

**DAVID
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*The Mixed
Blessings*

(Matthew/Luke)

SSAATTBB choir
Baritone or Tenor (cantor) solo
with handbells

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PERFORMANCE NOTES

[DURATION: Ca. 10 minutes.]

NOTE: This work is not to be performed with piano.

To *rehearse* it with piano, play the handbell parts 8va with a lot of sustain pedal.

Cantor solo - This part can be sung by either a high bright baritone, or a strong dramatic low tenor. Or it can be divided between the two, with the tenor taking H to J and possibly Q through R, and the baritone the start and the rest. If there is a raised pulpit in your performance space, not too far from the chorus, the soloist(s) may stand in it, especially for the opening section.

Chorus - With a chorus having many more women than men (not ideal), the opening section from measure 4 through 11 can be sung without the sopranos, for balance.

Places where the women divide evenly in 3 parts are clearly marked, otherwise normal divisi.

There is a bit of semi-dramatic stage business (mostly with head position) from 95 through L. Do this only if the choir is comfortable with it and can make it work.

The middle section from rehearsal mark M to the second measure of N should be sung by a core chamber choir of at least 12 voices, to handle the imitative mystical harmonic section on “your reward shall be great in Heaven,” and to establish a clean model blend and intonation for the “in Heaven” section.

Handbells - The handbell music is laid out so that 6 deft players should be able to handle everything. With a larger group, of course, it can be distributed more widely and with less pressure on each player—and more fun to go around. If spare (duplicate) bells can be found for the two most-used G bells (high and middle), this will provide a backup in case of any equipment problems.

Tubular Metal Wind Chimes (optional) - At the climax at letter Q, starting on the second beat, many singers may loudly and freely swirl and jingle sets of *resonant, long-ringing* tubular metal wind chimes—while continuing to sing. Softer/gentler where marked, and finally stop swirling them and simply let ring. Tube sizes may range from a few inches long to two feet. *Pitches do not matter* (no need to match the handbell pitches). They should be suspended quietly from music stands using clips before the piece starts (singers should not pick them up or put them down during the piece). At least 6 sets, but the more the better.

Alternatively, instead of (or in addition to) the chorus members, the handbell players may play tubular metal wind chimes at letter Q *instead of* the handbell part there; handbells then resume at letter R. The wind chimes should be set up in advance at the player’s stands.

Substitute Accompaniments - The alternate part for **Vibraphone plus Glockenspiel** is to be used only if a good handbell choir cannot be engaged. It is simplest with 2 players, but can be handled by one adept player. Additional performance notes are in the part. Glockenspiel sounds 15^{ma}.

An electronic digital synth/sampler keyboard is also an option if it offers a decent handbell sound, or a 4 ½-octave vibraphone sound patch both with and without the vibraphone’s motor-vibrato. Use modest localized audiophile amplification (that is, small loudspeakers near the keyboard/player), *not* a house sound system or PA system.

ACKNOWLEDGEMENTS

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Thanks to Bunny Thornburgh, Music Director of Cantori Domino for encouraging me to compose this work for her choir, and for bravely premiering it.

THE MINGLED BEATITUDES

Blessed are the poor in spirit: for theirs is the kingdom of heaven.
Blessed are the meek: for they shall possess the land.
Blessed are they who mourn: for they shall be comforted.
Blessed are they that hunger and thirst after justice: for they shall have their fill.

Blessed are the merciful: for they shall obtain mercy.
Blessed are the clean of heart: for they shall see God.
Blessed are the peacemakers: for they shall be called the children of God.
Blessed are they that suffer persecution for justice' sake, for theirs is the kingdom of heaven.
(Repeat first four blessings)

(Sermon on the Mount - Matthew)

Blessed are you who are poor, for yours is the kingdom of God.
 But woe to you who are rich, for your consolation is now.
Blessed are you who are hungry now, for you will be filled.
 [But] woe to you who are full now, for you shall go hungry.
Blessed are you who weep now, for you will laugh.
 [But] woe to you who are laughing now, for you shall weep in your grief.
Blessed are you when men hate you, and when they exclude you, revile you, and defame you [on account of the Son of Man].
Rejoice in that Day and leap for joy, for surely your reward shall be great in heaven; for thus it was that their fathers treated the prophets.
 [But] woe to you when all speak well of you, for thus it was that their fathers treated the false prophets.

(Sermon on the Plain – Luke)

Blessed are you who are poor
 . . . the poor in spirit
Blessed are they who mourn,
 Blessed are you who are hungry
Blessed are they who weep
 Blessed are they that hunger and thirst after justice,
Blessed are the meek,
 Blessed are the clean of heart,
Blessed are the merciful,
 Blessed are the peacemakers,
Blessed are they who suffer persecution for justice' sake,
 Blessed are you when men hate you, exclude you, revile you, and defame you
 (Blessed, blessed, blessed, etc.)
 (hate you, hate you, etc.)

For you will be filled
You will be comforted
You will obtain mercy
You will laugh
You will possess the land
Rejoice in that day and leap for joy, for surely
Your reward shall be great in Heaven, in Heaven
Yours shall be the Kingdom of Heaven
You shall be called the Children of God
And you shall see, and you shall see, you shall see,
You shall see God.

Blessed are they who are . . .
Blessed are we . . .
Blessed are . . .
Blessed . . .
Blest . . . are . . . you

The Mixed Blessings

Andante
Anglican Preces style

♩ = 60

sempre legato

Baritone Solo

Bles-sed are the poor in spirit,

Bles-sed are the meek,

SOPRANO

Medieval organum style

*sempre legato
senza vibrato*

p for theirs is the King-dom of Hea-ven

ALTO

*sempre legato
senza vibrato*

p for theirs is the King-dom of Hea-ven

TENOR

*sempre legato
senza vibrato*

p for theirs is the King-dom of Hea-ven

BASS

*sempre legato
senza vibrato*

p for theirs is the King-dom of Hea-ven

Handbells

NOTE: Let all struck bell notes ring indefinitely (or until the bell must be re-sounded or set down) **except** where "stop" is marked ϕ

5

Bar. Solo

Bles-sed are they who mourn,

S.

they shall pos-sess the land.

for they shall be com- fort - ed.

A.

they shall pos-sess the land.

for they shall be com- fort - ed.

T.

they shall pos-sess the land.

for they shall be com- fort - ed.

