

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



Raven Music v.3 ©2017

INSTRUMENTATION

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

F Horns 1, 2, 3, 4 Bb 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)	Concert crash cymbals
Glockenspiel (sounds 15ma)	Marching (small) crash cymbals
Vibraphone	Small splash cymbal, suspended
Marimba	Medium suspended cymbal
Tubular chimes	Large suspended cymbal
	Sock cymbal (hi-hat)
Small snare drum (high, tight)	Medium tam tam (flat)
Medium snare drum	Large tam tam
Field drum (snares under top head)	
Tenor drum (no snares)	Finger cymbals
Small (marching) bass drum	Ratchet (optional)
Concert bass drum	Gavel/hammer
	Cork pop
Wood block	Slap stick
Tambourine	Thin metal knitting needle (for sus. cym.)
Castanets	Bamboo chopsticks (for chimes)
Triangle	
High cowbell	

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

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.

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]

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.]

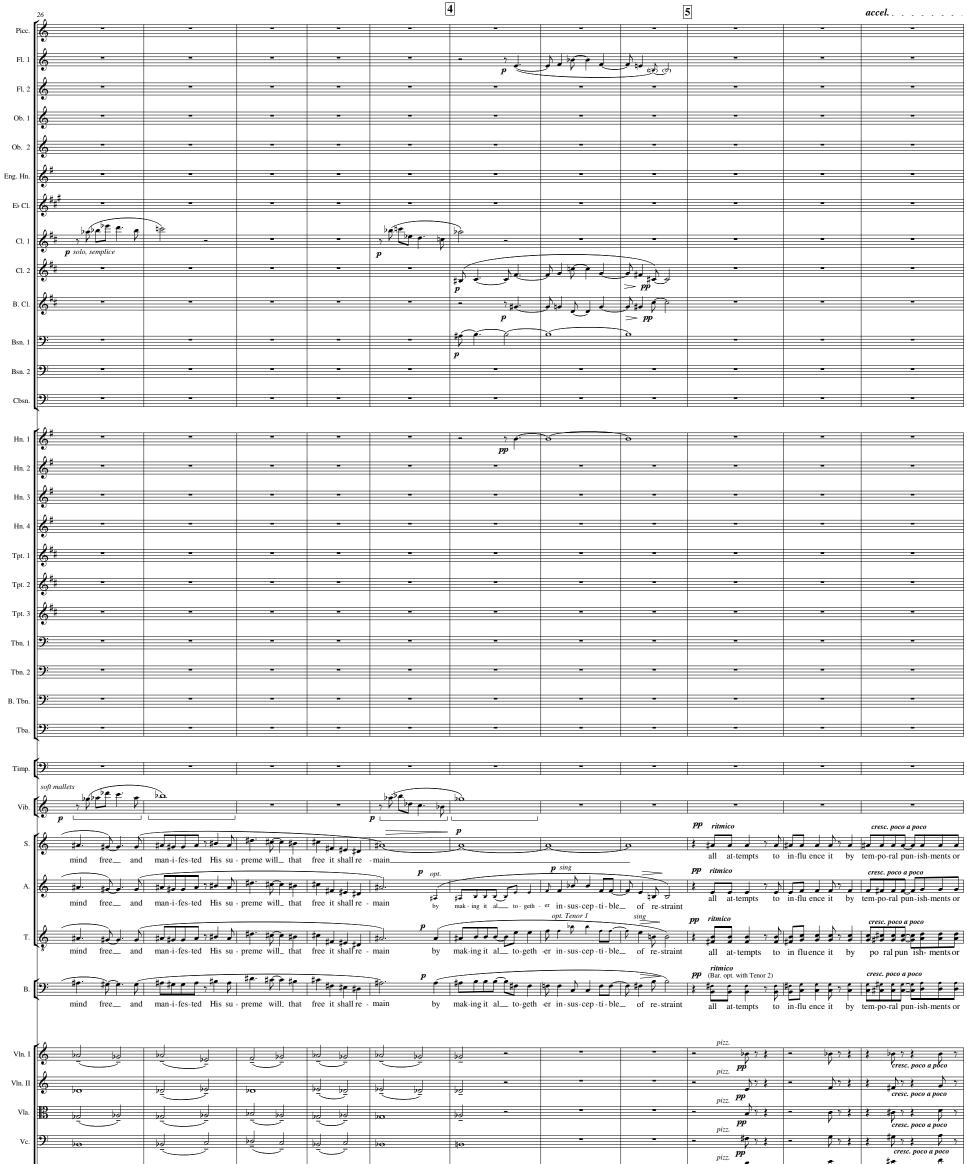
[From his letter, June 24, 1826, declining an invitation to the 50th anniversary of the signing of the Declaration of Independence, due to his failing health. He died **July 4**, **1826**]



1. I Have Sworn SATB v3 Transp









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1. I Have Sworn SATB v3 Transp







1. I Have Sworn SATB v3 Trans

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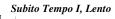








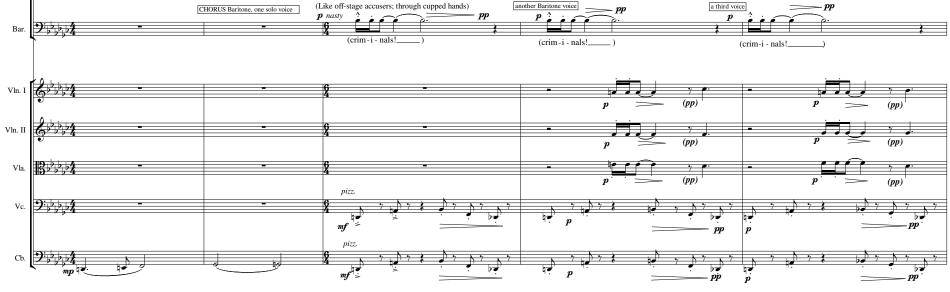






another Baritone voice (Like off-stage accusers; through cupped hands) CHORUS Baritone, one solo voice - *pp*

