

DAVID
AVSHALOMOV



Principles

secular cantata on texts of
Thomas Jefferson

Version for **Mixed Chorus** (SATB/spot divisi)
solo bass/baritone
and Orchestra

FULL SCORE

Raven Music
v.3 ©2017

INSTRUMENTATION

Piccolo, doubling Flute 3
Flutes 1, 2 (1 doubling Piccolo 2 at reh. 75)
Oboes 1, 2
English Horn (F) (cross-cued)
E♭ Clarinet
B♭ Clarinets 1, 2
B♭ Bass Clarinet
Bassoons 1,2
Contrabassoon (cross-cued)

F Horns 1, 2, 3, 4
B♭ Trumpets 1, 2, 3 (2, 3 need Harmon mute at end)
Trombones 1, 2
Bass Trombone
Tuba

Violins I
Violins II
Violas
Cellos
String Basses (with low C extension)

Timpani (4-5 drums, pedal)

Percussion (minimum 5 players):

Xylophone (sounds 8va)	Concert crash cymbals
Glockenspiel (sounds 15ma)	Marching (small) crash cymbals
Vibraphone	Small splash cymbal, suspended
Marimba	Medium suspended cymbal
Tubular chimes	Large suspended cymbal
	Sock cymbal (hi-hat)
Small snare drum (high, tight)	Medium tam tam (flat)
Medium snare drum	Large tam tam
Field drum (snare under top head)	
Tenor drum (no snares)	Finger cymbals
Small (marching) bass drum	Ratchet (optional)
Concert bass drum	Gavel/hammer
	Cork pop
Wood block	Slap stick
Tambourine	Thin metal knitting needle (for sus. cym.)
Castanets	Bamboo chopsticks (for chimes)
Triangle	
High cowbell	

PRINCIPLES

(Brief note by the composer)

This work was inspired by my first encounter with Jefferson's personal Creed, chiseled high on the stone wall of his Memorial in Washington, D.C., during cherry blossom time. It stunned me like a lighting bolt. Other texts there intrigued me as well, given my lifelong concern with social justice. Some research provided further texts, culminating in the amazing *Statute of Virginia for religious freedom*, a document for our time, which sets the tone for the whole work. The piece evolved across several versions into a setting for mixed chorus, baritone soloist, and orchestra.

Musically, the piece is a hybrid; it draws on the old formal conventions of oratorio, with choral sections, solo arioso, interludes, more choral passages, recitative, and so on. But it is dramatic in emotional range, and stylistically rooted in mid-20th-century, in the neo-tonal vein. The form was delineated by my choices of text, and the text was a challenge to set. Jefferson's prose uses the long, earnest cadence of the Enlightenment, with formal rhetorical flourishes and extended series of clauses. To get a manageable "libretto," I made frequent ellipses—without altering meanings or inflections. Although many of his formulations spoke directly to me, few evoked lyricism. My response was to develop a hortatory, structured singing rhetoric to match the logic, rhythm, and structure of the ideas; I managed to develop some lyric passages as well.

The principles set to music here are not worn out, nor are they merely empty rhetoric (remember Tian an Men and Tahrir squares). We have scarcely begun to realize the potential that lies behind Jefferson's optimistic view in his last days, that "All eyes are opened, or opening, to the rights of Man." I simply hope that my music will help to "refresh our recollection of these rights, and an undiminished devotion to them."

The text sources, in order of setting, are:

His personal Creed

Statute of Virginia for religious freedom, 1779/86

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

His personal Motto

Declaration of Independence, 1776

His self-penned Epitaph

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

DURATION: Ca. 32 minutes

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"

[illegible]

[illegible]

[illegible]

[illegible]

[illegible]

45

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1

Tpt. 2 - 3

Tbn. 1 - 2

B. Tbn. - Tba.

Timp.

Mar.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff ritmico

f ritmico

mp

mf

ff

p

mp

mf

p

mp

f

ritmico f

(IM-PIE-us)

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

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

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

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

one player, cue low Marimba pizz.

mf

(one player) pizz.

mf

mp

52

[8]

Picc.

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1

Tpt. 2 - 3

Tbn. 1 - 2

B. Tbn. - Tba.

Timp.

Mar.

Vib.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

tab-lished and main-tained false re-li-gions false re-li-gions o-ver the great-est part of the world and through all

tab-lished and main-tained false re-li-gions false re-li-gions o-ver the great-est part of the world and through all

tab-lished and main-tained false re-li-gions, false re-li-gions o-ver the great-est part of the world and through all

tab-lished and main-tained false re-li-gions, false re-li-gions o-ver the great-est part of the world and through all

pizz.
f

pizz.
f

[illegible]

75

Picc.

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1

Tpt. 2 - 3

Tbn. 1 - 2

B. Tbn. - Tba.

Timp.

Xyl.

Vib.

Perc.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

11

82

Picc. *mf* *f p* *f* *p* *f* *p*

Fl. 1 - 2 *mf* *f p* *f* *p* *f* *p*

Ob. 1 - 2

Eng. Hn.

E♭ Cl. *mf* *f p* *f* *p* *f* *p*

Cl. 1 - 2 *mf* *f* *f* *f* *f* *p*

B. Cl.

Bsn. 1 - 2 *f p* *f p* *f p* *p* *f p* *p*

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 *f p* *f* *f p* *f* *f* *p*

Tpt. 2 - 3 *f p* *f* *f p* *f* *f* *p*

Tbn. 1 - 2 *f p* *f p* *f p* *f p* *f p* *f p*

B. Tbn. - Tba. *mf p* *mf p* *p* *f p* *f p* *p*

Xyl. *mf* *f p* *f* *p* *f* *p*

Perc. *knuckles* *f mp* *f* *f p* *f* *mp shaken, not stirred*

Perc. *Finger Cymbals* *p* *p* *p* *p* *p* *p*

Perc. *High Cowbell* *p* *p* *p* *p* *p* *p*

B. D. *wood stick, butt* *f mp* *f p* *f* *p* *mp closed*

S. *ff* *ff* *ff* *ff* *ff* *ff*

A. *ff* *ff* *ff* *ff* *ff* *ff*

T. *ff* *ff* *ff* *ff* *ff* *ff*

B. *ff* *ff* *ff* *ff* *ff* *ff*

Vln. I *arco* *f p* *f* *p* *f* *p*

Vln. II *arco* *f p* *f p* *f p* *f* *p*

Vla. *arco* *f p* *f p* *f p* *f* *p*

Vc. *mf p* *mf p* *p* *p* *p* *p*

Cb. *mf p* *mf p* *p* *p* *p* *p*

tained false re-li - gions yeah, false re-li - gions o-ver the great-est part of the world say, false re-li - gions o-ver the

tained false re-li - gions, yeah, false re-li - gions o-ver the great-est part of the world say, false re-li - gions o-ver the

