

FULL SCORE

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Principles

secular cantata on texts of
Thomas Jefferson

Version v.3 for Mixed Chorus (SATB/spot divisi)
solo bass/baritone
with Piano and Percussion



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PRINCIPLES

(Brief note by the composer)

This work was inspired by my first encounter with Jefferson's personal Creed, chiseled high on the stone wall of his Memorial in Washington, D.C. on the Tidal Basin during cherry blossom time. It stunned me like a lighting bolt. Other texts there caught me as well, given my lifelong concern with social justice. Some research provided further texts, culminating in the amazing *Statute of Virginia for Religious Freedom*, a document for our time, which sets the tone for the whole work. The piece evolved across several versions: men's chorus with concert band, mixed chorus with band, then mixed chorus and orchestra. Because all full scorings of the work have been percussion-heavy, I have also provided the present reduction with piano and percussion as a performance alternative (modeled on the similar reduction of Orff's *Carmina Burana*).

Musically, the piece is a hybrid; it draws on the old formal conventions of oratorio, with choral sections, solo arioso, interludes, more choral passages, recitative, and so on. But it is dramatic in emotional range, and stylistically rooted in mid-20th-century, in the neo-tonal vein. The form was delineated by my choices of text, and the text was a challenge to set. Jefferson's prose uses the long, earnest cadence of the Enlightenment, with formal rhetorical flourishes and extended series of clauses. To get a manageable "libretto," I made frequent ellipses—without altering meanings or inflections. Although many of his formulations stirred to me, few evoked lyricism. My solution was to develop a hortatory, structured singing rhetoric to match the logic, rhythm, and structure of the ideas; I managed to develop some lyric passages as well.

The principles set to music here are not worn out, nor are they merely empty rhetoric (as recent upheavals have reminded us). We have scarcely begun to realize the potential that lies behind Jefferson's optimistic view in his last days, that "All eyes are opened, or opening, to the rights of Man." I simply hope that my music will help to "refresh our recollection of these rights, and an undiminished devotion to them."

The text sources are:

His personal Creed

Statute of Virginia for Religious Freedom, 1779/86

Letter, London, 1787, in reference to Shay's Rebellion

His personal Motto

Declaration of Independence, 1776

His self-penned Epitaph

His last letter, June 24, 1826, declining an invitation to the 50th anniversary of the signing of the Declaration of Independence, due to his failing health. [He died July 4, 1826]

DURATION: Ca. 32 minutes

I HAVE SWORN UPON THE ALTAR OF
[ALMIGHTY] GOD
ETERNAL HOSTILITY AGAINST EVERY
FORM OF TYRANNY OVER THE MIND OF
MAN.

[Jefferson's Creed]

. . . Almighty God hath created the mind free,
and manifested His supreme will that free it shall
remain, by making it altogether insusceptible of
restraint;

. . . all attempts to influence it by temporal
punishments, or burthens, or by civil
incapacitations, tend only to beget habits of
hypocrisy and meanness. . .

. . . the impious presumption of legislature and
ruler, civil as well as ecclesiastical, who, being
themselves but fallible and uninspired men,
have assumed dominion over the faiths of
others, setting up their own opinions and modes
of thinking as the only true and infallible, and as
such endeavoring to impose them on others,
hath established and maintained false religions
over the greatest part of the world and through
all time. . .

. . . our civil rights have no dependence on our
religious opinions, any more than our opinions in
physics or geometry;
and therefore the proscribing any citizen as
unworthy the public confidence . . . unless he
profess or renounce this or that religious opinion, is
depriving him injudiciously of those privileges and
advantages to which . . . he has a natural right; it
tends also to corrupt the principles of that very
religion it is meant to encourage, by bribing with a
monopoly of worldly . . . emoluments those who will
externally profess and conform to it; indeed, these
are criminals who do not withstand such temptation;
yet neither are those innocent who lay the bait in
their way;

. . . the opinions of men are not the object of civil
government, nor under its jurisdiction;
. . . to restrain the profession . . . of principles on
supposition of their ill tendency is a dangerous
fallacy, which at once destroys all religious
liberty
. . . it is time enough for the rightful purposes of
civil government for its officers to interfere when

principles break out into overt acts against
peace and good order;

therefore,

We, the General Assembly of Virginia, do enact:
that no man shall be compelled to frequent or
support any religious worship, place, or ministry
whatsoever,
nor shall be enforced, restrained, molested, or
burthened in his body or goods, or shall
otherwise suffer, on account of his religious
opinions or beliefs;
but that all men shall be free to profess, and by
argument to maintain their opinions in matters of
religion,
and that the same shall in no wise diminish,
enlarge, or affect their civil capacities.

. . . we are free to declare, and do declare, that
the rights hereby asserted are of the natural
rights of mankind . . .

**. . . the truth is great and will prevail if left to
herself;**

she is the proper and sufficient antagonist to
error,
and has nothing to fear from the conflict unless
by human interposition deprived of her natural
weapons, free argument and debate;
errors ceasing to be dangerous when it is
permitted freely to contradict them.

[from the *Statute of Virginia for religious
freedom*, 1779/86]

What country can preserve its Liberties, if its
rulers are not warned from time to time, that this
people preserve the spirit of resistance? Let
them take arms.

The tree of Liberty must be refreshed from time
to time, with the blood of patriots and tyrants. It
is its natural manure.

[From a letter, London, 1787, in reference to
Shay's Rebellion]

Rebellion to Tyrants is Obedience to God.

[Personal motto]

We hold these Truths to be self-evident,

that all men are created equal,
that they are endowed by their Creator
with certain inalienable Rights,
[and] **that** among these are Life, Liberty,
and the pursuit of Happiness.

That, to secure these Rights,
Governments are instituted among
Men, deriving their just powers from the
consent of the governed.

That whenever any Form of Government
becomes destructive of these ends it is the
Right of the People to alter or abolish it, and
to institute new Government . . . in such
form as to them shall seem most likely to
effect their Safety and Happiness.

. . . Governments long established should not be
changed for light or transient causes;
. . . mankind are more disposed to suffer, while
evils are sufferable, than to right themselves by
abolishing the forms to which they are
accustomed.

But . . . under absolute Despotism, it is their
right, it is their duty, to throw off such
Government, and to provide new Guards for
their future security.

We, therefore, the Representatives of the United
States of America, in General Congress
Assembled, appealing to the Supreme Judge of
the world for the rectitude of our intentions,
do, in the Name, and by Authority of the good
People of these Colonies, **solemnly publish
and declare**

That these United Colonies are, and of Right
ought to be

Free and Independent States;

[. . . and [should] assume among the Powers of
the earth, the separate and equal station to which
the Laws of Nature and of Nature's God entitle
them]

. . . and **that** as Free and Independent States
they have full Power to levy War, conclude
Peace, contract Alliances, establish Commerce,
and to do all other Acts and Things which
Independent States may of right do.

And for the support of this Declaration,
with a firm reliance on the protection of Divine
Providence,

we mutually pledge to each other

our Lives

our Fortunes

and our sacred Honor.

[from the *Declaration of Independence*, 1776]

Here was buried
Thomas Jefferson
Author of the Declaration of American
Independence
of the Statute of Virginia for religious freedom
and Father of the University of Virginia.

[His self-penned epitaph]

. . . that host of worthies, who joined with us on
that day, in the bold and doubtful election we
were to make for our country . . .

. . . the choice we made . . . between
submission or the sword . . . may it be to the
world . . . the signal . . . to burst the chains . . .
and to assume the blessings and security of
self-government.

That form which we have substituted, restores
the free right to the unbounded exercise of
reason and freedom of opinion.
These are grounds of hope for others.

All eyes are opened, or opening, to the rights of
man.

. . . the mass of mankind has not been born with
saddles on their backs, nor a favored few
booted and spurred, ready to ride them
legitimately, by the grace of God.

[... *all men are created equal.*]

For ourselves, let the annual return of this day
forever refresh our recollections of these rights,
and an undiminished devotion to them.

**[All eyes are opened, or opening, to the
rights of man.]**

[From his letter, June 24, 1826, declining
an invitation to the 50th anniversary of
the signing of the Declaration of
Independence, due to his failing health.
He died **July 4, 1826**]

SCORING

Piano

Timpani (4-5 drums, pedal)

Percussion (6-7 players):

Xylophone (sounds 8va)

Glockenspiel (sounds 15ma)

Vibraphone

Marimba

Tubular chimes

Small snare drum (high, tight)

Medium snare drum

Field drum (snares under top head)

Tenor drum (no snares)

Small (marching) bass drum

Concert bass drum

Concert crash cymbals

Marching (small) crash cymbals

Small splash cymbal, suspended

Medium suspended cymbal

Large suspended cymbal

Sock cymbal (hi-hat)

Medium tam tam (flat)

Large tam tam

Wood block

Tambourine

Castanets

Triangle

High cowbell

Finger cymbals

Ratchet (optional)

Gavel/hammer

Cork pop

Slap stick

Thin metal knitting needle (for sus. cym.)

Bamboo chopsticks (for chimes)

1. CREED

"I Have Sworn"

Giusto

♩ = 102

Score for SATB Chorus and Percussion/Piano.

Vocal Parts: Soprano, Alto, Tenor, Bass. All parts sing "I have sworn I have sworn I have". Dynamics: *f*.

Percussion/Piano Parts:

- Pfte. (Piano):** *ff* (first measure), *f* (second measure). Includes an 8va section.
- Timpani:** *mf* (first measure), *sffz* (second measure), *f* (third measure), *mp* (fourth measure), *mf* (fifth measure), *mp* (sixth measure). Includes "hard mallets solo" and "hard mallets".
- Glockenspiel:** *ff* (first measure), *f* (second measure). Includes "hard mallets".
- Xylophone:** *ff* (first measure), *f* (second measure). Includes "hard mallets".
- Vibraphone:** *ff* (first measure), *f* (second measure). Includes "hard mallets" and "motor off".
- Tubular Bells:** *ff* (first measure), *f* (second measure). Includes "hard mallets" and "L. V.". The "L. V." (Lento) section is marked for the first measure.
- Bass Drum:** *f* (first measure), *f* (second measure). Includes "L. V.". The "L. V." (Lento) section is marked for the first measure.
- Tam-tam:** *f* (first measure), *f* (second measure). Includes "L. V.". The "L. V." (Lento) section is marked for the first measure.

7

1

S. sworn I have sworn up-on the al-tar of al- might y God e - ter nal e-

A. sworn I have sworn up-on the al-tar of al- might y God e - ter nal e-

T. sworn I have sworn up-on the al-tar of al- might y God I have sworn, e - ter nal e-

B. sworn I have sworn up-on the al-tar of al- might y God I have sworn, I have sworn e-

Piano/Orchestra:

Grand Staff: *f* *rinf.* *mf*

Ped.

Timp. *mf* *f* *p*

Glock. *f*

Xyl.

Vib. *ff*

Tub. B. *f* *(ossia)*

12

S. *ff* 3
 ter____nal e - ter____nal hos - til - i ty a-against ev - 'ry form of

A. *ff* 3
 ter____nal e - ter____nal hos - til - i ty a-against ev - 'ry form of

T. *ff* 3
 8 ter____nal e - ter____nal hos - til - i - ty a-against ev - 'ry form of

B. *ff* 3
 ter____nal e - ter____nal hos - til - i ty a-against ev - 'ry form of

Temp. *f*

16 2

S. *mp* *3* *3* ty-ran-ny o-ver the mind of Man._____

A. *mp* *3* *3* ty-ran-ny o-ver the mind of Man._____

T. *mp* *3* *3* ty-ran-ny o-ver the mind of Man._____

B. *mp* *3* *3* ty-ran-ny o-ver the mind of Man._____

(vibraphone)

p *3* (rehearsal only)

two hands

p

p pedal freely

VIBRAPHONE

Vib. *mp*

3

21

S. *dolce mp*
Al-might-y God hath cre-a-ted the

A. *dolce mp*
Al-might-y God hath cre-a-ted the

T. *dolce mp*
Al-might-y God hath cre-a-ted the

B. *dolce mp*
Al-might-y God hath cre-a-ted the

p *dolce* *pp*

Vib.

