David Avshalomov

Principles

secular cantata on texts of
Thomas Jefferson

Version for **Mixed Chorus** (SATB/spot divisi)
solo bass/baritone
and Orchestra

FULL SCORE

Raven Music
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INSTRUMENTATION

Piccolo, doubling Flute 3
Flutes 1, 2 (1 doubling Piccolo 2 at reh. 75)
Oboes 1, 2
English Horn (F) (cross-cued)
E*b* Clarinet
B*b* Clarinets 1, 2
B*b* Bass Clarinet
Bassoons 1,2
Contrabassoon (cross-cued)

F Horns 1, 2, 3, 4
B*b* Trumpets 1, 2, 3 (2, 3 need Harmon mute at end)
Trombones 1, 2
Bass Trombone
Tuba

Violins I
Violins II
Violas
Cellos
String Basses (with low C extension)

Timpani (4-5 drums, pedal)

Percussion (minimum 5 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

Wood block
Tambourine
Castanets
Triangle
High cowbell

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

Finger cymbals
Ratchet (optional)
Gavel/hammer
Cork pop
Slap stick
Thin metal knitting needle (for sus. cym.)
Bamboo chopsticks (for chimes)

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., during cherry blossom time. It stunned me like a lighting bolt. Other texts there intrigued 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 into a setting for mixed chorus, baritone soloist, and orchestra.

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 spoke directly to me, few evoked lyricism. My response 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 (remember Tian an Men and Tahrir squares). 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, in order of setting, 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 endsit 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**]

1. CREED
"I Have Sworn"

1

Giusto

♩ = 102

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in E♭
Clarinet 1 in B♭
Clarinet 2 in B♭
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Contrabassoon
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Glockenspiel
Xylophone
Vibraphone
Tubular Bells
Bass Drum
Tam-Tam
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Contrabass

sostenuto
cantabile
hard mallets
solo
motor off
L. V.
(ossia)
arco
pizz.
div.
rinf.

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

I have sworn, I have sworn e ter - nal

14

2

3

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mute on
cup mute on
dolce
div.

til - i ty a-gainst ev - 'ry form of ty-ran-ny o-ver the mind of Man.
Al might-y God hath cre-a-ted the

26

4

5

accel.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *solo, semplice*

soft mallets

mind free and man-i-fes-ted His su-preme will that free it shall re-main

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

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

opt. *opt. Tenor 1* *sing*

ritmico (Bar. opt. with Tenor 2)

cresc. poco a poco

pizz.

37

6

Piu Mosso

♩ = 130

♪ = ♪

7

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Mar.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff *ritmico*

f *ritmico*

mp

marcato

ff

mf

p

f

MARIMBA

hard mallets

Tambourine

knuckles

cresc. poco a poco

bur-thens or by civ-il in - ca-pac-i - ta-tions tend on-ly to be - get hab-its of hy poc ris-y and mean ness.

bur thens or by civ il in ca pac i ta tions tend on ly to be- get hab-its of hy-poc ris-y and mean ness.

...the im - pi - ous pre -

(IM-PIE-us)

(Bar.)

cup mute

ritmico

div.

arco

pizz.

one player, cue low Marimba

49

8

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Mar.
Vib.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

with large chorus
with large chorus
mute
mute
mute
mute
mute
(S2 with altos)
(S2 with altos)
(opt.only A1)
(opt.only A1)
(opt.A2 with tenors)
(Bar.)
(All)
(Bar.)
(one player)
pizz.
pizz.
pizz.

sump - tion of leg - is - la-ture and rul - er...hath es - tab-lished and main - tained false re--li - gions false re - li - gions o-ver the great - est part of the world and through all
sump - tion of leg - is - la-ture and rul - er...hath es - tab-lished and main - tained false re--li - gions false re - li - gions o-ver the great - est part of the world and through all
sump - tion of leg - is - la-ture and rul - er...hath es - tab-lished and main - tained false re - li - gions, false re - li - gions o-ver the great - est part of the world and through all
sump - tion of leg - is - la-ture and rul - er...hath es - tab-lished and main - tained false re - li - gions, false re - li - gions o-ver the great - est part of the world and through all

59

9

10

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Xyl.
Mar.
Vib.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mute off
cup mute off, straight mute on
open
med. hard mallet
cue Xylo.
(All)
(Bar. opt. with tenors 6 bars)
pizz.

time; the im - pi-ous pre - sump-tion of leg - is-la - ture and rul - er, civ-il as well as ec-cle - si-as - ti cal, who, be-ing them-selves but fal- li-ble and un-in spired men have as - sumed do

time; - the im - pi-ous pre -sump tion of leg is- la-ture and rul er, civ il as well as ec-cle si as____ ti cal, who, be-ing them-selves but fal- li-ble and un-in spired men have as - sumed do

71

11

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Xyl.
Vib.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sempre ritmico

min-ion o-ver the faith of oth- ers, set-ting up their own o-pin-ions and 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 oth- ers, hath es - tab-lished and main tained

(Bar.)

pizz.

12

83

rit. . . . . Riten.

13

In tempo, meno mosso

♩ = 110

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Xyl.
Perc.
Perc.
Perc.
T-Tam
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

with large chorus

with large chorus

mute off

mute off

mute off

straight mute

knuckles

Tambourine

Slapstick (opt.)

Tambourine

Cork Pop (opt.)

Tambourine

shaken, not stirred

knuckle

Finger Cymbals

High Cowbell

wood stick, butt

Sock Cymbal

closed

wood sticks, tips

Sm. Splash Cym.

Sock Cymbal

closed

open

Med. Splash Cym.

hard cord

stop

stop

false re-li-gions yeah, false re-li-gions o-ver the great-est part of the world say, false re-li-gions o-ver the great-est part of the world and through all time. The im-pi-ous pre-sump tion of

false re-li-gions, yeah, false re-li-gions o-ver the great-est part of the world say, false re-li-gions o-ver the great-est part of the world and through all time. The im-pi-ous pre-sump-tion of

false re-li-gions false re-li-gions o-ver the great-est part of the world false re-li-gions o-ver the world and-through all time. The im-pi-ous pre-sump-tion of

Men in 3 Parts

false re-li-gions false re-li-gions o-ver the great-est part of the world false re-li-gions o-ver the world and_through all time. The im-pi-ous pre-sump-tion of

All

poco stentato

arco

arco

arco

arco

arco

94

In tempo,
ancora meno mosso

rit. ♩ = 100

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(8)

mf *mute on*

(play)

mute off

open

80

ff *(opt.)*

leg - is - la - ture and rul - er hath es - tab - lished, hath es - 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

rit. . . . . ancora meno mosso

♩ = 80

102

14

To End Here

To Continue

♩ = 80

Picc. take Flute 3

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Xyl.

Med. Splash Cym.

hard yarn mallets

Perc.
S.
A.
T.
B.

world and through all time, and through all time. time.

Vln. I
Vln. II
Vla.
Vc.
Cb.

