

PIANO-VOCAL SCORE

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Principles

(1993-1994)

secular cantata on texts of
Thomas Jefferson

for male chorus, solo bass-baritone
and concert band

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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 male voices 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.

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, December, 1996

CREED

"I Have Sworn"

Words: Thomas Jefferson

Setting: David Avshalomov

Giusto ♩ = 102

Tenor 1
Tenor 2
Baritone
Bass
Pfte.

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 -

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might - y* God e - ter nal e - ter nal e -
 might - y* God f I have sworn, e - ter nal e - ter nal e -
 rinf. I have sworn e - ter nal

(say) *mf* *senza ped.*

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

p *(Cl.)*

cresc. *f* *mind of Man.*

mind of Man.

p *[pedal freely]*

The Mind Free

3

(3)

dolce

mp Al-might-y

dolce

(pedal freely)

dolce

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

God hath cre - a - ted the mind free and man - i - fes - ted His su - preme will that

p

free it shall re - main

p

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

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

p

pp

senza ped.

The musical score consists of five systems of organ music. System 1 starts with a sustained note followed by a melodic line in the upper voices. System 2 features a bass line with dynamic markings *mp* and *pp*, with the instruction "(pedal freely)". System 3 contains lyrics "and man - i - fes - ted His su - preme will that" over a melodic line. System 4 includes lyrics "God hath cre - a - ted the mind free". System 5 concludes with lyrics "free it shall re - main" and "by mak - ing it al - to - geth - er in - sus - cep - ti - ble". The score uses standard musical notation with treble and bass staves, and includes dynamic markings such as *dolce*, *p*, *mp*, and *pp*.

(5) ritmico

pp all at- tempts to in - flu - ence it by tem - po - ral pun - ish- ments or
 of re - straint; *pp ritmico* cresc. poco a poco
 of re - straint; *pp ritmico* cresc. poco a poco
poco accel.

(Solo voice, STAGE WHISPER:) (through cupped hands if necessary.)
 (ppp) (the mind!) (the mind!) (cresc.) poco a poco)

senza ped.

accel.) poco a poco cresc.)

bur - thens or by civ - il in - ca - pac - i - ta - tions tend on - ly to be -
 bur - thens or by civ - il in - ca - pac - i - ta - tions tend on - ly to be -
 (accel.) (the mind!)

(cresc.) ff accel.) Piu Mosso $\text{♩} = 130$

get hab - its of hy - poc - ris - y and mean - ness. (6)
 get hab - its of hy - poc - ris - y ff and mean - ness.

(cresc.) ff accel.) V Piu Mosso $\text{♩} = 130$
 marcato f ritmico (senza ped.)

sempre ritmico (7) >

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

sempr *taccato*)

(etc.) *(etc.)*

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 -

(senza ped.)

(loco)

tained ff false reli-gions

(Ten. 1 alt.: unison with Ten. 2, between * and *)

ff false reli-gions o-ver the
tained ff (false reli-gions,) ff false reli-gions o-ver the

f pp

10/8 f

great - est part of the world and through all time; (9)

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

pp (stacc.)

mf civ - il as

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

sump - tion of leg - is - la - ture and rul - er *mfp* cresc.

civ - il as well as ec - cle - si - as -

cresc.

cresc.

well as ec - cle - si - as - ti - cal, *f* who, be - ing them - selves but fal - li - ble and

well as ec - cle - si - as - ti - cal, *f* who, be - ing them - selves but fal - li - ble and

cresc.

ti - cal *f*

mf

sf

un - in - spired men have as - sumed do - min - ion o - ver the faith of oth - ers,

un - in - spired men have as - sumed do - min - ion o - ver the faith of oth - ers,

(11) (sempre ritmico)

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

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

p *cresc.* (etc.)

mf

p *cresc.*

f

f

f

cresc.)

(13) *in tempo meno mosso* $\text{♩} = 110$

im - pi - ous pre - sump - tion of leg - is - la - ture and rul - er hath es -
stentato
 (With band, Ten. 2 / Bar. alt.; unis. w. Ten. 1 / Bass to *)

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

in tempo meno mosso $\text{♩} = 110$
loco
 * senza ped. $\text{♩} = 110$ *loco* senza ped.