26

S. mind free__ and man-i-fes-ted His su - preme will__ that free it shall re - main__

A. mind free__ and man-i-fes-ted His su - preme will__ that free it shall re - main *p opt.* by

T. mind free__ and man-i-fes-ted His su - preme will__ that free it shall re - main *p* by

B. mind free__ and man-i-fes-ted His su - preme will__ that free it shall re - main *p* by

[Vibraphone]

p *p*

VIBRAPHONE
soft cord mallets

Vib. *p* *p*

4 *p*

S. *p*

A. *p sing*

T. *opt. Tenor 1*

B. *p*

Vib.

mak - ing it al to - geth - er in - sus - cep - ti - ble of re - straint

mak - ing it al to - geth - er in - sus - cep - ti - ble of re - straint

mak - ing it al to - geth - er in - sus - cep - ti - ble of re - straint

pp

S. *pp ritmico*

A. *pp ritmico*

T. *pp ritmico*

B. *pp* (Bar. opt. with Tenor 2)

ritmico

all at - tempts to in - flu - ence it by tem - po - ral pun - ish - ments or

all at - tempts to in - flu - ence it by tem - po - ral pun - ish - ments or

all at - tempts to in flu ence it by tem - po - ral pun - ish - ments or

all at - tempts to in - flu - ence it by tem - po - ral pun - ish - ments or

(4 solo voices, one in each section. STAGE WHISPER through cupped hands)

(the mind!)

(the mind!)

senza ped ppp

cresc. poco a poco

37

cresc. poco a poco

S. bur-thens or by civ-il in - ca-pac-i - ta-tions tend on - ly to be-get hab-its of hy -

cresc. poco a poco

A. bur-thens or by civ-il in - ca-pac-i - ta-tions tend on - ly to be-get hab-its of hy -

cresc. poco a poco

T. bur thens or by civ il in ca paci ta tions tend on - ly to be-get hab-its of hy -

cresc. poco a poco

B. bur-thens or by civ-il in - ca-pac-i - ta-tions tend on - ly to be-get hab-its of hy -

(the mind!)

cresc. poco a poco

6 *Piu Mosso*

$\text{♩} = 130$

$\text{♩} = \text{♩}$ *sempre*

42 *ff*

S. *ff*
poc ris-y and mean-ness.

A. *ff*
poc ris-y and mean-ness.

T. *ff*
poc ris-y and mean-ness.

B. (Bar.) *ff*
poc ris-y and mean-ness.

[Marimba]

f marcato ff *f ritmico* (senza ped.)

Timp. *f*

MARIMBA

Mar. *hard rubber mallets ff ritmico*

TAMBOURINE

Perc. *knuckles f*

47 *ritmico* ***f*** 7 (IM-PIE-us)

S. *ritmico* ***f*** ...the im - pi - ous pre - sump - tion of leg - is - la-ture and

A. *ritmico* ***f*** ...the im - pi - ous pre - sump - tion of leg - is - la-ture and

T. *ritmico* ***f*** ...the im - pi - ous pre - sump - tion of leg - is - la-ture and

B. *ritmico* ***f*** ...the im - pi - ous pre - sump - tion of leg - is - la-ture and

(*mf*)

Timp. *p*

Mar. *p*

51

8

f **^**

S. *rul - er...hath es - tab-lished and main - tained false re - li - gions*
(S2 with altos)

ff **Alto 1** **^**

A. *rul - er...hath es - tab-lished and main - tained false re - li - gions*

p **>**

T. *rul - er...hath es - tab-lished and main - tained false re - li - gions,*

(Bar.) **mp** **>**

B. *rul - er...hath es - tab-lished and main - tained false re - li - gions,*

mf **^** **loco** **f** **f** **pp**

Mar. **f** **pp**

Vib. **mp** **Ped.**

56 *f*

S. *f* *^*
false re - li - gions o-ver the great - est part of the world and through all time;

(S2 with altos)

A. *ff* (opt. only A1)
false re - li - gions o-ver the great - est part of the world and through all time;

(opt. A2 with tenors)

T. *f* *^*
false re - li - gions o-ver the great - est part of the world and through all time; - the

(All) *ff* *^* (Bar.) *p*
false re - li - gions o-ver the great - est part of the world and through all time; the

B. *ff* *^* (Bar.) *p*
false re - li - gions o-ver the great - est part of the world and through all time; the

Mar. *f*
false re - li - gions o-ver the great - est part of the world and through all time; the

9

S. *p* the im - pi-ous pre - sump-tion of leg - is-la - ture and *mf* rul-er, civ-il as

A. (All) *p* the im - pi-ous pre - sump-tion of leg - is-la - ture and *mf* rul-er, civ-il as

T. *mf* im - pi-ous pre - sump-tion of leg is-la- ture and rul er, civ il as well as ec-cle si as

B. *mf* im - pi-ous pre - sump-tion of leg is-la- ture and rul er, civ il as well as ec-cle si as

(play)

pp

Xyl. *pp* med. hard mallet

cue Xylo.

Mar. *p*

10

65

S. *f*
well as ec-cle - si - as - ti-cal, - who, be-ing them-selves but fal- li- ble and un-in spired

A. *f*
well as ec-cle - si - as - ti-cal, - who, be-ing them-selves but fal- li- ble and un-in spired

T. *f*
ti-cal, - who, be-ing them-selves but fal- li- ble and un-in spired

(Bar. opt with tenors 6 bars)

B. *f*
ti-cal, - who, be-ing them-selves but fal- li- ble and un-in spired

(xylo) *f* *8va* *sf*

Xyl. *f*

Vib. *f*

mf

Red.

70 11 *p* *sempre ritmico*

S. men have as-sumed do - min ion o-ver the faith of oth-ers, set-ting up their own o-pin-ions and

A. *p* *sempre ritmico*

A. men have as-sumed do - min ion o-ver the faith of oth-ers, set-ting up their own o-pin-ions and

T. *p* *sempre ritmico*

T. men have as-sumed do - min ion o-ver the faith of oth-ers, set-ting up their own o-pin-ions and

B. *p* *sempre ritmico*

B. men have as-sumed do - min ion o-ver the faith of oth-ers, set-ting up their own o-pin-ions and

senza ped. *mf* *p*

Vib.

75

S. modes of think-ing as the on-ly true and in - fal-li ble, and as such en deav our-ing to im pose them on

A. modes of think-ing as the on-ly true and in - fal-li ble, and as such en deav our-ing to im pose them on

T. modes of think-ing as the on ly true and in- fal-li- ble, and as such en-deav-our-ing to impose them on

B. modes of think-ing as the on ly true and in- fal-li ble, and as such en deav our-ing to im pose them on (Bar.)

mp *mf*

80 **12**

S. *f* oth - ers, hath es - tab-lished and main - tained *ff* false re-li - gions yeah,

A. *f* oth - ers, hath es - tab-lished and main - tained *ff* false re-li - gions, yeah,

T. *f* oth - ers, hath es - tab-lished and main - tained *ff* false re-li-gions

B. *f* oth - ers, *ff* false re-li-gions

f *f* *f* *p* *f* *p* *f*

Xyl. *mf* *f* *p* *f*

Perc. *f* *mp* *f*

Perc. *p*

Perc. *p* wood stick, butt

B. D. *f* *mp* wood sticks, tips

Tambourine
knuckles

Slapstick (opt.)

Finger Cymbals

High Cowbell

Sock Cymbal
closed

Men in 3 Parts

85

S. false re-li - gions o ver the great-est part of the world say, false re-li - gions o ver the

A. false re-li - gions o ver the great-est part of the world say, false re-li - gions o ver the

T. false re - li - gions o-ver the great-est part of the world false re-

B. false re - li - gions o-ver the great-est part of the world false re-

p *f* *p* *f* *p* *f* *p*

Xyl. *p* *f* *p*

Perc. *f* *p* *f* *mp* shaken, not stirred

Sm. Splash Cym. Sock Cymbal

f *p* *f* *mp* closed

Cork Pop (opt.) Tambourine

13 *In tempo, meno mosso*
♩ = 110

rit. riten.

89

S. great - est part of the world and through all time. The im - pi-ous pre -
(IM-PIE-us)

A. great - est part of the world and through all time. The im - pi-ous pre -

T. li- gions o- ver the world and through all time. Div. The im - pi-ous pre -

B. li- gions o- ver the world and through all time. All *f poco stentato* The im - pi-ous pre -

f poco stentato

f *f* *mf senza ped.*

f *mf*

knuckle

open

Med. Splash Cym. stop

mf hard cord

Large Tam-Tam

mf

93

S. sump - tion of leg - is - la - ture and rul - er hath es - tab - lished, hath es

A. sump - tion of leg - is - la - ture and rul - er hath es - tab - lished, hath es

T. sump - tion of leg - is - la - ture and rul - er hath es - tab - lished, hath es

B. sump - tion of leg - is - la - ture and rul - er hath es - tab - lished, hath es

f *mf* *senza ped.* *f* *mf* *senza ped.* *f* *mf*

Ped.

Timp.

T.-t. *stop*

rit. . . . in tempo, ancora poco meno mosso

♩ = 100

97 80 *ff* ^(opt.)

S. tab lished, hath es - tab-lished and main - tained false re - li - gions o - ver the great - est part of the

A. tab lished, hath es - tab-lished and main - tained false re - li - gions o - ver the great - est part of the

T. tab-lished, hath es - tab-lished and main - tained false re - li - gions o - ver the great - est part of the

B. tab lished, hath es - tab-lished and main - tained false re - li - gions o - ver the great est part of the

Men in 3 Parts

f *mf* *f*

Ped. Ped. Ped.

Timp.

rit. - - - - - *ancora meno mosso* **14**

102 (sing) *ff* $\text{♩} = 80$, *ff*

S. world and through all time, and through all

A. world and through all time, and through all

T. world and through all time, and through all

B. world and through all time, and through all

f

Xyl.

107 **to end here** **to continue**

S. time. time.

A. time. time.

T. time. time.

B. time. time.

f *sfp* *ff* *f* *sfp* *fff*

fp *f* *fp* *f*

Med. Splash Cym.

Perc. *mp* *hard yarn mallets* *f* *f*

2. Our Civil Rights

15 $\text{♩} = 60$
Lento

Baritone Solo

Piano

Timpani

Percussion

senza ped.
mf

mp

small felt sticks
mf hand-stop

mp

Susp. Cym. *scrape quickly with knitting needle or thin triangle beater*

mf L. V.

molto sostenuto e legato

3 *serious, formal*
mp

Bar. Solo

Our civ - il rights _____ have no de pen - dence on our re - li - gious o - pin -

etc.

Pno.

p

5

Bar. Solo

ions, an-y more than our o-pin-ions in phy-sics or ge-o-me-try;_____

Pno.

7

16

Bar. Solo

and there-fore_ the pro - scrib - ing an - y cit-i - zen_ as un - wor-thy_ the pub-lic

Pno.

9

Bar. Solo

con-fi-dence,_____ ...un - less he pro-fess or re-nounce this or that re-li-gious o-pin-ion,

Pno.

poco

*mf**cresc.*

Bar. Solo

is de-priv-ing him in - ju-di-cious -ly of those priv-i-leg-es and ad-

Pno.

*mp**mp*

Bar. Solo

van - ta-ges to which he has a nat - u - ral right; _____ it

Pno.

*etc.**mf**f**poco mosso***17**

♩ = 64

Bar. Solo

tends al - so to cor-rupt the prin-ci-ples_ of that ver-y re - li - gion_ it_ is meant to en-

Pno.

mf pedal freely

18

Bar. Solo

cour - age, by brib - ing with a mo - nop - o - ly of world - ly e - mol - u - ments

Pno.

mp senza pedal

pedal freely

Timp.

large soft cartwheels

p

17

20

Bar. Solo

those who will ex - ter - nal - ly pro - fess and con - form to it;

CHORUS Alto, one solo voice

p

nasty (crim - i - nals! _____)

CHORUS Baritone, one solo voice

p

nasty (crim - i - nals! _____)

Pno.

sostenuto

mf

mf senza ped.

Timp.

scrape quickly as before

Perc.

mf

18 *Subito Tempo I, Lento* ♩ = 60

*indignant****f***

Bar. Solo



in-deed these are crim-i-nals who do not with-stand such temp-ta - tion,

another Alto voice

p***pp***

a third voice

p***pp***

A.



