

PIANO-VOCAL SCORE

DAVID
AVSHALOMOV



Principles

secular cantata on texts of
Thomas Jefferson

for SATB mixed chorus, solo bass-baritone
and orchestra (or piano)

Raven Music

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PRINCIPLES

(Brief note by the composer)

This work was inspired by my first encounter with Jefferson's personal Creed, chiseled high on the stone wall of his Memorial in Washington, D.C., 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

PRINCIPLES

Secular Cantata on texts of Thomas Jefferson
for male chorus, solo bass/baritone and orchestra
(music by David Avshalomov)

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

[his Creed]

. . . Almighty God hath created the mind free, and manifested His supreme will that free it shall remain, by making it altogether insusceptible of restraint;
. . . all attempts to influence it by temporal punishments, or burthens, or by civil incapacitations, tend only to beget habits of hypocrisy and meanness. . .

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

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

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

therefore,

We, the General Assembly of Virginia, do enact:
that no man shall be compelled to frequent or support any religious worship, place, or ministry whatsoever,
nor shall be enforced, restrained, molested, or burthened in his body or goods, or shall otherwise suffer, on account of his religious opinions or beliefs;

but that all men shall be free to profess, and by argument to maintain their opinions in matters of religion,
and that the same shall in no wise diminish, enlarge, or affect their civil capacities.

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

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

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

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

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

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

REBELLION TO TYRANTS IS OBEDIENCE TO GOD.

[Personal motto]

We hold these Truths to be self-evident,
that all men are created equal,
that they are endowed by their Creator with certain inalienable Rights,
[and] that among these are Life, Liberty, and the pursuit of Happiness.
That, to secure these Rights, Governments are instituted among Men,
deriving their just powers from the consent of the governed.
That whenever any Form of Government becomes destructive of these ends
it is the Right of the People to alter or abolish it,
and to institute new Government . . . in such form as to them shall seem
most likely to effect their Safety and Happiness.

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

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

We, therefore, the Representatives of the United States of America, in General Congress Assembled,

appealing to the Supreme Judge of the world for the rectitude of our intentions,
do, in the Name, and by Authority of the good People of these Colonies, solemnly
publish and declare

That these United Colonies are, and of Right ought to be
Free and Independent States;

[. . . and to 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.

[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"

Giusto

♩ = 102

Musical score for Soprano, Alto, Tenor, and Bass. The lyrics are: "I have sworn I have sworn I have". The piano accompaniment includes a piano introduction with a forte (*ff*) dynamic, followed by a section with a forte (*f*) dynamic. The score includes a first ending bracket and a pedal point section.

Musical score for Soprano, Alto, Tenor, and Bass. The lyrics are: "sworn I have sworn up-on the al-tar of al-might y God e - ter - nal e -". The piano accompaniment includes a first ending bracket and a pedal point section. Dynamics include *f* and *rinf.*

12

S. *ff* ter - nal e - ter - nal hos - til - i ty a - gainst ev - 'ry form of

A. *ff* ter - nal e - ter - nal hos - til - i ty a - gainst ev - 'ry form of

T. *ff* ter - nal e - ter - nal hos - til - i - ty a - gainst ev - 'ry form of

B. *ff* ter - nal e - ter - nal hos - til - i ty a - gainst ev - 'ry form of

16

S. *mp* ty - ran - ny o - ver the mind of Man. 2

A. *mp* ty - ran - ny o - ver the mind of Man. 2

T. *mp* ty - ran - ny o - ver the mind of Man. 2

B. *mp* ty - ran - ny o - ver the mind of Man. 2

(rehearsal only)

p *pedal freely*

3

21

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

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

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

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

pp 3

dolce

pp

4

27

S. *p*
man-i-fes-ted His su - preme will__ that free it shall re - main

A. *p opt.*
man-i-fes-ted His su - preme will__ that free it shall re - main
by mak - ing it al__ to - geth -

T. *p*
man-i-fes-ted His su - preme will__ that free it shall re - main
by mak-ing it al__ to-geth

B. *p*
man-i-fes-ted His su - preme will__ that free it shall re - main
by mak-ing it al__ to-geth

4

p

pp

Red.

32 **5** *pp ritmico* **accel.** *cresc. poco a poco*

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

A. *p sing* er in - sus-cep-ti-ble of re straint *pp ritmico* all at-tempts to in-flu-ence it by tem-po-ral pun-ish-ments or *cresc. poco a poco*

T. *opt. Tenor 1* er in - sus-cep-ti-ble of re-straint *pp ritmico* all at-tempts to in flu ence it by po ral pun ish- ments or *cresc. poco a poco*

B. er in - sus-cep-ti-ble of re-straint *pp ritmico* (Bar. opt. with Tenor 2) all at-tempts to in-flu-ence it by tem-po-ral pun-ish-ments or *cresc. poco a poco*

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

(the mind!) (the mind!)

5 *senza ped PPP* *cresc. poco a poco*

37 *cresc. poco a poco*

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

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

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

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

(the mind!)

cresc. poco a poco

42 *ff* **6** *Piu Mosso* ♩ = 130 ♩ = ♩ *sempre*

S. poc ris-y and mean ness.

A. poc ris-y and mean ness.

T. poc ris-y and mean ness.

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

Piu Mosso ♩ = 130

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

S. ...the im - pi-ous pre - sump - tion of leg - is-la-ture and rul - er...hath es

A. ...the im - pi-ous pre - sump-tion of leg - is-la-ture and rul - er...hath es

T. ...the im - pi-ous pre - sump-tion of leg - is-la-ture and rul - er...hath es

B. ...the im - pi-ous pre - sump-tion of leg - is-la-ture and rul - er...hath es

(mf)

52

8

S. *f* *f*
 tab-lished and main - tained false re - li - gions false re - li - gions o - ver the
 (S2 with altos) (S2 with altos)

A. *ff* *ff*
 tab-lished and main - tained false re - li - gions false re - li - gions o - ver the
 (opt. only A1) (opt. only A1)

T. *p* *f*
 tab-lished and main - tained false re - li - gions, false re - li - gions o - ver the

B. *mp* *ff*
 tab-lished and main - tained false re - li - gions, false re - li - gions o - ver the
 (Bar.) (All)

loco *f* *pp* *f*

57

9

S. *p*
 great - est part of the world and through all time; the im - pi - ous pre -

A. (All) *p*
 great - est part of the world and through all time; the im - pi - ous pre -

T. *p*
 great - est part of the world and through all time; - the im - pi - ous pre - sumption of

B. (Bar.) *p*
 great - est part of the world and through all time; - the im - pi - ous pre - sumption of

pp *pp* *8^{va}*

62

S. *mf* sump-tion of leg - is - la - ture and rul - er, *f* civ - il as well as ec - cle - si - as - ti - cal, who,

A. *mf* sump-tion of leg - is - la - ture and rul - er, *f* civ - il as well as ec - cle - si - as - ti - cal, who,

T. *mf* leg is - la - ture and rul er, *f* civ il as well as ec - cle si as ti - cal, who,

B. *mf* leg is - la - ture and rul er, *f* civ il as well as ec - cle si as ti - cal, who,

(Bar. opt. 8va with tenors 6 bars)

67

S. be-ing them-selves but fal - li - ble and un-in spired men have as-sumed do - min-ion o-ver the

A. be-ing them-selves but fal - li - ble and un-in spired men have as-sumed do - min-ion o-ver the

T. be-ing them-selves but fal - li - ble and un-in spired men have as-sumed do - min-ion o-ver the

B. be-ing them-selves but fal - li - ble and un-in spired men have as-sumed do - min-ion o-ver the

senza ped.

