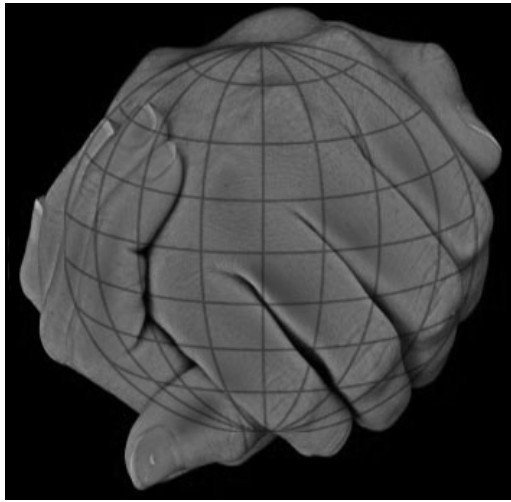


DAVID AVSHALOMOV

GEMEINSAM



Mixed Chorus

(SATB, spot divisi, brief S1 solos)

(German lyrics with English singing translation)

(v.2.2)

Program note by the composer

“*Gemeinsam*” (Together) is a colorful, earnest, *a cappella* setting of a sensitive, artistic “One-World” poem. I composed this piece for a German composition contest in late 2019. As a fervent environmental alarmist and social-justice fanatic, it spoke to me on both tracks—how we humans are “stuck” here together on this damaged and possibly dying planet, and how at the same time we are connected in all our basic human traits, good and bad, no matter how riven our societies have become. *We are* “travelling together”, like it or not. I wrote this music well before the 2020 global pandemic lockdown began, not in response to it, and yet it turned out to be directly germane to our current situation—both the dire state of nature and the globe, and the agonizing state of humanity and our failing social structures.

In composing the music, I succumbed to the obvious, strong imagery of the poem and indulged in many old-fashioned madrigalisms to set expressions like “ascending mountains,” “plucking raspberries,” “carried by the Four Winds,” “makes our blooming last”, “torn-apart World,” etc. The full form is episodic, with some returning material (“*vergesset nicht*” and the marching-up-the-mountain rhythm syllables.) The harmonic style is 20th Century tonal-modern, the German prosody natural. (This was my first setting of a German poem; I studied some German in college. The English singing translation is my own.) The voicing is SATB with spot divisi and a few high soprano solos.

After I completed my first try at a setting, a nice tight 4 minutes per the contest spec as I remembered it, I reviewed the contest regulations to be sure I was meeting all the criteria—only to discover that the duration requirement was actually 8 to 10 minutes! *What to do?* Normally I always write long and then have to trim—I almost never have to lengthen (except when I used to write custom cues for videos). So I went back and found ways to prolong certain things, add a few modest little repeats, and then just insert some completely new material. In the end, some of the parts I like best were the added sections, particularly the long melismatic tapestry on “*die uns aufblühen läßt*” (“that makes our blooming last”) under a high floating soprano solo. The longer 8-minute version is, I think, the better. But both are on my website for those who are curious about the mysterious inner workings of the composer’s process.

(www.davidavshalomov.com)

THE C3LA RECORDING.

When the pandemic lockdown began, our chorus, like all others, had to cancel our next concert cycle, and we were frantic to find ways to remain vocally active, and creative, and artistically connected. One early obvious choice was the “virtual choir” assemblage (a bad misnomer for “performances” edited together from remotely/individually recorded vocal tracks). I joined the exploratory committee (this choir is technically a “collective”) and when that notion came up, I volunteered my brand-new piece as the guinea pig or crash dummy (with the obvious ulterior motive of course). We wanted to do really good recordings, with video, and the result (a video wall of a long excerpt), far exceeded my expectations. This is, of course, an exceptional group of fine Los Angeles-area artist-singers, many of them also composers themselves, all perfectionists, and they worked fiercely to provide some truly fine tracks for the assemblage. I was impressed and grateful, as I always am when they sing something of mine. I hope listeners enjoy the excerpt.

