DAVID AVSHALOMOV

Principles

(1994)

secular cantata on texts of
Thomas Jefferson

Version for **Men's Chorus** (TTBB)
solo bass/baritone
and concert band

FULL SCORE

Raven Music
©1994

INSTRUMENTATION

Piccolo (opt. 2nd Picc at reh. 75) doubling Flute 3
Flutes 1, 2
Oboes 1, 2
English Horn (F)
E-flat **Clarinet**
B-flat **Clarinets** 1, 2, 3 (three or more per part)
E-flat **Alto Clarinet**
B-flat **Bass Clarinet**
E-flat **Contra-alto Clarinet***
B-flat **Contra-bass Clarinet***
Bassoons 1,2
Contrabassoon*

(*These low reeds provide variety in the fundamental bass line. Though they are cross-cued (typically in tuba or string bass), it is worth the trouble to obtain them.)

E-flat **Alto Saxophones** 1, 2 (opt. 3 in finale)
B-flat **Tenor Saxophone**
E-flat **Baritone Saxophone**

F **Horns** 1, 2, 3, 4
B-flat **Trumpets** 1, 2
B-flat **Cornets** 1, 2, 3
Trombones 1, 2
Bass Trombone
Euphonium (4-valve, bass clef, notated in C)
Tuba (second only to cover low woodwind cues)

String Bass (with low C extension)

Timpani (4-5 drums, pedal)

Percussion (minimum 5 players):

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

The basic band required is one-on-a-part except for normal doubling of B-flat clarinets. In a larger band you may double the rest as well, in good internal balance and balance with the chorus, further increasing the number of clarinets and tubas accordingly. But do not double the drums except with large chorus (100 voices or more).

CUES AND TACETS are of various kinds. The Conductor may use discretion in applying these to balance the band within itself and the band under the choir.

MARKED WITH SMALL (cue) NOTES:

- Play with large choir only (for balance)
- Play with big (solo) voice only
- Play with (solo) voice (for pitch)
- Instrument cross cues (conductor apply if instrument is not present)
- Choir cues for pitch (conductor apply as needed)
- Place cues (*do not play*),; these do not include the word “cues”

MARKED WITH BRACKETS AT START AND END OF PASSAGE:

- Tacet with medium size choir (conductor’s discretion)
- Optional Tacet (for stamina, normally in doubled passages—player’s request or option—mostly low woodwind)

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 inside 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, had an expression of interest, and provided a sample sketch. 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

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

[Jefferson's Creed]

***

. . . Almighty God hath created the mind free, and manifested His supreme will that free it shall remain, by making it altogether insusceptible of restraint;

. . . all attempts to influence it by temporal punishments, or burthens, or by civil incapacitations, tend only to beget habits of hypocrisy and meanness. . .

. . . the impious presumption of legislature and ruler, civil as well as ecclesiastical, who, being themselves but fallible and uninspired men, have assumed dominion over the faiths of others, setting up their own opinions and modes of thinking as the only true and infallible, and as such endeavoring to impose them on others, hath established and maintained false religions over the greatest part of the world and through all time. . .

. . . our civil rights have no dependence on our religious opinions, any more than our opinions in physics or geometry; and therefore the proscribing any citizen as unworthy the public confidence . . . unless he profess or renounce this or that religious opinion, is depriving him injudiciously of those privileges and advantages to which . . . he has a natural right; it tends also to corrupt the principles of that very religion it is meant to encourage, by bribing with a monopoly of worldly . . . emoluments those who will externally profess and conform to it; indeed, these are criminals who do not withstand such temptation; yet neither are those innocent who lay the bait in their way;

. . . the opinions of men are not the object of civil government, nor under its jurisdiction;
. . . to restrain the profession . . . of principles on supposition of their ill tendency is a dangerous fallacy, which at once destroys all religious liberty
. . . it is time enough for the rightful purposes of civil government for its officers to interfere when principles break out into overt acts against peace and good order;

therefore,
We, the General Assembly of Virginia, do enact:
that no man shall be compelled to frequent or support any religious worship, place, or ministry whatsoever,
nor shall be enforced, restrained, molested, or burthened in his body or goods, or shall otherwise suffer, on account of his religious opinions or beliefs;
but that all men shall be free to profess, and by argument to maintain their opinions in matters of religion,
and that the same shall in no wise diminish, enlarge, or affect their civil capacities.

. . . we are free to declare, and do declare, that the rights hereby asserted are of the natural rights of mankind . . .

. . . **the truth is great and will prevail if left to herself;**
she is the proper and sufficient antagonist to error,
and has nothing to fear from the conflict unless by human interposition deprived of her natural weapons, free argument and debate;
errors ceasing to be dangerous when it is permitted freely to contradict them.

[from the *Statute of Virginia for religious freedom*, 1779/86]

***

What country can preserve its Liberties, if its rulers are not warned from time to time, that this people preserve the spirit of resistance? Let them take arms.

The tree of Liberty must be refreshed from time to time, with the blood of patriots and tyrants. It is its natural manure.

[From a letter, London, 1787, in reference to Shay's Rebellion]

***

Rebellion to Tyrants is Obedience to God.

[Personal motto]

We hold these Truths to be self-evident,
that all men are created equal,
that they are endowed by their Creator with certain inalienable Rights,
[and] **that** among these are Life, Liberty, and the pursuit of Happiness.
That, to secure these Rights, Governments are instituted among Men,deriving their just powers from the consent of the governed.
That whenever any Form of Government becomes destructive of these endsit is the Right of the People to alter or abolish it, and to institute new Government . . . in such form as to them shall seem most likely to effect their Safety and Happiness.

. . . Governments long established should not be changed for light or transient causes;
. . . mankind are more disposed to suffer, while evils are sufferable, than to right themselves by abolishing the forms to which they are accustomed.

But . . . under absolute Despotism, it is their right, it is their duty, to throw off such Government, and to provide new Guards for their future security.

We, therefore, the Representatives of the United States of America, in General Congress Assembled, appealing to the Supreme Judge of the world for the rectitude of our intentions,
do, in the Name, and by Authority of the good People of these Colonies, **solemnly publish and declare**
That these United Colonies are, and of Right ought to be *Free and Independent States*;
[. . . and [should] assume among the Powers of the earth, the separate and equal station to which the Laws of Nature and of Nature's God entitle them]
. . . and **that** as Free and Independent States they have full Power to levy War, conclude Peace, contract Alliances, establish Commerce, and to do all other Acts and Things which Independent States may of right do.

And for the support of this Declaration,
with a firm reliance on the protection of Divine Providence,
we mutually pledge to each other
our Lives
our Fortunes
and our sacred Honor.

[from the *Declaration of Independence*, 1776]

***

Here was buried
Thomas Jefferson
Author of the Declaration of American Independence
of the Statute of Virginia for religious freedom
and Father of the University of Virginia.

[His self-penned epitaph]

***

. . . that host of worthies, who joined with us on that day, in the bold and doubtful election we were to make for our country . . .
. . . the choice we made . . . between submission or the sword
. . . may it be to the world . . . the signal . . . to burst the chains . . . and to assume the blessings and security of self-government.

That form which we have substituted, restores the free right to the unbounded exercise of reason and freedom of opinion. These are grounds of hope for others.

All eyes are opened, or opening, to the rights of man.
. . . the mass of mankind has not been born with saddles on their backs, nor a favored few booted and spurred, ready to ride them legitimately, by the grace of God.

[... *all men are created equal*.]

For ourselves, let the annual return of this day forever refresh our recollections of these rights, and an undiminished devotion to them.

[**All eyes are opened, or opening, to the rights of man.]**

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

CREED - "I Have Sworn"

Giusto ♩= 102

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

loco

I have sworn I have sworn I have sworn I have

I have sworn I have sworn I have sworn I have

(cue Hns.)

(cue Hns.)

XYLO.
hard mall.

GLOCK.
hard mall.

VIBR (l. v.)
(motor off) hard mall.

CHIMES
(l. v.)

TAM TAM

BASS DRUM (l. v.)

©1993 David Avshalomov

1
Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc
cresc.
f
rinf.
sworn up- on the al- tar of al- might- y God
e- ter nal e- ter nal e- ter nal hos- til- i- ty a- gainst
I have sworn,
I have sworn e- ter nal
mf
poco cresc.
ff
VIBR.

2
Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
ev- 'ry form of ty-ran- ny o- ver the mind of Man.
Ten 2
Bar
ev- 'ry form of ty-ran- ny o- ver the mind of Man.
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
(one, solo, cue C.Bcl.)
Str Bass
Timp
Perc x
Perc g
Perc v
VIBR.
Perc ch
Perc

3 The Mind Free

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn

legatissimo *pp*

1. one player, solo
semplice *p*

Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass

dolce *mp* and man- i- fes- ted His su- preme will that

dolce *mp* Al- might- y God hath cre-a- ted the mind- free

Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

VIBR. soft mall.

4 5

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn

Tutti poco a pococresc.

Cues here are for chorus' pitch.
May be doubled with large choir.

1 solo *p*

(1. one solo, cue Tenor 1.)
(2. one solo, cue Tenor 2.) *ppp*
(3. one solo, cue Baritone 1) *ppp*
(solo, cue Baritone 2.) *ppp*
(solo, cue Bass.) *ppp*

Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
(Horn 4)
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch

(Solo voice in choir, stage whisper; through cupped hands if necessary.)

poco a poco cresc.

