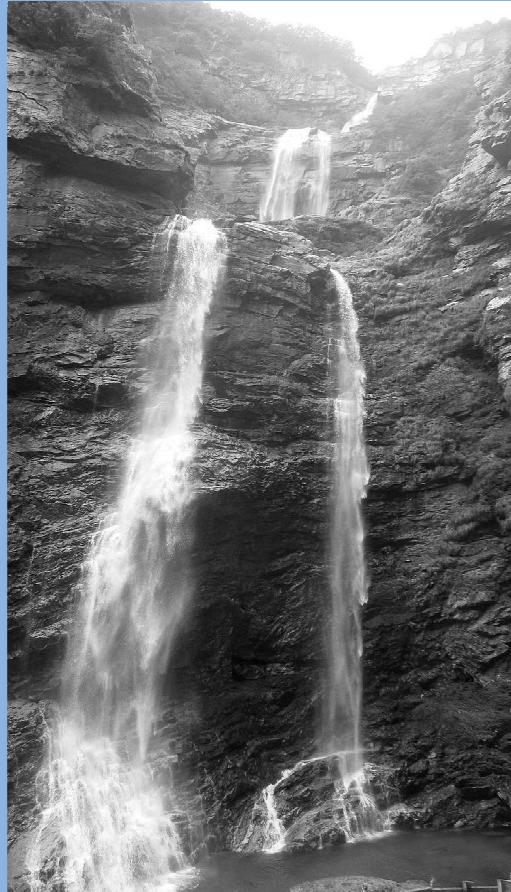


DAVID AVSHALOMOV

Three Water Songs



Mixed Chorus (*divisi*) with (optional) percussion

© 2023  **Raven Music / David Avshalomov**

COMMISSIONED 2022 by Ember Vocal Arts, Deborah Simpkin King, Conductor,
and Greenwich Village Chamber Singers, Michael Sheetz, Conductor

PERCUSSION (for all 3 Water Songs)

(2 or 3 players)

Triangle

Suspended Cymbal

Snare Drum

Tenor Drum (no snares)

Large Tam-Tam

Texts for Three Water Songs by David Avshalomov

1. All Day I Hear the Noise of Waters by James Joyce (public domain as of 2012)

All day I hear the noise of waters making moan,
Sad as the sea-bird is when, going forth alone,
He hears the winds cry to the water's monotone.

The grey winds, the cold winds are blowing where I go.
I hear the noise of many waters far below.
All day, all night, I hear them flowing to and fro.

**

2. Waterfall at Lu-shan by Li Po (public domain for over 1200 years)

Sunlight streams on the river stones.
From high above, the river steadily plunges--
three thousand feet of sparkling water--
the Milky Way pouring down from Heaven.

**

3. GPGP (Are We Proud?) by David Avshalomov 2020

[Ocean depths and plastic haze noises, “Lllll”, “ihhhh”]
Let us now trumpet the **Great Pacific Garbage Patch**.

GPGP!
GPGP!

Twice the size of Texas
six hundred thousand square miles
GPGP! GPGP!
A hundred thousand tons of plastic debris
between Hawai‘i and California
caught in the North Pacific Gyre

GPGP, GP, etc.

[NARRATORS] It’s mostly microparticles,
not an island of big objects

The floating plastic breaks down
under sun, wind, and salt water,
but it takes **thousands of years**
to break down completely

The haze of plastic extends down
about three meters from the ocean surface

[NARRATOR] There are also lotsa toxic chemicals in there as a bonus
There's one-hundred eighty times more plastic than marine food in this zone
Plastic debris also kills over a million seabirds
and a hundred thousand marine mammals *every year*
by ingestion and entanglement
Whales swallow a million microparticles with every mouthful of seawater
The microplastics are even entering the human food chain from the sea—
even floating in the air we breathe.

Think it's a problem?

You betcha!

Think it's a problem?

You betcha!

Think it's a problem?

You betcha!

GPGP! GP! GP! GPGP! GP!

Who did this?

Who did this?

WHOOO DID THIS?

WE DID!

[ANTHEM] Every country dumps their plastics
into waters that run out to sea.
Stuff we make from petroleum products,
and when we're done with it we just discard it.

Throwaway culture. The Modern Human Way.

[NARRATOR] The Patch keeps getting bigger.
It help accelerate climate change—
already past the point of no return.

Sure, scientists study it
and measure it
and analyze it
and recommend ways to clean it up.
But nobody is—*yet*.

GPGP GP GPGP GP GPGP!

Who cares if we choke the ocean surface?

Who cares if we starve its living creatures?

Who cares if the creatures all eat plastic?

Who cares if we suffocate the corals?

Who cares, who cares, who cares **if the oceans die-eee?**

After all, we are Masters of the Planet

our Scriptures say so, right?

**Masters, Masters of the Pla—net.
So we can do what we want with it, RIGHT?**

PLASTIC PEOPLE, OH BABY NOW, YOU'RE SUCH A DRAG!

Let us highlight this awesome achievement:
Unchecked, the Garbage Patch will surely extend
to cover all contiguous oceans,
until we can say that we have
killed
all
the
Giant
WATERS!

**Who is more powerful than Man, the Destroyer?
Who is more powerful than Woman, the Destroyer?
Who is more powerful than We, the Destroyers?**

-
GP GP
Are we *Proud*?

-
GP GP
Are we *Proud*

-
GP GP
Are we *Proud*?
Are we *Proud*?

-
GP GP
Are we *Proud*?
Are we *Proud*?
Are we *Proud Proud Proud ??*

-
Are we ***Proud Proud Proud Proud?***

-
-
ARE __ WE __ PROUD?

(ihhhh)

All Day I Hear the Noise of Waters

James Joyce

David Avshalomov

Largo
 $\text{♩} = 60$

SOPRANO

ALTO *sostenuto mp* [S. 2 may join Altos here.]
(quarter notes full-length)

TENOR *p* < > < > etc.
Mmm Mmm Mmm Mmm

BASS *p* < > < > etc.
Mmm Mmm Mmm Mmm

Tam-tam (opt.)

