

# ***SEVEN PRINCIPLES***

*in nine movements*

*for narrator, soloists, mixed chorus, children/youth choir, and orchestra*

*by*

*Loyd Dillon and Wally Kleucker*

***CHORAL SCORE***

# *Seven Principles*

*in nine movements*

*for narrator, soloists, mixed chorus, children/youth chorus and orchestra*

## **Background**

For the past two decades I have enjoyed being a part of the music staff at the Unitarian Universalist Church of Charlotte in various roles (music director, organist, pianist and children's choir director). This work inspired me to write over 110 choral works for UU services, and several years ago I began to work on a piece called **The Seven Principles** for mixed chorus, clarinet and piano. At first, my idea was to write a single-movement fugal piece using the UUA's official text. However, after completing this piece, I realized that it didn't say all the things I wanted it to say about our UU principles.

About this same time, my friends Loyd Dillon and Dr. Henry Berne were working on a book about UU poets through the ages. They gave me a copy to read before it was sent off to publishers. I was enthralled, and started to investigate the writings referenced in their book. Many of these writings gave me musical ideas which led to other musical ideas which eventually led to the idea of writing a large work for choir, orchestra, and speaker. Loyd Dillon agreed to collaborate and after a year or so of hard work, **Seven Principles** in nine movements for speaker, soloists, mixed choir, children/youth choir, and orchestra, is completed.

Each movement is preceded by narration, written by Loyd Dillon. The first seven movements examine each of the principles individually, using text by the following UU writers.

- 1) **Rev. Sarah York**, author of *Pilgrim Heart*
- 2) **Isaac Watts** (1674-1748), author of our doxology, which is interwoven and sung in Spanish and English to a bossa nova beat

- 3) **Margaret Fuller** (1810-1850), brilliant member of the Transcendentalist group and author of “Woman in the 19<sup>th</sup> Century”
- 4) **Walt Whitman** (1819-1892), transcendentalist poet
- 5) **Nelson Mandela**, former President of South Africa, who will be celebrating his 90<sup>th</sup> birthday in June, 2008
- 6) Children from Lincoln School, who were asked to write what the word “peace” meant to them
- 7) **Ralph Waldo Emerson**, Unitarian minister and Transcendentalist.

The eighth movement is a summation of the Seven Principles using the actual UUA text. The ninth movement, the finale, is “You Can’t Stop the Music!” to a poem by Henry Berne.

This document includes the narration and the choral parts only. A full score and individual instrumental parts are also available.

*Wally Kleucker*

January 18, 2008

# First Movement

## The First Principle

*The inherent worth and dignity of every person*

I.

### **When You Hear the Distant Music**

from "Pilgrim's Heart"

by Rev. Sarah York

When we hear the distant music,  
the music from the soul's true home,  
Communitas is what happens,  
the music of our human purpose.

Such moments are intimations  
of a unity and harmony that offers hope  
for our survival as a species.

They are peak experiences  
that cannot be sustained  
but are sustaining in the hope  
they offer for what is possible among people.

They point to a larger truth  
that says that in spite of our differences  
we share something of the Spirit  
with each other.

We know it in our souls because  
once in a while it in overwhelms us  
with a sense something  
of communion or connection.

#### **Narrator:**

**I am dying. You are dying. We all must die, and we all will die. That fact, that fate is inescapable and undeniable.**

But while we still live, we can do something noble, ethical, moral and righteous. What can we do? We can strive to live principled lives. That's part of being a good human being. And always has been.

Confucianists talk about reciprocity – treating others with the dignity and respect with which we would want to be treated. Christians talk about following the Golden Rule to demonstrate how we regard others. Virtually all the world's religions include some variation of “doing unto others as you would have them do unto you.”

We Unitarian Universalists have our Seven Principles as guidelines. These Principles include and incorporate many other religious traditions but they also are uniquely our own. Consider the first principle – our belief in the inherent worth and dignity of every person. If we truly believe that every person has worth and dignity, then we will follow the Golden Rule. Naturally!