- pp

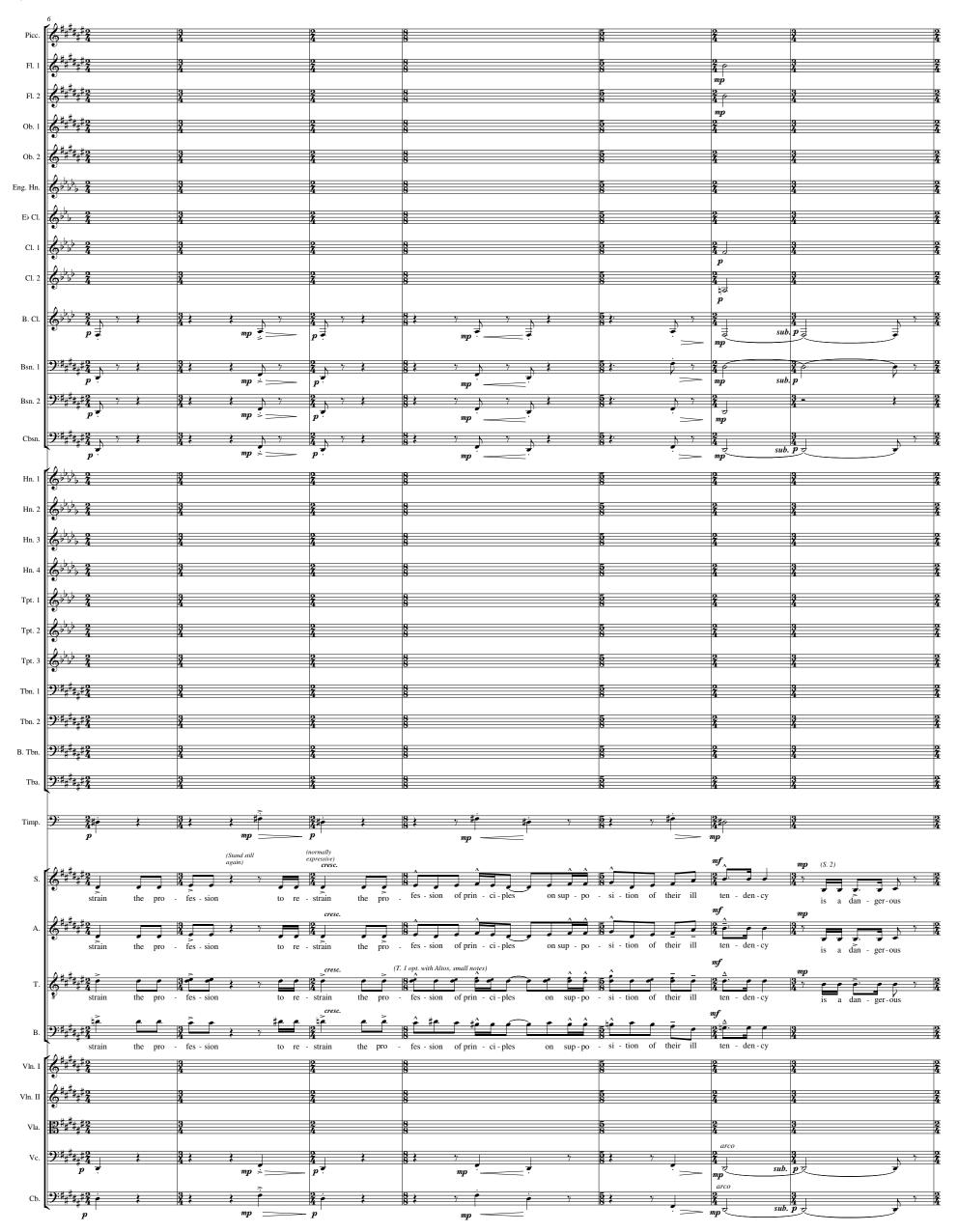




poco rit.











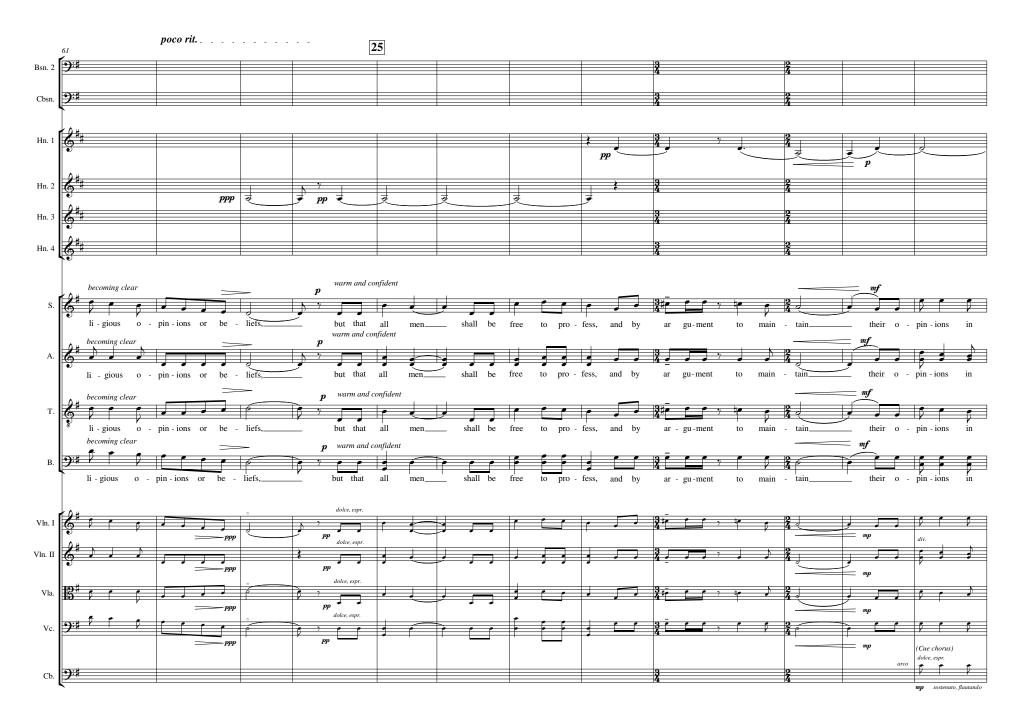


Andante J = 60



	Poco Meno Mosso		21
	$\begin{bmatrix} 23 \\ libero, poco rubato \end{bmatrix} = 56$	(Giusto, in tempo)	(open)
Hn. 1			
Hn. 2	2##		
		pp	
Hn. 3			
Hn. 4			
	<i>p</i> solemn, gentle, firm		
S.	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
	<i>p</i> solenn, gentle, firm		
A.	We, the Gen-er - al As - sem-bly of Vir - gin - ia do en - act: that	no man shall be com-	an -y re - li-gious wor - ship, place, or min - is - try
_	<i>p</i> solenn, gentle, firm		
Τ.	We, the Gen-er - al As - sem-bly of Vir - gin - ia do en - act: that	no man shall be com- pelled to frequent or sup - port	
	P solemn, gentle, firm		
В.	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	I and the set from the set from	
	(Also sul tasto, sordino, if desired) (Cue chorus)		
Vln. I	senza vibrato through reh. 24, flautando, sostenuto		
	pp (Cue chorus)		
Vln. II	senza vibrato through reh. 24, flautando, sostenuto		2
	pp (Cue chorus)		4
Vla.	senza vibrato through reh. 24, flautando, sostenuto		
	pp V		
Vc.	(Cue chorus) senza vibrato through reh. 24, flautando, sostenuto	- be to be a be	
vc.	<i>pp</i>		
Cb.	9#		





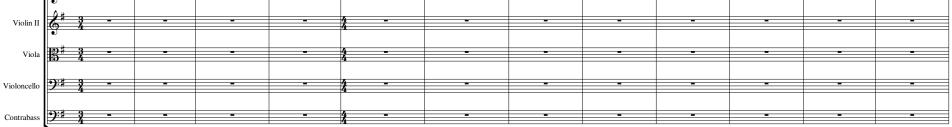




This fugue is ideally sung *a cappella*. It may be performed with chamber choir to shorten rehearsal time. The Optional large-note orchestra doublings can help with intonation and give a Renaissance consort effect. With large chorus, the cue-note doublings may also be played.