Ritard.

tab - lished, hath es - tab - lished, hath es - tab - lished and main - tained
 tab - lished, hath es - tab - lished, hath es - tab - lished and main - tained
 senza ped. Ritard.

$\text{♩} = 108$ $\text{♩} = 108$ $\text{♩} = 108$ $\text{♩} = 108$

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

Ritard. $\text{♩} = 80$ *ancora*,
meno
mosso

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

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

Ritard. $\text{♩} = 80$ *ancora*,
meno
mosso

10 (14)

ff and through all time.

ff and through all time.

ff

(*ff*)

(to continue)

to continue

(segue: Our Civil Rights)

Our Civil Rights

11

(15)

Baritone solo **Pianoforte**

Lento $\text{♩} = 60$

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

senza ped.

(serious; formal)

our civ-il rights have no de-

pen - dence on our re- li- gious o- pin- ions, an-y more than our o -pin- ions in

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 -

(etc.)

poco

mp

poco mosso

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

poco mosso *cresc.*

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

d = 64

li - gion ____ it ____ is meant to en - cour - age, by bri - bing with a mo -

mp

senza ped.

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

mf

18 *subito Tempo I* *Lento, J = 60*

ter- nal- ly pro- fess and con- form to it;

Ten. 2; one solo voice: *nasty*

CHORAL (WITH BAND ACCOMPANIMENT ONLY.
VOICES Like off-stage accusers; perhaps through cupped hands.)
Bar.: one solo voice: *nasty*

p (crim- i- nals!)

p

(*mf*)

senza ped.

indignant

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

(another voice:) (a third:) (crim- i- nals!) (a third:) (crim- i- nals!)

mp *mp* (etc.)

mf *mf* (etc.)

(the first:) indeed these are crim-i-nals who do not with- stand such temp- ta- tion,
 (the second:) (crim-i-nals!)
 (the first:) (the second:) (crim-i-nals!)

(19) (grim) yet nei-ther are those in- no- cent (with scorn) *mf* who lay the
 [NIGH- ther] *p*

(ugly) (*ossia:*) bait in their way. È. È. (loco) *poco ritard.*
pp *mp* *

The Opinions of Men

piu mosso

(20) *Moderato* $\text{J}=86$

Tenor 1 *ritmico* f The o-pin- ions of men are not the ob- ject of civ- il government *ff* nor un- der its ju- ris- dic-

Tenor 2 *ritmico* f The o-pin- ions of men are not the ob- ject of civ- il government *ff* nor un- der its ju- ris- dic-

Baritone *ritmico* f The o-pin- ions of men are not the ob- ject of civ- il government *ff* nor un- der its ju- ris- dic-

Bass *ritmico* f The o-pin- ions of men are not the ob- ject of civ- il government *ff* nor un- der its ju- ris- dic-

Piano *f*

(intense, clipped) mp ...to re- strain to re- strain the pro- fes- sion to re-

(Stand stock-still during this rest.) mp ...to re- strain to re- strain the pro- fes- sion to re-

(Stand still again.) mp ...to re- strain to re- strain the pro- fes- sion to re-

nough for the right- ful pur- pos- es _____ of civ- il gov- ern- ment for its
 nouh for the right- ful pur- pos- es _____ of civ- il gov- ern- ment for its
 nouh for the right- ful pur- pos- es _____ of civ- il gov- ern- ment for its

of- fi- cers to in- ter- fere when prin- ci- ples break out in- to ov- ert acts a- gainst
 of- i- cers to in- ter- fere when prin- ci- ples break out in- to ov- ert acts a- gainst
 of- i- cers to in- ter- fere when prin- ci- ples break out in- to ov- ert acts a- gainst

peace and good or- der; there- fore *poco ritard.*

Andante = 60
 peace and good or- der; there- fore *p*
 peace and good or- der; there- fore *p*
 (gavel) *f*

We Do Enact

17

Calm, rational (Very pure, straight tone from 23 to pickup to 25)
 (23) **Andante** $\text{♩} = 52$

poco mosso giusto (in tempo) $\text{♩} = 60$

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

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

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

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

poco riten. *(with compassion)* **Andante** $\text{♩} = 50$ *(becoming clear)* *poco ritard.*

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

Adagio ♩ = 48

(warm and confident)

25

liefs,
all men free to profess, and by

p

liefs, *p* but that all men shall be free to profess, and by

p

poco ritard.

