

**PIANO-VOCAL SCORE**

# DAVID

# AVSHALOMOV



## Principles

secular cantata on texts of  
Thomas Jefferson

for Mixed Chorus, Solo Bass-Baritone  
and Concert Band  
(or piano, or organ—with percussion)

Raven Music  
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## PRINCIPLES

(Brief note by the composer)

This work was inspired by my first encounter with Jefferson's personal Creed, chiseled high on the stone wall of his Memorial in Washington, D.C., during cherry blossom time in 1970. It stunned me like a lighting bolt. Other texts there intrigued me as well, given my lifelong concern with social justice. I soon sketched settings for some of those ringing phrases, laying out structural ideas for a work for chorus and band (I was serving in the USAF Singing Sergeants). The sketches then sat in my sketchbook for over two decades.

In 1993, the 25th reunion of the Singing Sergeants was announced; I offered them a new work based on my Jefferson sketches. Though a performance at that event did not materialize, I was already on fire writing and couldn't stop. Some research had 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 present version for mixed chorus represents the latest revision.

Musically, the piece is a hybrid; it draws on the old formal conventions of oratorio, with choral sections, solo voice, 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 eke out some lyric moments as well.

The principles set to music here are not worn out, nor are they merely empty rhetoric (remember Tian an Men square). 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]

David Avshalomov, July, 2009

DURATION: Ca. 32 minutes

## PRINCIPLES

Secular Cantata on texts of Thomas Jefferson  
for male chorus, solo bass/baritone and concert band  
(music by David Avshalomov; 1993-4)

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

[his 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 to 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]

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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.

[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]

# CREED

## "I Have Sworn"

# Words: Thomas Jefferson

## Setting: David Avshalomov

*Giusto* ♩ = 102

Soprano

Alto

Tenor

Bass

Pfte.

*Giusto* ♩ = 102

I have sworn

(Tbns.)

(mf)

(f)

I have sworn \_\_\_\_\_ I have sworn \_\_\_\_\_ I have sworn up - on the al - tar of al -

I have sworn \_\_\_\_\_ I have sworn \_\_\_\_\_ I have sworn up - on the al - tar of al -

I have sworn \_\_\_\_\_ I have sworn \_\_\_\_\_ I have sworn up - on the al - tar of al -

I have sworn \_\_\_\_\_ I have sworn \_\_\_\_\_ I have sworn up - on the al - tar of al -

(mf)

8vb

This musical score page features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano part. The vocal parts are in 4/4 time, with a key signature of one sharp. The piano part is also in 4/4 time, with a key signature of one sharp. The vocal parts sing the phrase "I have sworn" followed by "up - on the al - tar of al -". The piano part includes dynamic markings such as ff, mf, and f, and performance instructions like (Tbns.) and (mf). The piano part also features sustained notes and grace notes. The vocal parts have various dynamics and performance instructions as well. The overall style is dramatic and expressive, typical of a choral or operatic setting.

1

might - y\* God \_\_\_\_\_  
(\*ay)

migh - y God \_\_\_\_\_

might - y\* God \_\_\_\_\_

might - y God \_\_\_\_\_

rinf.

e - ter \_\_\_\_\_ nal e -  
rinf.

e - ter \_\_\_\_\_ nal e -  
rinf.

e - ter \_\_\_\_\_ nal e -  
rinf.

**ff** I have sworn, \_\_\_\_\_

I have sworn e - ter \_\_\_\_\_ nal e -

**f**

**mf**

**senza ped.**

ter \_\_\_\_\_ nal hos - til - i ty a - gainst ev - 'ry form of ty - ran - ny **mp** o - ver the

ter \_\_\_\_\_ nalhos - til - i - ty a - gainst ev - 'ry form of ty - ran - ny **mp** o - ver the

ter \_\_\_\_\_ nalhos til - i - ty a - gainst ev - 'ry form of ty - ran - ny **mp** o - ver the

tern \_\_\_\_\_ nalhos - til - i - ty a - gainst ev - 'ry form of ty - ran - ny o - ver the

**ff**

**(Cl.)**

**p** (reh. only)

SATB p. -

(2)

mind of Man.  
[3 equal parts]

mind of Man.

mind of Man.  
[3 equal parts]

mind of Man.

p [pedal freely] mp

## The Mind Free

(3)

dolce, reverent

mp Al-might-y

dolce, reverent

mp Al-might-y

(pedal freely)

pp ppp

God hath crea - ted the mind free\_\_ and man-i-fes - ted His su - preme will\_\_ that  
 God hathcre - a -ted the mind free\_\_ and man-i-fes - ted His su - preme will\_\_ that

*pedal freely*

(4)

free it shall re - main *p*  
 free it shall re - main *p* by mak-ing it al to -geth - er in -sus -cep - ti - ble\_

*p* by mak-ing it al - to -geth - er in -sus -cep - ti - ble

*senza ped.*

(5) STAGE WHISPER  
(through cupped hands  
if necessary.)

*poco accel.*

4 singers (one in each section) *mf*

(the mind!)

*ritmico*

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

*ritmico*

of re-straint; *pp* all at-tempts to in-flu-ence it by tem-po-ral pun-ish-ments or

*ritmico*

of re-straint; *pp* all- at-tempts to in-flu-ence it by tem-po-ral pun-ish-ments or

*poco accel.*

*ppp*  
(reh only)

*cresc. poco a poco*

*senza ped.*

*accel.*

*poco a poco cresc.*

*f* (the mind!)

*mf* tend on- ly to be -

*poco a poco cresc.*

bur-thens *mp* or by civ-il in-ca-pac-i-ta-tions *mf* tend on- ly to be -

*poco a poco cresc.*

bur-thens *mp* or by civ-il in-ca-pac-i-ta-tions *mf* tend on- ly to be -

*poco a poco cresc.*

bur-thens *mp* or by civ-il in-ca-pac-i-ta-tions *mf* tend on- ly to be -

*accel.*

*mp cresc.*

*mf*

*accel.*  
*cresc.*

*ff*

(6) *Piu Mosso* ♩ = 130 ♩ = ♩ *sempre*

get *f* hab - its of hy - poc - ris - y and mean - ness.  
get *f* hab - its of hy - poc - ris - y and mean - ness.  
get *f* hab - its of hy - poc - ris - y *ff* and mean - ness.  
get *f* hab - its of hy - poc - ris - y *ff* and mean - ness.

*accel.*  
*cresc.*

*Piu Mosso* ♩ = 130 ♩ = ♩

*ff marcato f ritmico*  
*senza ped.*

(Impious is sung as IM-PIE-us.)

*ritmico Soprano 2* (7)

...the im- pi - ous pre -  
...the im- pi - ous pre -  
...the im - pi - ous pre -  
...the im- pi - ous pre -  
(Impious is sung as IM-PIE-us.)

*sempr*

*mf*

*senza ped.*

sump - tion of leg - is - la - ture and rul - er ...hath es - tab - lished and main -

sump - tion of leg - is - la - ture and rul - er ...hath es - tab - lished and main -

sump - tion of leg - is - la - ture and rul - er ...hath es - tab - lished and main -

sump - tion of leg - is - la - ture and rul - er ...hath es - tab - lished and main -

*senza ped.*

*mf*

*(loco)*

All Sopranos

(8) *tained* ***ff*** false re - li - gions ***ff*** false re - li - gions o - ver the

*tained* ***ff*** false re - li - gions ***ff*** false - re - li - gions o - ver the

Tenor 1 *tained* ***ff*** false re - li - gions ***p*** (false re - li - gions,) ***ff*** false re - li - gions o - ver the

Tenor 2

*tained* ***p*** (false re - li - gions,) ***ff*** false re - li - gions o - ver the

***f*** ***pp*** ***f***

(9)

great - est part of the world and through all time; **p** the  
 great - est part of the world and through all time **p** the  
 great - est part of the world and through all time **p** The im - pi - ous pre -  
 great - est part of the world and through all time **p** The im - pi - ous pre -

**pp** (stacc.) **pp**

im - pi - ous pre - sump - tion of leg is - la - ture and  
 im - pi - ous pre - sump - tion of leg - is - la - ture and  
 sump - tion of leg - is - la - ture and rul - er **mf** civ - il as  
 sump - tion of leg - is - la - ture and rul - er **mf** civ - il as

**(stacc.)**

(10)

rul - er, *mf* civ - il as well as ec - cle - si - as - ti - cal, *f* who, be ing them-selves but  
rul - er, *mf* civ - il as well as ec - cle - si - as - ti - cal, *f* who, be ing them - selves but  
T. 1 well as ec - cle - si - as ti - cal  
well as ec - cle - si - as - ti - cal *f* who, be ing them - selves but  
cresc.  
fal - li - ble and un - in - spired men have as - sumed do - min - ion o - ver the  
fal - li - ble and un - in - spired men have as - sumed do - min - ion o - ver the  
Opt. div.  
fal - li - ble and un - in - spired men have as - sumed do - min - ion o - ver the  
senza ped.