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

Men in 3 Parts

arco

arco

arco

rit. . . . *Riten.*

13 ♩ = 110

[illegible]

[illegible]

103 *ancora meno mosso* **14** *To End Here* *To Continue* ♩ = 80

Picc. *f* *mf* *mf* *Picc. take Flute 3*

Fl. 1 - 2 *mp* *mf* *mf*

Ob. 1 - 2 *mp* *mf* *mf*

Eng. Hn. *f* *mp* *mf*

E♭ Cl. *f* *mf* *mf*

Cl. 1 - 2 *f* *mf* *mf*

B. Cl. *f* *mf* *mf*

Bsn. 1 - 2 *f* *ff* *f* *ff*

Cbsn. *f* *ff* *f* *ff*

Hn. 1 - 2

Hn. 3 - 4 *a2*

Tpt. 1 *open* *f* *f*

Tpt. 2 - 3 *open* *f* *f*

Tbn. 1 - 2 *f* *f* *a2* *f*

B. Tbn. - Tba. *fp* *fp* *fp* *mf* *f*

Timp. *fp* *f* *fp* *f*

Xyl. *f*

Perc. *Med. Splash Cym.* *mp* *hard yarn mallets* *f* *f*

S. *, ff* time, and through all time. time.

A. *, ff* time, and through all time. time.

T. *, ff* time, and through all time. time.

B. *, ff* time, and through all time. time.

Vln. I *div.* *mf* *div.* *mf*

Vln. II *mf* *mf* *mf*

Vla. *mf* *mf* *mf*

Vc. *f* *f* *f*

Cb. *f* *f* *f*

♩ = 60
Lento

2. Our Civil Rights

15

Picc. take Flute 3 (If necessary, enter in second measure)

Flute 3 (Picc.)

f
 mf
 mp
 mp
 mp

Flute 1

f
 mf
 mp
 mp
 mp

Flute 2

f
 mf
 mp
 mp
 mp etc.

Oboe 1

f
 mf

Oboe 2

f
 mf

English Horn in F

f
 mf

Bass Clarinet in B♭

mf
 mp
 p
 pp
 p
 pp
 p etc.

Bassoon 1

mf
 mp
 pp

Bassoon 2

mf
 mp
 p
 pp
 p
 pp
 p etc.

Contrabassoon

mf
 mp
 p
 pp
 p
 pp
 p etc.

Horn 1 in F

mf
 mp
 p
 p
 p
 p
 p etc.

Horn 2 in F

mf
 mp
 p
 p
 p
 p
 p etc.

Horn 3 in F

mf
 mp
 p
 p
 p
 p
 p etc.

Horn 4 in F

mf

Bass Trombone

mf
 p

Tuba

mf
 mp
 p

Timpani

mf
 mp

Percussion

mf
L. V.

Baritone Solo

mp
Our civ-il rights_____ have no de pen-dence on our re-li-gious o-pin - ions, an-y more than our o-pin-ions in

Chorus Altos

Chorus Baritones

Violin I

mf
 mp
 p
 p
 p
 p
 p

Violin II

mf
 mp
 p
 p
 p
 p
 p etc.

Viola

mf
 mp
 p
 p
 p
 p
 p

Violoncello

mf
 mp
 p
 pp
 p
 pp
 p

Contrabass

mf
 mp
 p
 pp
 p
 pp
 p

6 16 17

Fl. 3/ Picc. *mp* *sempre simile*

Fl. 1 *mp* *sempre simile*

Fl. 2 *mp* *sempre simile*

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl. *sempre simile*

Bsn. 1 *sempre simile*

Bsn. 2 *sempre simile*

Cbsn. *sempre simile*

Hn. 1 *p* *sempre simile*

Hn. 2 *p* *sempre simile*

Hn. 3 *p* *sempre simile*

Hn. 4

B. Tbn.

Tba.

Timp.

Bar. Solo
phys-ics or ge-o-me-try; _____ and there-fore the pro-scrib-ing an - y cit-i-zen. as un-wor-thy_ the pub-lic con-fi-dence, ____un - less he pro-fess or re-nounce this or that re-li-gious o-pin-ion,

A.

Bar.

Vln. I *p* *(pp)* *sempre simile*

Vln. II *p* *(pp)* *sempre simile*

Vla. *p* *(pp)* *sempre simile*

Vc. *sempre simile*

Cb. *sempre simile*

18 Fl. 3/ Picc. *mf* *mp* *(p)* *mp* *mp*

Fl. 1 *mf* *mp* *(p)* *mp* *mp*

Fl. 2 *mf* *mp* *(p)* *mp* *mp*

Ob. 1 *p*

Ob. 2 *p*

Eng. Hn. *p*

E♭ Cl. *p*

Cl. 1 *p*

Cl. 2 *p*

B. Cl. *mp* *p* *pp* *p* *pp*

Bsn. 1 *p* *p* *pp* *p* *pp* *play* *p* *mp*

Bsn. 2 *mp* *p* *pp* *p* *pp* *p* *mp*

Cbsn. *mp* *p* *pp* *p* *pp* *p*

Hn. 1 *mp* *p* *(pp)* *p* *(pp)*

Hn. 2 *mp* *p* *(pp)* *p* *etc.*

Hn. 3 *mp* *p* *(pp)* *p* *etc.*

Hn. 4 *muted* *p*

Tpt. 1 *p*

Tpt. 2 *muted* *p*

Tpt. 3 *muted* *p*

B. Tbn. *p*

Tba. *p*

Bar. Solo *mf* *cresc.* *mf* *f*
is de-priv-ing him in - ju-di-cious - ly of those priv-i-leg-es and ad - van - ta-ges to which...he has a nat - u-ral right; it

Vln. I *mp* *p* *(pp)* *p* *(pp)* *p*

Vln. II *mp* *p* *(pp)* *p* *(pp)* *p*

Vla. *mp* *p* *(pp)* *p* *(pp)* *p*

Vc. *mp* *p* *pp* *p* *pp* *p*

Cb. *mp* *p* *pp* *p* *pp* *p*

18 Subito Tempo I, Lento

$\text{♩} = 60$

Fl. 3/
Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

B. Tbn.

Tba.

