poco accel* - - - - -

Perc. *poco accel* - - - - -

poco piu mosso

♩ = 86

(23)

1 P./Fl. *mf* *f*

2 P./Fl. *mf* *f*

3 P./Fl. *mp* *f*

4 Fl. *mp* *f*

5 Fl. *mp* *f*

6 Fl. *mp* *f*

7 A. *f* *mp* *f* *mp*

8 A. *mf* *mp* *f* *mp*

9 A. *mf* *mp* *f*

10 B. *f*

13 B. (F) *f*

11 CB. *f*

12 SCB *f*

Perc. *poco piu mosso*
♩ = 86

26

1 P./Fl.

2 P./Fl.

3 P./Fl.

4 Fl.

5 Fl.

6 Fl.

7 A.

8 A.

9 A.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

28

1 P./Fl.

2 P./Fl.

3 P./Fl.

4 Fl.

5 Fl.

6 Fl.

7 A.

8 A.

9 A.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

30

1 P./Fl. *f*

2 P./Fl. *mf* — *mp* *f*

3 P./Fl. *mf* < *f*

4 Fl. *mp* *f* *pp*

5 Fl. *mp* *f*

6 Fl. *mp* *f*

7 A. *mp* *f*

8 A. *mp* *f*

9 A. *mp* *f*

10 B. *f* *ff*

13 B. (F) *f* *ff*

11 CB. *f* *ff*

12 SCB *f* *ff*

Perc. **H**

Perc. **H**

B

33

1 P./Fl.

2 P./Fl.

3 P./Fl.

4 Fl.

5 Fl.

6 Fl.

7 A.

8 A.

9 A.

10 B.

13 B. (F)

11 CB.

12 SCB.

Perc.

Perc.

36

1 P./Fl.

2 P./Fl.

3 P./Fl.

4 Fl. *f* *mp* *f* *ff*

5 Fl. *f* *mp* *f* *ff*

6 Fl. *mp* *f* *ff*

7 A. *mp* *f* *ff*

8 A. *mp* *f* *ff*

9 A. *f* *mp* *f* *f*

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

39

1 P./Fl.

2 P./Fl.

3 P./Fl.

4 Fl. *mp* *f*

5 Fl. *mp* *f* *ff*

6 Fl. *mp* *f* *ff*

7 A. *mp* *f* *ff*

8 A. *mp* *f* *ff*

9 A. *ff*

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. **H**

Tambourine, jingles only
tap at edge w/finger

Perc. **H** *pp* *p*

42

1 P./Fl.

2 P./Fl. *mf* *f*

3 P./Fl. *mf* *f* *ff*

4 Fl. *mf* *f* *ff*

5 Fl. *mf* *f* *ff*

6 Fl. *mf* *f*

7 A. *f* *ff*

8 A. *f* *ff*

9 A. *f* *ff*

10 B. *f* *ff*

13 B. (F) *f* *ff* *f*

11 CB. *ff* *f*

12 SCB *ff* *f*

Perc.

Tambourine, jingles only

Perc. *pp* *p*

45

1 P./Fl. *mp* *f*

2 P./Fl. *mp* *f*

3 P./Fl. *mp* *f*

4 Fl. *mp* *f*

5 Fl. *f* *mf subito cresc. top notes only* *mf* *f*

6 Fl. *f* *mf subito cresc. top notes only* *mf* *f*

7 A. *f* *mf subito* *f*

8 A. *f* *mf subito* *f*

9 A. *f* *mf* *f*

10 B. *f*

13 B. (F)

11 CB.

12 SCB

Perc. **H**

Perc. **H** Tambourine *p* *mp*

48

1 P./Fl. *mp* *f* *p*

2 P./Fl. *mp* *f* *p*

3 P./Fl. *mp* *f* *p*

4 Fl. *mp* *f* *p*

5 Fl. *mp* *f*

6 Fl.

7 A.

8 A.

9 A.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. **H**

Perc. **H**

51

1 P./Fl. *f*

2 P./Fl. *f*

3 P./Fl. *f*

4 Fl. *f*

5 Fl. *f*

6 Fl. *f*

7 A. *f*

8 A. *f*

9 A. *f*

10 B. *f*

13 B. (F)

11 CB. *f*

12 SCB *f*

Perc.

Tamb.

Perc. *mp* *mf*

54

1 P./Fl.

2 P./Fl.

3 P./Fl.

4 Fl.

5 Fl.

6 Fl.

7 A.

8 A. *f*

9 A. *fff*

10 B. *fff*

13 B. (F) *fff*

11 CB. *fff*

12 SCB *fff*

Perc.

Tamb.

Perc. *mf*

57 **C**

1 P./Fl. TAKE PICCOLO

2 P./Fl. TAKE PICCOLO

3 P./Fl. TAKE PICCOLO

4 Fl. Stomp foot down on floor at arrows. Alternate feet.

5 Fl. Stomp foot down on floor at arrows. Alternate feet. fluttertongue *ff* *p* etc.

6 Fl. Stomp foot down on floor at arrows. Alternate feet. fluttertongue *ff* *p* etc.

7 A. Stomp foot down on floor at arrows. Alternate feet. fluttertongue *ff* *mf* etc.

8 A. *mf* *ff* *mf* fluttertongue etc.

9 A. Stomp foot down on floor at arrows. Alternate feet. fluttertongue *ff* *mf* etc.

10 B. *mf* *ff* *mf* fluttertongue etc.

13 B. (F) *mf* *ff* *mf* fluttertongue etc.

11 CB. *mf* *ff* *mf* fluttertongue etc.

12 SCB *mf* *ff* *mf* fluttertongue etc.

Perc. Floor Tom *mf* Stomp on the floor on each notated strong beat. Alternate feet strike head w/knuckle at center, damp *mp* poco

Tambourine Perc. *mf* Stomp on the floor on each notated strong beat. Alternate feet *mp* poco