Gemeinsam

Vergesst nicht
Freunde
wir reisen gemeinsam
besteigen Berge
pflücken Himbeeren
lassen uns tragen
von den vier Winden

Vergesst nicht
es ist unsre
gemeinsame Welt
die ungeteilte
ach die geteilte
die uns aufblühen läßt
die uns vernichtet
diese zerrissene
ungeteilte Erde
auf der wir
gemeinsam reisen

Rose Ausländer (1901–1988)

SINGING TRANSLATION

Forget it not
My friends
We travel together
Ascending mountains
Plucking raspberries
Let us be carried by the four winds

Forget it not
It is our united world
The undivided, ouch the divided,
that makes our blooming last
and then destroys us
o this so ripped-apart undivided planet
on which we, together, travel
(Forget it not
My friends)

(NOTE: Participation in the original composition contest conveyed to all composers the right to set this poem, granted by Fischer Verlag GmbH, Frankfurt am Main.)

DURATION: 7 minutes

GEMEINSAM
 (TOGETHER)

(Pensieroso)

Poco Mosso

♩ = 50

♩ = 60

SOPRANO

Ver-gess-et nicht, Freund - e Ver-gess-et nicht, Freund - e Wir
 For-get it not, my friends For-get it not, my friends. We

ALTO

Ver-gess-et nicht, Freund - e Ver-gess-et nicht, Freund - e Wir
 For-get it not, my friends For-get it not, my friends. We

TENOR

Ver-gess-et nicht, Freund - e Ver-gess-et nicht, Freund - e Wir
 For-get it not, my friends For-get it not, my friends. We

BASS

Ver-gess-et nicht, Freund - e Ver-gess-et nicht, Freund - e Wir
 For-get it not, my friends For-get it not, my friends. We

A Piu Mosso, Andante

♩ = 84

8

reis-en ge-mein - sam ge - mein - sam. (mm)
 trav-el to-geth - er to - geth - er (mm)

reis-en ge-mein - sam ge - mein - sam. dut du - dut du - dut dut du-dut du-dut dut
 trav-el to-geth - er to - geth - er doot doo-doot doo-doot (etc.)

reis-en ge-mein - sam ge - mein - sam. (mm)
 trav-el to-geth - er to - geth - er (mm)

reis-en ge-mein - sam ge - mein - sam. (mm)
 trav-el to-geth - er to - geth - er (mm)

B *mf* (plodding)

17

Be - stei - gen Ber - ge Be - stei - gen
As - cend - ing moun - tains As - cend - ing

mp *mp*
dut du-dut du-dut dut dut du-du du dut du-dut du- dut dut du-dut du-dut dut du-dut

mp (opt.) *mp*
dut dut du- du du dut du-dut du- dut dut du-dut du-dut dut du-dut

mf (plodding)
Be - stei - gen Ber - ge Be - stei - gen
As - cend - ing moun - tains As - cend - ing

25

Ber - ge moun - tains Ber - ge moun - tains Ber - ge moun - tains ge moun - tains

mf
du-dut dut du-dut du-dut dut du-dut du-dut dut du-dut du-dut du-dut du-dut du-dut

mf
du-dut dut du-dut du-dut dut du-dut du-dut dut du-dut du-dut du-dut du-dut du-dut

p
Ber - ge moun - tains Ber - ge moun - tains Ber - ge moun - tains ge moun - tains Be-As-

32 **C**

(plodding) *mf*

Be - stei - gen Ber - ge, Ber - ge Ber -
 As - cend - ing moun - tains moun tains, moun -

mp *mf*

Be - stei - gen Ber - ge Be - stei - gen Ber - ge Ber - ge
 As - cend - ing moun - tains As - cend - ing moun tains, moun tains, moun tains, moun -

