

**DAVID  
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*The Mixed  
Blessings*

(Matthew/Luke)

**SSAATTBB choir**  
Baritone or Tenor (cantor) solo  
with handbells

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## PERFORMANCE NOTES

**NOTE: This work is not to be performed with piano.**

To *rehearse* it with piano, play the handbell parts 8va with a lot of sustain pedal.

### **Cantor solo**

This part can be sung by either a high bright baritone, or a strong dramatic low tenor. Or it can be divided between the two, with the tenor taking H to J and possibly Q to R, and the baritone the start and the rest.

If there is a raised pulpit in your performance space, not too far from the chorus, the soloist(s) may stand in it, especially for the opening section.

### **Chorus**

With a chorus having many more women than men (not ideal), the opening section from measure 4 through 19 can be sung without the sopranos, for balance.

Places where the women divide evenly in 3 parts are clearly marked, otherwise normal divisi.

There is a bit of semi-dramatic stage business (mostly with the head position) from 113 through L. Use this only if the choir is comfortable with it and can make it work.

The middle section from rehearsal mark L to N can be sung by a core chamber choir of at least 12 voices, to handle the “mystical imitative harmonic section on “your reward shall be great in Heaven,” and to approach perfect blend and intonation in the “in Heaven” section.

### **Handbells:**

The handbell music is laid out so that 6 deft players should be able to handle everything. With a larger group, of course, it can be distributed more widely and with less pressure on each player—and more fun to go around.

If spare (duplicate) bells can be found for the two most-used G bells (high and middle), this will provide a backup in case of any equipment problems.

### **Substitute Accompaniments**

The alternate part for **Vibraphone plus Glockenspiel** is to be used only if a good handbell choir cannot be engaged. It is simplest with 2 players, but can be handled by one adept player. Additional notes are in the part.

An electronic digital synth/sampler keyboard is also an option if it offers a decent handbell sound, or a vibraphone sound both with and without the vibraphone’s characteristic mechanical pulse-vibrato. Use modest localized audiophile amplification (that is, small loudspeakers near the keyboard/player), *not* a house sound system or PA system.

[DURATION: Ca. 10 minutes.]

## BRIEF PROGRAM NOTE

This piece is a ritualized, dramatic dialectic which highlights emotionally the paradoxical contrasts within and between the two sets of blessings (and corresponding woes) attributed to the Christ in two Sermons (Mount and Plain). The work has the effect of a Lesson, an emotional Interpretation, and a Blessing. Stylistically it moves gradually from ancient to Romantic modern. The form is episodic, in 8 distinct sections, starting with a dialog between Cantor and chorus and building successively to two big climaxes, the first bitter, the second sweet.

Along the way, the handbells provide altar-bell-like punctuations (one almost expects to smell incense), cadence-markers, and short transitions at the start and very end, plus extended walking-line ostinato accompaniment under two perorations in the middle, the second becoming thick and dissonant, and a burst of clangorous, continuous light at the second climax on the word “God”.

Much of the choral texture is homophonic (thus, all voices singing the same words and rhythm together) to project the pithy text with maximum clarity. This is because the intent of the work is to stimulate the listener both to think and to feel about Christ’s words and their mystifying implications. Is it not perhaps frightening to hear that we shall consider ourselves blessed by or through these afflictions and misfortunes, even with the promised vision of heavenly rewards hereafter? Surely sensible people might ask, “How are poverty and grief, pain and struggle a blessing in this earthly life?” Hence the title. The composer’s “liberation theology” bias, projected in the music, is that the blessings, taken all together, are focused not just on accepting suffering now in order to be rewarded later, but—righteously—on *seeking social justice now*. But that is just one view. These texts have inspired a thousand sermons . . .

### The Musical Form

The 8 sections are:

1. A formalized, almost didactic, quasi-Medieval, quasi-Anglican-style start, alternating Cantor and homophonic open-harmony choir, simply laying out the blessings per Matthew. It has two subsections delineating contrasting basic melodic shapes, the first restrained and square/symmetrical, the second opening up emotionally. Then the chorus alone repeats the originally fragmented phrases of the first section, now linked seamlessly to create a single, dignified hymn-like melody, more richly harmonized.
2. Pause, with a brief recitative-like unison announcement pointing us next to Luke.
3. A more dramatic contrast-dialog first alternating meek, simple statements in the women (“blessed”) and forceful, ominous outbursts in the men (“but woe”) on the successive phrases of the version from Luke. This dynamic unfolds until, with the men joining the women, the longest blessing—for being Hated by Men and Rejoicing in that Day—becomes almost madrigalistic in its word-painting.
4. After a pause, a relentless overlapping sequencing of all 12 “blessed are” incipits (Matthew plus Luke). Over a mid-pedal G, with continually shifting substitute harmonies, this builds up to a disturbing, increasingly dissonant, continuing peak where the women are repeating almost hysterically that we are Blessed, Blessed, while the men and Cantor hammer away on how Men Hate Us, Despise Us, and the bells become almost menacing. This cuts off abruptly, and after a nervous “prayer cloud” in the choir (each singer chanting individually) on two whispered chant tones, gives way to
5. A gentle, reassuring, sweetly tonal, song-like homophonic section first listing all the promised rewards for suffering, then developing energy again on “your reward shall be great in Heaven” (led in by the Cantor), rising through a quasi-contrapuntal section that builds up some mystical harmonies which lead to
6. A sweet floating vision of Heaven on static high harmonies in the women’s voices, subtly modified from phrase to phrase and echoed by the men very low, that spreads to a broad, deeply romantic climax in the unified massed chorus on “You Shall See God,” the Cantor overlaying a high soaring counterline, then dissolves into a whole-tone-scale harmony as inscrutable as the face of a Deity.
7. The bells wind down, and the work finishes with a quiet, simple, sweet, yet unexpected blessing.

## THE MINGLED BEATITUDES

Blessed are the poor in spirit: for theirs is the kingdom of heaven.  
Blessed are the meek: for they shall possess the land.  
Blessed are they who mourn: for they shall be comforted.  
Blessed are they that hunger and thirst after justice: for they shall have their fill.

