DAVID AVSHALOMOV

The Last Stand

for Concert Band

SCORE

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**INSTRUMENTATION**

- 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/snare)
- 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
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 creak 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)
TRIPLETS: All gently tongue/articulate the start of each long slur

Breathe at small notes in parentheses, not at due note (HR alternates between 2 players)

Bari. Sax.
Sop. Sax.
Alto Cl.
Ten. Sax.
Perc. 1
Tbn. 3
Tbn. 2
Tbn. 1
Timp.
Tpt. 3
Tpt. 2
Euph.
Cbsn.
Hn. 4
Hn. 3
Hn. 2
Hn. 1
Ob. 1
B. D.
Picc.
Cl. 3
Cl. 2
Fl. 1
Db.
Cl.

 divisible

(two 3 measure if you lack the 1st notes)

(two 3 measure line if you lack the low notes)

one player

one player

one player
Pochiss. Più mosso

molto espressivo e sostenuto

unis.
Stamp one or both feet
(jiff on wooden stage)
(not women in heels)
All Saxes, Trumpets, Horns, Trombones may stand in where indicated.
Conductor work it out with players.
ALL OR NONE. Menacing.

The Last Stand
Band v1.2 David Avshalomov

CONDUCTOR: Trumpets may stay muted from bar 75
(also Tpt. 1) if change to mute is too rushed at H.
All one-beat cresc. wedges are local only, not cumulative. Restart each one at the same dynamic level.
 senza vibrazione (straight tone)
partway through each breath, pause, repeat, 3 1/2 bars)

*(Just blow air through horn, rattle keys partway through each breath, pause, repeat. 3 bars)*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*

*bend pitch down and back up*
poco rit.  

Meno Mosso

= 60  

Adagio

breathe at small notes in parentheses where needed, sneak back in
DAVID AVSHALOMOV
Dynamic New Music for Band

Siege  [7]  (also available for orchestra)

Spring Rondo  [8]


The Last Stand, tragic tone poem  [7’45”]
(commissioned 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

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