72 **11** *p* *sempre ritmico*

S. faith of oth-ers, set-ting up their own o-pin-ions and modes of think-ing as the on-ly true and in-

A. faith of oth-ers, set-ting up their own o-pin-ions and modes of think-ing as the on-ly true and in-

T. ⁸ faith of oth-ers, set-ting up their own o pin ions and modes of think ing as the on ly true and in-

B. faith of oth-ers, set-ting up their own o pin ions and modes of think ing as the on ly true and in-

11

77

S. fal-li ble, and as such en deav our-ing to im pose them on oth - ers, hath es - tab-lished and main

A. fal-li ble, and as such en deav our-ing to im pose them on oth - ers, hath es - tab-lished and main

T. ⁸ fal-li ble, and as such en-deav-our-ing to impose them on oth-ers, hath es - tab-lished and main

B. fal-li ble, and as such en deav our-ing to im pose them on oth - ers,

(Bar.)

12

82 *ff*

S. tained false re-li- gions yeah, false re-li - gions o-ver the great-est part of the

A. tained false re-li- gions, yeah, false re-li - gions o-ver the great-est part of the

T. tained false re-li-gions false re - li- gions o-ver the

B. false re-li-gions false re - li- gions o-ver the

Men in 3 Parts

8va

f p f p p f p

12

87 *rit. . . . riten. f poco stentato*

S. world say, false re-li- gions o-ver the great-est part of the world and through all time. The

A. world say, false re-li- gions o-ver the great-est part of the world and through all time. The

T. great-est part of the world false re- li- gions o-ver the world and- through all time. *f poco stentato* Div. The

B. great-est part of the world false re- li- gions o-ver the world and_ through all time. The

rit. . . . riten. f poco stentato

f p f p f p

f f

Red. Red.

*In tempo,
meno mosso*

13 ♩ = 110

S. im - pi-ous pre - sump tion of leg - is - la - ture and rul - er hath es

A. im - pi-ous pre - sump - tion of leg - is - la - ture and rul - er hath es

T. im - pi-ous pre - sump - tion of leg - is - la - ture and rul - er hath es

B. im - pi-ous pre - sump - tion of leg - is - la - ture and rul - er hath es

*In tempo,
meno mosso*

13 ♩ = 110

mf senza ped.

f

mf senza ped.

f

mf

Ped.

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

♩ = 100

96

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

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

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

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

ff (opt.)

ff

ff (sing)

ff

Men in 3 Parts

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

♩ = 100

senza ped. f mf

f mf

f

f

Ped.

rit. ancora meno mosso

14

101

ff^(sing) ♩ = 80 , *ff*

S. great - est part of the world and through all time, and through

A. great - est part of the world and through all time, and through

T. great - est part of the world and through all time, and through

B. great est part of the world and through all time, and through

rit. ancora meno mosso

14

♩ = 80

f

106

to end here | to continue

S. all time. time.

A. all time. time.

T. all time. time.

B. all time. time.

to end here | to continue

sf *ff* *sf* *fff*

8^{va}

Ped.

2. Our Civil Rights

15 $\text{♩} = 60$
Lento

Baritone
Solo

Piano

Baritone Solo

Piano

senza ped.
mf

mp

molto sostenuto e legato

serious, formal

3

mp

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

etc.

p

5

ions, an - y more than our o - pin - ions in 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,

poco

mf

cresc.

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

mp

mf *f*

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

etc.

poco mosso

17 ♩ = 64

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

mf pedal freely

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

mp senza pedal *pedal freely*

20

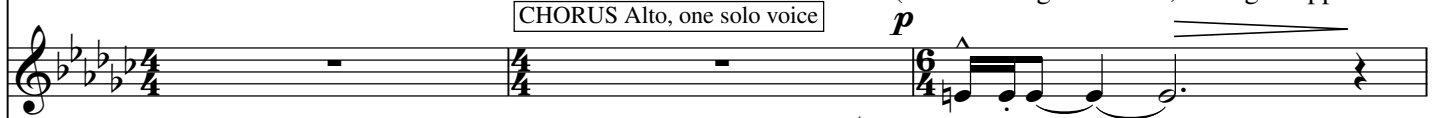
18 ♩ = 60



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

(Like off-stage accusers; through cupped hands)

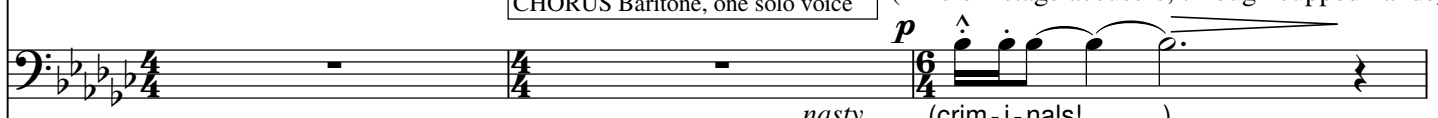
CHORUS Alto, one solo voice *p*



nasty (crim - i - nals!_____)