4. The Truth is Great

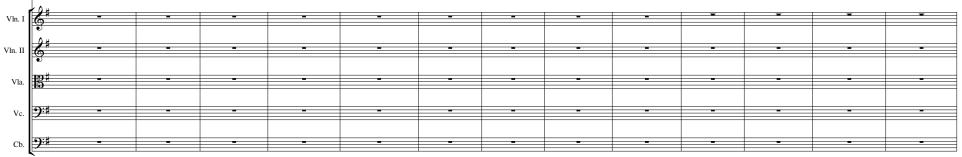




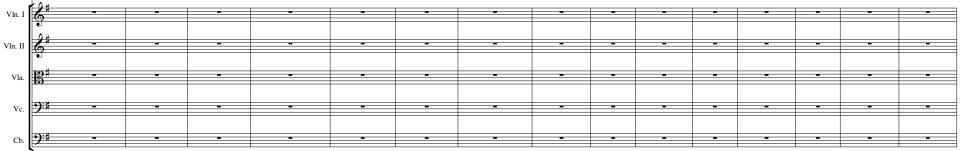


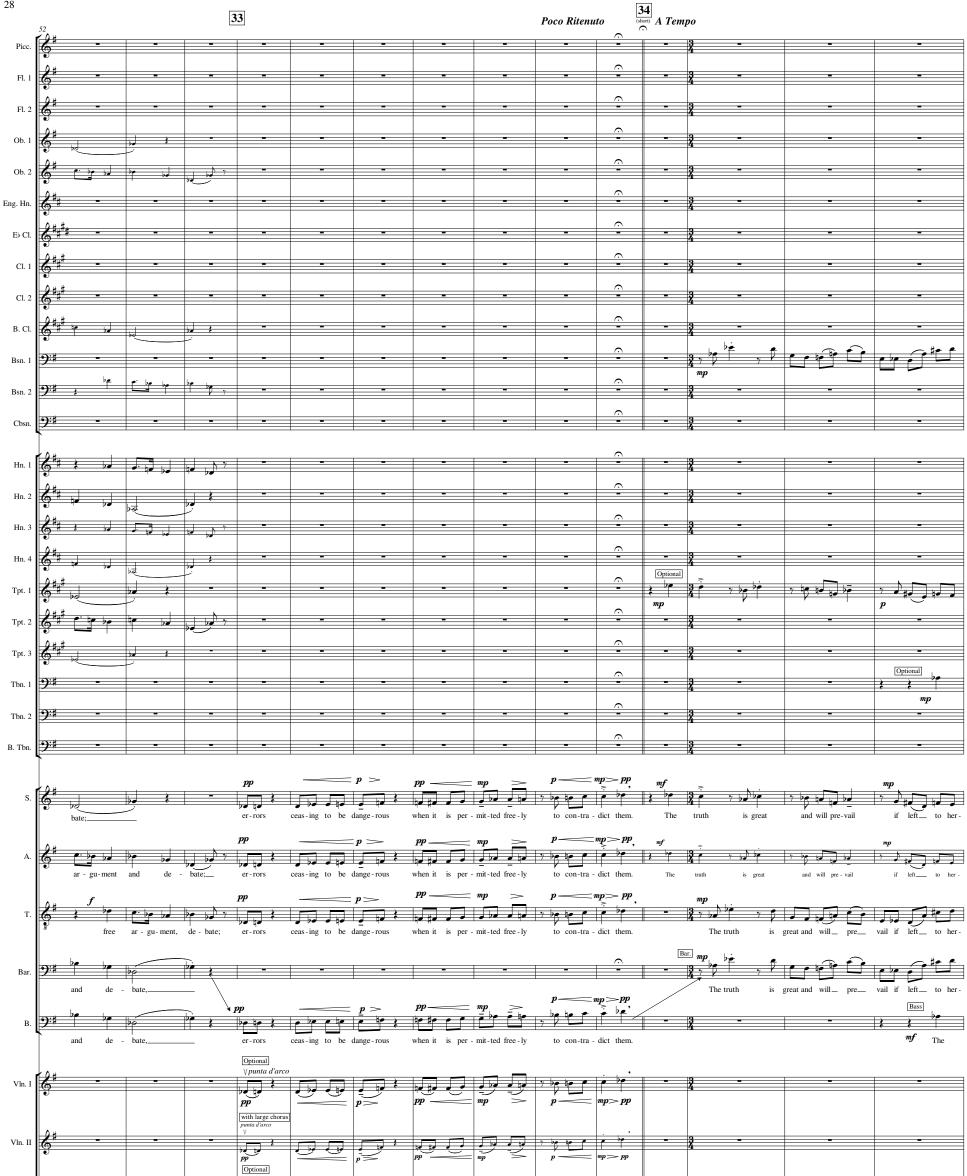






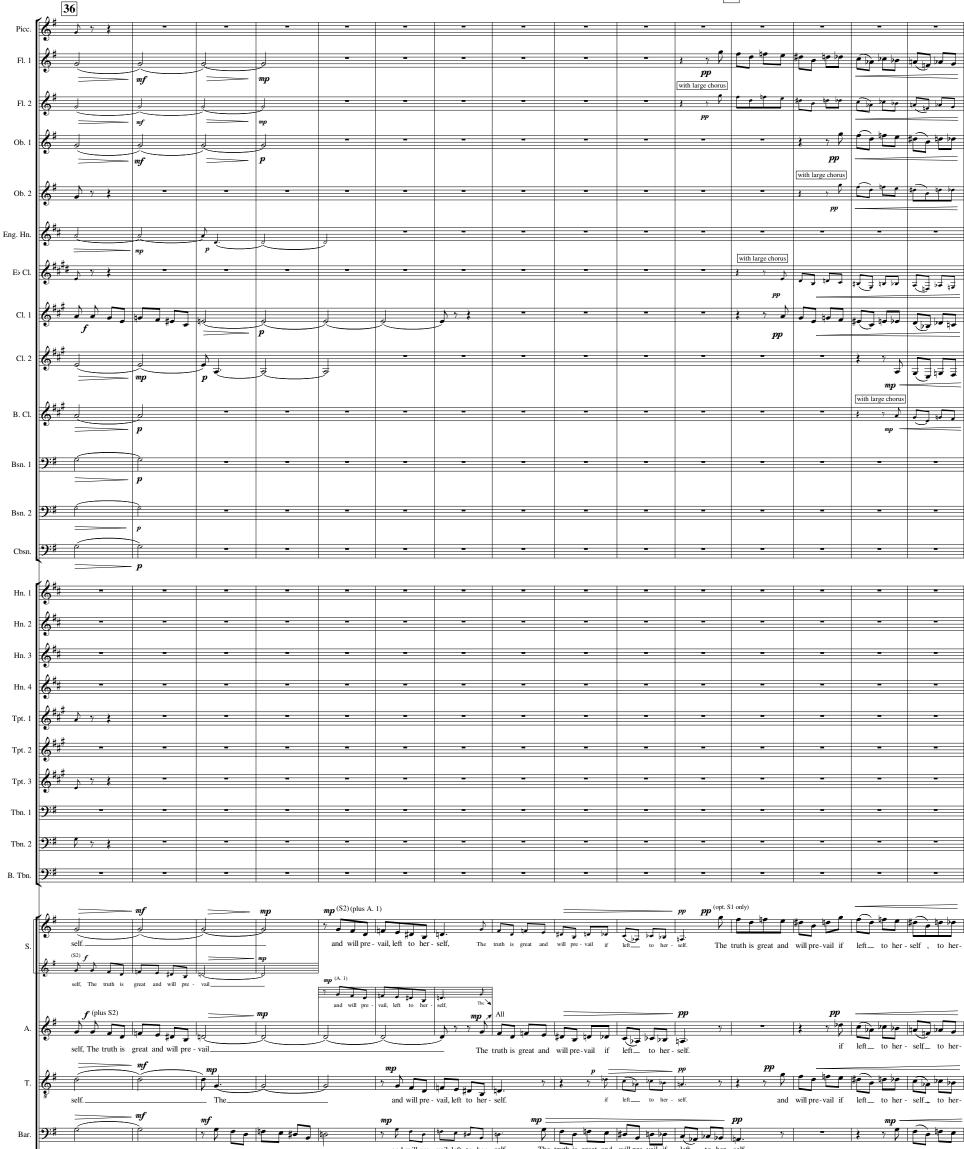






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Viola



6. We Hold These Truths