♩ = 60
Lento

15

Picc. take Flute 3 *(If necessary, enter in second measure)*

Flute 3 (Picc.)
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn in F
Clarinet in E♭
Clarinet 1in B♭
Clarinet 2 in B♭
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Contrabassoon
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Susp. Cym.
Percussion
Baritone Solo
Chorus Altos
Chorus Baritones
Violin I
Violin II
Viola
Violoncello
Contrabass

cue solo voice (for pitch, conductor's choice)

mute
mute on
mutes
small felt sticks
hand-stop
scrape quickly with knitting needle or thin triangle beater
L. V.
pizz.
etc.

molto sostenuto e legato
serious, formal

Our civ - il rights ____ have no de pen-dence on our re - li - gious o - pin - ions, an-y more than our o - pin-ions in

6

16

Fl. 3/ Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Bar. Solo
A.
Bar.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *sempre simile* *(pp)*

phy - sics or ge-o - me-try; and there fore the pro - scrib - ing an - y cit-i - zen as un wor-thy the pub lic con - fi dence, ...un - less he pro-fess or re-nounce this or that re-li gious o-pin ion,

11

Fl. 3/ Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Bar. Solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

play

mute

etc.

is de-priv-ing him in - ju-di -cious -ly of those priv-i-leg-es and ad -van - ta-ges to which ...he has a nat - u-ral right; it

poco mosso

♩ = 64

17

15

Fl. 3/ Picc. — *mf*

Fl. 1 — *mf*

Fl. 2 — *mf*

Ob. 1 — *mp*

Ob. 2 — *mp*

Eng. Hn. — *mp*

E♭ Cl. — *mp*

Cl. 1 — *mp* — *p*

Cl. 2 — *mp* — *p*

B. Cl. — *mp* — *p* — *p*

Bsn. 1 — (cue) — *pp* — play — *p*

Bsn. 2 — *p*

Cbsn. — *mp* — *p* — *p*

Hn. 1 — mute off — *mp* — open — *p* — *p*

Hn. 2 — mute off — *mp* — open — *p* — *p*

Hn. 3 — mute off — *mp* — open — *p* — *p*

Hn. 4 — mute off — open — *p* — *p*

Tpt. 1 — mute off — *mp* — (open) — opt. with large voice — *p* — mute on

Tpt. 2 — *mp*

Tpt. 3 — mute off — *mp*

Tbn. 1 — mute off — opt. with large voice — *p*

Tbn. 2 — opt. with large voice — *p* — play — *p*

B. Tbn. — sostenuto — *p* — *pp*

Tba. — sostenuto — *p* — *pp* — *p*

Timp. — large soft cartwheels — *p*

Bar. Solo — *p*

tends al - so to cor - rupt the prin-ci - ples of that ver - y re - li - gion it is meant to en cour - age, by brib - ing with a mo - nop - o - ly of world - ly e - mol - u - ments

Vln. I — *mf*

Vln. II — *mf*

Vla. — *mf* — *arco*

Vc. — *mp* — *p*

Cb. — *arco* sostenuto cue C. Bsn. — *mp* — *p* — play arco — *p*

Subito Tempo I, Lento

20

18 ♩ = 60

Fl. 3/ Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Bar. Solo
A.
Bar.
Vln. I
Vln. II
Vla.
Vc.
Cb.

cue solo voice (conductor's choice)

cue E. Horn

mute on

mute

(mute)

scrape quickly as before

L. V.

indignant

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

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

CHORUS Alto, one solo voice

(Like off-stage accusers; through cupped hands)

nasty

(crim - i - nals!_____)

another Alto voice

a third voice

CHORUS Baritone, one solo voice

another Baritone voice

a third voice

pizz.

etc.

25

19

take Piccolo

poco rit.

(Segue)

Fl. 3/ Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

play

cue solo voice (conductor's choice)

Bsn. 1

cue E. Horn

(opt. with big solo voice)

play

Bsn. 2

Cbsn.

(open)

Hn. 1

mute off

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

loco

Timp.

poco

with scorn

(grim)

(ugly)

(ossia:)

(loco)

Bar. Solo

in-deed these are crim-i nals who do not with stand such temp-ta - tion, yet nei-ther [NIGH-ther] are those in - no-cent who lay the bait in their way.

the first voice

the second voice

A.

(crim-i - nals!)

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mutes off

pizz.

arco

20 ***Piu Mosso, Moderato***

♩ = 86

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn in F
Clarinet in E♭
Clarinet 1 in B♭
Clarinet 2 in B♭
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Contrabassoon
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Contrabass

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

stopped *(open)* *pizz.* *ritmico* *Bar.* *(intense, clipped)* *(Stand stock-still during this rest.)* *Add Basses*

The o - pin-ions of men are not the ob - ject of civ - il gov-ern ment,_ nor un - der its ju - ris - dic - tion; ...to re - strain ...to re -

6

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(Stand still again)
(normally expressive)
cresc.
(T. 1 opt. with Altos, small notes)

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

arco

13

21

22 ♩ = 92

Poco Piu Mosso

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

(tacet if 2 bottom notes not available)

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

Xyl.

mf hard mallets (NOT plastic)

B. D.

S.

(all) fal-la-cy,

which at once de-stroys all re-li-gious lib-er-ty;

It is time e-nough for the right ful pur-pos-es of civ-il

A.

fal-la-cy,

which at once de-stroys all re-li-gious lib-er-ty;

It is time e-nough for the right ful pur-pos-es of civ-il

T.

(Ten. 2) fal-la-cy,

a dan-ger-ous

(all) fal-la-cy,

which at once de-stroys all re-li-gious lib-er-ty;

It is time e-nough for the right ful pur-pos-es of civ-il

B.

a dan-ger-ous fal-la-cy, which at once de-stroys all re-li-gious lib-er-ty;

It is time e-nough for the right ful pur-pos-es of civ-il

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco *pizz* *arco* *pizz* *arco* *pizz*

Andante
♩ = 60
poco rit.

23

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

(with large chorus only)

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.

play

concert rimshot

Xyl.
Perc. 1
B. D.

Gavel

S.
A.
T.
B.

gov ern - ment___ for its of - fi - cers___ to in - ter - fere when prin - ci - ples break out in - to ov - ert acts a - gainst peace and good or - der;

there-fore___

Vln. I
Vln. II
Vla.
Vc.
Cb.

Poco Meno Mosso

23 ♩ = 56

(libero, poco rubato)

(Giusto, in tempo)

(open)

Hn. 1
Hn. 2
Hn. 3
Hn. 4
S.
A.
T.
B.

p *solemn, gentle, firm*

We, the Gen - er - al As - sem - bly of Vir - gin - ia do en - act: that no man shall be com - pelled to fre quent or sup - port an - y re - li - gious wor - ship, place, or min - is - try

Strings cue chorus for pitch only. Conductor's choice
(Also sul tasto, sordino, if desired)

(Cue chorus) *senza vibrato through reh.* ***24****, flautando, sostenuto*

Vln. I
Vln. II
Vla.
Vc.
Cb.

24

(like a warning)

what - so - ev - er, nor - shall be en - forced, re - strained, mo - lest - ed, or bur - thened in his bod - y - or goods, or - shall oth - er - wise suf - fer on - ac - count of his re -

pp *with compassion*

poco espress.

poco rit.