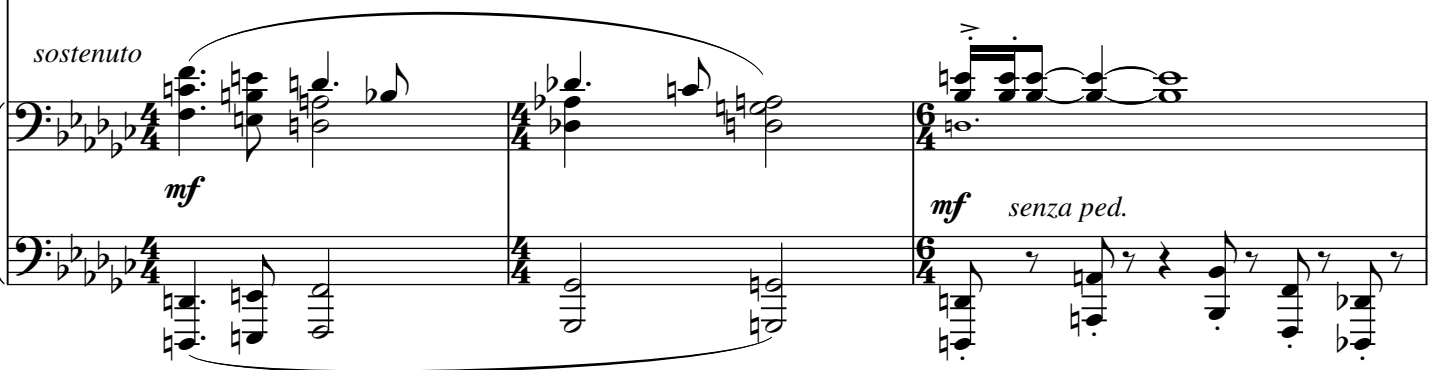
(Like off-stage accusers; through cupped hands)

CHORUS Baritone, one solo voice *p*



nasty (crim - i - nals!_____)

sostenuto



mf *mf senza ped.*

23

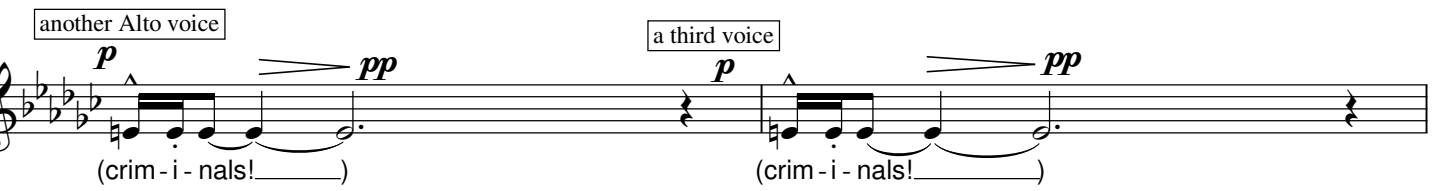
indignant

f



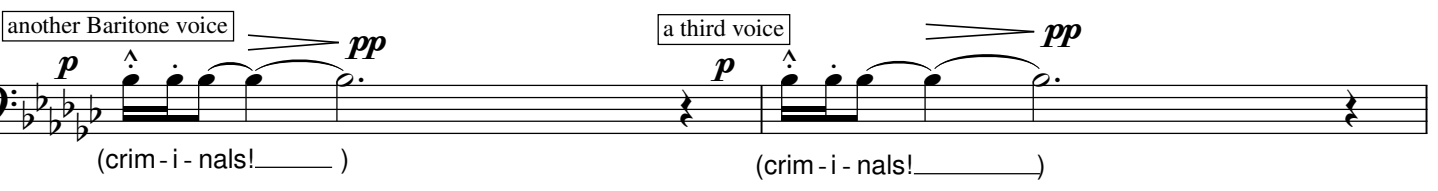
in - deed these are crim-i-nals who do not with-stand such temp-ta - tion,

another Alto voice *p* *pp* a third voice *p* *pp*

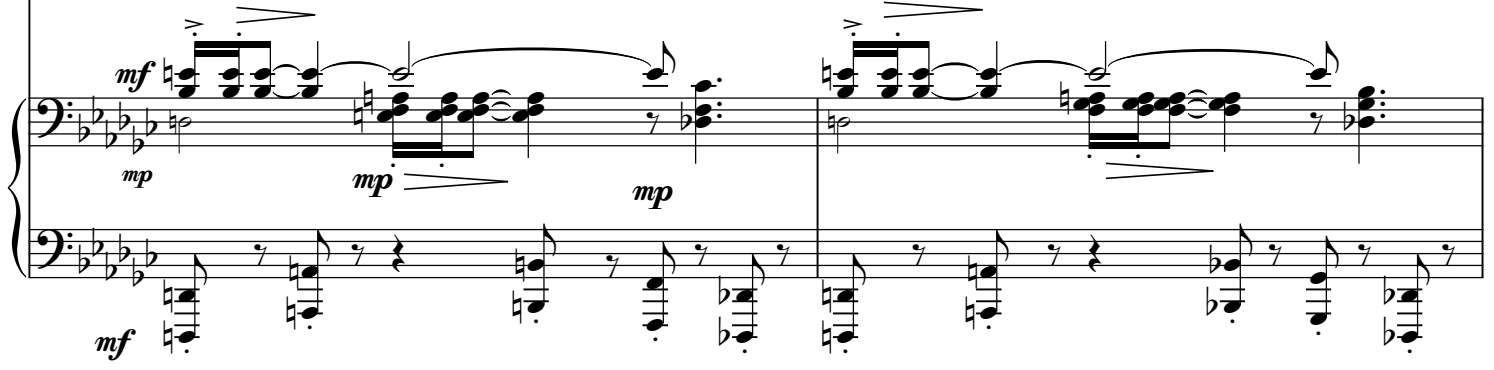


(crim - i - nals!_____)

another Baritone voice *p* *pp* a third voice *p* *pp*



(crim - i - nals!_____)



mf *mp* *mp* *mf*

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

the first voice *p* *pp* the second voice *p* *pp*

(crim - i - nals!)

the first voice *p* *pp* the second voice *p* *pp*

(crim - i - nals!)

mf *mp* *mp*

19 (*grim*)

with scorn
mf

yet nei-ther are those in - no-cent who lay the

[NIGH-ther]

mp *p*

Red.

poco rit.

30

(ossia:)

(loco)

(ugly) bait in their way.

pp

mp

Ped. Ped.

(To End Here) (To Segue)

3. The Opinions of Men

20

$\text{♩} = 86$

f *ritmico*

ff

Soprano

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

Alto

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

Tenor

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

Bass

Bar. ritmico

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

Piu Mosso, Moderato

$\text{♩} = 86$

20

f

ff

Piano

4

mp (*intense, clipped*)

(Stand stock-still during this rest.)

(Stand still again)

(normally expressive) *cresc.* . . .

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

mp (*intense, clipped*)

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

mp (*intense, clipped*)

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

Add Bases (*intense, clipped*)

mp

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

mp

mp

mp

9

mf *mp* (S. 2)

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

mf *mp*

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

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

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

mf

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

13 (all) **21**

mf *f*

fal - la - cy, — which at once de - stroys all re - li - gious

mf *f*

fal - la - cy, — which at once de - stroys all re - li - gious

(Ten. 2) *mp* (all) *mf* *f*

8 fal - la - cy, — a dan - ger - ous fal - la - cy, which at once de - stroys all re - li - gious

mp *mf* *f*

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

21

p *pp* *mf*

Ped.