Timp.

Perc.

Bar. Solo

those who will ex - ter-nal-ly pro-fess and con - form to it; in-deed these are crim-i-nals who do not with-stand such temp-ta - tion,

A.

(Like off-stage accusers; through cupped hands) CHORUS Alto, one solo voice *p* nasty (crim-i-nals!...) *pp* another Alto voice *p* (crim-i-nals!...) *pp* a third voice *p* (crim-i-nals!...) *pp*

Bar.

(Like off-stage accusers; through cupped hands) CHORUS Baritone, one solo voice *p* nasty (crim-i-nals!...) *pp* another Baritone voice *p* (crim-i-nals!...) *pp* a third voice *p* (crim-i-nals!...) *pp*

Vln. I

Vln. II

Vla.

Vc.

Cb.

25

Fl. 3/ Picc.

Fl. 1

Fl. 2

Ob. 1

Eng. Hn.

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tba.

Bar. Solo

A.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

the first voice

the second voice

(crim - i - nals!)

(crim - i - nals!)

21

Fl. 3/
Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

B. Tbn.

Tba.

Timp.

Bar. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

(grim)
yet nei-ther are those in - no-cent
[NIGH-ther]

with scorn
mf
who lay the bait in their way.

(ugly) *(assia:)* *(loco)*

poco rit.

pizz.
mp

pizz.
p *mp*

pizz.
pp *p*

arco
p *pp*

arco
p *pp*

3. The Opinions of Men

The o-pin-ions of men are not the ob - ject of civ-il gov-ern-ment, nor un-der its ju-ris-dic - tion; ...to re - strain ...to re - strain the pro - fes-sion to re-

8

Fl. 1 - 2

Ob. 1 - 2

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tbn. 1 - 2

BTbn. - Tba.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

21

a2

1.

2.

a2

(tacet if 2 bottom notes not available)

cresc.

mf

mp

mp (S. 2)

(all)

mf

cresc.

mf

mp

mf

mp

(T. 1 opt. with Alto, small notes)

mf

mp

(Ten. 2)

mp

(all)

mp

mf

cresc.

mf

mp

mf

arco

mp

arco

sub. p

pp

mp

arco

sub. p

pp

mp

17

Picc.

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tbn. 1 - 2

BTbn. - Tba.

Timp.

Xyl.

B. D.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[22]

(1. with large chorus only)

[illegible]

*Strings cue chorus for pitch only. Conductor's choice
(Also sul tasto, sordino, if desired)*

47 **24**₂

Hn. 1 - 2

S.
place, or min-is-try what - so - ev-er, nor shall be en-forced, re-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-

A.
place, or min-is-try what - so - ev-er, nor en- forced, re-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-

T.
nor shall be en-forced, re 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-

B.
place, or min-is-try what - so - ev-er, nor en-forced re 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-

Vln. I
poco espress.

Vln. II
pp

Vla.
poco espress.

Vc.
poco espress.

Cb.

poco rit.

61

25

1.

Hn. 1 - 2

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

becoming clear

ppp

pp

p

warm and confident

mf

li-gious o - pin-ions or be - liefs, but that all men shall be free to pro-fess, and by ar-gu-ment to main-tain their o - pin-ions in mat-ters of re-

becoming clear

p

warm and confident

mf

li -gious o - pin-ions or be - liefs, but that all men shall be free to pro-fess, and by ar-gu-ment to main-tain their o - pin-ions in mat-ters of re-

becoming clear

p

warm and confident

mf

li-gious o - pin-ions or be - liefs, but that all men shall be free to pro-fess, and by ar-gu-ment to main-tain their o - pin-ions in mat-ters of re-

becoming clear

p

warm and confident

mf

li-gious o - pin-ions or be - liefs, but that all men shall be free to pro-fess, and by ar-gu-ment to main-tain their o - pin-ions in mat-ters of re-

dolce, espr.

ppp

pp

dolce, espr.

mp

div.

ppp

pp

dolce, espr.

ppp

pp

dolce, espr.

mp

(Cue chorus)

dolce, espr.

arco

mp

sostenuto, flautando

[illegible]

26 ♩ = 60

Picc.

Fl. 1 - 2

Ob. 1 - 2

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tbn. 1 - 2

BTbn. - Tba.

soft cartwheels

Timp.

Glock.

Vib.

BASS DRUM

soft beater

TAM TAM

dead center

T.-t.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

...we are free to de- clare, and do de- clare that_ the rights here-by as- sert-ed are of the nat u-ral rights of man - kind. kind.

...we are free to de- clare, and do de- clare that_ the rights here-by as- sert-ed are of the nat u-ral rights of man - kind. kind.

...we are free to de- clare, and do de- clare that the rights here by as- sert-ed are of the nat u-ral rights of man - kind. kind.

...we are free to de- clare, and do de- clare that_ the rights here by as- sert-ed are of the nat u-ral rights of man - kind. kind.

(play)

(play)

(play)

(play)

To End

To Continue (Segue)

This fugue is ideally sung *a cappella*. It may be performed with chamber choir to shorten rehearsal time. The Optional large-note orchestra doublings can help with intonation and give a Renaissance consort effect. With large chorus, the cue-note doublings may also be played.

27 *Giusto*

♩ = 104

Piccolo

Oboe 1

Oboe 2

Clarinet 1 in B♭

Clarinet 2 in B♭

Soprano

Alto

Tenor

Baritone

Bass

The truth is great and will pre-vail

The truth is great and will pre-vail

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

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

if left to her - self;

Ob. 1

Ob. 2

Cl. 1

Cl. 2

B. Cl.

Bsn. 2

S.

A.

T.

Bar.

B.

if left to her - self; if left to her - self if left to her - self;

if left to her - self.

-vail if left to her - self, if left to her - self,

-vail if left to her - self.

(All) *f*

The

Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 2

Hn. 1

S.

A.

T.