25

61

Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ppp pp p mf

becoming clear — warm and confident

li - gious o - pin - ions or be - liefs, but that all men shall be free to pro - fess, and by ar gu - ment to main - tain their o - pin - ions in

li - gious o - pin - ions or be - liefs, but that all men shall be free to pro - fess, and by ar - gu - ment to main - tain their o - pin - ions in

dolce, espr.

div.

(Cue chorus)

arco

mp sostenuto, flautando

Riten. In Tempo

73

Hn. 1
Hn. 2
Hn. 3
Hn. 4
Timp.
Perc.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

corto

mat-ters of re - li - gion, and that the same shall in no wise di - min - ish, en - large, or af - fect their civ - il ca - pac - i - ties or af - fect their civ - il ca - pac - i - ties.

Mosso, Andante

26 ♩ = 60

To End | **To Continue** *(Segue)*

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
B. D.
T.-t.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

pp senza vibr.

soft cartwheels

hard rubber mallets

medium cord mallets

motor off

BASS DRUM *soft beater* *L. V.*

TAM TAM *dead center* *L. V.*

solemn

...we are free to de - clare, and do de - clare that_ the rights here-by as - sert - ed are of the nat u - ral rights of man - kind.

(play)

This fugue is ideally sung *a cappella*. It may be performed with chamber choir to shorten rehearsal time. The Optional large-note orchestra doublings can help with intonation and give a Renaissance consort effect. With large chorus, the cue-note doublings may also be played.

4. The Truth is Great

27 ***Giùsto***

♩ = 104

Piccolo
Flute 1
Flute 2
Oboe 1 — Optional
Oboe 2 — with large chorus
English Horn
Clarinet in E♭
Clarinet 1 in B♭ — Optional
Clarinet 2 in B♭ — with large chorus
Bass Clarinet in B♭ — Optional
Bassoon 1
Bassoon 2 — with large chorus
Contrabassoon

Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Trombone 1
Trombone 2
Bass Trombone

Soprano — The truth is great and will pre-vail if left_ to her-self; if left_ to her-self if left_ to her-self;
Alto — The truth is great and will pre-vail The truth is great and will pre-vail if left_ to her-self. if left_ to her self, if left_ to her
Tenor — The truth is great and will pre-vail if left_ to her-self;The truth is great and will pre-vail if left_ to her-self, if left_ to her-self,
Baritone — The truth is great and will pre-vail if left_ to her-self; the truth is great and will pre-vail if left_ to her-self.
Bass — if left_ to her-self; (All) The

Violin I
Violin II
Viola
Violoncello
Contrabass

28 29

Picc.
Fl. 1
Fl. 2
Ob. 1 — *mf* *mf*
Ob. 2 — *mf* *mf*
Eng. Hn. — with large chorus — *f*
E♭ Cl.
Cl. 1 — *f* *mf* *pp*
Cl. 2 — *f* *mf* with large chorus *pp*
B. Cl. — *mf*
Bsn. 1 — Optional — *p* *mp* *p*
Bsn. 2 — *mf* Optional *mp*
Cbsn.

Hn. 1 — Optional — *mf*
Hn. 2
Hn. 3 — with large chorus — *p* *mp* *p*
Hn. 4 — with large chorus — *mp*
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.

S. — *mf* *mf* (S2., opt.) *pp*
truth, the truth, the truth is great left to her - self; The truth is___ great left - to her - self; The truth is great and

A. — *f* *f* *pp*
self; The truth is great___ and will pre- vail___ if left to her - self; The truth is great and

T. — *mf* *mf* *p* *mp* *p*
The truth is great and will pre__ vail if left__ to her - self; The truth is great and will pre-vail if___ left to her - self; she is the prop - er and suf - fi - cient an - tag - on - ist to er - ror, the

B. — *mf* *mf* *mp*
truth is great and will pre-vail if left to her - self; the truth is great and will pre__ vail if left__ to her - self; she is the

Vln. I
Vln. II
Vla.
Vc.
Cb.

24

30

31

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Optional

with large chorus

with large chorus

with large chorus

(All)

(F# = Gb)

will pre - vail if left to her - self; she is the pro - er and suf - fi - cient an - tag on - ist to err - or; the prop - er, suf - fi - cient an - tag - on - ist, and has noth - ing to

will pre - vail if left to her - self; The truth, the truth, is great, and will pre - vail if left to her - self, and has noth - ing to

prop - er, suf - fi - cient an - tag - on - ist, the suf - fi - cient an - tag - on - ist; the truth, is great, the truth is great. and has noth - ing to

prop - er and suf - fi - cient an - tag - on - ist to err - or, the prop - er, suf - fi - cient an - tag - on - ist; she is the prop - er and suf - fi - cient an - tag - on - ist to er - ror, She is the pro - per and suf -

37

32

Picc.
Fl. 1
Fl. 2
Ob. 1 — with large chorus — *f*
Ob. 2 — *f* — *f*
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl. — with large chorus — *mf* — *f*
Bsn. 1
Bsn. 2 — with large chorus — *mf*
Cbsn.

Hn. 1 — Optional — *mf*
Hn. 2 — Optional — *mf*
Hn. 3 — with large chorus — *mf*
Hn. 4 — *mf*
Tpt. 1 — Optional — *mp*
Tpt. 2 — Optional — *mp* — Optional — *f*
Tpt. 3 — with large chorus — *mp*
Tbn. 1
Tbn. 2
B. Tbn.

S. — *f* — fear from the con - flict un - less by hu - man in - ter - po - si - tion de - prived of her nat - u - ral weap - ons: free ar - gu - ment and de - bate, free ar - gu - ment and de -

A. — *f* — fear from the con - flict un - less by hu - man in - ter - po - si - tion de - prived of her nat - u - ral weap - ons: free ar - gu - ment and de - bate, — *f* free

T. — *ff* — *f* — fear from the con - flict un - less by hu - man in - ter - po - si - tion de - prived an - tag - on - ist to err - or; free ar - gu - ment free ar - gu - ment and de - bate

Bar. — Bar. *ff* — an - tag - on - ist to err - or; — *f* free ar - gu - ment and de - bate, and de - bate

B. — *f* — fi - cient an - tag - on - ist to err - or, She is the pro per and suf - fi - cient of her nat - u - ral weap - ons: free ar - gu - ment and de - bate, free ar - gu - ment

Vln. I
Vln. II
Vla.
Vc.
Cb.