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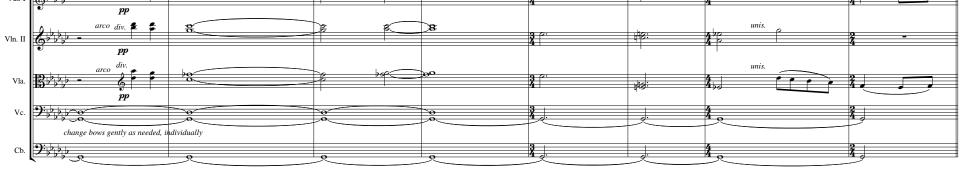
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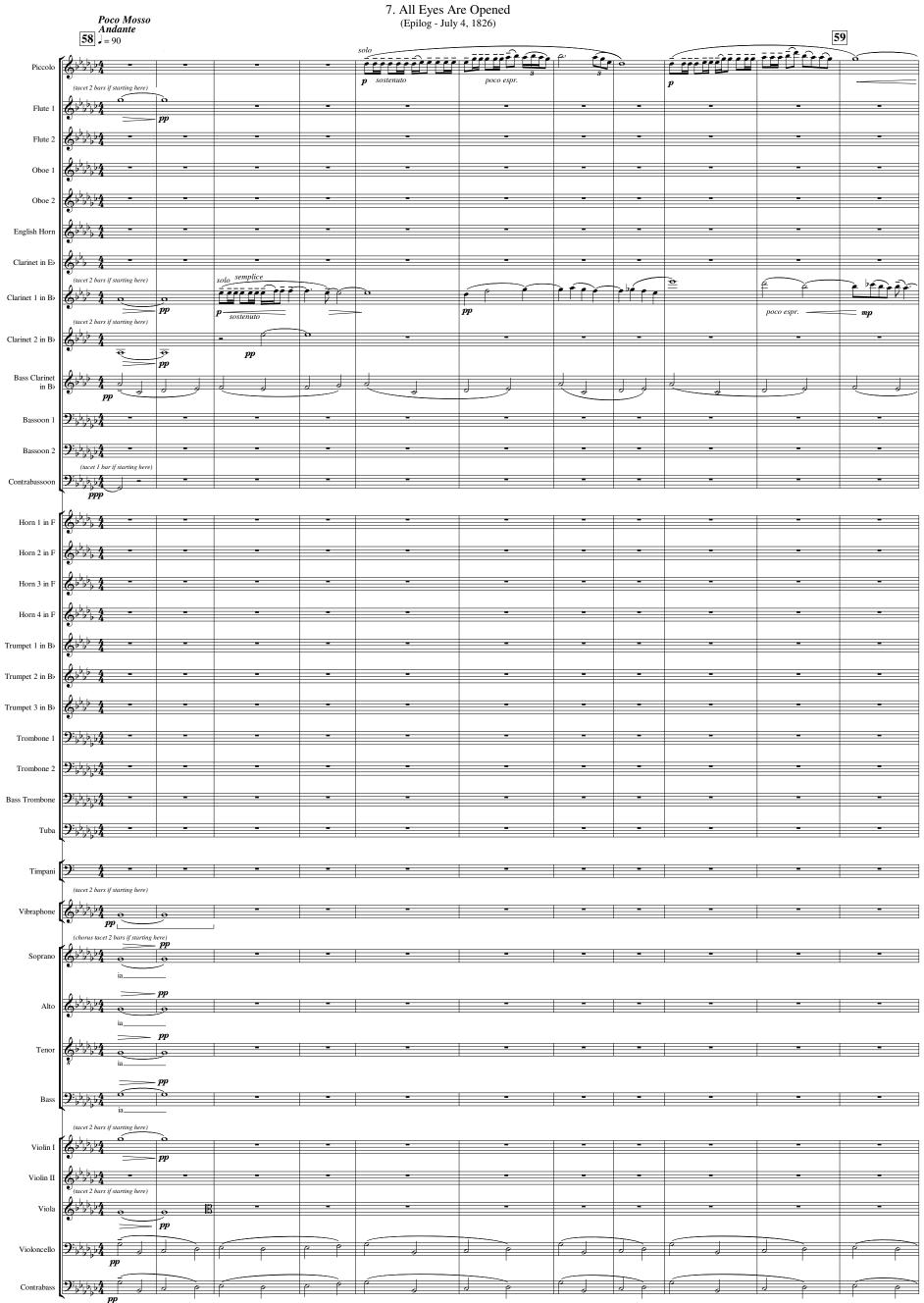


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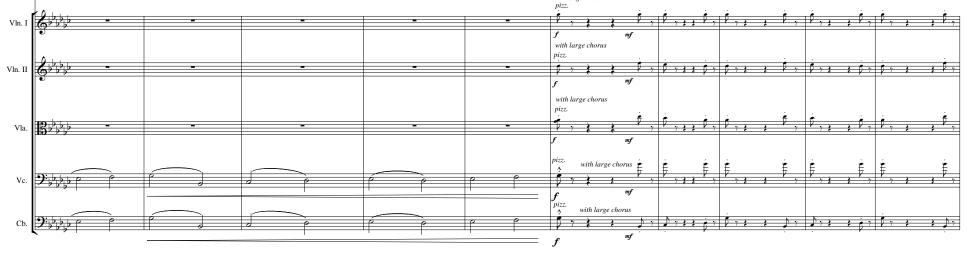