B.

mf

mf

f

mf

f

mf

mf

Optional

mf

f

mf

mf

truth, the truth, the truth is great left to her - self; The truth is great

self; The truth is great and will pre - vail

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

truth is great and will pre - vail if left to her - self; the truth is great and will pre -



Ob. 1

Ob. 2

Eng. Hn.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 4

S.

A.

T.

B.

pp

pp

Optional

p

mp

p

Optional

mp

with large chorus

p

pp

pp

p

mp

p

mp

mp

mp

pp

pp

p

mp

p

mp

mp

left - to her - self; The truth is great and

if left to her - self; The truth is great and

if left to her - self; she is the prop - er and suf - fi - cient an - tag - on - ist to er - ror, the

vail if left to her - self; she is the

24 37

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn. 1

Bsn. 2

Hn. 3

Hn. 4

S.

A.

T.

B.

will pre - vail if left to her - self; she is the pro - er and suf - fi - cient an - tag - on - ist to

will pre - vail if left to her - self; The truth, the truth, is

prop - er, suf - fi - cient an - tag - on - ist, the suf - fi - cient an - tag - on -

prop - er and suf - fi - cient an - tag - on - ist to err - or, the prop - er, suf - fi - cient an - tag - on -

Fl. 1

Optional

f

Fl. 2

with large chorus

f

Ob. 1

mf

f

Ob. 2

mf

f

Cl. 1

ff

f

Cl. 2

ff

B. Cl.

with large chorus

ff

Bsn. 1

f

mf

f

Bsn. 2

f

ff

f

Hn. 3

f

mf

f

Hn. 4

f

mf

f

S.

mf

f

err - or; the prop - er, suf - fi - cient an - tag - - on - ist, and has noth - ing to

A.

ff

f

great, and will pre - vail if left to her - self, (F# = Gb) and has noth - ing to

T.

mf

f

f

ist; the truth, is great, the truth is great. and has noth - ing to

B.

ff

[ff]

ist; she is the prop - er and suf - fi - cient an - tag - on - ist to er - ror, She is the pro - per and suf -

37

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 3

Hn. 4

S.

A.

T.

Bar.

B.

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

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

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

an -

an -

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

43

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

B. Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

S.

her nat - u - ral weap - ons: free ar - gu - ment and de - bate, free ar - gu - ment and de -

A.

her nat - u - ral weap - ons: free ar - gu - ment and de - bate, free

T.

tag - on - ist to err - or; free ar - gu - ment free ar - gu - ment and de - bate

Bar.

tag - on - ist to err - or; free ar - gu - ment and de - bate, and de - bate

B.

her nat - u - ral weap - ons: free ar - gu - ment and de - bate, free ar - gu - ment

33

52

33

Ob. 1

Ob. 2

B. Cl.

Bsn. 2

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tpt. 3

S.

A.

T.

Bar.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

bate;

er - rors

ceas - ing

to

be

dange - rous

when

it

is

per - mit - ted

free - ly

ar - gu - ment

and

de - bate;

er - rors

ceas - ing

to

be

dange - rous

when

it

is

per - mit - ted

free - ly

free

ar - gu - ment,

de - bate;

er - rors

ceas - ing

to

be

dange - rous

when

it

is

per - mit - ted

free - ly

and

de - bate,

and

de - bate,

er - rors

ceas - ing

to

be

dange - rous

when

it

is

per - mit - ted

free - ly

Optional

punta d'arco

pp

with large chorus

punta d'arco

pp

Optional

punta d'arco

pp

with large chorus

punta d'arco

pp

pp

p

pp

mp

pp

p

pp

mp

pp

p

pp

mp

[illegible]

35 with large chorus

Picc. *f* *sostenuto*

Fl. 1 *f* *sostenuto*

Fl. 2 with large chorus *f* *sostenuto*

Ob. 1 Optional *f* *sostenuto*

Ob. 2 Optional *f* *sostenuto*

Eng. Hn. with large chorus *mf* *sostenuto*

E♭ Cl. with large chorus *mf* *sostenuto*

Cl. 1 *mf* *sostenuto*

Cl. 2 *mf* *sostenuto*

B. Cl. *mf* *sostenuto*

Bsn. 1 *mf* *sostenuto*

Bsn. 2 with large chorus *mf* *sostenuto*

Cbsn. Optional *mf* *sostenuto*

Hn. 1

Tpt. 1 with large chorus *mf* *sostenuto*

Tpt. 2 with large chorus *mf* *sostenuto*

Tpt. 3 with large chorus *mf* *sostenuto*

Tbn. 1 with large chorus *mp* *sostenuto*

Tbn. 2 with large chorus *mf* *sostenuto*

S. *ff* *sostenuto* self. The truth is great and will pre - vail if left to her self. *mf* *mp* *mp* (S2) (plus A. 1) and will pre - vail, left to her -

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

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

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

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

Vln. I with large chorus *mf* *sostenuto* brush stroke, flautando *mp* Optional *p* Optional brush stroke, flautando

Vln. II with large chorus *mf* *sostenuto* *mp* Optional brush stroke, flautando

Vla. with large chorus *mf* *sostenuto*

Vc. with large chorus *mf* *sostenuto* Optional brush stroke, flautando *mp*

Cb. with large chorus *mf* *sostenuto*

85

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Tpt. 1

Tpt. 2

Tpt. 3

Tbn. 1

Tbn. 2

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

A.
self,
mp The All
The truth is great and will pre - vail if left____ to her - self. if

T.
vail, left to her - self. if left____ to her - self. and will pre - vail if

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

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

Vln. I
mp

Vln. II

Vla.

Vc.
pp

Cb.

37

poco rit.

$\text{♩} = 66$

Piccolo

Flute 1

Flute 2

Oboe 1

Oboe 2

English Horn

Clarinet in E $\flat$

Clarinet 1 in B $\flat$

Clarinet 2 in B $\flat$

Bass Clarinet in B $\flat$

Bassoon 1

Bassoon 2

Contrabassoon

Horn 1 in F

Horn 2 in F

Horn 3 in F

Horn 4 in F

Vibraphone

Marimba

Baritone Solo

What coun-try can pre-serve its Lib-er-ties, if its rul-ers are not warned from time to time, that this peo-ple pre-serve the spir-it of re-

Violin I

Violin II

Viola

Violoncello

Contrabass

5 Principles ALL VERSIONS Rebellion v3 ORCH SCORE

poco rit.

rit. - - - - *Riten.*

A Tempo, Andante

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

$\bullet = 72$

16

♩ = 72

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Eng. Hn.