ar-gu-ment to main-tain their o-*mf*pin-ions in mat-ters of re-li-gion,

ar-gu-ment to main-tain their o-*mf*pin-ions in mat-ters of re-li-gion,

p and that the same shall in no wise di-min-ish, en-*pp*large, or af-*p*fect their

p and that the same shall in no wise di-min-ish, en-*pp*large, or af-*p*fect their

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

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

26 Poco Mosso

19

solemn

♩ = 60

...we are free to de-clare, cresc. and do de-clare that the
 ...we are free to de-clare, cresc. and do de-clare that the
 pp
 (l.v.)
 pp
 rights (cresc.) here-by as-sert-ed mf are of the nat-u-ral rights
 rights (cresc.) here-by as-sert-ed mf are of the nat-u-ral rights
 mp
 To end p kind.
 To continue p kind.
 (segue fuga)
 mp of man- p kind.
 mp of man- p kind.
 mp of man- p kind.
 mp p pp ppp

NOTE: In a performance with piano, sing this fugue *a cappella*, if possible. Use the piano reduction in rehearsal as needed. If necessary, the pianist may play along discreetly in performance to help with intonation. (The band scoring doubles the vocal lines.)

The Truth is Great

Giusto

(27)

Tenor 1

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

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

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

cresc. poco a poco

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

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

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

(*p*) (*hmm*) *f* The truth is great

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

poco cresc. *pp* The truth is
if left to her - self; *p* she is the proper and suf - fi - cient an - tag - on - ist to
vail if left to her - self;

poco cresc. *mf* she is the
great and will pre - vail *mp* if left to Her self;
poco cresc. *mp* er - ror, *p* the prop - er, suf - fi - cient an - tag - on - ist, *mf* the
poco cresc. *mp* she is the prop - er and suf - fi - cient an - tag - on - ist to *mf* err - or, the

cresc.

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

mf The truth, the truth, is great, and will, pre -

cresc.

suf - fi - cient an - tag - on - ist; the truth, is

cresc.

prop - er, suf - fi - cient an - tag - on - ist; she is the prop - er and suf -

(30) >

fi - cient an - tag - on - ist, and has noth - ing to fear from the

vail if left to Her - self, f

cresc.

great, the truth is great. She is the pro - per and suf - fi - cient an -

fi - cient an - tag - on - ist to er - or, and has noth - ing to fear from the

(31) >

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

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

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

(32)

her nat - u - ral weap - ons, (f) free ar - gu - ment and de -
tag - on - ist to err - or; (f) free ar - gu - ment, f free
her nat - u - ral weap - ons; (f) free ar - gu - ment and de -

bate, free ar - gu - ment and de - bate;_ free ar - gu - ment
ar - gu - ment and de - bate free
bate, free ar - gu - ment and de -

(33) -
er - rors ceas - ing to be dang' - rous
and de - bate; pp p
ar - gu - ment, de - bate; pp er - rors ceas - ing to be dang' - rous
bate; pp p

Poco Ritenuto

(short) *a tempo*

34

p to con - tra - dict them.

pp when it is per - mit - ted free - ly

p to con - tra - dict them.

pp when it is per - mit - ted free - ly

p to con - tra - dict them.

pp

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

mp The truth is

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

cresc.

mf The truth is great

mp The truth is great and will pre - vail. The truth, the truth is great_

cresc.

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

f The truth is great and will pre - vail

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

(35) *marcato sostenuto*

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

(36)

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

and will pre - vail, left to her - self, *mp* The truth is great and
 and will pre - vail, left to her - self. *mp* The truth is great and
 great and will pre - vail *mp* The

(opt. falsetto:)

37

pp The truth is great and will pre-vail if

will pre-vail if left to her self.

*pp**cresc.**pp* and will pre-vail if

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

Poco Ritenuto

(full voice)

left to her self, to her self. *mf* (if left to her self;) *ff* if*cresc.**Poco Ritenuto**ff*left to her self, to her self. *ff* if*mp**Poco Ritenuto*

(opt. div.)

ff

left to her self.

Poco Ritenuto

left to her self.

Rebellion to Tyrants

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

Baritone solo

38

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

Piano

poco ritard.

riten.