(crim-i-nals!_____)

(crim-i-nals!_____)

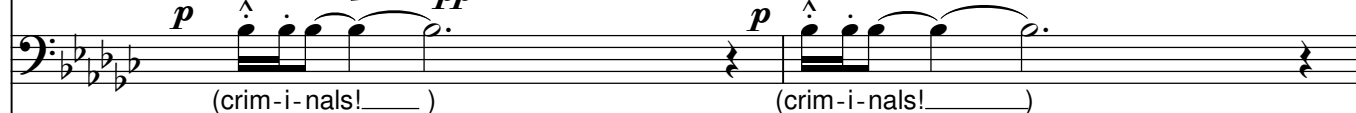
another Baritone voice

p***pp***

a third voice

p***pp***

Bar.



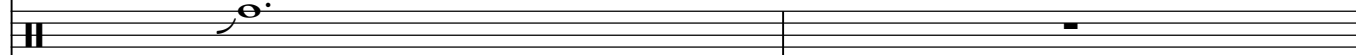
(crim-i-nals!_____)

(crim-i-nals!_____)

Pno.

***mf******mp******mp******mp***

Perc.

***mp***

L. V.

Bar. Solo



in-deed these are crim-i-nals who do not with-stand such temp-ta - tion,

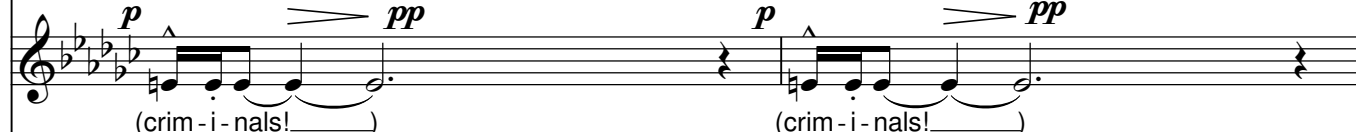
the first voice

p***pp***

the second voice

p***pp***

A.



(crim-i-nals!_____)

(crim-i-nals!_____)

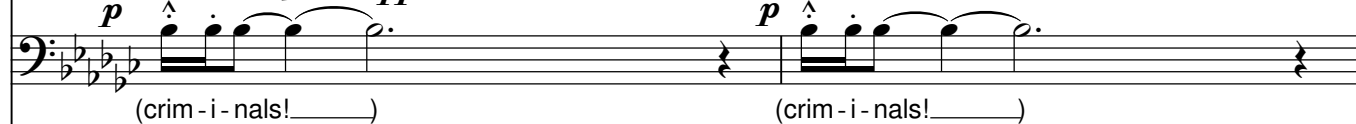
the first voice

p***pp***

the second voice

p***pp***

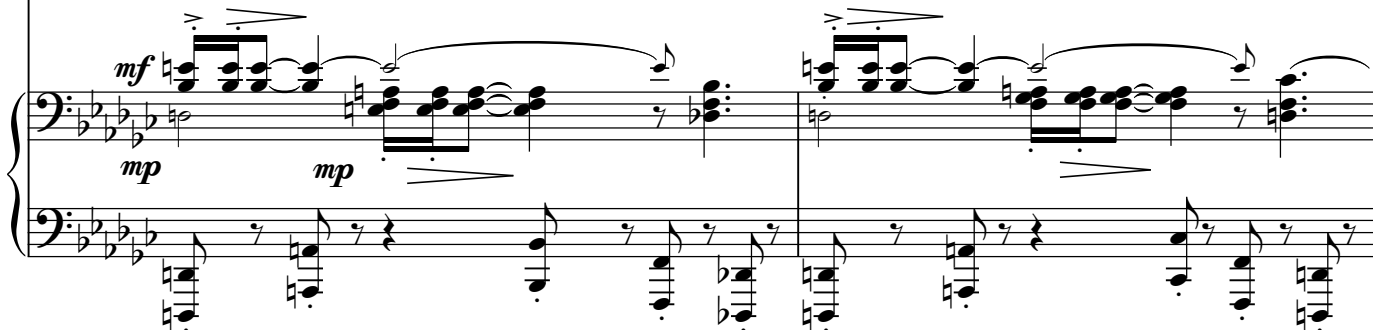
Bar.



(crim-i-nals!_____)

(crim-i-nals!_____)

Pno.

***mp******mp***

27 **19** (*grim*) *with scorn*
mf

Bar. Solo yet nei-ther are those in - no-cent who lay the
[NIGH-ther]

Pno. *mp* *p* Ped.

30 *poco rit.*

Bar. Solo (*ossia:*) (*loco*)
(*ugly*) bait in their way.

Pno. *pp* *mp* (To End Here) (To Segue) Ped.

Timp. *pp* *poco* (To Segue)

3. The Opinions of Men

*Piu Mosso,
Moderato*

♩ = 86 20

Soprano *f* *ritmico* *ff*

The o-pin-ions of men are not the ob - ject of civ-il gov-ern-ment, nor un-der its ju-ris-dic -

Alto *f* *ritmico* *ff*

The o-pin-ions of men are not the ob - ject of civ-il gov-ern-ment, nor un-der its ju-ris-dic -

Tenor *f* *ritmico* *ff*

The o-pin-ions of men are not the ob - ject of civ-il gov-ern-ment, nor un-der its ju-ris-dic -

Bass *Bar. ritmico* *f* *ff*

The o-pin-ions of men are not the ob - ject of civ-il gov-ern-ment, nor un-der its ju-ris-dic -

Piano *f* *ff*

Timpani *mf* *f*

4

mp (intense, clipped) (Stand stock-still during this rest.) (Stand still again) (normally expressive) *cresc.* - - -

S. tion; ...to re - strain ...to re - strain the pro - fes-sion to re - strain the pro-

A. *mp* (intense, clipped) *cresc.* - - -

A. tion; ...to re - strain ...to re - strain the pro - fes-sion to re - strain the pro-

T. *mp* (intense, clipped) *cresc.* - - -

T. tion; ...to re - strain ...to re - strain the pro - fes-sion to re - strain the pro-

B. Add Bases (intense, clipped) *cresc.* - - -

B. tion; ...to re - strain ...to re - strain the pro - fes-sion to re - strain the pro-

Pno. *mp* *p* *mp* *p* *mp* *p*

Timp. *mp* *p* *mp* *p* *mp* *p*

9

S. *mf* *mp* (S. 2)

A. *mf* *mp*

T. *mf* *mp* (T. 1 opt. with Altos, small notes)

B. *mf*

Pno. *mp* *mf*

Timp. *mp* *mf*

fes-sion of prin-ci-ples on sup-po-si-tion of their ill ten-den-cy is a dan-ger-ous

fes-sion of prin-ci-ples on sup-po-si-tion of their ill ten-den-cy is a dan-ger-ous

fes-sion of prin-ci-ples on sup-po-si-tion of their ill ten-den-cy is a dan-ger-ous

fes-sion of prin-ci-ples on sup-po-si-tion of their ill ten-den-cy

13 (all) 21

S. *mf* *f*
fal-la-cy, — which at once de - stroys all re-li-gious

A. *mf* *f*
fal-la-cy, — which at once de - stroys all re-li-gious

T. *mp* (Ten. 2) *mp* (all) *mf* *f*
fal-la-cy, — a dan - ger - ous fal-la-cy, which at once de - stroys all re-li-gious

B. *mp* *mf* *f*
a dan-ger-ous fal-la-cy, which at once de - stroys all re-li-gious

Pno. *p* *pp* *mf* *f*
Ped. — Ped. —

Timp.

*Piu Piu Mosso*22 $\text{♩} = 92$

18

S. *f* lib - er - ty; It is time e-nough for the right-ful pur-pos-es ____ of civ-il

A. *f* lib - er - ty; It is time enough for the right-ful pur-pos-es ____ of civ-il

T. *f* lib - er - ty; It is time e-nough for the right-ful pur-pos-es ____ of civ-il

B. *f* lib - er - ty; It is time e-nough for the right-ful pur-pos-es ____ of civ-il

Pno. *f*

Timp. *f* XYLO.

Xyl. *mf* hard mallets (NOT plastic)

BASS DRUM

B. D.

23

S. gov-ern-ment__ for its of-fi-cers_ to in-ter - fere when prin-ci-ples break out in - to

A. gov-ern-ment__ for its of-fi-cers_ to in-ter - fere when prin-ci-ples break out in - to

T. gov-ern-ment__ for its of-fi-cers_ to in-ter - fere when prin-ci-ples__ break out in - to

B. gov-ern-ment__ for its of-fi-cers_ to in-ter - fere when prin-ci-ples__ break out in - to

Pno.

mf

Ped. _____ ^

Ped. _____ ^

Ped. _____ ^

Timp.

mf

Xyl.

Andante *poco rit.*
♩ = 60

28

S. *mp* *p*
ov - ert acts a - gainst peace and good or - der; there - fore

A. *mp* *p*
ov - ert acts a - gainst peace and good or - der; there - fore

T. *mp* *p*
ov - ert acts a - gainst peace and good or - der; there - fore

B. *mp* *p*
ov - ert acts a - gainst peace and good or - der; there - fore

Pno. *f* (gavel)

Timp. *mf*

Xyl.

Perc. *mf* *f* *Gavel*

B. D. *mf* *Bass Drum*

concert rimshot

Poco Meno Mosso

23 ♩ = 56 (*libero, poco rubato*)

solemn, gentle, firm

Mosso, Andante

♩ = 60

giusto (in tempo)

S. *p* *solemn, gentle, firm*
We, the Gen-er-al As-sem-bly of Vir-gin-ia do en-act: that no man shall

A. *p* *solemn, gentle, firm*
We, the Gen-er-al As-sem-bly of Vir-gin-ia do en-act: that no man shall

T. *p* *solemn, gentle, firm*
We, the Gen-er-al As-sem-bly of Vir-gin-ia do en-act: that no man shall

B. *p* *solemn, gentle, firm*
We, the Gen-er-al As-sem-bly of Vir-gin-ia do en-act: that no man shall



42
S. *pp* *p*
be com-pelled to fre-quent or sup-port an-y re-li-gious wor-ship, place, or min-is-try

A. *pp* *p*
be com-pelled an-y re-li-gious wor-ship, place, or min-is-try

T. *pp*
be com-pelled to fre-quent or sup-port an-y

B. *pp*
be com-pelled to fre-quent or sup-port an-y re-li-gious wor-ship, place, or min-is-try

*Poco Piu Mosso**Poco Riten.*

♩ = 64

49 **24** (like a warning) *f* > *p*

S. what - so - ev - er, nor - shall be en - forced, re - strained, mo - lest - ed, or bur - thened in - his bod - y or goods,

A. (like a warning) *f* > *p*
what - so - ev - er, nor en - forced, re - strained, mo - lest - ed, or bur - thened in - his bod - y or goods,

T. *p* (like a warning) *f* > *p*
nor shall be en - forced, re - strained, mo - lest - ed, or bur - thened in his bod - y or goods,

B. (like a warning) *f* > *p*
what - so - ev - er, nor en - forced re - strained, mo - lest - ed, or bur - thened in his bod - y or goods,

*Meno Mosso**poco rit.**Adagio*

♩ = 50

♩ = 46

58 *pp* with compassion > *pp* becoming clear warm and confident *p*

S. or shall oth - er - wise suf - fer on - ac - count of his re - li - gious o - pin - ions or be - liefs, but that

A. *pp* with compassion > *pp* becoming clear warm and confident *p*
or shall oth - er - wise suf - fer on - ac - count of his re - li - gious o - pin - ions or be - liefs, but that

T. *pp* with compassion > *pp* becoming clear warm and confident *p*
or shall oth - er - wise suf - fer on ac - count of his re - li - gious o - pin - ions or be - liefs, but that

B. *pp* with compassion > *pp* becoming clear warm and confident *p*
or shall oth - er - wise suf - fer on ac - count of his re - li - gious o - pin - ions or be - liefs, but that

25

S. *mf*
all men___ shall be free to pro-fess, and by ar gu-ment to main - tain___ their o - pin-ions in

A. *mf*
all men___ shall be free to pro-fess, and by ar gu-ment to main - tain___ their o - pin-ions in

T. *mf*
all men___ shall be free to pro-fess, and by ar-gu-ment to main - tain___ their o - pin-ions in

B. *mf*
all men___ shall be free to pro-fess, and by ar-gu-ment to main - tain___ their o - pin-ions in

73 *p* *corto* *Riten.* *In Tempo* *pp* *p*
S. mat-ters of re - li - gion,___ and that thesame shall in no wise di - min-ish, en - large, or af-fect their civ-il ca -

A. *p* *pp* *p*
mat-ters of re - li - gion,___ and that thesame shall in no wise di - min-ish, en - large, or af-fect their civ-il ca -

T. *p* *pp* *p*
mat-ters of re - li - gion,___ and that thesame shall in no wise di - min-ish, en - large, or af-fect their civ-il ca -

B. *p* *pp* *p*
mat-ters of re - li - gion,___ and that thesame shall in no wise di - min-ish, en - large, or af-fect their civ-il ca -

26 *Mosso, Andante*

$\text{♩} = 60$

82

S. *pp* *solemn pp*
 pac-i-ties or af-fect their civ-il ca-pac-i-ties. ...we are free to de-clare, and do de-

A. *pp* *solemn pp*
 pac-i-ties or af-fect their civ-il ca-pac-i-ties. ...we are free to de-clare, and do de-

T. *pp* *solemn pp*
 pac-i-ties or af-fect their civ-il ca-pac-i-ties. ...we are free to de-clare, and do de-

B. *pp* *solemn pp*
 pac-i-ties or af-fect their civ-il ca-pac-i-ties. ...we are free to de-clare, and do de-

Pno. *pp* *p*
 Ped.