Piu Piu Mosso

22 *f* ♩ = 92

18

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

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

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

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

22 *Poco piu mosso*

♩ = 92

f

Ped.

23

gov - ern - ment for its of - fi - cers to in - ter - fere when prin - ci - ples break out in - to

gov - ern - ment for its of - fi - cers to in - ter - fere when prin - ci - ples break out in - to

gov - ern - ment for its of - fi - cers to in - ter - fere when prin - ci - ples break out in - to

gov - ern - ment for its of - fi - cers to in - ter - fere when prin - ci - ples break out in - to

mf

Ped.

Andante poco rit.
♩ = 60

28

ov - ert acts a - gainst peace and good or - der; there - fore

ov - ert acts a - gainst peace and good or - der; there - fore

ov - ert acts a - gainst peace and good or - der; there - fore

ov - ert acts a - gainst peace and good or - der; there - fore

Andante poco rit.
♩ = 60
(gavel) *f*

Poco Meno Mosso

23 ♩ = 56 (*libero, poco rubato*)

Mosso, Andante
♩ = 60
giusto (in tempo)

p *solemn, gentle, firm*

We, the Gen-er - al As - sem-bly of Vir - gin - ia do en - act: that no man shall

p *solemn, gentle, firm*

We, the Gen-er - al As - sem-bly of Vir - gin - ia do en - act: that no man shall

p *solemn, gentle, firm*

We, the Gen-er - al As - sem-bly of Vir - gin - ia do en - act: that no man shall

p *solemn, gentle, firm*

We, the Gen-er - al As - sem-bly of Vir - gin - ia do en - act: that no man shall

42

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

be com-pelled an-y re-li-gious wor-ship, place, or min-is-try

be com-pelled to fre-quent or sup-port an-y

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

pp *p* *pp*

Poco Piu Mosso

♩ = 64

Poco Riten.

49

24

(like a warning)

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

(like a warning) what-so-ev-er, nor en- forced, restrained, mo-lest-ed, or bur-thened in-his bod-y or goods,

(like a warning) nor shall be en forced, restrained, mo-lest-ed, or bur-thened in his bod-y or goods,

(like a warning) what-so-ev-er, nor en forced restrained, mo-lest-ed, or bur-thened in his bod-y or goods,

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

Meno Mosso

poco rit. *Adagio*

♩ = 50

♩ = 46

warm and confident

58 *pp* *with compassion*

pp

becoming clear

p

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

pp *with compassion*

pp

becoming clear

warm and confident

p

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

pp *with compassion*

pp

becoming clear

warm and confident

p

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

pp *with compassion*

pp

becoming clear

warm and confident

p

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

25

mf

all men shall be free to pro-fess, and by ar-gu-ment to main - tain their o - pin-ions in

mf

all men shall be free to pro-fess, and by ar-gu-ment to main - tain their o - pin-ions in

mf

all men shall be free to pro-fess, and by ar-gu-ment to main - tain their o - pin-ions in

mf

all men shall be free to pro-fess, and by ar-gu-ment to main - tain their o - pin-ions in

corto
Riten. *In Tempo*

73

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-

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-

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-

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-

26 *Mosso, Andante*

$\text{♩} = 60$

82

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

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

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

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

26 *Mosso, Andante*

$\text{♩} = 60$

pp *p*

Red.

that the rights here - by as - sert - ed are of the nat u - ral

that the rights here - by as - sert - ed are of the nat u - ral

that the rights here by as - sert - ed are of the nat u - ral

that the rights here by as - sert - ed are of the nat u - ral

mf *mf* *mf* *mf*

rights of man - kind. kind. **To End** **To Continue** *segue fuga*

rights of man - kind. kind. *p* *p*

rights of man - kind. kind. *p* *p*

rights of man - kind. kind. *p* *p*

rights of man - kind. kind. *p* *p*

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

Ped. Ped. Ped.

4. The Truth is Great

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

27 **Giusto**
♩ = 104

Soprano
The truth is great

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

Tenor
The truth is great and will pre-vail if left_ to her-self; The truth is

Baritone
The truth is great and will pre-vail if left_ to her-self; the truth is

Bass
if left_ to her-self;

6

S.
and will pre-vail if left_ to her-self; if left_ to her-self

A.
and will pre-vail if left_ to her-self. if left_ to her-

T.
great and will pre - vail if left_ to her-self, if left_ to her-self,

Bar.
great and will pre - vail if left_ to her-self.

B.

11 *mf* *f* 28 *mf*

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

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

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

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

15 *mf*

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

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

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

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

29

(S2., opt.) *pp*

S. self; The truth is

A. self; The truth is

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

B. self;

23

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

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

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

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

28 30

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

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

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

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

32 31

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

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

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

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

37

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

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

T. 8 fear from the con - flict un - less by hu - man in - ter - po - si - tion de -

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

42

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

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

T. 8 prived an - tag - on - ist to err - or; free ar - gu - ment

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

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

32 *f*

ff

f

ff

f

f

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

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

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

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

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

33

Poco Ritenuto (short)

S. *pp* _____ *p* > _____ *pp* _____ *mp* _____ *p* _____ *mp* > _____ *pp* _____

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

A. *pp* _____ *p* > _____ *pp* _____ *mp* _____ *p* _____ *mp* > _____ *pp* _____

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

T. *pp* _____ *p* > _____ *pp* _____ *mp* _____ *p* _____ *mp* > _____ *pp* _____

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

B. *pp* _____ *p* > _____ *pp* _____ *mp* _____ *p* _____ *mp* > _____ *pp* _____

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

A tempo

34 *mf* *mp*

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

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

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

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

B. *mf* The

66 *mp* *f*

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

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

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

Bar. self. The truth is great *f*

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

70 35 *ff* *sostenuto*

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

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

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

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

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

75 36 *mf*

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

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

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

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

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

mp (S2) (plus A. 1)

S. *mp* and will pre - vail, left to her - self, The

vail *mp*

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

vail

T. *mp* The and will pre - vail, left to her -

Bar. *mf* The truth is great and will pre - vail and will pre - vail, left to her -

B. *mf* The truth is great and will pre - vail

pp (opt. S1 only)

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

A. All *pp* truth is great and will pre - vail if left to her - self.

T. *p* self. if left to her - self. and *pp*

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

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

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

S. will pre - vail if left__ to her - self , to her - self. (if left__ to her -

A. *pp* *mf*
if left__ to her - self__ to her - self.

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

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

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

96 *ff* (All) *Poco Ritenuto*

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

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

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

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

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

5. Rebellion to Tyrants

36

Brisk
♩ = 66 (recitativo, libero)

Bar. Solo **f**

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

Piano **f**

Ped.

