DAVID AVSHALOMOV

Principles

(1994/2009 v.2)

secular cantata on texts of Thomas Jefferson

Version for Mixed Chorus (SSAATTBB)

solo bass/baritone

and concert band

FULL SCORE

Raven Music
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INSTRUMENTATION

Piccolo, doubling Flute 3 (opt. 2nd Picc at reh. 75)
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 Cornets 1, 2, 3 (2, 3 need Harmon mute at end)

Trombones 1, 2
Bass Trombone (need Harmon mute at end)
Euphonium (4-valve, bass clef, notated in C)
Tuba (a second may cover low cross-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 (2 tubas only if needed to play lowest-octave cross-cues of lowest woodwinds).

CUE NOTES (small notes) BASIC RULE: Tell the band, play no small notes until asked to.

- “with large choir”—The basic normal-size-note scoring should not overpower a 50-100 voice chorus. With a 150-200 voice chorus, the conductor may open up the “with large choir” small note cues at your discretion, on a passage-by-passage basis, to provide more support to the big chorus and a fuller sound overall.
- “with big (solo) voice” only
- “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 in parts only (do not play); these do not include the word “cues X”, just the name of the instrument playing those notes at that moment.
This work was inspired by my first encounter with Jefferson’s personal Creed, chiseled high on the stone wall of his Memorial in Washington, D.C., during cherry blossom time in 1970. It stunned me like a lighting bolt. Other texts there intrigued me as well, given my lifelong concern with social justice. I soon sketched settings for some of those ringing phrases, laying out structural ideas for a work for chorus and band (I was serving in the USAF Singing Sergeants). The sketches then sat in my sketchbook for over two decades.

In 1993, the 25th reunion of the Singing Sergeants was announced; I offered them a new work based on my Jefferson sketches. Though a performance at that event did not materialize, I was already on fire writing and couldn’t stop. Some research had provided further texts, culminating in the amazing Statute of Virginia for religious freedom, a document for our time, which sets the tone for the whole work. The present version for mixed chorus represents the latest revision.

Musically, the piece is a hybrid; it draws on the old formal conventions of oratorio, with choral sections, solo voice, interludes, more choral passages, recitative, and so on. But it is dramatic in emotional range, and stylistically rooted in mid-20th-century, in the neo-tonal vein. The form was delineated by my choices of text, and the text was a challenge to set. Jefferson’s prose uses the long, earnest cadence of the Enlightenment, with formal rhetorical flourishes and extended series of clauses. To get a manageable “libretto,” I made frequent ellipses—without altering meanings or inflections. Although many of his formulations spoke directly to me, few evoked lyricism. My response was to develop a hortatory, structured singing rhetoric to match the logic, rhythm, and structure of the ideas; I managed to eke out some lyric moments as well.

The principles set to music here are not worn out, nor are they merely empty rhetoric (remember Tian an Men square). We have scarcely begun to realize the potential that lies behind Jefferson’s optimistic view in his last days, that “All eyes are opened, or opening, to the rights of Man.” I simply hope that my music will help to “refresh our recollection of these rights, and an undiminished devotion to them.”

The text sources, in order of setting, are:

- His personal Creed
- Statute of Virginia for religious freedom, 1779/86
- Letter, London, 1787, in reference to Shay’s Rebellion
- His personal Motto
- Declaration of Independence, 1776
- His self-penned Epitaph
- His last letter, June 24, 1826, declining an invitation to the 50th anniversary of the signing of the Declaration of Independence, due to his failing health. [He died July 4, 1826]

David Avshalomov, July, 2009

DURATION: Ca. 32 minutes
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, . . . to restrain the profession . . . of principles on supposition 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:

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 it 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.

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.