(plodding) *mp* *mf*

Be - stei - gen Ber - ge, be - stei - gen Ber - ge Ber -
 As - cend - ing moun - tains As - cend - ing moun tains moun tains moun -

mf

stei - gen Ber - ge Be - stei - gen Ber - ge, Ber - ge, Ber - ge Ber -
 cend - ing moun - tains As - cend - ing moun tains, moun tains, moun tains moun -

41 **D**

f *p* *f* *only close the "ck," then articulate it*

ge - tains pflü(ck) - (k)en Himm - beer - en
 tains plu(ck) - (k)ing ras(p) - ber - ries,

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

ge pflü(ck) - (k)en Himm - beer - en, pflü(ck) - (k)en Himm - beer - en
 tains plu(ck) - (k)ing ras(p) - ber - ries, plu(ck) - (k)ing ras(p) - ber - ries,

f *p* *mf* *p* *p* *only close the "ck," then articulate it*

ge tains pflü(ck) - (k)en Himm - beer - en pflü(ck) - (k)en
 tains plu(ck) - (k)ing ras(p) - ber - ries, plu(ck) - (k)ing

f *p* *f* *p* *only close the "ck," then articulate it*

ge tains pflü(ck) - (k)en Himm - beer - en
 tains plu(ck) - (k)ing ras(p) - ber - ries,

F

65

mf *mf*

Mm Lass-en uns trag - en
Let us be car - ried

Mm Lass-en uns trag - en
Let us be car - ried

(stagger breathing) *pp* Mm Mm

(stagger breathing) *pp* Mm Mm

73

— Lass-en us trag - en von den vier Wind
— Let us be car - ried by the four wind

— Lass-en us trag - en von den vier Wind
— Let us be car - ried by the four wind

U
(oo)

U
(oo)

81

G *pp*

en (nn) nn

pp

en nn

8 U Mm
(oo)

U Mm
(oo)

89

poco rit.

H *Tempo I* ♩ = 60 *p*

nn

Ver-gess-et
For-get it

nn

Ver-gess-et
For-get it

nn nn trag en
car ried.

Ver-gess-et
For-get it

nn nn

Ver-gess-et
For-get it

99 *mp* *p* *mp* *p* $\text{♩} = 72$

nicht, Freun - de Ver-gess-et nicht, Freun-de Es ist uns_ re Es ist uns_ re ge
 not, my friends For- get it not, my friends. It is our_ (r) It_ is_ our u-

nicht, Freun-de Ver-gess-et nicht, Freun-de Es ist uns_ re Es ist uns_ re ge
 not, my friends For- get it not, my friends. It is our_ (r) It_ is_ our u-

nicht, Freun - de Ver-gess-et nicht, Freun-de Es ist uns_ re Es ist uns_ re ge
 It is our_ (r) It_ is_ our u-

nicht, Freun - de Ver-gess-et nicht, Freun - de Es ist uns_ re Es ist uns_ re ge
 It is our_ (r) It_ is_ our u-

SI solo

mf

I Ancora Piu Mosso

$\text{♩} = 84$

Welt world Uns-re ge - mein - sam-e
 ni_ _ _ ted world our (r) u - ni_ _ _ ted

mein - sam-e Welt Uns-re ge - mein - sam-e
 ni_ _ _ ted world our (r) u - ni_ _ _ ted

mein - sam-e Welt Uns-re ge - mein - sam-e
 ni_ _ _ ted world our (r) u - ni_ _ _ ted

mein - sam-e Welt Uns-re ge - mein - sam-e
 ni_ _ _ ted world our (r) u - ni_ _ _ ted

Welt uns-re ge-mein-sam-e Welt ge-mein-sam, ge-mein-sam, ge-mein-sam-e
world our (r) u-ni-ted world u-ni-ted, u-ni-ted, u-ni-ted

Welt uns-re ge-mein-sam-e Welt ge-mein-sam, ge-mein-sam, ge-mein-sam-e
world our (r) u-ni-ted world u-ni-ted, u-ni-ted, u-ni-ted