61

PICCOLO

1 P./Fl. *ff*

PICCOLO

2 P./Fl. *ff*

PICCOLO

3 P./Fl. *ff*

4 Fl. *f* fluttertongue *ff* *p*

5 Fl. *ff* *p*

6 Fl. *ff* *p*

7 A. *fff* *mf*

8 A. *fff* *mf*

9 A. *fff* *mf*

10 B. *fff* *mf*

13 B. (F) *fff* *mf*

11 CB. *fff* *mf*

12 SCB *fff* *mf*

Perc. *mf*

Perc. *mf*

64

1 P./Fl. *ff*

2 P./Fl. *ff*

3 P./Fl. *ff*

4 Fl. *ff* *p* *f* *ff* *p*

5 Fl. *ff* *p* *f* *ff* *p*

6 Fl. *ff* *p* *f* *ff* *p*

7 A. *fff* *mf* *ff* *mf*

8 A. *fff* *mf* *ff* *mf*

9 A. *fff* *mf* *ff* *mf*

10 B. *fff* *mf* *ff* *mf*

13 B. (F) *fff* *mf* *ff* *mf*

11 CB. *fff* *mf* *ff* *mf*

12 SCB *fff* *mf* *ff* *mf*

Perc. *mp* *poco* *mf* *mp* *poco* *mf* *mp* *poco*

Perc. *mf* *strike/shake* *mp* *poco* *mf* *mp* *poco*

mp *poco* *mf* *mp* *poco* *mf* *mp* *poco*

67

1 P./Fl. *mf*

2 P./Fl. *mf*

3 P./Fl. *mf*

4 Fl. *f* *ff* *p*

5 Fl. *f* *ff* *p* *f*

6 Fl. *ff* *p* *f* *ff* *p* *f*

7 A. *ff* *mf*

8 A. *ff* *mf*

9 A. *ff* *mf*

10 B. *ff* *mf*

13 B. (F) *ff* *mf*

11 CB. *ff* *mf*

12 SCB *ff* *mf*

Perc. *mf* *mp* *poco*

Perc. *mf* *mp* *poco*

69

1 P./Fl. *ff*

2 P./Fl. *ff*

3 P./Fl. *ff*

4 Fl. *f ff p f ff p f*

5 Fl. *ff p f ff p f*

6 Fl. *f ff p f*

7 A. *fff mf*

8 A. *fff mf*

9 A. *fff mf*

10 B. *fff mf*

13 B. (F) *fff mf*

11 CB. *fff mf*

12 SCB *fff mf*

Perc. *f mf*
stomp at arrows only

Perc. *f mf*
stomp at arrows only

71

1 P./Fl. *ff*

2 P./Fl. *ff*

3 P./Fl. *ff*

4 Fl. *ff*

5 Fl. *ff*

6 Fl. *ff*

7 A. *ff* *mf* *molto*

8 A. *ff* *mf* *molto*

9 A. *ff* *mf* *molto*

10 B. *ff* *mf* *molto*

13 B. (F) *ff* *mf* *molto*

11 CB. *ff* *mf* *molto*

12 SCB *ff* *mf* *f* *molto*

Perc. *f* *mf* *f* *mf*

Perc. *f* *mf*

74

1 P./Fl. *ff* *vibr.* *molto vibr.*

2 P./Fl. *ff* *vibr.* *molto vibr.*

3 P./Fl. *ff* *vibr.* *molto vibr.*

4 Fl. *ff* *vibr.* *molto vibr.*

5 Fl. *ff* *vibr.* *molto vibr.*

6 Fl. *ff* *vibr.* *molto vibr.*

7 A. *fff* *ff* *vibr.* *molto vibr.*

8 A. *fff* *ff* *vibr.* *molto vibr.*

9 A. *fff* *ff* *vibr.* *molto vibr.*

10 B. *fff*

13 B. (F) *fff* *f* *ff* *f* *ff*

11 CB. *fff* *f* *ff* *f* *ff*

12 SCB *ff* *f* *ff* *f* *ff*

Perc. *f*

Perc. *f*

D (cue Rain Stick)

mouth noise, off the instrument

79

1 P./Fl. *f* Tsssss sshhhhh *p* *mp*

2 P./Fl. *f* Tsssss sshhhhh *p* *mp* *p*

3 P./Fl. TAKE FLUTE *p*

4 Fl. *ff* *f* Tsssss sshhhhh *mp*

5 Fl. *ff* *f* Tsssss sshhhhh *p*

6 Fl. *ff* *f* Tsssss sshhhhh *p*

7 A. *ff* *f* Tsssss sshhhhh *p* stop when you run out of breath

8 A. *ff* *f* Tsssss sshhhhh *p* stop when you run out of breath

9 A. *ff* *f* Tsssss sshhhhh *p* stop when you run out of breath

10 B. *ff* *f* Tsssss sshhhhh *p* stop when you run out of breath

13 B. (F) *ff* *f* Tsssss sshhhhh *p* stop when you run out of breath

11 CB. *ff* *f* Tsssss sshhhhh *p* stop when you run out of breath

12 SCB *ff* *f* Tsssss sshhhhh *p* stop when you run out of breath

Perc. *f* Tsssss sshhhhh *p* stop when you run out of breath

Perc. *f* GIANT (4-FT.) RAINSTICK

f Turn/pour slowly. Before it dies out, turn it **again** gradually to continue sound.

84

1 P./Fl. *p* *mp* *p* *mp*

2 P./Fl. *mp* *p* *mp* *p* *t-k t-k t-k*

3 P./Fl. *mp* *mp* *p* *mp*

4 Fl.

5 Fl. *mp*

6 Fl. *mp*

7 A. *mp*

8 A.

9 A.

10 B.

13 B. (F)

11 CB.

12 SCB.

Perc.

Perc.

86 *t-k t-k*

1 P./Fl. *p* *mp* *p* *mp* *p*

2 P./Fl. *mp* *p* *mp* *p* *mp* *p*

3 P./Fl. *mp* *p* *mp* *p*

4 Fl. *p* *mp* *mp*

5 Fl. *p* *mp* *p*

6 Fl. *p* *mp*

7 A. *mp*

8 A. *mp*

9 A. *mp*

10 B. *mp*

13 B. (F)

11 CB.

12 SCB

Perc. **H**

Perc. **H**

88

1 P./Fl. *mp* *p* *mp*

2 P./Fl. *mp* *p* *mp*

3 P./Fl. *mp* *p*

4 Fl. *p*

5 Fl. *p*

6 Fl. *p*

7 A. *p*

8 A. *p*

9 A. *p*

10 B. *p*

13 B. (F)

11 CB. *p*

12 SCB

Perc. **H**

Perc. **H**

rit. ----- **E** poco meno mosso ♩ = 72

solo

1 P./Fl. *pp*

2 P./Fl. *pp*

3 P./Fl. *mf* *solo* *pp* *pp*

4 Fl. *pp* *solo* *p* *pp* *pp*

5 Fl. *pp* *pp*

6 Fl. *pp* *pp*

7 A. *mf* *solo*

8 A. *pp* niente

9 A. *pp* niente

10 B. *pp* *mf* *solo* *pp* niente

13 B. (F) *p* *pp* *mf* *solo* *pp* niente

11 CB. *pp* *mf* *solo* *pp* niente

12 SCB *mf* *solo*

Perc. *rit.* ----- *poco meno mosso* ♩ = 72

93

rit. -----

1 P./Fl. *mp*

2 P./Fl. *mp*

3 P./Fl. *mp*

4 Fl. *mp*

5 Fl. *mp* *p*

6 Fl. *mp* *pp*

7 A. *pp* *mp*

8 A. *pp* *mp* *p*

9 A. *p* *mp* *pp*

10 B. *pp* *mf* *pp*

13 B. (F) *pp*

11 CB. *p* *mf* *f* (cue SubContrabass)

12 SCB *mf* *f*

Perc. *rit.* -----

Perc.