B.

they shall pos-sess the land.

for they shall be com- fort - ed.

H-bells.

8 *mp* 3 3 3

Bar. Solo

Bles-sed are they that hun-ger and thirst af-ter just-ice, —

S. *p* for they shall have their fill. —

A. *p* for they shall have their fill. —

T. *p* for they shall have their fill. —

B. *p* for they shall have their fill. —

H-bells. *p* normal damping after beats 2, 3 L.V.

A *p* 3

Bar. Solo

Bles-sed are the mer-ci-ful, Bles-sed are the clean of heart,

S. *p* for they shall ob-tain mer-cy. for

A. *p* for they shall ob-tain mer-cy. for

T. *p* for they shall ob-tain mer-cy. for

B. *p* for they shall ob-tain mer-cy. for

H-bells. + (stop the D natural)

15

Bar. Solo *p* *pp*

Bles-sed are the peace-mak-ers, _____

S. *pp* *mp*
they shall see God. for they shall be called the Child-ren of God.

A. *pp* *mp*
they shall see God. for they shall be called the Child-ren of God.

T. *pp* *mp*
they shall see God. for they shall be called the Child-ren of God.

B. *pp* *mp*
they shall see God. for they shall be called the Child-ren of God.

H-bells. *mp* *mp*

B Poco Mosso
♩ = 66

Bar. Solo *espr. mp* *mf* *f*

Bles-sed are they that suf-fer per-se - cu-tion for jus-tice' sake, for theirs is the King-dom of Heav - en _____

S. *espr. mf* *f*
for theirs is the King-dom of Heav - en _____

A. *espr. mf* *f*
for theirs is the King-dom of Heav - en _____

T. *espr. mf* *f*
for theirs is the King-dom of Heav - en _____

B. *espr. mf* *f*
for theirs is the King-dom of Heav - en _____

H-bells. *mf*

poco rit. **C** A tempo
 23 $\text{♩} = 60$

Bar. Solo

S. *quasi organum style senza vibrato mf sempre legato*
 Bles - sed are the poor in spir - it for

A. *quasi organum style senza vibrato mf sempre legato*
 Bles - sed are the poor in spir - it for

T. *quasi organum style senza vibrato mf sempre legato*
 Bles - sed are the poor in spir - it for

B. *quasi organum style senza vibrato mf sempre legato*
 Bles - sed are the poor in spir - it for

H-bells. L.V.
(dampen after each chord; at minimum, damp f all previous notes at first beat of letter C) (let everything ring from here until letter D)

28

S. *3 3 3*
 theirs is the King - dom of Hea - ven — Bles - sed are the meek, for they shall pos - sess the land.

A. *3 3 3*
 theirs is the King - dom of Hea - ven — Bles - sed are the meek, for they shall pos - sess the land.

T. *3 3 3*
 theirs is the King - dom of Hea - ven — Bles - sed are the meek, for they shall pos - sess the land.

B. *3 3 3*
 theirs is the King - dom of Hea - ven — Bles - sed are the meek, for they shall pos - sess the land.

H-bells.

31

S. *p* 3 Bles-sed are they who mourn, for they shall be com- fort - ed. *mf* 3 Bles-sed are they that hun-ger and thirst af - ter

A. *p* 3 Bles-sed are they who mourn, for they shall be com- fort - ed. *mf* 3 Bles-sed are they that hun-ger and thirst af - ter

T. *p* 3 Bles-sed are they who mourn, for they shall be com- fort - ed. *mf* 3 Bles-sed are they that hun-ger and thirst af - ter

(opt. Bar. only, this phrase)

B. *p* 3 Bles-sed are they who mourn, for they shall be com- fort - ed. *pp* *p* (all) *mf* 3 Bles-sed are they that hun-ger and thirst af - ter

H-bells. *p* (stop C#) *mf*

34

S. **D** *p* just-ice, for they shall have their fill.

A. *p* just-ice, for they shall have their fill. *p* straight and simple From the ser-mon on the Mount, from Mat-thew

T. *p* just-ice, for they shall have their fill. *p* straight and simple From the ser-mon on the Mount, from Mat-thew

B. just-ice, for they shall have their fill.

H-bells. *p*

E *straight, simple, pure*

39

S. *p legato* *3* Bless-ed are you who are poor, for

A. *p legato* *3* Now from the ser-mon on the Plain, from Luke. Bless-ed are you who are poor, for

T. *8* Now from the ser-mon on the Plain, from Luke.

B.

H-bells. *p*

42

S. *3* *3* yours is the King-dom of God.

A. *3* *3* yours is the King-dom of God.

T. *8* *espr. f marcato* *3* But woe to you who are rich, for your con-so - la-tion is now!

T. 2. *8* *espr. f marcato* *3* But woe to you who are rich, for your con-so - la-tion is now!

Bar. *8* *espr. f marcato* *3* *3* But woe to you who are rich, for your con-so - la-tion is now!

B. *8* *espr. f marcato* *3* *3* But woe to you who are rich, for your con-so - la-tion is now!

H-bells. *p*

45 (pure)

S. *p* Bless-ed are you who are hun - gry now, for you will be filled.

A. *p* Bless-ed are you who are hun - gry now, for you will be filled.

T. (espr.) *f* But woe to you who are full now,

T. 2 (espr.) *f* But woe to you who are full now,

Bar. (espr.) *f* But woe to you who are full now,

B. (espr.) *f* But woe to you who are full now,

H-bells.

48

S. (pure) *p* Bless - ed are you who weep now,

A. (pure) *p* Bless - ed are you who weep now,

(Alto 2)

T. (pure) *pp* (opt. add a few Tenor 1) for you shall go hun - gry! Bless - ed are you who weep now,

T. 2 for you shall go hun - gry!

Bar. for you shall go hun - gry!

B. for you shall go hun - gry!

H-bells. *p*

poco rit.

50

S. *mf* *p*
for you shall la - ha - ha - ha - hahf All Sopranos for you shall weep in your grief.

S. 2
for you shall la - ha - ha - ha - hahf

A. *mf* *p*
for you shall la - ha - ha - ha - hahf for you shall weep in your grief.

T. *(espr.) f*
But woe to you who are laugh-ing now,

T. 2 *(espr.) f*
But woe to you who are laugh-ing now,

Bar. *(espr.) f* *mf* *p*
But woe to you who are laugh-ing now, for you shall weep in your grief.