Timp. *pp* *p*
 soft cartwheels

B. D. *pp* *p*
 Bass Drum
 soft beater L. V.

T.-t. *pp* *p*
 Large Tam-Tam
 dead center L. V.

92

S. *mf*
clare that the rights here-by as - sert - ed are of the nat - u - ral

A. *mf*
clare that the rights here-by as - sert - ed are of the nat - u - ral

T. *mf*
clare that the rights here by as - sert - ed are of the nat - u - ral

B. *mf*
clare that the rights here by as - sert - ed are of the nat - u - ral

Pno. *mp* *mf* two hands

Timp. *mp*

B. D.

T.-t.

99 *mp* *p* **To End** **To Continue** *segue*
4. fuga

S. rights of man - kind. kind.

A. rights of man - kind. kind.

T. rights of man - kind. kind.

B. rights of man - kind. kind.

Pno. *mp* *p* *p* *pp* *ppp*
Ped. Ped. Ped.

Glock. *hard rubber mallets* **GLOCK.** *pp* *pp*

Xyl. *medium cord mallets* **VIBR.** *motor off* *pp* *pp*

4. The Truth is Great

NOTE: In performance with piano, sing this fugue *a cappella* if possible. If necessary, the pianist may play along discreetly to help with intonation. This may be performed with chamber choir to shorten rehearsal time.

27 **Giusto** $\text{♩} = 104$ **Percussion Tacet this movement**

Soprano *f* The truth is great

Alto *f* The truth is great and will pre-vail *f* The truth is great

Tenor *f* The truth is great and will pre-vail if left to her-self; *mf* The truth is

Baritone *f* The truth is great and will pre-vail if left to her-self; *mf* the truth is

Bass *f* if left to her-self;

6

S. *p* and will pre-vail if left to her-self; *mp* if left to her-self

A. *mp* and will pre-vail if left to her-self. if left to her-

T. *p* great and will pre-vail if left to her-self, if left to her-self, *mp*

Bar. *p* great and will pre-vail if left to her-self.

B.

11 *mf* *f* 28 *mf*

S. *mf* *f*
if left to her - self; truth, the truth, the truth is great

A. *mf* *f*
self, if left to her - self;

T. *mf*
The truth is great and will pre-

B. (All) *f*
The truth is great and will pre-vail

15 *mf*

S. *mf*
left to her - self; The truth is great left - to her -

A. *f*
The truth is great and will pre-vail if left to her -

T. *mf*
vail if left to her - self; The truth is great and will pre-vail if left to her -

B. *mf*
if left to her - self; the truth is great and will pre-vail if left to her -

29

(S2., opt.) *pp*

S. *pp*
self; The truth is

A. *pp*
self; The truth is

T. *p*
self; she is the prop - er and suf - fi - cient an - tag - on - ist to

B. *pp*
self;

23

S. *mf* (All)
great and will pre - vail if left to her - self; she is the

A. *mf*
great and will pre - vail if left to her - self;

T. *mp* *p* *mp* *mf*
er - ror, the prop - er, suf - fi - cient an - tag - on - ist, the

B. *mp* *mf*
she is the prop - er and suf - fi - cient an - tag - on - ist to err - or, the

28 *f* 30 *mf*

S. pro - er and suf - fi - cient an - tag - on - ist to err - or; the

A. *mf* *f*
The truth, the truth, is great, and

T. *f* *mf*
suf - fi - cient an - tag - on - ist; the

B. *f* *ff*
prop - er, suf - fi - cient an - tag - on - ist; she is the

32 *f* 31 *f*

S. prop - er, suf - fi - cient an - tag - on - ist, and has noth - ing to

A. *ff* *f*
will pre - vail if left to her - self, (F# = Gb) and has noth - ing to

T. *f* *f*
truth, is great, the truth is great. and has noth - ing to

B. *ff*
prop - er and suf - fi - cient an - tag - on - ist to er - ror, She is the pro - per and suf -

37

S. fear from the con - flict un - less by hu - man in - ter - po - si - tion de -

A. fear from the con - flict un - less by hu - man in - ter - po - si - tion de -

T. fear from the con - flict un - less by hu - man in - ter - po - si - tion de -

B. fi - cient an - tag - on - ist to err - or, She is the pro per and suf -

42

32 *f*

S. prived of her nat - u - ral weap - ons: free ar - gu - ment

A. prived of her nat - u - ral weap - ons: free ar - gu - ment

T. *ff* prived an - tag - on - ist to err - or; *f* free ar - gu - ment

Bar. *ff* fi - cient an - tag - on - ist to err - or; *f* free ar - gu - ment

B. *f* fi - cient of her nat - u - ral weap - ons: *f* free ar - gu - ment

S. and de - bate, _____ free ar - gu ment and de - bate; _____

A. and de - bate, _____ *f* free ar - gu - ment and de - bate; _____

T. _____ free ar - gu ment and de - bate _____ *f* free ar - gu ment, de - bate;

Bar. and de - bate, _____ and de - bate _____ and de - bate, _____

B. and de - bate, _____ *f* free ar - gu ment and de - bate, _____

33

Poco Ritenuto

(short)

S. *pp* er - rors ceasing to be dange - rous *p* when it is per - mit - ted free - ly *pp* *mp* to con - tra - dict them. *p* *mp* *pp*

A. *pp* er - rors ceasing to be dange - rous *p* when it is per - mit - ted free - ly *pp* *mp* to con - tra - dict them. *p* *mp* *pp*

T. *pp* er - rors ceasing to be dange - rous *p* when it is per - mit - ted free - ly *pp* *mp* to con - tra - dict them. *p* *mp* *pp*

B. *pp* er - rors ceasing to be dange - rous *p* when it is per - mit - ted free - ly *pp* *mp* to con - tra - dict them. *p* *mp* *pp*

A tempo

34 *mf* *mp*

S. The truth is great and will pre - vail if left to her -

A. The truth is great and will pre - vail if left to her -

T. *mp* The truth is great and will pre vail if left to her -

Bar. *mp* The truth is great and will pre vail if left to her -

B. *mf* The

66 *mp* *f*

S. self. The truth is great and will pre - vail. The truth,

A. *mp* *f* self. The truth is great and will pre vail if left to her - self.

T. *f* self. The truth. The truth is

Bar. *f* self. The truth is great

B. *f* truth is great and will pre-vail if left to her - self.

70 35

S. *ff* *sostenuto*
the truth is great left to her self. The truth is great and

A. *f* *ff* *sostenuto*
to her - self. The truth is great and

T. *ff* *sostenuto*
great and will pre - vail if left to her - self. The truth is great and

Bar. *ff* *sostenuto*
and will pre - vail if left to her - self. The truth is great and

B. *ff* *sostenuto*
The truth is great and

75 36

S. *mf*
will pre - vail if left to her - self.
(S2) *f*
self, The truth is great and will pre -

A. *f* (plus S2)
will pre - vail if left to her - self, The truth is great and will pre -

T. *mf*
will pre - vail if left - to her - self.

Bar. *mf*
will pre - vail if left to her - self.

B. *mf*
will pre - vail if left to her - self.

36

81

*mp**mp* (S2)

S.

and will pre - vail, left to her - self, The
(plus A. 1)

vail

mp (A. 1)

A.

and will pre - vail, left to her - self, The

vail

The

T.

The

and will pre - vail, left to her -

Bar.

The truth is great and will pre - vail

and will pre - vail, left to her -

B.

The truth is great and will pre - vail

37

86

*pp**pp* (opt. S1 only)

S.

truth is great and will pre - vail if left to her - self.

The truth is great and

A.

truth is great and will pre - vail if left to her - self.

T.

self.

if left to her - self.

and

Bar.

self. The truth is great and will pre - vail if left to her - self.

B.

The truth is great and will pre - vail if left to her - self.

91 *mf* *Poco Meno Mosso* *p*

S. will pre - vail if left to her - self to her - self. (if left to her -

A. *pp* *mf*
if left to her - self, to her - self.

T. *mf*
will pre - vail if left to her - self, to her - self.

Bar. *mp* *mf*
if left to her - self.

B. *mp* *mf*
if left to her - self.

96 *ff* (All) *Poco Ritenuto*

S. self;) if left to her - self.

A. *ff*
if left to her - self.

T. *ff*
if left to her - self.

Bar. *ff*
if left to her - self.

B. *ff*
if left to her - self.

5. Rebellion to Tyrants

53

Brisk (recitativo, libero)

$\text{♩} = 66$

Bar. Solo

38

What coun-try can pre-serve its Lib-er-ties, if its rul-ers are not warned from time to

Piano

Ped.

Marimba

fat soft cord mall.

p

6 poco rit.

p

3

Riten.

mp

B. Solo

time,

that this peo-ple pre-serve the spir-it of re - sis- tance?

Let them take

[Vibraphone]

Pno.

mf

mp

Ped.

med. cord. mall.

Vib.

mf

motor off

Mar.

mp

p

Moderato

11 ♩ = 90

38B*mf***mosso**

♩ = 60

appassionato

B. Solo

arms.

...The Tree of Lib-er-ty must be re - freshed from time to time, with the

[Vibraphone]

Pno.

*p**mf*

Ped.

Ped.

Ped.

Ped.

Vib.

*p**mf*

Mar.

*p**mf***poco rit.****piu rit.****Riten.****A Tempo,
Andante**

♩ = 72

mp opt. 8va

B. Solo

16

blood of pa-tri-ots and ty-rants.

It is its nat-ur-al ma - nure.

RE

Pno.

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

Ped.

Ped.

Ped.

Ped.

Vib.

Mar.

*f**mf**mp*

20 *opt. (8)* *f*

B. Solo

BEL LION TO TY RANTS IS O - BE-DI-ENCE TO GOD.

Attacca 5. "We Hold These Truths"
(first chord cuts off solo voice.)

Pno.

poco cresc. *mf*

6. We Hold These Truths

39 *Giusto*
♩ = 100

(steady) (precise)

Piano *ffz*

Timpani *ffz*

Marimba (precise) **MARIMBA**
ff hard rubber mallets

Percussion **SNARE DRUM**
ffz wood sticks

Percussion **FIELD DRUM**
ffz wood sticks

Bass Drum **BASS DRUM**
ffz reg. mallet



8

Pno.