52

33

Poco Ritenuto

34 (short) A Tempo

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
S.
A.
T.
Bar.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp
Optional
p
Optional
mp
pp p pp mf mp
bate; er-rors ceas-ing to be dange-rous when it is per-mit-ted free-ly to con-tra-dict them. The truth is great and will pre-vail if left to her-
ar-gu-ment and de-bate; er-rors ceas-ing to be dange-rous when it is per-mit-ted free-ly to con-tra-dict them. The truth is great and will pre-vail if left to her-
f pp p pp mp
free ar-gu-ment, de-bate; er-rors ceas-ing to be dange-rous when it is per-mit-ted free-ly to con-tra-dict them. The truth is great and will pre vail if left to her-
Bar.
and de-bate, The truth is great and will pre vail if left to her-
Bass
and de-bate, er-rors ceas-ing to be dange-rous when it is per-mit-ted free-ly to con-tra-dict them. mf The
Optional
punta d'arco
with large chorus
punta d'arco
Optional
punta d'arco
with large chorus
punta d'arco

66

35 with large chorus

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
S.
A.
T.
Bar.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

Optional

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

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

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

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

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

36 37

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
S.
A.
T.
Bar.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

with large chorus

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

All

Optional
brush stroke, flautando

94

Poco Meno Mosso

Poco Ritenuto

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
S.
A.
T.
Bar.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

with large chorus
Optional
(All)

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

38 Brisk ♩ = 66 — poco rit. — Riten. — Moderato ♩ = 90 — 38B

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in E♭
Clarinet 1 in B♭
Clarinet 2 in B♭
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Contrabassoon
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Vibraphone
Marimba
Baritone Solo
Violin I
Violin II
Viola
Violoncello
Contrabass

f p f p mf p p cue E. Hrn. p p p

med. cord. mall. motor off mf p

med. rubber mallets f fat soft cord mall. mp p

(recitativo, libero) f p 3 mp mf

What coun-try can pre-serve its Lib-er-ties, if its rul-ers are not warned from time to time, that this peo-ple pre serve the spir-it of re - sis- tance? Let them take arms. ...The Tree of

(change bows individually as needed) mf mp p div.

13

Mosso ♩ = 60

poco rit. . . . . . *rit.* . . . . . *Riten.*

A Tempo, Andante ♩ = 72

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

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Mar.
B. Solo
Vln. I
Vln. II
Vla.
Vc.
Cb.

with large voice

appassionato

Lib-er-ty_must be re - freshed from time to time, with the blood of pa-tri-ots and ty-rants. It is its nat-ur-al ma - nure. RE - BEL LION TO TY-RANTS IS O - BE-DI ENCE TO GOD.

div.

cue C.Bsn.

6. We Hold These Truths

Giusto ♩ = 100

39 40

Piccolo
Flute 1
Oboe 1 — *ff precise and harsh*
Oboe 2 — *ff precise and harsh*
English Horn — *ff precise and harsh*; *mf*
Clarinet in E♭ — *ff precise and harsh*; *mf*
Clarinet 1 in B♭ — *ff*; *ff precise and harsh*
Clarinet 2 in B♭ — *ff*
Bass Clarinet in B♭ — *sffz*; *ff*; *mf*
Bassoon 1 — *sffz*; *ff*; *mf*
Bassoon 2 — *sffz*; *with large chorus*; *mf*
Contrabassoon — *sffz*; *mf*

Horn 1 in F — *with large chorus* *marcato* *mp*
Horn 2 in F — *with large chorus* *marcato* *mp*
Horn 3 in F
Horn 4 in F
Trumpet 1 in B♭ — *mute*; *ff precise and harsh*; *tacet 4 notes, take mute off if playing chorus cues*; *with large chorus* *marcato* *mp* *(open)*
Trumpet 2 in B♭ — *mute*; *precise and harsh* *ff*; *tacet 3 notes, take mute off if playing chorus cues*; *with large chorus* *marcato* *mp* *(open)*
Trumpet 3 in B♭ — *mute*; *ff*; *mp*
Tenor Trombone 1 — *mute*; *(open)*
Tenor Trombone 2 — *with large chorus*
Bass Trombone
Tuba
Timpani

SNARE DRUM — *wood sticks*
FIELD DRUM — *wood sticks*
Percussion
Bass Drum — *reg. mallet*

Marimba — *(precise)*; *ff hard rubber mallets*

Soprano — *with firm resolve* *f marcato* We hold these Truths
Alto — *f marcato* We hold these Truths
Tenor — *f marcato* We hold these Truths
Bass — *f marcato* We hold these Truths

Violin I — *staccato notes off the string for this figure*; *ff precise and harsh*
Violin II — *staccato notes off the string for this figure*; *ff precise and harsh*; *pizz.*; *mf*
Viola — *pizz.*; *ff*; *mf*
Violoncello — *pizz.*
Contrabass — *pizz.*

15

41

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
B. D.
Mar.
Chim.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(play)
with large chorus
(play)
(play)
(rudimental rolls)
(rudimental rolls)
(hand-stop)
hard rawhide hammer
(opt. div.)
staccato notes off the string for this figure
arco
pizz.

— to be self-ev-i-dent — We hold these Truths — to be — self-ev-i-dent — self - ev-i dent, — that all men are cre-a-ted e - qual,

24

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
B. D.
Mar.
Chim.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

espressivo
mf
mp
f
p
arco
(sempre arco)
mute off
with large chorus
play
(open)

that they are en dowed by their Cre - a tor with cer-tain in - al i - en - a - ble Rights, and that a-mong these are

34

42

riten.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Tri.
B. D.
Glock.
Vib.
Chim.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

play lip it
(open) play
open play
Triangle
L. V.
motor off
hard rubber mallets
very hard rubber mallets
big soft mallet
div.

Life, Li-ber-ty and the pur-suit of Hap-pi-ness.
Life, Li-ber-ty and the pur-suit of Hap - pi-ness
Life Li-ber-ty and the pur - suit of Hap pi - ness.
Life, Li-ber ty, Li-ber ty and the pur - suit of Hap - pi-ness

a tempo, poco piu mosso

42

♩ = 110

43

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tbn. 1

Tbn. 2

B. Tbn.

Tba.

Timp.

SNARE DRUM

Perc.

FIELD DRUM

Perc.

B. D.

reg. mallet

Xyl.

hard mallets (NOT plastic)

cue Xylo.

play

med. hard rubber mallets

Mar.

(soprani optional, or S2 only)

S.

That, to se - cure these rights, Gov - er(n) - ments are in - sti - tut - ed a - mong Men, Gov - ern - ments are in - sti - tut - ed a - mong Men,

A.

That, to se - cure these rights, Gov- er(n) ments are in - sti-tut - ed a - mong Men, Gov - ern - ments are in - sti-tut ed a - mong Men,

T.

That, to se - cure these rights, Gov- er(n) ments are in - sti-tut - ed a - mong Men, Gov - ern-ments are in - sti-tut ed a - mong Men,

B.

That, to se - cure these rights, Gov- er(n) ments are in - sti-tut - ed a - mong Men, Gov-ern - ments are in - sti-tut ed a - mong Men,

Vln. I

Vln. II

Vla.

Vc.

Cb.

