

PIANO-VOCAL SCORE

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Principles

secular cantata on texts of
Thomas Jefferson

Version v.3 for Mixed Chorus (SATB/spot divisi)
solo bass/baritone
with Piano and Percussion



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. on the Tidal Basin during cherry blossom time. It stunned me like a lighting bolt. Other texts there caught 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: men's chorus with concert band, mixed chorus with band, then mixed chorus and orchestra. Because all full scorings of the work have been percussion-heavy, I have also provided the present reduction with piano and percussion as a performance alternative (modeled on the similar reduction of Orff's *Carmina Burana*).

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 stirred to me, few evoked lyricism. My solution 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 (as recent upheavals have reminded us). 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 are:

His personal Creed

Statute of Virginia for Religious Freedom, 1779/86

Letter, London, 1787, in reference to Shay's Rebellion

His personal Motto

Declaration of Independence, 1776

His self-penned Epitaph

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

DURATION: Ca. 32 minutes

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

[Jefferson's Creed]

. . . Almighty God hath created the mind free,
and manifested His supreme will that free it shall
remain, by making it altogether insusceptible of
restraint;

. . . all attempts to influence it by temporal
punishments, or burthens, or by civil
incapacitations, tend only to beget habits of
hypocrisy and meanness. . .

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

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

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

principles break out into overt acts against
peace and good order;

therefore,

We, the General Assembly of Virginia, do enact:
that no man shall be compelled to frequent or
support any religious worship, place, or ministry
whatsoever,
nor shall be enforced, restrained, molested, or
burthened in his body or goods, or shall
otherwise suffer, on account of his religious
opinions or beliefs;
but that all men shall be free to profess, and by
argument to maintain their opinions in matters of
religion,
and that the same shall in no wise diminish,
enlarge, or affect their civil capacities.

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

**. . . the truth is great and will prevail if left to
herself;**

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

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

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

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

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

Rebellion to Tyrants is Obedience to God.

[Personal motto]

We hold these Truths to be self-evident,

that all men are created equal,
that they are endowed by their Creator
with certain inalienable Rights,
[and] **that** among these are Life, Liberty,
and the pursuit of Happiness.

That, to secure these Rights,
Governments are instituted among
Men, deriving their just powers from the
consent of the governed.

That whenever any Form of Government
becomes destructive of these 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 [should] assume among the Powers of
the earth, the separate and equal station to which
the Laws of Nature and of Nature's God entitle
them]

. . . and **that** as Free and Independent States
they have full Power to levy War, conclude
Peace, contract Alliances, establish Commerce,
and to do all other Acts and Things which
Independent States may of right do.

And for the support of this Declaration,
with a firm reliance on the protection of Divine
Providence,

we mutually pledge to each other

our Lives

our Fortunes

and our sacred Honor.

[from the *Declaration of Independence*, 1776]

Here was buried
Thomas Jefferson
Author of the Declaration of American
Independence
of the Statute of Virginia for religious freedom
and Father of the University of Virginia.

[His self-penned epitaph]

. . . that host of worthies, who joined with us on
that day, in the bold and doubtful election we
were to make for our country . . .

. . . the choice we made . . . between
submission or the sword . . . may it be to the
world . . . the signal . . . to burst the chains . . .
and to assume the blessings and security of
self-government.

That form which we have substituted, restores
the free right to the unbounded exercise of
reason and freedom of opinion.
These are grounds of hope for others.

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

. . . the mass of mankind has not been born with
saddles on their backs, nor a favored few
booted and spurred, ready to ride them
legitimately, by the grace of God.

[... *all men are created equal.*]

For ourselves, let the annual return of this day
forever refresh our recollections of these rights,
and an undiminished devotion to them.

**[All eyes are opened, or opening, to the
rights of man.]**

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

1. CREED

"I Have Sworn"

Giusto

♩ = 102

CONDUCTOR: USE SEPARATE FULL SCORE WHEN WITH PERCUSSION

f I have sworn I have sworn I have sworn I have

f I have sworn I have sworn I have sworn I have

f I have sworn I have sworn I have sworn I have

f I have sworn I have sworn I have sworn I have

ff *f*

Ped. Ped. Ped. Ped.

8 1 *f* *rinf.*

S. sworn up-on the al-tar of al-might-y God e - ter - nal e -

A. sworn up-on the al-tar of al-might-y God e - ter - nal e -

T. 8 sworn up-on the al-tar of al-might-y God I have sworn, e - ter - nal e -

B. sworn up-on the al-tar of al-might-y God I have sworn, I have sworn e -

f *rinf.* *mf*

Ped. Ped.

12

S. *ff* 3
ter____nal e - ter____nal hos - til - i ty a-gainst ev - 'ry form of

A. *ff* 3
ter____nal e - ter____nal hos - til - i ty a-gainst ev - 'ry form of

T. *ff* 3
ter____nal e - ter____nal hos - til - i ty a-gainst ev - 'ry form of

B. *ff* 3
ter____nal e - ter____nal hos - til - i ty a-gainst ev - 'ry form of

f

16

S. *mp* 3 2
ty-ran-ny o - ver the mind of Man.

A. *mp* 3 2
ty-ran-ny o - ver the mind of Man.

T. *mp* 3 2
ty-ran-ny o - ver the mind of Man.

B. *mp* 3 2
ty-ran-ny o - ver the mind of Man.

p (rehearsal only) (vibraphone) two hands

20

3

dolce mp

S. Al-might-y

A. Al-might-y

T. Al-might-y

B. Al-might-y

p *dolce* *pp*

pedal freely

25

S. God hath cre-a-ted the mind free__ and man-i-fes-ted His su-preme will__ that

A. God hath cre-a-ted the mind free__ and man-i-fes-ted His su-preme will__ that

T. God hath cre-a-ted the mind free__ and man-i-fes-ted His su-preme will__ that

B. God hath cre-a-ted the mind free__ and man-i-fes-ted His su-preme will__ that

[Vibraphone]

p *pp*

Ped.

29

4 *p* *accel.*

S. free it shall re - main

A. *p opt.* *p sing*
free it shall re - main by mak - ing it al - to - geth - er in - sus - cep - ti - ble of re - straint
opt. Tenor 1

T. *p*
free it shall re - main by mak - ing it al - to - geth - er in - sus - cep - ti - ble of re - straint

B. *p*
free it shall re - main by mak - ing it al - to - geth - er in - sus - cep - ti - ble of re - straint

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

S. all at - tempts to in - flu - ence it by tem po - ral pun - ish - ments or
pp ritmico *cresc. poco a poco*

A. all at - tempts to in - flu - ence it by tem po - ral pun - ish - ments or
pp ritmico *cresc. poco a poco*

T. all at - tempts to in flu ence it by po ral pun ish - ments or
pp (Bar. opt. with Tenor 2) *cresc. poco a poco*

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

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

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-

A. bur-thens or by civ-il in - ca-pac-i - ta-tions tend on - ly to be-

T. bur thens or by civ il in ca pac i ta tions tend on- ly to be-

B. bur-thens or by civ-il in - ca-pac-i - ta-tions tend on - ly to be-

(the mind!)

cresc. poco a poco



Piu Mosso

41 *ff* **6** ♩ = 130 ♩ = ♩ *sempre*

S. get hab-its of hy- poc-ris-y and mean-ness.

A. get hab-its of hy- poc-ris-y and mean-ness.

T. get hab-its of hy-poc-ris-y and mean-ness.

B. get hab-its of hy- poc - ris-y and mean-ness.

(Bar.)