Timp. *ffz* *f*

Mar. *ffz* *f*

Perc. *ffz* *f*

Perc. *ffz* *f*

B. D. *ffz* *f*

with firm resolve

40

13

S. *f marcato*
We hold these Truths to be self-ev-i-dent We

A. *f marcato*
We hold these Truths to be self-ev-i-dent We (opt. div.)

T. *f marcato*
We hold these Truths to be self-ev-i-dent We

B. *f marcato*
We hold these Truths to be self-ev-i-dent We

Pno. *mf* *ff* *Ped.*

Timp. *mp* *mf*

Mar. *f* (hand-stop)

CHIMES
hard rawhide hammer

Chim. *f*

Perc. *mp* *f* (rudimental rolls)

Perc. *f* (rudimental rolls)

B. D. *mp* *f*

18 41

S. hold these Truths to be self-ev-i-dent self - ev-i- dent, that all

A. hold these Truths to be self-ev-i-dent self - ev-i- dent, that all

T. hold these Truths to be self-ev-i-dent self - ev-i- dent, that all

B. hold these Truths to be self-ev-i-dent self - ev-i- dent, that all

Pno. *mp* *f* *ffz*

Timp. *mp* *f*

Mar. *f* *ff*

Chim. CHIMES *f*

Perc. *mp* *f*

Perc. *mp* *f*

B. D. *mp* *f*

23

S. men are cre - a - ted e - qual, ____ that they are en - dowed by their Cre -

A. men are cre - a - ted e - qual, ____ that they are en - dowed by their Cre -

T. men are cre - a - ted e - qual, ____ that they are en - dowed by their Cre -

B. men are cre - a - ted e - qual, ____ that they are en - dowed by their Cre -

Pno. *mf* *ff* *ffz* *ff* *f*

Timp. *mp* *mf*

Mar. *f*

Chim.

Perc. *mp* *mf* *mp*

Perc. *mp* *mf* *mp*

B. D. *mp* *mf* *mp*

27

S. a - tor with cer-tain in - al i - en - a - ble Rights, and that

A. a - tor with cer-tain in - al i - en - a - ble Rights, and that

T. a - tor with cer-tain in - al i - en - a - ble Rights, and that

B. a - tor with cer-tain in - al i - en - a - ble Rights, and that

Pno. *mf*

Timp. *mp*

Chim. *mp*

32

S. a-mong these are Life, Li-ber-ty

A. a-mong these are Life, Li-ber-ty

T. a-mong these are Life, Li-ber-ty

B. a-mong these are Life, Li-ber-ty, Li-ber-ty

Pno. *ff* *opt. div.* *two hands* *L.* *R.* *7*

Timp. *mf* *sf* *mf*

Glock. *f* *very hard rubber mallets* *3* *L V* *f*

Vib. *VIBRAPHONE* *motor off* *f* *hard rubber mallets*

Chim. *CHIMES* *f*

Perc. *TRIANGLE* *p* *f* *L. V.*

B. D. *BASS DRUM* *mf* *big soft mallet* *p*

36 42

S. and the pur - suit of Hap - pi - ness.

A. and the pur - suit

T. and the pur - suit of Hap - pi - ness.

B. and the pur - suit of

Pno. *pp* *p*

Red.

Timp.

Glock.

Vib.

Chim. *pp*

B. D.

*riten.**a tempo, poco piu mosso*

♩ = 110

40

S. *of Hap - pi - ness*

A. *of Hap - pi - ness*

T. *Hap - pi - ness*

B. *Hap - pi - ness*

Pno. *p* *mf* *f*

Timp. *f*

Xyl. **XYLO.** *hard mallets (NOT plastic)* *mf* *f*

Mar. **MARIMBA** *cue Xylo.* *med. hard rubber mallets* *mf* *f* *play*

Chim.

43

f (soprani optional, or S2 only)

S. *f* That, to se - cure these rights, Gov - er(n) - ments are in - sti - tut - ed a - mong Men, _____

A. *f* That, to se - cure these rights, Gov - er(n) - ments are in - sti - tut - ed a - mong Men, _____

T. *f* That, to se - cure these rights, Gov - er(n) - ments are in - sti - tut - ed a - mong Men, _____

B. *f* That, to se - cure these rights, Gov - er(n) - ments are in - sti - tut - ed a - mong Men, _____

Pno. *mf*

Timp. *mf* *mp*

Mar. *ff*

Perc. **SNARE DRUM** *f* *mf* *mp*

Perc. **FIELD DRUM** *f* *mf* *mp*

B. D. **BASS DRUM** *f* *mf* *mp*

f reg. mallet

49

S. *Gov- er - ments are in - sti - tut - ed a - mong Men, Gov- er - ments are in - sti - tut - ed a - mong Men*

A. *Gov- er - ments are in - sti - tut - ed a - mong Men, Gov- er - ments are in - sti - tut - ed a - mong Men*

T. *Gov- er - ments are in - sti - tut - ed a - mong Men, Gov- er - ments are in - sti - tut - ed a - mong Men*

B. *Gov- er - ments are in - sti - tut - ed a - mong Men, Gov- er - ments are in - sti - tut - ed a - mong Men*

Pno.

Timp.

Perc.

Perc.

B. D.

5

5

44 *poco riten. sostenuto* $\text{♩} = 100$ *f*

S. de - riv - ing their just pow - ers from the con - sent of the

A. de - riv - ing their just pow - ers from the con - sent of the

T. de - riv - ing their just pow - ers from the con - sent of the

B. de - riv - ing their just pow - ers from the con - sent of the

Pno. *f* (pedal often)

56 *poco mosso* $\text{♩} = 110$ *piu f* *f vehement*

S. gov - erned. That when - ev - er

A. gov - erned. That when - ev - er

T. gov - erned. That when - ev - er

B. gov - erned. That when - ev - er

Pno. *f* *mf*

Timp. *mf*

Vib. **VIBRAPHONE** *motor on* *mf* hard cord mall. *p*

Chim. **CHIMES** *hard hammer* *mf* *p*

60

S. — an - y form of Gov-ern-ment be - comes des - truc - tive of these ends, it is the Right of the

A. — an - y form of Gov-ern-ment be - comes des - truc - tive of these ends, it is the Right of the

T. — an - y form of Gov-ern-ment be - comes des - truc - tive of these ends, it is the Right of the

B. — an - y form of Gov-ern-ment be - comes des - truc - tive of these ends, it is the Right of the

Pno.

Vib.

Chim.

67

65

45 *mp smooth*

S. Peo - ple to al - ter or a - bol - ish it, and to in - sti - tute new

A. Peo - ple to al - ter or a - bol - ish it, and to in - sti - tute new

T. Peo - ple to al - ter or a - bol - ish it, and to in - sti - tute new

B. Peo - ple to al - ter or a - bol - ish it, and to in - sti - tute new

Pno.

Timp.

Vib.

Chim.

70

S. *f*
Gov-ern-ment in such form as to them shall seem most like-ly to ef-fect their Safe-ty and

A. *f*
Gov-ern-ment in such form as to them shall seem most like-ly to ef-fect their Safe-ty and

T. *f*
Gov-ern-ment in such form as to them shall seem most like-ly to ef-fect their Safe-ty and

B. *f*
Gov-ern-ment in such form as to them shall seem most like-ly to ef-fect their Safe-ty and

Pno. *mf* *f*

Timp. *p*

74 (opt. div.)

S. Hap - pi - ness.

A. Hap - pi - ness.

T. (opt. div.) Hap - pi - ness.

B. Hap - pi - ness.

Pno. *mf* *p* *loco*

Timp. *mp* *pp*

Glock. *mp* *pp*

Vib. *mp* *p*

Chim. *mp* *pp*

S. *p*

A. *p*
Gov - ern - ments long es - tab - lished should not be changed for light and tran - sient caus - es;

T. *p*
Gov - ern - ments long es - tab - lished should not be changed for light and tran - sient caus - es;

B. *Bar. (opt.) p*
Gov - ern - ments long es - tab - lished should not be changed for light and tran - sient caus - es;

Pno. *pp* *mp* *(glock.)*

Glock. **GLOCK.**

Vib. *p* *pp*



84

S.

A. *piu p* *p*
not for tran - sient caus - es. Man-kind are more dis - posed to suf - fer, while

T. *piu p* *p*
not for tran - sient caus es. Man-kind are more dis - posed to suf - fer, while

B. *piu p*
not for tran - sient caus - es.

Pno. *pp* *p*

Timp.

Vib. *pp* *ppp*

Chim. **CHIMES** *med. hard rubber marimba mallet* *ppp*

89

S. *p* forms to which they

A. e - vils are suf - fer - a ble, than to right them - selves by a - bol - ish - ing the forms to which they

T. e - vils are suf - fer - a ble, than to right them - selves by a - bol - ish - ing the forms to which they

B. (blend in) *p* than to right them - selves by a - bol - ish - ing the forms to which they

Pno. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Vib.

Chim.

94

S. *mf* are ac - cus - tomed. *f* But... *mp* un - der ab - so-lute des - po - tism

A. *mf* are ac - cus - tomed. *f* But... *mp* un - der ab - so-lute des - po - tism

T. *mf* are ac - cus - tomed. *f* But... *mp* un - der ab - so-lute des - po - tism

B. *mf* are ac - cus - tomed. *f*

Pno. *f* *senza ped.* *p* (rehearsal only)

Timp. *pp*

Xyl. **XYLO.** *hard mallets (NOT plastic)* *p* *mf*

Vib. *f*

Chim. *mp*

Perc. **SNARE DRUM** *p*

Perc. **FIELD DRUM** *p*

98

S. *mf* But... un-der ab - so-lute des - pot - ism_ *f* it is their

A. *mf* But... un-der ab - so-lute des - pot - ism_ *f* it is their

T. *mf* But... un-der ab - so-lute des - pot - ism_ *mf* it is their

B. *mf* it is their

Pno. *mf* *f* senza ped. *mf* *f*

Timp. *p*

Glock. **GLOCK.** med. rubber mallets *mp*

Perc. *mp*

Perc. *mp*

102 *ff* *f* *ff* *f*

S. right, it is their du - ty, to throw off such Gov - ern - ment,

A. right, it is their du - ty, to throw off such Gov - ern - ment,

T. right, it is their du - ty, to throw off such Gov - ern - ment,

B. right, it is their du - ty, to throw off such Gov - ern - ment,

Bar. *add Bases*

Pno. (reh. only) *ff* (senza ped.) *Ped.* *f* *f*

Perc. *mf*

Perc. *mf* *f*

Perc. *f* small hard felt mallets

B. D. *mf* big heavy mallet

ancora piu mosso, Vivo

48 ♩ = 75

piu mosso ♩ = 124 *mp* *f*

106

S. and to pro - vide new Guards for their fu - ture se - cu - ri - ty

A. and to pro - vide new Guards for their fu - ture se - cu - ri - ty

T. and to pro - vide new Guards for their fu - ture se - cu - ri - ty

B. and to pro - vide new Guards for their fu - ture se - cu - ri - ty

Pno. *p* *f*

Timp. *mf* *mp*

Glock. *very hard fiber mallets (NOT plastic)* **GLOCK.** *mf*

Xyl. *mf* *very hard fiber mallets (NOT plastic)* **XYLO.**

Mar. *f* *med. cord mallet* *mf* *med. hard rubber mallets* **MAR.**

Chim. *f* *hard hammer* **CHIMES**

Perc. *f*

Perc. *f*

111 *accel.*

Pno. *p* *L. V.* *mp p*

Mar. *mp* *mf mp*

Vib. **VIBR.** *motor off* *med. hard rubber mallets* *mp* *mf* *mp*

Ped. \wedge Ped.

115 *Vivo* $\text{♩} = 84$

Pno. *mf mp* *mf* *f*

Mar. *f mf* *f*

Vib. *f mf* *f*

Ped. \wedge Ped. \wedge Ped.

49

120

Pno.

ff

L. V.

8va

loco

8va

loco

8va

8va

Timp.

wood sticks

f

hi A opt. (23" drum)

Glock.

f

hard fiber mallets (NOT plastic)

ff

Xyl.

f

hard fiber mallets (NOT plastic)

ff

Mar.

ff

(opt., 2nd player)

med. hard cord mallets

Vib.

ff

L. V.

124

f

S. We, there - fore, the Rep - re -

A. *f* We, there - fore, the Rep - re -

T. *f* We, there - fore, the Rep - re -

B. *f* We, there - fore, the Rep - re -

Pno. (8) *loco* *mf* *p* L. V. *8^{va}*

Timp. (with large chorus only) *p*

Glock. *p*

Xyl. *mf* *p*

Mar. *mf* *p*

Vib. *p*

(bass with large chorus only)

127

S. sen - ta - tives of the U - nit - ted States of A - mer - i - ca,

A. sen - ta - tives of the U - nit - ted States of A - mer - i - ca,

T. sen - ta - tives of the U - nit - ted States of A - mer - i - ca,

B. sen - ta - tives of the U - nit - ted States of A - mer - i - ca,

Pno. *8va*

Timp.