51

44 ***poco riten.*** ♩ = 100

poco mosso ♩ = 110

Picc.
Fl. 1
Fl. 2
Ob. 1 — *sostenuto* — ***f*** — ***piu f*** — ***f***
Ob. 2 — *sostenuto* — ***f*** — ***piu f*** — ***f***
Eng. Hn. — *sostenuto* — ***f*** — ***piu f*** — ***f***
E♭ Cl. — *sostenuto* — ***piu f***
Cl. 1 — ***mf*** *marcato, sostenuto* — ***p***
Cl. 2 — ***mf*** *marcato, sostenuto* — ***p***
B. Cl. — *sostenuto* — ***mp*** — ***mf*** — ***pp***
Bsn. 1 — *sostenuto* — ***mp*** — ***mf*** — ***pp***
Bsn. 2 — *sostenuto* — ***mp*** — ***mf*** — ***pp***
Cbsn. — *sostenuto* — ***mp*** — ***mf*** — ***pp***

Hn. 1 — ***mp*** *marcato, sostenuto* — ***p***
Hn. 2 — ***mp*** *marcato, sostenuto* — ***p*** — *with large chorus*
Hn. 3 — *with large chorus* — ***mp*** *marcato, sostenuto* — *play* — ***mf***
Hn. 4 — *with large chorus* — ***mp*** *marcato, sostenuto* — ***p*** — *play* — ***p***
Tpt. 1 — *sostenuto* — ***p*** — ***mp***
Tpt. 2 — *sostenuto* — ***mp***
Tpt. 3 — *(open)* *sostenuto* — ***p*** — ***mp***
Tbn. 1 — *sostenuto* — ***p*** — ***mp***
Tbn. 2
B. Tbn. — *sostenuto* — ***p*** — ***mp*** — ***pp***
Tba. — *sostenuto* — ***p*** — ***mp*** — ***pp***

Timp. — ***mf***

Perc.
Perc.
B. D.

Vib. — *motor on* — ***mf*** *hard cord mall.* — ***p***
Chim. — CHIMES *hard hammer* — ***mf*** — ***p***

S. — ***f*** ***sostenuto*** — Gov-ern - ments are in - sti - tut - ed a-mong Men — de-riv - ing their just pow-ers from the con - sent of the gov - erned. — ***piu f*** — ***f*** *vehement* — That when-ev - er an - y form of
A. — ***f*** — Gov-ern-ments are in - sti-tut-ed a-mong Men — de-riv - ing their just pow-ers from the con - sent of the gov - erned. — ***piu f*** — ***f*** *vehement* — That when-ev - er an - y form of
T. — ***f*** — Gov-ern-ments are in - sti-tut-ed a - mong Men — de-riv - ing their just pow-ers from the con - sent of the gov - erned. — ***piu f*** — ***f*** *vehement* — That when-ev - er an - y form of
B. — ***f*** — Gov-ern-ments are in - sti-tut-ed a - mong Men — de-riv - ing their just pow-ers from the con - sent of the gov - erned. — ***piu f*** — ***f*** *vehement* — That when-ev - er an - y form of

Vln. I — ***mf*** *marcato, sostenuto* — ***p***
Vln. II — ***mf*** *marcato, sostenuto* — ***p***
Vla. — ***mf*** — ***f***
Vc. — *pizz.* — *arco* — ***mp*** *sostenuto* — ***mf*** — ***p***
Cb. — *pizz.* — *arco* — ***mp*** *sostenuto* — ***mf*** — ***p***

61

45

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Vib.
Chim.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

play
with large chorus
mute on
open
smooth

Gov-ernment be-comes des-truc-tive of these ends, it is the Right of the Peo-ple to al-ter or a-bol-ish it, and to in-sti-tute new Gov-ern-ment in such form as to them shall

72

46

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Chim.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(solo)
opt. tacet for stamina
mute
mute off
smooth
(opt. div.)
seem most like-ly to ef-fect their Safe-ty and Hap-pi-ness.
Gov-ern-ments long es-tab-lished should not be changed for light and
Bar. (opt.)
marcato, sostenuto
with large chorus

83

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
B. D.
T.-t.
Glock.
Xyl.
Vib.
Chim.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p *pp* *mf* *mp* *ppp* *mute off* *with large chorus* (open) *med. hard rubber marimba mallet* XYLO.

tran-sient caus-es; not for tran-sient caus-es. Man-kind are more dis posed to suf-fer, while e-vils are suf fer-a ble, than to right them-selves by a - bol - ish-ing the forms to which they are ac-cus - tomed.

95

47

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Perc.
B. D.
Glock.
Xyl.
Vib.
Mar.
Chim.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

opt.
play
with large chorus
SNARE DRUM
FIELD DRUM
TENOR DRUM
BASS DRUM
med. rubber mallets
small hard felt mallets
big heavy mallet
But... un-der ab-so-lute des-pot ism it is their right, it is their du-ty, to throw off such
Bar.
add Basses

piu mosso

105

♩ = 124

48

ancora piu mosso, Vivo

♩ = 75

accel.

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Glock.
Xyl.
Vib.
Mar.
Chim.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(play)

with large chorus

play

very hard fiber mallets
(NOT plastic)

motor off

med. hard rubber mallets

med. cord mallet

hard hammer

Gov - ern- ment, and to pro - vide new Guards for their fu-ture se - - cu - ri - ty

pizz.

49

115

Vivo ♩ = 84

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Xyl.
Vib.
Mar.
Vln. I
Vln. II
Vla.
Vc.
Cb.

non-staccato
(open)
hi A opt. (23" drum)
wood sticks
GLOCK.
hard fiber mallets (NOT plastic)
XYLO.
hard fiber mallets (NOT plastic)
L. V.
(opt., 2nd player)
med. hard rubber mallets
pizz. (open A string)
pizz.

*Poco Allargand**Meno Mosso*

124

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tba.
Timp.
Glock.
Xyl.
Vib.
Mar.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

♩ = 66

non-staccato

(with large chorus only)

(with large chorus)

GLOCK.

play

(solo)

espr.

pizz.

arco

We, there - fore, the Rep - re - sen-ta - tives of the U - nit - ted States of A - mer - i - ca, in Gen-er-al Con - gress As - sem - bled, ap peal-ing to the Su

We, there - fore, the Rep - re - sen-ta - tives of the U - nit - ted States of A - mer - i - ca, in Gen-er-al Con - gress As - sem - bled, ap peal-ing to the Su

We, there - fore, the Rep - re - sen-ta - tives of the U - nit - ted States of A - mer - i - ca, in Gen-er-al Con - gress As - sem - bled, ap peal-ing to the Su-

We, there - fore, the Rep - re - sen-ta - tives of the U - nit - ted States of A - mer - i - ca, in Gen-er-al Con - gress As - sem - bled, ap peal-ing to the Su-

135

50 ***Allegro*** ♩ = 72

Poco Allargando ♩ = 60

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Glock.
Xyl.
Vib.
Chim.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

non-staccato

(with large chorus)

reg. mallets

SUSP. CYM.

med. cord mallet

hard fiber mallets (NOT plastic)

motor on

hard rubber mallets

hard hammer

preme Judge of the world for the rec - ti tude of our in - ten - tions, do, in the Name, and by Au - thor - i - ty of the good Peo - ple of these Col o - nies, sol - emn - ly pub - lish and de-

146

Poco Riten. Grandioso poco rit. ♩ = 112 ♩ = 90 Molto Riten. ♩ = 78 Andante 51 ♩ = 60

Picc. Fl. 1 Fl. 2 Ob. 1 Ob. 2 Eng. Hn. E♭ Cl. Cl. 1 Cl. 2 B. Cl. Bsn. 1 Bsn. 2 Cbsn. Hn. 1 Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Timp. Perc. B. D. T.-t. Glock. Xyl. Vib. S. A. T. B. Vln. I Vln. II Vla. Vc. Cb.

with large chorus

SUSP. CYM.