Sarah York, an author and Unitarian Universalist minister for over twenty years, has served congregations in London, England, California, Massachusetts, Florida, New York, Virginia, Maryland and North Carolina, where she currently resides. The Unitarian Universalist hymnal, *Singing the Living Tradition*, includes three of her responsive readings.

Her book from 2001, *Pilgrim Heart: The Inner Journey Home*, is a guide for spiritual pilgrims and seekers to use in their own sacred journeys. In it she speaks about *communitas*. This Latin term means an unstructured community in which people are equal, the very spirit of community, and the feeling of solidarity and togetherness, where all recognize the inherent worth and dignity of every person. As Ms. York explains, “Communitas is ... the music of our human purpose. Such moments are intimations of a unity and harmony that offers hope for our survival as a species.”

"...the inherent worth and dignity of every person"

# 1. When We Hear the Distant Music

for speaker, soloist, mixed chorus and orchestra

Rev. Sarah York

Wally Kleucker

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-17. The score is in 4/4 time. Each part has a vocal line with a number (5, 4, or 6) above it, indicating a specific note or chord. The Soprano part has a 5 above the first measure, a 4 above the third measure, and a 6 above the fifth measure. The Alto part has a 5 above the first measure, a 4 above the third measure, and a 6 above the fifth measure. The Tenor part has a 5 above the first measure, a 4 above the third measure, and a 6 above the fifth measure. The Bass part has a 5 above the first measure, a 4 above the third measure, and a 6 above the fifth measure.

Musical score for Soprano, Alto, Tenor, and Bass, measures 18-19. The score is in 3/4 time. Each part has a vocal line with a number (3 or 19) above it, indicating a specific note or chord. The Soprano part has a 3 above the first measure, a 3 above the third measure, and a 19 above the fifth measure. The Alto part has a 3 above the first measure, a 3 above the third measure, and a 19 above the fifth measure. The Tenor part has a 3 above the first measure, a 3 above the third measure, and a 19 above the fifth measure. The Bass part has a 3 above the first measure, a 3 above the third measure, and a 19 above the fifth measure. A box labeled 'A' is above the Soprano part in measure 19.

Musical score for Soprano, Alto, Tenor, and Bass, measures 45-49. The score is in 4/4 time. Each part has a vocal line with a number (2 or 23) above it, indicating a specific note or chord. The Soprano part has a 2 above the first measure, a 23 above the second measure, and a box labeled 'C' above the fifth measure. The Alto part has a 2 above the first measure, a 23 above the second measure, and the lyrics "When we hear the dis-tant mu - ic, the mu-sic" below the staff. The Tenor part has a 2 above the first measure, a 23 above the second measure, and the lyrics "When we hear the dis-tant mu - ic, the mu-sic" below the staff. The Bass part has a 2 above the first measure, a 23 above the second measure, and the lyrics "When we hear the dis-tant mu - ic, the mu-sic" below the staff. A box labeled 'B' is above the Soprano part in measure 45, and the word "soloist" is written above the Soprano part in measure 46. The dynamic marking "ff" is present in measures 45-49.

When We Hear the Distant Music

73

S from the soul's true home, Com-mu-ni-tas is what hap-pens, the mu-sic

A from the soul's true home, Com-mu-ni-tas is what hap-pens, the mu-sic

T from the soul's true home, Com-mu-ni-tas is what hap-pens, the mu-sic

B from the soul's true home, Com-mu-ni-tas is what hap-pens, the mu-sic

77

S of our hu-man pur-pose. Such mo-ments are in-ti-mations of a u-ni-ty and

A of our hu-man pur-pose. Such mo-ments are in-ti-mations of a u-ni-ty and

T of our hu-man pur-pose. Such mo-ments are in-ti-mations of a u-ni-ty and

B of our hu-man pur-pose. Such mo-ments are in-ti-mations of a u-ni-ty and

82

S har-mo-ny that of-fers hope for our sur-vi-val our sur-vi-val

A har-mo-ny that of-fers hope for our sur-vi-val our sur-vi-val

T har-mo-ny that of-fers hope for our sur-vi-val our sur-vi-val

B har-mo-ny that of-fers hope for our sur-vi-val our sur-vi-val

87

S  
A  
T  
B

When we hear the dis - tant mu - sic,  
When we hear the dis - tant mu - sic,  
When we hear the dis - tant\_\_\_\_ sic, the mu-sic  
When we hear the dis - tant\_\_\_\_ sic, the mu-sic