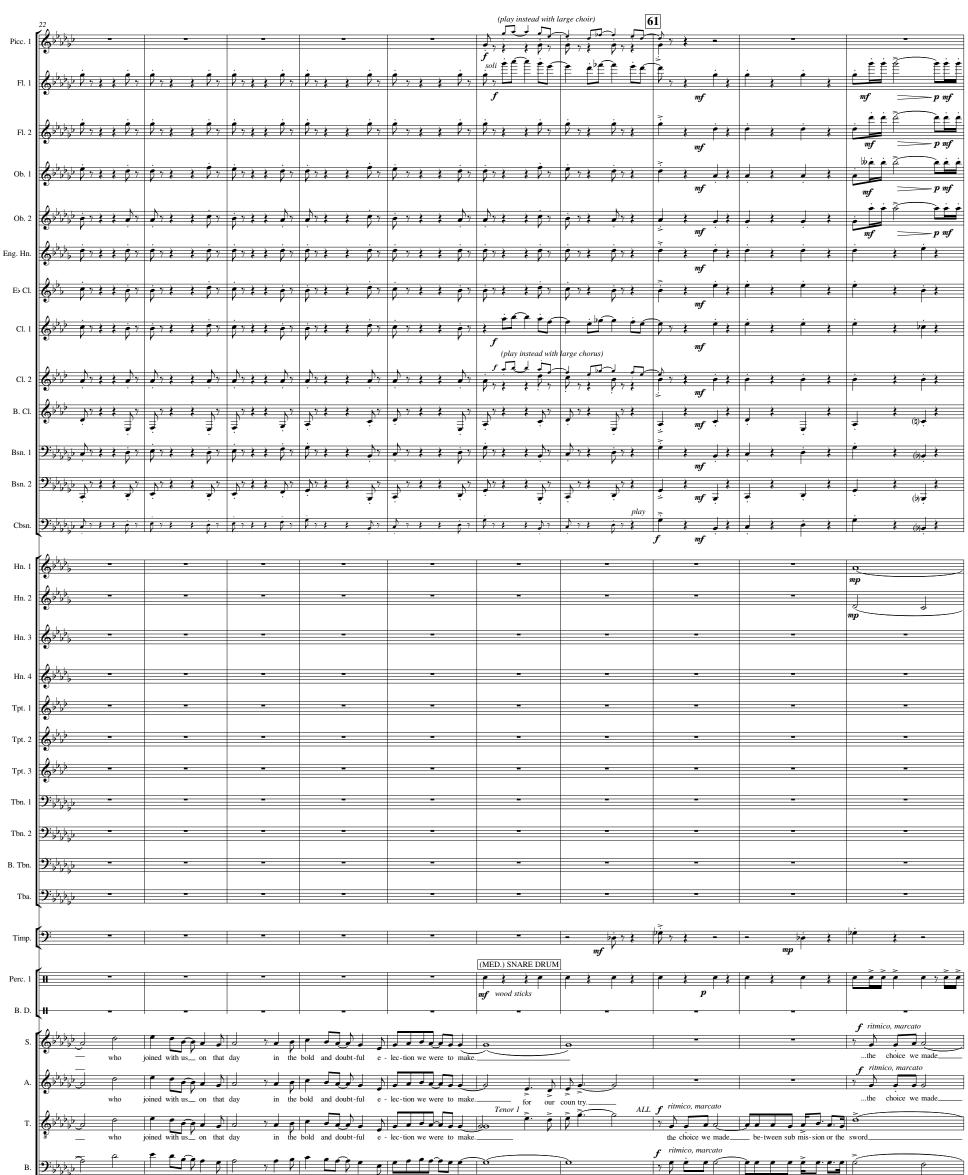
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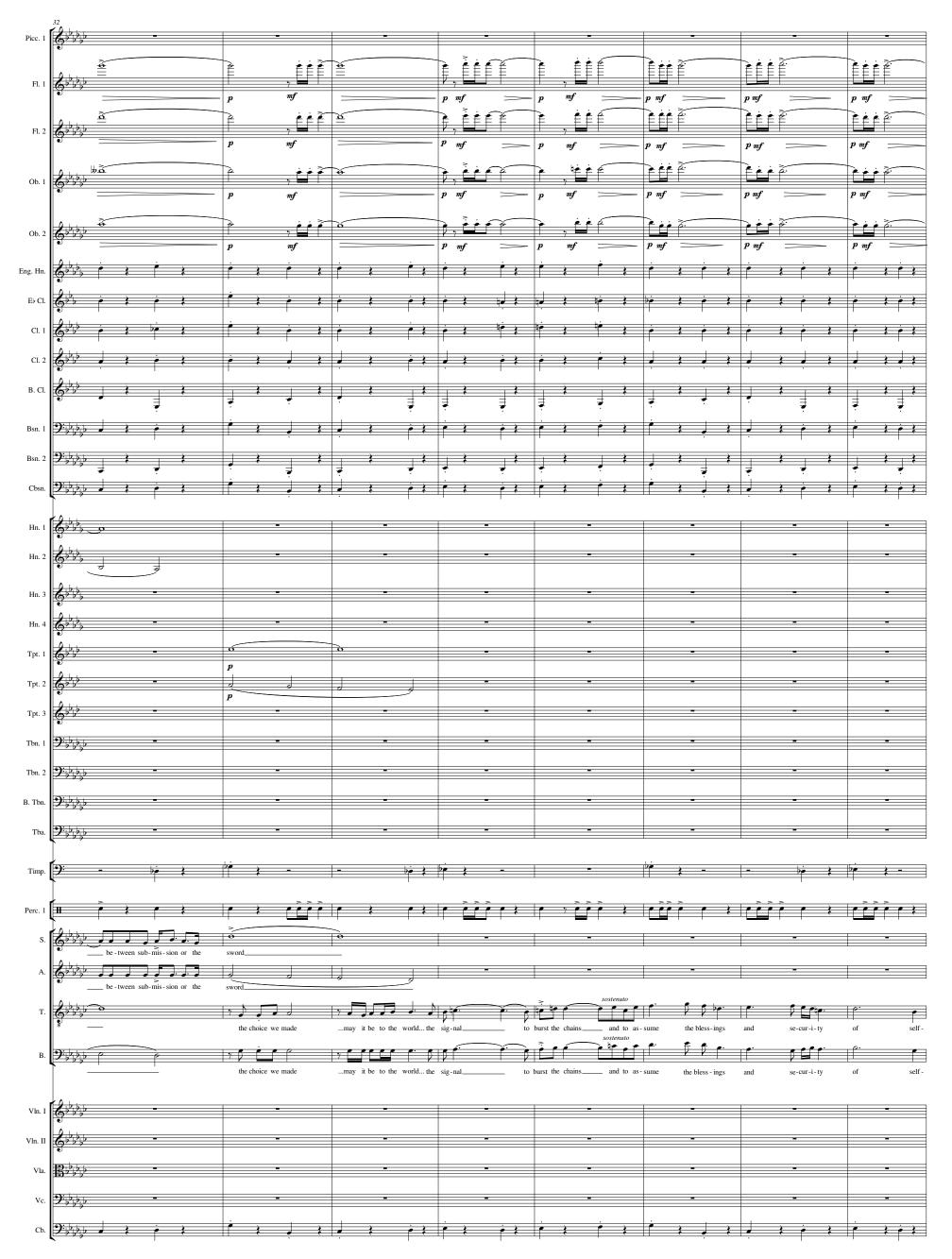


