

DAVID
AVSHALOMOV

O Euchari

Columba Virtutem Illius

(Hildegarde von Bingen)

Meditation

for

SATB Mixed Chorus *a cappella*
(divisi)

First Prize, International Orange Chorale
of San Francisco Composition Contest 2016

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(v2.2 rev. 2014)

Commissioned by Gonçalo Lourenço for his fine Coro Odyssea of
Lisbon, Portugal.

O Euchari, columba virtutem illius
in signis tibi dedit,
qui olim in medio rotae clamavit.
Quem cum amplius corporaliter non vidisti,
plena signa in umbra illius perfecisti.
Et sic in pectore eius fulsisti,
ac in Cherubim sigillum facisti.

(Quem cum amplius corporaliter non vidisti,
plena signa in umbra illius perfecisti.)

O Eucharis, the dove gave you strength
through signs of Him
who once called out from the center of the wheel.
When you no longer saw Him in the flesh
you carried out abundant signs in His shadow.
And so, you sparkled in His soul
and took on form among the Cherubim.

(When you no longer saw Him in the flesh
you carried out abundant signs in His shadow.)

*(English translation courtesy of my friend Dr. G. Edward Bruner)
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DURATION: 5:15

O Euchari

(columba virtutem illius)

Hildegarde von Bingen

Ecstatic meditation for a cappella chorus

David Avshalomov

Misterioso, Solenne ♩ = 48

mp senza vibrato *p sempre legato*

SOPRANO
O u - ca - ri co - lum - ba vir - tu - tem il - li - us in sig - nis ti - bi

ALTO
mp senza vibrato *p* *p*
O (u) O (u)

TENOR
mp senza vibrato *p sempre legato*
O u - ca - ri co - lum - ba vir - tu - tem il - li - us in sig - nis ti - bi

BASS
mp senza vibrato *p*
O (u) O (u)

Reduction (rehearsal only)

10

poco espressivo *Poco Mosso* ♩ = 54

mf *f*

de - dit, qui o - lim in me - di o Ro tae cla - ma -

poco espressivo *mf* *f*
Ro tae cla - ma -

poco espressivo *mf* *f*
de - dit, qui o - lim in me - di o Ro tae cla - ma -

mf *f*
Ro tae cla - ma -

Poco Mosso ♩ = 54

35

♩ = ♩

Eu - ca - ri, Eu - ca -

ci - sti et - sic in pec - to - re ei - us ful - si - sti ac - in Che - ru - bim si -

ci - sti et - sic in pec - to - re ei - us ful - si - sti ac - in Che - ru - bim si -

Eu - ca - ri, Eu - ca -

43

accel. *(espr. nat.)*

ri *pp* *p* E - u - ca - ri, E - u - ca - ri, E - u - ca - ri, E - u -

gil - lum fa - ci - sti. *pp* *p* *(espr. nat.)* E - u - ca - ri E - u - ca - ri, E - u - ca - ri, E - u -

gil - lum fa - ci - sti. *pp* *p* *(espr. nat.)* E - u - ca - ri, ca - ri, E - u - ca - ri,

ri *pp* *p* *(espr. nat.)* E - u - ca - ri E - u - ca - ri, E - u - ca - ri,

accel.

53

Vivo ♩ = 132-144

Women in 3 Parts:

ca - ri, E - u - ca - ri

ca - ri, E - u - ca - ri

E - u - ca - ri, E - u - ca - ri E - u - ca - ri, E - u - ca - ri, E - u - ca - ri, E - u - ca - ri!

E - u - ca - ri, E - u - ca - ri E - u - ca - ri, E - u - ca - ri, E - u - ca - ri, E - u - ca - ri!