Glock.

Xyl.

Mar.

Vib.

Poco Allargando

131

S. in Gen - er - al Con - gress As - sem - bled,

A. in Gen - er - al Con - gress As - sem - bled,

T. in Gen - er - al Con - gress As - sem - bled,

B. in Gen - er - al Con - gress As - sem - bled,

Pno. *mf* *ff*

Timp. *mf*

Glock. *mf* *f*

Xyl. *mf* *f*

Mar. *mf* *f*

Vib. *mf* *f*

Meno Mosso

134 $\text{♩} = 66$

S. *ff* *f*
ap peal-ing to the Su - preme Judge of the world for the rec - ti - tude of our in -

A. *ff* *f*
ap peal-ing to the Su - preme Judge of the world for the rec - ti - tude of our in -

T. *ff* *f*
ap peal-ing to the Su - preme Judge of the world for the rec - ti - tude of our in -

B. *ff* *f*
ap peal-ing to the Su - preme Judge of the world for the rec - ti - tude of our in -

Pno. *ff* *f* (senza ped.)
Ped. *mf* *mp*

Timp. *mf* *mp*
play reg. mallets

Glock.

Xyl.

Mar.

Vib.

Perc. *mf* med. cord mallet
SUSP. CYM.

138, **50** *Allegro*
♩ = 72

S. ten - tions, do, in the Name, _____ and by Au - thor - i - ty _____ of the good Peo - ple _____ of these

A. ten - tions, do, in the Name, _____ and by Au - thor - i - ty _____ of the good Peo - ple _____ of these

T. ten - tions, _____ do, in the Name, _____ and by Au - thor - i - ty _____ of the good Peo - ple _____ of these

B. ten - tions, do, in the Name, _____ and by Au - thor - i - ty _____ of the good Peo - ple _____ of these

Pno. *ff* *mf*

Timp. *mf* *p*

Glock. **GLOCK.** *hard fiber mallets (NOT plastic)* *mf* *p* *mp*

Xyl. **XYLO.** *hard fiber mallets (NOT plastic)* *mf* *p* *mp*

Mar.

Chim. **CHIMES** *hard hammer* *mf*

Poco Allargando

♩ = 60

143 *ff*

S. Col - o - nies, sol - emn - ly pub - lish and de - clare.

A. Col - o - nies, sol - emn - ly pub - lish and de - clare.

T. Col - o - nies, sol - emn - ly pub - lish and de - clare.

B. Col - o - nies, sol - emn - ly pub - lish and de - clare.

Pno. *ff*

Timp. *mp* *mf*

Glock. *mf*

Xyl. *mf* *f*

Vib. *motor on* **VIBR.** *mf* *hard rubber mallets*

147 *Poco Riten.* *Grandioso* ♩ = 112 *poco rit.* ♩ = 90

S. *f* That these U - nit - ed Col - o - nies are, and of Right ought to be

A. *f* That these U - nit - ed Col - o - nies are, and of Right ought to be

T. *f* That these U - nit - ed Col - o - nies are, and of Right ought to be

B. *f* That these U - nit - ed Col - o - nies are, and of Right ought to be

Pno. *f*

Timp. *mp*

Xyl.

Perc. *mf* **SUSP. CYM.**

152 *piu f* **Molto Riten.** $\text{♩} = 78$ **51** *Andante* $\text{♩} = 60$

S. *Free and In - de - pen - dent States; and should as - sume a - mong the*

A. *Free and In - de - pen - dent States; and should as - sume a - mong the*

T. *Free and In - de - pen - dent States; and should as - sume a - mong the*

B. *Free and In - de - pen - dent States; and should as - sume a - mong the*

Pno. *piu f* *ff* *f* *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Timp. *mf* *fp*

Glock. **GLOCK.** *f*

Mar. *f* **MAR.** *hard cord mallets*

Vib. **VIBR.** *hard cord mallets* *f* *motor off*

B. D. **BASS DRUM** *p* *big soft mallet*

T.-t. **LARGE TAM TAM** *p* *big soft mallet*

157

S. Pow - ers of the Earth, the sep - a - rate and e - qual

A. Pow - ers of the Earth, the sep - a - rate and e - qual

T. Pow - ers of the Earth, the sep - a - rate and e - qual

B. Pow - ers of the Earth, the sep - a - rate and e - qual

Pno.

Red. \wedge Red. \wedge Red.

Timp. *ppp*

Glock.

Mar.

Vib.

T.-t.

162

S. *mf* sta - tion to which the Laws of Na - ture and of Na - ture's God en -

A. *mf* sta - tion to which the Laws of Na - ture and of Na - ture's God en -

T. *mf* sta - tion to which the Laws of Na - ture and of Na - ture's God en -

B. *mf* sta - tion to which the Laws of Na - ture and of Na - ture's God en -

Pno. *mf*

Glock. *mf*

Mar. *mf*

Vib. *mf*

167 *poco rit.* *Giusto* $\text{♩} = 102$ **52**

S. ti - tle them, and that as Free and In - de - pen - dent States, they have

A. ti - tle them, and that as Free and In - de - pen - dent States, they have

T. ti - tle them, and that as Free and In - de - pen - dent States, they have

B. ti - tle them, and that as Free and In - de - pen - dent States, they have

Pno. *f* *f* *f*

Timp.

Glock. *f* *mf*

Vib. *f*

Perc. **SNARE DRUM** *mf*

Perc. **FIELD DRUM** *mf*

B. D. **BASS DRUM** *hard mallet* *mf* at center

171

S. *ff* *p*
full Pow - er to lev - y War, con - clude Peace, con - tract Al -

A. *ff* *p*
full Pow - er to lev - y War, con - clude Peace, con - tract Al -

T. *ff* *p*
full Pow - er to lev - y War, con - clude Peace, con - tract Al -

B. *ff* *p*
full Pow - er to lev - y War, con - clude Peace, con - tract Al -

Pno. *ff* *fff* (loco) *pp* (pedal freely) *p*
(8) Ped.

Timp. *f*

Perc. *f*

Perc. *f*

Perc. SUSP. CYM. wood *mf*

TENOR DRUM *f* wood

B. D.

T.-t. MED. TAM-TAM *mf*

174 *poco rit.* $\text{♩} = 90$

S. *mf* *f* proudly
li - an - ces, es - tab - lish Com - merce, and to do all o - ther Acts and Things which

A. *mf* *f* proudly
li - an - ces, es - tab - lish Com - merce, and to do all o - ther Acts and Things which

T. *mf* *f* proudly
li - an - ces, es - tab - lish Com - merce, and to do all o - ther Acts and Things which

B. *mf* *f* proudly
li - an - ces, es - tab - lish Com - merce, and to do all o - ther Acts and Things which

Pno. *mp* *mf* *f*
Ped.

Timp. *soft felt cartwheels* *mp*

Glock. **GLOCK.** *mf* *f*

Vib. **VIBR.** *mf* *f*

178 *piu rit.* $\text{♩} = 76$ *Riten.*

S. In - de - pen - dent States may of right do. *p*

A. In - de - pen - dent States may of right do. *p*

T. In - de - pen - dent States may of right do. *p*

B. In - de - pen - dent States may of right do. *p*

Pno. *f* *mf* *(l. v.)* *mp espressivo*

Timp. *Ped.* *^ Ped.* *^ Ped.* *^ Ped.*

Glock. *R. H. top line solo, dolce hard fiber mallet (NOT plastic)*

Vib. *mf* *L. H. soft rubber mallet (finishes vibraphone line)* *L.V.*

BASS DRUM
large soft mallet
B. D. *mp* (more felt than heard)

poco a poco cresc.
mp sostenuto

S. And for the sup -

A. *sostenuto p poco a poco cresc.*
And for the sup - port of this Dec - la -

T. *p sostenuto*
And for the sup - port of this Dec - la - ra - tion,

B. *p sostenuto*
And for the sup - port of this Dec - la - ra - tion,

Pno. *pp (for rehearsal only)*

Timp. *pp*

Glock.

187

S. *cresc.*
port of this Dec - la - ra - tion, *mf* and for the sup - port of this Dec - la -

A. *cresc.*
ra - tion, *mf* and for the sup - port of this Dec - la - ra *f*

T. *cresc.*
and for the sup - port of this Dec - la - ra - - tion *f (l. opt.)*

B. *mf poco a poco cresc.*
and for the sup - port of this Dec - la - ra - tion *cresc.* *f*

Pno. *(l. v.)*

Timp. *niente*

191 *f* *mf dolce* *Poco Mosso* $\text{♩} = 108$

S. ra - tion, with a firm re - li - ance on the pro - tec - tion of di - vine Prov - i - dence

A. tion, with a firm re - li - ance on the pro - tec - tion of di - vine Prov - i - dence

T. with a firm re - li - ance on the pro - tec - tion of di - vine Prov - i - dence

B. with a firm re - li - ance on the pro - tec - tion of di - vine Prov - i - dence

Pno. *mf* *Ped.*

Glock. *GLOCK.* *hard fiber mallets* *mf*

Vib. *VIBR.* *hard rubber mallets* *mf*

54

197 *f* *ritmico* *poco rit.*

S. we mut - u - al - ly pledge to each oth - er, we mu - tu - al - ly pledge to each

A. we mut - u - al - ly pledge to each oth - er, we mu - tu - al - ly pledge to each

T. we mut - u - al - ly pledge to each oth - er, we mu - tu - al - ly pledge

B. we mut - u - al - ly pledge to each oth - er, we mu - tu - al - ly pledge

Pno. *f*

Glock. *f*

Vib. *f*

(8)

Risoluto *with absolute focus* *Poco Mosso* $\text{♩} = 90$ $\text{♩} = 108$

202 *mf* *ff* *mf* *ff* *f* *Riten.*

S. o - ther our Lives, our For - tunes, and our Sac - red

A. o - ther our Lives, our For - tunes, and our Sac - red

T. to each o - ther our Lives, our For - tunes, and our Sac - red

B. to each o - ther our Lives, our For - tunes, and our Sac - red

(opt. div.)

A Tempo

rit.

molto rit.

55 ♩ = 108

S. *ff* Hon-or- *mf* (stagger breathing) *ff* To End

A. *ff* Hon-or- *mf* (stagger breathing) *ff*

T. *ff* Hon-or- *mf* (stagger breathing) *ff*

B. *ff* Hon-or- *mf* (stagger breathing) *ff*

Pno. *ff* *f* L. V. *mp* *mf* *f* *ff* *sfz*

Timp. *sfz* *p* *f* *sfz*

Glock. **GLOCK.** *mp* *sfz*

Xyl. **XYLO.** *mf* *sfz*

Vib. **VIBR.** *mf* *sfz* (ped. up)

Chim. **CHIMES** *mf* *sfz* (ped. up)

Perc. **SUSP. CYM.** *pp* med. cord mallets *sfz*

Perc. **SNARE DRUM** *mf* concert rimshots *sfz*

B. D. **BASS DRUM** *f* hard mallet

6 Principles We Hold SATB V3 PIANO - PERC SCORE

219

Pno.

ff

Ped.

Timp.

sostenuto, grandioso

f

Glock.

Xyl.

Mar.

sostenuto, grandioso

Vib.

motor on

ff

Chim.

CHIMES

sostenuto, grandioso

ff

223

Pno.

rit. piu rit. .

f

f

Ped.

Timp.

large soft felt cartwheels

mf

Glock.

f

f

Xyl.

f

f

Mar.

ff

Vib.

Chim.

226

Andante ♩ = 63

A Tempo, Andante ♩ = 63

Riten. ♩ = 63

Molto Riten. ♩ = 50

Tranquillo ♩ = 50

Pno. *mf* *espressivo* *mp* *p* *p*

Timp. *p* *ppp*

Glock. *mf*

Xyl. *mf*

Mar. *soft cord mallets* *mf* *espressivo* *mp* *p*

Vib. *espressivo* *mf* *mp* *p*

Chim. CHIMES *p*

B. D. BASS DRUM *pp* big soft mallet

230

S. *p* Here was bur-ied Thom-as Jeff-er-son, Au-thor of the Dec-la-ra-tion of A-mer-i-can In-de-pen-dence,

A. *p* Here was bur-ied Thom-as Jeff-er-son, Au-thor of the Dec-la-ra-tion of A-mer-i-can In-de-pen-dence,

T. *p* Here was bur-ied Thom-as Jeff-er-son, Au-thor of the Dec-la-ra-tion of A-mer-i-can In-de-pen-dence,

B. *p* Here was bur-ied Thom-as Jeff-er-son, Au-thor of the Dec-la-ra-tion of A-mer-i-can In-de-pen-dence,

Pno. *pp* (l. v.) *p* (pause tremolo to take high chords) (l. v.)

