Piccolo
Flutes 1. 2. (doubled)
Oboe (solos cued)
Bassoon
Eb Clarinet (cued)
Bb Clarinet 1. 2. 3. (doubled)
Bb Bass Clarinet
Eb Alto Saxophone 1. 2.
Bb Tenor Saxophone
Eb Baritone Saxophone
Horn in F, 1. 2. 3. 4. (3. and 4. generally cross-cued)
Bb Trumpet 1. 2. 3.
Trombone 1. 2.
Bass Trombone
Euphonium (Baritone treble clef Bb part also provided)
Tuba
String Bass (opt. – cued)
Timpani (4, pedal)

**Percussion** (4-5 players)
Instruments needed across the full suite:

- Xylophone (sounds 8va)
- Glockenspiel (Orchestra Bells; sound 15ma)
- Vibraphone (optional)
- Marimba (optional)
- Snare Drum
- High Snare Drum
- Field Drum (w/snares)
- Tom Toms (4-7)
- Small Marching Bass Drum (opt.)
- Concert Bass Drum
- Crash Cymbals
- Suspended Cymbal (ride)
- Sock Cymbal (Hi Hat)
- Small Tam Tam (flat, no bump)
- Medium Tam Tam (flat)
- Large Tam Tam (flat)
- Tambourine
- Wood block
- Claves
- Triangle
- Cowbell
- Brake Drum and/or Anvil (cued)
- Ratchet (cued)
- Mark Tree (opt. - cued in Glock.)
- Pair of plastic chopsticks
- Pair of metal knitting needles or thin metal skewers
- Wood block
- Claves
- Triangle
- Cowbell
- Brake Drum and/or Anvil (cued)
- Ratchet (cued)
- Mark Tree (opt. - cued in Glock.)
- Pair of plastic chopsticks
- Pair of metal knitting needles or thin metal skewers
This is an album of very short, widely-varied, colorful, dynamic miniature character pieces that can be mixed and matched in concert. They are fun to play and a pleasure to listen to. They make an effective suite in the numbered sequence provided, but may be performed in different orders at the conductor’s discretion. They can also be performed singly/separately and are useful for a variety of occasions and settings. Some are extra special fun at children’s concerts.

The scoring applies the Inclusive/Expanded core instrumentation recommended for community bands in David Avshalomov's Community Band Scoring Online Survey Findings published in the Fall 2012 NBA and ACB Journals. It is intended to be playable by advanced high school, community/amateur, community college, and college concert bands.

1. **Our Leader** (0:30)
   (Conductor’s Fanfare – can be performed without conductor for an entrance intro)

2. **Grotessko** (1:00)
   (March with Camels)

3. **Snowy Mountains** (2:20)
   (Sierra Postcard)

4. **March of the Giant Robots** (2:20)
   (can also be performed without conductor; optional robotic movement)

5. **Tuskers** (1:15)
   (Postcard from Africa)

6. **MoonSong II** (2:15)
   (High Moon and Breeze on Mountain Pines; Clarinet 1 solo; no brass [except tuba cuing string bass])

7. **Dragon Dance** (1:00)
   (Hong Kong Postcard; firecrackers optional)

8. **News, Weather, Sports!** (1:00)
   (. . . . and . . . we are back live)

9. **Valentine** (1:30)
   (Arietta for a Remembered Love; Flute 1 solo; brass optional)

10. **Ice War** (1:20)
    (Theme to a Medieval Battle Videogame; chopped ending or extended-fade coda; optional Viking helmets)

**Overall duration: Ca. 14 ½ minutes.**

[TRANSPOSING SCORE]
PLEASE EITHER INCLUDE THIS LIST IN YOUR PROGRAM NOTE, OR AT MINIMUM PROVIDE THE FIRST PARAGRAPH BELOW WITH WEB URL.

This work was commissioned by a large international consortium of concert bands. You can read the full story of how the work came to be sponsored and created on the composer’s website at: http://www.davidavshalomov.com/musical-works.band/consortium/

