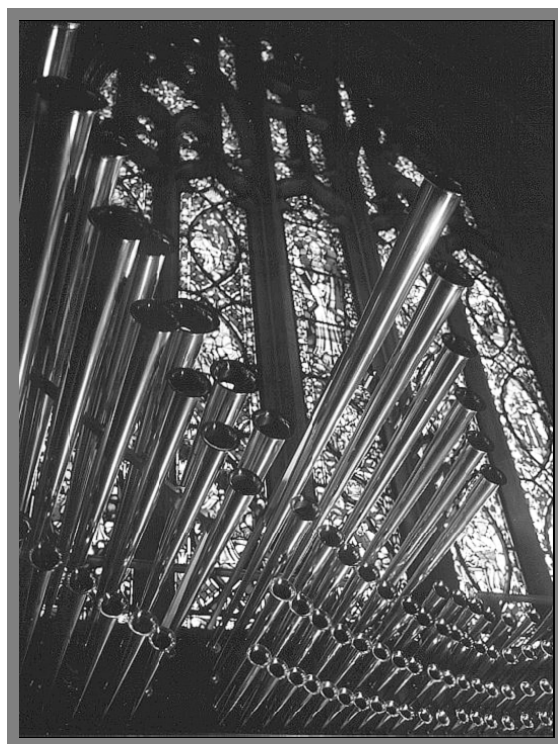


DAVID
AVSHALOMOV

Praise the Lord!

(Psalm 150)



Mixed Chorus (SATB, divisi)
with Organ
(opt. suspended cymbal)

Winner, Mountainside Master Chorale Composition Contest 2016 (2nd Place)

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Commissioned by the choir of Westwood United Methodist Church of Los Angeles to recognize and honor Director of Music Ministries Dr. Gina Shaw on the occasion of her retirement. Dedicated to the Glory of God (*Soli Deo Gloria*).

Duration: 4:45

PERFORMANCE NOTES:

There are two key first steps to mastering this piece vocally. First the choir needs to become comfortable with the two basic ways of “feeling” a lively 5/8 meter: 3+2 (“Praise the Lord” and 2_3 (“Praise Him___”), beaten and felt one-to-the-bar, over a flow of continuous eighth notes (in the organ). The syllable placement in the piece is designed to support these two rhythmic building blocks naturally.

Second, they need to get in their ears a modified Lydian mode with a lowered 7th degree. (On C this is C D E F# G A Bb.) The whole-tone tetrachord and the prominent tritone from 1 to 4 govern much of the melodic material, in various keys—but not all the harmonies.

In series of repeated “Praise the Lord” bars, the word “Lord” should not be clipped (not staccato), the series should make a long phrase. Except for the very first phrase of the piece, the final “d” in Lord should not be popped, just gently touched.

It is preferable that the choir not rehearse this piece with piano; even a portable synth/organ is preferable to get the sound of the accompaniment in their ear.

Divisi: Women sometimes divide, either normally (2-part Altos and/or 2-part Sopranos), *or* in 3 parts (fewer Second Sopranos and fewer First Altos combined on the middle part, for balance with the top and bottom). These differences are clearly marked. Only Basses divide in the men.

Organ registration: If you do not have *Trompette en Chamade*, use as loud a trumpet/brass stop as you have. It must have *éclat*. And the mixture for the organ solo must be thick and penetrating, with vibrato/tremulant or comparable richness.

There is an **optional cut** in the organ solo from 175 to 207 which can be used to shorten the piece by about half a minute.

The **suspended cymbal** part is optional but it is worth including if you can do it. (There are vocal effect cues in the choral parts to cover it.)