(the *mind!)* (the *mind!)*

ritmico

free it shall re- main *p*

pp all at- tempts to in- flu- ence it by

mp by mak- ing it al- to- geth- er in- sus- cep- ti- ble of re- straint;

pp all at - tempts to in- flu- ence it by

pp

(cue C.A.Cl.) *pp*

(cue Cbcl.) *pp*

p

poco accel.

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn

(cresc.)

(*mf*)

f

Alt Sax 1-2
Ten Sax
Bari Sax

(solo choral voice, stage whisper)

(the *mind!*)

poco a poco cresc.

Ten 1
Ten 2
Bar
Bass

tem- po- ral pun- ish- ments or bur - thens or by civ - il in - ca - pac- i - ta- tions tend on - ly to be - get hab- its of hy - poc - ris - y *ff* and

Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

(accel.) 6 Piu Mosso ♩= 130 7

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

sempre
ritmico
1 + 2
ff
meno f
(cue C. Bsn.)
play
loco
mf
mean - ness.
...the im - pi - ous pre - sump - tion of
(Impious is sung as IM-PIE-us.)
(cue Bsn.) Cup mute
(Cup mute)
(one, solo; cue C. Bsn.)
pizz.
arco
MARIMBA
hard rubber mallets
TAMBOURINE
sf
with knuckles, at center

8

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

1+2
(cue Alto Sax. 1)
loco
leg - is - la - ture and rul - er ...hath es - tab- lished and main - tained
false re- li - gions
(false re- li- gions,)
play
pizz.
arco
VIBR.

9

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

1. tutti
2. tutti
ritmico
(Ten. 1 alt.: unison with Ten. 2, between * and *.)
false re - li - gions o - ver the great - est part of the world and through all time;
the im - pi - ous pre - sump - tion of
false re - li - gions o - ver the great - est part of the world and through all time;
the im - pi - ous pre - sump - tion of leg - is - la - ture and
pizz.
arco
pizz.

10

c
1-2
1-2
Hn
Clar
r 1-2
r 3
o Cl
ss Cl
tr-A Cl
Bass Cl
sn 1-2
tr-Bssn

(2. Cue Alto Sax. 1 with very large choir if saxes are not doubled.)

(Cue Alto Sax. 2 with very large choir if saxes are not doubled)

(Cue Bar. Sax. with very large choir if saxes are not doubled.)

poco p pp pp p mp mp mp mp mp mp

1 + 2

cresc. cresc. cresc. cresc. cresc. cresc. cresc. cresc. cresc. cresc. cresc. cresc. f f f

11

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

ritmico
ritmico
play
(*f*)
f
ritmico
play
f
(*sempre ritmico*)
cresc.
men have as - sumed do - min - ion o - ver the faith of oth - ers, *p* set - ting up their own o - pin - ions and modes of think - ing as the on - ly true and in -
p
cresc.
men have as - sumed do - min - ion o - ver the faith of oth - ers, *p* set - ting up their own o - pin - ions and modes of think - ing as the on - ly true and in -
p
(*etc.*)
f *p* *mp*
f *p* *mp*
mf *p* *mp*
TUTTI, play
mf *p* *mp*
(*pizz.*)
f
ritmico

12

Picc

Flt 1-2

Ob 1-2

Eng Hn

Eb Clar

Clar 1-2

Clar 3

Alto Cl

Bass Cl

Cntr-A Cl

C-Bass Cl

Tutti *marcato*, but winds' notes much shorter than voices.

Bssn 1-2

Cntr-Bssn

Alt Sax 1-2

Ten Sax

Bari Sax

(*cresc.*)

Ten 1

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

Ten 2

Bar

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

Bass

Horn 1-3

poco cresc.

Horn 2-4

poco cresc.

Tpt 1-2

Crnt 1-2

Crnt 3

Trbn 1-2

Bass Trbn

Euphon

poco cresc.

Tuba

poco cresc.

Str Bass

Timp

Perc x

XYLO

Perc g

Perc v

Perc ch

CLOSED SOCK CYMBAL, wood

Perc

TAMB., knuckles

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
FINGER CYMBALS
Perc v
HIGH COWBELL
Perc ch
Perc

(Tutti, cue Crn 1. 2.)
(cue C. B. Cl.)
(cue C. Bsn.)
(opt. falsetto:)
yeah, false re - li - gions o - ver the great - est part of the world say, false re - li - gions o - ver the great - est part of the
false re - li - gions false re - li - gions o - ver the great - est part of the world false re li - gions o - ver the
(as needed)
loco
pizz.
SLAPSTICK
CORK POP
(wood butt)
(opt. closed sock)
SMALL SPLASH CYMBAL, hard cord.
Tamb.
shaken 16ths

ritard. riten. 13 in tempo meno mosso e stentato ♩= 110 (slight pause on 3)

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax

Ritard

Ten 1 — (full voice) world and through all time. (f) The im - pi - ous pre - sump - tion of leg - is - la - ture and rul - er hath es - tab - lished, hath es -

Ten 2 — *(With band, Ten. 2 /Bar. alt.: unis. w. Ten. 1 /Bass to *)

Bar — world and through all time. (f) The im - pi - ous pre - sump - tion of leg - is - la - ture and rul - er hath es - tab - lished, hath es -

Bass

Horn 1-3
Horn 2-4
Tpt 1-2 — (with large choir)
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp — small, hard mall.
Perc x
Perc g
Perc v
Perc ch — open, MED. SUS. CYM. (hard cord), stop
Perc — knuckle, TAM TAM, stop

ritard. | in tempo, poco meno mosso | Ritard. | ancora meno mosso

♩ = 100 | ♩ = 80

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

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

bitterly bitterly bitterly

Turn bell to leg.

tab - lished, hath es- tab- lished and main - tained *ff* and through all time,

ff false re - li- gions o - ver the great - est part of the world and through all time,

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

ff

1. 2.

14

(♩ = 60)

(fine)

To Continue

Segue: "Our Civil Rights"

Picc

1+2

Flt 1-2

Ob 1-2

Eng Hn

Eb Clar

Clar 1-2

Clar 3

Alto Cl

Bass Cl

Cntr-A Cl

C-Bass Cl

Bssn 1-2

Cntr-Bssn

(to continue)

lunga

molto

Alt Sax 1-2

Ten Sax

Bari Sax

Ten 1

and through all time.

Ten 2

Bar

and through all time.

Segue: "Our Civil Rights"

Bass

Horn 1-3

Horn 2-4

Tpt 1-2

(Tpts. & Crnts. only play small notes with large choir:)

Crnt 1-2

2. play

Crnt 3

Trbn 1-2

Bass Trbn

Euphon

Tuba

(one, cue C.Bsn.)

lunga

(to continue)

molto

Str Bass

lunga

Timp

norm. mall.

(to continue)

molto

Perc x

Perc g

Perc v

Perc ch

SUS. CYM.

lunga

Perc

hard yarn

poco cresc.

(cut off for *fine*)

(no stroke; l. v. to continue)

15 *Lento* ♩= 60

Picc

Flt 1,2,3 — (picc. take flute 3.) — *ff* — *f* — *mf* — *mp* — *mf* — (*mp*)

Ob 1-2 — *f*

Eng Hn — *f*

Eb Clar

Clar 1-2 — (2., one, solo, cue Fl. 3) — *f* — *mf* — *mp* — *p* — *mp* — *p*

Clar 3

Alto Cl

Bass Cl

Cntr-A Cl

C-Bass Cl

Bssn 1-2

Cntr-Bssn

Alt Sax 1-2

Ten Sax

Bari Sax

Ten 1

Ten 2

Bar — SOLO BARITONE — (serious, formal) — *mp* our civ - il rights have no de - pen- dence on our re - li - gious o- pin-

Horn 1 — con sord. *f* — *mf* — *mp* — *p* — *mp* — (*p*)

Horn 3 — con sord. *f* — *mf* — *mp* — *p* — *mp* — (*p*)

Horn 2 — con sord. *f* — *mf* — (nat.) — *mp* — *p* — *mp* — (*p*)

Horn 4 — play — *pp* — [Cue voice--for pitch]

Tpt 1-2

Crnt 1-2

Trbn 1-2

Bass Trbn

Euphon — *mf* — *mp* — *p* — *p*

Tuba — *mf* — *p* — *p* — *p*

Str Bass — pizz. — *f* — *mf* — *mp* — *mp*

Timp — (hand-stop) — small-head mallets — *mf* — Mute with pads at *centers* of drums *mp* — (*coperti*) *p*

Perc x

Perc g

Perc — SUSP. CYM. — *mf* (Scrape quickly with thin triangle beater, or metal knitting needle.)