E♭ Cl.

Cl. 1

Cl. 2

B. Cl.

Bsn. 1

Bsn. 2

Cbsn.

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Vib.

Mar.

B. Solo

Vln. I

Vln. II

Vla.

Vc.

Cb.

blood of pa-tri-ots and ty-rants. It is its nat-ur-al ma - nure. RE - BEL-LION TO TY-RANTS IS O - BE-DI-ENCE TO GOD.

with large voice

cue C.Bsn.

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

6. We Hold These Truths

Giusto
 39 ♩ = 100

Ob. 1 - 2 *ff* precise and harsh

English Horn *ff* precise and harsh

Clarinet in E♭ *ff* precise and harsh

Cl. 1 - 2 *ff* precise and harsh

Bass Clarinet in B♭ *sffz*

Bsn. 1 - 2 *sffz*

Contrabassoon *sffz*

Tpt. 1 - 2 *ff* precise and harsh

Trumpet 3 in B♭ *ff*

Tbn. 1 - 2 *sffz*

B.Tbn. - Tba. *sffz*

Timpani *sffz*

Percussion *sffz* wood sticks

Percussion *sffz* wood sticks

Bass Drum *sffz* reg. mallet

Marimba *ff* hard rubber mallets

Violin I *ff* precise and harsh

Violin II *ff* precise and harsh

Viola *ff*

Violoncello *sffz*

Contrabass *sffz*

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn. - Tba

Timp.

Perc.

Perc.

B. D.

Mar.

Chim.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

[illegible]

38

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn. - Tba

Timp.

Xyl.

Mar.

Chim.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

and the pur-suit of Hap pi-ness.

Hap pi - ness...

and the pur - suit of Hap - pi-ness

hard mallets (NOT plastic)

cue Xylo.

med. hard rubber mallets

play

mf

f

p

pp

ff

The musical score is for a symphony orchestra and vocal soloists. The instruments and parts are listed on the left: Picc., Fl. 1 - 2, Ob. 1 - 2, Eng. Hn., Eb Cl., Cl. 1 - 2, B. Cl., Bsn. 1 - 2, Cbsn., Hn. 1 - 2, Hn. 3 - 4, Tpt. 1 - 2, Tpt. 3, Tbn. 1 - 2, BTbn. - Tba, Timp., SNARE DRUM, Perc., FIELD DRUM, Perc., B. D., Mar., S., A., T., B., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in 4/4 time and features complex rhythmic patterns, including triplets and sixteenth notes. Dynamics range from fortissimo (ff) to pianissimo (pp). The vocal parts have lyrics in English.

poco mosso

44

poco riten.
♩ = 100 *sostenuto*

poco mosso
♩ = 110

a2

Ob. 1 - 2

f

sostenuto

piu f

f

Eng. Hn.

f

sostenuto

piu f

f

E♭ Cl.

piu f

Cl. 1 - 2

mf marcato, sostenuto

p

B. Cl.

mp

sostenuto

mf

Bsn. 1 - 2

mp

sostenuto

mf

pp

Cbsn.

mp

sostenuto

mf

pp

Hn. 1 - 2

mp marcato, sostenuto

p

with large chorus

Hn. 3 - 4

mp marcato, sostenuto

mf 1. play

4. play

p

Tpt. 1 - 2

p

sostenuto

mp

Tpt. 3

(open)

p

sostenuto

mp

Tbn. 1 - 2

p

sostenuto

mp

BTbn. - Tba

p

sostenuto

mp

pp

Timp.

mf

Vib.

motor on

mf

hard cord mall.

p

Chim.

CHIMES

hard hammer

mf

p

S.

f

sostenuto

piu f

f vehement

de-riv - ing their just pow-ers from the con - sent of the gov - erned. That when-ev - er an - y form of

A.

f

sostenuto

piu f

f vehement

de-riv - ing their just pow-ers from the con - sent of the gov - erned. That when-ev - er an - y form of

T.

f

sostenuto

piu f

f vehement

de-riv - ing their just pow-ers from the con - sent of the gov - erned. That when-ev - er an - y form of

B.

f

sostenuto

piu f

f vehement

de-riv - ing their just pow-ers from the con - sent of the gov - erned. That when-ev - er an - y form of

Vln. I

mf marcato, sostenuto

p

Vln. II

mf marcato, sostenuto

p

Vla.

mf

f

Vc.

arco

mp

sostenuto

mf

p

Cb.

arco

mp

sostenuto

mf

p

[illegible]

69

Picc. *pp* *mp*

Fl. 1 - 2 *pp* *mp*

Ob. 1 - 2 *pp* *mp*

Eng. Hn. *p* *mp*

E♭ Cl. *pp* *mp*

Cl. 1 - 2

B. Cl. *opt. tacet for stamina*

Bsn. 1 - 2 *a2* *mp* *opt. tacet for stamina*

Cbsn. *mp* *opt. tacet for stamina*

Hn. 1 - 2 *mute on*

Hn. 3 - 4 *a2* *mp*

Tpt. 1 - 2 *3* *mp* *a2 smooth*

Tpt. 3 *mp*

Tbn. 1 - 2 *mp*

BTbn. - Tba *mp*

Timp. *p* *mp*

Glock. *mp*

Vib. *mp*

Chim. *mp*

S. *f* *(opt. div.)*
in sti-tute new Gov-ern-ment in such form as to them shall seem most like-ly to ef-fect their Safe-ty and Hap-pi-ness.

A. *f* *(opt. div.)*
in sti-tute new Gov-ern-ment in such form as to them shall seem most like-ly to ef-fect their Safe-ty and Hap-pi-ness.

T. *f*
in sti-tute new Gov-ern-ment in such form as to them shall seem most like-ly to ef-fect their Safe-ty and Hap-pi-ness.

B. *f*
in sti-tute new Gov-ern-ment in such form as to them shall seem most like-ly to ef-fect their Safe-ty and Hap-pi-ness.

Vln. I *8va* *mp marcato, sostenuto*

Vln. II *mp marcato, sostenuto*

Vla. *mp marcato, sostenuto*

Vc. *mf*

Cb. *mf*

84

Picc.

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn. - Tba

Timp.

Vib.

Chim.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

ppp

med. hard rubber marimba mallet

ppp

piu p

p

not for tran - sient caus-es.

