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
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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 (snare 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)
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]

... Altig 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 endeavors 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,
or 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:
[Statute of Virginia for religious freedom]

... 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 of 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
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]
The Mind Free
Ten Flt 1-2
Bssn 1-2
Trbn 1-2
Tpt 1-2
Horn 2-4

Cresc.horns are for chorus/pitches
May be doubled with large choir.

Tutti poco a p wore.
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*Tempo: \( \text{Cresc.} \)*)

### Text

Men have assumed dominion over the faith of others, setting up their own opinions and modes of thinking as the only true and in
Segue: "Our Civil Rights"
**SINGLE CHORAL VOICES**

(like off-stage accompaniment, perhaps through reed bands)

Brass 1 (called)

Brass 2 (called)

Bass (called)

Tuba (called)

Tuba bass

SINGLE CHORAL VOICES

(concertina)

(concertina)

(concertina)

(concertina)

(concertina)

(concertina)

Bassoon

Bassoon

Tuba

Tuba

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The Opinions of Men

**Text:**

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

**Piano:**

- *Coda:*
  - Allegro
  - Pianissimo

**Strings:**

- *Violins 1 & 2:
  - Forte
  - Allegro

**Clarinet 1:**

- *Lyrical:
  - Legato
  - Non ritard.

**Conclusion:**

- *Fermata:
  - Forte
  - Allegro

---

**Additional Information:**

- *Choral:
  - Forte
  - Allegro

- *Clarinet 3:
  - Lyrical
  - Non ritard.

---

**Final Coda:**

- *Coda:*
  - Allegro
  - Pianissimo
We Do Enact

Andante  \( \frac{\text{libero, poco rubato}}{\text{giusto (in tempo)}} \)

We, the General Assembly of Virginia do enact that no man shall be compelled to frequent or support any religious worship, place, or ministry.
poco piu mosso

Clar. 1, 2
Clar 3
Alto Cl
Bass Cl
C. Alto Cl

what-so-ever, nor shall be enforced, restrained, modest, or burdened in his
cresc.

suf-pressed. by a warning.

Count

poco riten.

Andante

his

body or goods,

body or goods,

pp or shall otherwise suffer on account of his religious o-

sciousness (sharpened)

f

f

f
The Truth is Great

(With smaller choir, basses may join/become, and sound/stars print them, for four- or more concurrent voices.)

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

**We hold these Truths to be self-evident.**
we mutually pledge to each other
All Eyes Are Opened

38 poco mosso
Andante

Trbn 1-2
Ob 2-1
Eng Horn
Horn 2-4
Horn 1-3
Alto Cl
Bar
Picc
Perc x
Alto Cl
Tpt 1-2
Bass Cl
Perc

(If starting here, chorus, clar. 1-2, alto clar., bassoons tacet first 2 bars)

(pure tone)

4 poco mosso

Alto Clar., bassoons tacet first 2 bars.)

4 poco mosso

4 poco mosso

4 poco mosso

4 poco mosso

4 poco mosso

4 poco mosso

4 poco mosso

4 poco mosso

(pure tone)

4 poco mosso

(pure tone)

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4 poco mosso
The mass of man-kind has not been born with sad-dies on their backs nor a few.
Picc
Fl 1-2
Ob 1-2
Eng.Hn
Eb.Clar
Clr 1-2
Clr 3
Alto Cl
Bass Cl
Tuba A-Cl
C-Bass Cl
Bass 1-2
C-Cello
Alto Sax 1-2
Ten Sax
Bass Sax

Tpt 1
F Horn 1-3

(Tuba)
Ten 2
Bac
Ten 3

Bac

Horn 1-3
Horn 2-4

TIp 1-2
Clr 1-2
Clr 3
Tuba 1-2
Bass Tuba

Engelb
Tuba
St Bass

Timp.

Pno.x
Pno.g
Pno.v
Pno
poco a poco cresc. (tutti)
Let your gaze:
Shake your hands;

Lift your chin and SING TO THE SKY.)
(Tied 16th and last 8th still very short.)

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

Let your chin and SING TO THE SKY.)

(Tied 16th and last 8th still very short.)
Here, in chorus, subtle, stylish scoops, bends of notes are O.K. Individual a little. Not too frenzied.
Horn 1-3

Bass Trbn

Perc vi

Clar 3

Perc

1. solo

2. ten.

3. solo

2. ten.

1. ten.

2. solo

3. solo

All Solos

Ten.Sax

Bass Sax

(No drum doubling here; drums are now in background.)

Bass Solo

Drums

Soli

M. Drums

March.Cymb.

Drums. qui

Conc.B.D.
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