16
Picc
Flt 1,2,3
mf
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
mp
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
ions, an- y 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
Horn 1
(mp)
Horn 3
(mp)
Horn 2
(mp)
Horn 4
play
pp
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc

poco mosso

Picc
Flt 1,2,3 — simile — poco — f — mf — poco cresc.
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2 — simile — poco — mf — 1, one solo, play — mp — poco cresc.
Clar 3
Alto Cl — Cue voice--for pitch. — pp
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn

Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar — 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 - ly of those priv - i - leg - es and ad -
Horn 1 — simile — poco — mf — mp — poco cresc.
Horn 3 — simile — poco — mf — mp — poco cresc.
Horn 2 — simile — poco — mf — mp — poco cresc.
Horn 4 — con sord. — mp — poco cresc. — senza sord.
Tpt 1-2
Crnt 1-2
Trbn 1-2
Bass Trbn
Euphon — simile — poco — mp — poco cresc.
Tuba — simile — poco — mp — poco cresc.
Str Bass — simile — poco — mf — poco cresc.
Timp — simile — mp — poco cresc.
Perc x
Perc g
Perc

17
♩= 64
Picc
Flt 1,2,3
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Horn 1
Horn 3
Horn 2
Horn 4
Tpt 1-2
Crnt 1-2
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc
poco
mf
mp
f
sostenuto
van- ta- ges to which ...he has a nat - u- ral right; it tends al - so to cor - rupt the prin - ci - ples of that ver - y re -
senza sord.
nat.
p
(cue Hn. 3, with big voice)
(cue Hn. 4, with big voice)
pp
mutes off
(hand stop)

Picc
Flt 1,2,3
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar

li-gion___ it__ is meant to en- cour- age, by brib- ing with a mo- nop- o- ly of world- ly e- mol- u- ments those who will ex- ter- nal- ly pro- fess and con-

Horn 1
Horn 3
Horn 2
Horn 4
Tpt 1-2
Crnt 1-2
Crnt 3
(1. cue Hn. 1, with big voice)
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
cartwheels
(senza sord.)
Perc x
Perc g
Perc
mute - pads at centers

18

Subito Tempo I
Lento ♩= 60

Picc
Flt 1,2,3
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
(2, one solo, cue Fl. 3)
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
SINGLE CHORAL VOICES
Ten 1
(Ten. 2; one solo voice:)
(Like off-stage acccusers; perhaps through cupped hands.)
Ten 2
(another voice)
(a third)
(the first)
(the second)
(crim- i- nals! ___)
(crim- i- nals! ___)
(crim- i- nals! ___)
(crim- i- nals! ___)
(Bar.; one solo voice)
Bar
indignant
form to it ___
in-deed these are crim-i- nals who do not with- stand such temp- ta- tion,
in- deed these are crim- i- nals who do
Horn 1
Horn 3
Horn 2
Horn 4
con sord.
Tpt 1-2
Crnt 1-2
Trbn 1-2
Bass Trbn
Euphon
Tuba
pizz.
Str Bass
Timp
(small-head mall.)
Perc x
Perc g
S. CYM.
Perc
(Quickly scraped, thin metal as before)

19

Picc
Flt 1,2,3
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn

(f)
(f)
pp
pp
pp
pp

1.
Alt Sax 1-2
Ten Sax
Bari Sax

mp
mp

Ten 1
Ten 2
Bar

(crim- i- nals!)

not with- stand such temp- ta- tion, yet nei- ther are those in- no- cent who lay the bait in their

(with scorn)
(ossia:)
(ugly)
mf

Horn 1
Horn 3
Horn 2
Horn 4

mf
mf
mf
senza sord.
senza sord.
senza sord.
play
mp
mp
mp
mp

Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba

mp
(one, cue C. bass cl).
pp

Str Bass
Timp
Perc x
Perc g
Perc

mp
arco
pp
sostenuto

The Opinions of Men

ritard.

20 *a Tempo, subito* ♩= 86
Piu Mosso, Moderato

Picc
Flt 1,2,3
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
(Clar 2)
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Horn 1
Horn 2
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

1 + 2 *mf* *mp* *mp*
(1. div.) (2. div.) *mp* (3. div.) *mp*
p *p*
p *mf*
(with large choir only)
mutes off *p* *(m) f*
f *ff*
unis. unis.
1. + 2.
1 + 3 *ritmico* *ff* *stopped*
2 + 4 *ritmico* *ff* *stopped*
play *ff*
ritmico *f* The o- pin- ions of men are not the ob- ject of civ- il gov- ern- ment *ff* nor un- der its ju- ris- dic-
.way

e = e
Picc
Flt 1,2,3
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Horn 1
Horn 2
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc
1
mp
(intense, clipped)
tion; mp ...to re- strain to re- strain the pro- fes- sion to re- strain the pro-
(Stand stock-still during this rest.)
(Stand still again.)
(normally expressive)
cresc.
pizz.
mf
(mf)
(mp)

Picc
Flt 1,2,3
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Horn 1
Horn 2
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc

1

mf

p

mf *subito* *p*

mf *subito* *p*

p

p

fes- sion of prin- ci- ples on sup- po- si- tion of their ill *mf* ten- den- cy *mp* is a dan- ger- ous fal-la-cy,

mf

mp

fes- sion of prin- ci- ples on sup- po- si- tion of their ill *mf* ten- den- cy *mp* is a dan- ger- ous fal- la- cy,

(*mp*)

(*mp*) *mf*

(*mf*) *f*

(*mp*) *mf*

arco (cue Contra-alto/contrabass clar.)

p

21

22 *Poco piu mosso* ♩= 92

Picc
Flt 1,2,3
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Horn 1
Horn 2
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc

pp *pp* *f*

1 + 2 *mp* *f*

mp *f*

mp *f*

mf which at once de- stroys all re- li- gious lib- er- ty; *f* It is time e-

mf *f* *f*

p a dan- ger- ous fal- la- cy, *mf* which at once de- stroys all re- li- gious lib- er- ty; *f* It is time e-

p a dan- ger- ous fal- la- cy, *f* *f*

(with large choir)

1. *mp* *mf* *f*

4. *mp* *mf* *f*

f *mf*

f *mf*

(cue Contrabass clar./Contrabsn.)

pp *f* *mf*

pp *pizz.* *f* *arco* *mf*

mp *f*

BASS DRUM

mf

Picc
Flt 1,2,3
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Horn 1
Horn 2
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc

ff
f
8va
1. + 2.
f
f
8va
f
nough for the right- ful pur- pos- es of civ-il gov- ern- ment for its of- fi-cers to in- ter- fere when
nough for the right- ful pur- pos- es of civ-il gov- ern- ment for its off- i- cers to in- ter- fere when
1 + 3
(nat.) *mf*
(nat.) *mf*
f
1 + 2
mf
1. cue Hn. 2
f *mf*
f *mf*
f *mf*
8vb
f *mf*
pizz.
f *mf*
f
XYLO.
f
mf

Andante ♩= 60

poco ritard.

Picc

Flt 1,2,3

(1. cue cl. 1)

Ob 1-2

Eng Hn

Eb Clar

Clar 1-2

Clar 3

Alto Cl

Bass Cl

Cntr-A Cl

C-Bass Cl

Bssn 1-2

Cntr-Bssn

Alt Sax 1-2

Ten Sax

Bari Sax

Ten 1

prin- ci-ples break out in- to ov- ert acts a- gainst peace and good or- der; there- fore

Ten 2

Bar

prin- ci- ples break out in- to ov- ert acts a- gainst peace and good or- der; there- fore

Horn 1

Horn 2

Tpt 1-2

Crnt 1-2

Crnt 3

Trbn 1-2

(play)

Bass Trbn

Euphon

Tuba

Str Bass

Timp

Perc x

Perc g

Perc

SNARE DRUM

rimshot

BASS DRUM

GAVEL

We Do Enact

23 *Andante* ♩= 52
(libero, poco rubato)

poco mosso giusto (in tempo) ♩= 60

Clar 1, 2 — *(two per part, cue voices for pitch only as needed.)* — *pp*

Clar 3 — *(two per part, cue voices for pitch only as needed.)* — *pp*

Alto Cl — *pp*

Bass Cl — *pp*

C. Alto Cl — *pp*

Tenor 1 — *Calm, rational* — *p* We, the Gen- er- al As- sem- bly of Vir- gin- ia do en- act: that no man shall

Tenor 2 — (Very pure, straight tone from 23 to pickup to 25) — *p*

Baritone — *p* We, the Gen- er- al As- sem- bly of Vir- gin- ia do en- act: that no man shall

Bass

Horn 1, 3 — *pp*

Horn 2, 4

be com- pelled to fre- quent or sup- port an- y re- li- gious wor- ship, place, or min- is- try

be com- pelled

be com- pelled to fre- quent or sup- port an- y

an- y re- li- gious wor- ship, place, or min- is- try

pp

24 *poco piu mosso*

Clar 1, 2

Clar 3

Alto Cl

Bass Cl

C. Alto Cl

cresc.

like a warning

Tenor 1

what- so- ev- er, nor shall be en- forced, re- strained, mo- lest- ed, or bur- thened in his

Tenor 2

nor en- forced

Baritone

nor shall be en- forced, re- strained, mo- lest- ed, or bur- thened in his

Bass

what- so- ev- er, nor en- forced

Horn 1, 3

Horn 2, 4

pp

mp

poco riten.

Andante ♩ = 50

mf

pp

ppp

with compassion

(becoming clear)

f bod- y or goods, *p* *pp* or shall oth- er- wise suf- fer on ac- count of his re- li- gious o-

poco ritard.

Adagio ♩= 48

25

Clar 1, 2

Clar 3

Alto Cl

Bass Cl

C. Alto Cl

(warm and confident)

Tenor 1

pin- ionsor be- liefs, all men free to pro- fess, and by ar- gu- ment to main- tain

Tenor 2

Baritone

pin- ionsor be- liefs, but that all men shall be free to pro- fess, and by ar- gu- ment to main- tain

Bass

Horn 1, 3

Horn 2, 4

Str Bass

arco

(cue Bass 2 voices for pitch only if no C.A. Cl.)

poco

poco ritard.

riten.

corto

their o- pin- ions in mat- ters of re- li- gion, and that the same shall in no wise di- min-ish, en- large, or af-

their o- pin- ions in mat- ters of re- li- gion, and that the same shall in no wise di- min- ish, en- large, or af-

Clar 1, 2

Clar 3

Alto Cl

Bass Cl

C. Alto Cl

Tenor 1

fect their civ- il ca- pac- (i- ties) or af- fect their civ- il ca- pac- i- ties.