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

Moderato $\text{♩} = 90$

38B

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

poco ritard.

piu ritard.

riten.

a tempo

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

f

mf

mp, *p*

Andante $\text{♩} = 72$

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

senza ped.

poco cresc.

mf

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

We Hold These Truths

29

Words: Thomas Jefferson

Setting: David Avshalomov

39 *Giusto* $\text{♩} = 100$

Piano (drums) *sffz* (steady) *sffz* *precise* *sffz ff*

Tenor 1 *with firm resolve* **40** *f* We hold these Truths to be self-ev-i-dent We

Tenor 2 *f* We hold these Truths to be self-ev-i-dent We

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

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

(chime) *sffz*

hold these Truths to be self-ev-i-dent self-ev-i-dent, **41** that all
hold these Truths to be self-ev-i-dent self-ev-i-dent, that all
(chime) *sffz*

men are cre-a-ted e- 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

(with band, Ten I & II)

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

V cresc.

(Ten. I) ff Life, Li-ber-ty
(Ten. II.) ff Li-ber-ty
(Bar.) ff Life (Li-ber-ty.) Li-ber-ty
Rights, are p and the pur-

ff Re. 8va loco *Re. pp

42

p and the pur- suit *p* of Hap- pi- ness.
p and the pur- suit *p* of Hap- pi- ness.
p and the pur- suit *p* of Hap- pi- ness.
p of Hap- pi- ness.
p riten.
pp (l. v.)

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

43

f That, to se- cure these rights,
f That, to se- cure these rights,
f That, to se- cure these rights,

mf cresc. *etc.*

ff *f*

Gov-er(n)-ments are in-sti-tut-ed a-mong Men, Gov-ern-ments are in-sti-tut-ed a-mong Men,
Gov-er(n)-ments are in-sti-tut-ed a-mong Men, Gov-ern-ments are in-sti-tut-ed a-mong Men,

3

Gov-₃ ern- ments are in- sti-tut- ed a-mong Men *f* de- riv- ing their just pow- ers from the con-

Gov-₃ ern- ments are in- sti-tut- ed a-mong Men *f* de- riv- ing their just pow- ers from the con-

44

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

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

(pedal freely)

poco mosso $\text{♩} = 110$

sent of the *ff* gov- erner- *vehement*

ff That when- ever

sent of the *ff* gov- erner- *vehement* *f*

poco mosso $\text{♩} = 110$ *piu f* *(etc.)* *(poco)*

vehement *(f)* it is the Right of the

any form of Gov- ern- ment be- comes des- truc- tive of these ends, it is the Right of the

vehement *(f)* it is the Right of the

f

Peo - ple to al - ter or a - bol - ish it, 33
 smooth
 and to in - sti - tute new
 smooth
 and to in - cresc. sti - tute new
 smooth
 and to in - cresc. 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.
 cresc.
 Gov - ern - ment in such form as to them shall seem most like-ly to ef - fect their Safe-ty and Hap - pi - ness.
 cresc.

(mf) cresc.
 f >
 (etc.)
 (loco)

Gov-ern-ments long es-tab-lished should not be changed for light and tran-sient caus-es; *piu p* not for
p *piu p*

(etc.) (solo cl.) *piu p*

transient caus-es; *p* man-kind are more dis-posed to suf-fer, while e-vils are
p

pp *mp* to which they are ac-cus-*mf* tomed.

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

(47) A

(f) *mp* But... un- der ab- so-lute Des- po-tism
 (f) *mp* But... un- der ab- so-lute Des- po-tism
 (f) *mp* But... un- der ab- so-lute Des- po-tism

f senza ped. *p* *mf* *f* senza ped.

ab- so-lute Des- po-tism *f* (it is their) right, it is their du-ty, to throw off such
 ab- so-lute Des- po-tism *f* it is their right, it is their du-ty, to throw off such

mf *f* *ff* *ff* *f* *ff*

senza ped. *piu mosso* $\text{♩} = 124$ *cresc.* *ancora piu mosso* $\text{♩} = 150$

Gov- ern- ment, *mp* and to pro- vide new Guards for their fu- ture se- *f* cu- ri- ty
cresc.

Gov- ern- ment, *mp* and to pro- vide new Guards for their fu- ture se- *f* cu- ri- ty
cresc.

piu mosso $\text{♩} = 124$ *cresc.* *ancora piu mosso* $\text{♩} = 150$

(senza ped.) *p* *cresc.* *f*

accel.

mp (l. v.)