Member Bands, in order of joining

- Columbus State Community College Band, Columbus, Ohio, Thomas Lloyd, Director
- University of Rhode Island Concert Band, Dr. Brian M. Cardany, Conductor
- Linfield College Band, McMinneville, OR, Joan Paddock, Conductor
- Hollis Town Band, Hollis, NH, David Bailey, Conductor
- Tarleton State University Band, Stephenville, Texas, Dr. Anthony Pursell, Conductor
- Pomona Concert Band, Pomona, CA, Linda Taylor, Conductor
- College of the Holy Cross band, Worcester, Massachusetts, Nicholas McKenzie, Conductor
- St. Xavier University Band, Chicago, Illinois, Jeff Malecki, Conductor
- Palos Verdes (CA) Symphonic Band, David Stanton, Music Director
- Band of Long Island (BOLI), Michael Flamhaft, Conductor
- Blackstone Valley Community Concert Band, Uxbridge, MA, Kathleen Penza, Music Director/President
- Marietta College Symphonic Wind Ensemble, Marietta, Ohio, Professor Marshall C. Kimball, Director of Bands
- Phoenix (AZ) Community Band, David Frateschi, Founder/Music Director
- U. Mass Lowell Senior (youth) Wind Ensemble and Honors Wind Ensemble (Symphonic Band Camp), Deb Huber, conductor
- SUNY Orange Band, NY, Kevin Scott, conductor
- Nicholls State University band, Thibodeaux, Louisiana, Greg Torres, conductor
- Shorewood High School Wind Ensemble, Shoreline, WA, David Johnson, conductor
- Concordia College band, Moorhead, Minn., Nathaniel Dickey, conductor
- Los Alamos (NM) Community Winds, Ted Vives, director
- California State University Los Angeles Band, Dr. Emily A. Moss, Director
- Cottonwood Community Band, Cottonwood, AZ, Will Norris, Conductor
- Italian Heritage Center Band, Portland, Maine, Nina K. Oatley, Conductor, Music Director
- University of North Dakota Wind Ensemble, Grand Falls, North Dakota, Dr. James Popejoy, Conductor
- Westchester Symphonic Winds, Tarrytown, NY, Curt Ebersole, Conductor
- Valparaiso University Band, Valparaiso, Indiana, Dr. Jeff Doebler, Conductor
- Bridgewater College Symphonic Band, Bridgewater, Virginia, Dr. Christine Carrillo, Director
- Banda di Nepi, Italy, Gianni Bannetta, Music Director
PERFORMANCE NOTES

Conductor’s Choice – There are numerous options for cues and doublings that the conductor may choose to apply with discretion.

Oboe solos are all cross-cued. The piece could be performed without oboe, but that would be a shame . . .

Horn 3 and 4 parts are cross-cued where necessary. The piece can in a pinch be played with only 2 horns.

String Bass is optional and also cross-cued, but is a desirable addition even if your band doesn’t normally carry one.

Timpani – The half-muting indicated in several movements should not dampen or blur the pitch, just stop about 2/3 of the ring. Stick markings are firm suggestions, timpanist should try them before doing their own thing.

Percussion
- For all special instruments (examples: Brake Drum, Mark Tree), the part specifies various alternatives.
- Stick type markings are meant strictly. Never use plastic-headed keyboard perc mallets.
- Where there are parts for 5 or 6 players, some parts are marked as optional and some are marked so that one player can cover 2 parts. Thus as few as 3 or 4 plus a timpanist can get by.
- The suite can be played with only one mallet player, but 2 are better.
- Vibraphone and Marimba (the instruments) are both optional but very desirable if you can get them.
- In Movements 7 and 8 the percussion parts are divided between 2 combo scores rather than all in one single score. Just open the book to one or the other at your stand.

Catching a breath
In many passages with a lot of continuous playing, particularly in woodwinds, clear indications are given of places where it is OK to catch a breath (or, where there are more than one player on a part, where to take turns). Better where marked than just at random please.

Octave shift in low instruments
For instruments where players may not have a model with the lowest extension, or valve, or keys—Bass Clarinet, Baritone, Euphonium, Tuba, and String Bass—in all cases the lowest notes have clear markings whether to take them up an octave or omit. The player should never take something up an octave if it is not so marked; voicings matter.

Stage Business
There are opportunities for the players to accentuate the expression or drama or humor of certain pieces or moments with movement. Examples include robotic movement in the Robot March, the percussion using exaggerated Taiko movement in the Dragon Dance, the whole band “freezing” in place at the end of Ice Wars until the conductor relaxes, etc. All are marked.

Pauses
Ideally, keep pauses between movements short. However, be aware that the timpanist will need some time to tune before movements 2, 6, and 8.

1. OUR LEADER
This fanfare can optionally be performed without conductor for an entrance intro. The principal clarinet can stand and give the upbeat after leading the tuning, and the band has to count and listen like mad. The conductor should time his/her entrance so they step to the podium in the next-to-last bar and raise their arms right on the last chord, then bow. (Don’t conduct.)

2. GROTESKO
The quintuplets in the accompaniment figure are simply meant to delay the last sixteenths of those beats slightly (compared to straight 16ths) without squeezing the figure all the way to sextuplets or thirty-seconds, which would be too crushed/rushed. If after some rehearsing, the “feel” of this is still too elusive for the players to do all together the same way, the conductor may instead instruct them all to revert to straight eighth-plus-two-sixteenths rhythms—very precise—if necessary. In that case, ditto the melody quintuplet in 8 and 22. Please give the quintuplets a fair try first though.