Vivo ♩ = 132-144

come tromboni

come tromboni

Women in 3 Parts

62

1. *come trombe, "brassy," belt it*
f *gioioso, ritmico, marcato*

Quemcum am-pli-us cor-por - al - i - ter non vi - dis ti O! ple-na sig-na in um-bra il-

2. *come trombe, "brassy," belt it*
f *gioioso, ritmico, marcato*

Quemcum am-pli-us cor-por - al - i - ter non vi - dis - ti O! ple-na sig-na in um-bra il-

3. *come trombe, "brassy," belt it*
f *gioioso, ritmico, marcato*

Quemcum am-pli-us cor-por - al - i - ter non dis - ti O! ple-na sig-na in um-bra il-

O! E! U! CA! RI! O! E - u - ca - ri! O! E!

mf *ritmico*

O! E! U! CA! RI! O! E - u - ca - ri! O! E!

mf *ritmico*

68

1. li-us per-fe-cis-ti O! Et sic in pec-to-re ei-us ful

2. li-us per-fe-cis-ti O! Et sic in pec-to-re ei-us ful

3. li-us per-fe-cis-ti O! Et sic in pec-to-re ei-us ful

U! CA! RI! E-u-ca-ri! O! E! U! CA!

U! CA! RI! E-u-ca-ri! O! E! U! CA!

73

1. sis-ti O! Ac in Che-ru-bim-si-gil-lum fa-cis-ti.

2. sis-ti O! Ac in Che-ru-bim-si-gil-lum fa-cis-ti.

3. sis-ti O! Ac in Che-ru-bim-si-gil-lum fa-cis-ti.

RI! E-u-ca-ri, u-ca-ri! E! U! CA! RI! Quem cum am- pli- us

RI! E-u-ca-ri, u-ca-ri! E! U! CA! RI! Quem cum am- pli- us

6 (78)

1. *mf* *mp marcato* *mf* *mf*
 O! O! Ple-na sig - na O! O! Et sic in O! O!

2. *mf* *mp marcato* *mf* *mf*
 O! O! Ple-na sig - na O! O! Et sic in O! O!

3. *mf* *mp marcato* *mf* *mf*
 O! O! Ple-na-sig - na O! O! Et sic in O! O!

f marcato
 cor-por-a-li-ter non vi - dis - ti in um-bra il-lus per-fe - cis - ti in pec-to-re ei-us ful

f marcato
 cor-por-a-li-ter non vi - dis - ti in um-bra il-lus per-fe - cis - ti in pec-to-re ei-us ful

83

1. *f* *ff* *f*
 Ac in Che - ru - bim O! O! Quemcum am - pli - us cor - por - a - li - ter non vi -

2. *f* *ff* *f*
 Ac in Che - ru - bim O! O! Quemcum am - pli - us cor - por - a - li - ter non vi -

3. *f* *ff* *f*
 Ac in Che - ru - bim O! O! Quemcum am - pli - us cor - por - a - li - ter non

Tenor 1 *ff* *f*
 sis - ti Che - ru - bim si - gil - lum fa - ci' Quemcum am - pli - us cor - por - a - li - ter non vi -

Tenor 2 *ff* *f*
 sis - ti Che - ru - bim si - gil - lum fa - cis - ti. **Men in 3 Parts:** 2. *f* cor - por - a - li - ter non vi -

Men in 3 Parts: 3. *f*
 sis - ti Che - ru - bim si - gil - lum fa - cis - ti. cor - por - a - li - ter non vi -

87

1. dis - ti in um-bra il-lus per-fe - cis - ti in pec-to-re 'ei-us fu - si ti

2. *ff* di' Ple-na sig - na in um-bra il-lus per-fe - cis Et sic, et sic in pec-to-re 'ei-us fu - si ti

3. dis - ti in um-bra il-lus per-fe - cis - ti in pec-to-re 'ei-us fu - si ti

1. dis - ti in um-bra il-lus per-fe - cis - ti in pec-to-re 'ei-us fu - si ti

2. *ff* di' Ple-na sig - na in um-bra il-lus per-fe - cis, Et sic, et sic in pec-to-re 'ei-us fu - si ti