91

S  
A  
T  
B

the mu-sic from the soul's\_\_\_\_ home, Com-mu-ni-tas is what  
the mu-sic from the soul's\_\_\_\_ home, Com-mu-ni-tas is what  
from the soul's true home, Com-mu-ni - tas is what  
from the soul's true home, Com-mu-ni - tas is what

94

S  
A  
T  
B

hap-pens, the mu-sic of our hu-man pur-pose. Such mo-ments are in - ti - ma -  
hap-pens, the mu-sic of our hu-man pur-pose. Such mo-ments are in - ti - ma -  
hap-pens, the mu-sic of our hu-man pur-pose. Such mo - ments are\_\_\_\_  
hap-pens, the mu-sic of our hu-man pur-pose. Such mo - ments are\_\_\_\_



When We Hear the Distant Music

98

S  
A  
T  
B

— tions of a u - ni - ty and har - mo - ny that of - fers hope for our sur -  
— tions of a u - ni - ty and har - mo - ny that of - fers hope for our sur -  
8 in - ti - ma - tions of a u - ni - ty and har - mo - ny that of - fers hope for our sur -  
— in - ti - ma - tions of a u - ni - ty and har - mo - ny that of - fers hope for our sur -

102

S  
A  
T  
B

vi val our sur - vi - val They are peak ex - per - ien - ces that  
vi val our sur - vi - val They are peak ex - per - ien - ces that  
8 vi val our sur - vi - val They are peak ex - per - ien - ces that  
vi val our sur - vi - val They are peak ex - per - ien - ces that

107

S  
A  
T  
B

can - not be sus - tained but are sus - tain - ing in the hope they of - fer for  
can - not be sus - tained but are sus - tain - ing in the hope they of - fer for  
8 can - not be sus - tained but are sus - tain - ing in the hope they of - fer for  
can - not be sus - tained but are sus - tain - ing in the hope they of - fer for

110 F

S what is pos-si-ble a - mong\_ peo - ple. They point to a

A what is pos-si-ble a - mong\_ peo - ple. They point to a

T what is pos-si-ble a - mong\_ peo - ple. They

B what is pos-si-ble a - mong\_ peo - ple. They

114

S lar - ger truth that says that in spite of our diff - 'ren ces we

A lar - ger truth that says that in spite of our diff - 'ren ces we

T point to a lar - ger truth that says that in spite of our

B point to a lar - ger truth that says that in spite of our

117

S share some-thing of the Spi - rit with each oth - er.

A share some-thing of the Spi - rit with each oth - er.

T diff - ren - ces, we share some-thing of the Spi - rit with each

B diff - ren - ces, we share some-thing of the Spi - rit with each

When We Hear the Distant Music

120

S — We know it in our souls be cause once in a while it ov-er-

A — We know it in our souls be cause once in a while it ov-er-

T o-ther. We know it in our souls be cause once in a while it ov-er-

B o-ther. We know it in our souls be cause once in a while it ov-er-

124

S whelms us with a sense of com - mu-nion or con - nec - tion.

A whelms us with a sense of com - mu-nion or con - nec - tion.

T whelms us with a sense of com - mu-nion or con - nec - tion.

B whelms us with a sense of com - mu-nion or con - nec - tion.