Welt uns-re ge-mein-sam-e Welt ge-mein-sam, ge-mein-sam, ge-mein-sam-e
world our (r) u-ni-ted world u-ni-ted, u-ni-ted, u-ni-ted

Welt uns-re ge-mein-sam-e Welt ge-mein-sam, ge-mein-sam, ge-mein-sam-e
world our (r) u-ni-ted world u-ni-ted, u-ni-ted, u-ni-ted

J Tempo I
♩ = 60

Welt. Die un-ge-teil-te, un-ge-teil-te, Ach die ge-teil-te
world The un-di-vid-ed un-di-vid-ed ouch the di-vi(d)-ded

Welt. Die un-ge-teil-te, un-ge-teil-te, Ach die ge-teil-te
world The un-di-vid-ed un-di-vid-ed ouch the di-vi(d)-ded

Welt. Die un-ge-teil-te, un-ge-teil-te, Ach die ge-teil-te die ge-
world The un-di-vid-ed un-di-vid-ed ouch the di-vi(d)-ded the di-

Welt. Die un-ge-teil-te, un-ge-teil-te, Ach die ge-teil-te die ge-
world The un-di-vid-ed un-di-vid-ed ouch the di-vi(d)-ded the di-

die ge - teil - te die uns auf-blüh - en läßt auf - blüh
 the di-vi(d) -ded that makes our bloom- ing last our bloom

die ge - teil - die ge - teil te die uns auf-blüh - en läßt auf - blüh
 the di vi(d) -ded, the di-vi(d) - ded that makes our bloom- ing last our bloom

teil, - die ge - teil - te, die ge - teil - te die uns auf-blüh - en läßt auf - blüh
 vi - the di vi(d) -ded, the di-vi(d) - ded that makes our bloom- ing last our bloom

teil - te die uns auf-blüh - en läßt auf - blüh
 vi(d) - ded that makes our bloom- ing last our bloom

Piu Mosso

K $\text{♩} = 72$

— en läßt Die uns au(f) auf
 — ing last That makes our our

— en läßt Die uns au(f) au(f)
 — ing last That makes our our

— en läßt Die auf au(f)
 — ing last That our our

— en lä(Bt) auf au(f)
 — ing last our our

SI solo

pp

mp

auf blüh
our bloom

(stagger breathing) *pp* *mm*

(stagger breathing) *pp* *mm*

(stagger breathing) *pp* *mm*

mm

poco rall.

159

p

Tempo I

$\text{♩} = 60$

rit.

en, auf blüh en läßt
ing, our bloom - ing last

auf blüh en läßt die uns ver-
our bloom - ing last and then des-

auf blüh en läßt die uns ver-
our bloom - ing last and then des-

auf blüh en läßt die uns ver-
our bloom - ing last and then des-

Piu Mosso

♩ = 72

(German) only close the "T"

roll the "rr", (German:) close the "ss" quickly

pp then articulate it *pp* *f* *mp*

nich(t) - (t)et. Die-se zer-riss - en - e Die -
troys us o this so ripped a-part o

pp *pp* *f* *mp*

nich(t)- (t)et. Die - se zer - riss - en - e Die - se zer -
troys us o this so ripped a-part o this so

pp *pp* *f* *mp* *f*

nich(t) - (t)et. Die - se zer - riss - en - e Die - se zer - riss - en - e
troys us o this so ripped a-part o this so ripped a-part

pp *pp* *f* *mp*

nich(t) - (t)et. Die - se zer - riss - en - e Die - se zer -
troys us o this so ripped a-part o this so

Tempo I

poco accel.