5

the noise of wa - ters. *mp* (quarter notes full-length)

moan gradually close the "n
Moan gradually close the "n

All day I hear the noise of wa - ters mak-ing

Mmm Mmm Mmm Mmm

Moan gradually close the "n
Moan gradually close the "n

Mmm Mmm Mmm Mmm

**Copyright ©2022 David Avshalomov/Raven Music
(poem PD 2012)**

2 9

p *the sound of wa - ters* **mp** *Sad as the sea - bird is _____ when, go - ing forth a -*

p *moan _____* **mp** *Sad as the sea-bird is _____ when, go - ing forth a -*

etc. **Moan** nn **Mmm** **Mmm** **Mmm** **Mmm** **Mmm** **Mmm**

gradually close the "n" *etc.* **Moan** nn **Mmm** **Mmm** **Mmm** **Mmm** **Mmm**

13

mf *He hears the winds* **mp** *cry _____ to the wa-ter's mon - o - tone (nn) The*

mf *He hears the winds* **mp** *cry _____ to the wa-ter's mon - o - tone (nn) The*

mp *Mmm* **Moan** **gliss.** *Moan* **nnn**

mp *Mmm* **Moan** **mp** **p** **mp** *Moan* **gliss.** *Moan* **(nn)** **mp** *The*

mp *Mmm* **Moan** **mp** **p** **mp** *Moan* **gliss.** *Moan* **(nn)** **mp** *The*

LV

B

grey winds, the cold winds are blow_ ing where I go._ The grey winds, the cold winds are
 grey winds, the cold winds are blow_ ing where I go._ The grey winds, the cold winds are
 grey winds, the cold winds are blow_ ing where I go._ The grey winds, the cold winds are
 grey winds, the cold winds are blow_ ing where I go._ The grey winds, the cold winds

p

C

24
4

blow_ ing where I go.
blow_ (oh)

blow_ ing where I go.
blow_ (oh)

are blow_ ing where I go.
blow_ (oh)

are blow_ ing where I go.
blow_ (oh)

p
><><><>

p
><><><>

p
><><><>

pp
><><><>

4

(quarter notes full-length)

mp

I hear the noise of many waters far below.

mp (quarter notes full-length)

portato

pp

I hear the noise of many waters far below.

p

pp

(oh) far below.

p

(Baritone ossia)

(oh) far below.

pp

— (oh) (oh) far below.

33 D

sostenuto

mp (quarter notes full-length)

All day, all night, I hear them flowing to and fro.

p etc.

Mmm Mmm Mmm Mmm Mmm

p etc.

Mmm Mmm Mmm Mmm Mmm

gliss.

pp

mp (quarter notes full-length)

All day, all night, I hear them flowing to and fro.

Mmm Mmm Mmm Mmm

pp

38

mp

All day, all night, I hear them flow-ing to and fro._____

gliss.

Mmm_____ Mmm_____ Mmm_____

mp (quarter notes full-length)

All day, all night, I hear them flow-ing to and fro._____

p

Mmm_____ Mmm_____ Mmm_____

II 4

3 4

4 4

Sample Performance
Not for Photocopying

41 E

p

All day, all night, I hear them flow_____

gliss.

Mmm_____ Mmm_____ All day, all night, I hear them flow_____

p

Mmm_____ All day, all night, I hear them flow_____

p

All day, all night, I hear them flow_____

p

All day, all night, I hear them flow_____

Sample Performance
Not for Photocopying

Sample Performance
Not for Photocopying

6 44

flow flow flow The sound of wa - ters, the sound of

F

flow flow The sound of wa - ters, the sound of

mp

All day I hear the noise of wa - ters mak-ing Moan Moan

gradually close the "n"

mp

All day I hear the noise of wa - ters mak-ing Moan Moan

gradually close the "n"

poco rit.

49

wa - ters, the voice of wa - ter (rr)

wa - ters, the voice of wa - ter (rr)

< > etc.

Mmm Mmm Mmm Mmm Mmm Mmm

< > etc.

Mmm Mmm Mmm Mmm Mmm Mmm

pp

WATERFALL

(At Lu-shan)

Li-po

Andante

$\text{♩} = 76$

David Avshalomov

The musical score consists of ten staves. From top to bottom, the vocal parts are: SOPRANO 1, SOPRANO 2, ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARITONE, and BASS. The vocal parts sing in unison, with lyrics appearing below the staff: "Sun- (nn) streams____ (mm) (s) Sun (nn) streams____", "Sun light Sun light streams____ (mm) (s) Sun light streams", and "Sun light streams". The vocal parts are in common time (indicated by a '4'). The first two measures show a change in time signature between 4/4 and 3/2. Measures 3 and 4 show another change between 3/2 and 4/4. Measures 5 and 6 show a return to 4/4. The vocal parts end with a fermata over the last note of measure 6.

Below the vocal parts are three staves for percussion: Triangle (opt.), Susp. Cymbal (opt.), and Tam-tam (opt.). The triangle part includes dynamic markings 'p' and 'f'. The percussion parts also feature changes in time signature between 4/4 and 3/2.

A

6

S. sun (nn) Sun light (t) Sun light
(mm) (s)

S. Sun light (t) Sun light
(mm) (s)

A. **p** on the riv-er stones. (nn) (s) Sun light (t) Sun light
on the riv-er stones. (nn) (s) Sun light (t) Sun light

A. **p** on the riv-er stones. (nn) (s) Sun light (t) Sun light

T. **pp** stones. (nn) (s) stones. (nn) sto.
stones. (nn) (s) stones. (nn) stones.

T. **pp** stones. (nn) (s) stones. (nn) stones

Bar. **p** stones. (nn) (s) stones. (nn) stones

B. **p** stones. (nn) (s) stones. (nn) stones

Tri. **p**

T.-tam **p**

13

S. *mp* *mf* 3 3
 (t) From high a bove the riv er stead-i-ly plun (nn) plun (nn)

S. *mf* 3 3
 (t) From high a bove the riv er stead-i-ly plun (nn) plun-ges

A. 3 3
 (t) stead-i-ly plun - ges plun-ges

A. 3 3
 (t) stead-i-ly plun - ges plun-ges

T. *mp* *p*
 (nes). From high a bove (ve) plun - ges plun-ges

T. (stagger breathing)
 (nn) (s) plun - ges plun-ges

(stagger breathing)

Bar. (nn) (s) plun - ges plun-ges

(stagger breathing)

B. 3 3
 (nn) (s) *mf* Stone(s) stones

Tri.

T.-tam *p*

B

18 *mf* [“fate”]

S. Three thou sand feet, feet, Three thou sand feet, feet, of

S. Three thou sand feet, feet, feet, Three thou sand feet, feet, feet,

A. Three feet, feet, feet, Three thou sand feet, feet,

A. Three thou sand feet, feet, feet, Three thou sand feet, feet,

T. Three thou-sand feet, feet, feet, Three thou sand feet,

T. Three thou sand feet, feet, feet, feet, Three thou sand

Bar. Three thou sand feet, feet, feet,

B. Three thou sand feet, feet,

Susp. Cym. -

ALL: catch breath where needed, individually

20

S. 