128

S When we hear the dis - tant mu - ic, the mu-sic

A When we hear the dis - tant mu - ic, the mu-sic

T When we hear the dis - tant mu - ic, the mu-

B When we hear the dis - tant mu - ic, the mu -

132

S from the soul's true home, Com-mu-ni - tas is what

A from the soul's true home, Com-mu-ni - tas is what

T - sic from the soul's true home, Com-mu-ni - tas is what

B - - sic from the soul's true home, Com-mu-ni - tas is what

135

S hap-pens, the mu-sic of our hu-man pur-pose. Such mo-ments are in - ti -

A hap-pens, the mu-sic of our hu-man pur-pose. Such mo-ments are in - ti -

T hap-pens, the mu-sic of our hu-man pur-pose. Such mo-ments are in - ti -

B hap-pens, the mu-sic of our hu-man pur-pose. Such mo-ments are in - ti -

139

S ma-tions of a u - ni - ty and har - mo - ny that of-fers hope for our sur-

A ma-tions of a u - ni - ty and har - mo - ny that of-fers hope for our sur-

T ma-tions of a u - ni - ty and har - mo - ny that of-fers hope for our sur-

B ma-tions of a u - ni - ty and har - mo - ny that of-fers hope for our sur-

When We Hear the Distant Music

♩ = c. 108

143

S  
A  
T  
B

vi-val. A u - ni - ty, a u - ni - ty and har - mo - ny that

vi-val. A u - ni - ty, a u - ni - ty and har - mo - ny that

vi-val. A u - ni - ty, a u - ni - ty and har - mo - ny that

vi-val. A u - ni - ty, a u - ni - ty and har - mo - ny that

148

S  
A  
T  
B

of - - - - fers hope!

of - - - - fers hope!

of - - - - fers hope!

of - - - - fers hope!

# Second Movement

## The Second Principle

*Justice, equity and compassion in human relations*

II.

### **Justice, Equity and Compassion**

text from the 2<sup>nd</sup> Principle of the UUA and Isaac Watts (1674-1748)  
(Doxology – Spanish and English)

We affirm and promote justice, equity and compassion in human relations.

---

De todos bajo el gran sol  
Surja esperanza, fe, amor,  
Verdad, y belleza cantando,  
De cada tierra, cada voz.

---

From all that dwell below the skies  
Let songs of hope and faith arise;  
Let peace, good will on earth be sung  
Through every land, by every tongue.

#### Narrator:

**Yes, hope! Hope for our survival, indeed hope for all humanity! Words of hope are found many places, including in our Doxology, written by Isaac Watts, a 17<sup>th</sup> century English religious non-conformist. “De todos bajo el gran sol surja esperanza, fe, amor” or “From all that dwell below the skies let songs of hope and faith arise!”**

**To paraphrase the 17<sup>th</sup> century poet John Donne, no one is an island. We are not alone. We are all connected. When someone else dies, the bell – the death knell - tolls for us too. When someone else suffers injustice, we suffer injustice too. We are one family. Literally. Poets and some theologians have long said this. But now**

scientists do, too. Studies of mitochondrial DNA show that we truly are one family – that the most distantly related you can be to anyone who ever lived is 50<sup>th</sup> cousin. So, let's care for our cousins. Let's care for our family. We need to remember that as we consider our second principle of justice, equity and compassion in human relations.

"...justice, equity and compassion in human relations"  
**2. Justice, Equity and Compassion**  
for mixed chorus and orchestra

UUA

Bossa nova ♩ = 144

Wally Kleucker

15 *mp*

Soprano We co - ve - nant \_\_\_\_\_ to af -

15 *mp*

Alto We co - ve - nant \_\_\_\_\_ to af -

15

Tenor *mp*

15

Bass

19

S firm and pro - mote \_\_\_\_\_ jus - tice, e - qui - ty \_\_\_\_\_ and \_\_\_\_\_ com - pas - sion

A firm and pro - mote \_\_\_\_\_ jus - tice, e - qui - ty \_\_\_\_\_ and \_\_\_\_\_ com - pas - sion

T

B



23

S in hu - man re - la - tions. oo

A in hu - man re - la - tions. oo

T *mp* We co - ve - nant to af -

B *mp* We co - ve - nant to af -

27

S *mf* Jus-tice, e - qui-ty, com - pas - sion. Jus-tice, e-qui-ty and com - pas - sion.

A *mf* Jus-tice, e - qui-ty, com - pas - sion. Jus-tice, e-qui-ty and com - pas - sion.