(11) (*sempre ritmico*) *cresc.*

*p* faith of oth- ers, set-ting up their own o - pin - ions and modes of think-ing as the on - ly true and in-  
*cresc.*

*p* faith of oth- ers, set-ting up their own o - pin - ions and modes of think-ing as the on - ly true and in-  
*cresc.*

*p* faith of oth- ers, set-ting up their own o - pin - ions and modes of think-ing as the on - ly true and in-  
*cresc.*

faith of oth- ers, set-ting up their own o - pin - ions and modes of think-ing as the on - ly true and in-

*cresc.*

fal - li - ble, and as such en-deav-our-ing to im - pose them on *f* oth- ers, hath es - tab-lished and main -

*cresc.*

fal - li - ble, and as such en-deav-our-ing to im - pose them on *f* oth- ers, hath es - tab-lished and main -

*cresc.*

fal - li - ble, and as such en-deav-our-ing to im - pose them on *f* oth- ers, hath es - tab-lished and main -

*cresc.*

fal - li - ble, and as such en-deav-our-ing to im - pose them on *f* oth- ers hath es - tab-lished and main -

11

tained      ***ff*** false re - li - gions yeah, false re - li - gions o - ver the  
tained      ***ff*** false re - li - gions yeah, false re - li - gions o - ver the  
tained      ***ff*** false re - li - gions false re -  
tained      ***ff*** false re - li - gions false re -  
***f***      . . . . .  
great- est part of the world say, false re - li - gions o - ver the great - est part of the  
great- est part of the world say, false re - li - gions o - ver the great - est part of the  
li - gions o - ver the great - est part of the world false re - li - gions o - ver the  
li - gions o - ver the great - est part of the world false re - li - gions o - ver the  
riten.

*Ritard.**riten.**poco  
stentato*(13) *in tempo  
meno mosso*

(slight pause on 3)

♩ = 110

*poco stentato**f*

world and through all time. The im-pious pre-sumption of

*poco stentato**f*

world and - through all time. The im-pious pre-sumption of

*poco stentato**f*

world and - through all time. The im-pious pre-sumption of

*Ritard.**riten.**f*

world and - through all time. The im-pious pre-sumption of

*f*

world and - through all time. The im-pious pre-sumption of

*senza ped.*

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

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

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

*senza ped.*

*Ritard.*

*in tempo, poco meno mosso*  
 $\text{♩} = 100$

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

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

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

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

*Ritard.*

*in tempo, poco meno mosso*  
 $\text{♩} = 100$

(etc.)

*ancora meno mosso*  $\text{♩} = 80(14)$

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

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

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

**To End Here**

**To Continue**

*ancora meno mosso*  $\text{♩} = 80$

**ff**

**fff**

## Our Civil Rights

molto sostenuto  
*(serious; formal)*  
*e legato*

Baritone solo (15) Lento  $\text{♩} = 60$

Pianoforte  $mf$   $mp$   $p$  *(etc.)* *senza ped.*

*our civ-il rights have no de-*

*pen- dence on our re- li- gious o- pin- ions, any more than our o-pin- ions in*

*phy- sics 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, *mf* is de - priv - ing him in - ju - di - cious -

*poco mp*

(etc.)

ly of those priv-i- leg-es and ad - van- ta - ges to which ...he has a nat - u - ral

*poco mosso* *cresc.*

*poco mosso*  $\text{♩} = 64$

*mf* right; *f* it tends al-so to cor - rupt the prin - ci - ples \_ of that ver - y re -

*mf*  $\text{♩} = 64$

li-gion \_\_\_\_ it \_\_\_\_ is meant to en - cour - age, by brib - ing with a mo

*mp*

*senza ped.*

nop-o-ly of world-ly e-mol-u-ments those who will ex-

(18) *subito Tempo I (Lento, = 60)*

ter-nal-ly pro-fess and con-form to it;  
Alto; one solo voice: *nasty*

CHORAL VOICES (Like off-stage accusers; through cupped hands.) *p* (crim-i-nals! \_\_\_\_\_)  
Bar.; one solo voice: *nasty* *A*

*p* >

indignant *f*  
(another voice:) in-deed these are crim-i-nals who do not with-stand such temp-ta-tion,

(crim-i-nals! \_\_\_\_\_) (a third:) (crim-i-nals! \_\_\_\_\_)  
(another voice:) *A* (a third:) >

*mf* *mp* (etc.) *mp* (etc.) *mp* (etc.) *p.v.*

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

(the first Alto)

(*p*) (crim- i-nals! \_\_\_\_\_)

(the second:) (crim- i- nals! \_\_\_\_\_)

(the first Bar) ^

(the second:) ^

(19) (*grim*) yet nei-ther are those in- no-cent (*mf*) who lay the

[NIGH- ther]

(*with scorn*)

*mp*

*p*

(*ugly*) (*ossia:*) bait in their way. (—)

(*loco*)

*poco ritard.*

*pp*

*mp*

*2d.*

\*  
V

# The Opinions of Men

*piu mosso*  
**(20)** *Moderato* ♩ = 86

Soprano      Alto      Tenor      Bass

*ritmico*

*f* The o- pin- ions of men are not the ob- ject of civ - il gov- ern ment

*ritmico*

*f* The o- pin- ions of men are not the ob- ject of civ- il gov- ern ment

*ritmico*

*f* The o- pin- ions of men are not the ob- ject of civ - il gov- ern ment

*ritmico*

*f* The o- pin- ions of men are not the ob- ject of civ- il gov- ern ment

*piu mosso*  
*Moderato*

Piano

*f*

*ff* nor un- der its ju- ris- dic- tion; *mp* ...to re- strain (intense, clipped) > (Stand stock-still during this rest.) to re- strain the pro-

*ff* nor un- der its ju- ris- dic- tion; *mp* ...to re- strain (intense, clipped) to re- strain the pro-

*ff* nor un- der its ju- ris- dic- tion; *mp* ...to re- strain (intense, clipped) to re- strain the pro-

*ff* nor un- der its ju- ris- dic- tion; *mp* ...to re- strain (intense, clipped) to re- strain the pro-

*(rehearsal only)*

*mp* (play) >

(Stand still again.) *(normally expressive)*

*cresc.* >  $\frac{2}{4}$   $\frac{8}{8}$   $\frac{5}{8}$

fes- sion to re- strain the pro- fes- sion of prin- ci- ples on sup- po-

*cresc.*  $\frac{2}{4}$   $\frac{8}{8}$   $\frac{5}{8}$

fes - sion to re strain the pro - fes-sion of prin - ci - ples on sup - po -

*cresc.*  $\frac{2}{4}$   $\frac{8}{8}$   $\frac{5}{8}$

fes- sion to re- strain the pro- fes- sion of prin- ci- ples on sup- po-

*cresc.*  $\frac{2}{4}$   $\frac{8}{8}$   $\frac{5}{8}$

fes - sion to re strain the pro - fes-sion of prin - ci - ples on sup - po-

-  $\frac{2}{4}$  -  $\frac{8}{8}$  (reh.) -  $\frac{5}{8}$

-  $\frac{2}{4}$  -  $\frac{8}{8}$  -  $\frac{5}{8}$

*(cresc.)*  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

si- tion of their ill *mf* ten- den- cy *mp* is a dan- gerous fal - la - cy

*(cresc.)*  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

si - tion of their ill ten - den - cy *mp* is a dan - gerous fal - la - cy

*(cresc.)*  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

si- tion of their ill *mf* ten- den- cy *mp* is a dan- gerous fal - la - cy

*(cresc.)*  $\frac{5}{8}$   $\frac{2}{4}$   $\frac{3}{4}$   $\frac{2}{4}$   $\frac{3}{4}$

si - tion of their ill *mf* ten - den - cy *mp* is a dan - gerous fal - la - cy

-  $\frac{2}{4}$  -  $\frac{3}{4}$  *mf* -  $\frac{2}{4}$  -  $\frac{3}{4}$  *p*

-  $\frac{2}{4}$  -  $\frac{3}{4}$  -  $\frac{2}{4}$  -  $\frac{3}{4}$

(21)

which at once de-  
stroys all re - li - gious  
which at once de-  
stroys all re - li - gious  
a dan- ger - ous fal - la - cy, which at once de-  
stroys all re - li - gious  
a dan- ger - ous fal - la - cy, which at once de-  
stroys all re - li - gious