[Marimba]

f marcato ff *f ritmico* *(senza ped.)*

46 *ritmico f* [7] (IM-PIE-us)

S. ...the im - pi-ous pre - sump - tion of

A. ...the im - pi-ous pre - sump-tion of

T. ...the im - pi-ous pre - sump-tion of

B. ...the im - pi-ous pre - sump-tion of

(*mf*)

50

S. leg - is-la-ture and rul - er...hath es - tab-lished and main - tained

A. leg - is-la-ture and rul - er...hath es - tab-lished and main - tained

T. leg - is-la-ture and rul - er...hath es - tab-lished and main - tained

B. leg - is-la-ture and rul - er...hath es - tab-lished and main - tained

(*mf*) *loco*

8 *f* *f*

S. false re-li - gions false re-li - gions o-ver the great-est part of the
(S2 with altos) (S2 with altos)

A. *ff* *ff* (opt.only A1) (opt.only A1)
false re - li - gions false re-li - gions o-ver the great-est part of the

T. *p* *f* (opt.A2 with tenors)
false re-li - gions, false re-li - gions o-ver the great-est part of the

B. (Bar.) *mp* (All) *ff*
false re-li - gions, false re-li - gions o-ver the great-est part of the

f *pp* *f*

58 9

S. world and through all time; the im - pi-ous pre -
p

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

T. world and through all time; - the im - pi-ous pre - sump tion of
p

B. (Bar.) world and through all time; - the im - pi-ous pre - sump tion of
p

(play) *8va* *pp*

62

mf

S. sump-tion of leg - is - la - ture and rul - er, civ - il as well as ec - cle - si - as

A. sump-tion of leg - is - la - ture and rul - er, civ - il as well as ec - cle - si - as

mf

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

mf

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

10

f

S. - ti - cal, who, be - ing them - selves but fal - li - ble and un - in spired

f

A. - ti - cal, who, be - ing them - selves but fal - li - ble and un - in spired

f

T. who, be - ing them - selves but fal - li - ble and un - in spired
(Bar. opt with tenors 6 bars)

f

B. who, be - ing them - selves but fal - li - ble and un - in spired

(xylo) *sf* 8va

70 11 *p sempre ritmico*

S. men have as-sumed do-min-ion o-ver the faith of oth-ers, set-ting up their

A. men have as-sumed do-min-ion o-ver the faith of oth-ers, set-ting up their

T. men have as-sumed do-min-ion o-ver the faith of oth-ers, set-ting up their

B. men have as-sumed do-min-ion o-ver the faith of oth-ers, set-ting up their

senza ped. *mf*

74

S. own o-pin-ions and modes of think-ing as the on-ly true and in-fal-li-ble, and as

A. own o-pin-ions and modes of think-ing as the on-ly true and in-fal-li-ble, and as

T. own o pin ions and modes of think-ing as the on ly true and in-fal-li-ble, and as

B. own o pin ions and modes of think-ing as the on ly true and in-fal-li-ble, and as

p *mp*

78

S. *f*
such en deav our-ing to im pose them on oth - ers, hath es - tab-lished and main-

A. *f*
such en deav our-ing to im pose them on oth - ers, hath es - tab-lished and main-

T. *f*
such en deav-our-ing to impose them on oth-ers, hath es - tab-lished and main-

B. (Bar.) *f*
such en deav our-ing to im pose them on oth - ers,

mf *f* *f*

82

S. *ff*
tained false re-li - gions yeah, false re-li - gions o-ver the

A. *ff*
tained false re-li - gions, yeah, false re-li - gions o-ver the

T. *ff*
tained false re-li-gions false re-

B. *ff*
false re-li-gions false re-

Men in 3 Parts

8^{va} (xylo) *f* *p* *f* *p* *f* *p*

86

S. great-est part of the world say, false re-li - gions o ver the great-est part of the

A. great-est part of the world say, false re-li - gions o ver the great-est part of the

T. li - gions o-ver the great-est part of the world false re- li- gions o- ver the

B. li - gions o-ver the great-est part of the world false re- li- gions o- ver the

f *p* *f* *p*

13 *In tempo,*
meno mosso

90

rit. riten.

S. world and through all time. The im - pi-ous pre sump tion of

A. world and through all time. The im - pi-ous pre sump-tion of

T. world and-through all time. The im - pi-ous pre sump-tion of

B. world and through all time. The im - pi-ous pre sump-tion of

f *poco stentato* $\text{♩} = 110$

f *poco stentato*

(With band or orch., (IM-PIE-us)
Tenors *unis. with Bass)

f *poco stentato*

f *poco stentato*

f *f* *mf* *senza ped.* *f*

Ped. Ped.

94

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

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

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

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

mf *senza ped.* *f* *mf* *senza ped.* *f* *mf*

rit. *in tempo, ancora poco meno mosso*
♩ = 100

97 80 *ff* (opt.)

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

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

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

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

ff *ff* *ff* *ff*

Men in 3 Parts

f *mf* *f*

Ped. *Ped.* *Ped.*

rit. *ancora meno mosso*
ff (sing) ♩ = 80 **14** *ff*

101

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

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

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

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

f

107

S. to end here to continue
 time. time.

A. 3 3
 time. time.

T. 3 3
 time. time.

B. 3 3
 time. time.

f *sf* *ff* *sf* *ff*

Ped. *Ped.*

2. Our Civil Rights

15 $\text{♩} = 60$
Lento

Baritone Solo

Piano

Timpani

Percussion

senza ped.
mf

mp

small felt sticks
mf *hand-stop*

mp

Susp. Cym. *scrape quickly with knitting needle or thin triangle beater*

mf L. V.

molto sostenuto e legato

3 *serious, formal*
mp

Bar. Solo

Pno.

p

etc.

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

5

Bar. Solo

ions, an y more than our o-pin-ions in phy-sics or ge o - me-try;_____

Pno.

7

16

Bar. Solo

and there fore_ the pro - scrib - ing an - y cit-i - zen_ as un wor-thy_ the pub lic

Pno.