6 **poco rit.** **p** **3** **Riten.** **mp**

time, that this peo-ple pre-serve the spir-it of re-sis-tance? Let them take

mf **mp**

Ped.

11 **Moderato** **38B** **mf** **mosso** **f** ♩ = 60 **passionato** ♩ = ♩

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

p **mf**

Ped.

poco rit. **piu rit.** **Riten.** **mp** **opt. 8va** ♩ = 72

blood of pa-tri-ots and ty-rants. It is its nat-ur-al ma-nure. RE-

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

Ped.

20 *opt. (8)* *f*

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

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

poco cresc. *mf*

6. We Hold These Truths

39 *Giusto* $\text{♩} = 100$ (steady) (precise)

Piano

(drums) *sfz* *sfz* *ff* *sfz*

Pno.

with firm resolve **40**

S. *f marcato*
We hold these Truths__ to be self-ev-i-dent__ We

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

T. *f marcato*
We hold these Truths__ to be self-ev-i-dent__ We

B. *f marcato*
We hold these Truths__ to be self-ev-i-dent__ We

40

Pno.

mf *ff*

Ped.

41

18

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

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

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

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

41

Pno. (chime) *ffz*

23

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

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

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

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

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

27

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

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

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

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

Pno. *mf*

Ped.

32

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

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

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

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

Pno. *ff* *a 2 mani* *L.* *R.*

Ped.

36 42

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

A. *p* and the pur-suit

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

B. *p* and the pur - suit of

Pno. *pp* *p*

Red.

riten. *a tempo, poco piu mosso*

40 $\text{♩} = 110$

S. of Hap - pi-ness

A. *p* of Hap - pi-ness

T. Hap - pi-ness

B. Hap - pi-ness

Pno. *p* *mf* *f*

riten. *a tempo, poco piu mosso*

$\text{♩} = 110$

Red.

43

f (soprani optional, or S2 only)

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

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

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

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

43

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

Pno. *f*

49

S. *f* Gov - ern - ments are in - sti - tut - ed a - mong Men, — Gov ern - ments are in - sti - tut - ed a mong Men

A. *f* Gov ern - ments are in - sti tut ed a - mong Men, — Gov ernments are in - sti tut ed a mong Men

T. *f* Gov - ernments are in - sti tut ed a - mong Men, — Gov ernments are in - sti tut ed a - mong Men

B. *f* Gov ern - ments are in - sti tut ed a - mong Men, — Gov ernments are in - sti tut ed a - mong Men

Pno. *f*

Ped. ↓

44 *poco riten. sostenuto* ♩ = 100 *f*

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

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

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

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

44 *poco riten. sostenuto* ♩ = 100 *f*

(pedal often)

Pno.

56 *poco mosso* ♩ = 110 *piu f* *f* *vehement*

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

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

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

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

poco mosso ♩ = 110 *f* *mf*

Pno.

Ped. Ped. Ped. Ped.

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

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

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

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

Pno.

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

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

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

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

Pno.

70 *f*

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

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

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

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

Pno. *mf* *f*

74 *(opt. div.)*

S. Hap - pi - ness.

A. Hap - pi - ness.

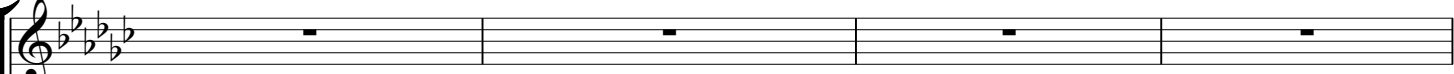
T. *(opt. div.)*
Hap - pi - ness.

B. Hap - pi - ness.

Pno. *mf* *loco* *p*

Ped. Ped. Ped. Ped.

46

S. 


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

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

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

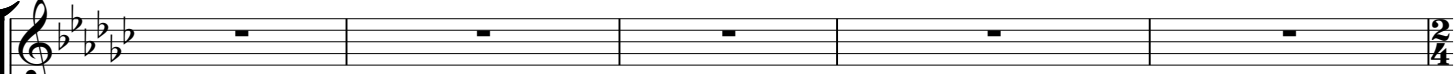
46

Pno. *(etc.)*

Ped. 

(solo Clar. 

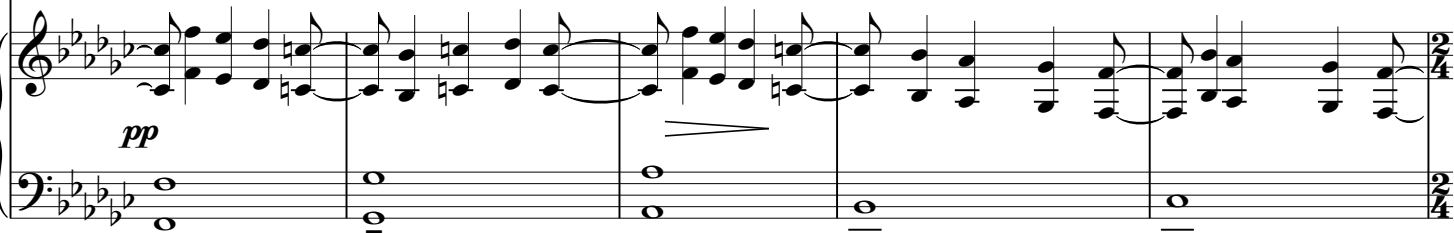

84

S. 

A. *piu p* not for tran - sient causes. *p* Man - kindare more dis - posed to suf fer, while

T. *piu p* not for tran - sient causes. *p* Man - kindare more dis - posed to suf fer, while

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

Pno. *pp*

Ped. 

89 *p*

S. forms to which they

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

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

B. than to right them selves by a - bol - ish-ing the forms to which they

Pno. *Ped.*

94 *mf* *f* *mp* **47**

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

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

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

B. are ac - cus - tomed.

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

Ped.

98

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

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

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

B. *mf* it is their

Pno. *mf* *f* *senza ped.* *mf* *f* *8va* it is their

Ped.

102

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

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

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

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

Pno. *ff* *(senza ped.)* *ff* *add Basses* *f* *f*

Ped.

piu mosso

48

ancora piu mosso, Vivo

$\text{♩} = 75$

106

$\text{♩} = 124$ *mp*

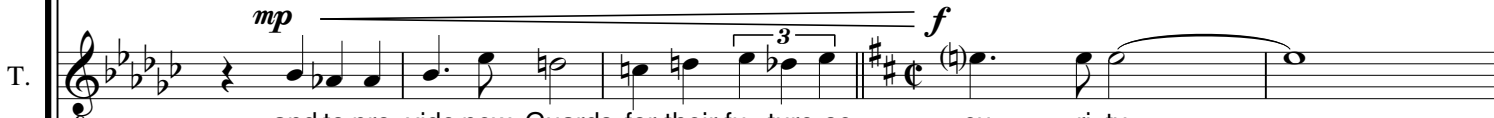
f

S. 