B. *(espr.) f*
But woe to you who are laugh-ing now,

H-bells. *f*

A tempo

F $\text{♩} = 60$
mf *emphatic*

S. Bless-ed are you when men hate you, and when they ex-clude you, re-vile you and de-fame you, on ac-

A. Bless-ed are you when men hate you, and when they ex-clude you, re-vile you and de-fame you, on ac-

T. *tutti mf* *emphatic* and when they ex-clude you, re-vile you and de-fame you, on ac-

B. *emphatic* *tutti mf* and when they ex-clude you, re-vile you and de-fame you, on ac-

H-bells. *mf* *martellato*

Poco Mosso

$\text{♩} = 66$

58 S. count of the Son of Man. Re-joice in that day, and leap for joy, re-joice in that day, and leap for joy, for

A. count of the Son of Man. Re-joice in that day, and leap for joy, re-joice in that day, and leap for joy, for

T. count of the Son of Man. Re-joice in that day, and leap for joy, re-joice in that day, and leap for joy, for

B. count of the Son of Man. Re-joice in that day, and leap for joy, re-joice in that day, and leap for joy, for

H-bells.

poco rit. Ten. Ritenuto

G A tempo

♩ = 60

62

(*espr.*) *f* sardonic

S. sure-ly, for sure-ly your re-ward shall be great in Heav - en _____ for thus it was for

A. sure-ly, for sure-ly your re-ward shall be great in Heav - en _____ for thus it was for

T. sure-ly, for sure-ly your re-ward shall be great in Heav - en _____ for thus it was for

B. sure-ly, for sure-ly your re-ward shall be great in Heav - en _____ for thus it was for

H-bells.

67

mf

S. thus it was that their fa-thers treat-ed the Pro- phets.

A. thus it was that their fa-thers treat-ed the Pro- phets. *pp* straight, slightly spooky (Alto 2) But woe to you when all speak well of you for

T. thus it was that their fa-thers treat-ed the Pro- phets. *pp* straight, slightly spooky (add Ten. 1 only if needed) But woe to you when all speak well of you for

B. thus it was that their fa-thers treat-ed the Pro- phets. *pp* straight, slightly spooky But woe to you when all speak well of you for

H-bells.

Poco rit. (short) **H** A tempo, poco Mosso ♩ = 64

72

S. (short)

A. (short)
 thus it was that their fa-thers treat-ed the false pro- phets.

T. (short)
 8 thus it was that their fa-thers treat -ed the false pro - phets.

B. (short)
 thus it was that their fa-thers treat-ed the false pro- phets.

H-bells. (short)
p L. V. (let everything ring until 99)

77

Bar. Solo *p* long cresc.
 Bles - sed, Bles - sed,

S. *p* long cresc.
 Bless-ed are the Poor, Bless-ed are they who mourn

A. *p* long cresc.
 ...the poor in Spi - rit, Bless-ed are they who are

T. *p* long cresc.
 8 Bless-ed are the Poor, Bless-ed are they who mourn

B. *p* long cresc.
 ...the poor in Spi - rit, Bless-ed are they who are

H-bells. long cresc.

80 *mp* (*cresc. sempre*) ----- *mf*

Bar. Solo

Bles - sed, Bles - sed, Bles - sed, Bles - sed, Bles - sed,

S. *mp* (*cresc. sempre*) ----- *mf*

Bless-ed are they who weep who weep Bless-ed are the Meek,

div.

S. 2 *mp* (*cresc. sempre*) ----- *mf*

Bless-ed are they who weep who hun-ger and thirst af-ter Just-ice, Bless-ed the clean of

A. *mp* (*cresc. sempre*) ----- *mf*

hun - gry now, Bless-ed are they who hun-ger and thirst af-ter Just-ice, Bless-ed the clean of

div.

A. 2 *mp* (*cresc. sempre*) ----- *mf*

hun - gry now, Bless-ed are they who weep Bless-ed are the Meek,

T. *mp* (*cresc. sempre*) ----- *mf*

Bless-ed are they who weep who weep Bless-ed are the Meek,

div.

T. 2 *mp* (*cresc. sempre*) ----- *mf*

Bless-ed are they who weep who weep Bless-ed are the Meek,

Bar. *mp* (*cresc. sempre*) ----- *mf*

hun - gry now, Bless-ed are they who hun-ger and thirst af-ter Just-ice Bless-ed the clean of

div.

B. *mp* (*cresc. sempre*) ----- *mf*

(Basses opt.: Conductor's choice)

hun - gry now, Bless-ed are they who hun-ger and thirst af-ter Just-ice Bless-ed the clean of

H-bells. *mp* ----- *mf*

83 *(cresc. sempre)* -----

Bar. Solo

Bles - sed, Bles - sed, Bles - sed, Bles - sed, Bles - sed, Bless-ed are you when Men

S.

Bless-ed are the Mer-ci - ful Bless-ed are they who suf - fer per - se - cu - tion for Just - ice' sake, Men

S. 2

Bless-ed are the Mer-ci - ful Bless-ed are they who suf - fer per - se - cu - tion for Just - ice' sake, Men

A.

Heart_ Bless - ed are the Peace - mak - ers. the Peace_ mak - ers, Bless-ed are you when Men

A. 2

Heart_ Bless - ed are the Peace - mak - ers. the Peace_ mak - ers, Bless-ed are you when Men

T.

Bless-ed are the Mer-ci - ful Bless-ed are they who suf - fer per - se - cu - tion for Just - ice' sake, Men

T. 2

Bless-ed are the Mer-ci - ful Bless-ed are they who suf - fer per - se - cu - tion for Just - ice' sake, Men

Bar.

Heart_ Bless - ed are the Peace - mak - ers. the Peace_ mak - ers, Bless-ed are you when Men

B.

Heart_ Bless - ed are the Peace - mak - ers. the Peace_ mak - ers, Bless-ed are you when Men

H-bells.

poco accel.

I Più mosso

♩ = 68

86

Bar. Solo

Baritone Solo part, bass clef, starting with a whole note chord and a fermata.

hate you!

S.

Soprano vocal line, treble clef, lyrics: hate you, exclude you, revile you, defame you. Dynamics: ff, mf.

hate you, ex-clude you, re - vile you, de - fame you — Bless ed are the Poor —

S. 2

Soprano 2 vocal line, treble clef, lyrics: hate you, exclude you, revile you, defame you. Dynamics: ff, mf.

hate you, ex-clude you, re - vile you, de - fame you — Bless ed are the Poor —

A.