9

Bar. Solo

con - fi dence,_____ ...un - less he pro-fess or re-nounce this or that re-li-gious o-pin-ion,

Pno.

poco

*mf**cresc.*

Bar. Solo

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

Pno.

*mp**mp*

Bar. Solo

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

Pno.

*etc.**poco mosso***17**

♩ = 64

Bar. Solo

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

Pno.

mf pedal freely

Bar. Solo

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

Pno.

*mp senza pedal**pedal freely**large soft cartwheels*

Timp.

*p***Subito Tempo I, Lento**

20

18

♩ = 60

Bar. Solo

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! ____)

CHORUS Baritone, one solo voice

(Like off-stage accusers; through cupped hands)

*p**nasty*

(crim - i - nals! ____)

Pno.

*sostenuto**mf**mf senza ped.*

Timp.

scrape quickly as before

Perc.

mf

*indignant****f***

Bar. Solo



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***

A.



(crim-i-nals!_____)

(crim-i-nals!_____)

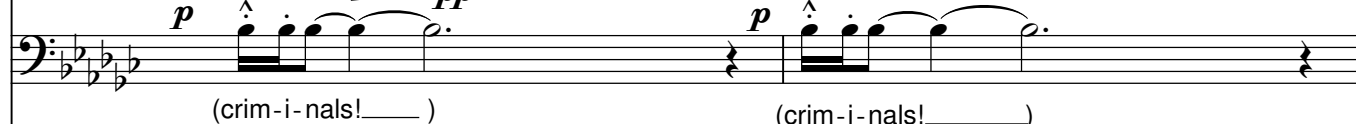
another Baritone voice

p***pp***

a third voice

p***pp***

Bar.



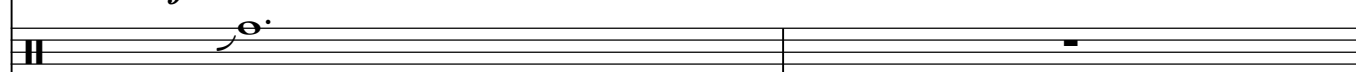
(crim-i-nals!_____)

(crim-i-nals!_____)

Pno.

***mf******mp******mp***

Perc.

***mp***

L. V.

Bar. Solo



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***

A.



(crim-i-nals!_____)

(crim-i-nals!_____)

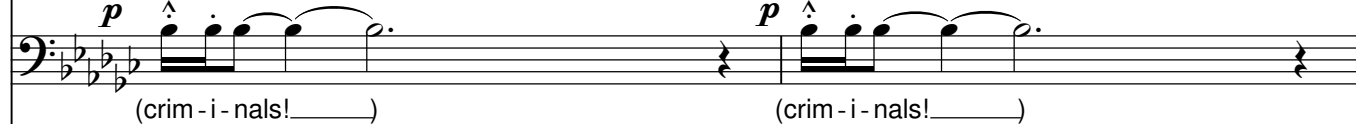
the first voice

p***pp***

the second voice

p***pp***

Bar.



(crim-i-nals!_____)

(crim-i-nals!_____)

Pno.

***mf******mp******mp***

27

19 (*grim*)*with scorn****mf***

Bar. Solo

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

[NIGH-ther]

mp

p

Ped.

30

poco rit. . . .

Bar. Solo

(*ossia:*) (*loco*)

(*ugly*) bait in their way.

pp

mp

pp

poco

(To End Here) (To Segue)

Ped.

3. The Opinions of Men

20

♩ = 86

20 *f* *ritmico* *ff*

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

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

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

B. *Bar. ritmico* *f* *ff*

Pno. *f* *ff*

4 *mp* (intense, clipped) (Stand stock-still during this rest.) (Stand still again) (normally expressive) *cresc.* - - -

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

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

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

B. *Add Basses* (intense, clipped) *mp* *p* *mp* *p* *cresc.*

Pno. *mp* *p* *mp* *p* *mp* *p*

9

S. *mf* *mp* (S. 2) (all) *>*
 fes-sion of prin-ci-ples on sup - po - si-tion of their ill ten-den-cy is a dan-ger-ous fal-la-cy, _

A. *mf* *mp* *>*
 fes-sion of prin-ci-ples on sup - po - si-tion of their ill ten-den-cy is a dan-ger-ous fal-la-cy, _

T. (T. 1 opt. with Altos, small notes) *mf* *mp* *>*
 fes-sion of prin-ci-ples on sup-po - si-tion of their ill ten-den-cy is a dan-ger-ous fal-la-cy, _

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

Pno. *mp* *mf* *p*

21

S. *mf* *f*
 which at once de - stroys all re - li-gious

A. *mf* *f*
 which at once de - stroys all re - li-gious

T. (Ten. 2) *mp* (all) *mp* *mf* *f*
 a dan - ger - ous fal-la-cy, which at once de - stroys all re - li-gious

B. *mp* *mf* *f*
 a dan-ger-ous fal-la-cy, which at once de - stroys all re - li-gious

Pno. *pp* *mf* *f*
 Ped. Ped.

PIANO-VOCAL

Piu Piu Mosso

22

22

♩ = 92

18

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

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

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

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

Pno. *f*

Ped. *f*

23

S. gov-ern-ment for its of-fi-cers to in-ter - fere when prin-ci-ples break out in-to ov-ert acts a-gainst

A. gov-ern-ment for its of-fi-cers to in-ter - fere when prin-ci-ples break out in-to ov-ert acts a-gainst

T. gov-ern-ment for its of-fi-cers to in-ter - fere when prin-ci-ples break out in-to ov-ert acts a-gainst

B. gov-ern-ment for its of-fi-cers to in-ter - fere when prin-ci-ples break out in-to ov-ert acts a-gainst

Pno. *mf*

Ped. *mf*

Andante

♩ = 60

*poco rit.**Poco Meno Mosso*

♩ = 56

(libero, poco rubato)
solemn, gentle, firm

29

S. peace and good or - der; there-fore We, the Gen-er-al As - sem-bly of Vir -

A. peace and good or - der; there - fore We, the Gen-er-al As - sem-bly of Vir -

T. peace and good or - der; there-fore We, the Gen-er-al As - sem-bly of Vir -

B. peace and good or - der; there-fore We, the Gen-er-al As - sem-bly of Vir -

Pno. (gavel) *f*

23 *p* *solemn, gentle, firm*

mp *p* *solemn, gentle, firm*

mp *p* *solemn, gentle, firm*

mp *p* *solemn, gentle, firm*

Mosso, Andante

♩ = 60

giusto (in tempo)

37

S. gin - ia do en - act: that no man shall be com-pelled to fre-quent or sup-port

A. gin - ia do en - act: that no man shall be com - pelled

T. gin - ia do en - act: that no man shall be com - pelled to fre-quent or sup-port

B. gin - ia do en - act: that no man shall be com - pelled to fre-quent or sup-port

pp

Poco Piu Mosso

♩ = 64

24 (like a warning)