*Poco più mosso* ♩ = 92

(22)

lib - er - ty; f It is time e - nough for the right - ful  
lib - er - ty; f It is time e - nough for the right - ful  
lib - er - ty; f It is time e - nough for the right - ful  
lib - er - ty; f It is time e - nough for the right - ful

*Poco più mosso* ♩ = 92

pur-poses of civ-il gov-ern-ment for its of-fi-cers to in-ter-fere when

pur-poses of civ-il gov-ern-ment for its of-fi-cers to in-ter-fere when

pur-poses of civ-il gov-ern-ment for its of-fi-cers to in-ter-fere when

pur-poses of civ-il gov-ern-ment for its of-fi-cers to in-ter-fere when

pur-poses of civ-il gov-ern-ment for its of-fi-cers to in-ter-fere when

prin-ci-ples break out in - to o - vert acts a - gainst peace and good or - der;

prin-ci-ples break out in - to o - vert acts a - gainst peace and good or - der;

prin-ci-ples break out in - to o - vert acts a - gainst peace and good or - der;

prin-ci-ples break out in - to o - vert acts a - gainst peace and good or - der;

# We Do Enact

*Andante* ♩ = 60      *poco ritard.*

*Andante* ♩ = 52  
 (23) *(libero, poco rubato)*  
*Calm, rational*      (Very pure, straight tone from 23 to pickup to 25)

there fore \_\_\_\_\_ We, the Gen-er-al As- sem-bly of Vir- gin- ia do en- act:

there fore \_\_\_\_\_ We, the Gen-er-al As- sem-bly of Vir- gin- ia do en- act:

there fore \_\_\_\_\_ We, the Gen-er-al As- sem-bly of Vir- gin- ia do en- act:

there fore \_\_\_\_\_ We, the Gen-er-al As- sem-bly of Vir- gin- ia do en- act:

(gavel) **f**

*poco mosso* ♩ = 60  
*giusto (in tempo)*

that no man shall be com- pelled to fre- quent or sup- port any re - li - gious

that no man shall be com- pelled any re - li - gious

that no man shall be com - pelled to fre -quent or sup- port any re - li - gious

(24) **poco piu mosso**  
(like a warning)

23

cresc.

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

*poco riten.* p

*Andante* ♩ = 50  
(with compassion)

strained, mo-lest-ed, or bur-thened in his *f* bod-y or goods, pp or shall oth-er-wise  
strained, mo-lest-ed, or bur-thened in his *f* bod-y or goods, p (with compassion)  
strained, mo-lest-ed, or bur-thened in his *f* bod-y or goods, pp or shall oth-er-wise  
strained, mo-lest-ed, or bur-thened in his *f* bod-y or goods, p (with compassion)  
strained, mo-lest-ed, or bur-thened in his *f* bod-y or goods, pp or shall oth-er-wise

(becoming clear) *poco ritard.*

*Adagio* ♩ = 48

suf-fer on ac-count of his re-li-gious o-pin-ions or be-liefs, (warm and confident)  
suf-fer on ac-count of his re-li-gious o-pin-ions or be-liefs, but that (warm and confident)  
suf-fer on ac-count of his re-li-gious o-pin-ions or be-liefs, p but that (warm and confident)  
suf-fer on ac-count of his re-li-gious o-pin-ions or be-liefs, p but that

(25) (warm and confident)

*p* all men free to profess, and by argument to main-  
 (opt. div.)  
 all men shall be free to profess, and by argument to main-  
 (opt. div.)  
 all men shall be free to profess, and by argument to main-  
 all men shall be free to profess, and by argument to main-  
*poco ritard.*  
 their o- pin- ions in mat - ters of re - li - gion, and that the same shall in  
*mf*  
 their o - pin - ions in mat - ters of re - li - gion and that the same shall in  
*mf*  
 their o - pin - ions in mat - ters of re - li - gion, and that the same shall in  
*mf*  
 their o - pin - ions in mat - ters of re - li - gion and that the same shall in  
*corto riten.*  
 no wise di - min- ish, en- large, or af - fect their civ - il ca - pa - *pp* or af -  
*pp*  
 no wise di - min- ish, en- large, or af - fect their civ - il ca - pac - i - ties or af -  
*pp*  
 no wise di - min- ish, en- large, or af - fect their civ - il ca - pac - i - ties or af -  
*pp*  
 no wise di - min- ish, en- large, or af - fect their civ - il ca - pac - i - ties or af -

(26) **Poco Mosso** ♩ = 60

25

*solemn*

*cresc.*

fect their civ- il ca- pac- i- ties. ...we are free to de- clare, and do de-

solemn

*cresc.*

fect their civ- il ca- pac- i- ties. ...we are free to de- clare, and do de-

solemn

*cresc.*

fect their civ- il ca- pac- i- ties. ...we are free to de- clare, and do de-

*solemn*

*cresc.*

pp ...we are free to de- clare, and do de-

(l. v.) **p**

*ped.*

*(cresc.)*

clare that the rights here-by as- sert-ed *mf* are of the nat- u-ral rights *mp* of

*(cresc.)*

clare that the rights here-by as- sert-ed *mf* are of the nat- u-ral rights *mp* of

*(cresc.)*

clare that the rights here-by as- sert-ed *mf* are of the nat- u-ral rights *mp* of

*(cresc.)*

clare that the rights here-by as- sert-ed *mf* are of the nat- u-ral rights *mp* of

*mp*

*mf*

*mp*

*(segue  
fuga)*

**To end**

**To continue**

man- **p** kind. man - **p** kind. man- **p** kind. man - **p** kind.

(segue  
fuga)

# The Truth is Great

NOTE: In a performance with piano, sing this fugue *a cappella*, if possible. If necessary, the pianist may play along discreetly in performance to help with intonation. (The band scoring doubles the vocal lines or provides pitch support.) With a large choir, this may be performed by a chamber choir to shorten rehearsal time.

**Giusto**

$\text{♩} = 104$       **27**

Soprano (S)      Alto 2., opt. (A)

Tenor (T)      Bass (B)

*f* The truth is great      *f* The truth is great

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

*cresc. poco a poco*

and will pre-vail if left to her-self; if left to her-

*cresc. poco a poco*

and will pre-vail if left to her-self; if left to her-

*cresc. poco a poco*

great and will pre-vail if left to her-self, if left to her-self,

S. -

A. (cresc.) sing if left to her - self; f truth, mp (h) the truth,

T. (cresc.) self, mf if left to her - self; f truth, mp the truth,

T2. (cresc.) self, mf if left to her - self, if left to her - self; mp the truth is

Bar. mp (cresc.) if left to her - self, if left to her - self; the truth is

B. (cresc.) mp if left to her - self, f The truth is great

*a few baritones*

*Basses and most baritones*

S. -

f The truth is great and will pre - vail

A. All Altos the truth is great left to f The truth is great and will pre - vail

T1. the truth is great left to her - self; mf The truth is great

T2. great and will pre - vail if left to her - self; mf The truth great and will pre-vail

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

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

29

S if left to her self; *p* *pp* The truth is

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

T left - to her - self;

T 2 if left to her - self;

Bar if left to her - self;

B vail if left to her - self;

*poco a poco cresc.*

S great *p* and will pre- vail *mp* if left to Her - self; she is the

A er - ror, *p* and will pre- vail *mp* if left to Her - self;

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

B *mp* she is the prop - er and suf - fi - cient an - tag - on - ist to *mf* err - or, the

cresc.

30

Soprano (S): proper and sufficient an - tag - on - ist to err - or; the prop - er, suf -

Alto (A): *mf* The truth, the truth, is great, and will, pre -

Tenor (T): *cresc.* suf - fi - cient an - tag - on - *f*on - ist; the truth, is

Bass (B): *cresc.* proper, suf - fi- cien<sup>t</sup> an - tag - on - *f*on - ist; she is the prop - er and suf -

31

Soprano (S): fi - cien<sup>t</sup> an - tag - on - ist, *f* and has (2.) no - thing to fear from the , *cresc.*

Alto (A): vail the truth\_ is great. She is the pro - per and suf - fi - cien<sup>t</sup> an -

Tenor (T): great, *f* if left\_ to her - self, *f* and has (2.) no - thing to fear from the > fi - cien<sup>t</sup> an - tag - on - ist to er - or, *f* and has no - thing to fear from the

Bass (B): fi - cien<sup>t</sup> an - tag - on - ist to er - or, *f* and has no - thing to fear from the

S

A

T

B

32

*ritmico*

Bar.