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

A. 

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

T. 

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

B. 

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

ancora piu mosso, Vivo

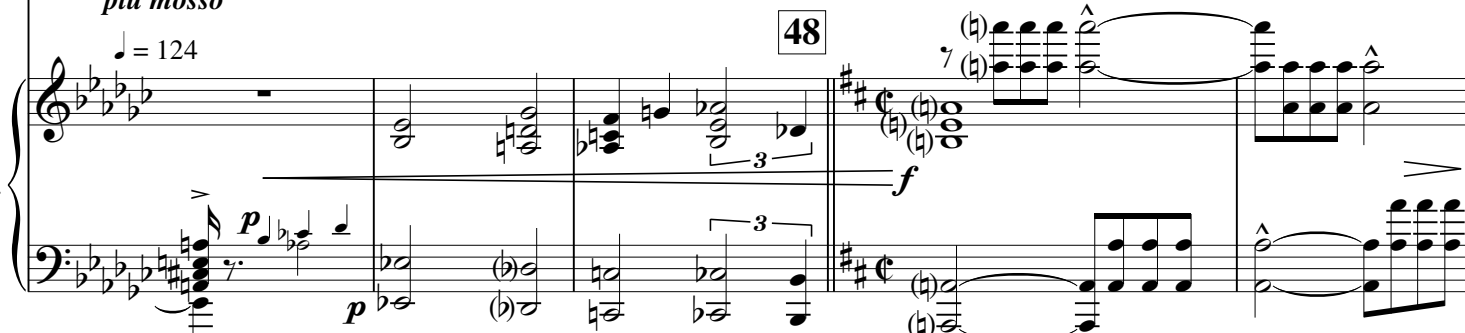
$\text{♩} = 75$

piu mosso

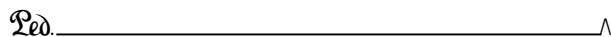
48

$\text{♩} = 124$

Pno.



Ped. 

Ped. 

111 *accel.*

Piano accompaniment for measures 111-114. The score is in treble and bass clefs. The right hand features a melodic line with eighth notes, while the left hand plays a steady eighth-note accompaniment. Dynamics include *p* and *mp p*. The instruction *L. V.* is present in the bass clef.

Ped. *^ Ped.*

115 *Vivo* $\text{♩} = 84$

Piano accompaniment for measures 115-118. The tempo is marked *Vivo* with a quarter note equal to 84. Dynamics range from *mf mp* to *f*. The right hand has a more active melodic line with sixteenth notes.

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

49

Piano accompaniment for measures 120-123. Measure 120 is marked with a box containing the number 49. The right hand features a complex texture with sixteenth-note chords and some *8va* (octave) markings. Dynamics include *ff* and *L. V.*

^ Ped.

Vocal staves for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.) for measures 124-127. The lyrics are: "We, therefore, the Rep - re -". The vocal lines are in treble and bass clefs, with a dynamic marking of *f* at the beginning of each line.

Piano accompaniment for measures 124-127. The right hand has a chordal texture with some *8va* markings. Dynamics include *mf* and *p*. The instruction *L. V.* is present in the bass clef.

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

127

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

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

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

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

Pno. *8va*

131

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

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

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

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

Poco Allargando

Pno. *8va*

mf

ff

3

3

3

3

Ped. Ped. Ped. Ped.

Meno Mosso

134 $\text{♩} = 66$

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

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

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

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

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

138 , 50 *Allegro* $\text{♩} = 72$

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

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

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

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

Pno. 50 *ff* *mf*
 Ped.

143 **ff**

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

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

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

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

Pno. *Poco Allargando* $\text{♩} = 60$ **ff**

147 *Poco Riten.* **f** *Grandioso* $\text{♩} = 112$ *poco rit.* $\text{♩} = 90$

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

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

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

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

Pno. *Poco Riten.* **f** *Grandioso* $\text{♩} = 112$ *poco rit.* $\text{♩} = 90$

(bottom octave opt. with orchestra)

Molto Riten.

♩ = 78

Andante

51

♩ = 60

152 *piu f*

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

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

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

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

Molto Riten.

♩ = 78

Andante

51

♩ = 60

Pno. *piu f*

ff

f

p

Ped. Ped. Ped. Ped. Ped. Ped.

157

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

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

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

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

Pno.

Ped. Ped. Ped.

162

mf

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

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

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

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

Pno. *mf*

Ped. ^ Ped. ^ Ped. ^ Ped.

poco rit. - - **52** *Giusto*

♩ = 102

167

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

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

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

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

Pno. *f*

poco rit. - - **52** *Giusto*

♩ = 102

Ped. ^ Ped. ^ Ped. ^ Ped.

171

ff *p*

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

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

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

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

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

Ped.

(8) \hat{v} \hat{v} \hat{v} \hat{v}

174

poco rit. $\text{♩} = 90$ *f* proudly

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

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

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

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

Pno. *mp* *mf* *f*

poco rit. $\text{♩} = 90$

Ped.

178 *piu rit.* ♩ = 76

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

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

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

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

piu rit. ♩ = 76

Pno. *f* *mf* *mp espressivo* *8va* *Riten.*

Ped. Ped. Ped. Ped.

53 *a Tempo*

♩ = 96

S. *mp* *poco a poco cresc.* *sostenuto* And for the sup -

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

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

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

a Tempo

♩ = 96

53 *pp* (for rehearsal only)

Ped.

187

cresc. *mf* *f*

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

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

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

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

Pno. (l. v.)

192

mf dolce *Poco Mosso* ♩ = 108

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

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

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

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

Pno. *mf*

Poco Mosso ♩ = 108
8va

54

197 *f ritmico* *poco rit.*

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

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

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

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

Pno. *f* *poco rit.*

Risoluto Poco Mosso

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

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

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

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

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

Pno. *f* *Risoluto Poco Mosso* *Riten.*

A Tempo

rit.

molto rit.

To end

55 ♩ = 108

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

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

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

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

55 A Tempo ♩ = 108

rit.

molto rit.

To end

Pno. *ff* *f* *mp* *mf* *f* *ff* *sffz*

L. V.

Ped. Ped.

To continue

56

A Tempo Allegro ♩ = 120

accel.

Vivo ♩ = 144

S.

A.

T.

B.

A Tempo Allegro ♩ = 120

accel.

Vivo ♩ = 144

To continue

56

Pno. *sffz* *f*

219

Pno.

ff

Ped. Ped. Ped. Ped. Ped. Ped.

rit. piu rit.

223

Pno.

f

Ped. Ped. Ped.

226

Pno.