Man-kind are more dis posed to suf-fer, while e-vils are suf-fer-a ble, than to right them-selves by a -

not for tran - sient caus-es.

Man-kind are more dis posed to suf-fer, while e-vils are suf-fer-a ble, than to right them-selves by a -

not for tran - sient caus - es.

than to right them-selves by a -

with large chorus

p

ppp

ppp

92

47

61

Picc.

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Timp.

Perc.

Perc.

Glock.

Xyl.

Vib.

Chim.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

with large chorus

(open) *p*

p

mf

mp

f

pp

SNARE DRUM

FIELD DRUM

GLOCK. med. rubber mallets

XYLO.

bol - ish-ing the forms to which they are ac-cus-tomed. But... un-der ab - so-lute des -po-tism But... un-der

with large chorus

play

100

piu mosso ♩ = 124

Picc.

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn. - Tba

Timp.

Perc.

Perc.

Perc.

B. D.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ab - so-lute des-pot-ism it is their right, it is their du-ty, to throw off such Gov-ern-ment, and to pro-vide new Guards

ab - so-lute des-pot-ism it is their right, it is their du-ty, to throw off such Gov-ern-ment, and to pro-vide new Guards

ab - so-lute des-pot-ism it is their right, it is their du-ty, Bar. to throw off such Gov-ern-ment, and to pro-vide new Guards

it is their right, it is their du-ty, to throw off such Gov-ern-ment, and to pro-vide new Guards

add Bases

108 **48** *ancora piu mosso, Vivo* $\text{♩} = 75$ *accel.* 63

Picc.

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn. - Tba

Timp.

Glock.

Xyl.

Vib.

Mar.

Chim.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

for their fu-ture se - cu - ri-ty

for their fu-ture se - cu - ri-ty

for their fu - ture se - cu - ri-ty

for their fu-ture se - cu - ri-ty

pizz.

pizz.

[illegible]

Poco Allargando Meno Mosso

[illegible]

[illegible]

[illegible]

[illegible]

♩ = 108

Glock.

Vib.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.



Risoluto Poco Mosso

♩ = 108

Riten.

poco rit.

♩ = 90

with absolute focus

S.

A.

T.

B.

Vivo

rit. - - - - - 75

[illegible]

6

piu rit. *Andante* *A Tempo* ⁵⁷
♩ = 63 Riten. Molto Tranquillo
♩ = 50

225 -

Fl. 1 - 2

Ob. 1 - 2

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn. - Tba

Timp.

B. D.

Glock.

Vib.

Chim.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *mf* *p* *pp* *fff* *ff* *sol* *large soft felt cartwheels* *ppp* *BASS DRUM* *big soft mallet* *pp* *(l. v.)* *soft rubber mallets* *p* *(L. V.)* *soft cord mallets* *p* *(L. V.)* *CHIME* *p* *p* *arco* *div.* *arco* *div.* *arco* *div.* *change bows gently as needed, individually* *change bows gently as needed, individually*

7. All Eyes Are Opened
(Epilog - July 4, 1826)

Poco Mosso
Andante

58 ♩ = 90

Piccolo
(tacet 2 bars if starting here)
p *sostenuto* *poco espr.* *p*

Flute 1
(tacet 2 bars if starting here)
pp

Fl. 1 - 2
pp

Ob. 1 - 2

English Horn

Clarinet in E♭

B♭ Cl. 1 - 2
(tacet 2 bars if starting here)
1. solo *p* *semplice* *sostenuto* *pp* *1.* *pp*

Bass Clarinet in B♭
pp

Bsn. 1 - 2

Contrabassoon
(tacet 1 bar if starting here)
ppp

F Hn. 1 - 2

F Hn. 3 - 4

B♭ Tpt. 1 - 2

Tbn. 1 - 2

B. Tbn. - Tba.

Timpani
(tacet 2 bars if starting here)

Vibraphone
pp

Soprano
(chorus tacet 2 bars if starting here)
pp
ia _____

Alto
pp
ia _____

Tenor
pp
ia _____

Bass
pp
ia _____

Violin I
(tacet 2 bars if starting here)
pp

Violin II
(tacet 2 bars if starting here)

Viola
pp

Violoncello
pp

Contrabass
pp

59

10

Picc. 1

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

Timp.

Vib.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp

poco espr.

mp

p

mf

p

17 60

Picc. 1

Fl. 1

Fl. 2

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

Timp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

That host of wor thies who joined with us on that day That host of wor - thies who joined with us on that day in the

25

(play instead with large choir)

61

81

Picc. 1

f

mf

mf

mf

p *mf*

Fl. 1

f

mf

mf

mf

mf *p* *mf*

Fl. 2

mf

mf

mf

mf *p* *mf*

Fl. 1 - 2

soli
1.

f

mf

mf

mf *p* *mf*

Ob. 1 - 2

mf

mf

mf

mf *p* *mf*

Eng. Hn.

mf

mf

mf

mf

E♭ Cl.

mf

mf

mf

mf

Cl. 1 - 2

f

mf

mf

mf

mf

B. Cl.

mf

mf

mf

mf

mf

Bsn. 1 - 2

mf

mf

mf

mf

mf

Cbsn.

play
f

mf

mf

mf

mf

Hn. 1 - 2

1.
mp

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

Timp.

mf

mp

Perc. 1

(MED.) SNARE DRUM

mf wood sticks

p

f ritmico, marcato

S.

bold and doubt-ful e - lec-tion we were to make.

f ritmico, marcato

...the choice we made

A.

bold and doubt-ful e - lec-tion we were to make.

for our coun try.

f ritmico, marcato

...the choice we made

T.

8 bold and doubt-ful e - lec-tion we were to make.

Tenor 1

ALL *f* ritmico, marcato

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

B.

bold and doubt-ful e - lec-tion we were to make.

f ritmico, marcato

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

Vln. I

play

f

Vln. II

play

f

Vla.

play

f

Vc.

play

f

Cb.

play

f arco

mf

[illegible]

[illegible]

54

64

Fl. 1

Fl. 2

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

Timp.

Perc. 1

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

hope for oth-ers.

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

All eyes are op-nnn'd, or

hope for oth-ers.

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

All eyes are op-nnn'd, or

hope for oth-ers.