Alto vocal line, treble clef, lyrics: hate you, exclude you, revile you, defame you. Dynamics: ff, mf.

hate you, ex-clude you, re - vile you, de - fame you — Bless - ed are the Poor

A. 2

Alto 2 vocal line, treble clef, lyrics: hate you, exclude you, revile you, defame you. Dynamics: ff, mf.

hate you, ex-clude you, re - vile you, de - fame you Bless - ed are the Poor

T.

Tenor vocal line, treble clef, lyrics: hate you, exclude you, revile you, defame you, they hate you! the poor in. Dynamics: ff, f.

hate you, ex-clude you, re - vile you, de - fame you, they hate you! the poor in

T. 2

Tenor 2 vocal line, treble clef, lyrics: hate you, exclude you, revile you, defame you, they hate you! the poor in. Dynamics: ff, f.

hate you, ex-clude you, re - vile you, de - fame you, they hate you! the poor in

Bar.

Baritone vocal line, bass clef, lyrics: hate you, exclude you, revile you, defame you, they hate you! the poor in. Dynamics: ff, f.

hate you, ex-clude you, re - vile you, de - fame you, they hate you! the poor in

B.

Bass vocal line, bass clef, lyrics: hate you, exclude you, revile you, defame you, they hate you! the poor in. Dynamics: ff, f.

hate you, ex-clude you, re - vile you, de - fame you, they hate you! the poor in

H-bells.

Harp/Bell accompaniment, treble clef, chords and single notes. Dynamics: ff.

89 *f*

Bar. Solo

The Poor _____ the Meek, the Weep - ing Mourn - ers, the Clean of

S. *f*
Bless ed are the Meek Bless ed are the Weep - ing Blest the clean of Heart _____

S. 2 *f*
Bless ed are the Meek Bless ed are the Weep - ing Blest the clean of Heart _____

A. *f*
Bless-ed are the Meek Bless-ed are the Weep - ing Blest the clean of Heart _____

A. 2 *f*
Bless-ed are the Meek Bless-ed are the Weep - ing Blest the clean of Heart _____

T. *f*
8 Spir - it Bless-ed are the Mer - ci - ful, Bless-ed are the Mourn - ers Bless-ed are the

T. 2 *f*
8 Spir - it Bless-ed are the Mer - ci - ful, Bless-ed are the Mourn - ers Bless-ed are the

Bar. *f*
Spir - it, Bless-ed are the Mer - ci - ful, Bless-ed are the Mourn - ers, Bless-ed are the

B. *f*
Spir - it, Bless-ed are the Mer - ci - ful, Bless-ed are the Mourn - ers, Bless-ed are the

H-bells. *f*

92

Bar. Solo

Heart _____ hung-er, thirst for Just-ice' sake, for Just - ice Just - ice you thirst for

S.

Bless-ed are the Hung - ry, Suf-fer Per - se - cu - tion for Just-ice' sake for Just-ice sake... *sempre f*

S. 2

Bless-ed are the Hung - ry, Suf-fer Per - se - cu - tion for Just-ice' sake for Just-ice sake... *sempre f*

A.

Bless-ed are the Hung - ry, Suf-fer Per - se - cu - tion for Just-ice' sake for Just-ice sake... *sempre f*

A. 2

Bless-ed are the Hung - ry, Suf-fer Per - se - cu - tion for Just-ice' sake for Just-ice sake... *sempre f*

T.

Peace-mak-ers, hung-er, thirst for Just-ice' sake, — Bless-ed when Men hate you, ex-clude you, re - *men emphatic, vehement, bitter*

T. 2

Peace-mak-ers, hung-er, thirst for Just-ice' sake, — Bless-ed when Men hate you, ex-clude you, re - *sempre f ritmico*

Bar.

Peace-mak-ers, hung-er, thirst for Just-ice' sake, Bless-ed when Men hate you, ex-clude you, re - *men emphatic, vehement, bitter*

B.

Peace-mak-ers, hung-er, thirst for Just-ice' sake, Bless-ed when Men hate you, ex-clude you, re - *sempre f ritmico*

H-bells.

shake

95

Bar. Solo

Musical staff for Baritone Solo, featuring a bass clef and a melodic line with various accidentals and phrasing slurs.

Jus - tice and you are blest be - cause they

S.

Musical staff for Soprano, featuring a treble clef and a melodic line with phrasing slurs. The instruction "almost wailing" is written above the staff.

bles sed, bless sed,

women, start to sway in fear and rapture

S. 2

Musical staff for Soprano 2, featuring a treble clef and a melodic line with phrasing slurs. The instruction "almost wailing" is written above the staff.

bles sed, bless sed,

A.

Musical staff for Alto, featuring a treble clef and a melodic line with phrasing slurs. The instruction "almost wailing" is written above the staff.

bles sed bless ed,

women, start to sway in fear and rapture

A. 2

Musical staff for Alto 2, featuring a treble clef and a melodic line with phrasing slurs. The instruction "almost wailing" is written above the staff.

bles ed, bless sed,

T.

Musical staff for Tenor, featuring a treble clef and a melodic line with phrasing slurs and accents.

hate you, hate you, de - fame you, hate you, hate you, de - fame you,

T. 2

Musical staff for Tenor 2, featuring a treble clef and a melodic line with phrasing slurs and accents.

hate you, hate you, de - fame you, hate you, hate you, de - fame you,

Bar.

Musical staff for Baritone, featuring a bass clef and a melodic line with phrasing slurs and accents.

hate you, hate you, de - fame you, hate you, hate you, de - fame you,

B.

Musical staff for Bass, featuring a bass clef and a melodic line with phrasing slurs and accents.

hate you, hate you, de - fame you, hate you, hate you, de - fame you,

H-bells.

Musical staff for Handbells, featuring a treble clef and a chordal accompaniment with various accidentals.