T *mf* firm and pro - mote jus-tice, e - qui - ty and com - pas-sion

B *mf* firm and pro - mote jus-tice, e - qui - ty and com - pas-sion

31

S Jus-tice, e-qui-ty and com - pas - sion. Jus-tice, e-qui-ty, and com - pas - sion. *p*

A Jus-tice, e-qui-ty and com - pas - sion. Jus-tice, e-qui-ty, and com - pas - sion. *p*

T in hu - man re - la-tions.

B in hu - man re - la-tions.

35

S Jus-tice, e-qui-ty, and com - pas - sion. *mp*

A Jus-tice, e-qui-ty, and com - pas - sion. *mp*

T *p* Jus-tice, e-qui-ty, and com - pas - sion. *mp* Jus-tice, e-qui-ty, and com - pas - sion.

B *p* Jus-tice, e-qui-ty, and com - pas - sion. *mp* Jus-tice, e-qui-ty, and com - pas - sion.

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is divided into two systems. The first system starts at measure 31 and ends at measure 34. The second system starts at measure 35 and ends at measure 38. The lyrics are: "Justice, equity and compassion. Justice, equity, and compassion. in human relations. Justice, equity, and compassion. Justice, equity, and compassion. Justice, equity, and compassion. Justice, equity, and compassion." Dynamics include piano (p) and mezzo-piano (mp). The Tenor part has an octave sign (8) under the first measure of the second system.

39 *f* *p*

S Jus-tice, e - qui - ty and com - pas - sion. — oo

A Jus-tice, e - qui - ty and com - pas - sion. — oo

T *f* Jus-tice, e - qui - ty, and com - pas - sion. —

B *f* Jus-tice, e - qui - ty, and com - pas - sion. —

43 *p* *p*

S oo

A oo

T *p* oo

B *p* oo

47

S *mp*

A *mp*

T

B

51

S

A

T *mf*

B *mf*

**A little faster**

(M.M. ♩ = 160)

*mf*

55

S  
A  
T  
B

Let \_\_\_\_\_

Let \_\_\_\_\_

Let \_\_\_\_\_

Let \_\_\_\_\_

62

S  
A  
T  
B

peace, good will on earth be sung through

peace, good will on earth be sung through

peace, good will on earth be sung through

peace, good will on earth be sung through

66

S  
ev - ery land, by ev - ery tongue. De to - dos

A  
ev - ery land, by ev - ery tongue. De to - dos

T  
ev - ery land, by ev - ery tongue. De to - dos

B  
ev - ery land, by ev - ery tongue. De to - dos

70

S  
ba - jo el gran sol sur - ja es - pe -

A  
ba - jo el gran sol sur - ja es - pe -

T  
ba - jo el gran sol sur - ja es - pe -

B  
ba - jo el gran sol sur - ja es - pe -

74

S  
ran - za, fe, a - mor ver - dad, y bel -

A  
ran - za, fe, a - mor ver - dad, y bel -

T  
ran - za, fe, a - mor ver - dad, y bel -

B  
ran - za, fe, a - mor ver - dad, y bel -

78

S  
le - za can - tan - do, de ca - da

A  
le - za can - tan - do, de ca - da

T  
le - za can - tan - do, de ca - da

B  
le - za can - tan - do, de ca - da

82

S tier - ra, ca - da vox. Jus - tice \_\_\_\_\_ e - qui -

A tier - ra, ca - da vox. Jus - tice \_\_\_\_\_ e - qui -

T tier - ra, ca - da vox.

B tier - ra, ca - da vox.

86

S ty and com - pas - sion! Jus - tice \_\_\_\_\_ e - qui - ty and com - pas - sion!

A ty and com - pas - sion! Jus - tice \_\_\_\_\_ e - qui - ty and com - pas - sion!