All eyes are ō-pnnn'd or op-en-ing_ to the rights of All eyes are op-ened

All eyes are op-nnn'd, or

hope for oth-ers.

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

All eyes are op en'd

All eyes are op-nnn'd, or

(open vowel)

85

62

65

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

Timp.

Perc. 1

Perc. 2

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cue Tpt. 1

cue Tpt. 1

ff

2. with large chorus

f

p

with large chorus

f

p

sol

mf

mf

3. cue Trbn. 1

f

f

1. with large chorus

mf

sempre simile

sol

f

piu f

(cued)

f

piu f

(1. cued)

f

balance trumpets

f

Tuba

mp

poco f

poco f

HIGH WOOD BLOCK (or coconut shells)

p

wood snare stick/butts
(or hard fiber xylo mallets, NOT plastic)

op-en-ing_ to the rights of man.

op-en-ing_ to the rights of man.

op-en-ing_ to the rights of man.

op-en-ing_ to the rights of man.

pizz.

f

p

pizz.

f

p

68

Picc. 1

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tbn. 1 - 2

BTbn.-Tba.

Timp.

Perc. 2

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

87

veherent
ritmico *mf*

has not been born with sad-dles on their backs

veherent
ritmico *mf*

has not been born with sad-dles on their backs

veherent
ritmico *f*

The mass of man-kind has not been born with sad-dles on their backs nor a fav-ored few boot-ed and spurred,

veherent
ritmico *f*

The mass of man-kind has not been born with sad-dles on their backs nor a fav-ored few boot-ed and spurred,

[illegible]

[illegible]

90 *poco accel.* **67** ♩ = 100

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

Timp.

Perc. 1

Perc. 2

Perc. 5

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

HIGH SNARE DRUM
(tight/marching)

SMALL BASS DRUM
(tight/marching)

B. Tbn.

hard felt *mf* *sempre staccato*

arco *pizz.* *arco*

Altos plus some Sopr. 2

101

100

Picc. 1

Fl. 1

Fl. 2

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

S. D.

Perc. 2

Perc. 5

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

op-en - ing to the rights of man or op-en - ing to the rights of ma han

All eyes are op-ened, or op-en - ing to the rights of ma han

op-en - ing to the rights of man to the rights of ma han

op-en-ing to the rights of man, All eyes are op-ened, or op-en-ing to the rights of ma han

106 93

Picc. 1

Fl. 1

Fl. 2

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

S. D.

Perc. 2

Perc. 5

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

120

Fl. 1

Fl. 2

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

Timp.

Glock.

Vib.

Mar.

Perc. 2

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ev - er re - fresh our re - col - lec-tions. of these rights. for - ev -

ev - er re - fresh our re - col - lec-tions. of these rights. for - ev -

lec tions of these rights, for - ev - er re - fresh our re - col -

lec tions of these rights, for - ev er re - fresh our re - col -

70Giusto♩ = 100

Picc. 1

130

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

p

cresc. poco a poco

E♭ Cl.

pp

cresc. poco a poco

p

Cl. 1 - 2

pp

pp

cresc. poco a poco

p

1.

B. Cl.

pp

cresc. poco a poco

p

Bsn. 1 - 2

p

cresc. poco a poco

Cbsn.

p

cresc. poco a poco

Hn. 1 - 2

p

cresc. poco a poco

Hn. 3 - 4

cresc. poco a poco

p

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

Timp.

HIGH SNARE DRUM
(tight/marching)
brushes

pp

p

cresc. poco a poco

SMALL BASS DRUM
(tight/marching)

pp

hard felt

p

cresc. poco a poco

S.

pp

p

espressivo

mp

espressivo

cresc. poco a poco

oo

oh

A.

T.

p

mm

mp

oo

B.

p

mm

mp

oo

Vln. I

Vln. II

Vla.

Vc.

Cb.

[illegible]

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

a2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

mf cantabile

Hn. 3 - 4

2. with large chorus

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

Perc. 2

Perc. 3

Perc. 5

S.

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

A.

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

T.

op-en-ing to the rights of ma han All eyes are op- en - ing, all eyes

B.

op-en-ing to the rights of ma han all eyes all

Vln. I

Vln. II

Vla.

Vc.

Cb.

144

101

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

Perc. 2

Perc. 3

Perc. 5

S.

A.

T.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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

man

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

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.

mf cantabile

poco f

f

mp

div.

Sopr. 1

Sopr. 2

Alto 1

Alto 2

Alto 1

f

eyes Ah hall eyes. all eyes.

149 *tutti: crescendo and intensify*

Fl. 1

Fl. 2

Fl. 1 - 2

Ob. 1 - 2

Eng. Hn.

E♭ Cl.

Cl. 1 - 2

B. Cl.

Bsn. 1 - 2

Cbsn.

Hn. 1 - 2

Hn. 3 - 4

Tpt. 1 - 2

Tpt. 3

Tbn. 1 - 2

BTbn.-Tba.

Perc. 2

Perc. 3

Perc. 5

S.

A. Soprano 2.

A. Alto 1

A. Alto 2

T.

B. Baritone

B. Bass

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

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

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

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

all eyes_ All eyes are o - pen - ing_ All eyes are o - pen - ing_ All eyes are o - pen - ing; all eyes are o - pen - ing, all eyes.

div. All eyes are op - en - ing all eyes, all eyes are o - pen - ing all eyes are o - pen - ing all eyes are o - pen - ing all eyes are o - pen - ing

Ah hall eyes. All eyes, All eyes, All eyes, Ah hall

[illegible]