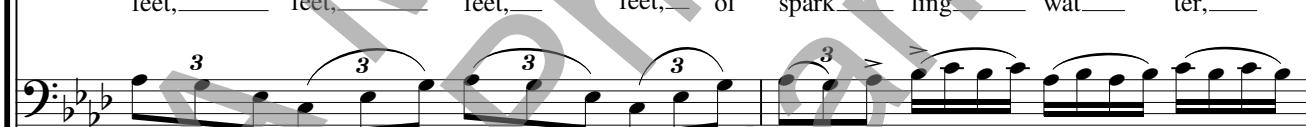
S. 

A. 

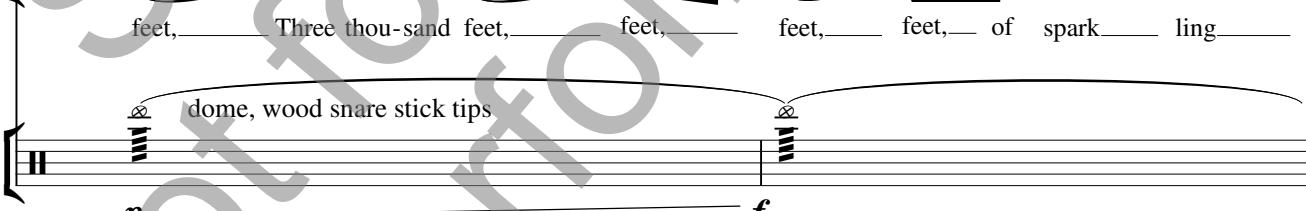
A. 

T. 

T. 

Bar. 

B. 

Susp. Cym. 

dome, wood snare stick tips

p

f Start to suddenly Swell or Dim. and/ or vary Roll Speed *slightly*, continually but unevenly, not per beat.

C

24

S. *spark le spark le*

S. *kling,— spark le spark le spark le spark le spark le spark lespark lespark le spark le spark le*

A. *spark le spark le spark le spark le spark le spark lespark lespark le spark lespark le spark le*

A. *kling,—spark le spark le spark le spark le spark lespark lespark lespark le spark lespark le*

T. *spark le spark le spark le spark le spark lespark lespark lespark le spark lespark lespark le*

T. *spark le spark le spark le spark le spark lespark lespark The Milk - y*

Bar. *kling,— spark le spark le spark le spark lespark lespark The Milk - y*

B. *spark le spark le spark le spark lespark lespark lespark The Milk - y*

Susp. Cym.

26

S. *pp*
spark-le spark-le spark-le spark-le spark-le spark-le spark le The Milk - y

S. *pp*
spark-le spark-le spark-le spark-le spark-le spark-le spark le The Milk - y

A. *pp*
spark-le spark-le spark-le spark-le spark-le spark-le spark le The Milk - y

A. *mf*
spark- le The Milk - y Way, The Milk - y

T. *mf*
spark- le The Milk - y Way, The Milk - y

T. *pp*
Way, The Milk - y Way, The Milk - y

Bar.
Way, The Milk - y Way, The

B. *pp*
Way, The Milk - y Way,

Susp. Cym. *pp LV*

28

S. *pp* Way, The Milk - y Way

S. Way, The Milk - y Way

A. *pp* Way, The Milk - y Way

A. *pp* Way, The Milk - y Way

T. *pp* Way, The Milk - y Way

T. *pp* The Milk - y Way

Bar. *p* The Milk - y Way
(stagger breathing)

B. *mp* The Milk - y Way
(stagger breathing)

Susp. Cym. *pp* hard cord mallets

D

33

S. *f* pour ing down, pour ing down, pour ing down, pour ing

S. *f* pour ing down, pour ing down, pour ing down, pour ing down,

A. *f* pour ing down, pour ing down, pour ing down, pour ing

A. *f* pour ing down, pour ing down, pour ing down, pour ing down,

T. *f* ^(b) 8 pour ing down, pour ing down, pour ing down, pour

T. *f* ^(b) 8 pour ing down, pour ing down, pour ing down,

Bar. *f* pour ing down, pour ing down, pour ing down,

B. *f* pour ing down, pour ing down, pour ing down,

Susp. Cym. *f* L V

Riten.**A Tempo**

(top Bb, opt. one, solo)

36

S. pour ing down, from Heav - en

S. pour ing down, from Heav - en

A. pour ing down, from Heav - en

A. pour ing down, from Heav - en

T. pour ing down, from Heav - en

T. pour ing down, from Heav - en

Bar. pour ing down, from Heav - en

B. pour ing down, from (opt. div.)

(one-handed over/under roll if only one player)

Susp. Cym. *p*

T.-tam *f* *mf*

GPGP PRACTICAL PERFORMANCE NOTES

1. This piece offers some interesting challenges in its variety of textures and techniques, from traditional to semi-experimental. Probably best not to start working on it from the beginning. **Instead, a recommended way to approach it** is to rehearse/teach it in this order:
 - a. first the rhythmic spoken chant sections at C, I, and P (plus any stamping/clapping if doing that)
 - b. then the more straightforward in-tempo tonal sections: solo octet at A, chorus 2 before B to C, chorus D to G, 4 before J to N, O to P.
 - c. then the dissonant divisi sections in tempo where pitch *does* matter: 4th of G to I, N to O
 - d. then the opening and closing chromatic murk- texture passages, start to B, final bar
 - e. then work on confident transitions between different-textured sections
 - f. This will build confidence.
2. In the **murk-texture passages** from the start up to letter C, *exact pitches are not important, only the general pitch-range-segment*; the murk effect is the goal. **Rule:** Don't sing the same pitch as the person next to you; de-tune, be off-key with bad tone. An icky sound.
3. **Start Pitches:** There are several places where the group has to pick a pitch out of the air after pitchless spoken chant or chromatic murk; here cue notes are notated for a single singer or section designated to give the pitch before the group entrance. A singer with perfect pitch can do this, or it is OK to use a pitch pipe. It is also OK for these cues to be audible to the audience.
4. The piece requires a **minimum of 16 singers** (reducing the women's opening cluster-divisi to 8 voices if necessary); better at least 20.
5. **The solo octet** can stand mixed into the full group, no need to stand apart.
6. **Narrators** may be mic'd with slight Gary Owens Radio Announcer Reverb.
7. The **percussion** are desirable for best effect, two or three players. If you can't secure them, use the **clapping and stamping cues** instead. This will require music stands (or memorization . . .). Or a smaller core group could do it. At minimum you need the notated rhythmic punctuations at letter C, 2 bars; 5 before E; 2 before F; I through 3rd of J; 3rd of M; 1 before O to the end.
8. **Business/movement:** There are indications in the score of some movement for the singers—do these only if your group is comfortable with them. You may invent and add a few others (example: marching quietly and proudly in place on the “Ev’ry Nation” anthem). **Also, hand-claps on the offbeats from L to 2 before M are recommended even if you have percussion.**
9. **Optional video enhancement:** The atmospheric portions of this piece are intended to physically evoke the Patch environment: its depth, its density, its ickyness, its vast spread. The piece could easily be enhanced by the projection on a rear screen of (public domain) still images and silent video clips that follow the episodic form as though it were a shot list or nonverbal screenplay, with the sung music providing the sound track and narration to it. Feel free to experiment with this.
10. Finally, **this piece is not intended as a crowd-pleaser.** It is a sardonic rant/scolding about a real problem, sometimes semi-tongue-in-cheek or slightly goofy, not sincere but rather satirical when seeming enthusiastic, but also slightly grim—even a bit cynical. If the audience’s inner response at the end is either “ewww” or “whaaaaat?” it has succeeded.