T Jus - tice \_\_\_\_\_ e - qui -

B Jus - tice \_\_\_\_\_ e - qui -



90 *mp*

S De to - dos

A *mp* De to - dos

T ty and com-pas - sion! Jus-tice, — e-qui - ty and com-pas-sion! *f* For

B ty and com-pas - sion! Jus-tice, — e-qui - ty and com-pas-sion! *f* For

94

S ba - jo el gran sol sur - ja es - pe -

A ba - jo el gran sol sur - ja es - pe -

T all that dwell be - low the skies let

B all that dwell be - low the skies let

98

S *mf*  
ran - za, fe, a - mor ver - dad, y bel -

A *mf*  
ran - za, fe, a - mor ver - dad, y bel -

T  
songs of hope and faith a - rise! let

B  
songs of hope and faith a - rise! let

102

S *f*  
le - za can - tan - do, de ca - da

A *f*  
le - za can - tan - do, de ca - da

T  
peace, good will on earth be sung through

B  
peace, good will on earth be sung through

106

*mp*

S tier - ra, ca - da vox. oo

*mp*

A tier - ra, ca - da vox. oo

T ev - 'ry land, by ev' - ry tongue.

B ev - 'ry land, by ev' - ry tongue.

110

S oo

A oo

*mp*

T oo

*mp*

B oo

114

S *mf* De to - dos ba - jo

A *mf* De to - dos ba - jo

T *p* oo Let

B *p* oo Let

118

S el gran sol sur-ja es - pe - ran - za, fe, a - mor ver - dad, y bel-le - za

A el gran sol sur-ja es - pe - ran - za, fe, a - mor ver - dad, y bel-le - za

T *f* peace, good will on earth be sung through

B *f* peace, good will on earth be sung through

**A little faster**  
(M.M. ♩ = c. 160)

122

S  
can - tan - do, de ca - da tier - ra, ca - da vox.

A  
can - tan - do, de ca - da tier - ra, ca - da vox.

T  
8  
ev - ery land, by ev - ery tongue. Jus - tice — e - qui -

B  
ev - ery land, by ev - ery tongue. Jus - tice — e - qui -

126

**faster** ♩ = 168

S  
*f*  
Jus - tice — e - qui - ty and com - pas - sion! Jus - tice — e - qui -

A  
*f*  
Jus - tice — e - qui - ty and com - pas - sion! Jus - tice — e - qui -

T  
8  
ty and com - pas - sion! Jus - tice — e - qui -

B  
ty and com - pas - sion! Jus - tice — e - qui -

130 *accel.*

S ty and com-pas - sion! Jus-tice — e-qui - ty and com-pas - sion! Jus-tice — e-qui-

A ty and com-pas - sion! Jus-tice — e-qui - ty and com-pas - sion! Jus-tice — e-qui-

T ty and com-pas - sion! Jus-tice — e-qui - ty and com-pas - sion! Jus-tice — e-qui-

B ty and com-pas - sion! Jus-tice — e-qui - ty and com-pas - sion! Jus-tice — e-qui-

134 *ff*

S ty and com-pas - sion! Jus-tice — e-qui - ty and com-pas - sion! Jus-tice — e-qui-

A ty and com-pas - sion! Jus-tice — e-qui - ty and com-pas - sion! Jus-tice — e-qui-

T ty and com-pas - sion! Jus-tice — e-qui - ty and com-pas - sion! Jus-tice — e-qui-

B ty and com-pas - sion! Jus-tice — e-qui - ty and com-pas - sion! Jus-tice — e-qui-

138 *div.*

S  
ty and com - pas - - - sion! \_\_\_\_\_

A  
ty and com - pas - - - sion! \_\_\_\_\_

T  
8  
ty and com - pas - - - sion! \_\_\_\_\_

B  
ty and com - pas - - - sion! \_\_\_\_\_

The image shows a musical score for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The Soprano part starts with a treble clef and a '138' measure number. The Alto part also starts with a treble clef. The Tenor part starts with a treble clef and an '8' below it. The Bass part starts with a bass clef. All parts have the lyrics 'ty and com - pas - - - sion!' with a long horizontal line for a fermata. The Soprano part has a 'div.' marking above it. The music consists of a few notes in each part, with a fermata over the final note of each line.

# Third Movement

## The Third Principle

*Acceptance of one another and encouragement to spiritual growth*

III.

### **Only To Grow**

by

Margaret Fuller (1810 – 1850)

Very early I knew that the only object in life was to grow.

There is nothing in a caterpillar that tells you it's going to be a butterfly.

Be what you would like to be.

A house is no home without food and fire  
for the mind as well as the body.