B.

32

Soprano (S) vocal line:

bate, free ar-gu-men-t and de-bate; de-bate;

Soprano 2 (S 2) vocal line:

bate, free ar-gu-men-t and free ar-gu-men-t and de-bate;

Alto (A) vocal line:

ar-gu-men-t and de-bate, free ar-gu-men-t and de-bate;

Alto 2 (A 2) vocal line:

ar-gu-men-t and de-bate; free ar-gu-men-t and de-bate;

Tenor (T) vocal line:

bate free ar-gu-men-t and de-bate de-bate;

Tenor 2 (T 2) vocal line:

ar-gu-men-t and de-bate free ar-gu-men-t, de-bate;

Bass (Bar) vocal line:

ar-gu-men-t and de-bate free ar-gu-men-t, de-bate;

Bass (B) vocal line:

bate, free ar-gu-men-t and de-bate;

33

*Poco Ritenuto*

(short)

Soprano (S) vocal line:

*er-rors ceas-ing to be dang'rous when it is per-mit-ted free-ly to con-tra-dict them.*

Alto (A) vocal line:

*er-rors ceas-ing to be dang'rous when it is per-mit-ted free-ly to con-tra-dict them.*

Tenor (T) vocal line:

*er-rors ceas-ing to be dang'rous when it is per-mit-ted free-ly to con-tra-dict them.*

Bass (B) vocal line:

*er-rors ceas-ing to be dang'rous when it is per-mit-ted free-ly to con-tra-dict them.*

34 *a tempo*

Soprano (S) lyrics: "The truth is great and will prevail if left to her-self. The truth." Dynamics: *mf*, *mp*, *cresc.*  
 Alto (A) lyrics: "The truth is"  
 Alto 2 (A2) lyrics: "The truth is great and will prevail if left to her-self. The truth is"  
 Tenor (T) lyrics: "The truth is great and will prevail if left to her-self."  
 Tenor 2 (T2) lyrics: "The truth is great"  
 Baritone (Bar) lyrics: "The truth is great"  
 Bass (B.) lyrics: "The truth is great"

Soprano (S) lyrics: "The truth is great and will prevail. The truth, the truth is great."  
 Alto (A) lyrics: "great and will prevail if left to her-self. The truth is great and will pre-"  
 Tenor (T) lyrics: "and will pre-vail if left to her-self. The truth great and will pre-"  
 Tenor 2 (T2) lyrics: "and will pre-vail if left to her-self. The truth great and will pre-"  
 Baritone (Bar) lyrics: "and will pre-vail if left to her-self(th) is great and will pre-vail"  
 Bass (B.) lyrics: "The truth is great and will pre-vail"

**35** *marcato sostenuto*

55

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

S 2 left to her self. The truth is great and will pre - vail if left to her -

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

A 2 vail if left to her self. The truth is great and will pre - vail if left to her -

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

T 2 vail if left to her self. The truth is great and will pre - vail if left to her -

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

36

self.

Soprano (S) vocal line:

**fp** self. **f** self. The truth is great and will pre - vail **mp** **all** **mp** and will pre -

Alto (A) vocal line:

**f** **fp** self **mp**

Tenor (T) vocal line:

**fp** self. **mf** The truth is great and will pre - vail **all**

Bass (B) vocal line:

**fp** self

S vail, left to her - self,

A

T *mp* The truth is great and will pre -vail if left to her -

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

**37**

*p* *mf* *Poco Ritenuto*

plus a few Alto 1 if left to her - self, to her - self.

*pp* *mf* *All Altos* The truth is great and will pre-vail if left to her - self, to her self. (if

*pp* *mf* self. and will pre-vail if left to her - self, to her - self.

*mp* *Bass & Bar.* *mf* left to her - self. her - self, to her - self.

*ff* if left to her - self!

*ff* If left to her - self!

*ff* if left to her - self! *Men 3 parts*

*ff* If left to her - self!

## Rebellion to Tyrants

*Brisk*  $\text{♩} = 66$  (recitativo, libero)

(38) Baritone solo

*f* What coun-try can pre-serve its Lib-er-ties, if its rul-ers are not warned from time to

Piano

*poco ritard.*

time, \_\_\_\_\_ that this peo-ple pre-serve the spir-it of re-sis-tance? *riten.* *mp* Let them take

*Moderato*  $\text{♩} = 90$

(38B) arms. *mf* ...The Tree of Lib-er-ty must be re- *f* freshed from time to time, *(appassionato)* with the

*poco ritard.*

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

*riten.* *(opt.) 8va*

*f*

*mf*

*mp*, *p*

*(opt.) 8va*

*Andante*  $\text{♩} = 72$ . *cresc.*

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

*senza ped.*

*poco cresc.*

*mf*

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

# We Hold These Truths

37

Words: Thomas Jefferson

Setting: David Avshalomov

(39) ***Giusto*** ♩ = 100 (steady)

Piano (drums)

*sffz* *sffz* *precise* *ff* *sffz* *ff* *ff*

Soprano with firm resolve ***marcato*** (40)

Alto ***f*** We hold these Truths to be self-ev-i-dent We

Tenor ***marcato*** ***f*** We hold these Truths to be self-ev-i-dent We

Bass ***marcato*** Men in 3 equal parts ***f*** We hold these truths to be self-ev-i-dent We

(chime) ***ff***

(41) A >

hold these Truths to be self-ev-i-dent self-ev-i-dent, that all  
 hold these Truths to be self-ev-i-dent self-ev-i-dent, that all  
 hold these Truths to be self-ev-i-dent self-ev-i-dent, that all  
 hold these Truths to be self-ev-i-dent self-ev-i-dent, that all

(chime)

*f* (f) *mf* *ff* *ff*

men are cre-a-ted eh- qual, that they are en-dowed by their Cre-a-tor  
 men are cre-a-ted e - qual that they are en-dowed by their Cre-a-tor  
 men are cre-a-ted eh- qual, that they are en-dowed by their Cre-a-tor  
 men are cre-a-ted e - qual that they are en-dowed by their Cre-a-tor  
 4 even parts *mf* *ff* (eh) *ff* (eh) *ff* (eh) *ff* (eh)

*f* *ff* *sffz* *ff* *f* *ff*



riten. *a tempo, poco piu mosso* $\text{♩} = 110$ 

All Sopranos

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

Alto 1  
*p* and the pur-suit of Hap-pi-ness.

- Alto 2 *p* and the pur-suit of Hap-pi-ness.

Tenor 1 *p* and the pur-suit of Hap-pi-ness.

- Tenor 2 *p* and the pur-suit of Hap-pi-ness.

Baritone  
Hap-pi-ne(h), *p* and the pur-suit of Hap-pi-ness.

Bass  
Hap-pi-ness.

*a tempo, poco piu mosso*

riten.

 $\text{♩} = 110$ 

(*pp*) (gentle tremolo for sustain)

*p*

*mf cresc.*

(43)

*f* That, to se- cure these rights, Gov-er(n)-ments are in- sti-tut-ed*f* That, to se- cure these rights, Gov-er(n)-ments are in- sti-tut-ed*f* That, to se- cure these rights, Gov-er(n)-ments are in- sti-tut-ed*f* That, to se- cure these rights, Gov-er(n)-ments are in- sti-tut-ed*ff* > *f*

a- mong Men, \_\_ Gov-ern-ments are in- sti-tu-ted a- mong Men, \_\_ Gov-ern-ments are in- sti- tut-ed

a- mong - Men, \_\_ Gov-ern-ments are in -sti-tu-ted a- mong Men, \_\_ Gov-ern-ments are in- sti- tut-ed

a- mong Men, \_\_ Gov-ern-ments are in- sti-tu-ted a- mong Men, \_\_ Gov-ern-ments are in- sti- tut-ed

a- mong -Men, \_\_ Gov-ern-ments are in -sti-tu-ted a- mong Men, \_\_ Gov-ern-ments are in- sti- tut-ed

(44) *poco riten. sostenuto*  $\text{♩} = 100$

a-mong Men de- riv- ing their just pow- ers from the con- sent of the gov- erned

a-mong Men de- riv- ing their just pow- ers from the con- sent of the *ff* gov - erned

a-mong Men de- riv- ing their just pow- ers from the con- sent of the *ff* gov- erned

a-mong Men de- riv- ing their just pow- ers from the con- sent of the *ff* gov - erned

*poco riten. sostenuto*  $\text{♩} = 100$

*f* (pedal often)

(Tenor 1 may rest 4 1/2 bars)

*vehement*

*f* That when-ev- er any form of Govern- ment be- comes des-

*vehement*

*f* That when-ev- er any form of Govern- ment be- comes des-

(etc.)