>>>>>>>>

Blessed are the merciful: for they shall obtain mercy.  
Blessed are the clean of heart: for they shall see God.  
Blessed are the peacemakers: for they shall be called the children of God.  
Blessed are they that suffer persecution for justice' sake, for theirs is the kingdom of heaven.  
(Repeat first four blessings) **(Sermon on the Mount - Matthew)**

Blessed are you who are poor, for yours is the kingdom of God.  
But woe to you who are rich, for your consolation is now.  
Blessed are you who are hungry now, for you will be filled.  
[But] woe to you who are full now, for you shall go hungry.  
Blessed are you who weep now, for you will laugh.  
[But] woe to you who are laughing now, for you shall weep in your grief.  
Blessed are you when men hate you, and when they exclude you, revile you, and defame you [on account of the Son of Man].  
Rejoice in that Day and leap for joy, for surely your reward shall be great in heaven; for thus it was that their fathers treated the prophets.  
[But] woe to you when all speak well of you, for thus it was that their fathers treated the false prophets.

**Sermon on the Plain - Luke,**

Blessed are you who are poor  
... the poor in spirit  
Blessed are they who mourn,  
Blessed are you who are hungry  
Blessed are they who weep  
Blessed are they that hunger and thirst after justice,  
Blessed are the meek,  
Blessed are the clean of heart,  
Blessed are the merciful,  
Blessed are the peacemakers,  
Blessed are they who suffer persecution for justice' sake,  
Blessed are you when men hate you, exclude you, revile you, and defame you  
(Blessed, blessed, blessed, etc.)  
(hate you, hate you, etc.)

For you will be filled  
You will be comforted  
You will obtain mercy  
You will laugh  
You will possess the land  
Rejoice in that day and leap for joy, for surely  
Your reward shall be great in Heaven, in Heaven  
Yours shall be the Kingdom of Heaven  
You shall be called the Children of God  
And you shall see, you shall see,  
You shall see God.

Blessed are they who are . . .  
Blessed are they . . .  
Blessed are we . . .  
Blessed are . . .  
Blessed . . .  
Blest . . . are . . . you



7 <sup>3</sup>

Bar. Solo

they shall pos-sess the land.

S. *p* Bles-sed are the meek, for they shall pos-sess the land.

A. *p* Bles-sed are the meek, for they shall pos-sess the land.

T. *p* Bles-sed are the meek, for they shall pos-sess the land.

B. *p* Bles-sed are the meek, for they shall pos-sess the land.

H-bells. *p*

10 *mp* <sup>3</sup>

Bar. Solo Bles-sed are they who mourn, for they shall be com fort - ed.

S. *mp* <sup>3</sup> Bles-sed are they who mourn, for

A. *mp* <sup>3</sup> Bles-sed are they who mourn, for

T. *mp* <sup>3</sup> Bles-sed are they who mourn, for

B. *(opt. Bar. only, this phrase) mp* <sup>3</sup> Bles-sed are they who mourn, for

H-bells.

13

Bar. Solo

*mp* 3 3 3 *p*

Bles-sed are they that hun-ger and thirst af-ter just-ice, for they shall have their

S. 3 they shall be com fort-ed.

A. 3 they shall be com fort-ed.

T. 3 8 they shall be com fort-ed.

B. 3 they shall be com fort-ed.

H-bells. *mp*

16

Bar. Solo

fill.

S. *mp* 3 3 3 *p* Bles-sed are they that hun-ger and thirst af-ter just-ice, for they shall have their fill.

A. *mp* 3 3 3 *p* Bles-sed are they that hun-ger and thirst af-ter just-ice, for they shall have their fill.

T. *mp* 3 3 3 *p* Bles-sed are they that hun-ger and thirst af-ter just-ice, for they shall have their fill.\_\_\_\_\_

B. (All) *mp* 3 3 3 *p* Bles-sed are they that hun-ger and thirst af-ter just-ice, for they shall have their fill.\_\_\_\_\_

H-bells. *p*

normal damping L. V.  
after beats 1, 2  
David Avshalomov

20 **A**

Bar. Solo *p* **3**

Bles-sed are the mer-ci-ful, for they shall ob-tain mer-cy.

S. *p* Bles - sed are the

A. *p* Bles - sed are the

T. *p* **3** Bles-sed are the mer-ci-ful, for

B. *p* **3** Bles-sed are the mer-ci-ful, for

H-bells. **A** *(stop the D natural)*  $\oplus$

23

Bar. Solo Bles-sed are the clean of heart, for they shall see God.

S. **3** mer-ci-ful, for they shall ob-tain mer-cy.

A. **3** mer-ci-ful, for they shall ob-tain mer-cy.

T. they shall ob-tain mer-cy.

B. they shall ob-tain mer-cy.

H-bells. *mp*

26

*p*

Bar. Solo

Musical staff for Baritone Solo, starting with a whole rest followed by a melodic line in G major.

Bles-sed are the peace-mak-ers,—

S.

Musical staff for Soprano, featuring a triplet of eighth notes.

Bles-sed are the clean of heart,— for they shall see God.

A.

Musical staff for Alto, featuring a triplet of eighth notes.

Bles-sed are the clean of heart,— for they shall see God.

T.

Musical staff for Tenor, featuring a triplet of eighth notes.

Bles-sed are the clean of heart,— for they shall see God.

B.

Musical staff for Bass, featuring a triplet of eighth notes.

Bles-sed are the clean of heart,— for they shall see God.

H-bells.

Musical staff for Handbells, showing a sustained chord.

29

*mp*

Bar. Solo

Musical staff for Baritone Solo, with a triplet of eighth notes and a change in time signature to 2/4.

— for they shall be called the Child-<sup>3</sup>ren of <sup>3</sup>God.

S.

Musical staff for Soprano, with dynamics *p* and *pp dolcissimo*.

Bles - sed are the peace-mak - ers,—

A.

Musical staff for Alto, with dynamics *p* and *pp dolcissimo*.

Bles - sed are the peace-mak - ers,—

T.

Musical staff for Tenor, with dynamics *p* and *pp dolcissimo*.

Bles - sed are the peace-mak - ers,—

B.

Musical staff for Bass, with dynamics *p* and *pp dolcissimo*.

Bles - sed are the peace-mak - ers,—

H-bells.

Musical staff for Handbells, with dynamics *mp* and a fermata.