16

1 Fl/Pic *gliss.* *pp* *trans. to normal tone*

2 Fl *sost.* 3 3 3 3 *mf* 3 3 3

3 Fl *gliss.* *pp* *trans. to normal tone*

4 Fl *gliss.* *pp* *trans. to normal tone*

5 Fl *gliss.* *pp* *trans. to normal tone*

6 Alto *gliss.* *pp* *trans. to normal tone*

7 Alto *gliss.* *pp* *trans. to normal tone*

8 Alto *gliss.* *pp* *trans. to normal tone*

9 Alt/(Pic) *gliss.* *pp* *trans. to normal tone*

10 B. *gliss.* *pp* *trans. to normal tone*

11 Alto *gliss.* *pp* *trans. to normal tone*

13 B. (F)

12 SCB *play* *espressivo mf* *f* *mf* *f*

Perc. *pp* shhh *p*

Perc. *pp* shhh *p*

Poco Mosso ♩ = 70

accel. poco a poco

22

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

11 Alto

13 B. (F)

12 SCB

Perc.

Perc.

normal tone

strict time

p

f

etc.

normal tone

p

mf

take ContraBass

(Sounds as written)

(Part in treble clef)

mp

p

shhh

mp

p

shhh

mp

p

shhh

mp

p

shhh

33

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

mf Snare Drum, snares on

37 eighth swung

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

take Picc.

cool 3 3

p cool 3 3

cool 3 3

cool 3 3

cool 3 3

p cool

cool 3 3

p

[opt. tacet--stamina]

p cool

cool 3 3

p

p

f

p

f

mf

mf

mf

42

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto *etc.*

9 Alt/(Pic) *etc.*

10 B. *etc.*

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

51 *marcato*

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

ff

ff

eighth swung

eighth swung

59

1 Fl/Pic

2 Fl *p*

3 Fl *p*

4 Fl *p*

5 Fl *dim. poco a poco* *pp*

6 Alto *dim. poco a poco* *pp*

7 Alto *dim. poco a poco* *pp*

8 Alto *dim. poco a poco* *pp*

9 Alt/(Pic) *dim. poco a poco* *pp*

10 B. *ff* *f* *mf*

11 CB. *dim. poco* *mp*

13 B. (F) *ff* *f* *mf*

12 SCB *dim. poco* *mp*

Perc.

Perc.

64

1 Fl/Pic *pp* 3 3 3 3 *senza vibr.*

2 Fl *pp* 3 3 3 3 *senza vibr.*

3 Fl *pp* 3 3 3 3 *senza vibr.*

4 Fl *pp*

5 Fl

6 Alto

7 Alto *pp* 3 3 3 3 *senza vibr.*

8 Alto *pp* 3 3 3 3 *senza vibr.*

9 Alt/(Pic) *pp* 3 3 3 3 *senza vibr.*

10 B.

11 CB. *f* 3 3 3 3

13 B. (F)

12 SCB *f* 3 3 3 3

Perc. **H**

Perc. **H**

68

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

ppp

pp

mf

76 *rit.*

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB. (cue Sub-Contr)

13 B. (F)

12 SCB

Perc.

Perc.

mf *p* *mp* *p* *mp*

ppp *ppp*

ppp

p *mp*

rit.

Detailed description: This is a page of a musical score for 'Fog Song v2.0', page 46. The score is for a woodwind ensemble and strings. It begins at measure 76. The woodwinds (Flutes 1-5, Alti 6-8, Piccolo 9) play a melodic line with triplet figures. The strings (Double Bass 11, Bassoon 13, Sub-Contrabass 12) provide a harmonic and rhythmic foundation. The score includes dynamic markings such as *mf*, *p*, *mp*, and *ppp*, and a *rit.* (ritardando) instruction. The percussion parts are currently silent.

89

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

surf "shh"

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

gliss.

p *mf* *mf*

3 3 3 3

shhh - *mp*

shhh - *mp*

Andante ♩ = 80
steady tempo

95

1 Fl/Pic
poco vibr.

2 Fl
poco vibr.
normal tone
p
figures libero, rubato

3 Fl
normal tone
p
figures libero, rubato

4 Fl
poco vibr.
normal tone
p
figures libero, rubato

5 Fl
poco vibr.
normal tone
p
figures libero, rubato

6 Alto
poco vibr.

7 Alto
poco vibr.

8 Alto
poco vibr.

9 Alt/(Pic)
poco vibr.
p
normal tone
figures libero, rubato

10 B.
f
transition to breathy tone

11 CB.

13 B. (F)

12 SCB
shhh - mp

Perc.
shhh - mp

Perc.
Andante ♩ = 80
steady tempo

99

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

103

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

p

mp figures strict

normal tone

p *normal tone* *mp* figures strict

p *normal tone* *mp* figures strict

p *normal tone* *mp* figures strict

p *normal tone*

p *normal tone*

p *normal tone*

107

1 Fl/Pic

2 Fl

3 Fl
mp figures strict

4 Fl

5 Fl

6 Alto
p *mf*

7 Alto
p *mf*

8 Alto
p *mf*

9 Alt/(Pic)

10 B.

11 CB.
p normal tone

13 B. (F)
p normal tone

12 SCB
p normal tone

Perc.

Perc.

109

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

111

1 Fl/Pic

2 Fl *f*

3 Fl *f*

4 Fl *f*

5 Fl *mf*

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B. *f sost*

11 CB. *f sost*

13 B. (F) *f sost*

12 SCB *f (opt. 8th)* *(loco)*

Perc.

Perc.

115

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

120

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

ff *p* *ff* *p* *ff* *p*

soli *sempre soli* *sempre soli* *sempre*

f *f*

sempre *sempre*

(play lower part if Bass in F is present)

(play lower part if Bass in F is present)

125 *take Picc.*

1 Fl/Picc

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Picc)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

ff

[opt. tacet--if Bass in F is present]

155

1 Fl/Pic

Musical staff for 1 Fl/Pic with notes, rests, and dynamic markings.

2 Fl

Musical staff for 2 Fl with notes, rests, and dynamic markings.

3 Fl

Musical staff for 3 Fl with notes, rests, and dynamic markings.

4 Fl

Musical staff for 4 Fl with notes, rests, and dynamic markings.