MUSIC NOTE BY THE COMPOSER

This setting of Psalm 150, the culminating Psalm in the Old Testament, draws its energy from the root meaning of the word *hallelujah* used regularly in the Psalms. It is the Hebrew word used for requesting a congregation to join in praise. The best translation of *hallelujah* is “Praise Yah, you people”, usually worded in English versions as “Praise ye the LORD” or “Praise the LORD” (the refrain repeated in this English-only setting). However, *hallelujah* means more, as the word *hallel* in Hebrew means a joyous praise, to boast of God, or *to act madly or foolishly*. Hence, the purpose of Psalm 150 as I see it, and of my setting, is for an already ecstatic chorus to incite the congregation to mad, wild praising of the Lord. This effect is enhanced by the almost continuous use of quick asymmetrical 5/8 meter. The piece also has a prominent organ part with an extended “Bulgarian Jazz” solo in the middle.

PRAISE THE LORD!

1

Psalms 150

DAVID AVSHALOMOV

$\text{♩} = 60$ $\text{♩.} + \text{♩} = 64$

SOPRANO
ff Praise the LORD!

ALTO
ff Praise the LORD!

TENOR
ff Praise the LORD!

BASS
ff Praise the LORD!

Susp.Cymbal

ORGAN
f

Ped.
f

6 *rhythmic, ecstatic* (always a gently touched final "d" on Lord, throughout; never popped)

p Praise the Lord! *p* Praise the Lord!

p Praise the Lord! *p* Praise the Lord!

p Praise the Lord! *p* Praise the Lord!

p Praise the Lord!

sempre simile

(small notes for rehearsal only)

(The quarter note on "Lord" is non-staccato.
Carry over the repetitions, throughout.)
(sempre ritmico, non sostenuto)

13

p the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

p the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

p the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

p the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

19

Praise the Lord! Praise the Lord! Praise the Lord! *mf* Praise the Lord!

Praise the Lord! Praise the Lord! Praise the Lord! *mf* Praise the Lord!

p Praise the Lord! Praise the Lord! Praise the Lord! *mf* Praise the Lord!

Praise the Lord! Praise the Lord! Praise the Lord! *mf* Praise the Lord!

25

f

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

f

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

f

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

f

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

mf



31

(sostenuto) f

Praise God

Alto 1 f

(sostenuto) Praise God

(sempre ritmico) mf

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

(sempre ritmico) mf

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

38

3 parts women

in his Sanc - tu - a - ry ——— Praise God in his Sanc - tu -

(all Altos) *3 parts women*

in his Sanc - tu - a - ry ——— Praise God in his Sanc - tu -

(sostenuto)

8 Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise God in his Sanc - tu -

(sostenuto)

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise God in his Sanc - tu -

mf *p (small notes for rehearsal only)*

46

B *f*

a - ry Praise Him! Praise Him! Praise Him!

a - ry Praise Him! Praise Him! Praise Him!

a - ry Praise Him! Praise Him! Praise Him!

a - ry Praise Him! Praise Him! Praise Him!

f

52 *(sostenuto)*

Praise Him in the Fir - ma - ment Praise Him in the Fir - ma ment

(sostenuto)

Praise Him in the Fir - ma - ment Praise Him in the Fir - ma ment

(sostenuto)

f Praise Him in the Fir - ma ment

59 *(ritmico)* 3 part women

Praise Him in the Fir - ma - ment of His Pow - er

(ritmico) 3 part women

Praise Him in the Fir - ma - ment of His Pow - er

(ritmico)

Praise Him in the Fir - ma - ment of His Pow - er Praise Him

(ritmico) **f**

Praise Him in the Fir - ma - ment of His Pow - er Praise Him

Cast bells or Chimes

65

f His mighty - ty

f His mighty - ty

8 for His mighty - y acts, His mighty - ty

for His mighty - y acts, His mighty - y

f

71

C (ritmico)

acts, Praise Him! Praise Him! Praise Him! Praise Him ac

(ritmico)

acts, Praise Him! Praise Him! Praise Him! Praise Him ac

(ritmico)

8 acts, Praise Him! Praise Him! Praise Him! Praise Him ac

(ritmico)

acts, Praise Him! Praise Him! Praise Him! Praise Him ac-

Organ

77

cord-ing to His ex-cel-lent great-ness, for His ex-cel-lent great-ness. Praise Him!

cord-ing to His ex-cel-lent great-ness, for His ex-cel-lent great-ness. Praise Him!

cord-ing to His ex-cel-lent great-ness, for His ex-cel-lent great-ness. Praise Him!

cord-ing to His ex-cel-lent great-ness, for His ex-cel-lent great-ness. Praise Him!