G P G P

(The Great Pacific Garbage Patch)

David Avshalomov

Lento
♩ = 50

Soprano 1: Entrances not precise, some late, pitch not precise **pp**

Soprano 2: Entrances not precise, some late, pitch not precise **pp**

4 Women Soli: BE FLOATING PLASTIC MICROPARTICLES
(As many voices as you have)

Alto 1: Entrances not precise, some late, pitch not precise **pp**

Alto 2: BE OCEAN DEPTHS
Ihh

All men:
Stagger breathing. Approximate start pitch, not precise, add pitches between if extra men.

Tenor 1: Slow individual sliding wobble, up or down, vary chromatic/diatonic, vary speed.
pp

Tenor 2: LLL
pp

4 Men Soli: Slow individual sliding wobble, up or down, vary chromatic/diatonic, vary speed.
pp

Bass 1: LLL
pp

Bass 2: LLL
pp

Snare Drum

Tenor Drum

Tam-tam: **ppp** — **pp**

Stagger breathing. Add, remove vibrato, randomly, vary depth.

A

6

S.

soloists drop out of cluster

niente

S. 2

(one, solo, pitch-giver) **p** [4 solo women]

W. Soli

p

soloists drop out of cluster

Oooh _____ The Great Pa - cif - ic Gar-bage Patch

A.

niente

A. 2

niente

T.

niente

T. 2

niente

M. Soli

B.

niente

B.

niente

B.

niente

T.-t.

Poco Mosso

B

♩ = 56

mf precise diction

17 *pp* **TUTTI** *mf* *p*

S. Ihh _____ Gar - bage Patch Ihh _____ Let us now trum - pet.

S. 2 *pp* **TUTTI** *mf* *p* *mf* precise diction

Ihh _____ Gar - bage Patch Ihh _____ Let us now trum - pet.

W. Soli [rejoin cluster] Patch

A. *pp* **TUTTI** *mf* *p* *mf* precise diction

Ihh _____ Gar - bage Patch Ihh _____ Let us now trum - pet.

A. 2 *pp* **TUTTI** *mf* *p* *mf* precise diction

Ihh _____ Gar - bage Patch Ihh _____ Let us now trum - pet.

T. *pp* **TUTTI** *mf* *p* *mf* precise diction

LLL Gar - bage Patch *LLL*

T. 2 *pp* **TUTTI** *mf* *p* *mf* precise diction

LLL Gar - bage Patch *LLL*

M. Soli [rejoin cluster] Patch

B. *pp* **TUTTI** *mf* *p* *mf* precise diction

LLL Gar - bage Patch *LLL*

B. *pp* **TUTTI** *mf* *p* *mf* precise diction

LLL Gar - bage Patch *LLL*

T.-t. *pp* LV *pp* LV

Piu Mosso $\text{♩} = 72$

23 [explosive "t"] *f* *p*

S. (t!) Let us now trum - pet (t!) Let us now trum - pet (t!) The Great Pa - ci - fic

[explosive "t"] *f* *p*

S. 2 (t!) Let us now trum - pet (t!) Let us now trum - pet (t!) The Great Pa - ci - fic

[explosive "t"] *f* *p*

A. (t!) Let us now trum - pet (t!) Let us now trum - pet (t!) The Great Pa - ci - fic

[explosive "t"] *f* *p*

A. 2 (t!) Let us now trum - pet (t!) Let us now trum - pet (t!) The Great Pa - ci - fic

T. *p*
The Great Pa - ci - fic

T.2 *p*
The Great Pa - ci - fic

B. *p*
The Great Pa - ci - fic

B. *p*
The Great Pa - ci - fic

T.-t. (NO cresc.)

C Allegro $\text{♩} = 126$

S. Gar - bage Patch. //

S. 2 Gar - bage Patch. //

W. Soli // **f** pop the "P's" G P G P

A. Gar - bage Patch. //

A. 2 Gar - bage Patch. //

Claps Clapping/Stamping: Omit if you have percussion.