Ditto for the “overdotted” sixteenth pickups: not quite a thirty-second note, closer to a sextuplet pickup. All players have to feel it together or it won’t work. Again, if it proves too tricky you may revert to straight sixteenth pickups

3. SNOWY MOUNTAINS
- Bring a lovely, soulful, expressive tone to the melodies.
- Shape every phrase.
- Place the last chord lovingly and don’t be afraid to hold it a good while.

4. MARCH OF THE GIANT ROBOTS
For children’s concerts, the orchestra can play this piece also without conductor (if you like). Have the snare drummer give a bar for nothing, clicking sticks, accenting beats 1 and 3. You might tell the children that these robots have 5 feet and have to count “HUP two THREE four FIVE” when they march by. The piece must be played with fiercely correct, mechanical rhythm and very sharp, barked accents. Don’t pussyfoot.

Robotic Movement: If the band is game they can add mild expressive movement where/as marked. When in choirs playing the same rhythm, move together the same way.

EXAMPLES
• Slight downward head bob on the accented beats of repeated single-pitch eighth-notes at start; raise your head= on the upbeat. They could also swivel side to side twice per pair.
• Same on single accented notes on beats 1 and 3 at start.
• Same at bar 7 in parts with pairs of eighths.
• Timpani at start swivel (at the waist) to right and left to face each drum, move arms woodenly.
• Tomtoms similarly later, also Glockenspiel.

5. TUSKERS
• Play this chase/hunt piece with intense urgency.
• Trumpets blare a little at the start, a touch of vibrato is OK.
• Timpani make a big deal out of your part, show off.

6. MOONSONG II
• The accompaniment must be mysterious and translucent at the start.
• Balance the voices and stay well under the soloist.
• The clarinet solo should be soulful and haunting, make a meal out of it. Not rubato though.
• Milk the first fermata; conductor wait for it.
• The next breezes section must be soft soft soft (clarinets as close to subtone as possible).
• Rehearse the unison intonation 2 before C, make it blend and ring, no judder. If the full Clarinet 1 section cannot tune the unison entrance well together here and match the solo oboe, you may prefer to have just the solo Clarinet 1 play from there to the end, a tad louder.
• Single tuba can use mute if cuing string bass.
• If you lack both Vibraphone and Marimba, omit the percussion. Otherwise use either (1) Timpani plus Vibraphone, OR (2) Timpani plus Marimba, OR (3) a 5-octave marimba only. Never a clunk should be heard.

7. DRAGON DANCE
• Tam Tams(cymbals) at the start must make the audience’s hair stand on end.
• From there forward, percussion should use manic, exaggerated drumming movement (like Taiko on energy drink). Pretend there are firecrackers going off all around you (or backstage in a galvanized trash can), and drunken revelers at the New Year.
• The melody must have a lot of edge in the tone, blare a little—a crazed keening sound—and smear as much as possible between the notes connected with a straight line between the noteheads. (A friend from Mainland China told me this piece reminded her of music from her upcountry home town opera.)
• Melody need not be perfectly in tune between instruments . . . don’t overdo this though.
• Horns and Tenor Sax think “bell tones”; Tenor Sax balance with the (muted) horns; it is their fifth voice.
• If you happen to have a huge paper dragon (even a cutout/silhouette) with hoist handles, and some nonplaying volunteers . . . try a slow weaving, bobbing parade across the edge of the stage . . .

8. NEWS, WEATHER, SPORTS!
• Very precise, mechanical—and empty. Commercial.
• Drums obnoxious and mechanically precise.
• Trumpets must blare and flare without sharpening the pitch; no vibrato.
• The Coda is straight marching band cadence with bobbing Sousaphones. (Original title was “LA Live”.)

9. VALENTINE
• Totally sincere please.
• Solo flute melody very expressive but in tempo (not rubato), and then all winds match that expression at the repeat, shape the phrases.
• Solo horn counterline also expressive.
• Again, place the last chord lovingly and milk it a little.
• Brass at the end do not add weight, just tone, a rich cushion.

10. ICE WAR
• Yes, it is really OK if the band, or even just the percussion and timpani, want to don plastic horned Viking helmets for this piece. The conductor may don one too, and conduct with a plastic toy battle axe.
• It is OK if the tone (overall) gets a little shrill starting with the high woodwind entrances.
• The conductor has a choice of the violent chopped ending (Short Fine) or the long-fade percussion-break Coda. Try it both ways; perhaps let the band vote . . .
1. Our Leader
(Conductor's Fanfare)

Composer: Giusto
Duration: 1 minute

Conductor's Option. The band can play this fanfare without conductor,
conductor makes his entrance immediately after cadence, showered with applause.

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Conductor's Entry
(Conductor's Fanfare)

1. Our Leader
(Conductor's Fanfare)

Composer: Giusto
Duration: 1 minute

Conductor's Option. The band can play this fanfare without conductor,
conductor makes his entrance immediately after cadence, showered with applause.