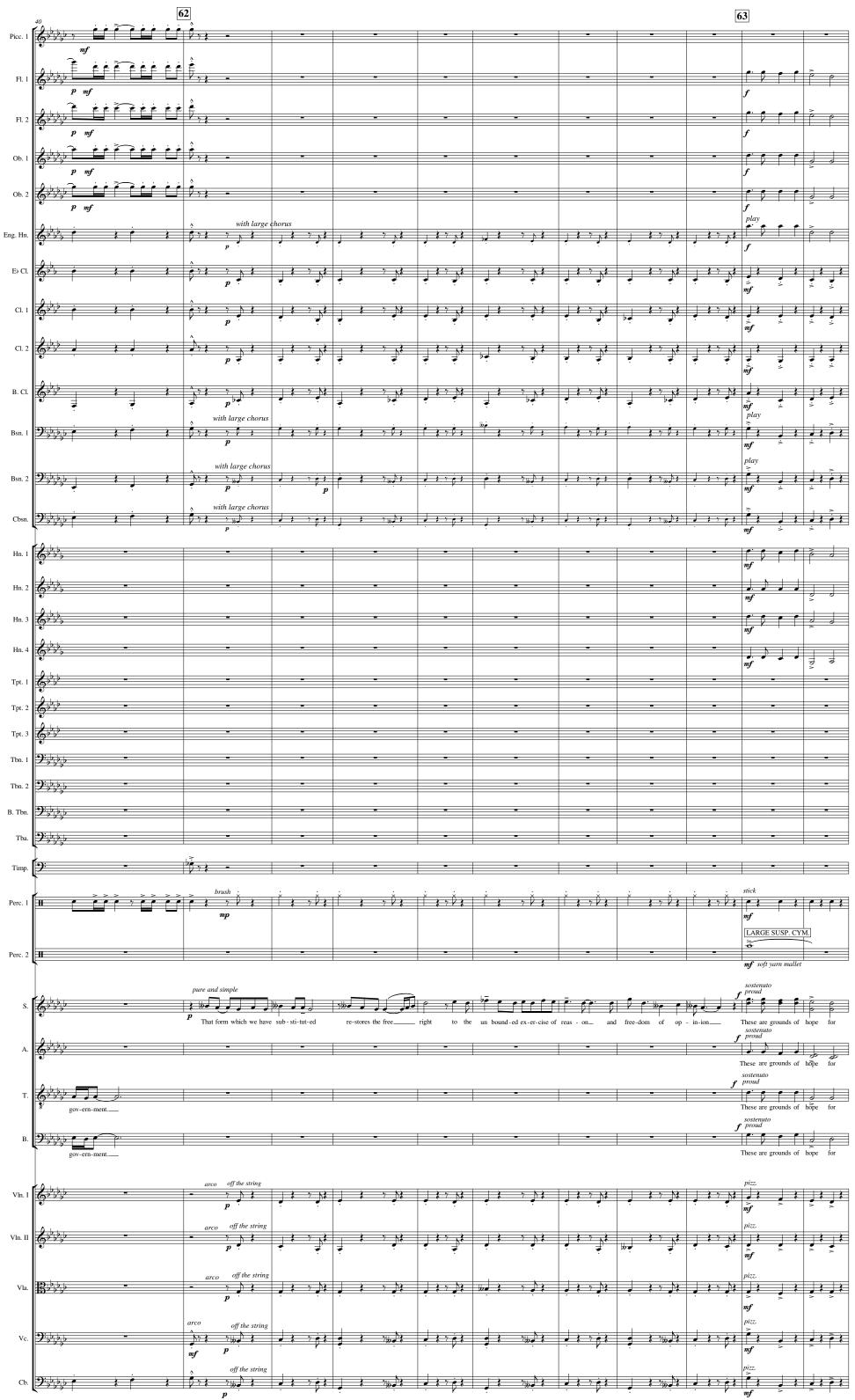
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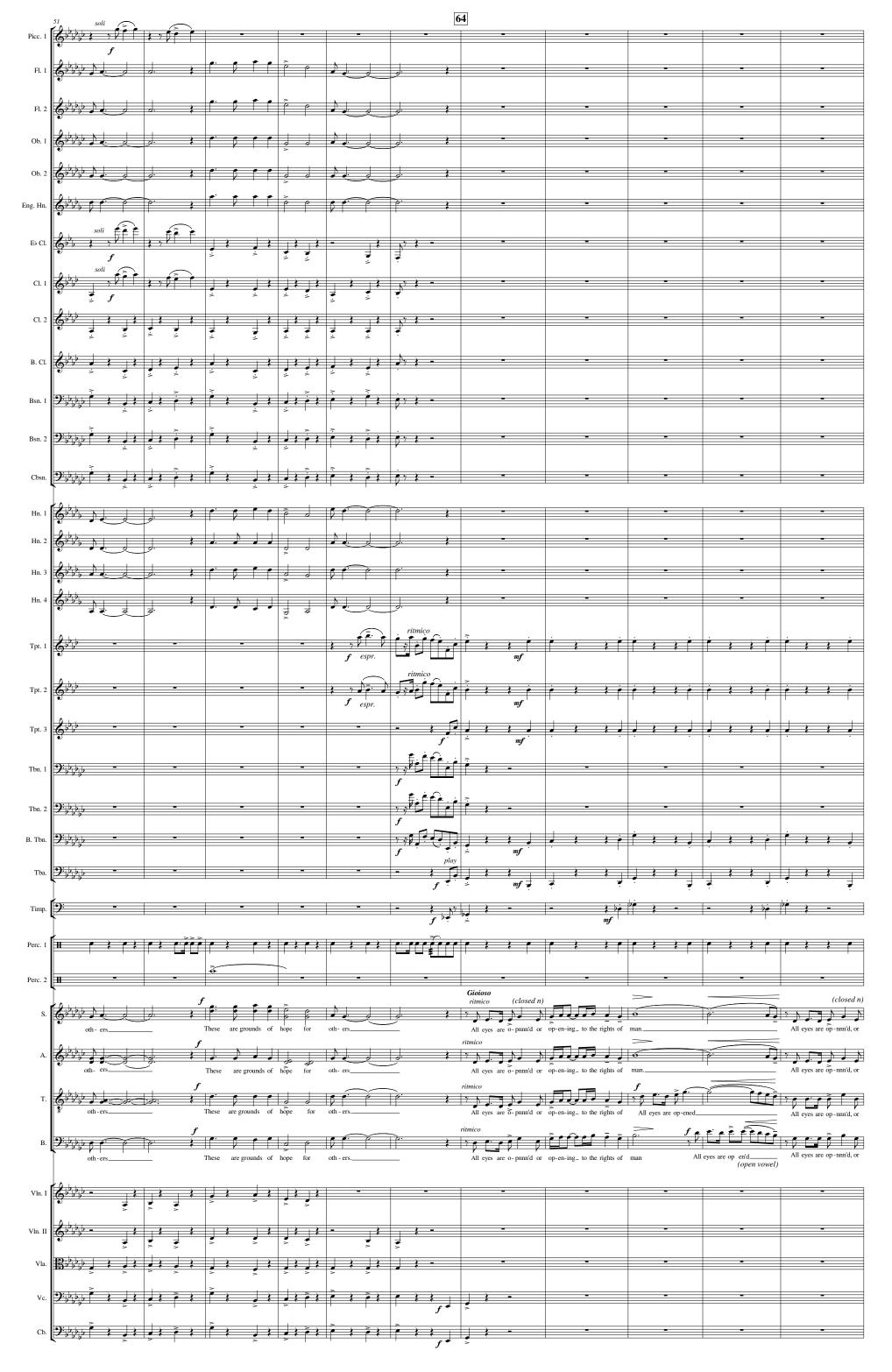








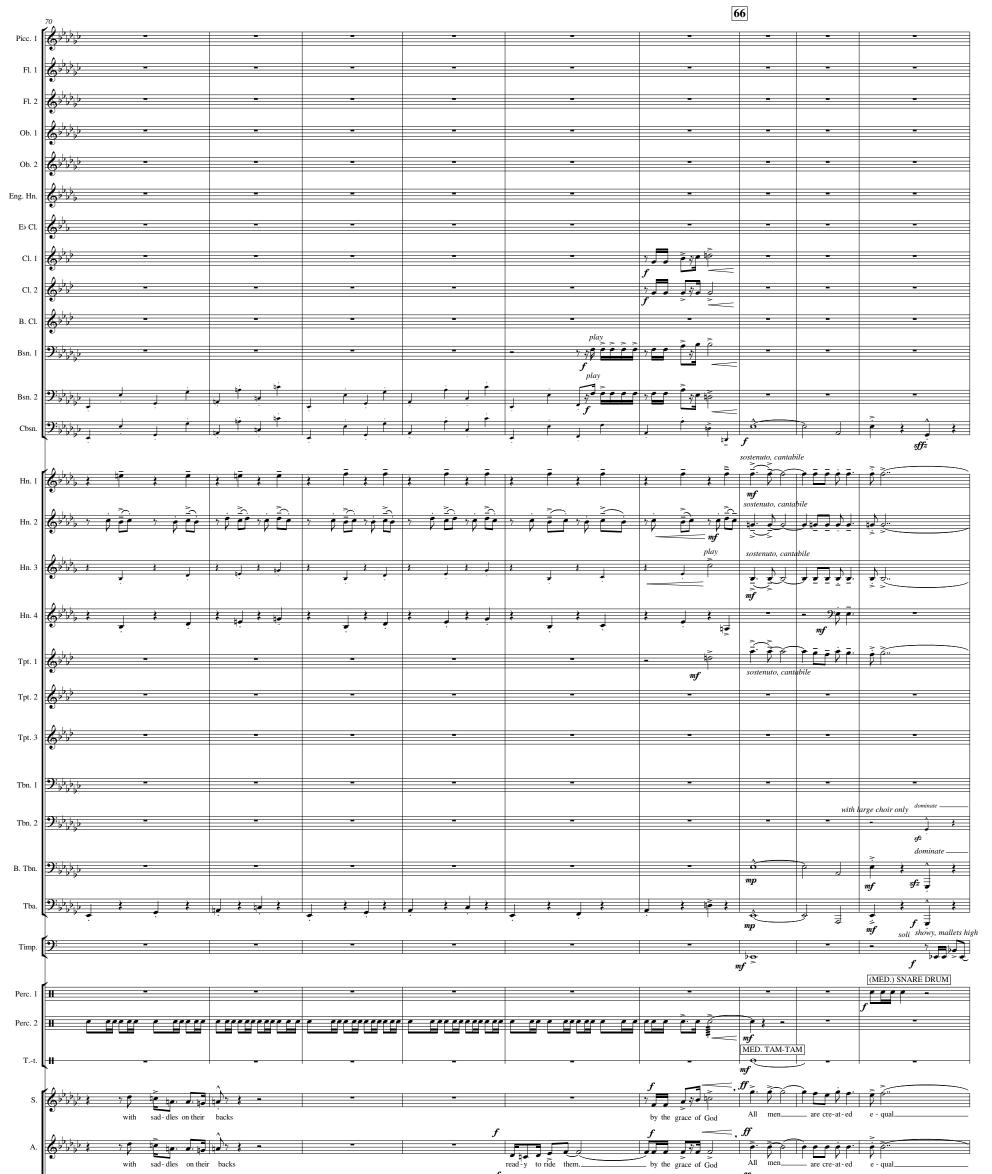
Principles SATB: 6 All Eyes v3 Orch.