83

Praise the Lord! Praise Him! Praise the Lord! Praise Him with the sound of the

Praise the Lord! Praise Him! Praise the Lord! Praise Him with the sound of the

Praise the Lord! Praise Him! Praise the Lord! Praise Him with the sound of the

Praise the Lord! Praise Him! Praise the Lord! Praise Him with the sound of the

(Gb = F#)

(Cb = B)

(Gb = F#)

(Gb = F#)

89

trum-pet the trumpet, the trum-pet, the trumpet the trum pet, the

trum-pet the trumpet, the trum-pet, the trumpet the trum pet, the

trum-pet the trumpet, the trum-pet, the trumpet the trum pet, the

trum-pet the trumpet, the trum-pet, the trumpet the trum pet, the

f

96

trum- pet, the trum- pet, the trump- et, the TRUM- PET!

trum- pet, the trum- pet, the trump- et, the TRUM- PET!

trum- pet, the trum- pet, the trump- et, the TRUM- PET!

trum- pet, the trum- pet, the trump- et, the TRUM- PET!

ff

fff

Trompette (en chamade)

101

ff Praise Him Praise the Lord!

ff Praise Him Praise the Lord!

ff Praise! Him Praise the Lord!

ff Praise Him Praise the Lord!

ff

E

108

Praise the Lord!

Praise the Lord!

ff Praise the Lord!

Praise the Lord!

Organ

ff

p Harp (metallophone)

p L. V. (hold down keys)

p

122

p *d d d dmm* *d d d dmm dmm* *pp*

p *(ritmico)* *d dmm* *p* *d dmm* *dmm* *dmm dmm dmm dmm*

p *sost.* *Praise Him with the harp and the lyre*

p *sost.* *Praise Him with the harp and the lyre*

p *dmm dmm* *p* *d dmm dmm* *p* *sost.* *Praise Him with the harp and the lyre*

p *dmm dmm* *pp* *dmm dmm dmm dmm dmm dmm* *mp* *Praise him with the*

etc. *p* *L. V. (hold down keys)*

p

129

The musical score is arranged in five systems. The first system consists of two empty staves. The second system has two staves: the top staff is empty, and the bottom staff contains a vocal line with lyrics: "tmm brll, the tmm brll,". Above the staff is the instruction "(Tenor ossia)". The third system has two staves: the top staff is empty, and the bottom staff contains a vocal line with lyrics: "the tmm - brll, the tim - i - dm - i - dm - i - dm - brll,". The dynamic marking *mf* is placed above the staff. The fourth system has two staves: the top staff is empty, and the bottom staff contains a vocal line with lyrics: "tim - brel and the dance, the tmm - brll, the tmm - brll, the tmm brll, tmm brll, the tmm - brll, tmm brll,". The dynamic marking *mf* is placed above the staff. The fifth system has three staves: the top staff is empty, the middle staff contains an organ part with the dynamic marking *p*, and the bottom staff contains a vocal line. The organ part consists of a series of chords in the right hand and single notes in the left hand.

135

135

mf
Praise Him with danc - ing, — praise Him with the dance, the dance. Praise Him with

mf
Praise Him with danc - ing, — praise Him with the dance, the dance. Praise Him with

8
tmm - brll, the tim-i-dm-i-dm-i-dm-brll, tmm - brll, the tim-i-dm-i-dm-i-dm-brll, tmm - brll, the

tmm-brll, the tmm - brll, tmm brll, tmm-brll, the tmm - brll, tmm brll, tmm-brll, the

Empty musical staves for piano accompaniment.