45

S. an-y re-li-gious wor-ship, place, or min-is-try what - so - ev-er, nor-shall been-forced, re-
(like a warning)

A. *p* an-y re-li-gious wor-ship, place, or min-is-try what - so - ev-er, nor en- forced, re-
(like a warning)

T. *pp* an-y _____ nor shall been-forced, re-
(like a warning)

B. an-y re-li-gious wor-ship, place, or min-is-try what - so - ev-er, nor en-forced re-

Poco Riten.**Meno Mosso**

♩ = 50

with compassion

53

S. *f* > *p* *pp* strained, mo-lest-ed, or bur-thened in-his bod-y or goods, or shall oth-er-wise suf-fer on-ac - count of his re-
with compassion

A. *f* > *p* *pp* strained, mo-lest-ed, or bur-thened in-his bod-y or goods, or shall oth-er-wise suf-fer on-ac - count of his re-
with compassion

T. *f* > *p* *pp* strained, mo-lest-ed, or bur-thened in his bod-y or goods, or shall oth-er-wise suf-fer on ac - count of his re-
with compassion

B. *f* > *p* *pp* strained, mo-lest-ed, or bur-thened in his bod-y or goods, or shall oth-er-wise suf-fer on ac - count of his re-
with compassion

*Adagio**poco rit.*♩ = 46 **25**

61 *becoming clear* *warm and confident* *p*

S. li-gious o - pin-ions or be - liefs, but that all men shall be free to pro-fess, and by

A. *becoming clear* *warm and confident* *p*

A. li - gious o - pin-ions or be - liefs, but that all men shall be free to pro-fess, and by

T. *becoming clear* *warm and confident* *p*

T. li-gious o - pin-ions or be - liefs, but that all men shall be free to pro-fess, and by

B. *becoming clear* *warm and confident* *p*

B. li-gious o - pin-ions or be - liefs, but that all men shall be free to pro-fess, and by

69 *mf* *p*

S. ar gu-ment to main - tain their o - pin-ions in mat-ters of re - li - gion, and that the same shall in

A. *mf* *p*

A. ar gu-ment to main - tain their o - pin-ions in mat-ters of re - li - gion, and that the same shall in

T. *mf* *p*

T. ar-gu-ment to main - tain their o - pin-ions in mat-ters of re - li - gion, and that the same shall in

B. *mf* *p*

B. ar-gu-ment to main - tain their o - pin-ions in mat-ters of re - li - gion, and that the same shall in

77

corto
Riten. > ***pp*** < ***p*** **In Tempo**

S. no wise di - min - ish, en - large, or af - fect their civ - il ca - pac - i - ties___ or af - fect their civ - il ca - pac - i - ties.

A. no wise di - min - ish, en - large, or af - fect their civ - il ca - pac - i - ties___ or af - fect their civ - il ca - pac - i - ties.

T. no wise di - min - ish, en - large, or af - fect their civ - il ca - pac - i - ties___ or af - fect their civ il ca - pac - i - ties.

B. no wise di - min - ish, en - large, or af - fect their civ - il ca - pac - i - ties___ or af - fect their civ il ca - pac - i - ties.

Pno.

87 **26** *Mosso, Andante*
solemn *pp* $\text{♩} = 60$

S. *solemn* *pp*
 ...we are free to de-clare, and do de-clare that the rights here-by as-

A. *solemn* *pp*
 ...we are free to de-clare, and do de-clare that the rights here-by as-

T. *solemn* *pp*
 ...we are free to de-clare, and do de-clare that the rights here by as-

B. *solemn* *pp*
 ...we are free to de-clare, and do de-clare that the rights here by as-

Pno. *pp* *p* *mp*

Ped.

96 *mf* *mp* *p* **To End** **To Continue** *segue 4. fuga*

S. *mf* *mp* *p* *p*

A. *mf* *mp* *p* *p*

T. *mf* *mp* *p* *p*

B. *mf* *mp* *p* *p*

Pno. *mf* two hands *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

Percussion Tacet this movement

Soprano *f* The truth is great

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

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

Baritone *f* The truth is great and will pre-vail if left to her-self; *mf* the truth is

Bass *f* if left to her-self;

S. 6 *p* *mp* and will pre-vail if left to her-self; if left to her-self

A. *mp* and will pre-vail if left to her-self. if left to her-

T. *p* *mp* great and will pre-vail if left to her-self, if left to her-self,

Bar. *p* 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. *pp*
self; The truth is

A. *pp*
self; The truth is

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

B. *pp*
self;

23
S. *mf* (All)
great and will pre - vail if left to her - self; she is the

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

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

B. *mp* *mf*
she is the prop - er and suf - fi - cient an - tag - on - ist to 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, (F# = Gb) and has noth - ing to

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. 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

32 *f*

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. *ff* prived an - tag - on - ist to err - or; *f* free ar - gu - ment

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

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

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

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

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

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

A tempo

34 *mf* *mp*

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

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

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,

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

T. self. The truth. The truth is

Bar. self. The truth is great

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

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. *(S2)* *f*
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.

36

81

mp (S2) (plus A. 1)

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

mp

vail

mp (A. 1)

A. and will pre - vail, left to her - self, The

mp

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

mf

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

mf

B. The truth is great and will pre - vail

37

86

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

pp (opt. S1 only)

pp

All

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

pp

T. self. if left to her - self. and

p

pp

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

mp

pp

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

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.

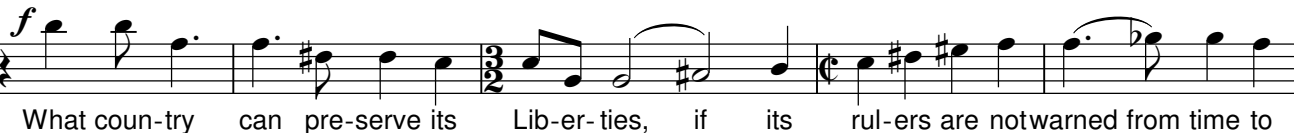
Bar. *ff*
if left__ to her - self.

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

5. Rebellion to Tyrants

Brisk*(recitativo, libero)***38** ♩ = 66

B. Solo



Pno.

Ped.

poco rit.**Riten.**

B. Solo



[Vibraphone]

Pno.

Ped. Ped.

Ped.

Moderato**mosso**

11 ♩ = 90

38B**mf****f** ♩ = 60**appassionato**

B. Solo



[Vibraphone]

Pno.

Ped. Ped. Ped.

Ped.

*A Tempo,**Andante*

♩ = 72

poco rit.*piu rit.**Riten.**mp* *opt. 8va-*

B. Solo

16

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

f *mf* *mp* *p*

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

B. Solo

20 *opt. (8)* *f*

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

poco cresc. *mf*

Attacca 5. "We Hold These Truths"
(first chord cuts off solo voice.)