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Principles SATB: 6 All Eyes v3 Orch.

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Hn. 2 Hn. 3 Hn. 4		- - - - - -		- - - - - -	- , Ŭ		· · ·		mf con gioia y mf with large chorus con gioia y mf y con gioia y mf y mf y mf y mf y mf y mf y y mf y y y y y y y y y y y y y		
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56	68 <i>Gioioso</i>								
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B. Cl.	<i>f</i> with large choir	y y		<u> </u>	<u>*</u> *	<u> </u>	· · · · · · · · · · · · · · · · · · ·		ff play
	f = with large choin	, , , , , , , , , , , , , , , , , , ,	₩	2	, , , , , , , , , , , , , , , , , , ,			** **	f play
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67 Piu Mosso



Poco Meno Mosso

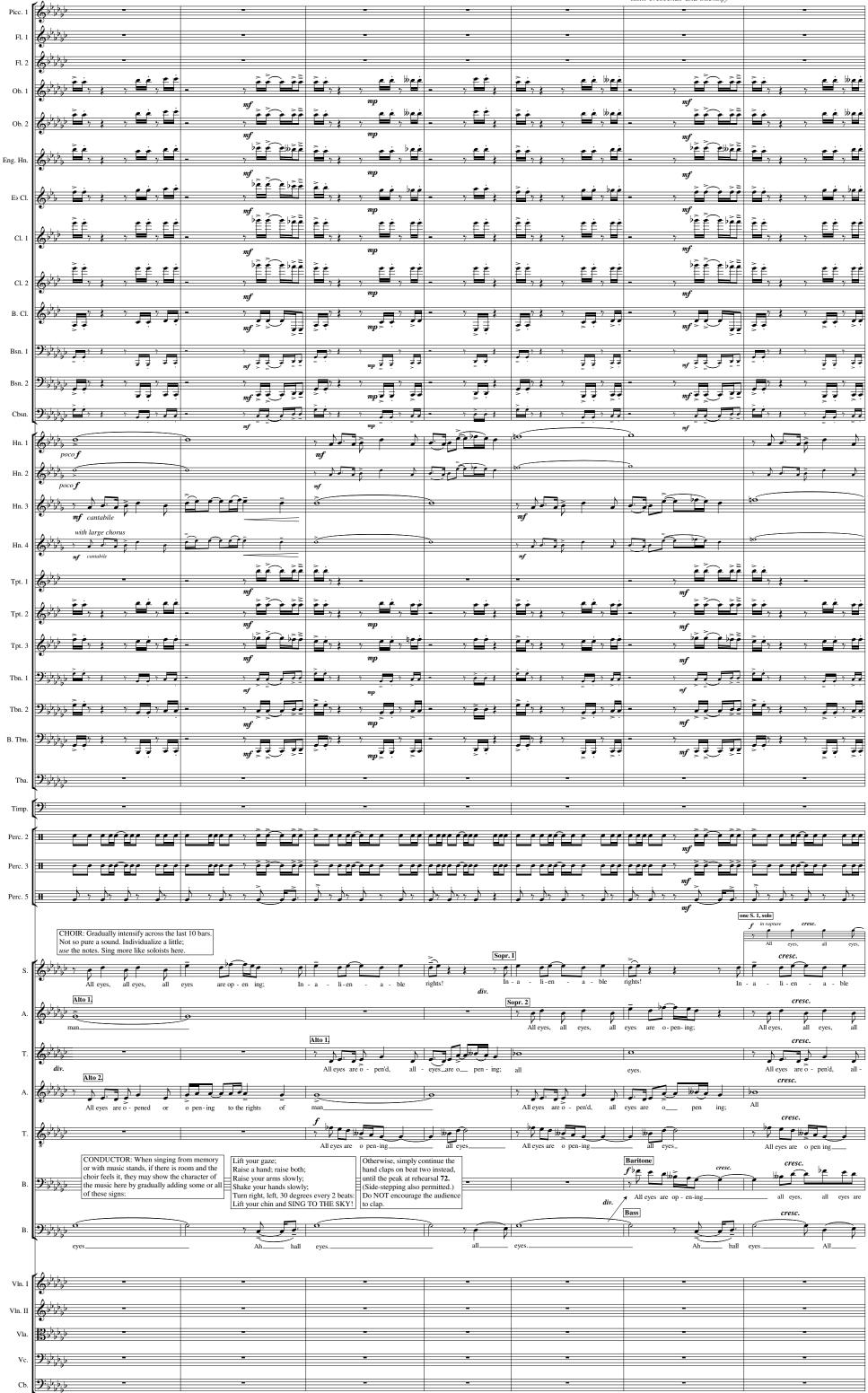




	137	7	$1_{J=112}^{Allegro}$											
Picc. 1			J = 112	•	-		-	-						
Fl. 1														
Fl. 2	<u>Govin - 9</u> J													
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		* ÷											$\sim -$	
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							•		-		<i>mf</i> cantabile with large chorus	₽ ₽		
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											with large chorus	Γ β	۱۳ ۲۲ ۱۳ ۲۰ ۱۳ ۲۰	
Hn. 2 Hn. 3											with large chorus	Γ β		
Hn. 2											with large chorus	Γ β		
Hn. 2 Hn. 3											with large chorus	Γ β		
Hn. 2 Hn. 3 Hn. 4			<pre></pre>						7		with large chorus			
Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2											with large chorus			
Hn. 2 Hn. 3 Hn. 4 Tpt. 1			<i>y y y y y y y y y y</i>								with large chorus			
Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2			$f \rightarrow f$ $f \rightarrow f$ $f \rightarrow f$ $f \rightarrow f$	ÿ ÿ 							with large chorus			
Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3	$ \begin{array}{c} $		f f f f f f f f f f				> .				with large chorus			
Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1	$ \begin{array}{c} $		f f f f f f f f f f	7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7	- · · · · · · · · · · · · · · · · · · ·		> .				with large chorus			
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Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2	$ \begin{array}{c} $		f f f f f f f f f f	7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7			> .				with large chorus			
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Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Tba.	$ \begin{array}{c} $		$ \begin{array}{c} \hline \end{array} \\ \hline \\ \hline$				> .				with large chorus			
Hn. 2 Hn. 3 Hn. 4 Tpt. 1 Tpt. 2 Tpt. 3 Tbn. 1 Tbn. 2 B. Tbn. Tba. Tba. Timp. S. D.	$ \begin{array}{c} $		f f f f f f f f f f								with large chorus			