(German: "ss" on third syllable only)

♩ = 60

roll the "rr"s

175 *f* *pp*

se zer - riss - en - e zer - rri - ssen - e Die-se zer-riss - en - e riss - en - e
this so ripped a-part so ripp(ed) (d)a-part This o so ripped a-par(t) ripped a-par(t)

(English: only close the "d") then articulate it

f *pp*

riss - en - e riss - en - e zer - rri - ssen - e Die-se zer-riss - en - e riss - en - e
ripped a-par(t) ripped a-part so ripp(ed) (d)a-part This o so ripped a-par(t) ripped a-par(t)

f *pp*

zer - riss - en - e zer - rri - ssen - e Die - se zer -
so ripp(ed) - (d)a - part so ripp(ed) (d)a-part This o so

f *pp*

riss - en - e riss - en - e zer - rri - ssen - e Die - se zer -
ripped a - par(t) ripped a-part so ripp(ed) (d)a-part This o so

rit.

Tempo I

f ♩ = 60

179

riss - en - e riss - en, zer - riss - en - e riss - en - e riss - en - e riss - en - e, un - ge - teil - te Er - de, un -
 ripped a - par(t) ripped, o so ripped a - par(t) ripped a - par(t) ripped a - par(t) ripped a - part un - di - vid - ed plan - et, un -

riss - en - e riss - en, zer - riss - en - e riss - en - e riss - en - e riss - en - e un - ge - teil - te Er - de, un -
 ripped a - par(t) ripped, o so ripped a - par(t) ripped a - par(t) ripped a - par(t) ripped a - part un - di - vid - ed plan - et, un -

riss - en - e riss - en - e riss - en - e riss - en, zer - riss - en - e riss - en - e un - ge - teil - te Er - de, un -
 ripped a - par(t) ripped a - par(t) ripped a - par(t) ripped, o so ripped a - par(t) ripped a - part un - di - vid - ed plan - et, un -

roll the "rr"s

riss - en - e riss - en - e riss - en - e riss - en, zer - riss - en - e riss - en - e un - ge - teil - te Er - de, un -
 ripped a - par(t) ripped a - par(t) ripped a - par(t) ripped, o so ripped a - par(t), ripped a - part un - di - vid - ed plan - et, un -

184

(glottal restart)

ff (non troppo)

— ge - teil - te Er - de, un — ge - teil - te, un - ge - teil - te Er - de auf der wir ge - mein - sam reis -
 — di - vid - ed planet, un — di - vid - ed, un - di vid - ed - plan - et on which we to - geth - er trav -

ff (non troppo)

— ge - teil - te Er - de, un — ge - teil - te, un - ge - teil - te Er - de auf der wir ge - mein - sam reis -
 — di - vid - ed planet, un — di - vid - ed, un - di vid - ed - plan - et on which we to - geth - er trav -

ff (non troppo)

— ge - teil - te Er - de, un — ge - teil - te, un - ge - teil - te Er - de auf der wir ge - mein - sam reis -
 — di - vid - ed planet, un — di - vid - ed, un - di vid - ed - plan - et on which we to - geth - er trav -

ff (non troppo)

— ge - teil - te Er - de, un — ge - teil - te, un - ge - teil - te Er - de auf der wir ge - mein - sam reis -
 — di - vid - ed planet, un — di - vid - ed, un - di vid - ed - plan - et on which we to - geth - er trav -

Piu Mosso, Andante

M ♩ = 84

(only close the T)

192

f

en! dut - du - dut du - dut dut du-dut du-dut dut dut du-du du-dut dut dut du du
el! (doot doo-doot doo-doot) (etc.)

en! dut - du - dut du - dut dut du-dut du-dut dut dut du-du du-dut dut dut du du
el! (doot doo-doot doo-doot) (etc.)

en! dut - du - dut du - dut dut du-dut du-dut dut dut du-du du-dut dut dut du du
el! (doot doo-doot doo-doot) (etc.)

en! dut - du - dut du - dut dut du-dut du-dut dut dut du-du du-dut dut dut du du
el! (doot doo-doot doo-doot) (etc.)