6. We Hold These Truths

PIANO-VOCAL

Giusto
♩ = 100

(steady) (precise)

ff *sfz*

Pno.

8

with firm resolve

13 40

f marcato

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

f marcato (opt. div.)

A. We hold these Truths__ to be self-ev-i-dent__ We

f marcato

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

f marcato

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

Pno.

mf *ff*

2^{ed.}

18 41

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

Pno. *mp* *f* *ffz*

Ped.

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*

Ped.

27

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

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

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

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

Pno. *mf*

Ped.

32

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

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

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

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

Pno. *ff* *two hands* *L.* *R.* *7*

Ped.

36 42

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

A. *p* and the pur-suit

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

B. *p* and the pur - suit of

Pno. *pp* Ped.

a tempo, poco piu mosso

40 *riten.* ♩ = 110

S. of Hap-pi-ness

A. *p* of Hap-pi-ness

T. Hap-pi-ness

B. Hap-pi-ness

Pno. *p* *mf* *f* Ped.

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, —

Pno. *f*

49

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

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

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

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

Pno. *f*

Ped.

51

S. Gov - ern - ments are in - sti - tut - ed a - mong Men

A. Gov - ern - ments are in - sti - tut - ed a - mong Men

T. Gov - ern - ments are in - sti - tut - ed a - mong Men

B. Gov - ern - ments are in - sti - tut - ed a - mong Men

Pno.

44 *poco riten.* *sostenuto* *f* *poco mosso* *piu f* $\text{♩} = 110$

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

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

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

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

Pno. *f* (pedal often)

58 *f* vehement

S. That when-ev-er an - y form of Gov-ern-ment be-comes des-

A. *f* vehement That when-ev-er an - y form of Gov-ern-ment be-comes des-

T. *f* vehement That when-ev-er an - y form of Gov-ern-ment be-comes des-

B. *f* vehement That when-ev-er an - y form of Gov-ern-ment be-comes des-

Pno. *mf*

Ped. Ped. Ped. Ped.

62

S. truc-tive of these ends, it is the Right of the Peo ple to al-ter or a -

A. truc-tive of these ends, it is the Right of the Peo ple to al-ter or a -

T. truc-tive of these ends, it is the Right of the Peo-ple to al-ter or a -

B. truc-tive of these ends, it is the Right of the Peo ple to al-ter or a -

Pno. *f*

Ped. Ped. Ped. Ped.

67 45 *mp smooth*

S. bol - ish it, and to in sti-tute new Gov-ern-ment in such form as to them shall

A. bol - ish it, and to in sti-tute new Gov-ern-ment in such form as to them shall

T. bol - ish it, and to in sti-tute new Gov-ern-ment in such form as to them shall

B. bol - ish it, and to in sti-tute new Gov-ern-ment in such form as to them shall

Pno. *mf p mp* *8va* *mf* *8va*

Ped. *Ped.*

72 *f* (opt. div.)

S. seem most like - ly to ef - fect their Safe-ty and Hap - pi - ness.

A. seem most like - ly to ef - fect their Safe-ty and Hap - pi - ness.

T. seem most like - ly to ef - fect their Safe-ty and Hap - pi - ness.

B. seem most like - ly to ef - fect their Safe-ty and Hap - pi - ness.

Pno. *f* *8va* *Ped.*

76

S. *p*

A. *p* Gov-ern-ments long es -

T. *p* Gov-ern-ments long es -

B. *Bar. (opt.) p* Gov - ern - ments long es -

Pno. *mf* *loco* *p*

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

81

S. *piu p*

A. *piu p* tab-lished should not be changed for light and tran-sient caus-es; not for

T. *piu p* tab-lished should not be changed for light and tran-sient caus-es; not for

B. *piu p* tab - lished should not be changed for light and tran - sient caus - es; not for

Pno. *pp* *(glock.)*

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

85

S. *p*

A. tran - sient caus - es. *p* Man-kind are more dis - posed to suf - fer, while e - vils are

T. tran - sient caus es. Man-kind are more dis - posed to suf - fer, while e - vils are

B. tran - sient caus - es.

Pno.

Ped. Ped. Ped. Ped. Ped.

90

S. *p* forms to which they

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

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

B. (blend in) *p* than to right them-selves by a - bol - ish-ing the forms to which they

Pno.

Ped. Ped. Ped. Ped. Ped.

94

S. *mf* *f* *mp*
are ac-cus - tomed. But... un-der ab - so-lute des - po-tism_

A. *mf* *f* *mp*
are ac-cus - tomed. But... un-der ab - so-lute des - po-tism_

T. *mf* *f* *mp*
are ac-cus - tomed. But... un-der ab - so-lute des - po-tism_

B. *mf* *f*
are ac-cus - tomed.

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

Ped. Ped.

98

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

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

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

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

Pno. *mf* *f* *senza ped.* *mf* *f*

Ped.

102 *ff* *f* *ff* *f*

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

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

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

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

Bar. *add Basses*

Pno. (reh. only) *ff* *(senza ped.)* *Ped.*

106 *piu mosso* *mp* $\text{♩} = 124$

S. and to pro- vide new Guards for their fu- ture se -

A. *mp* and to pro- vide new Guards for their fu- ture se -

T. *mp* and to pro- vide new Guards for their fu- ture se -

B. *mp* and to pro- vide new Guards for their fu- ture se -

Pno. *p* *Ped.*

48

 f $\text{♩} = 75$

S. f cu - ri - ty

A. f cu - ri - ty

T. f cu - ri - ty

B. f cu - ri - ty

Pno. f cu - ri - ty

Ped. f cu - ri - ty



111 accel.

Pno. p mp p

Ped. $L. V.$ f cu - ri - ty



115 Vivo $\text{♩} = 84$

Pno. mf mp mf f

Ped. f cu - ri - ty

6 Principles SATB V3 Transp We Hold P-V-PERC

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

Poco Allargando

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,

Pno. 8va

mf *ff*

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

134 $\text{♩} = 66$

S. *ff* *f*
ap peal-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.

138 **50** *Allegro* $\text{♩} = 72$

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

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

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

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

Pno. *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. *ff*

Ped.

147 *Poco Riten. f* *Grandioso* ♩ = 112 *poco rit.* ♩ = 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
(bottom octave opt. with orchestra)

Pno. *f*

Ped.

♩ = 78

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*

Pno. *ff*

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.

6 Principles SATB V3 Transp We Hold P-V-PERC

179 ♩ = 76

S. *p* *Riten.*
States may_ of right do.

A. *p*
States may_ of right do.

T. *p*
States may_ of right do.

B. *p*
States may_ of right do.

Pno. *f* *mf* *mp espressivo* *8va*
(8) *(l. v.)*
Ped. Ped. Ped.