tutti: crescendo and intensify



72



	157											cantabile, sostenuto, g	ioioso
Picc. 1	6,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,			-								i cricí	
Fl. 1	€, <u>,</u> ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,											f cantabile, sostenuto, 8^{va}	
Fl. 2	• 2 , b, b, b							-				$f_{antabile, sostenuto, S^{pa}}$	
12	<u> </u>	star	nd soli		è e e		£	e efe	e e 👌	•	£	f Ē e Ē	
Ob. 1		star	¢	with feeling			<u> </u>						
Ob. 2	C - C - C - C - C - C - C - C - C - C -	-	} ff	with feeling			7 p	soli				<i>y</i> <i>ff</i>	
Eng. Hn.	€ ,,,,			-		-		<i>y f</i> with feeling			,		
E♭ Cl.	€ ⊧⊧	sta.	nd so	$f_{0} = \frac{2}{f} + \frac{2}{f}$						<u> </u>			
Cl. 1	& ⊧⊳	stai	nd so	li 7 6	5 f - 5	Ē							
	2.4.6			f with feeling			stand	soli		"			J P P P P
Cl. 2 B. Cl.	€,⊳,⊳	dirty, with raucous gle	N				h	<i>f</i> with feeling		f) 7			
Bsn. 1	^{pla} 9:,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,			Â	f	\$ }		₹		f) 7			
Bsn. 2	9:,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	ff dirty, with raucous glo		 ج ب ب						f) 			$\begin{array}{c} f \\ \downarrow \\ \downarrow \\ \hline \\ \hline \\ \hline \\ f \\ \downarrow \\ \hline \\ \hline \\ \hline \\ f \\ \hline \\ \hline \\ \hline \\ \hline \\ \hline \\ \hline$
Cbsn.	Ĵ;⊧¦⊧⊧	dirty, with raucous g				-				л fj		>	
Hn. 1	 €,⊧⊳,	star	nd	f solo, with feelin				40	O	JJ		cantabile, gioioso	
Hn. 2	€ ,⊳,⊳,			-	•							mf cantabile, gioioso	p f p
Hn. 3	€ ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,	sta 	nd	f solo, with feelin,	9	0						mf cantabile, gioioso	p f p
Hn. 4	€ ,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,				• 							mf cantabile, gioioso	
Tpt. 1	€ ,⊧,⊧									<u>ب</u> ا			→ → → → → → → → → → → → → → → → → → →
Tpt. 2	\$₽₽									ر <u>ب</u>		≥ , ■ 7 }	ny > y - y - y - y - y - y - y - y - y - y -
Tpt. 3	&,⊧,⊳									<u> </u>	bè è pè è €	>	
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Tbn. 2	9: _⊳ ,	ff dirty, with raucous glee		so y y y	lo, with feeling			7					
B. Tbn.	9 [:] ,₂,∍,,, <i>f</i>	<i>y</i> <i>f</i> dirty, with raucous glee		ant	-			-		<u>ې</u> f			7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7 7
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Xyl.	e Lopos								hard m	allets (not plastic) 7		f mf	
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			<u> </u>							MED. S. D.		mf	
Perc. 2	H		3 3							f 	concert rimshots	× ×	mf
Perc. 3												TEN. DR.	
Perc. 4 Perc. 5	H H				•					-		mf	-





Principles SATB: 6 All Eyes v3 Orch.



76

poco rit.



	75 Poco M	eno Mosso	A Tompo		Poco Riten.	A Tempo		molto rit.	() = 54	A Ten	npo,	77
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Tub. B.	f		0	-	•		-	-	-	CHIM	• ⁷	. V.
r									1			
S. D.	H	-							BASS DRUM		■ MED. SN. DR. SUS. CYM (opt.) concert rimshot ∬ >	<u> </u>
B. D.		-		-	-		-	-		à		$\gamma \neq \overline{2}$



## Choral Works by DAVID AVSHALOMOV

MIXED CHORUS	<b>Songs of Innocence and of Experience</b> SATB (divisi in a few) (Wm. Blake) Double cycle, 45 separate settings, averaging 1-4 min. ea.
Secular	<ul> <li>Principles, secular cantata (Thos. Jefferson) [32'] SATB (divisi), solo baritone, orchestra, (or piano, can add perc.) (also version with band) (also for TTBB, below)</li> <li>There's a Wind [4'] SATB (divisi), (brief S1 solo), opt. wind whistling (lyrics by the composer)</li> <li>Let the Children Play [4'] SAB (or SAA), piano, opt. flute(s), (lyrics by the composer)</li> <li>Go Ahead and Rejoice [2'] SATB (divisi) (Doris Avshalomov)</li> <li>Father the Tree [4'] SATB (brief S1 solo) (Doris Avshalomov)</li> <li>Song For Late Summer [4] SATB (divisi) (Doris Avshalomov)</li> <li>U.S. 30 in Idaho [2'] SATB (divisi) (Doris Avshalomov)</li> </ul>
Sacred	<ul> <li>The Mixed Blessings, [12'] SSAATTBB, (<i>Beatitudes</i>—Matthew/Luke) handbells (6-7 players)</li> <li>Praise the Lord! [4:40] SATB (divisi), organ, opt. cymbal (Psalm 150)</li> <li>This Sacred Space [4:45] Consecration Anthem with congregational hymn SATB (divisi) (brief alto solo)/organ/4 brass/timpani (text by the composer)</li> <li>I Bend the Knee of My Heart [5'] SATB (divisi) (Canticle 14/Manasseh)</li> <li><i>O Euchari (Columba Virtutem Illius</i>)—Meditation [5] SATB (divisi) (Hildegarde von Bingen)</li> <li><i>Kedushah</i>, High Holy Days (Trad.) [5'] Cantor (solo ten. or sopr.), SATB, piano, flute</li> <li>Chanukah tonight! [2:45] SATB (opt. divisi), piano, opt. tamb. (lyrics by the composer) Also with string orchestra (or mandoline or balalaika orchestra)</li> </ul>
WOMEN'S VOICES	<ul> <li>Let the Children Play [4'] SAA, piano, opt. flute(s), (lyrics by the composer)</li> <li>Where You Go, I Will Go (Ruth and Naomi) [12'] SSAA (brief S2, A2 soli)</li> <li>Do You Believe in Angels? [9'] SSAA, 8 high strings (or organ reduction) (poem by the composer)</li> <li>The Angel [3'] SSA from Songs of Innocence and of Experience (Wm. Blake)</li> <li>Enchanted River [2'], SA, opt. S solo (Meredith Kennedy)</li> </ul>
MEN'S VOICES	<ul> <li>Principles, secular cantata (Thos. Jefferson) [32] Orig. version TTBB (divisi), solo baritone, concert band (or piano, can add perc.)</li> <li>The Star Spangled Banner [1:45] arranged for barbershop quartet or ensemble, TTBB Happy Anniversary [1'] TTBB (lyrics by the composer)</li> <li>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</li> </ul>
NOVELTY	<ul> <li>The Chocolate Carol, Holiday version [4:15] (David/Randi Avshalomov)</li> <li>SATB (brief divisi), piano, optional flute</li> <li>SATB a cappella caroling version</li> <li>SSAA, piano, optional flute</li> <li>Love &amp; Chocolate, Valentine's version [4:15]</li> <li>SATB (brief divisi), piano, optional flute</li> <li>SATB (brief divisi), piano, optional flute</li> <li>SATB solo quartet, piano</li> <li>Goodnight Moon (M.W. Brown), Unis. Trebles, piano/keyboard (opt. flute/string qtt.) [3']</li> <li>Happy Anniversary [1'] SATB, or SSAA, or TTBB (lyrics by the composer)</li> <li>The Garlic Blessing [3'] SATB (brief divisi), piano, opt. bass, drums (lyrics by the composer)</li> <li>The U.S. Air Force Fugue [3'] TTBB (parody on "Off we Go, into the Wild Blue Yonder")</li> </ul>

Performance materials, pricing: **Raven Music** davshalomov@earthlink.net - www.davidavshalomov.com - (310) 480-9525