Tenor 2

Baritone

fect their civ- il ca- pac- i- ties or af- fect their civ- il ca- pac- i- ties.

Bass

Horn 1, 3

Horn 2, 4

Str Bass

26 *Poco Mosso* ♩ = 60

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl — *pp* — *p* — *mp* — *poco cresc.*
C-Bass Cl — *pp* — *p* — *mp* — *poco cresc.*
Bssn 1-2 — *pp* — *p* — *mp* — *poco cresc.*
Cntr-Bssn — *pp* — *p* — *mp* — *poco cresc.*
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1 — *solemn* — *pp* ...we are free to de- clare, *cresc.* and do de- clare that___ the rights here- by as- sert- ed
Ten 2 — *pp* — *cresc.*
Bar — *pp* ...we are free to de- clare, *cresc.* and do de- clare that_ the rights here- by as- sert- ed
Bass — *pp* — *cresc.*
Horn 1-3
Horn 2-4 — *pp* — *p* — *mp* — *poco cresc.*
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba — (One, solo, cue C.Bsn.) — *pp* — *p* — *mp* — *poco cresc.* — 8vb
Str Bass — *pp* — *p* — *mp* — *poco cresc.*
Timp — *pp* — *p* — *mp* — *poco cresc.*
Perc x
Perc g
Perc v
Perc ch — BASS DRUM soft beater — *pp* — *p* — (*p*)
Perc — TAM TAM (l. v.) — (dead center) *p* (l. v.)

To end

To continue

(segue fuga)

Picc

Flt 1-2

Ob 1-2

Eng Hn

Eb Clar

Clar 1-2

Clar 3

Alto Cl

Bass Cl

Cntr-A Cl

C-Bass Cl

Bssn 1-2

Cntr-Bssn

Alt Sax 1-2

Ten Sax

Bari Sax

Ten 1

mf are of the nat- u- ral rights mp of man- p kind.

Ten 2

Bar

mf are of the nat- u- ral rights mp of man- p kind.

Bass

Horn 1-3

Horn 2-4

Tpt 1-2

Crnt 1-2

Crnt 3

Trbn 1-2

Bass Trbn

Euphon

Tuba

loco

Str Bass

Timp

Perc x

Perc g

hard rubber mall.

Perc v

med. cord mall.

(motor off)

Perc ch

Perc

The Truth is Great

Giusto ♩= 104 (27)

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

(**Ideally**, this fugue should be sung *a cappella*. Short of that, the wind doublings can be used in one of two ways: (1) Have them play in just a few spots, to help the voices discreetly with pitch; (2) Play all of them, for a sound like Renaissance choral/instrumental doublings.)

(With smaller choirs, basses may join baritones, and second tenors joint firsts, for their opening statements.)

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

f The truth is great and will pre-vail if left__ to her self; *mf* The truth is great and will pre- vail if left__ to her- self, *p* if left_ to her

28

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn

cresc. poco a poco — *mp* — *mp* — *mf* — *mf* — *f* — *mf*

cresc. poco a poco — *mp* — *mf* — *f* — *mf*

cresc. poco a poco — *mp* — *mf* — *f* — *mf*

Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

f

cresc. poco a poco

mp — if left to her - self, if left to her - self; truth, *mf* the truth, the truth is great left to her

f The

cresc. poco a poco

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

(hmm) *f* The truth is great and will pre - vail if left to her-

3. *f*

4. *f*

29

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

2. (+1 with large choir)

f *pp* *poco cresc.* *p* *mp*

self; *f* The truth is great left to her - self;

truth is great and will pre - vail if left to her - self; *poco cresc.* *pp* The truth is great and

self; *f* The truth great and will pre - vail if left to her - self; *p* she is the prop- er and suf - fi - cient an - tag - on - ist to *mp* er - ror, *p* the

self; the truth is great and will pre vail if left to her self; *mp* she is the

30

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

2 (+1 with large choir)
(+2)
1 + 2

mf *cresc.* *f* *cresc.* *mf* *cresc.* *f* *cresc.*

mp *f* *cresc.*

poco cresc. *mf* *cresc.* *f* *cresc.*

mf cresc. *f* *cresc.*

mf *cresc.* *f* *cresc.*

poco cresc. she is the prop - er and suf - fi - cient an - tag - on - ist to err - or; the prop - er, suf -

poco cresc. *mp* *mf* *f*
will pre - vail if left to Her - self; The truth, the truth, is great, and will, pre -

poco cresc. *mf* *f*
prop - er, suf - fi - cient an - tag - on - ist, the suf - fi - cient an - tag - on - ist; the truth, is

poco cresc. *mf* *cresc.* *f* *ff*
prop - er and suf - fi - cient an - tag - on - ist to err - or, the prop - er, suf - fi - cient an - tag - on - ist; she is the prop - er and suf -

poco cresc. *mf* *mf* *cresc.* *f* *ff*

31

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

ff *ff* *ff* *f* *ff* *f* *ff* *f*

cresc. *ff* *f*

cresc. *ff* *f*

ff *f*

fi - cient an - tag - on - ist, and has noth - ing to fear from the con - flict un - less by hu - man in - ter - po - si - tion de -

vail if left to Her self,

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

fi - cient an - tag - on - ist to er - ror, and has noth - ing to fear from the con - flict un - less by hu - man in - ter - po - si - tion de -

f *f*

32

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
prived of her nat - u - ral weap - ons, (f) free ar - gu - ment and de - bate, free ar - gu - ment and de -
Ten 2
(f)
Bar
fi - cient an - tag - on - ist to err - or; (f) free ar - gu - ment, f free ar - gu - ment and de - bate
free
Bass
prived of her nat - u - ral weap - ons; (f) free ar - gu - ment and de - bate, free ar - gu - ment
Horn 1-3
(f)
(with large choir)
(Horn 3)
(f)
f
Horn 2-4
(f)
(Horn 4)
(f)
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g

33

poco riten.

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn

2

pp *p* *pp* *mp* *p*

pp *p* *pp* *mp* *p*

pp *p* *pp* *mp* *p*

pp (with large choir) *p* *pp* *mp* *p*

Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass

bate; *pp* er- rors ceas - ing to be dang'- rous *pp* when it is per - mit - ted free - ly *p* to con - tra -

ar- gu - ment and de - bate; *pp* *p* *pp* *mp* *p*

free ar - gu - ment, de - bate; *pp* er- rors ceas - ing to be dang'- rous *pp* when it is per - mit - ted free - ly to con- tra -

and de - bate; *pp* *p* *pp* *mp* *p*

Horn 1-3
(Horn 3)
Horn 2-4
(Horn 4)
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g

(poco riten.)
(short)
34
a tempo
Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
(2.)
cresc.
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
dict them. The truth is great and will pre - vail if left to her - self.
The truth is great and will pre -
The truth is great and will pre vail if left to her-
dict them. The truth is great and will pre vail if left to her - self. The truth.
The truth is great and will pre - vail if left to her -
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

35 *marcato sostenuto*

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
vail. The truth, the truth is great_ left__ to her__ self. The truth is great and will pre - vail if left___ to her -
Ten 2
self. The truth is great and will__ pre__ vail if left_ to her - self. left___ to her -
Bar
truth is great_____ and will pre - vail_____ (if left__) to her- self. The truth is great and will pre - vail if left_ to her-
Bass
self. if left__ to her- self.
Horn 1-3
Horn 2-4
Tpt 1-2
Cnt 1-2
Cnt 3
Trbn 1-2
Bass Trbn
Euphon
(one, cue C. Bsn.)
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

36

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

Ten 1: self. and will pre- vail, left to her self,

Ten 2: self, The truth is great and will pre - vail The truth is great and

Bar: self. and will pre - vail, left to her- self.

Bass: The truth is great and will pre - vail The

37

poco riten.

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

(opt. falsetto:)

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

will pre-vail if left to her self.

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

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

if left to her - self.

(Poco Ritenuto)

(Ancora)
Poco Ritenuto

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc ch
Perc

(full voice)
left to her self;) if left to her self.
(opt. div.)
if left to her self.

Rebellion to Tyrants

riten. *Moderato* ♩ = 90 38B ♩ = ♩ 𝅗𝅥 = 60

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc

(cue Ob. 2, E.. Hn.)

mutes

(MAR.)

(VIBR.)

sis- tance? Let them take arms._ ...The Tree of Lib- er- ty_ must be re- freshed from time to time, with the

poco ritard. piu ritard. riten. ♩ = 72

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
blood of pa- tri- ots and ty- rants. It is its nat- ur-al ma- nure. RE- BEL-LION TO TY - RANTS IS O- BE- DI-ENCE TO GOD._
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Mar.
Perc
Perc
Vibr.
Perc
Perc
Perc

We Hold These Truths

40
Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc
1.
mf
(ff)
(ff)
(ff)
mf
(ff)
(ff)
ff
mf
(ff)
mf
f
with firm resolve
f
We hold these Truths
f
f
We hold these Truths
mf
mf
sffz
f
sffz
(ff)
sffz
f
sffz
(ff)
sfz
f
mf
mf

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc
Perc

ff ff ff

41

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc ch.
Perc
Perc sn. + fld.
Perc b. d.

unis.

ev- i- dent, that all men are cre- a- ted e- qual, that they are en- dowed by their Cre-

ev- i- dent, that all men are cre- a- ted e- qual, that they are en- dowed by their Cre-

CHIMES

Picc
Flt 1-2
Ob 1-2
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc

espress. 1. + 2.
ff
espress
ff
espress
ff
espress
ff
espress
ff
2.
espress
ff
f
espress.
f
(Sn. Dr./Fld. Dr. a 2)
f

a- tor with cer- tain in- al i- en- a- ble Rights,
(with band, Ten I & II)
(and) that a- mong these
(with band, Baritone)
(Bar.)
(with band, +Bass)
a- tor with cer- tain in- al li- en- a- ble Rights,
(and) that a- mong these
(with band, omit, sing Bar. line instead)
rights! rights! rights! rights!

unis.
unis.