53 *a Tempo* ♩ = 96

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

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

T. *p sostenuto*
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,

Pno. *pp (for rehearsal only)*
(8) Ped.

187 *cresc.* *mf*

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

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

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

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

Pno. (l. v.)

191 *f* *mf dolce* *Poco Mosso* ♩ = 108

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

A. *mf dolce* *mf dolce*
tion, 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*

Ped.

197 *f* *ritmico* *poco rit.*

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

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

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

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

Pno. *f*

(8)

201 *Risoluto* *Poco Mosso*
with absolute focus ♩ = 90 ♩ = 108

S. *mf* *ff* *mf* *ff* pledge to each o - ther our Lives, our For - tunes,

A. *mf* *ff* *mf* *ff* pledge to each o - ther our Lives, our For - tunes,

T. *mf* *ff* *mf* *ff* (opt. div.) tu - al - ly pledge to each o - ther our Lives, our For - tunes,

B. *mf* *ff* *mf* *ff* tu - al - ly pledge to each o - ther our Lives, our For - tunes,

Pno.

*A Tempo**rit.*

55 ♩ = 108

Riten.

207

S. *f* and our Sac-red *ff* Hon-or

A. *f* and our Sac-red *ff* Hon-or

T. *f* and our Sac-red *ff* Hon-or

B. *f* and our Sac-red *ff* Hon-or

Pno. *ff* *f* *mp* L. V. Ped.

212 *molto rit.*

S. *mf* (stagger breathing) *ff* To End

A. *mf* (stagger breathing) *ff*

T. *mf* (stagger breathing) *ff*

B. *mf* (stagger breathing) *ff*

Pno. *mf* *f* *ff* *sfz*

Ped.



To Continue *accel.* *Vivo* ♩ = 144

56

A Tempo Allegro ♩ = 120

S.

A.

T.

B.

Pno. *sfz* *f*

Pno. *ff*

Ped. *ff*

piu rit. Andante $\text{♩} = 63$

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

Pno. *f* *mf* *espressivo* *mp* *p*

Ped.

Tranquillo $\text{♩} = 50$

57

S. *p* Here was bur-ied Thom-as Jeff-er - son, Au-thor of the Dec-la-ra-tion of A-

A. *p* Here was bur-ied Thom-as Jeff-er - son, Au-thor of the Dec-la-ra-tion of A-

T. *p* Here was bur-ied Thom - as Jeff-er - son, Au-thor of the Dec-la-ra-tion of A-

B. *p* Here was bur-ied Thom - as Jeff-er - son, Au-thor of the Dec-la-ra-tion of A-

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

Ped.

233

S. mer-i-can In - de-pen - dence, of the Stat - ute of Vir - gin - ia for re - li - gious

A. mer-i-can In - de-pen - dence, of the Stat - ute of Vir - gin - ia for re - li - gious

T. mer-i-can In - de-pen - dence, of the Stat - ute of Vir - gin - ia for re - li - gious

B. mer-i-can In - de-pen - dence, of the Stat - ute of Vir - gin - ia for re - li - gious

Pno. (l. v.)

236

rit. Riten.

S. free - dom, and Fa - ther of the U - ni-ver - si - ty of Vir - gin

A. free - dom, and Fa - ther of the U - ni-ver - si - ty of Vir - gin

T. free - dom, and Fa - ther of the U - ni-ver - si - ty of Vir - gin

B. free - dom, and Fa - ther of the U - ni-ver - si - ty of Vir - gin

Pno. (l. v.)

(Segue 7. finale, "All Eyes Are Opened")

Ped. Ped. Ped.

PIANO-VOCAL

7. All Eyes Are Opened

(Epilog - July 4, 1826)

Poco Mosso Andante

♩ = 90

58

(chorus tacet 2 bars if starting here)

S. *pp*
ia

A. *pp*
ia

T. *pp*
ia

B. *pp*
ia

Pno. *sostenuto*
ppp legatissimo (pedal freely) *sempre legato*
pp semplice

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

(only articulate first bass note if starting here.)

Pno. *8va*
6 *3* *p*
pp

Pno. *59*
10 *(8)* *loco*
mp *p* *sempre legato* *mp*
Ped.

Pno.

14

8^{va}

Ped.



60

S. *f*
That host of wor - thies _____ who joined with us__ on that

A. *f*
That host of wor - thies _____ who joined with us__ on that

T. *f*
8 That host of wor - thies _____ who joined with us__

B. *f*
That host of wor - thies _____ who joined with us__

Pno.

(8) ¹

sfz *mf*

senza ped.

20

S. day That host of wor - thies who

A. day That host of wor - thies who

T. — on that day That host of wor - thies who

B. on that day That host of wor - thies who

Pno.

23

S. joined with us on that day in the bold and doubt - ful e -

A. joined with us on that day in the bold and doubt - ful e -

T. joined with us on that day in the bold and doubt - ful e -

B. joined with us on that day in the bold and doubt - ful e -

Pno.

26

S. *lec-tion we were to make.*

A. *lec-tion we were to make.* *for our coun try.*

T. *lec-tion we were to make.* *the choice we made*

B. *lec-tion we were to make.* *the choice we made*

Pno. *f* *mf*

Tenor 1 *ALL f ritmico, marcato*

30

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

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

T. *... be-tween sub mis-sion or the sword*

B. *be-tween sub mis-sion or the sword*

Pno. *f ritmico, marcato* *Ped.*

33



S. sword

A. sword

T. the choice we made ...may it be to the world... the sig-nal to

B. the choice we made ...may it be to the world... the sig-nal to

Pno.

Ped.  Ped. 

36

S.

A.

T. *sostenuto* burst the chains and to as-sume the bless-ings and se-cur-i-ty

B. *sostenuto* burst the chains and to as-sume the bless-ings and se-cur-i-ty

Pno.

Ped.  Ped. 

39 62 *pure and simple*

S. *p* That form which we have

A.

T. of self - gov-ern-ment.____

B. of self - gov-ern-ment.____

Pno. *senza ped.* (2 hands) *p*

Ped.____^ Ped.____^

42

S. sub - sti-tut-ed re-stores the free____ right to the un bound-ed ex-er-cise of

A.

T.

B.

Pno.

46 63 *sostenuto*

S. *f* proud
reas - on_ and free-dom of op - in-ion_ These are grounds of hope for

A. *sostenuto f* proud
These are grounds of hope for

T. *sostenuto f* proud
These are grounds of hope for

B. *sostenuto f* proud
These are grounds of hope for

Pno. *mf* *senza ped.*

51

S. *f*
oth - ers_ These are grounds of hope for oth-ers_

A. *f*
oth - ers_ These are grounds of hope for oth-ers_

T. *f*
oth-ers_ These are grounds of hope for oth-ers_

B. *f*
oth-ers_ These are grounds of hope for oth-ers_

Pno. *f*

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

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

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

T. All eyes are o-pnnn'd or op-en-ing_ to the rights of *f* All eyes are op-ened_

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

Pno. *mf*

Ped

60 (closed n)

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

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

T. All eyes are op- nnn'd, or op-en-ing_ to the rights of man.

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

(open vowel)

Pno. *f senza ped.*

64 65

S.