Vivo $\text{♩} = 84$

f *molto cresc.*

ff (l. v.)

f

f (l. v.)

We, therefore, the Repre-sen-ta-tives of the U-

We, therefore, the Repre-sen-ta-tives of the U-

nit- ted States of A- mer- i- ca, in Gen- er- al Con- gress As- sem- bled,

nit- ted States of A- mer- i- ca, in Gen- er- al Con- gress As- sem- bled,

(l. v.)

meno mosso $\text{d} = 66$

ap- peal- ing to the Su- preme Judge of the world *f* for the rec- ti- tude of our in-

cresc.

ap- peal- ing to the Su- preme Judge of the world *f* for the rec- ti- tude of our in-

cresc.

meno mosso $\text{d} = 66$

ff *f* *senza ped.*

(l. v.)

Allegro $\text{d} = 72$

ten- tions, do, in the Name, and by Au- thor- i- ty of the good Peo- ple of these

cresc.

ten- tions, do, in the Name, and by Au- thor- i- ty of the good Peo- ple of these

cresc.

Allegro $\text{d} = 72$

ff *f* *cresc.*

(l. v.)

poco Allargando $\text{♩} = 60$

Col-o-nies, *ff* sol-emn-ly pub-lish and de-clare
 Col-o-nies, *ff* sol-emn-ly pub-lish and de-clare

(div. only with piano) *8va*

poco Allargando *ff* $\text{♩} = 60$

poco riten. *f* *Grandioso* $\text{♩} = 112$ *poco ritard.* $\text{♩} = 90$

f That these U-nit-ed Col-o-nies are, and of Right ought to be
cresc.

f That these U-nit-ed Col-o-nies are *cresc.* and of Right ought to be

poco riten. *8va* *Grandioso* $\text{♩} = 112$ *poco ritard.* $\text{♩} = 90$

cresc.

molto riten. $\text{♩} = 72$ *Andante* $\text{♩} = 60$

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

8va *piu f* *molto riten.* $\text{♩} = 72$ *Andante* $\text{♩} = 60$

loco *f*

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

sta- tion *mf* to which the Laws of Na - ture and of Na- ture's God en-
 sta- tion *mf* to which the Laws of Na- ture and of Na- ture's God en-

poco ritard. (52) *Giusto* $\text{d} = 102$

ti- tle them, *f* and that as Free and In- de- pen- dent States, they have full Pow- er to lev- y
 ti- tle them, *f* and that as Free and In- de- pen- dent States, they have full Pow- er to lev- y

8va *f* *loco* *Giusto* $\text{d} = 102$ *f poco ritard.*

40

cresc.

poco ritard. *proudly*

ff War, *p* con- clude Peace, con- tract Al- li- an- ces, es- tab- lish Com- merce, and to *f* do all o- ther

ff War, *p* con- clude Peace, con- tract Al- li- an- ces, es- tab- lish Com-merce, and to *f* *proudly*

ff *p* *cresc.*

ff *p* *cresc.*

ff *pp* (pedal freely) *p* *cresc.* *mp* *poco ritard.* *f* *proudly*

piu ritard. ($\text{♩} = 76$)

Acts and Things which In- de- pen- dent States may of right do. *dim.*

Acts and Things which In- de- pen- dent States may of right do. *dim.*

Acts and Things which In- de- pen- dent States may of right do. *dim.*

piu ritard. ($\text{♩} = 76$) *(f)* *mf dim.* *p*

riten. *a tempo*

Andante $\text{♩} = 96$

poco a poco cresc. *mp* And for the sup-

p And for the sup- port of this Decla-

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

espressivo *8va* And for the sup- port of this Decla- ration, *poco a poco cresc.*

(l. v.) *mp riten.* *a tempo* *pp* *Andante* $\text{♩} = 96$

poco a poco cresc.
 port of this Decla- ration, *mf* and for the sup-port of this Decla- ration,
 ration, *cresc.* *mf* and for the sup-port of this Decla- *ra* *f* ration,
cresc. *mf* and for the sup-port of this Decla- *ra* *f* ration,
mf and for the sup-port of this Decla- ration,
(pp) (l.v.)
dolce *poco*
 dolce with a firm re-li-ance on the pro-tec-tion of di-vine Prov-i-dence
dolce *f* *dolce* *f* with a firm re-li-ance on the pro-tec-tion of di-vine Prov-i-dence
dolce *f* *dolce* *f* with a firm re-li-ance on the pro-tec-tion of di-vine Prov-i-dence
8va A
mf *poco*
ritmico *54*
f we mu-tu-al-ly pledge to each oth-er, we mu-tu-al-ly pledge to each
ritmico
f we mu-tu-al-ly pledge to each oth-er, we mu-tu-al-ly pledge
A-A-A
poco ritard.
mosso *f*
mosso *f*
poco ritard.