*mf*

*vehement*

**f** it is the Right of the Peo - ple to al - ter or a -  
*vehement*  
**f** it is the Right of the Peo - ple to al - ter or a -  
<sup>(all Tenors)</sup>  
 truc - tive of these ends, it is the Right of the Peo - ple to al - ter or a -  
 truc - tive of these ends, it is the Right of the Peo - ple to al - ter or a -

(45) *smooth*

bol - ish it, *mp* and to in - sti - tute new Gov - ern - ment in such form as \_ to them shall  
 bol - ish it, *mp* and to in - sti - tute new Gov - ern - ment in such form as \_ to them shall  
 bol - ish it, *mp* and to in - sti - tute new Gov - ern - ment in such form as \_ to them shall  
 bol - ish it, *mp* and to in - sti - tute new Gov - <sup>3</sup>ern - ment in such form as \_ to them shall  
*mf* *p* *mp* *(mf)*

seem *f* most like- ly to ef- fect their Safe- ty and Hap- pi- ness.  
(peh)

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

seem *f* most like- ly to ef- fect their safe- ty and Hap- pi- ness

*f*

*ff*

*Sopr.* 8va (loco) (A) V (46) (Sopr. I may rest 6 bars)

*p* Govern-ments long es - tab-lished should not be

*p* Govern-ments long es- tab-lished should not be

(etc.) *p*

*mf*

(loco)

changed for light and tran- sient caus- es; *piu p* not for tran- sient caus- es;

changed for light and tran- sient caus- es; *piu p* not for tran- sient caus- es;

(solo cl.)

*piu p*

*pp*

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

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

*(pp)*

(47)

- - - - -   
*mp* But... un- der  
 - - - - -   
*mp* But... un- der  
 bol- ish- ing the forms to which they are ac- cus- tomed. *mf* *f*  
 bol- ish- ing the forms to which they are ac- cus- tomed. *mf* *f*  
 - - - - -   
*mf* *f p* (rehearsal only)  
*mf* senza ped.  
*mf* *mp* *f* (2.)  
 ab-so-lute Des- po-tism *mf* But... un- der ab- so-lute Des-po- tism *f* it is their  
 ab- so-lute Des- po-tism *mf* But... un- der ab- so-lute Des-po- tism *f* it is their  
 ab- so-lute Des- po-tism *mf* But... un- der ab- so-lute Des-po- tism *f* it is their  
 ab- so-lute Des- po-tism *mf* But... un- der ab- so-lute Des-po- tism *f* it is their  
 (reh. only) (play) 8va *mf* *f* *mf* senza ped.  
*mf* *f* 8va

(all)

**ff** right, it is their du - ty, to throw off such Gov - ern - ment, **mp** and to pro -  
**ff** right, it is their du - ty, to throw off such Gov - ern - ment, **mp** and to pro -  
**ff** right, it is their du - ty, to throw off such Gov - ern - ment, **mp** and to pro -  
**ff** right, it is their du - ty, to throw off such Gov - ern - ment, **mp** and to pro -

piu mosso  
♩ = 124

(reh.) (play) etc.

**ff** (senza ped.)

**f**

**ff**

**p**

**ancora piu mosso**

vide new Guards for their fu -ture-se - cu - ri - ty \_\_\_\_\_

3

**f**

vide new Guards for their fu -ture-se - cu - ri - ty \_\_\_\_\_

3

**f**

vide new Guards for their fu -ture-se - cu - ri - ty \_\_\_\_\_

3

**f**

vide new Guards for their fu -ture-se - cu - ri - ty \_\_\_\_\_

**ancora piu mosso**

**f**

**accel.**

**p**

(reh.)

(play)

**Duo.**

**(l. v.)**

*accel.*

*mf*

\* Red.

\* Red.

*Vivo*  $\text{d} = 84$ 

*f*

*ff* (l. v.)

49

\* Red.

\* Red.

\* Red.

*f* We, there- fore, the Rep- re-

(l. v.)

*p*

*molto*

\* Red.

sen-ta- tives \_\_\_\_\_ of the U- nit- ted States of A- mer- i- ca, \_\_\_\_\_ in Gen-er-al  
 sen-ta- tives \_\_\_\_\_ of the U- nit- ted States of A- mer- i- ca, \_\_\_\_\_ in Gen-er-al  
 sen-ta- tives \_\_\_\_\_ of the U- nit- ted States of A- mer- i- ca, \_\_\_\_\_ in Gen-er-al  
 sen-ta- tives \_\_\_\_\_ of the U- nit- ted States of A- mer- i- ca, \_\_\_\_\_ in Gen-er-al

(l. v. semper)

*Poco Allargando*

Con- gress As- sem- bled,      *meno mosso*  $\text{d} = 66$  ap- peal- ing to the Su- preme Judge of the (prehm)  
 Con- gress As- sem- bled,      ap- peal- ing to the Su- preme Judge of the (prehm)  
 Con- gress As- sem- bled,      ap- peal- ing to the Su- preme Judge of the (prehm)  
 Con- gress As- sem- bled,      ap- peal- ing to the Su- preme Judge of the (prehm)

*meno mosso*  $\text{d} = 66$

*(l. v.)*

(50) *Allegro*  $\text{d} = 72$

world *f* for the recti - tude of our in - ten - tions, do, [3 equal parts] in the Name, and by Au

word for the recti - tude of our in - ten - tions, do, in the Name, and by Au

world *f* for the recti - tude of our in - ten - tions, do, [3 equal parts] in the Name, and by Au

world *f* for the recti - tude of our in - ten - tions, do, in the Name, and by Au

*f* *senza ped.*

*Allegro*  $\text{d} = 72$  (*l. v.*) *mf* *cresc.*

in the Name, and by Au

*poco Allargando*  $\text{d} = 60$

(cresc.) thor - i - ty of the good Peo - ple of these Col - o-nies, *ff* sol - emn - ly pub - lish and de -

(cresc.) thor - i - ty of the good Peo - ple of these Col - o-nies, *ff* sol - emn - ly pub - lish and de -

(cresc.) thor - i - ty of the good Peo - ple of these Col - o-nies, *ff* sol - emn - ly pub - lish and de -

(cresc.) thor - i - ty of the good Peo - ple of these Col - o-nies, *ff* sol - emn - ly pub - lish and de -

(cresc.) thor - i - ty of the good Peo - ple of these Col - o-nies, *ff* sol - emn - ly pub - lish and de -

normal divisi

normal divisi

normal divisi

normal divisi

*poco Allargando*  $\text{d} = 60$

of the good Peo - ple of these Col - o-nies, *ff* *ff* *ff*

poco riten. Grandioso ♩ = 112

poco ritard. ♩ = 90

51

clare *f* That these U-nit-ed Col-o-nies are, and of Right *cresc.*

clare *f* That these U-nit-ed Col-o-nies are, and of Right *cresc.*

clare *f* That these U-nit-ed Col-o-nies are, and of Right *cresc.*

clare *f* That these U-nit-ed Col-o-nies are, and of Right

*8va* *poco riten. Grandioso* ♩ = 112 *poco ritard.* ♩ = 90

*8va* *f* *cresc.*

*piu f*

molto riten. ♩ = 72

(5) Andante ♩ = 60

ought to be Free and In-de-pen-dent States; and should as-sume a-mong the

(Fray) *piu f* ought to be Free and In-de-pen-dent States; and should as-sume a-mong the

ought to be Free and In-de-pen-dent States; and should as-sume a-mong the

(Fray) *piu f* ought to be Free and In-de-pen-dent States; and should as-sume a-mong the

ought to be Free and In-de-pen-dent States; and should as-sume a-mong the

*8va* *molto riten.* ♩ = 72 *Andante* ♩ = 60

*piu f*

*ff* *f* *loco*

Pow-ers of the earth, \_\_\_\_\_ the sep-a-rate and e- qual sta-  
 Pow-ers of the earth \_\_\_\_\_ the sep-a-rate and e- qual sta-  
 Pow-ers of the earth, \_\_\_\_\_ the sep-a-rate and e- qual sta-  
 Pow-ers of the earth \_\_\_\_\_ the sep-a-rate and e- qual sta-  
 Pow-ers of the earth \_\_\_\_\_ the sep-a-rate and e- qual sta-