A.

T.

B.

Pno.

68

S.
vehement ritmico mf

A.
vehement ritmico mf

T.
vehement ritmico f

B.
vehement ritmico f

Pno.

71

S. backs

A. backs

T. 8 nor a fav-ored few boot-ed and spurred,

B. nor a fav-ored few boot-ed and spurred,

Pno.

74

S. *f* by the grace of God *ff* All men are cre-at-ed

A. *f* read-y to ride them. *f* by the grace of God *ff* All men are cre-at-ed

T. 8 *f* read-y to ride them le-git-i mate-ly by the grace of God *ff* All men are cre-at-ed

Baritones *f* *All* *ff*

B. *f* read-y to ride them le-git-i mate-ly by the grace of God *ff* All men are cre-at-ed

Pno.

8^{vb}

Ped.

Principles SATB: Eyes v3 P/V - PERC

78

S. e - qual All men are cre-at-ed

A. e - qual All men are cre-at-ed

T. e - qual All men are cre-at-ed

B. e - qual All men are cre-at-ed

Pno. *staccatiss.* *ff* (ringing) *f*

(Timp.)

Ped.

82

S. e - qual All men are cre-at-ed e - qual

A. e - qual All men are cre-at-ed e - qual

T. e - qual All men are cre-at-ed e - qual

B. e - qual All men are cre-at-ed e - qual

Pno. *staccatiss.* *ff* (ringing) *f* *ff* (ringing)

Ped.

87

S. *mf* e - qual *p* e - qual

A. *mf* e - qual *p* e - qual

T. *mf* e - qual *p* e - qual

B. *mf* e - qual *p* e - qual

Pno. *mf* *p*

f *mp* *p*

Ped. Ped. Ped. Ped. Ped.

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

91

S. *f*

A. *f*

T. *f*

B. *f*

Pno. *mp* *f* (senza ped.)

Ped. Ped.

94

S. *f* (*open vowel)
All eyes are op- ened*, or

A. *f*
All eyes are op- ened*, or

T. *f*
All eyes are op- ened*, or

B. *f*
All eyes are op- ened*, or

Pno.

97

S. *ff marcato*
op-en-ing_ to the rights of man

A. *ff marcato*
op-en-ing_ to the rights of man, All eyes are op- ened, or op-en-ing_ to the rights of

T. *ff marcato*
op-en-ing_ to the rights of man

B. *ff marcato*
op-en-ing_ to the rights of man

Pno.

Altos plus some Sopr. 2

100

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

A. man All eyes are op-ened, or

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

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

Pno. *ff* *f*

103

68 *Gioioso*

S. op-en-ing to the rights of ma han

A. op-en-ing to the rights of ma han

T. to the rights of ma han

B. op-en-ing to the rights of ma han

Pno. *ff* *f* *8va* *ff* *f* *3* *Ped.*

106

S. *mf*

A. *mf*

T. *mf*

B. *mf*

Pno. *ff*

Ped. *mf*

109

Pno. *ff*

f

Ped. *mf*

112

Pno. *8va*

poco rit.

Ped. *mf*

*Poco Meno Mosso**Piu Mosso*

69

♩ = 88

♩ = 94

S. *f* For our-selves, let the an-nu-al re-turn of this-day

A. *f* For our-selves, let the an-nu-al re-turn of this-day

T. *f* For our-selves, let the an-nu-al re-turn of this day *mf* for -

B. *f* For our-selves, let the an-nu-al re-turn of this day *mf* for -

Pno. *mf*

Ped. *mf*

118

S. *f*

A. *f* for -

T. *cresc. poco a poco* for -
ev - er re - fresh our re - col -

B. *cresc. poco a poco* for -
ev - er re - fresh 3 our re - col -

Pno. two hands *cresc. poco a poco*

Ped. *cresc. poco a poco*

120 *cresc. poco a poco*

S. ev - er re - fresh our re - col -

A. ev - er re - fresh our re - col -

T. lec tions of these rights, for - ev -

B. lec tions of these rights, for - ev -

Pno.

f

Ped. *^ Ped.*

122 *cresc. poco a poco*

S. lec-tions of these rights. for - ev -

A. lec-tions of these rights. for - ev -

T. - er re - fresh our re - col -

B. er re - fresh our re - col -

Pno.

Ped. *^ Ped.*

124

S. *ff* *f*
er these rights and an

A. *ff* *f*
er these rights and an

T. *ff* *f*
lec tions of these rights, and an

B. *ff* *f*
lec tions of these rights, and an

Pno. *ff*

Ped.

126

S. *rit.* *p*
un - dim-in-ished de - vo tion to them. (mm)

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

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

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

Pno. *mf* *mf* *mp* *p* *pp*

Ped.

*Poco Piu Mosso Giusto**(carry over; stagger breathing)**poco a poco accel..*

70 ♩ = 100 *pp* *p* *espressivo*

S. *pp* *p* *00*

A. *00*

T. *8* *p* *00*

B. *p* *00*

Pno. *pp*

133 *mp espressivo* *cresc. poco a poco*

S. *oh*

A. *oh*

T. *8* *mp* *oh*

B. *mp* *oh*

Pno. *cresc. poco a poco*

136

f *gioioso f*

S. *f* aah All eyes are op-en'd, or

A. *mf* *f* *gioioso f* aah aah All eyes are op-en'd, or

T. *mf* *f* *gioioso f* aah All eyes are op-en'd, or

B. *mf* *f* *gioioso f* aah All eyes are op-en'd, or

Pno. *f*

139

ff

S. op-en-ing to the rights of ma han

A. op-en-ing to the rights All eyes, all eyes all eyes, all eyes all eyes.

T. op-en-ing to the rights of ma han

B. op-en-ing to the rights of ma han all

Pno.

Basses/Tenors in 3 parts

142 *unis.*

S. All eyes___ are op- en'd, or op-en-ing to the rights of

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

T. All eyes are op-en - ing, all eyes___

Men in 2 parts

B. eyes all

f

Pno. (chorus clap hands--opt.)