140

danc - ing, praise Him with the dance, O praise Him with danc - ing, with

danc - ing, praise Him with the dance, O praise Him with danc - ing, with

8 tim i-dm-i-dm-i-dm-brll, tmm - brll, the tim i-dm-i-dm-i-dm-brll, tmm - brll, the tim i-dm-i-dm-i-dm-brll,

tmm brll, tmm brll, tmm-brll, the tmm brll, tmm brll, tmm-brll, the tmm brll, tmm brll,

145

G (*sost.*) *p*

danc - ing, with danc - ing, Praise Him with stringed in - stru - ments

danc - ing, danc - ing, Praise Him with stringed in - stru - ments

8 tmm - brll, the tmm - brll Praise Him with stringed in - stru - ments

tmm - brll, the tmm - brll Praise Him with stringed in - stru - ments

Strings *8' Flute Harmonique*

Strings

152 *mp* (ritmico) *mf*

Praise Him with stringed in - stru - ments Praise Him with stringed

mp (ritmico) *mf*

Praise Him with stringed in - stru - ments Praise Him with stringed

mp (ritmico) *mf*

Praise Him with stringed in - stru - ments Praise Him with stringed

mp (ritmico) *mf*

Praise Him with stringed in - stru - ments Praise Him with stringed

8' Flute Harmonique

Strings

mp *mf*

158 **H**

in - stru - ments and or - gan!

in - stru - ments and or - gan!

in - stru - ments and or - gan!

in - stru - ments and or - gan!

Full *ff*

ff

165

165

170 **I** *opt. cut*

170 **I** *opt. cut*

mf

174 *Cornet*

174 *Cornet*

ff

179

179

185

8 6

190

196

201

1206 **J**

(optional cue cymbal, no voice) (opt. a few people continue cymbal ring dim., any section)

f Praise Him on the cym - bals (tshh tshhh) *f* Praise Him on the loud cym - bals (tshh tshhh)
(optional cue cymbal, no voice)

f Praise Him on the cym - bals (tshh tshhh) *f* Praise Him on the loud cym - bals (tshh tshhh)
(optional cue cymbal, no voice)

f Praise Him on the cym - bals (tshh tshhh) *f* Praise Him on the loud cym - bals (tshh tshhh)
(optional cue cymbal, no voice)

f Praise Him on the cym - bals (tshh tshhh) *f* Praise Him on the loud cym - bals (tshh tshhh)

Suspended Cymbal on dome *mf* on dome

wood snare stick shoulder

Organ

f Zimbelstern ON

212

(opt. a few continue)

K

(ALL continue fast cym. ring dim.)

f tshhh tshh) *f* Praise Him on the high-sound-ing cym- bals! (tshh tshhh) (ALL continue fast cym. ring dim.)

f tshhh tshh) *f* Praise Him on the high-sound-ing cym- bals! (tshh tshhh) (ALL continue fast cym. ring dim.)

f tshhh tshh) *f* Praise Him on the high-sound-ing cym- bals! (tshh tshhh) (ALL continue fast cym. ring dim.)

f tshhh tshh) *f* Praise Him on the high-sound-ing cym- bals! (tshh tshhh) (ALL continue fast cym. ring dim.)

tshhh tshh) *f* Praise Him on the high-sound-ing cym- bals! (tshh tshhh)

at edge *f* stick, butt *molto legato* (hold keys down)

pp Zimbelstern OFF

pp

218

(sost.) *p*

Let ev' - ry

etc.

222

thing that hath breath praise the Lord

etc.

226

(sost.) *p* Let ev' - ry

Let ev' - ry

Let ev' - ry

(sost.) *p* Let ev' - ry

230

thing that hath breath praise the Lord

thing that hath breath praise the Lord

thing that hath breath praise the Lord

thing that hath breath praise the Lord

234

Musical score for measures 234-237. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts feature long, sustained notes with ties across measures. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand. A dynamic marking of *p* (piano) is present above the Soprano part in measure 235, and *pp* (pianissimo) is present below the piano accompaniment in measure 237.

p Praise the Lord!

pp

pp

238

Musical score for measures 238-241. This section features vocal entries for all four parts, each with the lyrics "Praise the Lord!". The vocal parts are written in a rhythmic, non-staccato style. The piano accompaniment continues with the same eighth-note pattern. Dynamic markings of *p* (piano) are placed above the vocal parts in measures 238, 239, and 240.