Poco Mosso

**B** ♩ = 66

32

Bar. Solo *mp* *espr.* *mf*

S. *mp* *3* *3*

A. *mp* *3* *3*

T. *mp* *3* *3*

B. *mp* *3* *3*

H-bells. *mp* **B**

Bles-sed are they that suf fer per-se - cu tion for jus-tice' sake,  
 \_\_\_ for they shall be called the Child-ren of God.

36

Bar. Solo *f* *3* *3*

S. *espr. mf cresc.* *3*

A. *espr. mf cresc.* *3*

T. *espr. mf cresc.* *3*

B. *espr. mf cresc.* *3*

H-bells.

for theirs is the King-dom of Heav - en  
 Bles-sed are they that suffer per-se - cu - tion for jus-tice' sake,  
 Bles-sed are they that suffer per-se - cu - tion for jus-tice' sake,  
 Bles-sed are they that suffer per-se - cu - tion for jus-tice' sake,  
 Bles-sed are they that suffer per-se - cu - tion for jus-tice' sake,

poco rit.

**C**  $\text{♩} = 60$

Bar. Solo

S.

for theirs is the King-dom of Heav - en

A.

for theirs is the King-dom of Heav - en

T.

for theirs is the King-dom of Heav - en

B.

for theirs is the King-dom of Heav - en

H-bells.

L.V. *mf* (let everything ring until D)

*quasi organum style, senza vibrato  
sempre legato*

S.

Bles sed are the poor in spir-it for theirs is the King-dom of Hea ven... Bles-sed are the meek, for

A.

Bles sed are the poor in spir-it for theirs is the King-dom of Hea ven... Bles-sed are the meek, for

T.

Bles sed are the poor in spir-it for theirs is the King-dom of Hea ven... Bles-sed are the meek, for

B.

Bles sed are the poor in spir-it for theirs is the King-dom of Hea ven... Bles-sed are the meek, for

H-bells.

49

S. they shall pos-sess the land. *p* Bles-sed are they who mourn, for they shall be com fort - ed.

A. they shall pos-sess the land. *p* Bles-sed are they who mourn, for they shall be com fort - ed.

T. they shall pos-sess the land. *p* Bles-sed are they who mourn, for they shall be com fort - ed.

B. they shall pos-sess the land. *p* Bles-sed are they who mourn, for they shall be com fort - ed. *pp* *p*  
*(opt. Bar. only, this phrase)*

H-bells. they shall pos-sess the land. *p* Bles-sed are they who mourn, for they shall be com fort - ed. *(stop C#)*

52

S. *mf* Bles-sed are they that hun-ger and thirst af-ter just-ice, for they shall have their fill. *p*

A. *mf* Bles-sed are they that hun-ger and thirst af-ter just-ice, for they shall have their fill. *p*

T. *mf* Bles-sed are they that hun-ger and thirst af-ter just-ice, for they shall have their fill. *p*

B. *(all)* *mf* Bles-sed are they that hun-ger and thirst af-ter just-ice, for they shall have their fill. *p*

H-bells. *mf* Bles-sed are they that hun-ger and thirst af-ter just-ice, for they shall have their fill. *p*

**D**

56

S.

A. *p* *straight and simple*  
 From the ser-mon on the Mount, from Mat thew Now from the ser-mon on the Plain, from Luke.

T. *p* *straight and simple*  
 From the ser-mon on the Mount, from Mat thew Now from the ser-mon on the Plain, from Luke.

B.

H-bells. **D**

**E** *straight, simple, pure*  
*p* *legato*

60

S. *p* *legato*  
 Bless-ed are you who are poor, for yours is the King-dom of God.

A. *p* *legato*  
 Bless-ed are you who are poor, for yours is the King-dom of God.

T. *espr. f marcato*  
 But woe to you who are rich, for

T. 2. *espr. f marcato*  
 But woe to you who are rich, for

Bar. *espr. f marcato*  
 But woe to you who are rich, for

B. *espr. f marcato*  
 But woe to you who are rich, for

H-bells. **E**

63

S. *p* 3 3 3 Bless-ed are you who are hun- gry now, for you will be filled.

A. *p* 3 3 Bless-ed are you who are hun- gry now, for you will be filled.

T. 3 3 Bless-ed are you who are hun- gry now, for you will be filled. *f*  
8 your con- so - la - tion is now! (espr.) But

T. 2 3 3 Bless-ed are you who are hun- gry now, for you will be filled. *f*  
8 your con- so - la - tion is now! (espr.) But

Bar. 3 3 Bless-ed are you who are hun- gry now, for you will be filled. *f*  
your con- so - la - tion is now! (espr.) But

B. 3 3 Bless-ed are you who are hun- gry now, for you will be filled. *f*  
your con- so - la - tion is now! But

H-bells. *p*

66

S. *p* 3 Bless-ed are you who weep now,

A. *p* 3 Bless-ed are you who weep now,

T. 3 *pp* (opt. add a few Tenor 1) Bless-ed are you who weep now,  
8 woe to you who are full now, for you shall go hun- gry!

T. 2 3 woe to you who are full now, for you shall go hun- gry!

Bar. 3 woe to you who are full now, for you shall go hun- gry!

B. 3 woe to you who are full now, for you shall go hun- gry!

H-bells. *p*

69

S. *mf* *p*  
for you shall la - ha - ha ha - hahf for you shall weep in your grief.

S. 2  
for you shall la - ha - ha - ha - hahf

A. *mf* *p*  
for you shall la - ha ha - ha - hahf for you shall weep in your grief.

T. *f*  
But woe to you who are laugh-ing now,

T. 2 *f*  
But woe to you who are laugh-ing now,

Bar. *f* *mf* *p*  
But woe to you who are laugh ing now, for you shall weep in your grief.

B. *f*  
But woe to you who are laugh ing now,

H-bells. *f*  
poco rit. . . . .

