David Avshalomov

STARGAZERS

for Concert Band

Starry Sky

Galaxy

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Piccolo
Flutes 1. 2. (doubled)
Oboes 1. 2.
Bassoons 1.2.
$Eb$ Clarinet
$Bb$ Clarinets 1. 2. 3. (doubled)
$Bb$ Bass Clarinet
$Eb$ Contra-Alto Clarinet
$Eb$ Alto Saxophone 1. 2.
$Bb$ Tenor Saxophone
$Eb$ Baritone Saxophone
Horn in F 1. 2. 3. 4.
$Bb$ Trumpet 1. 2. 3.
Trombone 1. 2.
Bass Trombone (with low extension)
Euphonium (alternate $Bb$ Baritone treble clef part also provided)
Tuba
String Bass (optional, cued), preferably with low C extension
Timpani (3-4)
Piano (grand if possible, lid up)
    Celesta (optional, cued, Mvt. 1 only), played by the pianist
Harp (optional)

**Percussion** (3 players)

    Glockenspiel (Orchestra Bells, sounding 15ma)
    Vibraphone (optional if instrument lacking), Mvt. 2 only

    Snare Drum (optional–4th player)
    Concert Bass Drum
    Triangle
    Mark Tree (optional if instrument lacking)
    Suspended Cymbal
    Large Tam Tam (flat)

**DURATIONS**

STARRY SKY  1:30

GALAXY  2:45
PROGRAM NOTE (by the composer)

This pair of short color/character miniatures expresses our yearning for the stars—first in helpless awe-struck Earthbound stargazing, and then in our relentless over-reaching technical audacity.

“Starry Night” starts quietly with a sweet rising melody over a gentle pulsing background (watching the stars come out and fill the darkening sky), with a second related tune in solo clarinet. A 3-part close-canonic return of the first tune in interwoven high winds over the thickened pulsing background, with timpani embellishments, builds to fill the awesome blazing starry dome of night with a Milky Way peak, a suspended high-note pause, and a big brassy cadence of celestial grandeur, its echo a trail-off of high stardust bells (our own tininess below the vast twinkling silence of the universe). Go someplace at night away from your city lights, outdoors, wide open, and truly dark, lie on your back and look up—both we and the stars are where we belong, truly.

“Galaxy” illuminates the impulse to soar to the stars. A slow, high, expansive, floating opening over deep pedal ground tones gives us the preflight view of the stars and the ship from an orbiting launch station; the mood speeds up gradually to a stalwart generic “space adventure” march theme (with deliberate popular allusions). This repeats, building in a soaring arch to a first peak (launch!)—with blazing horns, then a softer romantic middle oboe/saxophone tune (serenading the first view of the Earth from near space). Then another buildup and a sudden jump to warp speed, harmonically disorienting and rhythmically turbulent, but with a triumphant tonal close. The Universe is ours!

PERFORMANCE NOTES

• Bass Clarinet, Euphonium/Baritone, Tuba, and String Bass parts offer ossia notes for instruments lacking the modern bottom range below lowest E. Note: Not all ossias are 8va (Bass Clarinet especially). Take nothing 8va unless it is so marked. (Voicings matter.)
• Please secure a String Bass player if possible; this instrument adds a lot.

STARRY SKY

• The filigree tinkling part at the start and end is redundantly notated in the Glockenspiel, Harp, and Piano/Celesta parts. Use only one of these for the start and end. First choice is Celesta, second choice is Harp. Third choice is Glockenspiel (only if you have a good player—simplified ossia is also provided at the end). Piano is last choice. Glockenspiel is still obbligato in bars 29-30.

GALAXY

• Try to provide at least two of: String Bass, Piano, Harp.
• The String Bass part (this movement only) can alternatively be played on amplified Electric Bass Guitar, tastefully phased, flanged, and chorused, not over-amplified. It should provide a very spacious sound but not dominate. In that case, if/where playing Harp cues, play softer than marked there. And in the passages marked arco, just pluck the start of each note; at the end, ignore the fp marks and short wedge crescendos.
• Vibraphone is optional (but desirable for the opening atmosphere).
• The Percussion part specifies some optional passages for certain instruments (if you lack the extra players), and indicates passages where one player can cover two instruments if needed.
• Two high Trumpet 1 passages are cross-cued in high winds (including Bb Clarinet 3 at the end—not notated in the score). If your trumpeter does not have the high range or stamina for the passage at the end, they may be tacet there, or tastefully double Trumpet 2 or 3 in that passage.
Andante  \( \frac{\text{\textit{Andante}}}{\text{\textit{Andante}}\ \cdot\ 76} \)  

Starry Night

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Starry Night
Melody parts swell long tones as at start
(not final half notes of first 2 phrases)
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 2012 by the Western Plains Wind Consortium) – **American Prize 2014, Band Composition** (3rd place)

**Vignettes**, suite of 10 supershort character miniatures for community bands [14] (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; 2nd Prize)

**Lifeboat Variations** “Everyone’s Guide to the Band” (opt. narrator) [18-24]

**Cornucopia of Rounds** [12]

**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 with Tenor and Baritone soli (or solo quintet), concert band (or combo)

Performance materials and complete list of works available through

Raven Music
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