5 Fl

Musical staff for 5 Fl with notes, rests, and dynamic markings.

6 Alto

Musical staff for 6 Alto with notes, rests, and dynamic markings.

7 Alto

Musical staff for 7 Alto with notes, rests, and dynamic markings.

8 Alto

Musical staff for 8 Alto with notes, rests, and dynamic markings.

9 Alt/(Pic)

Musical staff for 9 Alt/(Pic) with notes, rests, and dynamic markings.

10 B.

Musical staff for 10 B. with notes, rests, and dynamic markings.

11 CB.

Musical staff for 11 CB. with notes, rests, and dynamic markings.

13 B. (F)

Musical staff for 13 B. (F) with notes, rests, and dynamic markings.

12 SCB

Musical staff for 12 SCB with notes, rests, and dynamic markings.

Perc.

Percussion staff with a box labeled 'Sus. Cym' and notes.

Perc.

Percussion staff with notes and dynamic markings.

mf wood stick, dome
poco accel.

molto rit. -----

166

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

A Tempo, Adagio ♩ = 60

174

1 Fl/Pic *ppp* senza vibr. *nat. solo espr.* *trans. to breathy tone*

2 Fl *ppp* (niente) *p*

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

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

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

6 Alto *ppp* *trans. to breathy tone*

7 Alto *ppp* *3* *trans. to breathy tone*

8 Alto *breathy tone* *senza vibr. ppp*

9 Alt/(Pic) *ppp* senza vibr. *trans. to breathy tone*

10 B. *ppp* senza vibr. *harm.* *trans. to breathy tone*

11 CB. *ppp* senza vibr. *5*

13 B. (F) *ppp* senza vibr.

12 SCB *ppp* senza vibr. *8*

Perc. *A Tempo, Adagio ♩ = 60*

Perc. BOWL GONGS *p* *p*

poco rall. - - - -

179

1 Fl/Pic

2 Fl

3 Fl

4 Fl

5 Fl

6 Alto

7 Alto

8 Alto

9 Alt/(Pic)

10 B.

11 CB.

13 B. (F)

12 SCB

Perc.

Perc.

take Alto Flute

poco rall. - - - -

Detailed description: This is a page of a musical score for 'Fog Song v2.0', page 70. The score is for a woodwind and percussion ensemble. It begins at measure 179, marked with a circled '179'. The tempo is indicated as 'poco rall.' (poco rallentando). The score consists of 14 staves. Staves 1-8 are for flutes and altos: 1 Fl/Pic, 2 Fl, 3 Fl, 4 Fl, 5 Fl, 6 Alto, 7 Alto, and 8 Alto. Staff 9 is for an Alto/Piccolo. Staff 10 is for a Bassoon. Staff 11 is for a Contrabass. Staff 13 is for a Bass (F). Staff 12 is for a Subcontrabass. The bottom two staves are for Percussion. The score shows various musical notations including notes, rests, and slurs. A specific instruction 'take Alto Flute' is written in the 9th staff. The tempo marking 'poco rall.' appears at the top right and bottom right of the page.

in tempo *in tempo*

♩ = 50

♩ = 50

riten.

solo

quick

185

1 Fl/Pic *trans. to nat. tone* *pp* *p quick*

2 Fl *pp* *ppp* *pp* *senza vibr.*

3 Fl *trans. to nat. tone* *pp* *senza vibr.*

4 Fl *trans. to nat. tone* *pp* *senza vibr.*

5 Fl *trans. to nat. tone* *pp* *ppp* *pp* *senza vibr.*

6 Alto *trans. to nat. tone* *pp* *senza vibr.*

7 Alto *trans. to nat. tone* *pp* *senza vibr.* *nat.*

8 Alto *senza vibr. pp* *nat.*

9 Alt/(Pic) *Alto Flute* *senza vibr. pp* *nat.*

10 B. *solo* *mf molto espressivo* *p*

11 CB. *nat.* *poco espressivo mp* *p*

13 B. (F) *nat.* *poco espressivo pp* *p*

12 SCB *poco espressivo mp* *p*

Perc. *in tempo* *in tempo* *riten.* *pp* *p* *shhh*

Perc. *Large Flat Tam-Tam* *l.v.*

soft heavy mallet pp

SCORE IN C

3. Sand Banshee

David Avshalomov

Duration: 7-8 minutes

Moderato

♩ = 76

1 Picc. *Whistle (flageolet) tone* *ppp*

2 Picc. *ppp Whistle (flageolet) tone*

3 Picc. *ppp Whistle (flageolet) tone*

4 Flute / Picc. *Whistle (flageolet) tone* *ppp*

5 Flute

6 Flute

7 Flute

8 Flute/ Alto

9 Alto Flute / Flute

10 Bass Flute *(sounds 8va bassa)*

13 Bass Flute in F (opt.)

11 Contra-Bass Flute, C

12 Sub-Contra-Bass Flute, C *(sounds 8va bassa)*

Glass (or Metal Tubes) Wind Chime Tree

Percussion *pp stroke with the hand* *Moderato* *L. V. (let ring)*

Percussion *♩ = 76*

Flageolet arpeggios: Finger any note that works best. Slowly arpeggiate up and down the high flageolet partials, like a tiny wind through a door crack. Move in synch.

Flute

28 **C** **3/2** **C** **3/2** **C** **B** **3/2** **C**

1 P. *pp*
catch breath quietly between slurs
pp
catch breath quietly between slurs

2 *pp*
ppp
catch breath quietly between slurs
pp

3 *pp*
ppp
pp

4 Fl. / Pic *ppp*
senza vibrato
breathy tone
pp

5 Fl.

6

7

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

47

1 P. *pp* *ppp*

2 *pp* *ppp*

3 *pp* *ppp*

4 Fl. / Pic *pp* *ppp*
catch breath quietly between slurs

5 Fl. *pp* *ppp*

6 *pp* *ppp*
catch breath quietly between slurs

7 *ppp* *senza vibrato*
ppp breathy tone

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. **H**

Perc. **H**

sempre

sempre

55

1 P. $\frac{3}{4}$ \triangle C $\frac{3}{4}$ \triangle C

2

3

4 Fl. / Pic *ppp* *pp*

5 Fl. *ppp* *pp*

6 *ppp* *pp*

7 *ppp* *pp* *catch breath quietly between slurs*

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. **H**

Perc. **H**

D

2/3



62

1 P. *pp* *nat.* *pp* *p*

2 *pp* *nat.* *pp* *p*

3 *pp* *nat.* *pp* *p*

4 Fl. / Pic *pp* *nat.* *pp* *p*

5 Fl. *pp* *nat.* *pp* *p*

6 *pp* *nat.* *pp* *p*

7 *pp* *nat.* *pp* *p*

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. **H**

Perc. **H**

66 **C**

1 P. *p* *mp* *mf*

2 *p* *mp* *mf*

3 *p* *mp* *mf*

4 Fl. /Pic *p* *mp* *mf*

5 Fl. *p* *mp* *mf*

6 *p* *mp* *mf*

7 *p* *mp* *ff* *mf*

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. **one Maraca** *p* *f*

Perc. *hung downwards, slowly swirled, not shaken*

All trills in this movement are half-step trills.

