

DAVID  
AVSHALOMOV

*Do You Believe  
in Angels?*



Treble Chorus  
(SSAA)  
*with high strings*  
*(or organ)*

**VOCAL SCORE**

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**NOTE:** This lyrical work, first bright, then dark, finally ecstatically luminous, explores our conceptions of angels and angelic encounters without reference to the angel names, traditions, or stories of any specific religion. It leaves open the question of belief, but tries to capture the awe.

**Duration: Approx. 9 minutes.**

**Do you believe in angels?**

Radiant luminous beings spilling the light of God?  
Nurturing soul-traces walking among us,  
Offering kindness, solace, and rescue  
If only we open and see them,  
Make an angel place in our hearts.

**Are you an angel?**

Is he?  
Is she?  
Are the little ones angels?  
Do they hear angel voices,  
Breathless, formless, endless, ecstatic?

**Is praise enough, can even angel voices sing it?**

O sing, angels, sing,  
O sing forever without stopping  
Let me lose all time and all loss  
In the endless stream of light from your perfect  
empty voices.

**Do you believe in dark angels?**

Angels of power, angels of might, angels of Evil?  
Angels who turn, who spoil, who fall,  
Offering power, riches, and cheating.  
Or harvesting angels, the Angel of Death,  
The final Summoning you cannot escape.  
Or punishing angels, the Angel of Death,  
The final hammerstroke you cannot escape.  
Do you see him?  
Do you hear him?  
Do you believe?

**Do you see angels?**

Do you hear angels?  
Flights of angels  
Soaring through space ethereal,  
Streaming fronds of light far above our souls,  
Brushing our eyes with gossamer wings,  
Hovering on a breeze of stardust.  
Pure light, pure love, pure life, pure death,  
Perfect, empty, endless light.  
Do you believe [alt: Yes, I believe]  
In angels?

*(poem by the composer 2008)*

**PERFORMANCE NOTES:**

- **This work is not to be performed with piano.** It is preferable that it not be rehearsed with piano either—use organ (or synth, see below) for rehearsal if possible.
- The “Jazz Fall” mark  $\searrow$  means to start the note on the notated pitch, firmly, then quickly slide the pitch far downward, losing volume fast. The end pitch is unimportant and need not be unison.
- Small notes in the organ reduction are choral *cues*, typically for pitch or for adding volume. They are intended for rehearsal use only.
- Lacking string players, the work can also be performed with organ. If you lack an organ stop specified, use your good taste and consider what the string players are doing at the time (such as pizzicato). Keyboard is *not* to be used in a performance with the strings.
- Or one might use a good synth/sampler MIDI keyboard (perhaps 4 hands) to mimic the strings. Modify the organ reduction based on the full score. Use a quality amp and speakers.

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Doris Preucil, Director, Preucil School of Music, Iowa City, for vetting and fingering the string parts for advanced student players.

Terry Hicks, Church of Good Shepherd, Beverly Hills, for suggesting reasonable registrations for the organ reduction of the accompaniment.

# Do You Believe in Angels?

Poem and music: David Avshalomov

Largo ♩ = 60

Sopranos

*p* Do you be-lieve in an-gels?

Altos

*p* Do you be-lieve in an-gels?

Organ reduction of accompaniment is not used when performing with string ensemble

2 hands  
Soft string *ppp* like butterfly wings fluttering  
same manual  
*pp*

Rad - i - ant lum - in - ous be - ings spill - ing the light of God? *mf* Nur - tur - ing soul trac - es

*Alto 1 opt.* Rad - i - ant lum - in - ous be - ings spill - ing the light of God? *mf* Nur - tur - ing soul trac - es

*pp*

14

walk - ing a-mong us, *mp* of - fer - ing kind - ness, sol - ace, and res - cue \_\_\_\_\_ If

walk - ing a-mong us, *mp* of - fer - ing kind - ness, sol - ace, and res - cue \_\_\_\_\_ If

*pp*

**Poco Meno Mosso**

♩ = 54

**Allegretto** ♩ = 96

18

on - ly we op - en and see them; find an an - gel place\_ in our hearts. **A**

on - ly we op - en and see them; find an an - gel place\_ in our hearts.