Risoluto

with absolute focus

*poco
mosso*

♩ = 108

o- ther *ff* our Lives, our For- tunes, and our

to each o- ther *ff* our Lives, our For- tunes, and our

..... (♩ = 90) *Risoluto* *poco
mosso* ♩ = 108

riten. 55 *a tempo* ♩ = 108*ritard.*

Sac red Hon or

mf *cresc.*

Sac red Hon or

mf *cresc.*

(alt. with band)

Sac red Hon or

cresc.

(alt. with band)

riten. *a tempo* ♩ = 108*ritard.**mf**ff**f**mp**ff**f**ff*

pianissimo

ff

ritard.

piu ritard.

Andante $\text{♩} = 63$

espressivo

mf

mp

p

a tempo

Andante

riten.

molto riten.

Tranquillo

$\text{♩} = 50$

p

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

Tranquillo $\text{♩} = 50$

p

(slow, quiet tremolo as needed
(l. v.) to prolong bass notes, or gently
re-strike where marked.)

p

(l. v.)

ritard.

riten.

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-

ritard.

riten.

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

This musical score page contains five staves of music. The top staff is for the piano, featuring dynamic markings like 'pianissimo' and 'ff' (fortissimo). The second staff is for the vocal part, with lyrics in italics: 'Here was bur-ied Thom- as Jeff-er-son,' followed by 'Au-thor of the Dec-la- ration of A- mer- i-can In-de- pen-dence,' repeated below. The third staff continues the vocal line with the same lyrics. The fourth staff is for the piano, with dynamic 'p' and performance instructions '(slow, quiet tremolo as needed to prolong bass notes, or gently re-strike where marked.)'. The bottom staff is also for the piano, ending with a dynamic 'p' and a note about the segue to the finale.

All Eyes Are Opened

(Epilog - July 4, 1826)

Words: Thomas Jefferson

Setting: David Avshalomov

poco mosso
Andante

58 (Tenor 1) ia *pp*

58 (Tenor 2) ia *pp*

Baritone ia *pp*

Bass ia *pp*

(Chorus tacet these 2 bars if starting here.)
(R.H. silent this bar if starting here.)

sostenuto
ppp legatissimo
(clarinets)
(pedal freely)

sempre legato
pp *semplice*

(Articulate first bass note only if starting here.)

cresc.

(60)

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

f

mf *senza ped.*

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

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.

f

(61)

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

sword

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

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) pure and simple

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

(2 hands)

senza ped. p

un- bound- ed ex- er- cise of reas- on and free- dom of op- in- ion *(Tenor 1. alt.)* *(f)* *proud* *f* These are grounds of *proud* *f* These are grounds of *f*

mf *senza ped.*

* hope for oth- ers *f* These are grounds of *f* These are grounds of *f* These are grounds of *f*

f *A* *A* *A* *V* *V*

(small-note divisi are optional, as
needed to balance unequal sections.)

hope for oth- ers.

(64) *Gioioso*

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

["op-en'd" is sung "OP-nnn'd" here, to put more stress on the first syllable.]

f *senza ped.* *mf*

op- en- ing to the rights of man.

All eyes are op- en'd, or
All eyes are op- ened All eyes are op- en'd, or
man All eyes are op- ened

op- en- ing to the rights of man.

op- en- ing to the rights of man.

f *senza ped.*

49 (Conductor: When performing with piano, if you have a trap drummer, use the drum part. Or, an intrepid vocal sound-effects man can fake the percussion rhythm here using the classic tsk-tsk noise. Both are optional.)