69 **E**

1 P. *f*

2 *f*

3 *f*

4 Fl. / Pic *f* *senza vibrato* *pp transition to breathy tone*

5 Fl. *f* *p* *pp* *pp breathy tone* *add, remove vibrato*

6 *f* *pp*

7 *f* *pp*

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. *p*

Perc.

78

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

add, remove vibrato

p

sempre senza cresc.

sempre senza cresc.

86

1 P.

2

3

4 Fl. /Pic
pp
pp eighths more tone, long notes more breath

5 Fl.
pp eighths more tone, long notes more breath

6
pp breathy tone
add, remove vibrato
sempre senza cresc.

7
pp breathy tone
add, remove vibrato
sempre senza cresc.

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

92

1 P.

2

3

4 Fl. / Pic.

5 Fl.

6

7

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB.

Perc.

Perc.

slow bend, sharpen slightly

back to pitch

sempre senza cresc.

slow bend, sharpen slightly

back to pitch

sempre senza cresc.

slow bend, sharpen slightly

sempre senza cresc.

pp

eighths more tone, long notes more breath

eighths more tone, long notes more breath

103

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

pp

normal vibrato

unisons in tune

109 **F** *solo*

1 P. *p*

2 *p*

3

4 Fl. /Pic

5 Fl.

6

7

8 *pp* *breathy tone* *normal vibrato* *unisons in tune*

9 A. /Fl. *pp* *breathy tone* *normal vibrato* *unisons in tune*

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. **Small plastic "Egg" shaker**
(may substitute one Maraca)

short chik, single hit *no flams* *p*

Perc.

119

1 P.

2

3 *p stacc.*

4 Fl. /Pic *transition to normal tone*

5 Fl. *transition to normal tone*

6 *transition to normal tone*

7 *transition to normal tone*

8

9 A. /Fl. *transition to normal tone*

10 B. *f*

13 B. (F) *f*

11 CB. *f*

12 SCB *f*

Perc. **H**

Perc. **Foil sheet**

124

1 P. *mp*

2 *mp*

3 *mp*

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B. *f*

13 B. (F) *f*

11 CB. *f*

12 SCB *f*

Perc. **Egg shaker** *mp*

Perc. **Foil sheet** *f*

129

1 P. *cresc.*

2 *cresc.*

3 *mp cresc.*

4 Fl. / Pic *normal tone*

5 Fl. *normal tone*

6 *normal tone*

7 *normal tone*

8 *fluttersongue*
fp *f*

9 A. / Fl. *fluttersongue*
fp *f*

10 B. *f*

13 B. (F) *f*

11 CB. *f*

12 SCB *f*

Perc. **Egg shaker** *mp*

Perc. **Foil sheet** *f*

mp cresc.

134

1 P. *mf cresc.*

2 *mf cresc.*

3 *mf cresc.*

4 Fl. / Pic *p cresc.*

5 Fl. *p cresc.*

6 *p cresc.*

7 *p cresc.*

8 *fp sf sf*

9 A. / Fl. *fp sf sf*

10 B. *f*

13 B. (F) *f*

11 CB. *f*

12 SCB. *f*

Perc. **Egg shaker**

Perc. **Foil sheet** *f*

139

1 P. *cresc.*

2 *cresc.*

3 *cresc.*

4 Fl. / Pic *flutertongue* *mp*

5 Fl. *flutertongue* *mp*

6 *flutertongue* *mp*

7 *flutertongue* *mp*

8 *fp* *sf* *sf*

9 A. / Fl. *fp* *sf* *sf*

10 B. *f*

13 B. (F) *f*

11 CB. *f*

12 SCB *f*

Perc. **Egg shaker**

Perc. **Foil sheet** *f*

144

1 P.

2

3

4 Fl. / Pic

5 Fl.

6

7

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Egg shaker

Perc.

Foil sheet

Perc.

149

H

1 P. *cresc.* *f marcato cresc.*

2 *cresc.* *f marcato cresc.*

3 *cresc.*

4 Fl. / Pic *p subito*

5 Fl. *mf* *p subito*

6 *p subito*

7 *mf* *p subito*

8 *sf* *fp* *mp*

9 A. / Fl. *sf* *fp* *mp*

10 B. *f* *p*

13 B. (F) *f* *p*

11 CB. *f* *p*

12 SCB *f* *p*

Perc. **Egg shaker** *mf*

Perc. **Guiro (Reco-Reco)** *mf* **Maracas** Optional, if 3 players

mf scrape quickly with thin scraper *mf* short chik, single hit no flams

154

1 P.

2

3

f marcato cresc.

4 Fl. / Pic

mp *cresc.*

5 Fl.

cresc.

6

mp *cresc.*

7

mp *cresc.*

8

f *fp* *mf* *sf* *fp*

9 A. / Fl.

fp *mf* *sf* *fp*

10 B.

mp

13 B. (F)

mp

11 CB.

mp

12 SCB

mp

Perc.

Egg shaker

Maracas

mf *cresc.*

Perc.

Guiro

164

1 P. *ff*

2 *ff*

3 *ff*

4 Fl. / Pic *f* 5 5 6

5 Fl. *f* 5 5

6 *f* 5 5 6

7 *f* 5 5

8 *fp sf sf fp sf fp*

9 A. / Fl.

10 B.

13 B. (F) *f* 3 3

11 CB. *f* 3 3

12 SCB *f* 3 3

Perc. **Egg shaker**

Perc. **Maracas** *cresc.*

I

172

1 P. *f* *ff*

2 *ff*

3 *f* *ff*

4 Fl. /Pic *ff*

5 Fl. *f* *ff*

6 *f* *ff*

7 *ff*

8 *f* *ff*

9 A. /Fl. *ff*

10 B. *ff*

13 B. (F) *ff*

11 CB. *ff*

12 SCB *ff*

Perc. *ff*

Susp. Hi
Splash Cym.
Perc. *p* *f* *ff*

*Silently turn Snare Drum snares ON.
Leave them on, to buzz sympathetically
to the end of the piece.*

176

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

181

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

184

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

193

1 P. *p*

2 *p*

3 *p*

4 Fl. /Pic *p*

5 Fl. *p*

6 *p* *pp*

7 *p*

8 *p*

9 A. /Fl. *mf*

10 B. *mf*

11 CB. *mf*

12 SCB

Perc. **H**

Perc.