**F** A tempo  $\text{♩} = 60$

73 *mf* *f* *mp*

S. Bless-ed are you when men hate you, and when they ex - clude you, re-vile you and de - fame you, on ac-

A. *mf* *f* *mp* Bless-ed are you when men hate you, and when they ex - clude you, re-vile you and de - fame you, on ac-

T. *tutti mf* *f* *mp* and when they ex clude you, re-vile you and de fame you, on ac-

B. *emphatic* *tutti mf* *f* *mp* and when they ex - clude you, re-vile you and de fame you, on ac-

H-bells. **F** *mf* *martellato*

77 *f ritmico* *f ritmico* *f ritmico* *f ritmico*

S. count of the Son of Man. Re - jice in that day, and leap for joy, re - jice in that day, and leap for joy, for

A. count of the Son of Man. Re - jice in that day, and leap for joy, re - jice in that day, and leap for joy, for

T. count of the Son of Man. Re - jice in that day, and leap for joy, re - jice in that day, and leap for joy, for

B. count of the Son of Man. Re - jice in that day, and leap for joy, re - jice in that day, and leap for joy, for

H-bells.

81

S. *f sardonic*  
sure-ly, for sure-ly your re-ward shall be great in Heav - en \_\_\_\_\_ for thus it was for

A. *f sardonic*  
sure-ly, for sure-ly your re-ward shall be great in Heav - en \_\_\_\_\_ for thus it was for

T. *f sardonic*  
sure-ly, for sure-ly your re-ward shall be great in Heav - en \_\_\_\_\_ for thus it was for

B. *f sardonic*  
sure-ly, for sure-ly your re-ward shall be great in Heav - en \_\_\_\_\_ for thus it was for

H-bells.

86

S. *pp straight, slightly spooky*  
thus it was that their fa-thers treat-ed the Pro- phets.

A. *pp straight, slightly spooky*  
thus it was that their fa-thers treat-ed the Pro- phets. (Alto 2) But woe to you when all speak

T. *pp straight, slightly spooky*  
thus it was that their fa-thers treat-ed the Pro- phets. (Ten. 1 only if needed) But woe to you when all speak

B. *pp straight, slightly spooky*  
thus it was that their fa-thers treat-ed the Pro- phets. But woe to you when all speak

H-bells.

Poco rit.

**H** A tempo, poco Mosso  
♩ = 64

90

S. (short) (short)

A. well of you for thus it was that their fa - thers treat - ed the false pro - phets.

T. well of you for thus it was that their fa - thers treat - ed the false pro - phets.

B. well of you for thus it was that their fa - thers treat - ed the false pro - phets.

H-bells.

**H**

*p* L. V. (let everything ring until 119)

95

Bar. Solo *p* long cresc. Bles - sed, Bles - sed,

S. Bless-ed are the Poor, Bless-ed are they who mourn *div.*

A. ...the poor in Spi - rit, Bless-ed are they who are *div.*

T. Bless-ed are the Poor, Bless-ed are they who mourn *div.*

B. Baritones *p* long cresc. (Opt. + Basses) ...the poor in Spi - rit, Bless-ed are they who are *div.*

H-bells. long cresc.

ALL: Start straight, gradually more expressive across 20 bars

ALL: Start straight, gradually more expressive across 20 bars

99 *mp* (*cresc. sempre*) ----- *mf*

Bar. Solo *mp* *(cresc. sempre)* ----- *mf*  
 Bles - sed, Bles - sed, Bles - sed, Bles - sed, Bles - sed,

S. *mp* *(cresc. sempre)* ----- *mf*  
 Bless ed are they who weep who weep Bless - ed are the Meek,

S. 2 *mp* *(cresc. sempre)* ----- *mf* (cue Alto 1)  
 Bless ed are they who weep who hun - ger and thirst af - ter Just - ice, Bless - ed the clean of

A. *mp* *(cresc. sempre)* ----- *mf*  
 hun - gry now, Bless - ed are they who hun - ger and thirst af - ter Just - ice, Bless - ed the clean of

A. 2 *mp* *(cresc. sempre)* ----- *mf*  
 hun - gry now, Bless - ed are they who weep Bless - ed are the Meek,

T. *mp* *(cresc. sempre)* ----- *mf*  
 Bless ed are they who weep who weep Bless - ed are the Meek,

T. 2 *mp* *(cresc. sempre)* ----- *mf*  
 Bless ed are they who weep who hun - ger and thirst af - ter Just - ice

Bar. *mp* *(cresc. sempre)* ----- *mf*  
 hun - gry now, Bless - ed are they who hun - ger and thirst af - ter Just - ice Bless - ed the clean of

B. *mp* *(cresc. sempre)* ----- *mf* (*Basses only as needed: Conductor's choice*) *mf*  
 hun - gry now, Bless - ed are they who hun - ger and thirst af - ter Just - ice Bless - ed the clean of

H-bells. *mp* ----- *mf*

102 (*cresc. sempre*) ----- *f*

Bar. Solo

Bles-sed, Bles - sed, Bles - sed, Bles-sed, Bles-sed, Bless-ed are you when Men

(*cresc. sempre*) ----- *f*

S. Bless-ed are the Mer-ci - ful Bless-ed are they who suf - fer per-se - cu - tion for Just - ice' sake, Men

(*cresc. sempre*) ----- *f*

S. 2 Bless-ed are the Mer-ci - ful Bless-ed are they who suf - fer per-se - cu - tion for Just - ice' sake, Men

(*cresc. sempre*) ----- *f*

A. Heart\_ Bless - ed are the Peace - mak - ers. the Peace\_ mak - ers, Bless-ed are you when Men

(*cresc. sempre*) ----- *f*

A. 2 Heart\_ Bless - ed are the Peace - mak - ers. the Peace\_ mak - ers, Bless-ed are you when Men

(*cresc. sempre*) ----- *f*

T. Bless-ed are the Mer-ci - ful Bless-ed are they who suf - fer per-se - cu - tion for Just - ice' sake, Men

(*cresc. sempre*) ----- *f*

T. 2 Bless-ed are the Mer-ci - ful Bless-ed are they who suf - fer per-se - cu - tion for Just - ice' sake, Men

(*cresc. sempre*) ----- *f*

Bar. Heart\_ Bless - ed are the Peace - mak - ers. the Peace\_ mak - ers, Bless-ed are you when Men

(*cresc. sempre*) ----- *f*

B. Heart\_ Bless - ed are the Peace - mak - ers. the Peace\_ mak - ers, Bless-ed are you when Men

H-bells.