mf

du-dut du-dut du-dut dut dut du du Wir reis
We trav

mf

du-dut du-dut du-dut dut dut du du Wir reis
We trav

p

du-dut du-dut du-dut dut dut du du du-dut dut du-dut du-dut du-dut dut du-dut dut
du-dut du-dut du-dut dut dut du du du-dut dut du-dut du-dut du-dut dut du-dut dut

p *mp*

en, wir reis en, wir reis en, wir
 vel, we trav el, we trav el, we

mf

du wir reis en, wir reis en, wir
 we trav el, we trav el, we

du-du du-dut dut du-du du-dut dut du-dut dut du-du du-du du-dut dut

N

reis en, wir reis sen wir reis
 trav el, we trav el, we trav

reis en, wir reis sen wir reis
 trav el, we trav el, we trav

reis en, wir reis sen wir reis
 trav el, we trav el, we trav

*close the "m" immediately each time
 (quasi come timpani)*

du-du du-du du-dut dut du-du du-du du-du du-dut Bomm bomm bomm bom bom bom bom bom bom

en, wir reis en, wir
vel, we trav el, we

en, wir reis en, wir
vel, we trav el, we

en, wir reis en, wir
vel, we trav el, we

bom bom bom bom bom bom bom bom bom bom bom bom

reis en, wir reis
trav el, we trav

reis en, wir reis
trav el, we trav

reis en, wir reis
trav el, we trav

bom bom bom bom bom bom bom bom bom bom bom bom

SI solo (optional in this passage only)

en, wir reis
vel, we trav

bom bom bom bom bom bom bom bom bom bom bom bom bom bom bom bom

rit.

235

en, ge mein sam, ge mein sam
el, to geth er, to geth er

en, ge mein sam, ge mein sam
el, to geth er, to geth er

en, ge mein sam, ge mein sam
el, to geth er, to geth er

(cantabile)

bom bom bom bom bom bom, ge mein sam, ge mein sam
to geth er, to geth er

♩ = 50

In Tempo

O

♩ = 50

poco rit.

243

reis - en!
trav - el!

reis - en!
trav - el!

reis - en!
trav - el!

reis - en!
trav - el!

reis - en!
trav - el!

reis - en!
trav - el!

Ge - mein - sam
To - geth - er

reis - trav -

Ge - mein - sam
To - geth - er

reis - trav -

Ge - mein - sam
To - geth - er

reis - trav -

Ge - mein - sam
To - geth - er

reis - trav -

In Tempo

♩ = 40

250

en. Ver - gess - et nicht, Freun - de.
el. For - get it not, my friends.

en. Ver - gess - et nicht, Freun - de.
el. For - get it not, my friends.

en. Ver - gess - et nicht, Freun - de.
el. For - get it not, my friends.

en. Ver - gess - et nicht, Freun - de.
el. For - get it not, my friends.

en. Ver - gess - et nicht, Freun - de.
el. For - get it not, my friends.

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

**MIXED
CHORUS**

Choral Works by DAVID AVSHALOMOV

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 composer)
There Was Another Song to Sing [4'] SATB, Alto (or Mezzo) solo, piano, cello, opt. harp (Bialik)
Gemeinsam [8'] SATB (divisi), (brief S1 solos) (Rose Ausländer) [also 4' version]
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 original 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 (*Columba Virtutem Illius*)—Meditation [5] SATB (divisi) (Hildegard 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

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

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; (also SATB *a cappella* caroling version)
○ SSAA, piano, optional flute
Love & Chocolate, Valentine's version [4:15]
○ SATB (brief divisi), piano, optional flute; (also SATB solo quartet version, piano)
Goodnight Moon (M.W. Brown), Unis. Trebles, piano/keyboard (opt. flute/string qtt.) [3']
Chicken Pie [3'] arr. of "Old Joe Clark" (trad.), SS, Orff instruments, string quintet (opt.)
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")