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

espressivo *Riten.*

Andante $\text{♩} = 63$ *A Tempo, Andante* $\text{♩} = 63$ *Molto Riten.* $\text{♩} = 50$ **57** *Tranquillo*

Ped. Ped. Ped.

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

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

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

B. *p* Here wasbur-ied Thom -as Jeff er - son, Au - thor of theDec la ra-tion of A -mer i-can In-depen dence,

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

S. *rit.* *Riten.*
of the Stat-uteof Vir - gin-ia for re-li-gious free dom,and Fa-therof theU - ni ver-si ty of Vir - gin____

A. of the Stat-uteof Vir - gin-ia for re-li-gious free dom,and Fa therof theU - ni ver-si ty of Vir - gin____

T. of the Stat-uteof Vir - gin-ia for re-li-gious free dom,and Fa therof theU - ni ver-si ty of Vir - gin____

B. of the Stat-uteof Vir - gin-ia for re-li-gious free dom,and Fa therof theU - ni ver-si ty of Vir - gin____

Pno. (*l. v.*) (*l. v.*) *rit.* *Riten.*
(Segue finale, "All Eyes Are Opened")

Ped. *Ped.* *Ped.*

7. All Eyes Are Opened

(Epilog - July 4, 1826)

Poco Mosso Andante

58 ♩ = 90

(chorus tacet 2 bars if starting here)

Soprano

Alto

Tenor

Bass

Poco Mosso Andante

58 ♩ = 90

(R. H. silent first bar if starting here)

Piano

6

11

loco

59

14

f

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

f

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

f

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

f

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

(8)¹

sfz *senza ped.* *mf*

22

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

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

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

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

Tenor 1

for our coun try.

ALL *f* *ritmico, marcato*

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

f

mf

f *ritmico, marcato*

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

the choice we made

f *ritmico, marcato*

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

sword the choice we made

Ped.

6634

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

sostenuto

sostenuto

—^ Ped. —^

37

sume the bless ings and se - cur - i - ty of self - gov - ern - ment. —

sume the bless - ings and se - cur - i - ty of self - gov - ern - ment. —

Ped. —^ Ped. —^ Ped. —^ Ped. —^

62

pure and simple

p That form_which we have sub - sti-tut- ed re-stores the free_____ right to the

62

senza ped. (2 hands)
p

45

63 *sostenuto*

un bound-ed ex-er-cise of reas - on_ and free-dom of op - in-ion_____ These are grounds of
f proud
sostenuto f proud
These are grounds of
sostenuto f proud
These are grounds of
sostenuto f proud
These are grounds of

63

mf
senza ped.

50 *f*

hope for oth- ers _____ These are grounds of hope for oth- ers _____

hope for oth- ers _____ These are grounds of hope for oth- ers _____

hope for oth- ers _____ These are grounds of hope for oth- ers _____

hope for oth- ers _____ These are grounds of hope for oth- ers _____

f

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

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

ritmico

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

ritmico

All eyes are o-pnnn'd or op-en-ing_ to the rights of *f* All eyes are op-ened _____

ritmico

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

64

mf

Ped. Δ

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

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

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

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

f senza ped.

65

Whispered vocal percussion effect, one person (with piano only). No mike.

p chik chi k chik chi k chik chi k chik chi k etc. (10 bars total)

65

f *senza ped.*

Ped. ^

(etc.)

vehement ritmico mf

has not been born with sad-dles on their backs

has not been born with sad-dles on their backs

vehement ritmico f

The mass of man-kind has not been born with sad-dles on their backs nor a

vehement ritmico f

The mass of man-kind has not been born with sad-dles on their backs nor a

mf

f

by the grace of God

f

read-y to ride them. by the grace of God

f

fav-ored few boot ed and spurred, read-y to ride them le-git-i mate-ly by the grace of God

Baritones

f

fav-ored few boot-ed and spurred, read-y to ride them le-git-i mate-ly by the grace of God

All

(rhythm part ends)

ff All men are cre-at-ed e qual All men

ff All men are cre-at-ed e qual All men

ff All men are cre-at-ed e qual All men

ff All men are cre-at-ed e qual All men

f *ff* (ringing) *f*

staccatiss. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

— are cre-at-ed e qual All men are cre-at-ed

— are cre-at-ed e qual All men are cre-at-ed

— are cre-at-ed e qual All men are cre-at-ed

— are cre-at-ed e qual All men are cre-at-ed

ff (ringing) *f*

staccatiss. *Ped.* *Ped.* *Ped.* *Ped.*

86

mf e - qual e - qual

mf e - qual e - qual

mf e - qual e - qual

mf e - qual e - qual

ff (*ringing*) *mf*

staccatiss. *f* *Ped.* *Ped.* *Ped.* *Ped.*

89

p e - qual

p e - qual

p e - qual

p e - qual

poco accel. *poco accel.*

mp *p* *mp*

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

67 *f.* Giusto ♩ = 100

(opt. vocal fake of snare drum part, 4 bars, several singers, whispered. With piano only. No mike.)

f Tik tik tik tik i tik i tik tik tik - i - tik tik i tik tik k tik tik i tik (etc.)

Poco Piu Mosso

67 Giusto ♩ = 100

f (Pianist opt. stomp foot, 4 to the bar, rock-solid, 12 bars--bass drum part OR a second player can play this part using the bottom 2 notes of the piano, staccato)

(senza ped.)

(etc.)

96 *f* (*open vowel)

All eyes are op ened*, or op en ing_ to the rights of man

Altos plus some Sopr. 2

f *ff* marcato

All eyes are op ened*, or op en ing_ to the rights of man, All eyes are op ened, or op en ing_ to the rights of

All eyes are op ened*, or op en ing_ to the rights of man

All eyes are op ened*, or op en ing_ to the rights of man

All eyes are opened, or opening to the rights of man or opening to the rights of
 man ³ All eyes are opened, or opening to the rights of
 All eyes are opened, or opening to the rights of man to the rights of
 All eyes are opened, or opening to the rights of man, All eyes are opened, or opening to the rights of

ff *f*

Gioioso

68

ff

ma han
 ma han
 ma han
 ma han

Gioioso

68

8va

ff *f*

Ped. Ped. Ped. Ped.

108

Four vocal staves (Soprano, Alto, Tenor, Bass) in a key signature of three flats. Each staff contains a single note with a fermata, followed by a whole rest for the remainder of the measures.

Piano accompaniment for measures 108-110. The right hand features a dense texture of chords and sixteenth-note patterns. The left hand has a bass line with some chords. Pedal markings are present. Dynamics include *ff* and *f*. The piece concludes with the instruction *poco rit.*

111

Piano accompaniment for measures 111-113. The right hand continues with complex chordal textures, including a triplet in measure 111. The left hand has a steady bass line. Pedal markings are present throughout.