Stamps // $\frac{4}{4}$ f $\frac{4}{4}$ f

T. Gar - bage Patch. //

T. 2 Gar - bage Patch. //

B. Gar - bage Patch. //

B. Gar - bage Patch. //

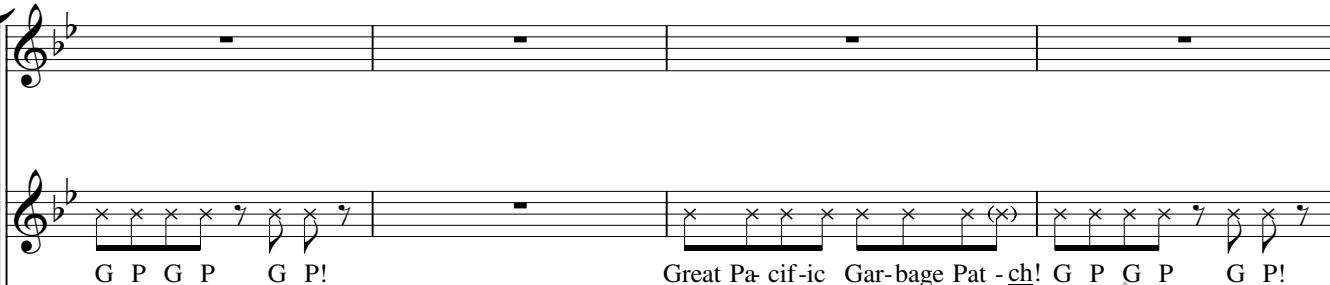
S. D. $\frac{4}{4}$ mf $\frac{4}{4}$ mf

Ten. Dr. //

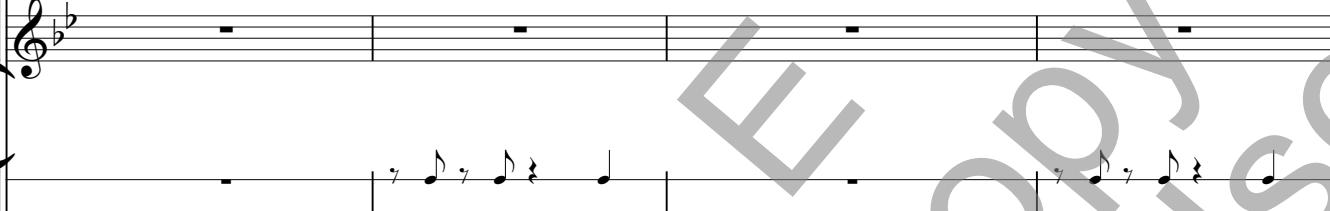
T.-t. //

35

S.

W. Soli 

A.

Claps 

Stamps 

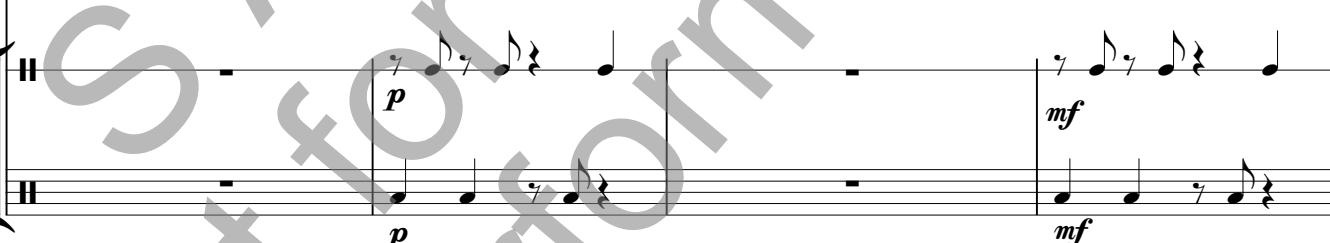
T.

CHANT (spoken)
with yell-leader fake enthusiasm
f pop the "P's"

M. Soli 

B.

S. D.

Ten. Dr. 

Not for Performance

E

44

S. Twice the size of Tex-as Six hun-dred thou sand square miles. Six hun - dred *mp*

S. 2 Six hun-dred thou sand square miles. Six hun - dred *mp*

A. Twice the size of Tex-as Six hun-dred thou sand square miles. Six hun - dred *mp*

A. 2 Six hun-dred thou sand square miles. *p*

Stamps *mf*

T. Twice the size of Tex-as Six hun-dred thou sand square miles. *p*

T. 2 Six hun-dred thou sand square miles. *p*

B. Twice the size of Tex-as Tex-as Six hun-dred thou sand square miles. G P G P G P *f*

B. Tex-as Six hun-dred thou sand square miles. G P G P G P

Ten. Dr. *mf* >

50

S. thou - sand square miles. *f* A hun-dred thou-sand tons of

S. 2 thou - sand square miles. *f* A hun-dred thou-sand tons of

A. thou - sand square miles. *f* A hun-dred thou-sand tons of

A. 2 *mp* square miles. *f* A hun-dred thou-sand tons of

T. *p* G P G P G P G P G P G P G P G P G P G P

T. 2 *p* G P G P G P G P G P G P G P G P G P G P

B. G P G P G P G P G P G P G P G P G P G P G P

B. G P G P G P G P G P G P G P G P G P G P G P

54

S. *p* plas-tic de-bris

S. 2 *f* *p* plas-tic de-bris

A. *f* *p* plas-tic de-bris

A. 2 *f* *p* *mf* plas-tic de-bris

T. *G* *G P* *G* *G P* *G P G P* *G P* *G P G P* *G P*

T.2 *G* *G P* *G* *G P* *G P G P* *G P* *G P G P* *G P*

B. *G* *G P* *G* *G P* *G P G P* *G P* *G P G P* *G P*

B. *G* *G P* *G* *G P* *G P G P* *G P* *G P G P* *G P*

58

S. *p* G P G P G P G P G P G P G P Caught in the *f*

S. 2 *p* G P G P G P G P G P G P G P G P Caught in the *f*

A. *p* G P G P G P G P G P G P G P G P Caught in the *f*

A. 2 *p* G P G P G P G P G P G P G P G P Caught in the *f*

Claps *f*

T. *p* cue Alto 2. G P G P G P G P G P G P G P Caught in the *f*

T.2 *f* Be-tween Ha-wa-i-a-i - a - ee and Cal - i-for-nye ay Caught in the *f*

B. *f* Be-tween Ha-wa-i-a-i - a - ee and Cal - i-for-nye ay Caught in the *f*

B. *f* Be-tween Ha-wa-i-a-i - a - ee and Cal - i-for-nye ay Caught in the *f*

S. D. *f*

F

63 $\text{♪} = \text{♪}$ **GROUP SLOW HIP SWIRLS**

S. North Pa - cif - ic Gyre (yrr) Gyre (yrr) Gyre

S. 2 North Pa - cif - ic Gyre (yrr) Gyre (yrr) Gyre

A. North Pa - cif - ic Gyre (yrr) Gyre

A. 2 North Pa - cif - ic Gyre (yrr) Gyre

GROUP SLOW HIP SWIRLS

T. North Pa - cif - ic Gyre (yrr) Gyre

T.2 North Pa - cif - ic Gyre (yrr) Gyre

B. North Pa - cif - ic Gyre Gyre (yrr) Gyre

B. North Pa - cif - ic Gyre (yrr) Gyre

T.-t. $\frac{6}{8}$ *mf*

Not for performance or practice

69

S. *pp*
(yrr) _____ Gyre _____ (yrr) _____ Gyre _____

S. 2 *pp*
(yrr) _____ Gyre _____ (yrr) _____ Gyre _____

W. Soli
Soli, Spoken Narration, a little freely
very precise diction
mf approx. "pitches"
work very high to
tiny squeezy voice
It's most - ly mic - ro - par - ti - cles _____ mic - ro -

A. *pp*
Gyre _____ (yrr) _____ Gyre _____ (yrr) _____

A. 2 *pp*
(yrr) _____ Gyre _____ (yrr) _____ Gyre _____

T. *pp*
⁸(yrr) _____ Gyre _____ (yrr) _____ Gyre _____

T.2 *pp*
(yrr) _____ Gyre _____ (yrr) _____ Gyre _____

B. *pp*
(yrr) _____ Gyre _____ (yrr) _____ Gyre _____

B. *pp*
(yrr) _____ Gyre _____ (yrr) _____ Gyre _____

73

S.