Detailed description: This is a musical score for a SATB choir and piano. The score is for measures 142 and 143. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The piano part is labeled 'Pno.'. The lyrics for the vocal parts are: Soprano and Alto: 'All eyes___ are op- en'd, or op-en-ing to the rights of'; Tenor: 'All eyes are op-en - ing, all eyes___'; Bass: 'eyes' and 'all' with long lines for continuation. The piano part includes a note '(chorus clap hands--opt.)' with a vertical line and 'x' marks indicating clapping. Dynamics include 'unis.' and 'f'. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The vocal parts are in treble clef, and the piano part is in bass clef. The Tenor part has an octave sign (8) below the first measure. The Bass part has a fermata over the first measure. The piano part has a fermata over the first measure. The score is for measures 142 and 143.

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

S. All eyes, all eyes, all eyes are op - en ing; In -

A. **Alto 1.** man

A. *div.* **Alto 2.** All eyes are o - pened or o - pen - ing to the rights of

T.

B. eyes Ah hall

Pno. *ff*

146

S. *a - li - en - a - ble rights! In - a - li - en - a - ble*

div. **Sopr. 2**

A. *All eyes, all eyes, all*

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

A. *man All eyes are o - pen'd, all*

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

B. *eyes. all eyes.*

Pno. *f*

one S. 1, solo

f in rapture *cresc.*

Soprano 1 *cresc.*

S. rights!_ In - a - li - en - a - ble

S. 2 *cresc.*

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

A. *cresc.*

eyes. All eyes are o - pen'd, all -

A. *cresc.*

eyes are o - pen ing; All

T. *cresc.*

_ all eyes_ All eyes are o - pen - ing_

Baritone *f* *cresc.* *cresc.*

B. *div.* All eyes are op - en - ing_ all eyes, all eyes are

Bass *cresc.*

B. Ah_ hall eyes._ All_

Pno. *ff* *f*

151

S. all eyes, all eyes, all eyes, all eyes, —

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

S. 2 eyes are o - pen - ing; All eyes, all eyes, all *ff*

A. eyes are o — pen - ing; a(II) — (hall) — eyes — *ff*

A. eyes; All eyes are o pened, all

T. All eyes are o - pen - ing — All eyes are o - pen - ing; all

B. o - pen - ing all eyes are o - pen - ing all eyes are

B. eyes, All — eyes, All —

Pno.

153 *ff* *ossia* 72

S. *ff*
all eyes, all eyes.

S. 2 *ff*
rights, in - a - li en - a - ble rights!

A. *ff*
eyes are o - pen - ing;

A. *ff*
eyes are o pen - ing.

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

B. *ff*
o - pen - ing all eyes are o - pen - ing

B. *ff*
eyes, All eyes!

(If performing with piano and percussion, piano tacet 3 bars)

Pno. *ff*
Ped.

156 (always play)

Pno. *ff*
Ped.

159

Pno.

fff

Ped. Ped. Ped.



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

162 *gioioso ff*

S. All eyes are o - pen'd, or o - pen - ing to the rights of

A. *gioioso ff* All eyes are o - pen'd, or o - pen - ing to the rights of

T. *gioioso ff* All eyes are o - pen'd or o - pen - ing to the rights of

B. *gioioso ff* All eyes are o - pen'd or o - pen - ing to the rights of

Pno. *ff* pedal freely

164

S. ma ha - ha - han

A. ma (ha - ha - han

T. ma ha - ha - han

B. ma ha - ha - han

Pno. *ff* *fff*

8va

73 *f*

S. *f* All eyes are o- pen'd, all eyes are o pen - ing; all eyes are o- pen'd, all

A. *f* All eyes are o- pen'd, all eyes are o - pen - ing; all eyes are o- pen'd, all

T. *f* All eyes are o- pen'd, all eyes are o - pen - ing; all eyes are o- pen'd, all

B. *f* All eyes are o- pen'd, all eyes are o - pen - ing; all eyes are o- pen'd, all

Pno. *ff*

(8)

Ped.

Principles SATB: Eyes v3 P/V - PERC

177 *poco rit.*

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

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

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

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

Pno.

^ Ped. ^ Ped. ^

Poco Meno Mosso**75**

♩ = 88

A Tempo

♩ = 92

Poco Riten.

S. *ff* man; *f* the rights of *ff* man; *Poco Riten.* of

A. *ff* man; *f* the rights of *ff* man; of

T. *ff* man; *f* the rights of *ff* man; of

B. *ff* man; *f* the rights of *ff* man; of

Pno. *8va* *ff loco* *ff loco* *ff loco*

Pno. *ff* *f* *ff*

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

A Tempo

♩ = 92

molto rit.

♩ = 54)

S. man; o,

A. man; o (ho), *ff*

T. man, o,

B. man, o,

Pno. *ff* *8va* *loco* *fff*

Pno. *Ped.*

*A Tempo,
Allegro*

(♩ = 128)

188 *ff*

S. *Man*

A. *Man*

T. *ff* *Man*

B. *ff* *Man*

Pno. *fff* *mp* *fff*

R. *5* *L.* *R.* *5*

8va

left palm, black and white keys

sffz *8vb*

Ped.

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.] *See full list overleaf.*

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

Gemeinsam [8'] SATB (divisi), (brief S1 solos) (Rose Ausländer) [also 4' version]

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

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

Light Dawns in the Darkness SATB divisi [4'45"] (Psalm 112)

Now the Hazy Mirage, SSAATTBB [3'] (lyrics by the composer)

OM Namah Shivaya SSAATTBB (brief S1 solo) [9-10'] (trad. Hindu)

Principles, secular cantata [32'] SATB (divisi), solo baritone, orchestra, (Thos. Jefferson)

(or piano, can add perc.) (also version with band) (also for TTBB, below)

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

There Was Another Song to Sing [4'] SATB, Alto (or Mezzo) solo, piano, cello, opt. harp (Bialik)

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

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

Sacred

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

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

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

Also with string orchestra (or mandoline or balalaika orchestra)

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

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

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)

WOMEN

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

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

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

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

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

MEN

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

Principles, secular cantata ([32] Orig. version TTBB (divisi), Thos. Jefferson)

solo baritone, concert band (or piano, can add perc.)

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

Sergeant Pepper's Lonely Hearts Club Band – Medley [15'] (Lennon/McCartney)

transcribed for TTBB chorus and/or 5 soli, piano/bass/drums/guitar (OR concert band)

NOVELTY

Chicken Pie [3'] SS, Orff instruments, string quintet (opt.) arr. of "Old Joe Clark" (trad.)

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)

Flopsy, the Christmas Pup [4:45] SATB, piano, opt. bass, drums (lyrics by the composer)

The Garlic Blessing [3'] SATB (brief divisi), piano (lyrics by the composer)

Goodnight Moon [3'] Unis. Trebles, piano/keyboard (opt. flute/string qtt.) (M.W. Brown),

Happy Anniversary [1'] SATB, or SSAA, or TTBB (lyrics by the composer)

The U.S. Air Force Fugue [3'] TTBB (parody on "Off we Go, into the Wild Blue Yonder")



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