*p* (pizz.)

one hand

different manual

light open Flute

21

Sopr. 2

*mp* Are you an an - gel? Are you an an - gel? (etc.)  
 (each singer look directly at one listener on each repetition) (look at a different listener)

*mp* Are you an an - gel? Are you an an - gel? *mf* Are you an

(pizz.) two hands

25 All Sopranos

*mf* Is he? — Is she? — Are the lit - tle ones an - gels?  
 (look at a male listener) (look at a female listener) (look at a child . . .)

an - gel? Are you an an - gel? Are you an an - gel? Are you an an - gel? an - gel? A. 1

A. 2  
 an - gel? an - gel?

29 (look ahead normally) (All Sopr.) *f* *mp* (all: Eb = D#)

Do they hear an - gel voic - es? Breath - less, form - less, end - - less,

(look ahead normally) *f* *mp*

Are you an an - gel? an - gel? an - gel? Breath - less, form - less, end - - less,

A. 2 (look ahead normally) *f* *mp*

Are you an an - gel? an - gel? an - gel? Breath - less, (Gb = F#) form - less, end - - less,

(for rehearsal only)

String sound [arco] *mf* (pizz.)

35 S. 1 *p* poco rit. . .

ec - stat - ic

S. 2 *p*

ec - stat - ic

*p* stat - ic

ec - stat - ic

ec - stat - ic

soft String, add 8' Flute or small 8' Principal

*p* *mp* (arco.) *p* *p*

(pizz.) *mp*

40 **B** Allegretto  $\text{♩} = 96$  A tempo II rit. . . . . tenuto  $\text{mf}$   $\text{f}$  Andante  $\text{♩} = 76$  5

*f* Is praise e-nough? Can e-ven An-gel voic-es sing it? *mf*  $\text{f}$  O sing an-gels, 3

*f* Is praise e-nough? Can e-ven An-gel voic-es sing it? *mf*  $\text{f}$  O sing an-gels, 3

*f* Is praise e-nough? Can e-ven An-gel voic-es sing it? *mf*  $\text{f}$  O sing an-gels, 3

*f* Is praise e-nough? Can e-ven An-gel voic-es sing it? *mf*  $\text{f}$  O sing an-gels, 3

(rehearsal only)

Celestes plus opt. Tremulant

*p* *mf* (string tremolo) 3

4' Principal

4' only *mf* non legato 3 3

45

sing, O sing for-ev-er with-out stop-ping;

sing, O sing for-ev-er with-out stop-ping;

sing, O sing for-ev-er with-out stop-ping;

sing, O sing for-ev-er with-out stop-ping;

*mf*

Largo, ♩ = 54

49 **C** *mp* *p* *pp*

Let me lose all time and all loss in the end - - less stream of

*mp* *p* *pp*

Let me lose all time and all loss in the end - - less stream of

*mp* *p* *pp*

Let me lose all time and all loss in the end - - less stream of

*mp* *p* *pp*

Let me lose all time and all loss in the end - - less stream of

(rehearsal only)

string sound

*mp* *p* *pp*

55

light, from your per-fect emp-ty voic - es. M.S.

light, from your per-fect emp-ty voic - es.

light, from your per-fect emp-ty voic - es. A.

light, from your per-fect emp-ty voic - es.

Celeste

(play) *pp*



Più mosso  
♩ = 72

60

**D**

Light 4' Flute *8va*

Play loco if needed

(Wedge this note with pencil)

*pp*

String sound

(no tremolo) (mute) *p*  
sul ponticello

Light open Flute *pizzicato*

*mp*

65

Sopr. *dark*

*mf* Do you be-lieve\_ in Dark

Alto *dark*

*mf* Do you be-lieve\_ in Dark

*p* *p* *mf*

*mf*

69

an - gels? An - gels of pow - er, an - gels of might, -

an - gels? An - gels of pow - er, an - gels of might, -

(8)

*mp* *mf* *mf*

2 hands if high held note is wedged

72

an - gels of Ev - il? An - gels who

an - gels of Ev - il?

(8)

*mf* *mf*

turn, who spoil, (who fall?) off er-ing pow-er, rich-es, and cheat-ing

turn, *Alto 1* who spoil, who fall? off er-ing pow-er, rich-es, and cheat-ing

*mf* who spoil, *Alto 2* who fall? off er-ing pow-er, rich-es, and cheat-ing

(*8va*) who fall? off er-ing pow-er, rich-es, and cheat-ing

(*snap pizz.*)

*Tutti sffz*

*mf*

**Poco Più mosso**  
♩ = 76

78 **E**

*f* An-gels who turn, who spoil, who fall An-gels who turn, who spoil, who fall

*f* An-gels who turn, who spoil, who fall An-gels who turn, who spoil,

*f* who fall who fall

*f* who fall

*f* Pointed Reed sound (or Trumpet, close shades)

(*pizzicato*)