[Jefferson’s Creed]

... [Statute of Virginia for religious freedom, 1779/86]
... [from the Declaration of Independence, 1776]
... [from a letter, London, 1787, in reference to Shay’s Rebellion]
... [Personal motto]
... [His self-penned epitaph]
In Our Civil Rights, The Opinions SATB full score
The Opinions of Men

Piu
Pia, 2, 3
Ob-1-2
Eag Hn
Br Cl
Clar-1-2
(Clar 2)
Clar 3
Alto Cl
Bass Cl
Corno-A Cl
C-Bass Cl
Bass 1-2
Corno-Bass
Alt Sax 1-2
Ten Sax
Bari Sax

Soprano
Alto
Barbar
Tenor 1-2
Tenor 3
Tuba
Nega-Tuba
Horn 1-2
Horn 2-4

ritard.

a Tempo, subito
Piu Mosso, Moderato

J = 66

The opinions of men are not the object of civil government.

nor under its jurisdict.

way.

piu mosso

1 + 3 ritmico

2 + 4 ritmico

stopped

stopped

Our Civil Rights, The Opinions SATB full score
David Avshalomov
Perc
Bass Trbn
C-Bass Cl
Bass Cl
Perc
Tpt 1-2

==================================================
for purposes of civil government, for its officers to interfere when

Soprano

sufficient for the right ful purposes of civil government for its officers to interfere when

Aria

sufficient for the right ful purposes of civil government for its officers to interfere when

Bass 1

sufficient for the right ful purposes of civil government for its officers to interfere when

Bass 2

sufficient for the right ful purposes of civil government for its officers to interfere when

Tenor

sufficient for the right ful purposes of civil government for its officers to interfere when

Baritone

sufficient for the right ful purposes of civil government for its officers to interfere when

Our Civil Rights, The Opuson SATB full score
David Arnold
We Do Enact

23

Andante \( \frac{52}{\text{tempi}} \) (libero, poco rubato)

(pitch only as needed)

poco mosso \( \frac{60}{\text{giusto (in tempo)}} \)

We, the General Assembly of Virginia do enact:

that no man shall

be compelled to frequent or support any religious worship, place, or ministry

We, the General Assembly of Virginia do enact:

that no man shall

be compelled to frequent or support any religious worship, place, or ministry

Cabin, national

(Very fast, straight note from 23 to pickup to 25)
We Do Enact SATB Score

 bastante

 nor shall be enforced, restrained, molested, or burdened in his
whatsoever, nor shall be enforced, restrained, molested, or burdened in his
whatsoever, nor shall be enforced, restrained, molested, or burdened in his
whatsoever, nor shall be enforced restrained, molested, or burdened in his

 poco riten.  Andante $= 50$

 (with compassion) (becoming clear)

 body or goods, 
 or shall other wise suffer on account of his religious o-
 body or goods, 
 or shall other wise suffer on account of his religious o-
 body or goods, 
 or shall other wise suffer on account of his religious o-
 body or goods, 
 or shall other wise suffer on account of his religious o-
Clar 1, 2

Adagio

clarinet

Soprano

pinions or be-

all men free to pro-

(tor, but)

argue to main-

tain

(warm and confident)

Alto

pinions or be-

but that all men shall be free to pro-

argue to main-

tain

Tenor

pinions or be-

but that all men shall be free to pro-

argue to main-

ain

Bass

pinions or be-

but that all men shall be free to pro-

argue to main-

ain

Bass 2, 4

2. div.

only if no C.A. Cl.)

(see Bass 2 voice for pick)

with

large, or af-

large, or af-

large, or af-

large, or af-

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**The Truth is Great**

In this fugue, the wind doublings can be used in one of two ways: (1) Have them play the full-size notes only, to help the voices distinctly with pitch. (2) With a large choir, play the cue notes as well throughout, for a sound like Renaissance chorale/instrumental doublings.

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**Instruments:**
- Piccolo
- Flutes 1-2
- Oboes 1-2
- English Horn
- Flute Clarinet
- Clarinet 1-2
- Clarinet 3
- Alto Clarinet
- Bass Clarinet
- Bassoon
- Tenor Saxophone
- Horn 1-2
- Trumpet
- Baritone Horn
- Tenor Saxophone
- Bassoon
- Bassoon
- Alto Saxophone 1-2
- Tenor Saxophone
- Baritone Saxophone
- Trumpet
- Bass Trombone
- Euphonium
- Tuba
- Baritone Bass
- Trombone
- Bassoon
- Tuba
- Horn 1-2
- Horn 2-4
- Clarinet 1-2
- Clarinet 3
- Trombone 1-2
- Bass Trombone
- Baritone Bass
- Trombone
- Bassoon
- Tuba
- Baritone Bass
- Trombone
- Bassoon
- Tuba
- Baritone Bass