108 *f*

Bar. Solo

The Poor \_\_\_\_\_ the Meek, the Weep - ing Mourn - ers, the Clean of

S. *f*  
Bless ed are the Meek Bless ed are the Weep - ing Blest the clean of Heart \_\_\_\_\_

S. 2 *f*  
Bless ed are the Meek Bless ed are the Weep - ing Blest the clean of Heart \_\_\_\_\_

A. *f*  
Bless-ed are the Meek Bless-ed are the Weep - ing Blest the clean of Heart \_\_\_\_\_

A. 2 *f*  
Bless-ed are the Meek Bless-ed are the Weep - ing Blest the clean of Heart \_\_\_\_\_

T. *f*  
Spir - it \_\_\_\_\_ Bless-ed are the Mer - ci - ful, Bless-ed are the Mourn - ers Bless-ed are the

T. 2 *f*  
Spir - it \_\_\_\_\_ Bless-ed are the Mer - ci - ful, Bless-ed are the Mourn - ers Bless-ed are the

Bar. *f*  
Spir - it, Bless-ed are the Mer - ci - ful, Bless-ed are the Mourn - ers, Bless-ed are the

B. *f*  
Spir - it, Bless-ed are the Mer - ci - ful, Bless-ed are the Mourn - ers, Bless-ed are the

H-bells. *f*

111

Bar. Solo

S.

S. 2

A.

A. 2

T.

T. 2

Bar.

B.

H-bells.

Heart \_\_\_\_\_ hung-er, thirst for Just-ice' sake, for Just - ice Just - ice you thirst for

Bless - ed are the Hung - ry, Suf-fer Per - se - cu - tion for Just-ice' sake for Just - ice sake\_

Bless - ed are the Hung - ry, Suf-fer Per - se - cu - tion for Just-ice' sake for Just - ice sake\_

Bless - ed are the Hung - ry, Suf-fer Per - se - cu - tion for Just-ice' sake for Just - ice sake\_

Peace-mak-ers, hung-er, thirst for Just-ice' sake, Bless-ed when Men hate you, ex-clude you, re -

Peace-mak-ers, hung-er, thirst for Just-ice' sake, Bless-ed when Men hate you, ex-clude you, re -

Peace-mak-ers, hung-er, thirst for Just-ice' sake, Bless-ed when Men hate you, ex-clude you, re -

Peace-mak-ers, hung-er, thirst for Just-ice' sake, Bless-ed when Men hate you, ex-clude you, re -

shake

*sempre f*

*sempre f*

*sempre f*

*sempre f*

*sempre f ritmico*

*sempre f ritmico*

*sempre f ritmico*

*sempre f ritmico*

men emphatic, vehement, bitter

men emphatic, vehement, bitter

114

Bar. Solo

Just - ice, and you are Bless - ed and you are blest\_\_ be-cause they

S.

*f sostenuto* *ff* *f* *f*

bless-ed, bless-ed bless-ed, bless-ed, bless\_\_ sed , bless\_\_ sed ,

women, start to sway in fear and rapture, almost wailing

S. 2

*f sostenuto* *ff* *f* *f*

bless-ed, bless-ed bless-ed, bless-ed, bless\_\_ sed , bless\_\_ sed ,

A.

*f sostenuto* *ff* *f* *f*

bless-ed, bless-ed bless-ed, bless-ed, bless\_\_ sed bless\_\_ ed,

women, start to sway in fear and rapture, almost wailing

A. 2

*f sostenuto* *ff* *f* *f*

bless-ed, bless-ed bless-ed, bless-ed, bless\_\_ ed, bless\_\_ sed,

T.

vile you, de-fame you, they hate you, hate you, de-fame you, hate you, re - vile you, they

T. 2

vile you, de-fame you, they hate you, de-fame you, they - hate you, re - vile you, they

Bar.

vile you, de-fame you, they hate you, de-fame you, they hate you, re - vile you, they

B.

vile you, de-fame you, they hate you, de-fame you, they hate you, re - vile you, they

H-bells.

117

rall. . . . .

Bar. Solo

Musical staff for Bar. Solo, bass clef, containing notes and rests.

hate you, hate you, hate you, hate you, hate you,

**ff** ALL: move your head once on each strong beat ALL: Freeze in place Relax

S.

Musical staff for S. voice, treble clef, containing notes and rests.

Bless ed, Bless ed, Bless ed, Bless ed, Bless ed,

S. 2

Musical staff for S. 2 voice, treble clef, containing notes and rests.

Bless ed, Bless ed, Bless ed, Bless ed, Bless ed,

ALL: move your head once on each strong beat ALL: Freeze in place Relax

A.

Musical staff for A. voice, treble clef, containing notes and rests.

Bless ed, Bless ed, Bless ed, Bless ed, Bless ed,

A. 2

Musical staff for A. 2 voice, treble clef, containing notes and rests.

Bless ed, Bless ed, Bless ed, Bless ed, Bless ed,

ALL: move your head once on each strong beat ALL: Freeze in place Relax

T.

Musical staff for T. voice, treble clef, containing notes and rests.

hate you, they hate you, they hate you, they hate you, hate you, hate you,

T. 2

Musical staff for T. 2 voice, treble clef, containing notes and rests.

hate you, they hate you, they hate you, they hate you, hate you, hate you,

ALL: move your head once on each strong beat ALL: Freeze in place Relax

Bar.

Musical staff for Bar. voice, bass clef, containing notes and rests.

hate you, they hate you, they hate you, they hate you, hate you, hate you,

B.

Musical staff for B. voice, bass clef, containing notes and rests.

hate you, they hate you, they hate you, they hate you, hate you, hate you,

rall. . . . .  
L. V.

H-bells.

Musical staff for H-bells, treble clef, containing chords and rests.

**ff**

**FEARFUL PRAYER CLOUD--ALL VOICES**

Choose **one text phrase** below your staff. **Whisper-sing** on chant tone G, finish on brief held A for final **boldface** syllables(s). (See Sopr. and Bar. examples.) **Repeat several times, fading away. Stagger starts and ends; not all at once.** All stop by 1 before K.