83

An-gels who turn, who spoil, who fall An-gels who turn, who spoil, who fall  
 who fall An-gels who turn, who spoil, who fall An-gels who turn, who spoil, who  
 who fall *f* An-gels who turn, who  
 who fall who fall *f* An-gels who

Principal *mf* (*arco*)

87

An-gels who turn, who spoil, who fall, An-gels who spoil, who turn who  
 fall An-gels who turn, who spoil, who An-gels who turn, who spoil, who fall who  
 spoil who fall An-gels who turn, who turn, who spoil, An-gels who turn, who  
 turn, who spoil, who fall An-gels who turn, who spoil, who fall An-gels who

(2 hands)

91

spoil, who spoil, *ff* Who *fp* fall *mf* who fall, who fall, *f* who fall, who

spoil, who spoil, *ff* fall, *f* who fall *fp* who fall *mf* who fall, who fall, *f* who fall, who

spoil, who spoil, *ff* fall, *f* who fall *fp* fall, *mf* fall, fall, who fall, *f* who fall, who

spoil, who spoil, *ff* fall, *f* who fall *fp* fall, *mf* fall, fall, who fall, *f* fall, fall, who

*f* *mp*

96

*mf* who fall *mp* who fall, *p* who fall.  
To

*mf* who fall *mp* who fall, *R*who fall.  
To A.

*mf* who fall *mp* who fall, *p* who fall.  
To A.

*mf* who fall *mp* who fall, *p* who fall.

*mf* *mp* *p*

Light 8' Principal (or open Flute) (*arco*)

*mf* *mp*

*f* =  $\text{♩} = 72$  (Stesso Tempo)

**G**

101

*f* Or har-vest-ing an-gels, the

*f* Or har-vest-ing an-gels, the

*p* *mf*

*p* *mf*

*p* *mf*

104

**H** (opt. Sopr. 2)

An-gel of Death the fi-nal sum-mon-ing you can-not es-cape *mf* Or har-vest-ing an-gels, the

An-gel of Death the fi-nal sum-mon-ing you can-not es-cape *mf* Or har-vest-ing an-gels, the

*mf*

*f* Or pun-ish-ing an - gels, the  
 An gel of Death the fi - nal sum - mon - ing — you can not es cape *f* Or pun-ish-ing an - gels,  
 An gel of Death the fi - nal sum - mon - ing — you can not es cape *f* Or pun-ish-ing an - gels,  
 An gel of Death the fi - nal sum - mon - ing — you can not es cape *f* Or pun-ish-ing

(rehearsal only)  
*mf*

An - gel of Death the fi - nal ham-mer - stroke\_ you can - not es - cape  
 the An - gel of Death the fi - nal ham-mer - stroke you  
*f* the An - gel of Death the fi - nal ham-mer - stroke\_ you can - not  
 an - gels, the An gel of Death the fi - nal ham-mer - stroke

you can-not es-cape, you can not es-cape *p* Do you see him? Do you

can-not es-cape, can-not, can-not can-not es-cape *p* Do you see him? Do you

es-cape you can-not es-cape, can-not es-cape *p* Do you see him? Do you

you can-not es-cape, you can not es-cape *p* Do you see him? Do you

play *mf* *f* *p* (spiccato) *p*

open Flute

hear him? Do you be - lieve? To

hear him? Do you be - lieve?

hear him? Do you be - lieve? To

hear him? Do you be - lieve?

*p* *dim.* *dim.* *pp*

on manual



Largo

♩ = 68

124 rit. . . . .

Musical score for measures 124-126. It features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics: "Do you see An- gels? Do you hear Do". The piano accompaniment includes a right-hand part with a sixteenth-note scale and a left-hand part with chords and a sixteenth-note accompaniment. Performance markings include *p*, *pp*, and a box containing "Celeste + very light 4' + very very light 2'".

127

Musical score for measures 127-130. It features a vocal line and a piano accompaniment. The vocal line consists of two staves with lyrics: "An - - gels? An - - gels". The piano accompaniment includes a right-hand part with a sixteenth-note scale and a left-hand part with chords and a sixteenth-note accompaniment. Performance markings include *pp*.

(optionally half through cupped hands, half with one cupped hand)

128 **J** pure, straight, floating, innocent

*pp* Flights of An - gels \_\_\_\_\_

*pp* Flights of An - gels \_\_\_\_\_

(Right hand--opt. "sticky", hold down notes as you go ; release for new harmony)

*pp* (both parts on one manual-(celestes))

129

soar \_\_\_\_\_ ing through space e -

soar \_\_\_\_\_ ing through space e -

130

Musical score for measures 130-131. It features two vocal staves and a piano accompaniment. The vocal parts have the lyrics "the - re - al". The piano accompaniment includes a complex sixteenth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. The key signature has one flat, and the time signature is 3/4. A large watermark "SAM Photo Performance" is visible across the page.