BASS DRUM

big soft mallet

LARGE TAM TAM

big soft mallet

clare That these U-nit-ed Col-o-nies are, and of Right ought to be *Free and In-de-pen-dent States;* and to as-sume a-mong the Pow-ers of the earth,

(bottom octave opt. with orchestra)

159

poco rit. 52 Giusto ♩ = 102

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
B. D.
T.-t.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

(with large chorus)
play
SNARE DRUM
FIELD DRUM
BASS DRUM
at center
hard mallet
pizz.

S. A. T. B.: — the sep-a-rate and e-qual sta-tion — to which the Laws of Na-ture and of Na-ture's God en-ti-tle them, — and that as Free and In-de-pen-dent States, they have full Pow-er — to lev-y

172

poco rit. ♩ = 90

Moderato

piu rit. ♩ = 76

Riten. 53 a Tempo ♩ = 96

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
Perc.
Perc.
B. D.
T.-t.
Glock.
Vib.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sostenuto
dolce
solo, dolcissimo
soft felt cartwheels
SUSP. CYM.
wood
TENOR DRUM
wood
BASS DRUM
(more felt than heard)
large soft mallet
MED. TAM-TAM
R. H. top line solo, dolce
hard fiber mallet (NOT plastic)
L. H. soft rubber mallet
(finishes vibraphone line)
hard cord mallets
motor off
L.V.
proudly
War, con - clude Peace, con - tract Al - li - an - ces, es - tab - lish Com - merce, and to do all o - ther Acts and Things which In - de - pen - dent States may of right do.
And for the sup
CONDUCTOR:
Strings may play these cues to help choir stay on pitch.
div.
arco
(for rehearsal only)

184

Poco Mosso
♩ = 108

Timp.
niente

Glock.
hard fiber mallet
mf

Vib.
hard rubber mallets
mf

S.
mp poco a poco cresc. sostenuto
And for the sup-port of this Dec-la - ra-tion,
cresc.
mf
f
and for the sup-port of this Dec-la - ra-tion,
mf dolce
with a firm re-li-ance on the pro-tec-tion of di-vine Prov-i dence

A.
sostenuto p poco a poco cresc.
And for the sup-port of this Dec-la - ra-tion,
mf
f
and for the sup-port of this Dec-la - ra tion,
mf dolce
with a firm re-li-ance on the pro-tec-tion of di-vine Prov-i dence

T.
p sostenuto
poco a poco cresc.
And for the sup-port of this Dec-la - ra-tion,
mf
f (1. opt.)
and for the sup-port of this Dec-la - ra - tion
mf dolce
with a firm re-li-ance on the pro-tec-tion of di vine Prov-i dence

B.
mf poco a poco cresc.
port of this Dec-la - ra-tion,
and for the sup-port of this Dec-la - ra-tion
f
mf dolce
with a firm re-li-ance on the pro-tec-tion of di-vine Prov-i dence

Vln. I
(for rehearsal only)
pp
poco cresc.
mp

Vln. II
(for rehearsal only)
pp
poco cresc.
mp

Vla.
(for rehearsal only)
pp
poco cresc.
mp

Vc.
poco cresc.
mp

Cb.

54

197

Glock.
f

Vib.
f

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

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

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

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

poco rit.
♩ = 90

Risoluto
Poco Mosso
♩ = 108

with absolute focus
mf ff mf ff
our Lives, our For - tunes,
f
and our Sac - red
ff
Hon-or

(opt. div.)

Riten.
55
A Tempo
♩ = 108

211

rit. molto rit.

To End

To Continue

56

A Tempo Allegro ♩. = 120

accel.

Vivo ♩ = 144

Picc.
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc.
Perc.
B. D.
Glock.
Xyl.
Vib.
Chim.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

as needed to balance trumpets

sostenuto, grandioso

SUSP. CYM.

med. cord mallets

SNARE DRUM (opt.)

concert rimshots

wood snare stick, butt

play (nat.

BASS DRUM

hard mallet

soli

motor on

play

(ped. up)

(stagger breathing)

pizz.

arco

222

rit. - - - - - - - - - - - - - - - - - - piu rit. - - - - - - - - - Andante ♩ = 63

Riten. A Tempo 57 Tranquillo Molto Riten. ♩ = 50

Picc.
Fl. 1
Fl. 2
Ob. 1 — f espr. f mf
Ob. 2 — f espr. f mf
Eng. Hn.
E♭ Cl. — f espr. f mf p pp
Cl. 1 — f espr. f mf p pp
Cl. 2 — p pp
B. Cl. — p pp ppp
Bsn. 1 — ff p
Bsn. 2 — ff p pp
Cbsn. — f p pp

solo espressivo

Hn. 1 — mf mp ppp
Hn. 2 — ff ppp
Hn. 3 — ff
Hn. 4 — ff ppp
Tpt. 1 — (opt.) 8va f espr. f mf p
Tpt. 2 — f espr. f mf p
Tpt. 3 — f espr. f mf p
Tbn. 1 — soli ff mf f mf p
Tbn. 2 — soli ff mf p
B. Tbn. — soli ff p
Tba. — f p

Timp. — large soft felt cartwheels p ppp

BASS DRUM
B. D. — big soft mallet (l. v.) pp
Vib.
CHIME
Chim. — p

S. — p — Here was bur-ied Thom-as
A. — p — Here was bur-ied Thom-as
T. — p — Here was bur-ied Thom-as
B. — p — Here was bur-ied Thom-as

Vln. I
Vln. II
Vla.
Vc. — mf p pp
Cb. — mf p pp

231

(Segue)

rit. - - -

7. All Eyes Are Opened
(Epilog - July 4, 1826)

Poco Mosso
Andante
♩ = 90

58 59

Piccolo
Flute 1
Flute 2
Oboe 1
Oboe 2
English Horn
Clarinet in E♭
Clarinet 1 in B♭
Clarinet 2 in B♭
Bass Clarinet in B♭
Bassoon 1
Bassoon 2
Contrabassoon
Horn 1 in F
Horn 2 in F
Horn 3 in F
Horn 4 in F
Trumpet 1 in B♭
Trumpet 2 in B♭
Trumpet 3 in B♭
Trombone 1
Trombone 2
Bass Trombone
Tuba
Timpani
Vibraphone
Soprano
Alto
Tenor
Bass
Violin I
Violin II
Viola
Violoncello
Contrabass

(tacet 2 bars if starting here)
(tacet 1 bar if starting here)
(chorus tacet 2 bars if starting here)

solo *sostenuto* *poco espr.* *semplice*

pp ***p*** ***mp*** ***ppp***

ia

60

12

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
B. D.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mf* *p* *f* *with large chorus* *pizz.*

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

22

61

(play instead with large choir)

Picc. 1
Fl. 1 — soli
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
(play instead with large chorus)
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn. — play
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
(MED.) SNARE DRUM
Perc. 1 — wood sticks
B. D.
S. — ritmico, marcato
A. — ritmico, marcato
T. — Tenor 1 — ALL — ritmico, marcato
B. — ritmico, marcato
Vln. I — play
Vln. II — play
Vla. — play
Vc. — play
Cb. — play — arco

who joined with us on that day in the bold and doubt-ful e - lec-tion we were to make. ...the choice we made
who joined with us on that day in the bold and doubt-ful e - lec-tion we were to make. for our coun try. ...the choice we made
who joined with us on that day in the bold and doubt-ful e - lec-tion we were to make. the choice we made be-tween sub mis-sion or the sword
who joined with us on that day in the bold and doubt-ful e - lec-tion we were to make. the choice we made be-tween sub mis-sion or the sword