3. dis - ti in um-bra il-lus per-fe - cis - ti in pec-to-re 'ei-us fu - si ti

92

(coro, non piu trombe)

plena voce *ff*

1. Ac in Che - ru - bim ac in Che - ru - bim, ac in

2. *ff* E - u - ca - ri! Ac in Che - ru - bim ac in Che - ru - bim, ac in

3. plena voce *ff* Ac in Che - ru - bim ac in Che - ru - bim, ac in

1. plena voce *ff* Ac in Che - ru - bim ac in Che - ru - bim, ac in

2. *ff* E - u - ca - ri! Ac in Che - ru - bim ac in Che - ru - bim, ac in

3. plena voce *ff* Ac in Che - ru - bim ac in Che - ru - bim, ac in

legato ma marcato

Poco Meno (subdivided 3)

Mosso ♩ = 92

Ritenuato

sempre ff

1. Che ru - bim, ac in Che ru - bim si gi

2. Che ru - bim, ac in Che ru - bim si gi

3. Che ru - bim, ac in Che ru - bim si gi

1. Che ru - bim, ac in Che ru - bim si gi

2. Che ru - bim, ac in Che ru - bim si gi

3. Che ru - bim, ac in Che ru - bim si gi

100 S1 S2 A1 A2 unis.

Ritenuato Poco Meno Mosso ♩ = 92

100 S1 S2 Alto Tenor Bass

Rit. A Tempo ♩ = 92 sempre espressivo Poco rit.

lum fa - cis - ti! O E - u - ca - ri! O E - u -

lum fa - cis - ti! O E - u - ca - ri! O E - u -

lum fa - cis - ti! O E - u - ca - ri! O E - u -

lum fa - cis - ti! O E - u - ca - ri! O E - u -

lum fa - cis - ti! O E - u - ca - ri! O E - u -

Rit. A Tempo ♩ = 92 Poco rit.

tutti: like a trance prayer, reverent

107

S1 *p* *Poco più rit.* $\text{♩} = 69$ *pp* *accel.* *ppp Legatissimo, soave**

S2 *p* *pp* *dolcissimo* *ppp Legatissimo, soave**

Alto *p* *pp* *dolcissimo* *ppp Legatissimo, soave**

Tenor *p* *pp* *dolcissimo* *ppp Legatissimo, soave**

Bass *p* *pp* *dolcissimo* *ppp Legatissimo, soave**

ca - ri O E - u - ca ri. O E - u - a - i, E - u - a - i, O E - u - a - i, O

ca - ri O E - u - ca ri. O E - u - a - i, E - u - a - i, O E - u - a - i, O

ca - ri O E - u - ca ri. O E - u - a - i, E - u - a - i, O E - u - a - i, O

ca - ri O E - u - ca ri. O E - u - a - i, E - u - a - i, O E - u - a - i, O

ca - ri O E - u - ca ri. O E - u - a - i, E - u - a - i, O E - u - a - i, O

ca - ri O E - u - ca ri. O E - u - a - i, E - u - a - i, O E - u - a - i, O

Poco più rit. $\text{♩} = 69$ *accel.*

(*No glottal start on "O" or "E")

113

S1 *mp* *solito* *pp* *Soprano* *come prima* $\text{♩} = 48$ *Solenne* $\text{♩} = 69$

S2 *mp* *pp* *Alto* *come prima*

Alto *mp* *pp* *come prima*

Tenor *mp* *pp* *come prima*

Bass *mp* *pp* *come prima*

E - u - ga - ri, O E - u - ca - ri, O 'E - u - ca - ri. ri, Eu - ca - ri. Quem cum

E - u - ga - ri, O E - u - ca - ri, O 'E - u - ca - ri. ri, Eu - ca - ri. Quem cum

E - u - ga - ri, O E - u - ca - ri, O 'E - u - ca - ri. ri, Eu - ca - ri. Quem cum

E - u - ga - ri, O E - u - ca - ri, O 'E - u - ca - ri. ri, Eu - ca - ri. Quem cum

E - u - ca - ri, O E - u - ca - ri, O 'E - u - ca - ri. ri, Eu - ca - ri. Quem cum

molto rit. $\text{♩} = 48$ *Solenne* $\text{♩} = 69$

(soft "c" and "r") (glottal start on "O" and "E.") (normal "c" and "r")