*mf* to which the Laws of Na - ture and of Na - ture's God en- ti - tle them,  
*mf* to which the Laws of Na - ture and of Na - ture's God en- ti - tle them,  
*mf* to which the Laws of Na - ture and of Na - ture's God en- ti - tle them,  
*mf* to which the Laws of Na - ture and of Na - ture's God en - ti - tle them,

*8va*

*poco ritard.* (52) **Giusto** ♩ = 102

(B = C<sub>b</sub>) 3 and that as Free and In-de-pen-dent States, they have full Pow-er to lev-y War, **ff** con-clude  
 (F# = G<sub>b</sub>) 3 and that as Free and In-de-pen-dent States, they have full Pow-er to lev-y War, **ff** con-clude  
 (B = C<sub>b</sub>) 3 and that as Free and In-de-pen-dent States, they have full Pow-er to lev-y War, **ff** con-clude  
 (F# = G<sub>b</sub>) 3 and that as Free and In-de-pen-dent States, they have full Pow-er to lev-y War, **ff** con-clude  
 8va *poco ritard.* **Giusto** ♩ = 102

*loc* f 3 and that as Free and In-de-pen-dent States, they have full Pow-er to lev-y War, **ff** con-clude  
 (reh) **pp**

*cresc.* Peace, con-tract Al-li-an-ces, es-tab-lish Com-merce, and to **f** do all o-ther Acts and Things which  
*cresc.* Peace, con-tract Al-li-an-ces, es-tab-lish Com-merce, and to **f** do all o-ther Acts and Things which  
*cresc.* Peace, con-tract Al-li-an-ces, es-tab-lish Com-merce, and to **f** do all o-ther Acts and Things which  
*cresc.* Peace, con-tract Al-li-an-ces, es-tab-lish Com-merce, and to **f** do all o-ther Acts and Things which

(play) **p** (pedal often) *cresc.* **mp** *poco ritard.* **f** *p* *loc* **pp**

54 *piu ritard.* (♩ = 76) *p riten.*

In de-pen-dent States may of right do.  
In de-pen-dent States may of right do.  
In de-pen-dent States may of right do.  
In de-pen-dent States may of right do.

*piu ritard.* (♩ = 76) *f* *mf* *(l. v.)* *mp* *riten.* *espressivo*

(53) *a tempo Andante* (♩ = 96) *sostenuto poco a poco cresc.*

*Alto 2* *mf\** *and for the sup-*  
*poco a poco cresc.*

*Ten. 1* *sostenuto* *mp* *And for the sup-port of this Decla-*  
*poco a poco cresc.*

*Ten. 2* *sostenuto* *mp* *And for the sup-port of this Decla-*  
*ration,*

*Bar.* *mp sostenuto* *>p* *And for the sup-port of this Decla-*  
*ration,*

*Bass* *p sostenuto* *And for the sup-port of this Decla-*  
*ration,* *poco a poco cresc.*

*a tempo Andante* *And for the sup-port of this Decla-*  
*ration,* *mf and for the sup-*

*8va* *pp (reh.)* *(l. v.)*

\* (In the final phrase marked \*, some Sopranos 1 may drop to Soprano 2, some Sopranos 2 may drop to Alto 1, some Altos 1 to Alto 2, (entrance on previous page), and some Tenors 2 to Baritone. Resume normal parts on "with a firm reliance," next page.)

*sostenuto*

*mf* \* and *cresc.* for the sup- port of this Dec- la- ration,

*sostenuto*

*mf* \* and for the sup- port of this Dec- la- ration,

*sostenuto cresc.*

*mf* \* and for the sup- port of this Dec- la- ration,

*cresc.* port of this Dec- la- ration,

*poco*

*mf* and for the sup- port of this Dec- la- ration,

*cresc.*

*mf* and for the sup- port of this Dec- la- ration,

*cresc.*

*mf* and for the sup- port of this Dec- la- ration,

*mf* and for the sup- port of this Dec- la- ration,

*(reh.) (p)*

*dolce*

(*f*) with a firm re-li-ance on the pro-tec-tion of di-vine Prov-i-dence *f* we  
*dolce* (*f*) firm re-li-ance on the pro-tec-tion of di-vine Prov-i-dence *f* we  
*dolce* with a firm re-li-ance on the pro-tec-tion of di-vine Prov-i-dence  
*dolce* with a firm re-li-ance on the pro-tec-tion of di-vine Prov-i-dence *poco mosso*  
*poco mosso* *ritmico* *mf* *f*

*Rit.*

(54) *poco ritard.*

mu-tu-al-ly pledge to each oth-er, we mu-tu-al-ly pledge to teach  
 mu-tu-al-ly pledge to each oth-er, we mu-tu-al-ly pledge to teach  
*ritmico* *f* we mu-tu-al-ly pledge to each oth-er, we mu-tu-al-ly pledge  
*Baritone* *ritmico* *f* we mu-tu-al-ly pledge to each oth-er, we mu-tu-al-ly pledge

*poco ritard.*

----- (♩ = 90) with absolute focus *poco mosso* ♩ = 108 *riten.*

----- (♩ = 90) *poco mosso* ♩ = 108 *riten.*

(55) *a tempo* ♩ = 108 *ritard.* *molto ritard.* To end

*a tempo* ♩ = 108 *ritard.* *loco* *molto ritard.*

58 (56) *a tempo Allegro* ♩ = 120To continue *accel.**Vivo* ♩ = 144

*a tempo* *Allegro* ♩ = 120      *accel.*      *Vivo* ♩ = 144

*ritard.*

*Andante* ♩ = 63      57 ♩ = 50

*espressivo*

*riten. a tempo Andante molto riten.*

(Bb)

(C)

**P** Here was bur-ied Thom- as Jeff-er- son, Au-thor of the Dec- la- ra- tion of A- mer- i- can In- de- pen- dence

**P** Here was bur-ied Thom- as Jeff-er- son, Au-thor of the Dec- la- ra- tion of A- mer- i- can In- de- pen- dence

**8P** Here was bur-ied Thom- as Jeff-er- son, Au-thor of the Dec- la- ra- tion of A- mer- i- can In- de- pen- dence

**P** Here was bur-ied Thom- as Jeff-er- son Au -thor of the Dec- la -ra-tion of A - mer- i -can In -de -pen -de nce,

(l. v.) (slow, quiet tremolo as needed to prolong bass notes) **p** (l. v.)

of the Stat-ute of Vir- gin- ia for Re- li- gious Free-dom, and Fa- ther of the U- ni-ver- si-ty of Vir-gin

of the Stat-ute of Vir- gin- ia for Re- li- gious Free-dom, and Fa- ther of the U- ni-ver- si-ty of Vir-gin

of the Stat-ute of Vir- gin- ia for Re- li- gious Free-dom, and Fa- ther of the U- ni-ver- si-ty of Vir-gin

of the Stat-ute of Vir- gin- ia for Re- li- gious Free-dom, and Fa- ther of the U- ni-ver- si-ty of Vir-gin

**p** **ritard.** **riten.**

(Segue finale: "All Eyes are Opened.")

## All Eyes Are Opened

(Epilog - July 4, 1826)

(Chorus tacet these 2 bars if starting here.)