32

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

p mf

p

be - tween sub - mis - sion or the sword

the choice we made ...may it be to the world... the sig - nal to burst the chains and to as - sume the bless - ings and se-cur-i-ty of self -

sostenuto

40

62

63

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mf *p* *f* *mp* *play* *with large chorus* *brush* *stick* LARGE SUSP. CYM. soft yarn mallet

pure and simple *sostenuto* *proud*

That form which we have sub - sti - tut - ed re - stores the free right to the un bound - ed ex - er - cise of reas - on and free - dom of op - in - ion These are grounds of hope for

gov - ern - ment.

arco *off the string* *pizz.*

51

64

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

soli
ritmico
espr.
play
Gioioso
(closed n)
(open vowel)
oth - ers
These are grounds of hope for oth - ers
All eyes are o - pnnn'd or op - en - ing to the rights of man
All eyes are op - nnn'd, or
All eyes are op - ened
All eyes are op en'd

62

65

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

cue Tpt. 1 ***ff***
cue Tpt. 1 ***ff***
with large chorus ***f*** ***p***
with large chorus ***f*** ***p***
mf ***mf*** *sempre simile*
soli ***mf*** ***mf*** *sempre simile*
cue Trbn. 1 ***f*** *with large chorus* ***mf***
f ***mf***
soli ***f*** *(cued)* ***piu f***
f ***piu f***
f ***piu f*** *(cued)*
f *balance trumpets* ***piu f***
f
f ***mp***
poco f
poco ***f***
HIGH WOOD BLOCK (or coconut shells)
p *wood snare stick/butts (or hard fiber xylo mallets, NOT plastic)*
vehement ritmico ***mf***
op-en ing_ to the rights of man. has not been born
vehement ritmico ***mf***
op-en ing_ to the rights of man. has not been born
vehement ritmico ***f***
op-en ing_ to the rights of man. The mass of man-kind has not been born_____ with
vehement ritmico ***f***
op-en ing_ to the rights of man. The mass of man-kind has not been born_____ with
pizz. ***f*** ***p***
pizz. ***f*** ***p***

70

66

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
Perc. 2
T.-t.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

play
play
play
sostenuto, cantabile
sostenuto, cantabile
sostenuto, cantabile
sostenuto, cantabile
with large choir only
dominate
dominate
soli
showy, mallets high
(MED.) SNARE DRUM
MED. TAM-TAM
with sad - dles on their backs
with sad - dles on their backs
sad - dles on their backs nor a fav - ored few boot- ed and spurred,
Baritones
All
read - y to ride them. by the grace of God All men are cre-at-ed e - qual
read - y to ride them le-git-i mate-ly by the grace of God All men are cre-at-ed e - qual
arco
pizz.

79

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1
B. D.
T.-t.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sffz sffz f sffz sffz sffz f sffz sffz f mp mf mp mf mp mf

90

poco accel. . . . . . **67** *Poco Piu Mosso Giusto* ♩ = 100

Picc. 1
Fl. 1
Fl. 2
Ob. 1 — *with large choir*
Ob. 2 — *with large choir*
Eng. Hn. — *with large choir*
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2 — *with large chorus*
Cbsn. — *with large choir*
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Perc. 1 — HIGH SNARE DRUM (tight/marching)
Perc. 2
Perc. 5 — SMALL BASS DRUM (tight/marching) — *hard felt* — *sempre staccato*
S. — e - qual — All eyes are op- ened*, or — (*open vowel)
A. — e - qual — All eyes are op- ened*, or
T. — e - qual — All eyes are op- ened*, or
B. — e - qual — All eyes are op- ened*, or — (*open vowel)
Vln. I
Vln. II
Vla.
Vc. — *arco* — *pizz.* — *arco*
Cb. — *arco*

97

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Perc. 2
Perc. 5
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mf* *mp* *ff*

with large chorus
con gioia

play

con gioia

marcato

Altos plus some Sopr. 2

op-en-ing to the rights of man, All eyes are op-ened, or op-en-ing to the rights of man or op-en-ing to the rights of man

68 ***Giotioso***

104

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Xyl.
S. D.
Perc. 2
Perc. 5
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *sost.* *play* *ff* *mf* *soli* *with large choir* *med. hard mallets* ma han

poco rit. . . . . Poco Meno Mosso

69 ♩ = 88

Piu Mosso

♩ = 94

111

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Xyl.
Vib.
S. D.
Perc. 2
Perc. 5
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff f mp mf pp p

with large chorus

round, dark, warm tone

solo

soft mallets

motor on, fast speed

fat hard cord mallets

L. V.

div.

8va

For our selves, let the an - nu-al re - turn of this - day

For our - selves, let the an - nu-al re - turn of this day for -

118

Picc. 1

Fl. 1 — *p* — *cresc. poco a poco*

Fl. 2 — *p* — *cresc. poco a poco*

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1 — *p* — *cresc. poco a poco*

Cl. 2 — *p* — *cresc. poco a poco*

B. Cl. — *p* — *cresc. poco a poco*

Bsn. 1 — *p* — *cresc. poco a poco*

Bsn. 2 — *p* — *cresc. poco a poco*

Cbsn. — *p* — *cresc. poco a poco*

Hn. 1 — *pp* — *cresc. poco a poco*

Hn. 2 — *pp* — *cresc. poco a poco*

Hn. 3 — *pp* — *cresc. poco a poco*

Hn. 4 — *pp* — *cresc. poco a poco*

Tpt. 1 — *pp*

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

B. Tbn. — *pp* — *cresc. poco a poco*

Tba. — *pp* — *cresc. poco a poco*

Timp. — *ppp* — *cresc. poco a poco*

Glock. — *(dovetail with vibraphone arpeggii)* — *medium rubber mallets* — *mp* — *cresc. poco a poco* — *L. V.*

Vib. — *solo* — *mf* — *cresc. poco a poco*

Mar. — *mf fat yarn mallets* — *L. V.* — *cresc. poco a poco*

LARGE SUSP. CYM

Perc. 2 — *pp soft mallets*

S. — *f* for - ev - er re - fresh our re - col - *cresc. poco a poco* lec tions of these rights, for - ev -

A. — *f* for - ev - er re - fresh our re - col - *cresc. poco a poco* lec tions of these rights, for - ev -

T. — *cresc. poco a poco* ev - er re - fresh our re - col - lec tions of these *f* rights, for - ev -

B. — *cresc. poco a poco* ev - er re - fresh our re - col - lec tions of these *f* rights, for - ev

Vln. I — *p* — *cresc. poco a poco*

Vln. II — *p* — *cresc. poco a poco*

Vla. — *p* — *cresc. poco a poco*

Vc. — *p* — *cresc. poco a poco*

Cb. — *p* — *cresc. poco a poco*

122

Poco Meno Mosso

♩ = 88

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Mar.
Perc. 2
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

mp *mf* *p* *cresc. poco a poco* *play* *L. V.* *cantabile* *with large chorus* *espr. cantabile* *ff* *f*

lec tions of these rights. for - ev - er these rights and an un - dim - in - ished de - vo tion

- er re - fresh our re - col - lec tions of these rights,

128

rit.