131

Musical score for measures 132-133. It features two vocal staves and a piano accompaniment. The vocal parts have the lyrics "Stream - ing fronds of light". The piano accompaniment includes a complex sixteenth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. The key signature has one flat, and the time signature is 3/4. A large watermark "SAM Photo Performance" is visible across the page.

133

far a - bove our Souls

far a - bove our Souls

8<sup>va</sup>

135

Brush - ing our eyes with gos - sam - er wings,

Brush - ing our eyes with gos - sam - er wings,

8<sup>va</sup>

137

Musical score for measures 137-140. The score is in 6/4 time and B-flat major. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a sixteenth-note accompaniment in the left hand. The lyrics are: "hov - er - ing on a breeze of" repeated on two lines.

138

Musical score for measures 138-141. The score is in 6/4 time and B-flat major. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a triplet of eighth notes in the right hand and a sixteenth-note accompaniment in the left hand. The lyrics are: "Star dust." repeated on two lines.

4 ft. + 2 ft. only

139 *pp* *8va*

Hold down keys across arpeggios

141 *Andante*  
♩ = 72

etc.

143

*p* Pure light, pure love, pure life, pure death, *poco*

*p* Pure light, pure love, pure life, pure death, *poco*

*p* Pure light, pure love, pure life, pure dea(th), *poco*

*p* Pure light, pure love, pure life, pure death, *poco*

String *pp* cue inner choir voices (cue)

String *pp* (play) *pp*

*pp*

151

A Tempo ♩ = 72  
poco rit.

Lento ♩ = 56 21

per - fect emp - ty end - less *pp* light. Do you be - lieve? *pp* in

per - fect emp - ty end - less *pp* light. Do you be - lieve?

emp - ty end - less *pp* light. Do you be - lieve?

per - fect emp - ty end - less *pp* light. Do you be - lieve?

Light String

*p* *pp*

157

(opt. Sopr. 1 divisi)

An - gels *pp* in An - gels

*pp* in An - gels

*pp* in An - gels

*pp* in An - gels

2 hands *pp* (hold down keys) *pp* (clean) *pp*

Couple to keyboard *pp*

# Choral Works by DAVID AVSHALOMOV

## MIXED CHORUS

### SONGS OF INNOCENCE AND OF EXPERIENCE

SATB (divisi in a few) (Wm. Blake)

**46 separate settings**, averaging 1-4 min. ea. Full list w/details on request

### PRINCIPLES, secular cantata (Thos. Jefferson) [32]

SATB (divisi) version, solo baritone, concert band, (or piano or organ, can add perc.)

### PRAISE THE LORD! [4:40]

SATB (divisi)/Organ/Opt. cymbal (Psalm 150)

### THIS SACRED SPACE [4:45] Consecration Anthem with congregational hymn

SATB (divisi) (brief Alto solo)/Organ/4 Brass/Timpani

### I BEND THE KNEE OF MY HEART [5]

SATB (divisi) (Canticle 14/Manasseh)

### THERE'S A WIND [4]

SATB (divisi), (brief S1 solo), optional wind whistling

### O EUCHARI (Columba Virtutem Illius)—Meditation [5]

SATB (divisi) (Hildegarde von Bingen)

### KEDUSHAH for the High Holy Days [5]

Cantor (solo tenor *or* soprano), SATB, piano, flute

### 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)

## WOMEN'S VOICES

### WHERE YOU GO, I WILL GO (Ruth and Naomi) [12]

SSAA (brief S2, A2 soli)

### THE ANGEL [3] SSA from Songs of Innocence and of Experience (Wm. Blake)

## MEN'S VOICES

### PRINCIPLES, secular cantata (Thos. Jefferson) [32]

Orig. version TTBB (divisi), solo bar., concert band (or piano or organ, can add perc.)

### THE U.S. AIR FORCE FUGUE [3]

TTBB (based on "Off we Go, into the Wild Blue Yonder")

### THE STAR SPANGLED BANNER [1:45]

Arranged for barbershop quartet or ensemble, TTBB

## NOVELTY

### THE CHOCOLATE CAROL, Holiday version [3]

SATB (brief divisi) with piano, optional flute

(also available with small orchestra accompaniment)

SATB *a cappella* caroling version

*also* Valentine's version: LOVE & CHOCOLATE

SATB (brief divisi) with piano, optional flute (also with small orchestra)

SATB solo quartet version with piano

Performance materials, pricing, and full list of works:



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