Words: Thomas Jefferson

Setting: David Avshalomov

*poco mosso Andante* ♩ = 92

Sopr. 2  
Alto 2  
Tenor 2  
Bass

(58) ia *pp*

(59) (R.H. silent first bar if starting here.) *pp* *sostenuito* *legatissimo* (clarinets) (*pedal freely*)

(Articulate first bass note if starting here.) 8<sup>b</sup>

*poco mosso Andante* ♩ = 92      *sempre legato*

*sempr. legato*

*cresc.*

*f* That host of wor-thies \_\_\_\_\_ who joined with us\_\_ on that day

*f* That host of wor-thies \_\_\_\_\_ who joined with us\_\_ on that day

**Tenor 1**

*f* That host of wor-thies \_\_\_\_\_ who joined with us\_\_ on that day

**Tenor 2**

*f* That host of wor - thies \_\_\_\_\_ who joined with us\_\_ on that day

(optional divisi) *f* That host of wor - thies \_\_\_\_\_ who joined with us\_\_ on that day

*sfsz*<sub>1</sub> senza ped. *mf*

*f* That host of wor - thies \_\_\_\_\_ who (optional divisi) joined with us\_\_ on that day in the

*f* That host of wor - thies \_\_\_\_\_ who joined with us\_\_ on that day in the

*f* That host of wor - thies \_\_\_\_\_ who joined with us\_\_ on that day in the

*f* That host of wor - thies \_\_\_\_\_ who joined with us\_\_ on that day in the

*sfsz*<sub>1</sub> senza ped. *mf*

(61)

bold and doubt - ful e- lec-tion we were \_ to make for our coun-tr-y

bold and doubt - ful e- lec-tion we were \_ to make for our coun-try.

bold and doubt - ful e- lec-tion we were \_ to make for our coun-try **Tenor 2** ...the choice we made

bold and doubt - ful e- lec-tion we were \_ to make ...the choice we made

(senza ped.)

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

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

**Tenor 1** ritmico **f**

be - tween sub - mis - sion or the sword

be - tween sub - mis - sion or the sword

*sword* *mp*

*sword* *mp*

(Tenor 2) *sost.*

The choice we made may it be to the world the sig - nal \_\_\_\_\_ to burst the chains \_\_\_\_\_ and to as-  
2 equal parts

*f* The choice we made may it be to the world the sig - nal, \_\_\_\_\_ to burst the chains, and to as-

(2.)

sume the bless-ings and se- cur-i-ty of self- gov-ern-ment. \_\_\_\_\_

sume the bless-ings and se- cur-i-ty of self - gov-ern-ment \_\_\_\_\_

(62) S. 2 pure and simple

That form which we have sub-sti-tut-ed  
re-stores the free right to the  
pure and simple

That form which we have sub-sti-tut-ed  
re-stores the free right to the

*senza ped.* (2 hands)  
*sempre stacc.* **p**

(S. 2) All Sopranos (63) proud

un-bound-ed ex-er-cise of reas-on and free-dom of o-pin-ion **f** These are grounds of  
proud

un-bound-ed ex-er-cise of reas-on and free-dom of o-pin-ion **f** These are grounds of  
proud

**f** These are grounds of  
proud

**f** These are grounds of  
proud

**mf** *senza ped.* *sempre*

hope for oth - ers \_\_\_\_\_

*f* These are grounds of

hope for oth - ers \_\_\_\_\_

*f* These are grounds of

hope for oth - ers \_\_\_\_\_

*f* These are grounds of

hope for oth - ers \_\_\_\_\_

*f* These are grounds of

(2 hands)

*gioioso*

64 S. 1

hope for oth - ers. \_\_\_\_\_

*ritmico* *f* All eyes are op- en'd, or

hope for oth - ers. \_\_\_\_\_

*ritmico* T. 1

hope for oth - ers. \_\_\_\_\_

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

*ritmico*

hope for oth - ers. \_\_\_\_\_

Bass *f* All eyes are op - en'd or

*sempre senza ped.* *mf*

(1.) man \_\_\_\_\_

op-en-ing to the rights of (2.) *f* All eyes are op-en-ed \_\_\_\_\_

All eyes are op-en'd, or

**All Altos**

*f* All eyes are op-en-ed, all eyes are op-en-ed \_\_\_\_\_

All eyes are op-en'd, or

(1.) man \_\_\_\_\_

op-en-ing to the rights of (2.) All eyes are op-en-ed \_\_\_\_\_

All eyes are op-en'd, or

(Bar.) *f* All eyes are op-en-ed, or

Men 3 equal parts

op-en-ing to the rights of man.

*f* (senza ped.)

(65) *vehement ritmico*

S. 2 ***mf*** has not been born  
*vehement ritmico*  
***mf*** has not been born  
*vehement ritmico* **T. 1** ***mf***  
**T. 2** ***f*** has not been born with

(Option: When performing with piano, add wood block here, 10 bars. One vocal sound-effects person do the percussion rhythm here. NO MIKES.) *ritmico*  
(wood block)  

**p** (x x x x x x x x x x) (etc.)

**f** The mass of man-kind has not been born with

*senza ped.*

S. 2 with sad-dles on their backs  
with sad-dles on their backs ***f*** boot-ed and spurred,  
sad-dles on their backs ***f*** nor a fav-ored few boot-ed and spurred,  
sad-dles on their backs ***f*** nor a fav-ored few boot-ed and spurred,  
 $\frac{3}{4}$  (etc.)

All Sopranos

*f* ready to ride them.

(66)

*ff* All men are cre- at- ed

*optional divisi*

*ff* All men are cre- at - ed

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

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

(wood blocks end) *8vb*

e- qual

All men are cre- at- ed e- qual

e - qual

All men are cre- at - ed e - qual

e - qual

All men are cre- at - ed e - qual

e - qual

All men are cre- at - ed e - qual

(timpani soli)

L. H. staccatiss. *f* (R. H. ringing, held)

*f* (ringing)

All men are created equal

(timpani soli)

(ringing)

*staccatiss.*

**f**

(timpani soli)

(ringing)

*staccatiss.*

**mf** e - qual

**p** e - qual

**mf** e - qual

**p** e - qual

**mf** e - qual

**p** e - qual

(ringing)

**mf**

(ringing)

**p**

(timpani soli)

(ringing)

**f**

**mf**

**mp**

**p**

*poco accel.**poco più mosso (Giusto ♩ = 100)*

Snare drum, or opt. vocal solo fake with whispered "tsch" and "tsch-k" sounds. No mikes. (to 68)

*poco accel.* *poco più mosso (Giusto ♩ = 100)*

*mp* *f* *senza ped.*

Sopr. 1 + some Sopr. 2

*f* All eyes are open-ed, or op-en-ing to the rights of man

Alto plus rest of Sopr. 2

Ten. 1 + some T. 2

*f* All eyes are open-ed, or op-en-ing to the rights of man

Bass

All eyes are open-ed, or op-en-ing to the rights of man

All eyes are open-ed, or

Bar. + some T. 2

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

A. plus some S. 2

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

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

Bar. +

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

all eyes are op-ened, or op-en-ing to the rights of man

to the rights of S<sup>2</sup> man

op-en-ing to the rights of man

to the rights of man

op-en-ing to the rights of man

(68) *Gioioso*  
8va  
*ff*

[Snare cue STOP]

8va

*loco*

*ff*

*f*

*poco rit.*

*poco meno mosso*(69)  $\text{♩} = 88$  Warm and proud

Warm and proud *f* For our-selves, let the an-nu-al re-turn of this day *sostenuto* +S 2

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

and proud

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

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

*mf*

*Dec.* *Dec.* *Dec.* *Dec.* *Dec.*

Soprano 1

*cresc. poco a poco*

Alto plus Soprano 2 *cresc. poco a poco*

Soprano 1 *f* for - ev- er re-

*sostenuto* our re - col - lec - tions of these

*cresc. poco a poco*

*f* for - ev- er re-

*cresc. poco a poco*

*poco a poco*

*mf*

*Reo.* \**Reo.* \**Reo.* \*

Soprano 1 (*cresc.*)

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

Alto plus Soprano 2 (*cresc.*) Sopr. 2

rights Alto for - ev - er re - fresh our re - col -

Tenor 1 (*cresc.*)

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

Tenor 2 (*cresc.*)

fresh for - ev - er re - fresh our re - col -

(*cresc.*) rights, for - ev - er re - fresh our re - col -

(- - *cresc.* - - -)

*Reo.* \**Reo.* \**Reo.* \*

S1 *cresc.*  
er *ff* these rights *f* and an un-dim-in-ished de-votion  
 S2 *cresc.*  
lections *ff* of these rights *f* and an un-dim-in-ished de-votion  
 A *cresc.*  
er *ff* these rights *f* and an un-dim-in-ished de-votion  
 T1 *cresc.*  
er *ff* these rights *f* and an un-dim-in-ished de-votion  
 T2 *cresc.* *ff* these rights *f* and an un-dim-in-ished de-votion  
 lec-tions *cresc.* *ff* of these rights *f* and an un-dim-in-ished de-votion