Picc
Flt 1-2
Ob 1-2
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
(opt. tacet)
Cntr-A Cl
C-Bass Cl
Bssn 1-2
unis.
Cntr-Bssn
play
1.
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
(Ten. I)
are
Life,
Li- ber- ty
Tenor 2
(Ten II.)
Baritone
(Bar.)
are
(Li- ber- ty.)
Li- ber- ty
Bass
(Bass)
Life
Rights, are
and the pur-
Horn 1-3
(gliss.)
Horn 2-4
(gliss.)
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
(Glock *ossia*)
GLOCK.
v. hd. rubber mall.
Perc
Perc
TRIANGLE
Perc
B. Dr.
Perc
big soft mall.

42

riten.

a tempo, poco piu mosso
♩ = 110

Picc
Flt 1-2
Ob 1-2
Eb Clar
Clar 1-2
(Clar 2)
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc

1. one, solo, cue
Tenor 1 voice

2. one, solo, cue
Tenor 2 voice

3, one, solo, cue
Baritone voice

play

play

(Opt. tacet)

(one, solo, cue C.Bsn.)

(Ch.)

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

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

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

p suit of Hap- pi- ness.

43

Flt 1-2

Ob 1-2

cresc f

Eng Hn

mf cresc f

Eb Clar

cresc

Clar 1-2

f 1. tutti cresc.

Clar 3

Alto Clar

mf cresc. f ff ff

Bass Cl

f cresc. ff ff

Cntr-A Cl

f cresc. ff ff

C-Bass Cl

f cresc. ff ff

Bssn 1-2

f cresc. ff ff

Cntr-Bssn

f cresc. ff ff

Alt Sax 1-2

1. mf cresc. f

Ten Sax

f cresc. ff

Bari Sax

mf cresc. f ff

Tenor 1

f That, to se- cure these rights, Gov-er(n)-ments are in-sti-tut- ed a-mong Men,

Tenor 2

f

Baritone

f That, to se- cure these rights, Gov- er(n)-ments are in- sti- tut-ed a- mong Men,

Bass

f

Horn 1-3

1 + 3 mf

Horn 2-4

2 + 4 mf

Tpt 1-2

Crnt 1-2

Trbn 1-2

2. (if no trigger, tacet 8 bars) ff f

Bass Trbn

ff (If 2. tacet, play 8va 8 bars.)

Euphon

ff f (f)

Tuba

ff (f)

Str Bass

arco f ff ff

Timp

ff f

Perc

cresc

MARIMBA

Perc

(med. hd. rubber mall.) f cresc ff

Perc

Sn. Dr. + Fld. Dr. a 2

Perc

B. Dr. f mf f

Perc

(reg. mall.) f mf

44 *poco riten.* *sostenuto* ♩ = 100

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Gov- ern- ments are in- sti- tut- ed a- mong Men, Gov- ern- mentsare in- sti- tut- ed a- mong Men *f* de- riv- ing their just pow- ers from the con-
Tenor 2
Baritone
Gov- ern- ments are in- sti- tut- ed a- mong Men, Gov- ern- ments are in- sti- tut- ed a- mong Men de- riv- ing their just pow- ers from the con-
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc

poco mosso ♩ = 110

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc

ff *etc* *f ritmic* *mf* *f* *ff* *f* *mf* *f* (= Tbn. 4) *f* *f* *f* *mf* *ff* sent of the gov- erned *vehement* *f* That when-ev- er an- y form of Gov- ern- ment be- comes des-
ff sent of the gov- erned *vehement* *f*
1 + 3 *f* *etc.* *mf*
2 + 4 *f ritmic* *etc* *mf*
f *sostenut*
1. *f*
f *sostenut*
(= Trbn. 4) *f*
f *mf* *p*
f *loco only* *mf* *p*
sffz *f*
ff
(If no high G, play 8va bassa to 45)
CHIMES (hard hammer) *f* *mf*
VIBRAPHONE motor on (hard cord) *f* *mf*

45

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc CH.
Perc V.
Perc
Perc

etc
mf
vehement
(*f*) it is the Right of the Peo - ple to al- ter or a- bol- ish it, *mp* and to
smooth
truc- tive of these ends, it is the Right of the
it is the Right of the Peo- ple to al- ter or a- bol- ish it, *mp* and to
piu f
etc.
p
pp
(*ped. simile*)

Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc

mp *poco a poco cresc.* *mf* *f*

1 + 2

1.

+2

cresc.

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

smooth *pp*

ff

46
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
1. one, solo
Clar 1-2
(Clar 1 tutti)
(Clar 2)
Clar 3
Alto Clar
play
Bass Cl
play
Cntr-A Cl
play
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Gov- ern- ments long es- tab- lished should not be
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
2.
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
(Ch.)
Perc
(Vib.)
Perc
(Glock.)
stop
Perc
Perc

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
(1. solo) espressivo poco mp p
Clar 1-2
(2. tutti) piu p ppp
Clar 3
piu p ppp
Alto Clar
piu p ppp
Bass Cl
piu p pp
Cntr-A Cl
piu p pp
C-Bass Cl
piu p pp
Bssn 1-2
pp
Cntr-Bssn
pp
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
changed for light and tran- sient caus- es; piu p not for tran- sient caus- es; p
Baritone
piu p p man- kind are more dis- posed to suf- fer, while
Bass
piu p p
Horn 1-3
piu p pp
Horn 2-4
piu p pp
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
pp
Str Bass
piu p pp
Timp
pp
Perc
Perc
(etc.) piu p pp
Perc
pp
Perc
Perc

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc

mp to which they are ac- cus- tomed.

the forms to which they are ac- cus- tomed.

e- vils are suf- fer- a- ble, than to right them-selves by a - bol- ish- ing the forms to which they are ac- cus- tomed.

(etc.)

pp cresc

cresc

47

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc
Perc

8va
1. + 2.
div.
play
play
play
But... un- der ab- so- lute Des- po- tism
But... un- der ab- so- lute Des- po- tism (it is their) right, it is their
But... un- der ab- so- lute Des- po- tism
But... un- der
ab- so- lute Des- po- tism it is their right, it is their
GLOCK.
SNARE DR. + FIELD DR

piu mosso ♩ = 124

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc

3.

f

ff

du- ty, to throw off such Gov- ern- ment, *mp* and to pro- vide new Guards for their fu- ture- se-

cresc.

mp

cresc.

du- ty, to throw off such Gov- ern- ment, *mp* and to pro- vide new Guards for their fu- ture se-

cresc.

mp

ancora

p

p

p

p

p

ff

ff

48 *Ancora Piu Mosso* ♩ = 75

accel.

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc

1. + 2.
1.
cresc
(cue Clar. 3, for balance)
cu- ri- ty
cu- ri- ty
pizz.
XYLO.
v. hd. mall.
CHIMES
VIBR.
(opt. 2 players; 1 play top line)
hd. cord mall
MARIMBA
md. hd. rubber mall.
(Vibr. 2)
(hd. cord mall.)

accel.
Vivo ♩ = 80
Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Bssn 1-2
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc
1. + 2.
2.
1. + 3.
(cue)
VIBR.
(Vibr. 2)
cresc
cresc.

49

Picc

Flt 1-2

Ob 1-2

Eng Hn

Eb Clar

Clar 1-2

Clar 3

(1B/2B cue 3A/B as needed for balance.)

Alto Clar

(= Eng. Hn. 2)

Bass Cl

Cntr-A Cl

Bssn 1-2

Alt Sax 1-2

1. + 2.

Ten Sax

Bari Sax

Tenor 1

We, there- fore, the Rep- re-

Tenor 2

Baritone

We, there- fore, the Rep- re-

Bass

Horn 1-3

Horn 2-4

Tpt 1-2

background

Crnt 1-2

background

Crnt 3

background

Trbn 1-2

Bass Trbn

Tuba

Str Bass

Timp

wood mall.

sub. (men.)

Perc

XYLO.

hard mall.

Perc

GLOCK.

hard mall.

(l. v.)

Perc

(XIB.)

(with large choir/band)

(Xylo. 2, second player, same instrument. **Substitute** for marimba to cut through larger band.)

(Vib. 2)

hard mall.