J

198

1 P. *pp*

2 *pp*

3 *pp* *p dolce* 3

4 Fl. / Pic *p dolce* 3

5 Fl. *pp* *p dolce* 3

6 *pp*

7 *pp*

8 *pp*

9 A. / Fl.

10 B. *p* 3

13 B. (F) *p* 3

11 CB. *mf* *p*

12 SCB.

Perc. **H**

Perc.

203

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

p

mf dolce, espress.

213

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

mp

pp

pp

pp

mp

mp

mp

3

3

3

3

218

1 P. *pp*

2 *pp*

3 *pp*

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B. *mf*

13 B. (F) *mf*

11 CB. *mf*

12 SCB

Perc. **H**

Perc. **Guiro** *mf*

223

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

Guiro

228

1 P. *p* *mp* *mf* 6

2 *p* *mp* *mf*

3 *p* *mp* *mf*

4 Fl. / Pic *mp* *mf* *f* 3 3 3 3

5 Fl. *mp* *mf* *f* 3 3 3 3

6 *mp* *f* 3 3 3

7 *mp* *mf* *f* 3 3

8 *mp* *mf* 3 *f* 3 3 3 3

9 A. / Fl. *mp* *mf* 3 3 *f* 3 3 3 3

10 B. *f*

13 B. (F) *f*

11 CB. *f*

12 SCB

Perc. H

Perc. **Guiro** *f*

231

1 P. *f* *ff*

2 *f* *ff*

3 *f* *ff*

4 Fl. /Pic *f* *ff*

5 Fl. *f* *ff*

6 *f* *ff*

7 *f* *ff*

8 *f* *ff*

9 A. /Fl. *f* *ff*

10 B. *f* *ff*

13 B. (F) *f* *ff*

11 CB. *ff*

12 SCB *ff*

Perc. *ff*

Susp. Hi Splash Cym.

hard cord mallets *mf* *ff*

Guero Perc.

235 *vibr.*

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

pp *poco cresc.* *mp*

Perc.

240

1 P.

2

3

4 Fl. / Pic

5 Fl.

6

7

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Susp. Hi Splash Cym.

mf

pp

poco cresc.

L

245

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

mp

mf

ff

ff

f

LARGE TAM TAM

L. V. sempre

L. V. sempre

250

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

ff

Susp. Hi Splash Cym.

LARGE TAM TAM

255

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Susp. Hi Splash Cym.

Perc.

Perc.

mf

ff

LARGE TAM TAM

mf

f

260

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

264

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl. *ff*

10 B. *ff*

13 B. (F) *ff*

11 CB. *ff*

12 SCB *ff*

Perc.

Perc.

272

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

ff

ff

ff

ff

ff

ff

ff

f

276

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

280

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

p

p

p

p dim.

p dim.

p dim.

p dim.

p dim.

f

f

p dim.

p dim.

289

1 P.

2 *mf*

3 *mf*

4 Fl. / Pic **PICC. 4** *mf*

5 Fl.

6

7

8

9 A. / Fl.

10 B.

13 B. (F) *f*

11 CB. *f*

12 SCB

Perc.

Perc. **Guero**

p cresc.

294

1 P. *cresc.*

2 *cresc.*

3 *cresc.*

4 Fl. /Pic *cresc.*

5 Fl. *pp*

6 *pp*

7 *pp*

8 *p*

9 A. /Fl. *pp*

10 B. *p*

13 B. (F) *f*

11 CB. *f*

12 SCB

Maracas

Perc.

Guiro

Perc.

298

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Maracas

Perc.

Guiro

Perc.

301

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

Maracas

Guiro

Cym.

f

mf

f

p

p

N

304

1 P. *f* *ff* 3 3

2 *f* *ff* 3 3

3 *f* *ff* 3 3

4 Fl. /Pic. *f* *ff* 3 3

5 Fl. *f* *ff* 3 3

6 *f* *ff* 3 3

7 *f* *ff* 3 3

8 *f* *ff* 3 3

9 A. /Fl. *ff* **Take Flute**

10 B. *ff*

13 B. (F) *ff*

11 CB. *ff*

12 SCB. *ff*

Perc. *f* **Floor Tom** *mp* *heavy wood stick* *ff* *p* **Cym.**

Perc. **Snare Drum (opt.)** *ppp* *(extra player)*

Start roll open rudimental, at edge work to creamy concert roll

316

1 P.

2

3

4 Fl. / Pic

5 Fl.

6

7

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

ff

ff

ff

ff

ff

ff

ff

ff

ff *marcatissimo, molto vibrato*

mp Floor Tom

1 P.

2

3

4 Fl. / Pic

5 Fl.

6

7

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Cym.

Perc.

Floor Tom *mp*

Snare Drum

TAM TAM

f *edge* *dome* *p*

ff *p* *fluttertongue* *cresc.*

f *L.V.* *ppp*

O

1 P.
2
3
4 Fl. / Pic
5 Fl.
6
7
8
9 A. / Fl.
10 B.
13 B. (F)
11 CB.
12 SCB
Perc.
Perc.

335

tr

ff

mf

fp

cresc.

f

edge

mp

Snare Drum

Floor Tom

TAM TAM

f

L. V.

long cresc. plus local swells

(340)

1 P. *cresc.*

2 *cresc.*

3 *cresc.*

4 Fl. / Pic *cresc.*

5 Fl. *cresc.*

6 *cresc.*

7 *cresc.*

8 *p cresc.*

9 A. / Fl. *p*

10 B. *p*

13 B. (F) *p*

11 CB. *p*

12 SCB *p*

Perc. *p* Cym. dome

Perc. *p* Snare Drum

Floor Tom *mp*

ppp

344

1 P.

2

3

4 Fl. / Pic

5 Fl.

6

7

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

ff *mf* *f* *p*

f *edge* *dome* *p*

f *TAM TAM* *L. V.* *ppp*

P

1 P.

356

Perc.

Perc.

f L. V.