Piano: *cresc.* *ff* *mf*

*ritard.*

S to them. *p* (mm) *pp* *p* oo  
 A to them (mm)  
 T to them. *p* (mm) *pp* *p* 2. *espressivo*  
 B to them *p* (mm) *pp* (all) (Snare drum or opt. vocal solo fake with repeated whispered "T" sound. 8 bars.)  
 Piano: *mf*, *pp* (2 hands), *cresc. poco a poco*

*a tempo, Giusto*  $\text{♩} = 100$  (*piu mosso*)

*poco a poco accel.*

75

ritmico *cresc. poco a poco*

*p* oo oo *mp oh* oh

Tenor 1 *cresc. poco a poco*

ritmico oo oo *mp oh* oh

Tenor 2 *cresc. poco a poco*

(oo) *mp oh* oh

ritmico *cresc. poco a poco*

*p* oo oo *mp oh* oh

*poco a poco accel.*

*p*

*accel.*

71 *Allegro*  $\text{♩} = 112$  *gioioso* *div.*

*mf* *f* aah *f* All eyes are open'd, or *op-en-ing* to the rights of

*mf* *f* aah *f* All eyes are open'd, or *op-en-ing* to the rights of *2.*

**T1** ahh aah *f* Alleyes are open'd, or *op-en-ing* to the rights *1.* *ff* All

**T2** *mf* aah *f* aah *f* All eyes are open'd, or *op-en-ing* to the rights of *ff* All

*mf* aah *f* aah *f* All eyes are open'd, or *op-en-ing* to the rights of *ff* All *div.*

*accel.*

*cresc.* *f*

**S 1**

ma(n) (han)

**S 2**

*f* All eyes are open'd, or open-ing to the rights of

**A 1**

eyes, all eyes all eyes, all eyes, all eyes \_\_\_\_\_

**A 2**

(div.)

ma(n) (han)

*ff* All eyes are open-ing, all eyes \_\_\_\_\_

**T 1**

*sf* ma (han)

*f* Alleyes are open'd, or open-ing to the rights of

**T 2**

eyes, all eyes all eyes, all eyes, all eyes \_\_\_\_\_

**Bar.**

(div.)

*f* ma(n) (han)

*ff* All eyes are open-ing, all eyes \_\_\_\_\_

**Bass**

man. (han) *ff* all eyes \_\_\_\_\_ all \_\_\_\_\_

Conductor: When singing from memory (recommended), if there is room and the choir feels it, they may gradually show the character of the music here by some or all of these signs:

Lift your gaze;  
Raise a hand; raise both;  
Raise your arms;  
Turn right, left, 30 degrees, slowly;  
Lift your chin and SING TO THE SKY.

**S 1**

(opt.)

man All eyes are o-pen'd, all eyes are o - pening, In-

**S 2**

**f** All eyes, alleyes, all eyes are op- en-ing; **ff** All eyes are o- pen'd, all eyes are o - pen - ing,

**A 1**

**f** All eyes, alleyes, all eyes are op- en-ing; In - al - i - en - a - ble rights! —

**A 2**

**f** All eyes, all eyes, all eyes are op- en-ing; In - al - i - en - a - ble rights! —

**T 1**

man **ff** All eyes are o- pened, all eyes are o - pening,

**T 2**

All eyes are o- pened or o- pen-ing to the rights of Man.

**Bar.**

**f** All eyes are o- pened or o- pen-ing to the rights of **ff** Man; Alleyes are o- pen- ing all eyes —

**Bass**

eyes, a(II) (hall) eyes a(II) (hall) —

(Chorus: Intensify last 6 bars. Less pure sound, more individual. Let it loose.)

solo--one or two all, eyes, all, eyes, all, eyes, all, eyes, all, eyes,

*ecstatic*

cresc.

S 1      a - li - en - a - ble rights in - a - li - en - a - ble rights! Yes! in -

S 2      all eyes      Alleyes are o - pen'd, all eyes are o - pen - ing;

A 1      Alleyes are o - pen'd, all eyes are o - pen - ing; All      eyes!

A 2      All eyes, all eyes, all eyes are o - pen - ing; All eyes, all eyes, all eyes are o - pen - ing;

T 1      All eyes!      All eyes are o - pen'd, all eyes are o - pen - ing;

T 2      All eyes are o - pen'd, all eyes are o - pen - ing; All      eyes!

Bar.      *div. f* All eyes are o - pen - ing      all eyes      All eyes are o - pen - ing      All eyes are o - pen - ing

Bass (1)      eyes;      All eyes are o - pen - ing      all eyes, all eyes are o - pen - ing      all eyes are o - pen - ing

Bass 2      (*optional-with large choir*)      A(II) (hall) eyes, all eyes, all

*cresc.*

Solo

S 1      all, eyes,      all, eyes,      all, eyes,      all eyes!

S 2      a-li-en-a-ble rights, in-a-li-en-a-ble rights!

**A 1**      *ff* a(II)      (hall) eyes!

**A 2**      All eyes are open'd, *ff* all eyes are open-ing

**T 1**      *ff* a(II)      (hall) eyes

**T 2**      All eyes are open'd, *ff* all eyes are open-ing;

**Bar.**      All eyes are open-ing; all eyes are open-ing all eyes.

**Bass (1)**      o-pen-ing *ff* all eyes are open-ing all eyes. All (hall) eyes!

**Bass (2)**      eyes, all eyes, *ff* all eyes are open-ing

(3-bar drum section break--Piano do not play if performing with percussion)

*solo* *fff* (Piano play always)

*fff*

*Piano play always*

*fff*

*Piano play always*

(more precise to end.) *gioioso*

***ff*** All eyes are o - pen'd, or  
*gioioso*

***ff*** All eyes are o - pen'd, or  
*gioioso*

***ff*** All eyes are o - pen'd, or  
*gioioso*

(more precise to end.) *gioioso*

***ff*** All eyes are o - pen'd, or  
*gioioso*

***fff***

*(pedal freely)*

(73) **f** All eyes are o-pen'd, all eyes are o-pen-ing; all eyes are o-pen'd, all eyes are o-pen-ing;  
 3 equal parts

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

**f** Alleyes are o-pen'd, all eyes are o-pen-ing; all eyes are o-pen'd, all eyes are o-pen-ing;  
 3 equal parts

*8va* **f** All eyes are o-pen'd, all eyes are o-pen-ing; all eyes are o-pen'd; all eyes are o-pen-ing;

**ff**

*poco ritard. Andante* ♩ = 92

all eyes are o-pen'd, all eyes are o-pen-ing! (small notes opt. add) **f** All eyes,  
 (small notes opt. add)

**ff** all eyes are o-pen'd, all eyes are o-pen-ing! All eyes,

all eyes are o-pen'd, all eyes are o-pen-ing! (small notes opt. add) **f** All eyes,  
 (small notes opt. add)

**ff** all eyes are o-pen'd, all eyes are o-pen-ing! **f** All eyes,  
 (small notes opt. add)

*poco ritard.* **Andante** ♩ = 92

**ff** *(mf)* **ff**

*Red.*

82

poco ritard.

all eyes,  
all eyes,  
all eyes are o- pen-ing to the rights of  
  
all eyes,  
all eyes,  
all eyes are o - pen-ing to the rights of  
(small notes opt. add)  
  
all eyes,  
all eyes,  
all eyes are o- pen-ing to the rights of  
  
all eyes,  
all eyes,  
all eyes are o - pen-ing to the rights of  
(small notes opt. add)  
  
poco ritard.

75a *poco  
meno mosso* ♩ = 88

*a tempo*     ♩ = 92

8

*ff* man; *f* the rights of *ff* man; , of

*ff* man; *f* the rights of *ff* man; , of

*ff* man; *f* the rights of *ff* man; , of

*ff* man; *f* the rights of *ff* man; , of

*ff* man; *f* the rights of *ff* man; , of

*poco meno mosso*  $\text{♩} = 88$

*a tempo*  $\text{♩} = 92$

*ff* *L.* *ff* *L.* *poco riten.*

*a tempo*       $\text{♩} = \text{♩} = 128$       \*Poco Rit. (if with piano\*)

*ff* Man

*ff* Man

*ff* Man

*ff* Man

*ff* Man

*a tempo*       $\text{♩} = \text{♩} = 128$       \*Poco Rit.

*ff*

*sffz*

(palm smash--chromatic)

*\*With band, next to last bar  
ancora più mosso*

# 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.) (also in TTBB version, below)
- THE MIXED BLESSINGS, [10:30]  
SSAATTBB, (from the 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)
- 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)
- 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)

## 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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