(yrr) Gyre (yrr) Gyre

S. 2

(yrr) Gyre (yrr) Gyre

W. Soli

par - ti - cles

A.

Gyre (yrr) Gyre (yrr)

A. 2

(yrr) Gyre (yrr) Gyre

T.

⁸ (yrr)

T.2

⁸ (yrr)

M. Soli

Soli, Spoken Narration, a little loosely, sliding approx. "pitches" ***mf***

very precise diction

not an is - land of big ob - jects.

B.

(yrr)

B.

(yrr)

77

S. (one, solo,
pitch-giver) *mf* TUTTI *mf*

S. 2 Oooh— The float-ing plas-tic breaks down in sunn wind

A. The float-ing plas-tic breaks down in sunn and salt wa-ter

A. 2 The float-ing plas-tic breaks down in sunn

T. *pp*
Gyre (yrr) Gyre (yrr)

T. 2 Gyre (yrr) Gyre (yrr)

B. *pp*
Gyre (yrr) Gyre (yrr)

B. *pp*
Gyre (yrr) Gyre (yrr)

G

in sun (nn)

=> **p**

=> **p mf**

=> **p** *mf*

=> **p**

(breathe but carry
the phrase over)

84

S. *p*
But it takes Thou sands of Years to break down com -

S. 2 *p*
But it takes Thou sands of Years to break down com -

A. *p*
— But it takes Thou sands of Years to break down com -

A. 2 *p*
But it takes Thou sands of Years to break down com -

T. *p*
8 But it takes Thou sands of Years to break down com -

T. 2 *p*
8 But it takes Thou sands of Years to break down com -

B. *p*
But it takes Thou sands of Years to break down com -

B. *p*
But it takes Thou sands of Years to break down com -

S. D. *p*

H ***pp sostenuto*** rit.

S. plete - ly The haze of plas-tic ex-tends down a - bout three me-ters from the o-cean's

S. 2 plete - ly The haze of plas-tic ex-tends down a - bout three me-ters from the o-cean's ***pp sostenuto***

A. plete - ly The haze of plas-tic ex-tends down a - bout three me-ters from the o-cean's ***pp sostenuto***

A. 2 plete - ly The haze of plas-tic ex-tends down a - bout three me-ters from the o-cean's ***pp sostenuto***

T. 8 plete - ly The haze of plas-tic ex-tends down a - bout three me-ters from the o-cean's ***pp sostenuto***

T. 2 8 plete - ly The haze of plas-tic ex-tends down a - bout three me-ters from the o-cean's ***pp sostenuto***

B. plete - ly The haze of plas-tic ex-tends down a - bout three me-ters from the o-cean's ***pp sostenuto***

B. plete - ly The haze of plas-tic ex-tends down a - bout three me-ters from the o-cean's ***p sostenuto***

S. D. ***ppp*** soft felt mallets, smooth

Ten. Dr. ***pppp***

colla parte

**tutti subito crescendo
as narrator finishes**

106 ♩ = 60

S. sur-face ihhh Gradually add widening vibrato 9/8

S. 2 sur-face ihhh Gradually add widening vibrato 9/8

A. sur-face ihhh Gradually add widening vibrato 9/8

A. 2 sur-face ihhh Gradually add widening vibrato 9/8

T. sur-face ihhh Gradually add widening vibrato 9/8

T. 2 sur-face ihhh Gradually add widening vibrato 9/8

M. Soli

B. sur-face ihhh Gradually add widening vibrato 9/8

B. sur-face ihhh Gradually add widening vibrato 9/8

Ten. Dr.

T.-t. ♫ pp Gradually add widening vibrato 9/8

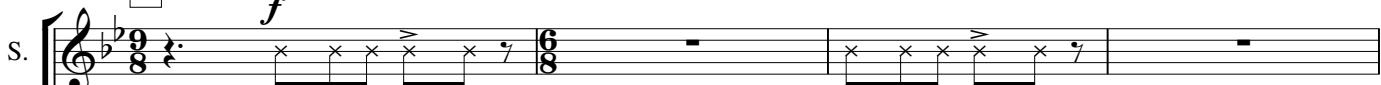
ALL: Stagger breathing

SOLO MALE NARRATOR, MANSPLAINING ("National Geographic" style)

"There are lotsa toxic chemicals in there as a bonus. There's one-hundred eighty times more plastic than marine food in this zone. Plastic debris kills over a million seabirds and a hundred thousand marine animals *every year*, by ingestion and entanglement. Whales swallow 10 million bits of microplastic in every mouthful of seawater."

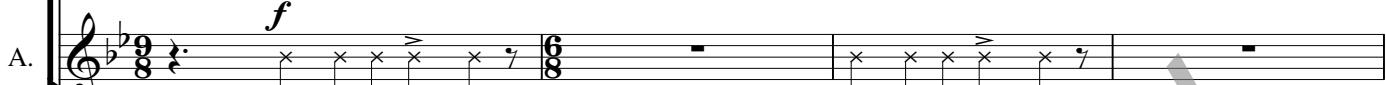
"The microplastics are even entering our food chain from the sea--even floating in the air ... we ... **BREATHE!**"

colla parte

Mosso $\text{♩} = 92$ **I CHANT (spoken)***f*

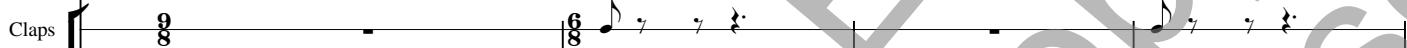
Think it's a prob- lem?

Think it's a prob- lem?

CHANT (spoken)*f*

Think it's a prob- lem?

Think it's a prob- lem?

**CHANT (spoken)**

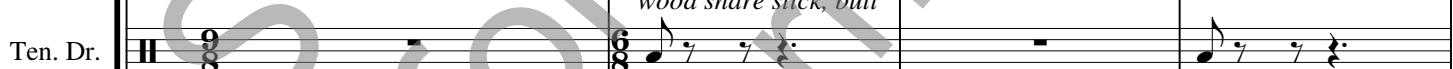
You betch- a!

You betch- a!

CHANT (spoken)

You betch- a!

You betch- a!



wood snare stick, butt

f

choked

114

S. Think it's a prob- lem? You betch- a! G P G P G P! G P! G P G P G

A. Think it's a prob- lem? You betch- a! G P G P G P! G P! G P G P G

Claps

Stamps

T.