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Conductor's Entry
(Conductor's Fanfare)
2. Grotesko
(March with Camels)
Robotic Movement: Swivel (at the waist) to left and then right to face each drum, move arms woodenly. Freeze at rests. Poker face.

Swivel (at the waist) to left and then right (like the Energizer Bunny)
Robotic Movement: Swivel from the waist not the arms. Poker face.

Random notes, diatonic and chromatic, as fast as possible, like a fibrillating metal butterfly

Robotic Movement: Swivel (at the waist) across the drums and back for next phrase. Freeze at rests. Poker face.

Slow gentle gliss, down and up randomly

Muffled with small round thin felt pads

With very thin metal tine (small metal skewer or knitting needle)
5. Tuskers
(postcard from Africa)
catch breath at small notes where needed

Omit low Ds if necessary

(pizz.)

catch breath at small notes where needed

half-mute all drums at centers with 6-8 inch round thin felt pads, secured

small med. felt ball sticks

David Avshalomov
6. MoonSong II
(29 High moon and breeze on mountain pines)

**DURATION:** 2' 15''

**Andantino**

- **ALL:** Breathe at slur ends as needed, not every time.
  (Double parts: ind. players can steal a breath within the slur, each at different times)
- **poco rit. A Tempo I**

**Transposing Score**

- **1st Flute**
  - **pp**
  - **pure**
  - **sempre molto sostenuto**

- **2nd Flute**
  - **pp**
  - **pure**
  - **sempre molto sostenuto**

- **Oboe**
  - **ppp**

- **Bb Clarinet**
  - **ppp**
  - **pure**
  - **sempre molto sostenuto**

- **Solo Bb Clarinet 1**
  - **Solo**

- **Bb Clarinet 1**
  - **pp**
  - **pure**
  - **sempre molto sostenuto**

- **Bb Clarinet 2**
  - **pp**
  - **pure**
  - **sempre molto sostenuto**

- **Bb Clarinet 3**
  - **pp**
  - **pure**
  - **sempre molto sostenuto**

- **Bass Clarinet in B**
  - **pp**
  - **pure**
  - **sempre molto sostenuto**

- **Bassoon**
  - **pp**
  - **pure**
  - **sempre molto sostenuto**

- **Eb Alto Saxophone 1**
  - **pp**
  - **pure**

- **Eb Alto Saxophone 2**
  - **pp**
  - **pure**

- **Tenor Saxophone**
  - **ppp**
  - **pure**
  - **sempre molto sostenuto**

- **Baritone Saxophone**
  - **ppp**
  - **pure**
  - **sempre molto sostenuto**

- **Tuba**
  - **(opt. scoring)**
  - **pp**
  - **pure**
  - **sempre molto sostenuto**

- **String Bass**
  - **ppp**
  - **pure**
  - **sempre molto sostenuto**

- **Timpani**
  - **ppp**
  - **L. V. sempre**
  - **soft**
  - **crescendo**

- **Vibraphone (optional)**
  - **hard yarn**
  - **L. V.**

- **Marimba (optional)**
  - **very soft yarn**

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**Notes:**
- If timpani do not play, OPT. tuba play cues, bass pizz. only, through bar 17.
  CONDUCTOR'S CHOICE
- If timpani do not play, start each whole note pizz. then sneak in arco on beat 2, through bar 17.
  Half notes pizz.

**ALTERNATE:** If timpani do not play, OPT. tuba plays cues, bass pizz. only, through bar 17;
CONDUCTOR'S CHOICE

**If you lack the notes**

- **Clarinet 1 in B**
- **Clarinet 3 in B**

**Timpani if you have neither Vibraphone nor Marimba.**

Percussion must be more felt than heard; no clunks, just "moom moom moom."

**Don't use both Vibraphone and Marimba.**

Use either Timpani plus Vibraphone OR Timpani plus 4-octave Marimba, OR just 5-octave Marimba.
(play as many of the small notes as possible)
9. Valentine
(Arietta for a remembered love)

Duration: 1:30

Moderato
\( \text{\( q \)} = 60 \)

This movement can be played separately without Trumpets, Trombones, Euphonium, Tuba (if you have String Bass) and Timpani.
Crash Cymbals

Xylophone

Dome, butt of large wooden snare stick

Brake Drum

Bell, choke after striking

Tambourine

Dome, butt of large wooden snare stick

Ice War - Band

Lo Toms

Hi Toms

S. Cym.

Str. Bs.

Tpt. 3

Tpt. 2

Tpt. 1

Hn. 1

Br. D.

Picc.

Cl. 1

Tba.

Opt.
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 Western Plains Consortium 2012, Daniel Baldwin, facilitator)

Vignettes, suite of 10 supershort character miniatures for community bands [14]
(Commissioned by Avshalomov Bandwagon Consortium 2012, 26 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