97

Bar. Solo

hate you, hate you, hate you, hate you, hate you, hate you,

ALL: move your head once on each strong beat

S.

ff

Bless ed, Bless ed, Bless ed, Bless ed, Bless ed, Ble - ssed,

ALL: Freeze in place

S. 2

ff

Bless ed, Bless ed, Bless ed, Bless ed, Bless ed, Ble - ssed,

ALL: move your head once on each strong beat

A.

ff

Bless ed, Bless ed, Bless ed, Bless ed, Bless ed, Ble - ssed,

ALL: Freeze in place

A. 2

ff

Bless ed, Bless ed, Bless ed, Bless ed, Bless ed, Ble - ssed,

ALL: move your head once on each strong beat

T.

ff

hate you, they hate you, they hate you, they hate you, hate you, hate you,

ALL: Freeze in place

T. 2

ff

hate you, they hate you, they hate you, they hate you, hate you, hate you,

ALL: move your head once on each strong beat

Bar.

ff

hate you, they hate you, they hate you, they hate you, hate you, hate you,

ALL: Freeze in place

B.

ff

hate you, they hate you, they hate you, they hate you, hate you, hate you,

H-bells.

ALL: Freeze in place

rall.

Andante non Troppo

J

K

♩ = 56

warm, sweet, tender
pp 3

Relax

whisper one phrase quickly again and again. No tone, no pitch.

S.

Soprano staff with musical notation and lyrics: For you will be

mf a. Blessed are the **poor** ///
b. Blessed the poor in **spirit** ///

Relax

whisper one phrase quickly again and again. No tone, no pitch.

S. 2

Second Soprano staff with musical notation and lyrics: For you will be

mf a. Blessed are the **meeek** ///
b. Blessed are the **mourners** ///

warm, sweet, tender
pp 3

Relax

whisper one phrase quickly again and again. No tone, no pitch.

A.

Alto staff with musical notation and lyrics: For you will be

mf a. Blessed are the **merciful** ///
b. Blessed the clean of **heart** ///

warm, sweet, tender
pp 3

Relax

whisper one phrase quickly again and again. No tone, no pitch.

A. 2

Second Alto staff with musical notation and lyrics: For you will be

mf a. Blessed are the **hungry** ///
b. Blessed are you who **weep** ///

warm, sweet, tender
pp 3

Relax

whisper one phrase quickly again and again. No tone, no pitch.

T.

Tenor staff with musical notation and lyrics: For you will be

mf a. Blessed are the **peacemakers** ///
b. Blessed are the **persecuted** ///

Relax

whisper one phrase quickly again and again. No tone, no pitch.

T. 2

Second Tenor staff with musical notation and lyrics: Blessed they who hunger for justice ///

mf Blessed they who hunger for **justice** ///

Relax

whisper one phrase quickly again and again. No tone, no pitch.

Bar.

Baritone staff with musical notation and lyrics: For you will be

mf a. Blessed when men **hate you** ///
b. Blessed when men **re-vile you** ///

Relax

whisper one phrase quickly again and again. No tone, no pitch.

B.

Bass staff with musical notation and lyrics: For you will be

mf a. Blessed when men **ex-clude you** ///
b. Blessed when men **de-fame you** ///

Relax

L. V.

H-bells.

Handbells staff with musical notation and dynamics: *ff*

(dampen F#, Db, Ab)

105

S. filled, you shall be com - fort - ed _____ you shall ob tain Mer - cy _____ you shall

S. 2 filled, you shall be com - fort - ed _____ you shall ob tain Mer - cy _____ you shall

A. filled, you shall be com - fort - ed _____ you shall ob tain Mer - cy _____ you shall

A. 2 filled, you shall be com - fort - ed _____ you shall ob tain Mer - cy _____ you shall

T.

MEN: Completely in the background

Sing sideways towards one another

warm, sweet, tender
ppp *sotto voce*

T. 2 will be filled, com - fort - ed _____ Mer - cy _____

warm, sweet, tender
ppp *sotto voce*

Bar. will be filled, com - fort - ed _____ Mer - cy _____

Sing sideways towards one another *warm, sweet, tender*
ppp *sotto voce*

B. com - fort - ed _____ Mer - cy _____

H-bells.

L

A tempo, Piu Mosso

rit. Held back

♩ = 72

Bar. Solo

pp *ritmico* 3 3 3 3 *mf*

S. laugh, You will pos-ess the Land. Re joice in that day, and leap for joy, re -

S. 2 laugh, You will pos-ess the Land. Re joice in that day, and leap for joy, re -

A. laugh, You will pos-ess the Land. Re joice in that day, and leap for joy, re -

A. 2 laugh, You will pos-ess the Land. Re joice in that day, and leap for joy, re -

MEN: Balance the women

T. You will pos-ess the Land. Re joice in that day, and leap for joy, re -

face forward normally

T. 2 shall laugh. You will pos-ess the Land. Re -joice in that day, and leap for joy, re -

face forward normally

Bar. shall laugh. You will pos-ess the Land. re -

face forward normally (Basses opt. this phrase, conductor's choice)

B. shall laugh. You will pos -ess the Land. re -

MEN: Balance the women

H-bells.

111 *f*

Bar. Solo re - joyce in that day, and leap for joy, re - joyce in that day, and leap for joy, in

S. joyce in that day, and leap for Joy, for Sur - e ly, your re - ward shall be great in

S. 2 joyce in that day, and leap for Joy, for Sur - e ly, your re - ward shall be great in

A. joyce in that day, and leap for Joy, for Sur - e ly, your re - ward shall be great in

A. 2 joyce in that day, and leap for Joy, for Sur - e ly, your re - ward shall be great in

T. joyce in that day, and leap for Joy, for Sur - e ly, your re - ward shall be great in

T. 2 joyce in that day, and leap for Joy, for Sur - e ly, your re - ward shall be great in

Bar. joyce in that day, and leap for Joy, for Sur - e ly, your re - ward shall be great in

B. joyce in that day, and leap for Joy, for Sur - e ly, your re - ward shall be great in

H-bells.

The image shows a page of a musical score for 'The Mixed Blessings v2.1'. It features a Baritone Solo part at the top, followed by vocal parts for Soprano (S.), Soprano 2 (S. 2), Alto (A.), Alto 2 (A. 2), Tenor (T.), Tenor 2 (T. 2), Baritone (Bar.), and Bass (B.). The lyrics are: 're - joyce in that day, and leap for joy, re - joyce in that day, and leap for joy, in joyce in that day, and leap for Joy, for Sur - e ly, your re - ward shall be great in'. The score includes musical notation with triplets, dynamics like 'f' (forte), and a '111' marking. A large watermark 'PhotoMania.com' is visible across the page.

poco rit. . . . Andante

♩ = 66

M

pure straight tone

114

Bar. Solo *mf* *mp* *p*

Heav - en. Your re - ward shall be great in Heav - en, in Heav - en.