**Key:** C Major

**Tempo:** 104

**Time Signature:** 4/4

**Notes:**
- The truth is great and will prevail if left to her salt.
- The truth is great and will prevail if left to her salt, if left to her salt.
Principles SATB 4_5 We Are_Truth

Horn 2-4
Crtn 1-2
Euphon
Perc v
Eb Clar
Clar 1-2
Bass Cl
Trbn 1-2
C-Bass Cl
Timp
Alto
Str Bass

===================================================

truth is great and will prevail if left to her self; she is the proper and sufficient antagonist to error and self;

The Truth is great and self;

The truth is great and will prevail if left to her self;

truth is great and will prevail if left to her self;

The truth is great left to her self;

The truth is great left to her self;

The truth is great and will prevail if left to her self;

The truth is great and will prevail if left to her self;

The truth is great and will prevail if left to her self;

The truth is great and will prevail if left to her self;

The truth is great and will prevail if left to her self;

The truth is great and will prevail if left to her self;

The truth is great and will prevail if left to her self;

The truth is great and will prevail if left to her self;

The truth is great and will prevail if left to her self;

The truth is great and will prevail if left to her self;

The truth is great and will prevail if left to her self;
Rebellion to Tyrants

38

Brisk

\( \nu = 66 \)

(recitativo, libero)

poco ritard.

Perc.

Pft 1-2

Ob 1-2

Eng Hn

Efl Clar

Clar 1-2

Clar 3

Alto Clar

Bass Cl

C-Clar

Bsn 1-2

Alto Sax 1-2

Ten Sax

Bar Sax

Soprano

Tenor

Bass

Bass 1-3

Bass 2-4

Cbar 1-2

Cbar 3

Tuba 1-2

Tuba

Timpani

Harmonica

Fagott

Flute

Violin

Klarinette

Saxophone

Clarinet

Oboe

Bassoon

Trumpet

Cornet

French Horn

Tuba

Bass Tuba

Timpani

Percussion

Percussion

Percussion

Percussion

What country can preserve its liberties, if its rulers are not warned from time to time that this people preserve the spirit of re-
We Hold These Truths

Giusto - 100

Perc

Drums

Obs 1-2

Precise, hard

Obs 3-4

Precise, hard

Eng Hn

Precise, hard

Elt Clr

Precise, hard

Clr 1-2

Precise, hard

Clr 3

Precise, hard

Alto Clr

Precise, hard

Bass Cl

Precise, hard

C-A Cl

Precise, hard

C-Bass Cl

Precise, hard

Bass 1-2

Precise, hard

C-Bass

Precise, hard

Alt Sax 1-2

Precise, hard

Ten Sax

Precise, hard

Bar Sax

Precise, hard

Soprano

Alto

Tenor

Baritone

Horn 1-3

Horn 2-4

Crl 1-2

Crl 3

(If snugger, vac 10 bars)

(If the 2 loco; 3, play 3 bars)

(very loud, rubber mallet)

(more strummed)


These truths

with firm resolve

We hold these Truths
That, to secure these rights, Government are in-stitu tion among Man,
PRINCIPLES SATB 6 What Country_ We Hold

Cntr-A Cl

Bari Sax

Tuba

Perc

Clar 1-2

Picc

Alto

Bass

Soprano

Tenor

Bass

Horn 1-3

Cres 1-2

Cres 3

Tuba 1-2

Bass Tuba

Euphon

Tuba

Sf Bass

Timb

Perc

MARIMBA

VIBR. top 2 players 1 (top top line)
pendent States, they have full Power to levy War, con-clude Peace, con-tract Al-
ces, es-tab-lish Com-merce and to do all o-
ther
pendent States, they have full Power to levy War, con-clude Peace, con-tract Al-
ces, es-tab-lish Com-merce and to do all o-
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pendent States, they have full Power to levy War, con-clude Peace, con-tract Al-
ces, es-tab-lish Com-merce and to do all o-
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ces, es-tab-lish Com-merce and to do all o-
other
pendent States, they have full Power to levy War, con-clude Peace, con-tract Al-
ces, es-tab-lish Com-merce and to do all o-
other
In the final phrase marked *, some Sopranos 1 may drop to Soprano 2, some Sopranos 2 may drop to Alto 1, some Alts 1 to Alto 2, and some Tenors 2 to Baritone. Resume normal parts on "with a firm reliance," next page.