119

am - pli - us cor - por - a - li - ter non vi - dis - ti ple - na sig - na in
 am - pli - us cor - por - a - li - ter non vi - dis - ti ple - na sig - na in
 am - pli - us cor - por - a - li - ter non vi - dis - ti ple - na sig - na in
 am - pli - us cor - por - a - li - ter non vi - dis - ti ple - na sig - na in

pp *dolcissimo*

pp *dolcissimo*

pp *dolcissimo*

pp *dolcissimo*

126

um - bra il - li - us ple - na sig - na per - fe - cis - ti.
 um - bra il - li - us ple - na sig - na per - fe - cis - ti.
 um - bra il - li - us ple - na sig - na per - fe - cis - ti.
 um - bra il - li - us ple - na sig - na per - fe - cis - ti.

rit.

pochiss.

rit.

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.*

Principles, secular cantata (Thos. Jefferson) [32'] SATB (divisi) version, solo baritone, concert band, (or piano, can add perc.) (also for TTBB, below)

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

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

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

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

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

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

Sacred

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

Praise the Lord! [4:40] SATB (divisi), organ, opt. cymbal (Psalm 150)

This Sacred Space [4:45] Consecration Anthem with 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 Eucharisti (*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)

WOMEN'S VOICES

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

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

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

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

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

MEN'S VOICES

Principles, secular cantata (Thos. Jefferson) [32] Orig. version TTBB (divisi),
solo baritone, concert band (or piano, can add perc.)

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

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

Medley - Sergeant Pepper's Lonely Hearts Club Band (Lennon/McCartney) [15']
transcribed for TTBB plus soli, piano/bass/drums/guitar OR concert band

NOVELTY

The Chocolate Carol, Holiday version [4:15] (David/Randi Avshalomov)

○ SATB (brief divisi), piano, optional flute

○ SATB *a cappella* caroling version

○ SSAA, piano, optional flute

Love & Chocolate, Valentine's version [4:15]

○ SATB (brief divisi), piano, optional flute

○ SATB solo quartet, piano


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

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")

Performance materials, pricing:  Raven Music

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Songs of Innocence and of Experience, A Cappella Settings

TITLE-- Alphabetical	Level *	Dur.	Brief Opt. Div., Soli	also solo Quar tet	Type	Character	Energy/ speed	Topic	Opt. Special FX, Stage Business
Ah! Sun-Flower	M	2:10		OK	Air	Wistful, poignant	slow, limp, soft	Death, time, release	
The Angel	II	3:00	SSA, women only		Melodrama	Mysterious	slow	Age, womanhood	
The Blossom	III	1:00		*	Playful Madrigal	Fun, light	fast, light, rhythmic	Nature	
The Chimney Sweeper I	I	4:00	SSAATTBB middle		Melodrama	Ironic, ecstatic	slow fast slow	Child labor	
The Chimney Sweeper II	II	2:00			Melodrama	Bitter	moderate	Child labor	
The Clod & the Pebble	III	2:00		OK	Madrigal	Ironic. Formal	moderate	Love's illusions	
A Cradle Song	III	3:15		OK	Lullaby	Sweet with a twist	slow, soft, steady	Baby innocence, mother worry	eyes shutting, end
The Divine Image I	III	2:00		OK	Prayer	Reverent	moderate	Tolerance	
A Divine Image II	II	1:30			Aphorism	Bitter, ironic	slow, solid, full	Darkness of the soul	
A Dream (the lost ant)	M	2:00	BB end		Melodrama	Play spooky	moving, rhythmic	Lost ant	
Earth's Answer	III	2:30			Plaint	Dark	slow, strong	Forbidden love	
The Echoing Green	II	2:30			Carol, glee	Exuberant	high, rhythmic	Children's play, sleep	Bell tones
The Fly	III	1:20		*	Playful Madrigal	Witty	lively, rhythmic	Fly or Man?	eye movement, end
Freedom/Uhuru	I	4:15	opt. Bar. solo		Affirmation	Proud, African	high, strong, rhythmic	Divine soul of a slave child	Chant BG. Clapping, rhythmic movement
The Garden of Love	II	2:30		OK	Moral Madrigal	bitter, poised	intense	Forbidden love	
Hear the Voice of the Bard	III	2:45			Prophecy	Hortatory	strong	Mystery, end of night	
Holy Thursday I	III	2:00			Hymn	Hopeful	steady	Exploitation of children	
Holy Thursday II	III	3:15			Sermon	Tragic	slow	Poverty	
The Human Abstract	I	3:30		OK	Moral Madrigal	Bitter, sharp	slow	Selfishness	
Infant Joy	M	2:00	light Sopr. Solo		Air/rocking song	Sweet	moderate , rhythmic	Innocence	
Infant Sorrow	III	2:15			Blues moan	Soulful	slow, heavy	Pains of birth	moan, groan
The Lamb	M	2:20		OK	Prayer	Sweetest	gentle, soft	Lamb and Christ	
Laughing Song	I	3:40			Playful Madrigal	Hilarious	lively, rhythmic, full	Laughter and youth	Laughter, Hilarity breakdown near end
The Lilly	III	1:30		*	Nature Madrigal	Esthetic	slow, soft	Lilly vs. rose	