Picc
8va
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
(2)
Ten Sax
Bari Sax
Tenor 1
sen- ta- tives of the U- nit- ted States of A- mer- i- ca, in Gen-er- al Con- gress As-
Tenor 2
Baritone
sen- ta-tives of the U- nit- ted States of A- mer- i- ca, in Gen- er- al Con- gress As-
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Tuba
Str Bass
Timp
Perc
X.
Perc
G.
Perc
V.
M.
(X. 2)

Poco Allargando — *meno mosso* ♩ = 66

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc

sem- bled, ap- peal- ing to the Su- preme Judge of the world for the rec- ti- tude of our in- ten- tions,

sem- bled, ap- peal- ing to the Su- preme Judge of the world for the rec- ti- tude of our in- ten- tions,

CRASH CYMBALS

50 *Allegro* ♩ = 72 — *poco Allargando* ♩ = 60

Picc — *ff marcato* — *f cresc* — *ff*

Flt 1-2 — 1. + 2. — *ff marcat* — *f cresc* — *ff*

Ob 1-2 — 1. + 2. — *ff marcat* — *f cresc* — *ff*

Eng Hn — *ff*

Eb Clar — 8va — *ff marcato* — *f cresc* — *ff*

Clar 1-2 — *ff marcat* — *f cresc* — *ff*

Clar 3 — *ff marcato* — *f cresc* — *ff*

Alto Clar — *ff* — *ff*

Bass Cl — *ff* — *ff*

Cntr-A Cl — *ff* — *ff*

C-Bass Cl — *ff* — *marcato* — *f* — *ff*

Bssn 1-2 — *ff* — *f* — *cresc* — *ff*

Cntr-Bssn — *ff* — *f marcato* — *cresc* — *ff*

Alt Sax 1-2 — *ff*

Ten Sax — *f* — *mf marcato* — *cresc* — *f* — *ff*

Bari Sax — *f* — *ff*

Tenor 1 — do, in the Name, and by Au- thor- i- ty of the good Peo- ple of these Col- o- nies, sol- emn- ly pub- lish and de- — *cresc.* — *ff*

Tenor 2 — *cresc.* — *ff*

Baritone — do, in the Name, and by Au- thor- i- ty of the good Peo- ple of these Col- o- nies, sol- emn- ly pub- lish and de- — *cresc.* — *ff*

Bass — *cresc.* — *ff*

Horn 1-3 — *sostenut* — *mf* — *cresc* — *f*

Horn 2-4 — *sostenut* — *mf* — *cresc* — *f*

Tpt 1-2 — *f* — *mf* — *cresc.* — *f* — *f*

Crnt 1-2 — *mf* — *cresc* — *f* — *f*

Trbn 1-2 — 2. — *f* — *mf marcat* — *cresc* — *f*

Bass Trbn — *f* — *mf marcat* — *cresc* — *f*

Euphon — *f* — *mf marcat* — *cresc* — *f*

Tuba — *ff* — *f marcato* — *cresc* — *ff*

Str Bass — *ff* — *f* — *ff*

Timp — *f* — *mf* — *cresc* — *f*

Perc — XYLO. — *ff* — *f* — *cresc* — *ff*

Perc — GLOCK. — *ff* — *f* — *cresc* — *ff*

Perc — CHIMES — *f* — *ff*

(div. c
with pi

poco riten. Grandioso ♩ = 112 poco ritard. ♩ = 90

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc

ff
8va
1.
ff loco
2.
ff
ff
1.
ff
ff
opt. tacet
f
f
f
f
2.
1. play
ff
f
f
f
f

molto riten. ♩= 72
51 Andante ♩= 60
Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
(= Ten. Sax. 2)
Bass Cl
Cntr-A Cl
C-Bass Cl
play
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
States; and to as- sume a- mong the Pow-ers of the earth, the sep- a- rate and e- qual
Tenor 2
Baritone
States; and to as- sume a- mong the Pow-ers of the earth, the sep- a- rate and e- qual
Bass
molto sostenuto e cantabile
Horn 1-3
Horn 2-4
molto sostenuto e cantabile
Tpt 1-2
molto sostenuto
Crnt 1-2
molto sostenuto
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
arco
Str Bass
Timp
piu f
Perc
GLOCK.
(l. v.)
Perc
VIBR.
Perc
TAM TAM
Perc
BASS DRUM
Perc
big soft mall.

poco ritard. 52 *Giusto* ♩ = 102

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc

mf *mp* *p* *f* *ff* *mf* *mp* *p* *mf* *mf* *mf

poco ritard.

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc

1. + 2.

pp sostenut

sostenut

piu f

sub. p

pp sostenut

sffz sub. f

cresc.

pen- dent States, they have full Pow- er to lev- y War, con- clude Peace, con- tract Al- li- an- ces, es- tab- lish Com- merce, and to

1.

3.

2.

SUSP. CYM. (wood)

MED. GONG

(Sn. Dr. + Fld. Dr.)

TENOR DR. (wood)

(B. Dr.)

cresc

piu ritard. (♩ = 76)

riten.

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc

2. cue obs.

proudly do all o- ther Acts and Things which In- de- pen- dent States may of right do.

dim.

play

hard cord mall.

B. DR. (more *felt* than heard)

big soft mall.

53 *a tempo*
Andante ♩ = 96

Clar 1-2

(Clar 2)

Clar 3

Alto Clar

Tenor 1

Tenor 2

Baritone

Bass

1.

div.

2B

pp *poco cresc.* *p* *mp*

pp *poco cresc.* *mp*

pp *poco cresc.*

poco a poco cresc.

poco a poco cresc. *mp* And for the sup - port of this Dec- la- ra- tion, *mf* and for the sup-

p And for the sup- port of this Dec- la- ra- tion, *cresc.* *mf* and for the sup- port of this Dec- la-

p And for the sup - port of this Dec- la- ra- tion, *poco a poco cresc.* *cresc.* *mf* and for the sup- port of this Dec- la-

p And for the sup- port of this Dec- la ra- tion, *poco a poco cresc.* *cresc.* *mf* and for the sup- port of this Dec- la- ra- tion,

Clar 1-2

(Clar 2)

Clar 3

Tenor 1

port of this Dec- la- ra- tion, with a firm re- li- ance on the pro- tec- tion of di- vine Prov- i- dence

Tenor 2

ra tion,

Baritone

ra - tion with a firm re- li- ance on the pro- tec- tion of di- vine- Prov- i- dence

Bass

Perc

Perc

Perc

54

poco mosso ♩ = 108

poco ritard. (♩ = 90)

Tenor 1

ritmico

f we mu- tu- al- ly pledge to each oth- er , we mu- tu- al- ly pledge to each o- ther

Tenor 2

ritmico

Baritone

ritmico

f we mu- tu- al- ly pledge to each oth- er, we mu- tu- al - ly pledge to each o- ther

Bass

ritmico

f

Perc

ff

Perc

ff

Perc

ff

poco mosso ♩= 108
riten.
Bass Cl
Cntr-A Cl
Bssn 1-2
(cue Bass voices)
mf
Risoluto
with absolute focus
Tenor 1
Tenor 2
Baritone
Bass
ff
our Lives, our For- tunes, and our Sac- red
poco

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

56 To continue ♩ = 120 — *a tempo Allegro Accel.*

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc
Perc

Hon- or

(alt. with band)

XYLO.

GLOCK.

VIB. (opt.)

(3 mall.)

CHIMES

SUSP. CYM.

poco a poco cresc. SNARE DRUM (opt.)

concert rimshots

Accel.
Vivo ♩= 144
ritard.
Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Horn 1-3
Horn 3
Horn 2-4
Horn 4
Tpt 1-2
(Tpt 2)
Crnt 1-2
(Crnt 2)
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
cresc
fcresc
play
fat cord mall.
(concert roll)

piu ritard. Andante ♩= 63 riten. A Tempo Molto Andante riten. 57 Tranquillo ♩= 50

Picc
Flt 1-2
Ob 1-2
Clar 1-2 — 2, one
Clar 3 — 3, one
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2 — 1+ 2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1 — Here was bur-ied Thom-as
Tenor 2
Baritone — Here was bur-ied Thom- as
Bass
Horn 1-3
Horn 3
Horn 2-4
Horn 4
Tpt 1-2
(Tpt 2)
Crnt 1-2
(Crnt 2)
Crnt 3
Trbn 1-2
Bass Trbn — (solo) solo
Euphon — espressivo
Tuba
Str Bass
Timp
Perc
Perc

A Tempo Andante Molto riten. riten.

ritard. *riten.*

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Clar
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Tenor 1
Tenor 2
Baritone
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc
Perc
Perc
Perc
Perc

p *pp* div *pp* *p* *pp* *p*

ritard. *riten.*

Jeff-er-son, Au-thor of the Dec-la- ra-tion of A-mer-i-can In-de-pen-dence, 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

Jeff-er-son, Au-thor of the Dec-la-ration of A-mer-i-can In-de-pen-dence, 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

58
poco mosso
Andante
♪ = ♩
♩ = 92
Picc
Flt 1-2
Ob 1-2
Eng Hn
(If starting here, chorus, clar. 1-2, alto clar., bassoons tacet first 2 bars.)
Eb Clar
(segue from prev. movement)
Clar 1-2
2. one, solo
pure tone
p sost.
one, solo
1. one, solo
pure tone
sost.
p poco espr.
pp
Clar 2
Clar 3
pp pure tone
(segue from prev. movement)
Alto Cl
pure tone
Bass Cl
pure tone
pp
Cntr-A Cl
pp
pure tone
C-Bass Cl
pp
(segue from prev. movement)
Bssn 1-2
Cntr-Bssn
(cue C.B.Cl.) pp
Alt Sax 1-2
Ten Sax
(segue from prev. movement)
Ten 1
ia
pp
Ten 2
pp
Bar
ia
pp
Bass
pp
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
arco senza vibrato
Str Bass
pp
Timp
Perc x
Perc g
motor off
Perc v
VIBR.
p
Perc
Perc

59
Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc
3
(pp)
p
pochiss.
molto
ppp

60

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

sostenut *mp* *cresc* *f* *mf*
1. tutti *p* *cresc*
sostenut *mf* *cresc*
(tutti) *sostenut* *p* *cresc* *mp* 2. tutti
cresc
f That host of wor- thies who
f That host of wor- thies

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
joined with us on that day
f That host of wor-thies who joined with us on that day in the
Ten 2
f
Bar
who joined with us on that day
f That host of wor -thies who joined with us on that day in the
Bass
f
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

61
Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc
(solo)
bright
(one, solo, cue Eb Cl.)
(one, solo, cue A.Cl)
(solo)
bright
play
1. + 2.
2. + 4.
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.
...the choice we made be - tween sub - mis - sion or the
MED. SNARE DRUM

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

f

1. + 2.

mf (cue Oboes)

mf

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

sost.

the sig-nal to burst the chains and to as-

sword the choice we made ...may it be to the world... the sig-nal to burst the chains and to as-

62

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

mp
2.
mp
mp
mp
mp
(1. cue C. A. Cl.) *mp*
(Cue C. B. Cl.) *mp*
pure and simple
p That form which we have sub- sti- tut- ed
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.
(4. cue C.A.Cl.)
mp
pizz.
mp
brush
mp

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
(2. cue C.B.Cl.)
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

1. 2. etc.