**K**

**Andante non Troppo**

*warm, sweet, tender*  
**pp**  $\text{♩} = 56$  **3**

122

*towards your shoulder*  
**pp** *whisper pitch, fearfully, sotto voce*

S. (rough example)  
a. (Blessed are the **poor**, Blessed are the **poor**,) *etc.*  
b. (Blessed the poor in **spirit**, Blessed the poor in **spirit**,) *etc.*  
*towards your shoulder*  
**pp** *whisper pitch, fearfully, sotto voce*  
*head up normally* For you will be  
*warm, sweet, tender*  
**pp** **3**

S. 2  
a. (Blessed are the **meek**, Blessed are the **meek**,) *etc.*  
b. (Blessed are the **mourners**, Blessed are the **mourners**,) *etc.*  
*towards your shoulder*  
**pp** *whisper pitch, fearfully, sotto voce*  
*head up normally* For you will be  
*warm, sweet, tender*  
**pp** **3**

A.  
a. (Blessed are the **merciful**, Blessed are the **merciful**,) *etc.*  
b. (Blessed the clean of **heart**, Blessed the clean of **heart**,) *etc.*  
*towards your shoulder*  
**pp** *whisper pitch, fearfully, sotto voce*  
*head up normally* For you will be  
*warm, sweet, tender*  
**pp** **3**

A. 2  
a. (Blessed are the **hungry**, Blessed are the **hungry**,) *etc.*  
b. (Blessed are you who **weep**, Blessed are re you who **weep**,) *etc.*  
*towards your shoulder*  
**pp** *whisper pitch, fearfully, sotto voce*  
*head up normally* For you will be  
*warm, sweet, tender*  
**pp** **3**

T.  
a. (Blessed are the **spacemakers**, Blessed are the **peacemakers**,) *etc.*  
b. (Blessed are the **persecuted**, the **persecuted**,) *etc.*  
*towards your shoulder*  
**pp** *whisper pitch, fearfully, sotto voce*

T. 2  
8  
(Blessed they who hunger for **justice**, Blessed they who hunger for **justice**,) *etc.*  
*towards your shoulder*  
**pp** *whisper pitch, fearfully, sotto voce*

Bar. (rough example)  
a. (Blessed when men **hate you**, Blessed when men **hate you**,) *etc.*  
b. (Blessed when men re-**vile you**, Blessed when re-**vile you**,) *etc.*  
*towards your shoulder*  
**pp** *whisper pitch, fearfully, sotto voce*

B.  
a. (Blessed when men ex-**clude you**, Blessed when men ex-**clude you**,) *etc.*  
b. (Blessed when men de-**fame you**, Blessed when men de-**fame you**,) *etc.*  
*towards your shoulder*  
**pp** *whisper pitch, fearfully, sotto voce*

**Andante non Troppo**  
 $\text{♩} = 56$  **K**  
**p**

H-bells.

127

S. filled, you shall be com - fort - ed you shall ob tain Mer - cy you shall

S. 2 filled, you shall be com - fort - ed you shall ob tain Mer - cy you shall

A. filled, you shall be com - fort - ed you shall ob tain Mer - cy you shall

A. 2 filled, you shall be com - fort - ed you shall ob tain Mer - cy you shall

T. MEN: Completely in the background  
Sing sideways towards one another  
*ppp* *sotto voce*

T. 2 will be filled, com - fort - ed Mer - cy

Bar. *sotto voce* will be filled, com - fort - ed Mer - cy  
Sing sideways towards one another

B. *ppp* *sotto voce* com - fort - ed Mer - cy

H-bells.

**L**

*rit.* . . . . **Held back**

**A tempo, Piu Mosso**  
♩ = 72

Bar. Solo

S. *pp* laugh, You will pos-sess the Land. *pp ritmico* Re joice in that day, and leap for joy, re - *mf*

S. 2 *pp* laugh, You will pos-sess the Land. *pp ritmico* Re joice in that day, and leap for joy, re - *mf*

A. *pp* laugh, You will pos-sess the Land. *pp ritmico* Re joice in that day, and leap for joy, re - *mf*

A. 2 *pp* laugh, You will pos-sess the Land. *pp ritmico* Re joice in that day, and leap for joy, re - *mf*

T. *pp* head up normally You will pos-sess the Land. *pp ritmico* Re joice in that day, and leap for joy, re - *mf*

T. 2 *pp* shall laugh. head up normally You will pos-sess the Land. *pp ritmico* Re - joice in that day, and leap for joy, re - *mf*

Bar. *pp* shall laugh. You will pos-sess the Land. *pp ritmico* re - *mf*

B. *pp* shall laugh. You will pos - sess the Land. *pp ritmico* re - *mf*

*rit.* . . . . MEN: Balance the women

**A tempo, Piu Mosso**  
♩ = 72 **L**

H-bells.



poco rit. . . . Andante

♩ = 66



136

Bar. Solo

Musical staff for Baritone Solo with lyrics: Heav - en. Your re - ward shall be great in Heav - en, in Heav - en

S.

Musical staff for Soprano with lyrics: Heav - en.

S. 2

Musical staff for Soprano 2 with lyrics: Heav - en.

A.

Musical staff for Alto with lyrics: Heav - en.

A. 2

Musical staff for Alto 2 with lyrics: Heav - en.

(Opt: Core Chamber Choir)  
(min. 12 voices)

T.

Musical staff for Tenor with lyrics: Heav - en. Your re - ward shall be great in

T. 2

Musical staff for Tenor 2 with lyrics: Heav - en. Your re - ward shall be great in

Bar.

Musical staff for Baritone with lyrics: Heav - en. in Heav - en in

B.

Musical staff for Bass with lyrics: Heav - en.

poco rit. . . . Andante

♩ = 66



H-bells.

Musical staff for H-bells



Meno Mosso

♩ = 52

warm, dark, velvety *P*

139

Bar. Solo

Bar. Solo musical staff with notes and rests.

Your re-

S.

Soprano vocal staff with notes and lyrics.

Your re ward shall be great in Heav-en, in Heav-en,

*mp* *p* *pp* pure bright straight tone

Women in 3 equal parts

S. 2

Second Soprano vocal staff with notes and lyrics.

Your re ward shall be great in Heav-en, in Heav-en,

*mp* *p* *pp* pure bright straight tone

Women in 3 equal parts

A.

Alto vocal staff with notes and lyrics.

Your re-ward shall be great in Heav-en, in Heav-en, in Heav-en, in Heav-en,

*mp* *p* *pp* pure bright straight tone

A. 2

Second Alto vocal staff with notes and lyrics.