Poco Meno Mosso

69 ♩ = 88

Piu Mosso

♩ = 94

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

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

Poco Meno Mosso

69 ♩ = 88

Piu Mosso

♩ = 94

mf

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

ev - er re - fresh our re - col -

ev - er re - fresh our re - col -

cresc. poco a poco

Ped. *Ped.*

ev - er re - fresh our re - col -

ev - er re - fresh our re - col -

lec tions of these rights, for - ev -

lec tions of these rights, for - ev -

cresc. poco a poco

f

f

3

Ped. ^ Ped. ^

lec tions of these rights. for - ev -

lec tions of these rights. for - ev -

- er re - fresh our re - col -

- er re - fresh our re - col -

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Ped. ^ Ped. ^

Poco Meno Mosso

♩ = 88

ff

f

er these rights and an

er these rights and an

lec tions of these rights, and an

lec tions of these rights, and an

Poco Meno Mosso

♩ = 88

ff

Ped. ^ Ped.

rit.

70 Poco Piu Mosso

♩ = 100 Giusto

un - dim-in-ished de - vo tion to them. (mm)

un - dim-in-ished de - vo tion to them. (mm) *pp*

un - dim-in-ished de - vo tion to them. (mm)

un - dim-in-ished de - vo tion to them. (mm)

Tik tik tik k- tik i- tik tik tik - i-

(opt. vocal fake of snare drum part, 4 bars, several singers, whispered. With piano only.)

rit.

70 Poco Piu Mosso

♩ = 100 Giusto

mf

mf

mp *p* *pp*

Ped. ^ Ped.

(Pianist again opt. stomp foot, 4 to the bar, to reh. 72)

(carry over; stagger breathing)
espressivo

poco a poco accel.

131

p

mp espressivo

oo oh

tik tik - i tik tik k - tik tik - i - tik Tik tik tik k - tik i - tik tik tik - i - tik tik - i tik tik k - tik tik - i - tik

p

oo

p

oo

p

poco a poco accel.

134

cresc. poco a poco

Tik tik tik k - tik i - tik tik tik - i - tik tik - i tik tik k - tik tik - i - tik

(2 more bars and stop)

mp

mf

aah

oh aah

mp

mf

f

oh aah

mp

mf

f

cresc. poco a poco

71 *Allegro*
♩ = 112

137

f *gioioso f* *ff*

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

71 *Allegro*
♩ = 112

f

140

unis.

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

Basses/Tenors in 3 parts **2 parts** *f*

(chorus clap hands--opt.)

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

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

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

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

144

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

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

div.

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

f
 All eyes are o - pen - ing

eyes Ah hall eyes.

ff *f*

147

Sopr. I
rights! In - a - li - en - a - ble rights! In -

div. **Sopr. 2**
All eyes, all eyes, all eyes are o - pen - ing;

eyes are o - pen - ing; all eyes.

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

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

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

Bass
all eyes. Ah hall

ff

one S. 1, solo

150

f in rapture *cresc.*

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

Soprano 1

cresc.

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

Soprano 2

cresc.

ff

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

Alto I

cresc.

ff

All eyes are o - pen'd, all - eyes are o - pen - ing; a(II) (hall) eyes

Alto 2

cresc.

All eyes; All eyes are o - pened, all

Ten.

cresc.

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

Bar.

cresc.

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

Bass

cresc.

eyes. All eyes, All eyes, All

84¹⁵³ *ff* *ossia* **72**

all eyes, all eyes

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

eyes are o - pen - ing;

ff eyes are o pen ing.

ff eyes are o - pen - ing, all eyes.

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

eyes, *ff* All eyes! (drum section break. If performing with piano and percussion, piano tacet 3 bars)

72 *ff*

Ped. Ped.

156 (always play)

Ped. Ped. Ped. Ped.

159 *fff*

Ped. Ped. Ped.

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

gioioso ff

All eyes are o - pen'd, or o - pen - ing to the rights of ma ha - ha - han

gioioso ff

All eyes are o - pen'd, or o - pen - ing to the rights of ma (ha - ha - han

gioioso ff

All eyes are o - pen'd or o - pen - ing to the rights of ma ha - ha - han

gioioso ff

All eyes are o - pen'd or o - pen - ing to the rights of ma ha - ha - han

ff *pedal freely* *ff*

165

73 *f*

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

f

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

f

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

f

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

73

fff *ff*

Ped.

poco rit.

♩ = 92

f

169

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

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

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

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

f

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

poco rit.

♩ = 92

f

174

ff

ff

Ped.

Ped.

poco rit.

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

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

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

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

poco rit.

Ped.

Ped.

Poco Meno Mosso

A Tempo

Poco Riten.

75

$\text{♩} = 88$

$\text{♩} = 92$

Vocal score for SATB choir. The lyrics are: man; the rights of man; of. The score is divided into three sections: *Poco Meno Mosso* ($\text{♩} = 88$), *A Tempo* ($\text{♩} = 92$), and *Poco Riten.* Dynamics include *ff* and *f*. The music features a melodic line with a long note in the *A Tempo* section.

Poco Meno Mosso

A Tempo

Poco Riten.

75

$\text{♩} = 88$

$\text{♩} = 92$

Piano accompaniment for the SATB choir. The score is divided into three sections: *Poco Meno Mosso* ($\text{♩} = 88$), *A Tempo* ($\text{♩} = 92$), and *Poco Riten.* Dynamics include *ff*, *f*, and *loco*. The piano part features complex rhythmic patterns and arpeggiated chords. Pedal markings (Ped.) are present at the bottom of the score.

A Tempo

♩ = 92

molto rit.

A Tempo,

Allegro

(♩ = 128)

man; o, Man
 man; o (ho), Man
 man, o, Man
 man, o, Man

ff *ff* *ff* *ff*

A Tempo

♩ = 92

molto rit.

A Tempo,

Allegro

(♩ = 128)

ff *ff* *fff* *fff mp*

8va *loco* *8va*

Ped. Ped. Ped.

*When performing with band or orchestra, next-to-last bar
Ancora Piu Mosso ♩ = 140

fff *fffz*

8va *8vb*

R. 5 L. R. 5

left palm, black and white keys

Choral Works by DAVID AVSHALOMOV

MIXED CHORUS

Secular

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

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

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

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

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

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

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

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

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

Sacred

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

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

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

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

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

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

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

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

Also with string orchestra (or mandoline or balalaika orchestra)

WOMEN'S VOICES

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

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

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

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

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

MEN'S VOICES

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

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

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

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

NOVELTY

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

○ 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

davshalomov@earthlink.net - www.davidavshalomov.com - (310) 480-9525

Songs of Innocence and of Experience, A Cappella Settings

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

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

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