[Soprano] poco a poco cresc.

[Soprano 2] poco a poco cresc.

[Alto] poco a poco cresc.

[Alto 2] poco a poco cresc.

[Tenor 1] poco a poco cresc.

[Tenor 2] poco a poco cresc.

[Baritone] poco a poco cresc.
Soprano

Alto

Tenor

Bass

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.

Pno.
poco ritard.  \[ (J = 90) \]  Risoluto

\[ \text{we mutually pledge to each other
} \]

\[ \text{we mutually pledge to each other
} \]

\[ \text{we mutually pledge to each other
} \]

\[ \text{we mutually pledge to each other
} \]

\[ \text{we mutually pledge to each other
} \]

\[ \text{we mutually pledge to each other
} \]
Soprano

Soprano

Alto

Tenor

Bass

poco mosso \( \frac{4}{4} \) \( \frac{4}{4} \) \( \frac{4}{4} \) \( \frac{4}{4} \)

A tempo

\( \frac{4}{4} \) \( \frac{4}{4} \) \( \frac{4}{4} \) \( \frac{4}{4} \)

David Avshalomov
ritard.

molto ritard.

A Tempo, Allegro, accel.

To End

N. 120

To Continues

GLOCK

Percussion

SNARE DRUM (opt.)

CHIME

PP poco a poco cresc.

BASS DRUM

Percussion

Xylophone

Timpani

Flute

Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

Horn 1-2

Horn 2-4

Trumpet

Tuba

Snare Drum

Soprano

Alto

Tenor

Bass

Cresc.

Cresc.

Cresc.

Cresc.

Cresc.

Cresc.

Cresc.

Cresc.
The choice we made may be to the world the signal to burst the chains and to as-

sword

The choice we made may be to the world the signal to burst the chains and to as-

sword

between-mis-sion or the sword

riâ€œmico

riâ€œmico

(war 0)

Principes SATB - All Eyes

David Arendt
That form which we have substituted
pure and simple

sume the blessings and security of self-government,

sume the blessings and security of self-government,

p. c. A. Cl.

p. c. A. Cl.
<no natural text>
All men are created equal.
4+2. Ebreo
Flute
Alto
Tenor
Bass

dança

canto

DAVID ABOULFARSI
Princípios SATB - All Eyes
Poco a poco cresc.  (tutti)

round, warm, dark tone

round, warm, dark tone

round, warm, dark tone
Poco

Alt Sax 1-2

Perc V

Horn 2-4

Euphon

Ten Sax

Bass Cl

Picc

Perc

Bass

Horn 1-3

Horn 2-4

Cna 1-2

Cna 3

Tuba 1-2

Tuba Treble

Euphon

Tuba Bass

Snare

Perc X

Perc V

Perc

SM MARCHING B. DR.

Cresc. poco a poco

Poco a poco accel. e cresc.

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

PRINCIPES SATB - All Eyes

David Avallone
(Conductor: WHEN SENDING FROM MEMORY OR 2 ON A BOOK: if there is room and the
client feels it, they may gradually
slow the character of the music here.)

Lift your gaze;
Raise a shout; raise both;
Raise your arms;
Make your hands;

(left-right, 90 degrees, slowly:

Lift your chin and SEND TO THE SKY)

(Others, do the hand signs on
bass two instead, until the path at T2.)

By some or all of these signs:

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...... Principles SATB - All Eyes
Principles SATB - All Eyes

David Avshalomov
Principles SATB - All Eyes

C-Bass Cl
Bssn 1-2
Bari Sax
Horn 2-4
Horn 1-3
Bass Trbn
Picc
Flt 1-2
Tenor
(Bari Sax 2)
Tenor Sax
Bari Sax
Soprano
Alto
Tenor
Bass
Horn 1-3
Horn 2-4
Cox 1-2
Cox 3
Trumpet 1-2
Bass Trumpet
Euphon
Tuba
Sax Bass
Timp
Perc X
Perc G
Perc V
Perc
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]


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