(falsetto as needed)

re- stores the free right to the un- bound- ed ex- er- cise of reas- on and free- dom of op- in- ion

(Ten. 1., alt.)

63

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
LARGE SUS. CYM.
Perc
SN. DR.
Perc

2. *mf*
mf
2.
mf
mf
mf
mf
mf
play
play *mf*
mf
mp
mp
mp
p
mp
mp
p
mp
proud
f These are grounds of hope for oth- ers
(full voice)
f These are grounds of hope for
proud
f
f
proud
f These are grounds of hope for oth- ers
f These are grounds of hope for
proud
f
f
sostenut
play *mf*
mp
mf
mf *sostenut*
mp
mf
mf
soft mall
mf
mf
mf stick
mp
mf

64
Gioioso
Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
ritmico
oth- ers.
All eyes are op- en'd, or op- en- ing to the rights of man.
Ten 2
ritmico
Bar
ritmico
oth- ers.
All eyes are op- en'd, or op- en- ing to the rights of
All eyes are op -ened
Bass
ritmico
man.
All eyes are op - ened
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
mf espress
ritmic
mf
Crnt 3
mf
Trbn 1-2
mf espress
mf ritmic
Bass Trbn
mf
Euphon
Tuba
ritmic
mf
Str Bass
Timp
mf
Perc x
Perc g
Perc v
Perc
Perc

65

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc v
Perc
Perc

(cue C.Bsn.)
mp
(2. cue C.Bsn.)
p
mp p

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

mf
(3. *solo*)
mf
2. + 4.
mp
(1. solo)
poc f (cue trumpets)
f
2.
cue crn. 2.
f
f
poc f
f
cresc
poc f f
f
mp
cresc.
f
mp
pizz.
f
mp
(cresc.)
f
CASTANETS
p
on rim
(cresc.)
f
p
HIGH WOOD BLOCK
p hard mall.

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
ritmico
mf has not been born
with sad- dles on their backs
Ten 2
ritmico
mf
Bar
vehement
ritmico
f The mass of man- kind has not been born __
with sad-dles on their backs
nor a fav- ored few
Bass
vehement
ritmico
f
Horn 1-3
etc
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Cast.
Perc
Sn. D.
Perc
W. Bl.

66

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

play
1. + 2. play
read- y to ride them.
All men are cre- at- ed e- qual
boot- ed and spurred, read- y to ride them le- git - i - mate- ly by the grace of God All men are cre- at- ed e- qual
1. + 3.
(div. with piano accomp. only)
dominate
arco
pizz.
(loco only)
soli
hard felt
l. v.
sticks
MED. GONG
poco cresc.

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

All men _____ are cre-at- ed e- qual _____ All men _____ are cre- at- ed e- qual _____

All men _____ are cre- at- ed e- qual All men _____ are cre- at- ed e- qual

dominate

dominate

arco pizz. arco pizz.

l.v. l.v.

M. TAMTAM

TUTTI: less volume, same intensity

poco accel.

67 *Giusto* ♩= 100
[*poco piu mosso*]

precise, snappy, elegant

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

(= Alto Sax 3.)
1. + 2.
(= Alto Sax 3.)
(cue C.B.Cl.)
(3. if available; cued)
e- qual
e- qual
e- qual
e- qual
1.
2.
2.
SMALL, (thin, high tight) SNARE DRUM
MEDIUM SNARE DRUM
SMALL (tight, marching) BASS DRUM
L
LR
hard mall.

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
f All eyes are op- en'd, or op- en- ing to the rights of man
Ten 2
f man, *f* All eyes are op- en'd, or op- en- ing to the rights of
Bar
All eyes are op- en'd, or op- en- ing to the rights of man
f
Bass
f
Horn 1-3
(Conductor: For balance in accompaniment, saxes, drums & brass may drop to *mf* after first beat.)
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

(NB: Tied 16th and last 8th still
very short--staccato 16th in effect.)

68

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

f sostenuto, cantabile, con gioia

1. + 2.

f sostenuto, cantabile, con gioia

f sostenuto, cantabile, con gioia

f sostenuto, cantabile, con gioia

f

poco rinf.

(come prima)

pla

f

1. + 2.

f

f sostenuto, cantabile, con gioia

All eyes areop- en'd, or op- en- ing to the rights of man

man

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

All eyes areop- en'd, or op- en-ing to the rights of man

1. + 3.

f con gioia

2. + 4.

f con gioia

1.

f

f

(f)

f

(f)

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

espress
etc
tutt
ff
sostenuto, cantabile, con gioia
1. solo
2.
f
mf

poco rit. 69 poco meno mosso

(Tutti: round, dark sound)

♩ = 88

Picc

Flt 1-2

Ob 1-2

Eng Hn

Eb Clar

sostenuto, cantabile, con gioia

round, warm

Clar 1-2

Clar 3

div.

Alto Cl

Bass Cl

Cntr-A Cl

C-Bass Cl

Bssn 1-2

Cntr-Bssn

Alt Sax 1-2

Ten Sax

Bari Sax

round, warm

Ten 1

Warm and proud

For our-selves, let the an-nu- al re- turn of this day

Ten 2

Warm and proud

Bar

Warm and proud

For our-selves, let the an-nu- al re- turn of this day

Bass

Horn 1-3

solo

Horn 2-4

solo

Tpt 1-2

espress

round, warm

Crnt 1-2

espress

Crnt 3

espress

Trbn 1-2

Bass Trbn

Euphon

Tuba

arco

Str Bass

vibrato normale

Timp

soft mall.

Perc g

Perc v

VIBRAPHONE

motor on, fast speed

fat, hard cord mall.

Perc

Perc

poco a poco cresc. (tutti)

Picc

Flt 1-2 — 1. + 2. — *mp* — round, dark tone

Ob 1-2 — round, dark tone — *mp cresc. poco a poco*

Eng Hn — *mp cresc. poco a poco*

Eb Clar — *mp*

Clar 1-2 — *mp*

Clar 3 — *mp*

Alto Cl — *mp*

Bass Cl — *mp*

Cntr-A Cl — *mp*

C-Bass Cl — *mp* — round, dark tone

Bssn 1-2 — round, dark tone — *mp cresc. poco a poco*

Cntr-Bssn — *mp cresc. poco a poco*

Alt Sax 1-2 — (cue horns) — *pp*

Ten Sax — (cue horns) — *pp*

Bari Sax — (cue horns) — *pp* — *mp*

Ten 1 — *cresc.* — *f* for - ev- er re- fresh our re- col- lec- tions of these

Ten 2 — *cresc.* — *f* for- ev- er re- fresh

Bar — *cresc.* — for- ev- er re- fresh our re- col- lec- tions of these rights, for- ev- er re- fresh

Bass — *cresc.*

Horn 1-3 — *p* (opt. tacet 4 bars) — *mp*

Horn 2-4 — *p* (opt. tacet 4 bars) — *mp*

Tpt 1-2 — *pp*

Crnt 1-2

Crnt 3 — *pp*

Trbn 1-2 — *pp*

Bass Trbn — *pp*

Euphon — *pp*

Tuba — *pp*

Str Bass — *mp*

Timp — *pp legatissimo*

Perc x

Perc g

Perc v — *solo* — (*mf*)

Perc

Perc — LARGE SUSP. CYM. — soft mall. *p* — *poco a poco cresc.*

ritard.

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

rights, for- ev - er these rights and an un- dim- in- ished de- vo tion to

our re - col - lec- tions of these rights

our re- col - lec- tions of these rights, and an un- dim- in- ished de- vo tion to

2. + 4.

(short) 70 *a tempo, Giusto (piu mosso)* ♩= 100 *poco a poco accel. e cresc.*

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

(All woodwind, one on a part for 4 bars.)

2. one, solo

(one) solo

(one) solo

(one) solo

1. 2. tutti

tutti

(tutti)

(tutti)

them. (mm)

them. (mm)

p espressivo

(mm)

mp (mm)

cresc poco a poco

Hmm

oo

3.

turn motor off

HIGH SN. DR.

brushes

pp

cresc. poco a poco

p

mp

SM. MARCHING B. DR.

hard felt

pp

cresc. poco a

p

mp

71 *Allegro* ♩= 112

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

1. + 2. (= A. Sax. 3)

(For balance, brass & wind accomp. may drop to *mf* after first beat, build later to *f* only.)