1 P. *mf* *fp* *mf (flutt.)* *fp*

2 *mf* *fp* *mf (flutt.)* *fp*

3 *mf* *fp* *mf (flutt.)* *fp*

4 Fl. /Pic. *mf* *fp* *mf (flutt.)* *fp*

5 Fl. *mf* *fp* *mf (flutt.)* *fp*

6 *mf* *fp* *mf (flutt.)* *fp*

7 *mf* *fp* *mf (flutt.)* *fp*

8 *mf* *fp* *mf (flutt.)* *fp*

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. *dome* *f* *f* *f*

Perc. *f* *f* *f*

f *L. V.* *f* *L. V.*

(tr) 371

1 P. *mf* *fp*

2 *mf* *fp*

3 *mf* *fp*

4 Fl. / Pic *mf* *fp*

5 Fl. *mf* *fp*

6 *mf* *fp*

7 *mf* *fp*

8 *mf* *fp*

9 A. / Fl. *fp*

10 B. *fp*

13 B. (F) *fp*

11 CB. *fp*

12 SCB *fp*

Perc. **Cym.** *dome f* *edge ^*

Floor Tom *ff* *hard cord mallets, edge*

Snare Drum *ff* **RATCHET** *pp* *start slow, speed up most at end*

TAM TAM *at CENTER ff* *pp*

383

1 P.
2
3
4 Fl. /Pic
5 Fl.
6
7
8
9 A. /Fl.
10 B.
13 B. (F)
11 CB.
12 SCB
Perc.
Perc.

p
p
p
p

387

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl. TAKE ALTO

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

391

1 P. *f* 3 3 3 3

2 *f* 3 3 3 3

3 *f* 3 3 3 3

4 Fl. /Pic *f* 3 3 3 3

5 Fl. *f* 3 3 3 3

6 *f* 3 3 3 3

7 *f* 3 3 3 3

8 *f* 3 3 3 3

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. H

Perc. H

4. take Flute

Poco Rit

394

1 P.

Musical staff for 1 P. (Piccolo). It contains four measures of music. The first two measures feature triplets of eighth notes. The last two measures feature quintuplets of eighth notes. Dynamics are marked *p* at the start of the second measure and *mp* at the start of the fourth measure.

2

Musical staff for 2. It contains four measures of music. The first two measures feature triplets of eighth notes. The last two measures feature quintuplets of eighth notes. Dynamics are marked *p* at the start of the second measure and *mp* at the start of the fourth measure.

3

Musical staff for 3. It contains four measures of music. The first two measures feature triplets of eighth notes. The last two measures feature quintuplets of eighth notes. Dynamics are marked *p* at the start of the second measure and *mp* at the start of the fourth measure.

4 Fl. /Pic

Empty musical staff for 4 Fl. /Pic.

5 Fl.

Empty musical staff for 5 Fl.

6

Musical staff for 6. It contains four measures of music. The first two measures feature triplets of eighth notes. The last two measures feature quintuplets of eighth notes. Dynamics are marked *p* at the start of the second measure and *mp* at the start of the fourth measure.

7

Musical staff for 7. It contains four measures of music. The first two measures feature triplets of eighth notes. The last two measures feature quintuplets of eighth notes. Dynamics are marked *p* at the start of the second measure and *mp* at the start of the fourth measure.

8

Musical staff for 8. It contains four measures of music. The first two measures feature triplets of eighth notes. The last two measures feature quintuplets of eighth notes. Dynamics are marked *p* at the start of the second measure and *mp* at the start of the fourth measure.

9 A. /Fl.

Empty musical staff for 9 A. /Fl.

10 B.

Empty musical staff for 10 B.

13 B. (F)

Empty musical staff for 13 B. (F).

11 CB.

Empty musical staff for 11 CB.

12 SCB

Empty musical staff for 12 SCB.

Poco Rit

Perc.

Empty musical staff for Perc.

Perc.

Empty musical staff for Perc.

Poco Meno Mosso

$\text{♩} = 144$

398

1 P. *mp* *pp*

2 *mp* *pp*

3 *mp* *pp*

4 Fl. /Pic

5 Fl.

6 *mp* *pp*

7 *mp* *pp*

8 *mp* *pp*

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Poco Meno Mosso

$\text{♩} = 144$

Perc. **H**

Perc. **H**

403

1 P.

2

3

4 Fl. / Pic

5 Fl.

6

7

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

408

1 P.
2
3
4 Fl. /Pic.
5 Fl.
6
7
8
9 A. /Fl.
10 B.
11 CB.
12 SCB
Perc.
Perc.

pp
pp
ALTO
pp

413

1 P. *ppp* breathy tone

2 *ppp* breathy tone

3 *ppp* breathy tone

4 Fl. /Pic *ppp* half-whisper tone

5 Fl. *ppp* half-whisper tone

6 *ppp* half-whisper tone

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

S *Tempo I*

$\text{♩} = 152$

418

1 P. *ppp dolcissimo* *nat.* *ppp dolcissimo*

2 *ppp dolcissimo* *nat.*

3

4 Fl. / Pic *ppp dolcissimo* *nat.*

5 Fl. *ppp dolcissimo* *nat.*

6

7 *ppp*

8 *ppp* Take Alto

9 A. / Fl. *ppp* *ppp dolcissimo* *nat.*

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. TRIANGLE *ppp dolcissimo* *L. V. sempre*

Perc. *Tempo I* $\text{♩} = 152$

425

1 P.

2

3

4 Fl. / Pic

5 Fl.

6

7 *nat.*

8 *ppp dolcissimo*

9 A. / Fl.

10 B. *nat.*

11 *ppp dolcissimo*

13 B. (F) *ppp dolcissimo*

11 CB. *ppp dolcissimo*

12 SCB *mp dolcissimo*

Perc.

Perc.

433

T

1 P. *ppp* *dolcissimo*

2 *ppp* *dolcissimo*

3 *ppp* *dolcissimo*

4 Fl. /Pic *p* *sostenuto, like violas*

5 Fl. *p* *sostenuto, like violas*

6 *p* *sostenuto, like violas*

7 *p* *sostenuto, like violas*

8 *mp* *sostenuto, like violas*
Alto

9 A. /Fl. *mp* *sostenuto, like violas*

10 B. *mp* *sostenuto, like violas*

13 B. (F) *mp* *sostenuto, like cellos*

11 CB. *mp* *sostenuto, like cellos*

12 SCB *mf*

Perc. **H**

Perc. **H**

449

1 P.

2

3

4 Fl. /Pic

5 Fl.

6

7

8

9 A. /Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

Breathe between slurs only where needed.

*harmonics arpeggio
finger lowest pitch
senza vibr.*

pp

senza vibr.

pp

senza vibr.

*harmonics arpeggio
finger lowest pitch*

pp

senza vibr.

V

455

1 P. *pp* *dolcissimo* *solo*

2

3

4 Fl. / Pic

5 Fl.

6

7

8

9 A. / Fl.

10 B. *pp* *senza vibr.*
harmonics arpeggio
finger lowest pitch

13 B. (F)

11 CB. *pp* *senza vibr.*

12 SCB

Perc.

Perc.

461

1 P.
2
3
4 Fl. /Pic
5 Fl.
6
7
8
9 A. /Fl.
10 B.
13 B. (F)
11 CB.
12 SCB
Perc.
Perc.

X

475

1 P.

2

3

4 Fl. / Pic

5 Fl.

6

7

8

9 A. / Fl.

10 B.

13 B. (F)

11 CB.

12 SCB

Perc.