Timp.

Glock. **GLOCK.** soft rubber mallets *p* (L. V.)

Vib. *p* (L. V.)

Chim.

B. D. (l. v.)

rit. *Ritén.*

234

S. of the Stat-ute of Vir - gin - ia for re-li-gious free-dom, and Fa - ther of the U - ni-ver - si - ty of Vir - gin _____

A. of the Stat-ute of Vir - gin - ia for re-li-gious free-dom, and Fa - ther of the U - ni-ver - si - ty of Vir - gin _____

T. of the Stat-ute of Vir - gin - ia for re-li-gious free-dom, and Fa - ther of the U - ni-ver - si - ty of Vir - gin _____

B. of the Stat-ute of Vir - gin - ia for re-li-gious free-dom, and Fa - ther of the U - ni-ver - si - ty of Vir - gin _____

Pno. (l. v.) (l. v.) (Segue 7. finale, "All Eyes Are Opened")

Timp.

Glock.

Vib.

7. All Eyes Are Opened

(Epilog - July 4, 1826)

58 *Poco Mosso*

♩ = 90

(chorus tacet 2 bars if starting here)

Soprano

Alto

Tenor

Bass

Piano

Vibraphone

pp

pp

pp

pp

Andante

sostenuto

legatissimo

(pedal freely)

sempre legato

pp semplice

(only articulate first bass note if starting here.)

(tacet 2 bars if starting here)

pp

Pno.

6

8^{va}

3

3

p

pp

Pno.

10

(8)

loco

59

mp sempre legato

p

mp

Red.

14

Pno.

8va

Ped.

60

f

S. That host of wor-thies — who joined with us — on that day That host of wor-thies

f

A. That host of wor-thies — who joined with us — on that day That host of wor-thies

f

T. That host of wor-thies — who joined with us — on that day That host of wor-thies

f

B. That host of wor-thies — who joined with us — on that day That host of wor-thies

Pno.

(8) 1

sfz *senza ped.* *mf*

22

S. — who joined with us on that day in the bold and doubt-ful e - lec-tion we were to make.

A. — who joined with us on that day in the bold and doubt-ful e - lec-tion we were to make.

T. — who joined with us on that day in the bold and doubt-ful e - lec-tion we were to make.

B. — who joined with us on that day in the bold and doubt-ful e - lec-tion we were to make.

Pno.

27

S. — — — — —

A. — — — — —

T. — — — — —

B. — — — — —

Pno.

Timp.

Glock.

Perc.

61

for our coun try.

Tenor I

ALL *f* *ritmico, marcato*

f *ritmico, marcato*

the choice we made — — — — — be-tween sub mis-sion or the

the choice we made — — — — — be-tween sub mis-sion or the

f

mf

mf

mp

f hard fiber mallets (NOT plastic)

(MED.) SNARE DRUM

mf wood sticks

p

31 *f ritmico, marcato*

S. ...the choice we made be-tween sub-mis-sion or the sword

A. *f ritmico, marcato* ...the choice we made be-tween sub-mis-sion or the sword

T. sword the choice we made

B. sword the choice we made

Pno.

Ped.

Timp.

Perc.

34

S.

A.

T.

B.

Pno.

Timp.

Perc.

...may it be to the world... the sig - nal _____ to burst the chains _____ and to as -

sostenuto

sostenuto

Ped.

104

37

S. 

A. 

T. 

B. 

Pno. 

Timp. 

Perc. 

62 *pure and simple*

S. *p* That form which we have sub - sti-tut- ed re-stores the free right to the

A.

T.

B.

Pno. *senza ped. (2 hands)* *p*

Timp.

Perc. *brush* *mp*

45

63 *sostenuto* *f* *proud*

S. un bound-ed ex-er-cise of reas - on_ and free-dom of op - in-ion_ These are grounds of

A. *sostenuto* *f* *proud* These are grounds of

T. *sostenuto* *f* *proud* These are grounds of

B. *sostenuto* *f* *proud* These are grounds of

Pno. *mf* *senza ped.*

Perc. *stick* *mf* **LARGE SUSP. CYM.**

mf soft yarn mallet

50

S. hope for oth- ers. These are grounds of hope for oth- ers.

A. hope for oth- ers. These are grounds of hope for oth- ers.

T. hope for oth- ers. These are grounds of hope for oth- ers.

B. hope for oth- ers. These are grounds of hope for oth- ers.

Pno.

Perc.

Perc.

56 **64** *Gioioso* *ritmico* (closed n)

S. All eyes are o-pnnn'd or op-en-ing_ to the rights of man.

A. *ritmico* All eyes are o-pnnn'd or op-en-ing_ to the rights of man.

T. *ritmico* All eyes are o-pnnn'd or op-en-ing_ to the rights of *f* All eyes are op-ened_

B. *ritmico* All eyes are o-pnnn'd or op-en-ing_ to the rights of man *f* All

Pno. *mf*

Timp. *f* *mf*

Perc. *Red. A*

60 *(closed n)*

S. All eyes are op - nnn'd, or op - en - ing_ to the rights of man.

A. All eyes are op - nnn'd, or op - en - ing_ to the rights of man.

T. All eyes are op - nnn'd, or op - en - ing_ to the rights of man.

B. eyes are op en'd_ *(open vowel)* All eyes are op - nnn'd, or op - en - ing_ to the rights of man.

Pno. *f senza ped.*

Timp.

Xyl. *f hard fiber mallets (NOT plastic)*

Perc.

64 65

S.

A.

T.

B.

Pno.

Timp.

Xyl.

Perc.

Perc.

HIGH WOOD BLOCK (or coconut shells)

p wood snare stick/butts
(or hard fiber xylo mallets, NOT plastic)

68

vehement ritmico mf

S. has not been born with sad-dles on their

vehement ritmico mf

A. has not been born with sad-dles on their

vehement ritmico f

T. The mass of man-kind has not been born with sad-dles on their backs

vehement ritmico f

B. The mass of man-kind has not been born with sad-dles on their backs

Pno. *mf*

Perc.



71

S. backs

A. backs

T. nor a fav-ored few boot-ed and spurred,

B. nor a fav-ored few boot-ed and spurred,

Pno.

Perc.

74

66

S. *f* by the grace of God *ff* All men are cre-at-ed

A. *f* read-y to ride them. *f* by the grace of God *ff* All men are cre-at-ed

T. *f* read-y to ride them le-git-i mate-ly by the grace of God *ff* All men are cre-at-ed

Baritone B. *f* read-y to ride them *All* le-git-i mate-ly by the grace of God *ff* All men are cre-at-ed

Pno. *f* *8^{vb}* *Ped.*

Timp. *mf*

Perc. *mf* **MED. TAM-TAM**

T.-t. *mf*

78

S. e - qual All men are cre-at-ed e - qual

A. e - qual All men are cre-at-ed e - qual

T. e - qual All men are cre-at-ed e - qual

B. e - qual All men are cre-at-ed e - qual

Pno. *ff* (ringing) *f* *ff* (ringing)
staccatiss. Ped. *staccatiss.* Ped.

Timp. *sol* *showy, mallets high*
f *L. V. sempre* *f*

Perc. (MED.) SNARE DRUM
f

83

S. All men are cre-at-ed e qual *mf*

A. All men are cre-at-ed e qual *mf*

T. All men are cre-at-ed e qual *mf*

B. All men are cre-at-ed e qual *mf*

Pno. *f* *ff* (ringing) *f*
staccatiss. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

Timp. *L. V. sempre* *f*

Perc. **MED. TAM-TAM**

T.-t. *mf*

poco accel.

88

S. *e - qual* *p* *e - qual*

A. *e - qual* *p* *e - qual*

T. *e - qual* *p* *e - qual*

B. *e - qual* *p* *e - qual*

Pno. *mf* *p* *mp*

Timp. *L. V. sempre* *mf* *mp* *p*

Perc. *mf* *p*

HIGH SNARE DRUM
(tight/marching)
pp

67 *f*

S. *f*

A. *f*

T. *f*

B. *f*

Pno. *f* (*senza ped.*)

S. D. *f* L L (*etc.*)

Perc. *f* L L (*etc.*)

Perc. *f* **SMALL BASS DRUM**
(tight/marching)

hard felt mf sempre staccato

96 *f* (*open vowel)

S. All eyes are op-ened*, or open-ing_ to the rights of man

A. *f* *ff marcato* All eyes are op-ened*, or open-ing_ to the rights of man, All eyes are opened, or open-ing_ to the rights of

T. *f* All eyes are op-ened*, or open-ing_ to the rights of man

B. *f* All eyes are op-ened*, or open-ing_ to the rights of man

Pno.

S. D. *mp*

Perc. *mp*

Perc. *mp*

Altos plus some Sopr. 2

100

S. All eyes are opened, or open-ing to the rights of man or open-ing to the rights of

A. man All eyes are opened, or open-ing to the rights of

T. All eyes are opened, or open - ing to the rights of man to the rights of

B. All eyes are opened, or opening to the rights of man, All eyes are opened, or open-ing to the rights of

Pno. *ff* *f*

S. D.

Perc.

Perc.

Gioioso

68

ff

S. *ma han*

A. *ma han*

T. *ma han*

B. *ma han*

Pno. *ff*
f *Ped.*

Glock. *ff* *hard fiber mallets (NOT plastic)*

Xyl. *f* *hard fiber mallets (NOT plastic)*

Mar. *f* *hard rubber mallets*

S. D.

Perc.

Perc.

108

S. *mf*

A. *mf*

T. *mf*

B. *mf*

(8)

Pno. *ff*

ff

f

Glock.

Xyl.

Mar.

S. D.

Perc. *mf*

Perc. *mf*

mf

Principles SATB: Eyes v3 P/V - PERC

Poco Meno Mosso

69 ♩ = 88

Piu Mosso

♩ = 94

S. *f* For our-selves, let the an - nu-al re - turn of this-day _____

A. *f* For our-selves, let the an - nu-al re - turn of this-day _____

T. *f* For our - selves, let the an - nu-al re - turn of this day _____ *mf* for -

B. *f* For our - selves, let the an - nu-al re - turn of this day _____ *mf* for -

Pno. *mf* Ped. Ped. Ped. Ped. Ped.

Timp. *pp* soft mallets

Glock. *f*

Vib. *motor on, fast speed* *f* fat hard cord mallets L. V.

S. D. *mp*

Perc. *mp*

Perc. *mp*

LARGE SUSP. CYM

120 *cresc. poco a poco*

S. ev - er re - fresh our re - col -

A. *cresc. poco a poco* ev - er re - fresh our re - col -

T. lec tions of these rights, for - ev - *f*

B. lec tions of these rights, for - ev *f*

Pno. *3*

Ped. *Ped.*

Timp.

Glock. *3*

Mar.

Vib. *3*

Perc.

122 *cresc. poco a poco*

S. *cresc. poco a poco*
 lec- tions of these rights. for - ev -

A. *cresc. poco a poco*
 lec- tions of these rights. for - ev -

T. *cresc. poco a poco*
 - er re - fresh our re - col -

B. *cresc. poco a poco*
 er re - fresh our re - col -

Pno. *Ped.* *Ped.*

Timp. *p*

Glock. *mf* 3 3

Mar. *f*

Vib. *f* 3 3 3 3 3 3

Perc. *cresc. poco a poco*

Poco Meno Mosso

♩ = 88

124

S. *ff* er these rights *f* and an

A. *ff* er these rights *f* and an

T. *ff* lec tions of these rights, *f* and an

B. *ff* lec tions of these rights, *f* and an

Pno. *ff*

Ped. *ff*

Timp. *mp* *p*

Glock. *f* *mf*

Mar.

Vib. *ff*

Perc. *mf*

rit.