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

245

p (sost.) *mf*

Let ev' - ry thing that hath breath praise the Lord!

p (sost.) *mf*

Let ev' - ry thing that hath breath praise the Lord!

p (sost.) *p* *mf*

Let ev' - ry thing that hath breath praise the Let ev' - ry thing that hath breath praise the Lord!

p (sost.) *mf*

Let ev' - ry thing that hath breath praise the Lord! praise the Lord!

pp *mf*

252

mf (ritmico)

Let ev' - ry thing Let ev' - ry

mf (ritmico)

Let ev' - ry thing Let ev' - ry

mf (ritmico)

Let ev' - ry thing Let ev' - ry

mf (ritmico)

Let ev' - ry thing Let ev' - ry

Let ev' - ry thing Let ev' - ry

258

thing that Let ev - ry thing that hath breath praise Him! praise Him!

thing that Let ev - ry thing that hath breath praise Him! praise Him!

thing that Let ev - ry thing that hath breath praise Him! praise Him!

thing that Let ev - ry thing that hath breath praise Him! praise Him!

265

praise the Lord praise Him! Praise Him! Praise the Lord! Praise Him! Praise Him!

praise the Lord praise Him! Praise Him! Praise the Lord! Praise Him! Praise Him!

praise the Lord praise Him! Praise Him! Praise the Lord! Praise Him! Praise Him!

praise the Lord praise Him! Praise Him! Praise the Lord! Praise Him! Praise Him!

N (*ritmico, long phrases*)

271

Praise the Lord! Praise Him! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

(ritmico, long phrases)

Praise the Lord! Praise Him! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

(ritmico, long phrases)

8 Praise the Lord! Praise Him! Praise the Lord! Praise the Lord!

(ritmico, long phrases)

Praise the Lord! Praise Him! Praise the Lord! Praise the Lord!

f

277

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

8 Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord! Praise the Lord!

Sempre in tempo

NO FERMATA

298

Lord! *ff* Praise the Lord!

Lord! *ff* Praise the Lord!

Lord! *ff* Praise the Lord!

Lord! *ff* Praise the Lord!

Suspended Cymbal
ppp hard yarn mallets *mf* *molto* *ff* L.V.

ff

ff

Songs of Innocence and of Experience, *A Cappella* Settings

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

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

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

Choral Works by DAVID AVSHALOMOV

MIXED CHORUS Secular	Songs of Innocence and of Experience SATB (divisi in a few) (Wm. Blake) Double cycle, 45 separate settings, averaging 1-4 min. ea. <i>See full list overleaf.</i> Principles , secular cantata (Thos. Jefferson) [32'] SATB (divisi) version, solo baritone, concert band, (or piano, can add perc.) (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, (from the 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 Eucharist (<i>Columba Virtutem Illius</i>)—Meditation [5] SATB (divisi) (Hildegard von Bingen) Kedushah for the High Holy Days [5'] Cantor (solo tenor <i>or</i> soprano), 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) Happy Anniversary [1'] SATB
WOMEN'S VOICES	Happy Anniversary [1'] SSAA 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
NOVELTY	The U.S. Air Force Fugue [3'] TTBB (based on "Off we Go, into the Wild Blue Yonder") The Chocolate Carol , Holiday version [4:15] (David/Randi Avshalomov) <ul style="list-style-type: none"> ○ SATB (brief divisi), piano, optional flute ○ SATB <i>a cappella</i> caroling version Love & Chocolate , Valentine's version [4:15] <ul style="list-style-type: none"> ○ SATB (brief divisi), piano, optional flute ○ SATB solo quartet, piano The Garlic Blessing [3'] SATB (brief divisi), piano Flopsy, the Christmas Pup [4:45] SATB, piano, opt. bass and drums