(part 3; an interplay of vocal sound effects may call for the percussion "rayum" here using the classic tsk-tsk noise. Both are optional.)

ritmico

mf has not been born

ritmico

vehement

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

(wood blocks)

p (etc.)

f senza ped. (etc.)

mf

with sad-dles on their backs

sad-dles on their backs

nor a fav-ored few

boot-ed and spurred,

(etc.)

66

f ready to ride them.

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)

ff

(div. with piano accomp.)

8^{vib}

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

e- qual
All men are cre- at- ed e- qual
(alt. w. band)

f (ringing)
ff staccatiss.

All men are cre- at- ed e- qual

All men are cre- at- ed e- qual

f (ringing)
ff staccatiss.

mf e- qual
mf e- qual
mf e- qual
p e- qual
p e- qual
p e- qual
p f
mf

poco accel.

67 *poco piu mosso Giusto* ♩ = 100)

(Snare drum or opt. vocal solo fake with repeated whispered "T" sound.)

(etc.)

poco accel.

mp f *poco piu mosso* (*Giusto* ♩ = 100) *senza ped.*

(Pianist may tap foot, rock-solid 4 to the bar, for these 12 bars—bass drum part.)

f All eyes are op-en-ed*, or op-en-ing to the rights of man
f All eyes are op-en-ed*, or op-en-ing to the rights of man, All eyes are op-en-ed, or
f All eyes are op-en-ed*, or op-en-ing to the rights of man
(*here, "OP-en'd", to be heard)

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

8 opening to the rights of man.

68 *Gioioso* *ff* *8va* *(f)* *8va* *loco* *ff* *f* *poco ritard.*

69 *poco meno mosso* *f* = 88 Warm and proud
For our-selves, let the an-nu-al re-turn of this day

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

poco meno mosso *mf* *8va* *3* *8va* *3* *8va* *3*

cresc.

for - ev- er re-

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

mf *cresc. poco a poco* * *Rea.* * *Rea.*

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

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

(*cresc.* ...) * *Rea.* * *Rea.*

er these rights *ff* and an un- dim- in- ished de- vo- tion

lec- tions *ff* of these rights, *f* and an un- dim- in- ished de- vo- tion

lec- tions *ff* of these rights, *f* and an un- dim- in- ished de- vo- tion

cresc. *ff* * *Rea.* * *Rea.* *mf*

ritard.

70 *a tempo, Giusto*
(*piu mosso*)

54

p *espressivo*

them.

p (mm)

pp

(mm)

them.

p (mm)

(Snare drum or opt. vocal solo fake
with repeated whispered "T" sound.)

pp

p

pp

a tempo, Giusto

J = 100 (piu mosso)

(Pianist may tap foot, 4 to the bar, for the duration
of this vamp; bass drum part. Observe dynamics.)

pp

cresc. poco a poco

mf

ma(n) (han) All eyes areop-en'd, or op-en-ing to the rights of
 eyes, all eyes all eyes, all eyes, all eyes ff All eyes are op-en-ing, all eyes
 man (han) ff all eyes f all eyes
 (Chorus clap hands - opt.)

All eyes, all eyes, all eyes are op-en-ing; In-a-li-en->a-ble rights! div. (I. A)
 man All eyes are o-pen'd, all eyes are o-pen-ing;
 f All eyes are o-pen-ed or o-pen-ing to the rights of man
 (Bar. 2) f All eyes are o-pen-ing all eyes
 a(II) (hall) eyes all

(Conductor: WHEN SINGING FROM MEMORY [RECOMMENDED] OR TWO 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.)

(Otherwise, do the hand claps on beat two instead, until the peak at 72.)

(more precise
to end.)

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

ff All eyes are o- pen'd or

ff *gioioso*

(pedal freely)

o- pen- ing to the rights of ma(n) (ha - ha- han)

o- pen- ing to the rights of ma(n) (ha - ha- han)

(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;
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* $\text{♩} = 92$

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

ff

poco ritard. *Andante* $\text{♩} = 92$

Red.

poco ritard.

all eyes, , all eyes, all eyes are o- pen-ing to the rights of
 cresc.
 all eyes, , all eyes, all eyes are o- pen-ing to the rights of
 cresc.
 cresc. (div. with pft.)
poco ritard.

p.v.

*ancora
piu mosso*

$\text{♩} = 140$

ff

sffz

loco

8va

*

Not SAMPLE
Or Performance Use

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]

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]

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