70 *Poco Piu Mosso*
♩ = 100 *Giusto*

126

S. un - dim-in-ish-ed de - vo tion to them. (mm) *p* *pp*

A. un - dim-in-ish-ed de - vo tion to them. (mm) *p* *pp*

T. un - dim-in-ish-ed de - vo tion to them. (mm) *p* *pp*

B. un - dim-in-ish-ed de - vo tion to them. (mm) *p* *pp*

Pno. *mf* *mf* *pp*
mp *p* *pp*
Ped. *pp*

Timp. *p* *pp* *ppp*
turn motor off

Vib. *mf*

S. D. HIGH SNARE DRUM (tight/marching)
brushes *pp*

Perc. *p* SMALL BASS DRUM (tight/marching)

Perc. *pp* hard felt

(carry over; stagger breathing) **poco a poco accel.** *mp espressivo*

p espressivo

131

S. *oo* *oh*

A.

T. *p* *oo*

B. *p* *oo*

Pno.

S. D.

Perc.

134 *cresc. poco a poco*

S. *cresc. poco a poco*

A. *mf*
aah

T. *mp* oh *mf* aah *f*

B. *mp* oh *mf* aah *f*

Pno. *cresc. poco a poco*

S. D. *p cresc. poco a poco*

Perc. *p cresc. poco a poco*

71 *Allegro*
♩ = 112

137

S. *f* *gioioso f*
aah All eyes are op-en'd, or op-en-ing to the rights of

T. *f* *gioioso f*
aah All eyes are op-en'd, or op-en-ing to the rights of

B. *f* *gioioso f*
All eyes are op-en'd, or op-en-ing to the rights of

Pno. *f*

S. D. *mf*

Perc. **MED. SNARE DRUM**
mp wood snare sticks

Perc. **FIELD DRUM**
snare on

Perc. *mp* wood snare sticks

Perc. *mf* *mp*

140

S. *ma* *han* *unis.* All eyes are op-en'd, or op-en-ing to the rights of
 eyes, all eyes all eyes, all eyes all eyes. All eyes are op-en'd, or op-en-ing to the rights of

T. *ma* *han* All eyes are op-en-ing, all eyes
 Bases/Tenors in 3 parts Bases/Tenors in 2 parts

B. *ma* *han* all eyes all *f*

Pno. (chorus clap hands--opt.)

Perc. Perc. Perc.

CONDUCTOR: When singing from memory or with music stands, if there is room and the choir feels it, they may show the character of the music here by gradually adding some or all of these signs:

Lift your gaze;
Raise a hand; raise both;
Raise your arms slowly;
Shake your hands slowly;
Turn right, left, 30 degrees every 2 beats:
Lift your chin and SING TO THE SKY!

Otherwise, simply continue the hand claps on beat two instead, until the peak at rehearsal 72. (Side-stepping also permitted.) Do NOT encourage the audience to clap along.

CHOIR: Gradually intensify across the last 10 bars. Not so pure a sound. Individualize a little; use the notes. Sing more like soloists here.

144

S. All eyes, all eyes, all eyes are op - en ing; In - a - li - en - a - ble

Alto 1.
 div. man All eyes are o - pen'd, all

Alto 2.
 A. All eyes are o - pened or o - pen - ing to the rights of man

T. *f* All eyes are o - pen - ing

B. eyes Ah hall eyes.

Pno. *ff* *f*

Perc. Perc. Perc.

147

Sopr. I

rights! *div.* In - a - li - en - a - ble rights! In -

Sopr. 2

All eyes, all eyes, all eyes are o - pen - ing;

A.

eyes are o - pen - ing; all eyes.

A.

All eyes are o - pen'd, all eyes are o - pen ing;

T.

all eyes All eyes are o - pen - ing all eyes

Baritone

f *cresc.* All eyes are op - en - ing *div.*

Bass

all eyes. Ah hall

Pno.

ff

Perc.

mf

mf

mf

one S. 1, solo

150 *f* in rapture *cresc.*

S. *cresc.*
All eyes, all eyes, all eyes, all eyes, all eyes, all eyes,

Soprano 1 *cresc.*
a - li - en - a - ble rights! Yes! In - a - li - en - a - ble

Soprano 2. *cresc.* *ff*
All eyes, all eyes, all eyes are o - pen - ing; All eyes, all eyes, all

Alto I *cresc.* *ff*
All eyes are o - pen'd, all - eyes are o - pen - ing; a(II) (hall) eyes

Alto 2 *cresc.*
All eyes; All eyes are o - pened, all

Ten. *cresc.*
All eyes are o - pen - ing All eyes are o - pen - ing All eyes are o - pen - ing; all

Bar. *cresc.*
all eyes, all eyes are o - pen - ing all eyes are o - pen - ing all eyes are

Bass *cresc.*
eyes. All eyes, All eyes, All

Pno. *f*

Perc.

Perc.

Perc.

153 **ff** **72**

ossia

S. all eyes, all eyes.

ff

rights, in - a - li en - a - ble rights!

S. 2 eyes are o - pen ing;

A.

ff

A. eyes are o pen - ing.

T. **ff**

eyes are o - pen - ing, all eyes.

B. **ff**

o - pen - ing all eyes are o - pen - ing

B. eyes, **ff** All

eyes! (If performing with piano and percussion, piano tacet 3 bars)

Pno. **ff**

DRUM SECTION BREAK

HIGH SNARE DRUM

S. D. **ff**

Perc. **f**

Perc. **f**

Perc. **ff**

TENOR DRUM (no snares)

Perc. **ff**

very hard sticks **ff**

Perc. **f**

ff

MARCHING CRASH CYMBALS

B. D. **mf** raise, spin once

Principles SATB: Eyes v3 P/V - PERC

More clean and precise to the end, sing like choristers here.

gioioso ff (*open vowel)

S. *gioioso ff*
All eyes are o - pen'd, or o - pen - ing to the rights of

T. *gioioso ff*
All eyes are o - pen'd or o - pen - ing to the rights of

B. *gioioso ff*
All eyes are o - pen'd or o - pen - ing to the rights of

Pno. *ff* *pedal freely*

Glock. *8va cantabile, gioioso mf*

Xyl. *f hard mallets (not plastic) mf*

HIGH S. D.

S. D. *mf* *nat.*

Perc. *mf* **FLD. DR.**

Perc. **TEN. DR.** *mf*

Cym. **CYMS** *mf*

164

S. ma ha - ha - han

T. ma (ha - ha - han

B. ma ha - ha - han

Pno. *ff* *fff*

Glock. *f*

Xyl. *f*

S. D. 3 3 3 3

Perc. 3 3 3

Perc. 3

Perc. 3

Cym.

f

S. *f*
All eyes are o- pen'd, all eyes are o pen - ing; all eyes are o- pen'd, all

f
All eyes are o- pen'd, all eyes are o - pen - ing; all eyes are o- pen'd, all

T. *f*
All eyes are o- pen'd, all eyes are o - pen - ing; all eyes are o- pen'd, all

B. *f*
All eyes are o- pen'd, all eyes are o - pen - ing; all eyes are o- pen'd, all

Pno. (8) *ff*
Red.
soli *showy*

Timp. *ff*

Xyl. *f*

S. D. *f*

Perc. *f*

Perc. *f*

Perc. *f*

Cym. *f*

169

S. eyes_ are o - pen ing; all eyes are o-pen'd, all eyes_ are o_ pen_ ing!_____

(Alto 2 may subst. for Ten. 1 *Ab*)

T. eyes_ are o - pen - ing; all eyes are o-pen'd, all eyes_ are o_ pen - ing!_____

B. eyes_ are o - pen - ing; all eyes are o-pen'd, all eyes_ are o_ pen - ing!_____

Pno. *ff*

Timp.

Xyl.

Ped.

74 *Andante*

♩ = 92

S. *f*
All eyes, all eyes, all

T. *f*
All eyes, all eyes, all

B. *f*
All eyes, all eyes, all

Pno. *ff*
hard felt

Timp. *ff* *mp* *mf* *mp*

Glock. *ff* *f*

Vib. *ff* *f* *L. V.*
motor on, fast speed
hard rubber mallets

Tub. B. *ff* *f* *L. V.*
hard hammers

Perc. **SUSP. CYM.**
f on bell/wood butt

B. D. **BASS DRUM**
f fat mallet *L. V.*

T.-t. **LARGE TAM TAM**
f heavy mallet *L. V.*

177 poco rit.

S. eyes, _____ all eyes are o - pen - ing to the rights of

T. eyes, _____ all eyes are o - pen - ing to the rights of

B. eyes, _____ all eyes are o - pen - ing to the rights of

Pno. Ped. _____ Ped. _____

Timp. *mf*

Glock.

Vib.

Tub. B. *mf*

Perc.

L. V.

This musical score is for the vocal and orchestral work "The Rights of Man" by Benjamin Britten. It is arranged for four vocal soloists (Soprano, Alto, Tenor, Bass) and a large orchestra. The tempo is marked as quarter note = 92. The key signature has four flats (B-flat major or D-flat minor). The score is divided into four measures. The vocal parts have lyrics: "man; the rights of man; of". The orchestration includes Piano (Pno.), Pedal (Ped.), Timpani (Timp.), Glockenspiel (Glock.), Xylophone (Xyl.), Vibraphone (Vib.), and Tubas (Tub. B.). Dynamics range from *ff* (fortissimo) to *mf* (mezzo-forte). The score includes various musical notations such as slurs, accents, and articulation marks.

A Tempo

♩ = 92

molto rit. (♩ = 54)

S. man; o,

A. man; o (ho), *ff*

T. man, o,

B. man, o,

Pno. *ff* *loco* *fff*

Pno. *Ped.*

Timp. *fp* *poco cresc.* *mp* *f*

Glock. *sfz* *f*

Xyl.

Vib. *f*

A Tempo,
Allegro (♩ = 128)

188 **ff**

S. Man

A. Man

T. **ff** Man

B. **ff** Man

Pno. **fff** **mp** **fff**

left palm, black and white keys

8va

8vb

Timp. **RATCHET (opt.)** start slow, speed up **p** **ff**

Glock. **mf** **f** L. V.

Xyl. **f** gliss.

Vib. Plastic vibe mallet handles or chopsticks, swipe gliss. across tube sides, both naturals and flats

Tub. B. **CHIMES** **f** L. V.

S. D. hard cord mallets **SUS. CYM.** **mf** **ff**

BASS DRUM **MED. SN. DR.** **ff** concert rimshot

B. D. **TAM TAM** **f** normal spot **p** **ff** choke

T.-t. **f** dead center, no cheating **p** **ff**

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 [II]	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.*

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

Gemeinsam [8'] SATB (divisi), (brief S1 solos) (Rose Ausländer) [also 4' version]

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

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

Light Dawns in the Darkness SATB divisi [4'45"] (Psalm 112)

Now the Hazy Mirage, SSAATTBB [3'] (lyrics by the composer)

OM Namah Shivaya SSAATTBB (brief S1 solo) [9-10'] (trad. Hindu)

Principles, secular cantata [32'] SATB (divisi), solo baritone, orchestra, (Thos. Jefferson)

(or piano, can add perc.) (also version with band) (also for TTBB, below)

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

There Was Another Song to Sing [4'] SATB, Alto (or Mezzo) solo, piano, cello, opt. harp (Bialik)

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

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

Sacred

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

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

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

Also with string orchestra (or mandoline or balalaika orchestra)

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

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

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

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

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

WOMEN

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

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

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

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

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

MEN

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

Principles, secular cantata ([32] Orig. version TTBB (divisi), Thos. Jefferson)

solo baritone, concert band (or piano, can add perc.)

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

Sergeant Pepper's Lonely Hearts Club Band – Medley [15'] (Lennon/McCartney)

transcribed for TTBB chorus and/or 5 soli, piano/bass/drums/guitar (OR concert band)

NOVELTY

Chicken Pie [3'] SS, Orff instruments, string quintet (opt.) arr. of "Old Joe Clark" (trad.)

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

SATB (brief divisi), piano, optional flute; (also SATB *a cappella* caroling version)

SSAA, piano, optional flute

Love & Chocolate, Valentine's version [4:15] SATB (brief divisi), piano, optional flute;

(also SATB solo quartet version, piano)

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

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

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

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

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



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