(= A. Sax. 3)

(opt. 3.)

gioioso

oo aah All eyes are op- en'd, or op-en-ing to the rights of ma(n)

All eyes, all eyes all eyes,

(oo) aah All eyes are op- en'd, or op-en-ing to the rights of man

M. SN. DR.

FLD. DR.
sn. on, wood sticks

(Conductor: WHEN SINGING FROM MEMORY (OR 2 ON A BOOK): 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;
Shake your hands;
Turn right, left, 30 degrees, slowly:
Lift your chin and SING TO THE SKY.)

(Tied 16th and last 8th still very short.)

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

rinf.
f rinf.

(han) *f* All eyes are op- en'd, or op-en-ing to the rights of All eyes, all eyes, all eyes are op- en ing; In-

all eyes, all eyes *f* man

div.

(han) *ff* All eyes are op-en - ing, all eyes *f* All eyes are o- pen'd or o-pen- ing to the rights of

ff all eyes *f* all a(ll) (hall)

3. *mf cantabile*

4. *mf cantabile*

tutti crescendo and intensify

Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 1B
Ten 2
Ten 2 B
Bar
Bar 2
Bass
Bass 2
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc v
Perc
Perc

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *f rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *f* *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

(come prima) *rinf.* (come prima)

arco *mf*

I. A — a- li- en- a- ble rights! *div.* In- a - li- en- a- ble rights

(I. A or solo) ecstatic *cresc.* All eyes, all eyes, all eyes, all eyes,

I. B — All eyes, all eyes, all eyes are o- pen-ing; In- a- li- en- a- ble rights! Yes! In-

(Here, in chorus, subtle, stylish scoops, bends of notes are O.K. Individualize a little. Not too *pure*.)

Div. II. A *cresc.* *cresc.* All eyes are o- pen'd, all eyes _ are o ___ pen- ing; all eyes. All eyes, all eyes, all eyes are o- pen- ing;

II. B. All eyes are o- pen'd, all eyes are o __ pen- ing;

man ___ All eyes are o- pen'd, all eyes are o __ pen ing; All eyes;

Bar. 2 *f* All eyes are o-pen- ing ___ all eyes ___ All eyes are o- pen-ing ___ all eyes _ All eyes are o-pen-ing All eyes are open-ing

eyes ___ all ___ eyes;- All eyes are o-pen- ing ___ all eyes, _ all eyes are o-pen- ing __ all eyes are

All ___ eyes, ___ all ___ eyes, all ___

1. *mf cantabile* 2. *cantabile* *mf* 3. *f*

1. *f* 2.

72

Flt 1-2
Ob 1-2
Eng Hn
Clar 1-2
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 1B
Ten 2
Ten 2 B
Bar
Bar 2
Bass
Bass 2
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Perc x (med. sn. dr.)
Perc g (field dr.)
Perc v
Perc (sm. B.D.)
Perc

ff
soli
with raucous glee
fff
1. + 2.
(Turn bell to leg.)
all eyes, all eyes, all eyes, all eyes.
a- li- en- a- ble rights, - in- a- li- en a ble rights!
All eyes, all eyes, all eyes are o- pen-ing;
a(ll) (hall) eyes
All eyes are o- pen'd, all eyes are o pen- ing;
All eyes are open-ing; all eyes are o- pen- ing all eyes.
o-pen-ing all eyes are o-pen-ing all eyes are o- pen- ing
eyes, all eyes, All eyes!
4.
f
2.
(With large band, at 72, for four measures and 1 beat, double high Snare drum on medium snare; field drum on low snare, add small bass drum.)
pizz.
HIGH SNARE DR.
(med. sn. dr.)
TENOR DRUM
play
(NO snares)
(very hard mallets)
MARCHING CRASH CYMBALS
mf
twirl!
CONCERT BASS DRUM

(Soli may all stand, from here to 73,
if you can make it *convincing*.)

crescendo (~~tutti~~)

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Alt Sax 2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Perc x
Perc g
Perc v
Perc
Perc

ff *cantabile gioioso*
1. + 2.
with feeling
solo
etc
f with feeling
1., one, solo
1., 2., tutti
3. tutti
mf with feeling
(more precise to end)
gioioso
All eyes are o- pen'd, or o- pen- ing to the rights of
All eyes are o- pen'd or o- pen- ing to the rights of
3. *solo*
4.
(as needed for balance)
1. + 3.
2. + 4.
play
2.
1.
2. + 3.
arco
GLOCK.
(hard mallets--NOT brass)
(No drum doubling here; drums are now in background.)
MED. SN. DR.
concert rimshots
nat.
FIELD DR.
TEN. DR.
MARCH CYMS.
(raise; spin . . .)
CONC. B.D.

73

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Alt Sax 2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc g
Perc v
Perc
Perc

(Soli sit)

1. + 2.

ma(n) (ha- ha- han)

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;

ma(n) (ha- ha- han)

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;

1. + 2.

pizz.

1. v.

soli

ff clear as a bell

1. v.

poco ritard. 74 *Andante* ♩= 92

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
all eyes are o- pen'd, *ff* all eyes are o- pen- ing! *f* All eyes, all eyes,
Ten 2
Bar
all eyes are o- pen'd, *ff* all eyes are o- pen- ing! *f* All eyes, all eyes,
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
arco
Timp
hard felt
XYLO.
Perc x
hard mall.
Perc g
VIBR.
motor on, fast speed
Perc v
hard cord mall.
CHIMES
Perc
hard hammers
SUS. CYM.
Perc
on *bell* /wood butt

poco ritard. 75 poco meno mosso ♩= 88 a tempo ♩= 92

Picc
Flt 1-2
Ob 1-2
Eng Hn
Eb Clar
Clar 1-2
Clar 3
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1
Ten 2
Bar
Bass
Horn 1-3
Horn 2-4
Tpt 1-2
Crnt 1-2
Crnt 3
Trbn 1-2
Bass Trbn
Euphon
Tuba
Str Bass
Timp
Perc x
Perc v
Perc (Ch.)

(double picc. if available)
1. + 2.
ff staccatissimo
f cresc
cresc
ff
all eyes, all eyes are o- pen- ing to the rights of man;
cresc.
f the rights of
(Div. only with piano)
2.
8va

poco riten. — a tempo — molto ritard — (♩ = 64)

Picc
Flt 1-2
Ob 1-2 — 1. + 2.
Eng Hn
Eb Clar
Clar 1-2 — 1., one, solo
Clar 2 — (2. tutti, cue Sax.) — 1., 2., tutti
Clar 3
Alto Cl
Bass Cl
Cntr-A Cl
C-Bass Cl
Bssn 1-2 — + 2. — 1.
Cntr-Bssn
Alt Sax 1-2
Ten Sax
Bari Sax
Ten 1 — man; of man; man o,
Ten 2 — o (ho)
Bar — man; of man, man, o,
Bass
Horn 1-3 — espr.
Horn 2-4
Tpt 1-2 — Harmon mute, very bright
Crnt 1-2 — 2. — 1. (nat.) — (2. mute) — mute off:
Crnt 3 — Harmon mute, very bright — mute off
Trbn 1-2 — 2.
Bass Trbn — ossia
Euphon — espr. (piu f)
Tuba
Str Bass
Timp
Perc x — (loco) — cresc
Perc g — GLOCK. — hard mall.
Perc v — MARIMBA
Perc m — hard mall. — TRIANGLE

a tempo piu mosso

♪ = ♩ = 128

ancora piu mosso

♩ = 140

Picc

Flt 1-2

Ob 1-2

Eng Hn

Eb Clar

Clar 1-2

1. solo

Clar 3

Alto Cl

Bass Cl

Cntr-A Cl

C-Bass Cl

Bssn 1-2

(cue C. Bsn.)

Cntr-Bssn

Alt Sax 1-2

Ten Sax

Bari Sax

Ten 1

Man

Ten 2

Bar

Man

Bass

Horn 1-3

Horn 2-4

Tpt 1-2

Crnt 1-2

Crnt 3

Trbn 1-2

Bass Trbn

(ossia)

Euphon

play

Tuba

Str Bass

Timp

(opt.) SUS. CYM.

cord mall.

(opt.) RATCHET (fast)

Perc x

L R *gliss.* (nat. keys)

Perc g

Perc v

TUBULAR CHIMES

l. v.

Rattan vibe mallet handles; quick gliss. on SIDES of tubes, flats and naturals simultaneously.

Perc

SNARE DRUM concert rimshot

(opt.) TENOR DRUM wood st.

TAM-TAM

dead center (no cheating)

normal spot

Perc

BASS DRUM

choke

DAVID AVSHALOMOV

Dynamic New Music for Band

Siege (also available for orchestra) [7]

Spring Rondo [8]

Life's a Dreamboat
"Everyone's Guide to the Band," comprising:
Lifeboat Variations [18-24] (w. opt. narrator)
Cornucopia of Rounds [12]

Glockenspiel March novelty, marching or concert band [2:30]

Prime Time*, Toccata Brillante* [11]

Transcriptions

Bach, Sinfonia to Cantata No. 29, in D, transcription for solo Marimba and wind ensemble.
Also available with Clarinet 1./2. sections on the solo part.

Performance materials and complete list of works available through
Raven Music
davshalomov@earthlink.net - www.davshalomov.com
(310) 392-2641