The Little Boy Lost/Found	II	3:30			Melodrama	Worried	moving, rhythmic	Boy lost in the marsh	
A Little Boy Lost [III]	I	4:00			Sermon	Righteous	moderate	Boy burned at the stake	
A Little Girl Lost (Ona)	II	3:00		OK	Madrigal/melodrama	Light, then heavy	lively, then slow	Forbidden young love	
The Little Girl Lost/Found (Lyca)	II	4:00			Story Madrigal	Narrative, varied	moderate	Lost girl, symbolic nature	
The Little Vagabond	II	1:45			Glee	High-spirited	lively, rhythmic	Need for ale in church	
London	III	2:00			Sermon	Gloomy	slow	Degradation in the city	
Motto to the Songs of I&E	II	2:15			Conundrum	Ironic	lively, rhythmic	The turning of human nature	
Night	III	3:00			Prayer	Sweet	moderate	Angels while we sleep	
Nurse's Song I	II	2:45	SSAATT-B end		Vignette	Innocent	moderate	Children on the Green	Echo divisi ending
Nurse's song II	III	1:30			Vignette	Bitter	moderate	Mortality	
On Another's Sorrow	III	1:30		OK	Hymn	Sweet	moderate	Compassion	
Piping down the Valleys Wild	III	2:00	SSAATTBB end		Playful Madrigal	Cheery	lively, rhythmic	The Poet's inspiration	solo whistle intro
A Poison Tree	I	3:45		OK	Moral Madrigal	Bitter	slow, intense	Revenge	
My Pretty Rose Tree	II	1:45		*	Madrigal	Ironic	moderate, gentle	Spurned love	
The School Boy	II	3:30		OK	Madrigal	Ironic	lively, rhythmic	Summer school	
The Shepherd	M	1:30			Prayer	Sweet	rocking, gentle	Guarding the flock	solo whistle intro and end
The Sick Rose	II	1:45		*	Madrigal	Bittersweet	slow	Love/death	
Spring	III	1:30		*	Playful Madrigal	Charming	lively, rhythmic	Children in spring	
To Tirzah	III	2:15			Chorale	Bitter	steady	Misogyny	
Tyger Tyger Burning Bright	II	2:10			Paeon	Sharp	lively, rhythmic	Fearsome nature	Eye movement end
The Voice of the Ancient Bard	I	2:00		OK	Sermon	Hortatory	moderate	Folly	

LEVEL RANKINGS:	I. Professional, Advanced University or Collegiate (NOTE: All , naturally, are suitable for pro and advanced groups.)
	II. Upper Division High School (chamber/madrigal, all-city, all-state honor), and Advanced Community or above
	III. General High School, Community College, and general Community or above
	M. Level III but ALSO suitable for Advanced Middle School (chamber/madrigal, honor): based on suitable ranges, age-appropriate subject matter