This page of a musical score is for a symphony orchestra, featuring various instruments and their parts across four measures. The instruments listed on the left include Picc. 1, Fl. 1 - 2, Ob. 1 - 2, Eng. Hn., Eb Cl., Cl. 1 - 2, B. Cl., Bsn. 1 - 2, Cbsn., Hn. 1 - 2, Hn. 3 - 4, Tpt. 1 - 2, Tpt. 3, Tbn. 1 - 2, BTbn.-Tba., Xyl., S. D., Perc. 2, Perc. 3, Perc. 4, Perc. 5, Cym., Vln. I, Vln. II, Vla., Vc., and Cb. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The first three measures show various melodic and harmonic developments, with dynamic markings such as *f* (forte), *mf* (mezzo-forte), and *ff* (fortissimo). The fourth measure features a prominent *ff* dynamic across many parts, including the brass and woodwinds. The percussion section includes a 'MED. S. D.' (Medium Snare Drum) part in the fourth measure, marked with 'concert rimshots'. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) provides a harmonic foundation, with the double bass (Cb.) and cello (Vc.) parts showing a strong *ff* dynamic in the final measure. The woodwind section (Picc. 1, Fl. 1 - 2, Ob. 1 - 2, Eng. Hn., Eb Cl., Cl. 1 - 2, B. Cl., Bsn. 1 - 2, Cbsn., Hn. 1 - 2, Hn. 3 - 4) features intricate melodic lines, with the English horn (Eng. Hn.) and bassoon (Bsn. 1 - 2) parts showing a strong *ff* dynamic in the final measure. The brass section (Tpt. 1 - 2, Tpt. 3, Tbn. 1 - 2, BTbn.-Tba.) provides a powerful harmonic support, with the tuba (Tuba) and euphonium (BTbn.-Tba.) parts showing a strong *ff* dynamic in the final measure. The percussion section (Perc. 2, Perc. 3, Perc. 4, Perc. 5, Cym.) includes a 'MED. S. D.' (Medium Snare Drum) part in the fourth measure, marked with 'concert rimshots'. The string section (Vln. I, Vln. II, Vla., Vc., Cb.) provides a harmonic foundation, with the double bass (Cb.) and cello (Vc.) parts showing a strong *ff* dynamic in the final measure.

[illegible]

[illegible]

Choral Works by DAVID AVSHALOMOV

MIXED
CHORUS

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: www.davidavshalomov.com.
Principles, secular cantata (Thos. Jefferson) [32'] SATB (divisi), solo baritone, orchestra, (or piano, can add perc.) (also version with band) (also for TTBB, below)
There's a Wind [4'] SATB (divisi), (brief S1 solo), opt. wind whistling (John Steinbeck)
Now the Hazy Mirage [3'] 6-part mixed chorus (John Steinbeck)
There Was Another Song to Sing [4'] SATB, Alto (or Mezzo) solo, piano, cello, opt. harp (Bialik)
Gemeinsam [8'] SATB (divisi), (brief S1 solos) (Rose Ausländer) [also 4' version]
Three Water Songs (13' total) SSAATTBB, opt. perc.
All Day I Hear the Sound of Waters [3:40'] (James Joyce)
Waterfall at Lu-Shan [2:15] (Li-Po)
GPGP (The Great Pacific Garbage Patch) [7'] (lyrics by the composer)
Om Nama Shivaya [7'] SSAATTBB (brief S1 solo) (Trad. Sanskrit)
Let the Children Play [4'] SAB (or SAA), piano, opt. flute(s), (lyrics by the composer)
Go Ahead and Rejoice [2'] SATB (divisi) (Doris Avshalomov)
Father the Tree [4'] SATB (brief S1 solo) (Doris Avshalomov)
Song For Late Summer [4] SATB (divisi) (Doris Avshalomov)
U.S. 30 in Idaho [2'] SATB (divisi) (Doris Avshalomov)
Happy Anniversary [1'] SATB (lyrics by the composer)

Sacred

The Mixed Blessings, [12'] SSAATTBB, (*Beatitudes*—Matthew/Luke)
handbells (6-7 players)
Praise the Lord! [4:40] SATB (divisi), organ, opt. cymbal (Psalm 150)
This Sacred Space [4:45] Consecration Anthem with original congregational hymn
SATB (divisi) (brief alto solo)/organ/4 brass/timpani (text by the composer)
I Bend the Knee of My Heart [5'] SATB (divisi) (Canticle 14/Manasseh)
O Euchari (*Columba Virtutem Illius*)—Meditation [5] SATB (divisi) (Hildegarde von Bingen)
Kedushah, High Holy Days (Trad.) [5'] Cantor (solo ten. *or* sopr.), SATB, piano, flute
Chanukah tonight! [2:45] SATB (opt. divisi), piano, opt. tamb. (lyrics by the composer)
Also with string orchestra (or mandoline or balalaika orchestra)
Light Dawns in the Darkness [5'] SATB divisi (Psalm 112)
Nigun Prophecy [9'] concert band with voices (3 Traditional Nigunim)

WOMEN

Let the Children Play [4'] SAA, piano, opt. flute(s), (lyrics by the composer)
Where You Go, I Will Go (Ruth and Naomi) [12'] SSAA (brief S2, A2 soli)
Do You Believe in Angels? [9'] SSAA, 8 high strings (or organ reduction) (poem by the composer)
The Angel [3'] SSA from Songs of Innocence and of Experience (Wm. Blake)
Enchanted River [2'], SA, opt. S solo (Meredith Kennedy)
Happy Anniversary [1'] SSAA (lyrics by the composer)

MEN

Principles, secular cantata (Thos. Jefferson) [32] Orig. version TTBB (divisi), solo baritone, concert band (or piano, can add perc.)
The Star Spangled Banner [1:45] arranged for barbershop quartet or ensemble, TTBB
Happy Anniversary [1'] TTBB (lyrics by the composer)
The Bear! [4'] (opt. Bodhran/hand drum)
Medley - Sergeant Pepper's Lonely Hearts Club Band (Lennon/McCartney) [15'] transcribed for TTBB chorus and/or 5 soli, piano/bass/drums/guitar (OR concert band)

NOVELTY

The Chocolate Carol, Holiday version [4:15] (David/Randi Avshalomov)
o SATB (brief divisi), piano, optional flute; (also SATB *a cappella* caroling version)
o SSAA, piano, optional flute
Love & Chocolate, Valentine's version [4:15]
o SATB (brief divisi), piano, optional flute; (also SATB solo quartet version, piano)
Goodnight Moon (M.W. Brown), Unis. Trebles, piano/keyboard (opt. flute/string qtt.) [3']
Chicken Pie [3'] arr. of "Old Joe Clark" (trad.), SS, Orff instruments, string quintet (opt.)
Happy Anniversary [1'] SATB, or SSAA, or TTBB (lyrics by the composer)
The Garlic Blessing [3'] SATB (brief divisi), piano (lyrics by the composer)
Flopsy, the Christmas Pup [4:45] SATB, piano, opt. bass, drums (lyrics by the composer)
The U.S. Air Force Fugue [3'] TTBB (parody on "Off we Go, into the Wild Blue Yonder")