B.

S. D.

Ten. Dr.

T.-t.

(solo, same beat
pitch-giver) *f* tutti

f

S. P! Who made this? Who made this? Who made this? WE DID!

A. P! Who made this? Who made this? Who made this? WE DID!

Claps

Stamps

T. P! Who made this? Who made this? Who made this? WE DID!

B. P! Who made this? Who made this? Who made this? WE DID!

S. D.

Ten. Dr.

T.-t.

soft felt mallets, smooth

p

J*Solemnly, like a Hymn/Anthem*

S. (Ev' ry coun - try dumps their plas - tic in - to wa - ters that run out to sea,

A. (Ev' ry coun - try dumps their plas - tic in - to wa - ters that run out to sea,

Stamps (mf)

T. (8) (Ev' ry coun - try dumps their plas - tic in - to wa - ters that run out to sea,

B. (Ev' ry coun - try dumps their plas - tic in - to wa - ters that run out to sea,

S. D. (mf)

Ten. Dr. (mf)

129

S. Stuff we make from pet - ro - leum pro - ducts, and when we're done with it we jus(t) dis-card it.

A. Stuff we make from pet - ro - leum pro - ducts, and when we're done with it we jus(t) dis-card it.

Stamps

T. Stuff we make from pet - ro - leum pro - ducts, and when we're done with it we jus(t) dis-card it.

B. Stuff we make from pet - ro - leum pro - ducts, and when we're done with it we jus(t) dis-card it.

S. D.

Ten. Dr.

T.-t.

mf LV

"proudly"

133

S. Throw-a - way cul - ture! The Mod - ern Hu - man Way!

A. Throw-a - way cul - ture! Mod - ern Hu - man Way!

T. Throw-a - way cul - ture! Mod - ern Hu - man Way!

B. Throw-a - way cul - ture! Mod - ern Hu - man Way!



Piu Mosso

♩ = 126

S. *pp*
G P G P — G P

S. 2 *pp*
G P G P — G P G P G P G P G P —

W. Soli

A. *pp*
G P G P — G P G P G P —
pp

A. 2
G P G P — G P G P G P —
pp

T.
G P G P — G P G P G P — G P G P —
pp

T. 2
G P G P — G P G P G P — G P G P —
pp

B.
G P G P — G P G P — G P G P — G P G P — G P G P —
pp

B.
G P G P — G P G P — G P G P — G P G P — G P G P —

SOLO FEMALE NARRATOR

"The Patch keeps getting bigger. It accelerates climate change--already past the point of no return."

"Sure, scientists measure it, and analyze it, and **recommend** ways to clean it up."

143

NARRATOR - But nobody is--yet!

S.

S. 2

W. Soli

A.

A. 2

Claps

T.

T. 2

B.

B. 2

S. D.

L

S. *f*
Gee! Who cares— if we choke the o-cean sur- face? Who cares if we starve its liv-ing crea_tures?

A. *f*
Gee! Who cares— if we choke the o-cean sur- face? Who cares if we starve its liv-ing crea_tures?

OPT: Add offbeat handclaps

Claps
f *mp* f *mp*

Stamps
f *mp* *f* *mp*

T. *f*
Gee! Who cares— if we choke the o-cean sur- face? Who cares if we starve its liv-ing crea_tures?

B. *f*
Gee! Who cares— if we choke the o-cean sur- face? BUM! Who cares if we starve its liv-ing crea_tures?

B. *f ff*
Gee! Ba bmmm bmmm bmmm BA BABUM! Ba bmmm bmmm bmmm BA BUM!

S. D.
f *mp* *f* *mp*

Ten. Dr.
f *mp* *f* *mp*

151

S. Who cares if those crea-tures swal-low plas - tic? Who cares if we suf-fo-cate the cor - als?

A. Who cares if those crea-tures swal-low plas - tic? Who cares if we suf-fo-cate the cor - als?

Claps *f* *mp* *f* *mp*

Stamps *f* *mp* *f* *mp*

T. Who cares if those crea-tures swal-low plas - tic? Who cares if we suf-fo-cate the cor - als?

B. Who cares if those crea-tures swal-low plas - tic? Who cares if we suf-fo-cate the cor - als?

B. Ba bmmm bmmm bmmm bmmm BA BUM! Ba bmmm bmmm bmmm bmmm bmmm

S. D. *f* *mp* *f* *mp*

Ten. Dr. *f* *mp* *f* *mp*

155

S. Who cares, who cares, who cares—who cares? BA-BA-BUM! Who cares, who cares, who cares if the o-ceans

A. Who cares, who cares, who cares—who cares? BA-BA-BUM! Who cares, who cares, who cares if the o-ceans

Claps

Stamps

T. Who cares, who cares, who cares—who cares? BA-BA-BUM! Who cares, who cares, who cares if the o-ceans

B. Who cares, who cares, who cares—who cares? BA-BA-BUM! Who cares, who cares, who cares if the o-ceans

S. D.

Ten. Dr.

Not for Sample or Performance Use

M

159

S. Die? Af-ter all, we are Mas-ters of the Plan - et, our Scrip-tures say so, right?

A. Die? Af-ter all, we are Mas-ters of the Plan - et, our Scrip-tures say so, right?

Claps

Stamps

T. Die? Af-ter all, we are Mas-ters of the Plan - et, our Scrip-tures say so, right?

B. Die? Af-ter all, we are Mas-ters of the Plan - et, our Scrip-tures say so, right?

S. D.

Ten. Dr.

=

164

S. Mas-ters mas-ters mas-ters of the plan - et so we can do what we want with it, right?

A. Mas-ters mas-ters mas-ters of the plan - et so we can do what we want with it, right?

T. Mas-ters mas-ters mas-ters of the plan - et so we can do what we want with it, right?

B. Mas-ters mas-ters mas-ters of the plan - et so we can do what we want with it, right?

with a lot of edge to the voice
marcato, sneering

168 S. PLAS - TIC PEO - PLE OH, BA - BY, NOW, YOU'RE SUCH A DRAG! Let us

with a lot of edge to the voice
marcato, sneering

A. PLAS - TIC PEO - PLE OH, BA - BY, NOW, YOU'RE SUCH A DRAG! Let us

with a lot of edge to the voice
marcato, sneering

T. PLAS - TIC PEO - PLE OH, BA - BY, NOW, YOU'RE SUCH A DRAG! Let us

with a lot of edge to the voice
marcato, sneering

B. PLAS - TIC PEO - PLE OH, BA - BY, NOW, YOU'RE SUCH A DRAG! Let us

p

p

p

p

N

S.  high-light this awe-some a-chieve-ment: Un-checked, the Gar-bage Patch will sure-ly ex-tend_ to cov-er

S. 2 **p**  high-light this awe-some a-chieve-ment: Un-checked, the Gar-bage Patch will sure-ly ex-tend_ to cov-er

A.  high-light this awe-some a-chieve-ment: Un-checked, the Gar-bage Patch will sure-ly ex-tend_ to cov-er

A. 2  high-light this awe-some a-chieve-ment: Un-checked, the Gar-bage Patch will sure-ly ex-tend_ to cov-er

T.  ⁸ high-light this awe-some a-chieve-ment: Un-checked, the Gar-bage Patch will sure-ly ex-tend_ to cov-er

T.2  ⁸ high-light this awe-some a-chieve-ment: Un-checked, the Gar-bage Patch will sure-ly ex-tend_ to cov-er