Your re-ward shall be great in Heav-en, in Heav-en, in Heav-en, in Heav-en,

*mp* *p* *pp* pure bright straight tone

T.

Tenor vocal staff with notes and lyrics.

Heav-en, in Heav-en, in Heav-en, in Heav-en, in Heav-en,

*pp* *p* *pp* pure bright straight tone

T. 2

Second Tenor vocal staff with notes and lyrics.

Heav-en, in Heav-en, in Heav-en, in Heav-en, in Heav-en,

*pp* *p* *pp* pure bright straight tone

Bar.

Baritone vocal staff with notes and lyrics.

Heav-en, in Heav-en, in Heav-en, in Heav-en,

*pp* *p*

B.

Bass vocal staff with notes and rests.

Meno Mosso

♩ = 52



(bell, optional, as needed to help choir hold pitch)

H-bells.

Handbells musical staff with notes and rests.

*p*

143

Bar. Solo *p* **O**

ward shall be great shall be great (Full Chorus)

S. *pp* 3 3 your re-ward shall be great in Heav - en your re-ward shall be

S. 2 *pp* 3 3 your re-ward shall be great in Heav - en your re-ward shall be

(Women in 3 equal parts)

A. *pp* 3 3 your re-ward shall be great in Heav - en your re-ward shall be

A. 2 *pp* 3 3 your re-ward shall be great in Heav - en your re-ward shall be

T. *pp* 3 3 your re-ward shall be great in Heav - en your re-ward shall be

T. 2 warm, dark, velvety *ppp* 3 (Full Sections) (All) shall be great

Bar. warm, dark, velvety *ppp* 3 (Full Sections) (All) shall be great

B. warm, dark, velvety *ppp* 3 (All) shall be great

H-bells. **O**

146

Bar. Solo *p* *p*

your re - ward in Heav - en

S. *mp* *pp*

great in Heav-en shall be great in Heav en Yours shall be the

S. 2 *mp* *pp*

great in Heav-en shall be great in Heav en Yours shall be the

A. (Women in 3 equal parts) *mp* *pp*

great in Heav-en shall be great in Heav en Yours shall be the

A. 2 *mp* *pp*

great in Heav-en shall be great in Heav en Yours shall be the

T. *mp* *pp*

great in Heav-en shall be great in Heav en Yours shall be the

T. 2 *ppp* *pp*

your re - ward in Heav - en

Bar. *ppp* *pp*

your re - ward in Heav - en

B. *ppp* *pp*

your re - ward in Heav - en

L. V.

H-bells.

P

150

Bar. Solo *pp* of Heav en

S. *pp* King-dom of Heav - en You shall be called the Child-ren of God, Child-ren of God, Women normal divisi

S. 2 *pp* (Women in 3 equal parts) - en You shall be called the Child-ren of God, Child-ren of God,

A. *pp* King-dom of Heav - en You shall be called the Child-ren of God, Child-ren of God, Women normal divisi

A. 2 *pp* King-dom of Heav - en You shall be called the Child-ren of God, Child-ren of God,

T. *pp* King-dom of Heav - en You shall be called the Child-ren of God, Child-ren of God,

T. 2 *pp* of Heav en

Bar. *pp* of Heav en

B. *pp* of Heav en

H-bells. P

Bar. Solo

S. *pp* and you shall see *p* and you shall see *mp* and you shall see *mf* you shall see *f* you shall see *ecstatic*

S. 2 *pp* and you shall see *p* and you shall see *mp* and you shall see *mf* you shall see *f* you shall see *ecstatic*

A. *pp* and you shall see *p* and you shall see *mp* and you shall see *mf* you shall see *f* you shall see *ecstatic*

A. 2 *pp* and you shall see *p* and you shall see *mp* and you shall see *mf* you shall see *f* you shall see *ecstatic*

T. *pp* and you shall see *p* and you shall see *mp* and you shall see *mf* you shall see *f* you shall see *ecstatic*

T. 2 *pp* and you shall see *p* and you shall see *mp* and you shall see *mf* you shall see *f* you shall see *ecstatic*

Bar. *mp* and you shall see *mf* you shall see *f* you shall see *ecstatic*

B. *mf* you shall see *ecstatic*

H-bells.

(Bass II only on bottom; clean, round, don't push)

molto rit. . . . .



Mosso,  
Andante

♩ = 78

159

*ecstatic* **ff**

Bar. Solo

You shall, you shall see God

S.

God

S. 2

God

A.

God

A. 2

God

T.

God

T. 2

God

Bar.

God

B.

God

Mosso,  
Andante

♩ = 78



H-bells.

**ff**

L. V. (let everything ring until 183)

162

Bar. Solo

S.

S. 2

A.

A. 2

T.

T. 2

Bar.

B.

H-bells.

God

God

God

God

God

God

God

God

165 *mf* *p* *poco rit.*

Bar. Solo

S. *p*  
you shall see God

S. 2 *p*  
you shall see God

A. *p*  
you shall see God

A. 2 *p*  
you shall see God

T. *p*  
you shall see God

T. 2 *p*  
you shall see God

Bar. *p*  
you shall see God

B. *p*  
you shall see God

H-bells. *p* *poco rit.*

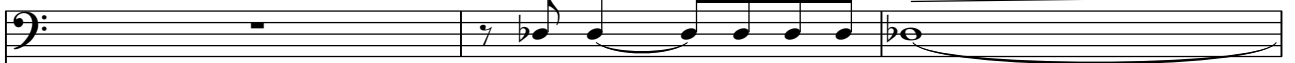
**R** poco meno mosso

168 ♩ = 72

rit.

poco espr. *mp*

Bar. Solo

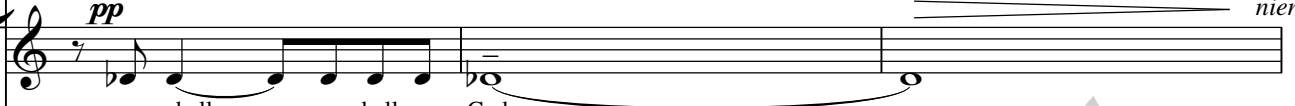


Musical staff for Baritone Solo, bass clef, 7/8 time signature. The staff contains a melodic line with a fermata over the final note.

you shall, — you shall see God

*niente*

S.