Poco Piu Mosso
Giusto
70
♩ = 100

Poco a poco accel.

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Vib.
Mar.
S. D.
Perc. 5
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

with large chorus
play
turn motor off
HIGH SNARE DRUM (tight/marching)
brushes
SMALL BASS DRUM (tight/marching)
hard felt
(carry over; stagger breathing)
espressivo
to them. (mm) oo oh
aah

137

71 **Allegro**
♩ = 112

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
S. D.
Perc. 2
Perc. 3
Perc. 5
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f *mp* *mf* *ff*

with large chorus

cantabile

MED. SNARE DRUM
wood snare sticks
FIELD DRUM
snares on

gioioso

All eyes are op- en'd, or op- en- ing to the rights of ma han

All eyes, all eyes all eyes, all eyes all eyes.

All eyes are op en'd, or op- en- ing to the rights of

All eyes are op- en - ing, all eyes

all eyes

aah

unis.

Basses/Tenors in 3 parts

2 parts

144

tutti: crescendo and intensify

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.

Hn. 1 — *poco* **f**
Hn. 2 — *poco* **f**
Hn. 3 — **mf** *cantabile*
Hn. 4 — *with large chorus* — **mf** *cantabile*
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

Timp.

Perc. 2
Perc. 3
Perc. 5

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

one S. 1, solo — **f** *in rapture* — ***cresc.***

S. — All eyes, all eyes, all eyes are op - en ing; In - a - li - en - a - ble rights! — **Sopr. 1** — In - a - li - en - a - ble rights! — In - a - li - en - a - ble

A. — **Alto 1.** man — **Sopr. 2** — All eyes, all eyes, all eyes are o - pen - ing; — All eyes, all eyes, all

T. — ***div.*** — **Alto 1.** All eyes are o - pen'd, all - eyes are o pen - ing; all eyes. — All eyes are o - pen'd, all -

A. — **Alto 2.** All eyes are o - pened or o pen - ing to the rights of man — All eyes are o - pen'd, all eyes are o pen ing; — All

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

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.

B. — **Baritone** — **f** All eyes are op - en-ing all eyes, all eyes are
B. — ***div.*** **Bass** — eyes Ah hall eyes. all eyes. Ah hall eyes. All

Vln. I
Vln. II
Vla.
Vc.
Cb.

151

72

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.

f

play

stand

DRUM SECTION BREAK

HIGH SNARE DRUM

S. D.
Perc. 2
Perc. 3
Perc. 4
Perc. 5
B. D.

ff

TENOR DRUM (opt.) *(no snares)*

very hard mallets

MARCHING CRASH CYMBALS

mf raise, spin once

ossia

S.

Soprano 1

all eyes, all eyes, all eyes, all eyes, all eyes, all eyes.

rights! Yes! In - a - li - en - a - ble rights, In_ a - li en a ble rights!

Soprano 2.

A.

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

Alto I

A.

eyes are o pen- ing; a(ll) (hall) eyes

Alto 2

A.

eyes; All eyes are o pened, all eyes are o pen ing.

Ten.

T.

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

Bar.

B.

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

Bass

B.

eyes, All eyes, All eyes, All eyes!

Vln. I
Vln. II
Vla.
Vc.
Cb.

157

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Glock.
Xyl.
S. D.
Perc. 2
Perc. 3
Perc. 4
Perc. 5
Cym.
S.
A.
T.
Vln. I
Vln. II
Vla.
Vc.
Cb.

cantabile, sostenuto, gioioso
stand
soli
with feeling
etc.
solo
dirty, with raucous glee
play
solo, with feeling
opt.
opt. stand
hard mallets (not plastic)
cantabile, gioioso
HIGH S. D.
MED. S. D.
concert rimshots
TEN. DR.
CYMS
More clean and precise to the end, sing like choristers here.
Soprano
Alto
Ten.
Bass
All eyes are o - pen'd, or

163

73

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Xyl.
S. D.
Perc. 2
Perc. 3
Perc. 4
Cym.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

TAKE PICCOLO 2.

HIGH S. D.

FLD. DR. (opt. here)

etc.

sit

soli

showy

div.

pizz.

o- pen - ing to the rights of ma(n) (ha - ha - ha - han)

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

169

poco rit.

74 Andante

♩ = 92

poco rit.

Picc. 1
Fl. 1
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Xyl.
Vib.
Tub. B.
SUSP. CYM.
Perc. 5
BASS DRUM
Cym.
LARGE TAM TAM
T.-t.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

sit
cantabile sostenuto
quasi solo
Harmon mute in
hard felt
motor on, fast speed
hard rubber mallets
hard hammers
L. V.
sostenuto
sempre
on bell/wood butt
fat mallet
heavy mallet
{Alto 2 may subst. for Ten. 1 Ab}
eyes are o - pen ing; all eyes are o- pen'd, all eyes are o pen ing! All eyes, all eyes, all eyes, all eyes are o - pen - ing to the rights of
pizz.
div.
arco

75 Poco Meno Mosso A Tempo ♩ = 88 ♩ = 92 | Poco Riten. | A Tempo ♩ = 92 | molto rit. (♩ = 54) | A Tempo, Allegro Ancora Piu Mosso ♩ = 128 ♩ = 140

180

Picc. 1
Picc. 2 — PICCOLO 2.
Fl. 2
Ob. 1
Ob. 2
Eng. Hn.
E♭ Cl.
Cl. 1
Cl. 2
B. Cl.
Bsn. 1
Bsn. 2
Cbsn.
Hn. 1
Hn. 2
Hn. 3
Hn. 4
Tpt. 1
Tpt. 2
Tpt. 3
Tbn. 1
Tbn. 2
B. Tbn.
Tba.
Timp.
Glock.
Xyl.
Vib.
Tub. B.
S. D.
B. D.
T.-t.
S.
A.
T.
B.
Vln. I
Vln. II
Vla.
Vc.
Cb.

f staccatissimo fp f sfz f fp mp mf poco cresc. f ff

Harmon mute opt. very bright sfz loco Harmon mute (loco) very bright sfz mute off open

lip it (solo)

brass mallets

RATCHET (opt.) start slow, speed up

CHIMES plastic vibe mallet handles or chopsticks, swipe fast gliss. across tube sides, both naturals and flats

BASS DRUM TAM TAM dead center, no cheating

SUS. CYM (opt.) hard cord mallet MED. SN. DR. concert rimshot normal spot choke

man; the rights of man; of man; o, Man

on the string, martelé pizz.

L. V.

Choral Works by DAVID AVSHALOMOV

MIXED CHORUS

Songs of Innocence and of Experience SATB (divisi in a few) (Wm. Blake)
Double cycle, 45 separate settings, averaging 1-4 min. ea.

Secular

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 Euchari *(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)
- SATB (brief divisi), piano, optional flute
- SATB *a cappella* caroling version
- SSAA, piano, optional flute

Love & Chocolate, Valentine's version [4:15]
- SATB (brief divisi), piano, optional flute
- 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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