Perc.

ppp

poco vibr.

molto vibr.

p

S. CYM.

hard cord mallets

ppp

short
fermata

480

1 P. *p* *fff* *molto vibr.*

2 *p* *fff* *molto vibr.*

3 *p* *fff* *molto vibr.*

4 Fl. / Pic *fff* *molto vibr.*

5 Fl. *fff* *molto vibr.*

6 *fff* *molto vibr.*

7 *fff* *molto vibr.*

8 *fff* *molto vibr.*

9 A. / Fl. *fff* *molto vibr.*

10 B.

13 B. (F)

11 CB.

12 SCB

Perc. *ppp* *pp* *molto* *ff* *mf*

FLOOR TOM

RATCHET

TAM TAM

speed up quickly for cresc.

*short
fermata*

L. V.

Presto
♩ = 180

Freeze for count of 10

1 P. *sfz* *p*

2 *sfz* *p*

3 *sfz* *p*

4 Fl. / Pic *sfz* *p*

5 Fl. *sfz* *p*

6 *sfz* *p*

7 *sfz* *p* *Repeat 2-3 times, fade* *niente*

8 *sfz* *p* *Repeat 2-3 times, fade* *niente*

9 A. / Fl. *sfz* *p* *Repeat 2-3 times, fade* *niente*

10 B. *ff* *p*

13 B. (F) *f* *p*

11 CB. **Presto**

12 SCB ♩ = 180 *Freeze for count of 10*

Perc. *sfz* (partially dampen Tam Tam if sound is still growing; quiet ringover only at end) *L. V.*

Perc. *f* *L. V.*

Wind Chime Tree

PROGRAM NOTE FROM THE COMPOSER

This work was written at the request of the Los Angeles Flute Orchestra, Jonna Newcomb-Carter, leader, and premiered by them in 2007 with the composer conducting. Its three movements evoke wind-related aspects of the natural world. These include drought, ground breezes, and gentle rain; dense, wispy, and billowing fog, surf; and all the stages of a wild sandstorm. As the central thread, the melodies express the anguish and yearning of a lost soul. The theme is humans seeking to regain connection with the powers of Nature.

Despite long experience with 20th Century trends, I remain devoted to the vitality of past Western musical traditions, and I draw my musical strength from old roots as I seek to make something new. So I am not an “experimental” composer. But in this work I have selectively explored modern extended techniques and effects available on the various flutes (including the huge low ones) and then tried to make real music with them. I have also introduced some modest stage business. The percussion parts provide necessary sound elements and atmosphere, handling a menagerie of gongs and cymbals, drums, shakers, and rattles, and some exotics like the Miwok Bull-Roarer and rattled Tinfoil Sheet.

This was my first work written in partial collaboration with an ensemble—and they have my gratitude, particularly my friend Ellen Burr, who connected me with the group and encouraged and schooled me. I got to test various passages and effects with individual players first, and then to work with the group to achieve the color effects I intended, with writing that remains technically idiomatic. My intention was to add a serious piece to the thin repertoire for this unique ensemble, and to help raise awareness of its potential.

1. Rain Dance: It is dry. No rain. Crops will wither. The people gather: dancers, chanters, drummers. They beat the air. The big flute moans for a breeze, the others answer with wet drop noises. Nothing. They sigh. They call the breeze up to pull rain down, again and again. No rain. They make a falling-drops tune in harmonized groups. No rain. They build up an intense slow dance rhythm, drumming, stamping, and the tiny flutes scream for the rain, then all join in. Stop. Wait. Now the rain comes, gently; it falls and rolls in rivulets and soaks into the parched Earth. The sky wipes clear and all thank the breeze, the big flute last.

2. Fog Song: A lost soul stands on the beach, engulfed in dark dense cold salty sea fog. Nothing moves. Surf slides in. Foghorns moan. The soul sings a lonely slow tune; the fog wavers and shifts as though in sympathy. The tune shifts to a blues feel; the fog feels the groove and joins in the Foggy Blues, city style. This fades, and a higher, more diffuse fog arises. A lower voice sings another lost tune, with buoy bells bonging offshore; many separate wisps of fog echo it, twisting together, then, pushed by a little wind, join and billow up in a full new mournful chorus that roars over the surf. At the climax the choir writhes down, slows, and spreads to a wide, thin fog. The low lonely tune returns trailing shadows, and then soul, fog, surf, and foghorns join in a dark farewell chord, and a seagull wheels overhead.

3. Sand Banshee: Standing on a warm sand dune in the sun, the soul senses a tiny, thready breeze that keens high and grows in widening swoops, then drops and focuses in a steady pulsing center. Flecks of sand flick by, the pulsing builds, and we are piping a fun little Latin Sand Dance. The breeze swoops up to a high keening wiggling wind, pungent but not yet scary. It drops to a murmur under a sweet reassuring melody. The Sand Dance resumes and pushes up to a higher shrieking wavering wind with spattering sand. Now the massed low instruments shout the power of the Banshee wind, punctuated by drum tattoos and gong and cymbal strokes, while the shrieking continues in long rising waves, ever louder and scarier, as though it will never stop. Finally it peaks, drops, relaxes to sweet melody and harmony again, under a clearing sky and warm sun, and settles to calm motionless unison. Is the Banshee gone?

(NOTE: The **Banshee** is a female spirit in Irish mythology, usually seen as an omen of death and a messenger from the Otherworld. In Irish legend, a banshee wails around a house if someone there is about to die. This movement evokes the wailing and shrieking of a storm that could well mean death.)

DAVID AVSHALOMOV

Works for Winds, Brass

Around the Year (Four Seasonal Miniatures), wind quintet [11]

Air woodwind trio (ob., cl., bsn.) [3]

Sonata Breve oboe with piano [16]

Sonata flute with piano [27]

Sacred Winds, Flute Orchestra (12 players: Piccs, Flutes, Altos, Bass, opt. F Bass, Contrabass (or Bass Clarinet), Sub-Contrabass (or string Bass), 2 percussion [25]

Exeunt Omnes recessional, brass quartet (2 tpt., 2 tbn.) [4]

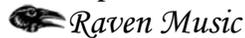
Brass Rondo brass quartet (2 tpt., 2 tbn.) [8]

(Brass quintet version: 2 tpt, hn. tbn., tuba)

Canzona brass quartet [2]

Intrada (baroque), brass choir [1] (3 tpt., 3 tbn., euph, tuba, timp.)

Performance materials and complete list of works available through



davshalomov@earthlink.net - www.davshalomov.com

(310) 392-2641