S. *mp* Heav - en.

S. 2 *mp* Heav - en.

A. *mp* Heav - en. *pure straight tone p* in

A. 2 *mp* Heav - en. *pure straight tone p* in

T. *mp* Heav - en. *p pure straight tone mp* in Heav - en, Your re - ward shall be great in

T. 2 *mp* Heav - en. *p pure straight tone mp* in Heav - en, Your re - ward shall be great in

Bar. *mp* Heav - en. *p pure straight tone* in Heav - en in

B. *mp* Heav - en.

H-bells.

(Core Chamber Choir)
(min. 12 voices)

N
Meno Mosso

♩ = 52

warm, dark, velvety **P**

117

Bar. Solo

Yourre -

S.

pure straight tone pp mp p ,pp pure bright straight tone

in Heav-en, Your re-ward shall be great in Heav-en, in Heav-en, _____

Women in 3 equal parts

S. 2

pure straight tone pp mp p ,pp pure bright straight tone

in Heav-en, Your re-ward shall be great in Heav-en, in Heav-en, _____

Women in 3 equal parts

A.

mp p pp p ,pp pure bright straight tone

Heav-en, Your re-ward shall be great in Heav-en, in Heav-en, _____ in Heav-en, in Heav-en, _____

Women in 3 equal parts

A. 2

mp p ,pp p ,pp pure bright straight tone

Heav - en, Your re - ward shall be great in Heav - en, in Heav - en, _____ in Heav - en, in Heav - en, _____

T.

,pp p ,pp pure bright straight tone

8 Heav-en, _____ in Heav-en, in Heav-en, _____ in Heav-en, in Heav-en, _____

T. 2

,pp p ,pp pure bright straight tone

8 Heav - en, _____ in Heav - en, in Heav - en, _____ in Heav-en, in Heav - en, _____

Bar.

pp p

Heav-en, _____ in Heav-en, in Heav-en, _____ in Heav-en, _____

B.

H-bells.

p

(bell, optional, as needed to help choir hold pitch)

O

121

Bar. Solo *pp* ward shall be great shall be great

S. *pp* your re-ward shall be great in Heav - en *pp* pure bright straight tone your re-ward shall be
 (Women in 3 equal parts)

S. 2 *pp* your re-ward shall be great in Heav - en *pp* pure bright straight tone your re-ward shall be
 (Women in 3 equal parts)

A. *pp* your re-ward shall be great in Heav - en *pp* pure bright straight tone your re-ward shall be
 (Women in 3 equal parts)

A. 2 *pp* your re-ward shall be great in Heav - en *pp* pure bright straight tone your re-ward shall be

T. *pp* your re-ward shall be great in Heav - en *pp* pure bright straight tone your re-ward shall be
 (Full Sections)

T. 2 *ppp* warm, dark, velvety shall be great
 (Full Sections)

Bar. *pp* warm, dark, velvety shall be great
 (Full Sections)

B. *pp* warm, dark, velvety shall be great

H-bells.

124

Bar. Solo *pp* $\overbrace{\quad}^3$

your re - ward of Heav - en

S. *mp* *pp* $\overbrace{\quad}^3$

great in Heav - en Yours shall be the King - dom of Heav - en You shall be

S. 2 *mp* *pp* $\overbrace{\quad}^3$

great in Heav - en Yours shall be the King - dom of Heav - en You shall be

A. *mp* *pp* $\overbrace{\quad}^3$

great in Heav - en Yours shall be the King - dom of Heav - en You shall be

A. 2 *mp* *pp* $\overbrace{\quad}^3$

great in Heav - en Yours shall be the King - dom of Heav - en You shall be

T. *mp* *pp* $\overbrace{\quad}^3$

8 great in Heav - en Yours shall be the King - dom of Heav - en You shall be

T. 2 *ppp* $\overbrace{\quad}^3$

8 your re - ward of Heav - en

Bar. *ppp* $\overbrace{\quad}^3$

your re - ward of Heav - en

B. *pp* $\overbrace{\quad}^3$

your re - ward of Heav - en

H-bells.

L. V.

P

Bar. Solo

S.

called the Child-ren of God, Child-ren of God, and you shall see and you shall see

poco a poco piu espressivo

(poco)

S. 2

called the Child-ren of God, Child-ren of God, and you shall see and you shall see

poco a poco piu espressivo

(poco)

Women normal divisi

A.

called the Child-ren of God, Child-ren of God, and you shall see and you shall see

poco a poco piu espressivo

(poco)

Women normal divisi

A. 2

called the Child-ren of God, Child-ren of God, and you shall see and you shall see

poco a poco piu espressivo

(poco)

Women normal divisi

T.

called the Child-ren of God, Child-ren of God, and you shall see and you shall see

poco a poco piu espressivo

(poco)

T. 2

and you shall see and you shall see

poco a poco piu espressivo

(poco)

Bar.

B.

H-bells.



Bar. Solo

S. *mp* and you shall see *(poco)* *mf* you shall see *f* *ecstatic* *ff* you shall see God

S. 2 *mp* and you shall see *(poco)* *mf* you shall see *f* *ecstatic* *ff* you shall see God

A. *mp* and you shall see *(poco)* *mf* you shall see *f* *ecstatic* *ff* you shall see God

A. 2 *mp* and you shall see *(poco)* *mf* you shall see *f* *ecstatic* *ff* you shall see God

T. *mp* and you shall see *(poco)* *mf* you shall see *f* *ecstatic* *ff* you shall see God

T. 2 *mp* and you shall see *(poco)* *mf* you shall see *f* *ecstatic* *ff* you shall see God

Bar. *mp* and you shall see *poco a poco piu espressivo* you shall see *f* *ecstatic* *ff* you shall see God

B. *mf* you shall see *f* *ecstatic* *ff* you shall see God

(Bass II on bottom; clean, round, don't push. Opt. until 4 bars before letter R.)

TUBULAR METAL WIND CHIMES, MANY

 (chorus members*: swirl continuously, full)

H-bells. *ff*
 (let everything ring until 183)

(*Alternatively or additionally, Handbell ringers may swirl tubular metal wind chimes *instead of* playing the Handbells part here; resume Handbells at R) The Mixed Blessings v2.1

138

Bar. Solo

S.