Musical staff for Soprano, treble clef, 7/8 time signature. The staff contains a melodic line with a fermata over the final note. Dynamics: *pp*.

you shall, — you shall see God

*niente*

S. 2



Musical staff for Soprano 2, treble clef, 7/8 time signature. The staff contains a melodic line with a fermata over the final note. Dynamics: *pp*.

you shall, — you shall see God

*niente*

A.



Musical staff for Alto, treble clef, 7/8 time signature. The staff contains a melodic line with a fermata over the final note. Dynamics: *pp*.

you shall, — you shall see God

*niente*

A. 2



Musical staff for Alto 2, treble clef, 7/8 time signature. The staff contains a melodic line with a fermata over the final note. Dynamics: *pp*.

you shall, — you shall see God

*niente*

T.



Musical staff for Tenor, treble clef, 8/8 time signature. The staff contains a melodic line with a fermata over the final note. Dynamics: *pp*.

you shall, — you shall see God

*niente*

T. 2



Musical staff for Tenor 2, treble clef, 8/8 time signature. The staff contains a melodic line with a fermata over the final note. Dynamics: *pp*.

you shall, — you shall see God

*niente*

Bar.



Musical staff for Baritone, bass clef, 7/8 time signature. The staff contains a melodic line with a fermata over the final note. Dynamics: *pp*.

you shall, — you shall see God

*niente*

B.



Musical staff for Bass, bass clef, 7/8 time signature. The staff contains a melodic line with a fermata over the final note. Dynamics: *pp*.

you shall, — you shall see God

**R** poco meno mosso

♩ = 72

rit.

H-bells.



Musical staff for Handbells, treble clef, 7/8 time signature. The staff contains a rhythmic accompaniment of triplets. Dynamics: *pp*.

Meno mosso

♩ = 56

171 *niente*

Bar. Solo

H-bells.

175 **S**

Bar. Solo

S.

*mp* *smooth and even* *dim. poco a poco*

Bless-ed are they who are \_\_\_\_\_ Bless-ed are they who \_\_\_\_\_ Bless-ed are we \_\_\_\_\_

A.

*mp* *smooth and even* *dim. poco a poco*

Bless-ed are they who are \_\_\_\_\_ Bless-ed are they who \_\_\_\_\_ Bless-ed are we \_\_\_\_\_

T.

*mp* *smooth and even* *dim. poco a poco*

Bless-ed are they who are \_\_\_\_\_ Bless-ed are they who \_\_\_\_\_ Bless-ed are we \_\_\_\_\_

B.

*mp* *smooth and even* *dim. poco a poco*

Bless-ed are they who are \_\_\_\_\_ Bless-ed are they who \_\_\_\_\_ Bless-ed are we \_\_\_\_\_

**S**

H-bells.

**Ritenu**

♩ = 40

180 *p*

S. Bless-ed are. Bless ed Blest are You

A. Bless-ed are. Bless ed Blest are You

T. Bless ed are. Bless ed Blest are You

B. Bless-ed are. Bless ed Blest are You

H-bells. *pp* *mp* **Ritenu** ♩ = 40 (stop Bb Eb F# Ab)

# Choral Works by DAVID AVSHALOMOV

## MIXED CHORUS

### SONGS OF INNOCENCE AND OF EXPERIENCE

SATB (divisi in a few) (Wm. Blake)

**46 separate settings**, averaging 1-4 min. ea. *Full list w/details on request*

PRINCIPLES, secular cantata (Thos. Jefferson) [32]

SATB (divisi) version, solo baritone, concert band, (or piano or organ, can add perc.) (also in TTBB version, below)

THE MIXED BLESSINGS, [10:30]

SSAATTBB, (from the Beatitudes—Matthew/Luke), Handbells (6-7 players)

PRAISE THE LORD! [4:40]

SATB (divisi)/Organ/Opt. cymbal (Psalm 150)

THIS SACRED SPACE [4:45] Consecration Anthem with congregational hymn

SATB (divisi) (brief Alto solo)/Organ/4 Brass/Timpani (text by the composer)

I BEND THE KNEE OF MY HEART [5]

SATB (divisi) (Canticle 14/Manasseh)

THERE'S A WIND [4]

SATB (divisi), (brief S1 solo), optional wind whistling

O EUCHARI (Columba Virtutem Illius)—Meditation [5]

SATB (divisi) (Hildegarde von Bingen)

KEDUSHAH for the High Holy Days [5]

Cantor (solo tenor *or* soprano), SATB, piano, flute

GO AHEAD AND REJOICE [2]

SATB (divisi) (Doris Avshalomov)

FATHER THE TREE [4]

SATB (brief S1 solo) (Doris Avshalomov)

SONG FOR LATE SUMMER [4]

SATB (divisi) (Doris Avshalomov)

U.S. 30 IN IDAHO [2]

SATB (divisi) (Doris Avshalomov)

## WOMEN'S VOICES

WHERE YOU GO, I WILL GO (Ruth and Naomi) [12]

SSAA (brief S2, A2 soli)

DO YOU BELIEVE IN ANGELS? [9]

SSAA, 8 High strings (or organ reduction) (poem by the composer)

THE ANGEL [3] SSA from Songs of Innocence and of Experience (Wm. Blake)

## MEN'S VOICES

PRINCIPLES, secular cantata (Thos. Jefferson) [32]

Orig. version TTBB (divisi), solo bar., concert band (or piano or organ, can add perc.)

THE U.S. AIR FORCE FUGUE [3]

TTBB (based on "Off we Go, into the Wild Blue Yonder")

THE STAR SPANGLED BANNER [1:45]

Arranged for barbershop quartet or ensemble, TTBB

## NOVELTY

THE CHOCOLATE CAROL, Holiday version [3]

SATB (brief divisi) with piano, optional flute

(also available with small orchestra accompaniment)

SATB *a cappella* caroling version

*also* Valentine's version: LOVE & CHOCOLATE

SATB (brief divisi) with piano, optional flute (also with small orchestra)

SATB solo quartet version with piano

Performance materials, pricing, and full list of works:



davshalomov@earthlink.net - www.davshalomov.com - (310) 392-2641