B.  high-light this awe-some a-chieve-ment: Un-checked, the Gar-bage Patch will sure-ly ex-tend_ to cov-er

B.  high-light this awe-some a-chieve-ment: Un-checked, the Gar-bage Patch will sure-ly ex-tend_ to cov-er

176 ***ff***

S. all con-nect-ed o - ceans.____ Un-til we can say that we have killed all the gi - ant WA - TERS!

S. 2 all con-nect-ed o - ceans.____ Un-til we can say that we have killed all the gi - ant WA - TERS!

A. all con-nect-ed o - ceans.____ Un-til we can say that we have killed all the gi - ant WA - TERS! ***ff***

A. 2 all con-nect-ed o - ceans.____ Un-til we can say that we have killed all the gi - ant WA - TERS! ***ff***

T. all con-nect-ed o - ceans.____ Un-til we can say that we have killed all the gi - ant WA - TERS! ***ff***

T.2 all con-nect-ed o - ceans.____ Un-til we can say that we have killed all the gi - ant WA - TERS!

B. all con-nect-ed o - ceans.____ Un-til we can say that we have killed all the gi - ant WA - TERS! ***ff***

B. all con-nect-ed o - ceans.____ Un-til we can say that we have killed all the gi - ant WA - TERS! ***ff***

, O

183

S.

S. 2

A.

A. 2

Claps

Stamps

T.

T. 2

B.

B.

S. D.

Ten. Dr.

f

Who is more pow er-ful than
f

Who is more pow er-ful than
f

Who is more pow er-ful than
f

Who is more pow er-ful than

pp *f*

f

Who is more pow er-ful than Man, the Des-troy- er?

(pitch-givers) *f*

La la la la Who is more pow er-ful than Man, the Des-troy- er?

f

Who is more pow er-ful than Man, the Des-troy- er?

f

Who is more pow er-ful than Man, the Des-troy- er?

pp *f*

187

S. Wo-man the Des-troy-er? Who is more pow-er-ful?

S. 2 Wo-man the Des-troy-er? Who is more pow-er-ful?

A. Wo-man the Des-troy-er? Who is more pow-er-ful?

A. 2 Wo-man the Des-troy-er? Who is more pow-er-ful?

Claps - - - - - > - - - - - >

Stamps - - - - - > - - - - - >

T. Who is more pow-er-ful?

T. 2 Who is more pow-er-ful?

B. Who is more pow-er-ful?

B. Who is more pow-er-ful?

S. D. - - - - - > - - - - - >

Ten. Dr. - - - - -

T.-t. - - - - -

P

ALL: Like cheerleaders for the Plastics Cartel;
opt. add synchronized "Yay!" gestures on "proud"

190

S. Who is more pow_ er-ful than We, the Des - troy - ers? G P G P! Are we PROUD?

A. Who is more pow_ er-ful than We, the Des - troy - ers? G P G P! Are we PROUD?

Claps

Stamps

T. Who is more pow_ er-ful than We, the Des - troy - ers?

B. Who is more pow_ er-ful than We, the Des - troy - ers?

S. D.

Ten. Dr.

195

S. G P G P! Are we PROUD? PROUD? PROUD? G P G P! Are we PROUD? Are we PROUD?

A. G P G P! Are we PROUD? PROUD? PROUD? G P G P! Are we PROUD? Are we PROUD?

Claps

Stamps

T. G P G P! Are we PROUD? PROUD? PROUD? G P G P! Are we PROUD? Are we PROUD?

B. G P G P! Are we PROUD? PROUD? PROUD? G P G P! Are we PROUD? Are we PROUD?

S. D.

Ten. Dr.

molto rit..

199

S. G P G P! Are we PROUD? Are we PROUD? Are we PROUD? PROUD? PROUD? PROUD? Are we

A. G P G P! Are we PROUD? Are we PROUD? Are we PROUD? PROUD? PROUD? PROUD? Are we

Claps

Stamps

T. G P G P! Are we PROUD? Are we PROUD? Are we PROUD? PROUD? PROUD? PROUD? Are we

B. G P G P! Are we PROUD? Are we PROUD? Are we PROUD? PROUD? PROUD? PROUD? Are we

S. D.

Ten. Dr.

As at start, pitch not precise,
one huge breath, stop individually
when empty.

202 = 80

S. PROUD? PROUD? PROUD? PROUD? PROUD? ARE WE PROUD? *Ihh* Gradually close your eyes and drop your head.

S. 2 PROUD? PROUD? PROUD? PROUD? PROUD? ARE WE PROUD? *Ihh pp* Gradually close your eyes and drop your head.

A. PROUD? PROUD? PROUD? PROUD? PROUD? ARE WE PROUD? *Ihh pp* Gradually close your eyes and drop your head.

A. 2 PROUD? PROUD? PROUD? PROUD? PROUD? ARE WE PROUD? *Ihh pp* Gradually close your eyes and drop your head.

T. PROUD? PROUD? PROUD? PROUD? PROUD? ARE WE PROUD? *pp* As at start, pitch not precise, slow wobbles, one huge breath, stop individually when empty.

T. 2 PROUD? PROUD? PROUD? PROUD? PROUD? ARE WE PROUD? *pp* *LLL* Gradually close your eyes and drop your head.

B. PROUD? PROUD? PROUD? PROUD? PROUD? ARE WE PROUD? *pp* *LLL* Gradually close your eyes and drop your head.

B. PROUD? PROUD? PROUD? PROUD? PROUD? ARE WE PROUD? *pp* *LLL* Gradually close your eyes and drop your head.

S. D. Ten. Dr. T.t.

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			Paean	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, (*Beatiitutes*—Matthew/Luke) handbells (6-7 players)

O Euchari (*Columba Virtutem Illius*)—Meditation [5] SATB (divisi) (Hildegarde 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”)



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