S. 2

A.

A. 2

T.

T. 2

Bar.

B.

H-bells.

The musical score is for a piece titled "The Mixed Blessings v2.1" by David Avshalomov. It features a Baritone Soloist (Bar. Solo) and a vocal ensemble consisting of Soprano (S.), Soprano 2 (S. 2), Alto (A.), Alto 2 (A. 2), Tenor (T.), Tenor 2 (T. 2), Baritone (Bar.), and Bass (B.). The score begins at measure 138. The Baritone Soloist part is in bass clef and features a melodic line with a long slur. The vocal parts are in treble clef and also feature long slurs. The lyrics "God" are written below the vocal staves. The H-bells part is in treble clef and consists of a rhythmic pattern of eighth notes, with some triplets indicated by a '3' above the notes. A large watermark "Not for Performance Use" is overlaid diagonally across the page.

poco rit.

140 *mf* *p*

Bar. Solo

S. *p*
you shall see

S. 2 *p*
you shall see

A. *p*
you shall see

A. 2 *p*
you shall see

T. *p*
you shall see

T. 2 *p*
you shall see

Bar. *p*
you shall see

B. *mf* *p*
God you shall see

slow the swirling, gradually gentler

H-bells. *p*

R Poco meno mosso

♩ = 72

rit.

143 *mp* niente

Bar. Solo

you shall, — you shall see God

pure straight tone

S. *pp* niente

God

pure straight tone

S. 2 *pp* niente

God

pure straight tone

A. *pp* niente

God

pure straight tone

A. 2 *pp* niente

God

pure straight tone

T. *pp* niente

God

pure straight tone

T. 2 *pp* niente

God

pure straight tone

Bar. *pp* niente

God

pure straight tone

B. *pp*

God

stop swirling, let all ring

H-bells. *p*

Meno mosso



147 - ♩ = 56

Bar. Solo

S. *senza vibrato*
mp smooth and even
Bless-ed are they who are _____ Bless-ed are we Bless-ed are

A. *senza vibrato*
mp smooth and even
Bless-ed are they who are _____ Bless-ed are we Bless-ed are

T. *senza vibrato*
mp smooth and even
Bless-ed are they who are _____ Bless-ed are we Bless-ed are

B. *senza vibrato*
mp smooth and even
Bless-ed are they who are _____ Bless-ed are we Bless-ed are

H-bells. *L. V.* *pp*

152 *pp* *dolcissimo* *Ritenuito* ♩ = 40

S. Bless-ed _____ Blest are You _____

A. Bless-ed _____ Blest are You _____

T. Bless-ed _____ Blest are You _____

B. Bless-ed _____ Blest are You _____

H-bells. *mp* (stop Bb Eb F# Ab)

Songs of Innocence and of Experience, A Cappella Settings

TITLE-- Alphabetical	Level *	Dur.	Brief Opt. Div., Soli	also solo Quar tet	Type	Character	Energy/ speed	Topic	Opt. Special FX, Stage Business
Ah! Sun-Flower	M	2:10		OK	Air	Wistful, poignant	slow, limp, soft	Death, time, release	
The Angel	II	3:00	SSA, women only		Melodrama	Mysterious	slow	Age, womanhood	
The Blossom	III	1:00		*	Playful Madrigal	Fun, light	fast, light, rhythmic	Nature	
The Chimney Sweeper I	I	4:00	SSAATTBB middle		Melodrama	Ironic, ecstatic	slow fast slow	Child labor	
The Chimney Sweeper II	II	2:00			Melodrama	Bitter	moderate	Child labor	
The Clod & the Pebble	III	2:00		OK	Madrigal	Ironic. Formal	moderate	Love's illusions	
A Cradle Song	III	3:15		OK	Lullaby	Sweet with a twist	slow, soft, steady	Baby innocence, mother worry	eyes shutting, end
The Divine Image I	III	2:00		OK	Prayer	Reverent	moderate	Tolerance	
A Divine Image II	II	1:30			Aphorism	Bitter, ironic	slow, solid, full	Darkness of the soul	
A Dream (the lost ant)	M	2:00	BB end		Melodrama	Play spooky	moving, rhythmic	Lost ant	
Earth's Answer	III	2:30			Plaint	Dark	slow, strong	Forbidden love	
The Echoing Green	II	2:30			Carol, glee	Exuberant	high, rhythmic	Children's play, sleep	Bell tones
The Fly	III	1:20		*	Playful Madrigal	Witty	lively, rhythmic	Fly or Man?	eye movement, end
Freedom/Uhuru	I	4:15	opt. Bar. solo		Affirmation	Proud, African	high, strong, rhythmic	Divine soul of a slave child	Chant BG. Clapping, rhythmic movement
The Garden of Love	II	2:30		OK	Moral Madrigal	bitter, poised	intense	Forbidden love	
Hear the Voice of the Bard	III	2:45			Prophecy	Hortatory	strong	Mystery, end of night	
Holy Thursday I	III	2:00			Hymn	Hopeful	steady	Exploitation of children	
Holy Thursday II	III	3:15			Sermon	Tragic	slow	Poverty	
The Human Abstract	I	3:30		OK	Moral Madrigal	Bitter, sharp	slow	Selfishness	
Infant Joy	M	2:00	light Sopr. Solo		Air/rocking song	Sweet	moderate , rhythmic	Innocence	
Infant Sorrow	III	2:15			Blues moan	Soulful	slow, heavy	Pains of birth	moan, groan
The Lamb	M	2:20		OK	Prayer	Sweetest	gentle, soft	Lamb and Christ	
Laughing Song	I	3:40			Playful Madrigal	Hilarious	lively, rhythmic, full	Laughter and youth	Laughter, Hilarity breakdown near end
The Lilly	III	1:30		*	Nature Madrigal	Esthetic	slow, soft	Lilly vs. rose	

The Little Boy Lost/Found	II	3:30			Melodrama	Worried	moving, rhythmic	Boy lost in the marsh	
A Little Boy Lost [III]	I	4:00			Sermon	Righteous	moderate	Boy burned at the stake	
A Little Girl Lost (Ona)	II	3:00		OK	Madrigal/melodrama	Light, then heavy	lively, then slow	Forbidden young love	
The Little Girl Lost/Found (Lyca)	II	4:00			Story Madrigal	Narrative, varied	moderate	Lost girl, symbolic nature	
The Little Vagabond	II	1:45			Glee	High-spirited	lively, rhythmic	Need for ale in church	
London	III	2:00			Sermon	Gloomy	slow	Degradation in the city	
Motto to the Songs of I&E	II	2:15			Conundrum	Ironic	lively, rhythmic	The turning of human nature	
Night	III	3:00			Prayer	Sweet	moderate	Angels while we sleep	
Nurse's Song I	II	2:45	SSAATT-B end		Vignette	Innocent	moderate	Children on the Green	Echo divisi ending
Nurse's song II	III	1:30			Vignette	Bitter	moderate	Mortality	
On Another's Sorrow	III	1:30		OK	Hymn	Sweet	moderate	Compassion	
Piping down the Valleys Wild	III	2:00	SSAATTBB end		Playful Madrigal	Cheery	lively, rhythmic	The Poet's inspiration	solo whistle intro
A Poison Tree	I	3:45		OK	Moral Madrigal	Bitter	slow, intense	Revenge	
My Pretty Rose Tree	II	1:45		*	Madrigal	Ironic	moderate, gentle	Spurned love	
The School Boy	II	3:30		OK	Madrigal	Ironic	lively, rhythmic	Summer school	
The Shepherd	M	1:30			Prayer	Sweet	rocking, gentle	Guarding the flock	solo whistle intro and end
The Sick Rose	II	1:45		*	Madrigal	Bittersweet	slow	Love/death	
Spring	III	1:30		*	Playful Madrigal	Charming	lively, rhythmic	Children in spring	
To Tirzah	III	2:15			Chorale	Bitter	steady	Misogyny	
Tyger Tyger Burning Bright	II	2:10			Paeon	Sharp	lively, rhythmic	Fearsome nature	Eye movement end
The Voice of the Ancient Bard	I	2:00		OK	Sermon	Hortatory	moderate	Folly	

LEVEL RANKINGS:	I. Professional, Advanced University or Collegiate (NOTE: All , naturally, are suitable for pro and advanced groups.)
	II. Upper Division High School (chamber/madrigal, all-city, all-state honor), and Advanced Community or above
	III. General High School, Community College, and general Community or above
	M. Level III but ALSO suitable for Advanced Middle School (chamber/madrigal, honor): based on suitable ranges, age-appropriate subject matter

Choral Works by DAVID AVSHALOMOV

MIXED CHORUS

Secular

Songs of Innocence and of Experience SATB (divisi in a few) (Wm. Blake)

Double cycle, 45 separate settings, averaging 1-4 min. ea. *See full list overleaf.*

Principles, secular cantata (Thos. Jefferson) [32'] SATB (divisi), solo baritone, orchestra, (or piano, can add perc.) (also version with band) (also for TTBB, below)

There's a Wind [4'] SATB (divisi), (brief S1 solo), opt. wind whistling (lyrics by the composer)

Let the Children Play [4'] SAB (or SAA), piano, opt. flute(s), (lyrics by the composer)

Go Ahead and Rejoice [2'] SATB (divisi) (Doris Avshalomov)

Father the Tree [4'] SATB (brief S1 solo) (Doris Avshalomov)

Song For Late Summer [4] SATB (divisi) (Doris Avshalomov)

U.S. 30 in Idaho [2'] SATB (divisi) (Doris Avshalomov)

Sacred

The Mixed Blessings, [12'] SSAATTBB, (*Beatitudes*—Matthew/Luke)
handbells (6-7 players)

Praise the Lord! [4:40] SATB (divisi), organ, opt. cymbal (Psalm 150)

This Sacred Space [4:45] Consecration Anthem with congregational hymn

SATB (divisi) (brief alto solo)/organ/4 brass/timpani (text by the composer)

I Bend the Knee of My Heart [5'] SATB (divisi) (Canticle 14/Manasseh)

O Eucharisti (*Columba Virtutem Illius*)—Meditation [5] SATB (divisi) (Hildegarde von Bingen)

Kedushah, High Holy Days (Trad.) [5'] Cantor (solo ten. or sopr.), SATB, piano, flute

Chanukah tonight! [2:45] SATB (opt. divisi), piano, opt. tamb. (lyrics by the composer)

Also with string orchestra (or mandoline or balalaika orchestra)

WOMEN'S VOICES

Let the Children Play [4'] SAA, piano, opt. flute(s), (lyrics by the composer)

Where You Go, I Will Go (Ruth and Naomi) [12'] SSAA (brief S2, A2 soli)

Do You Believe in Angels? [9'] SSAA, 8 high strings (or organ reduction)
(poem by the composer)

The Angel [3'] SSA from Songs of Innocence and of Experience (Wm. Blake)

Enchanted River [2'], SA, opt. S solo (Meredith Kennedy)

MEN'S VOICES

Principles, secular cantata (Thos. Jefferson) [32] Orig. version TTBB (divisi),
solo baritone, concert band (or piano, can add perc.)

The Star Spangled Banner [1:45] arranged for barbershop quartet or ensemble, TTBB

Happy Anniversary [1'] TTBB (lyrics by the composer)

Medley - Sergeant Pepper's Lonely Hearts Club Band (Lennon/McCartney) [15']
transcribed for TTBB chorus and/or 5 soli, piano/bass/drums/guitar (OR concert band)

NOVELTY

The Chocolate Carol, Holiday version [4:15] (David/Randi Avshalomov)

o SATB (brief divisi), piano, optional flute

o SATB *a cappella* caroling version

o SSAA, piano, optional flute

Love & Chocolate, Valentine's version [4:15]

o SATB (brief divisi), piano, optional flute

o SATB solo quartet, piano


Goodnight Moon (M.W. Brown), Unis. Trebles, piano/keyboard (opt. flute/string qtt.) [3']

Happy Anniversary [1'] SATB, or SSAA, or TTBB (lyrics by the composer)

The Garlic Blessing [3'] SATB (brief divisi), piano (lyrics by the composer)

Flopsy, the Christmas Pup [4:45] SATB, piano, opt. bass, drums (lyrics by the composer)

The U.S. Air Force Fugue [3'] TTBB (parody on "Off we Go, into the Wild Blue Yonder")

Performance materials, pricing:  Raven Music

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