If you have knowledge, let others light their candles in it.

#### Narrator:

**Do you have friends of a different race? Do you have friends of a different faith? One very important Unitarian Universalist principle is that of accepting one another... not just tolerating differences, but accepting and respecting them. Respect is so much more important than tolerance. Tolerant persons can still look down at the others they are “tolerating.” A respectful person looks at others eye-to-eye. A respectful person also encourages others to growth — intellectual growth, moral growth, ethical growth and spiritual growth. We do not have to send missionaries out to groups of “others.” We can begin by accepting and encouraging others in our own congregation, our own immediate family.**



**Margaret Fuller was a journalist, critic, and women's rights activist in the first half of the nineteenth century. Fuller became friends with Ralph Waldo Emerson and became one of the leaders of the transcendentalist movement. After living several years in France and Italy, she died tragically in 1850 when the ship on which she was returning home to the United States slammed into a sandbar just off the coast of Fire Island, New York. In her many writings she encouraged women writers and declared, "Very early I knew that the only object in life was to grow... If you have knowledge, let others light their candles in it."**

"...acceptance of one another and encouragement to spiritual growth"

# 3. Only To Grow

for mixed chorus (SATB) and orchestra

Margaret Fuller

Wally Kleucker

Tempo: ♩ = 69

Soprano

Alto

Tenor

Bass

16

S

A

T

B

Ve - ry ear - ly

mf

# Only To Grow

20

S  
— I knew that the on - ly ob - ject in life was to

A  
— I knew that the on - ly ob - ject in life was to

T

B

23

S  
grow. on - ly to grow.

A  
grow. on - ly to grow.

T

B

Only To Grow

26

S *mf* Ve - ry ear - ly

A *mf* Ve - ry ear - ly

T *mf* Ve - ry ear - ly I knew that the

B *mf* Ve - ry ear - ly I knew that the

29

S — I knew that the on - ly ob - ject in life was to

A — I knew that the on - ly ob - ject in life was to

T on - ly ob - ject in life was to grow.

B on - ly ob - ject in life was to grow.

# Only To Grow

32

S  
grow. on - ly to grow.

A  
grow. on - ly to grow.

T  
on - ly to grow.

B  
on - ly to grow.

35

S  
*p* There is

A  
*p* There is

T  
*p* There is no - thing \_\_\_ in a \_\_\_

B  
*p* There is no - thing \_\_\_ in a \_\_\_

Only To Grow

44

S  
no - thing \_\_\_ in a \_\_\_ ca - ter - pil - lar that tells you \_\_\_ it's go -

A  
no - thing \_\_\_ in a \_\_\_ ca - ter - pil - lar that tells you \_\_\_ it's go -

T  
8  
\_\_\_ ca - ter - pil - lar that tells you \_\_\_ it's go - ing to be a

B  
\_\_\_ ca - ter - pil - lar that tells you \_\_\_ it's go - ing to be a

47

S  
- ing to be a but - ter - fly. \_\_\_ to be a

A  
- ing to be a but - ter - fly. \_\_\_ to be a

T  
8  
but - ter - fly. \_\_\_ to be a but - ter - fly. \_\_\_

B  
but - ter - fly. \_\_\_ to be a but - ter - fly. \_\_\_

Only To Grow

50 *mf*

S  
but-ter-fly. — Be what you would like to be with-

A  
but-ter-fly. — Be what you would like to be with-

T  
a house is no home with-

B  
a house is no home with-

53 *f*

S  
out food and fire for the mind as well as the bo-dy,

A  
out food and fire for the mind as well as the bo-dy,

T  
out food and fire for the mind Be what you would like to be-a

B  
out food and fire for the mind Be what you would like to be-a

Only To Grow

56 *f*

S With- out food and fire for the mind as well as the bo-dy,

A With- out food and fire for the mind as well as the bo-dy,

T house is no home with- out food and fire for the mind as well as the bo-dy.

B house is no home with- out food and fire for the mind as well as the bo-dy.

59 *mf*

S If you \_\_\_ have \_\_\_ know - ledge let \_\_\_

A If you \_\_\_ have \_\_\_ know - ledge let \_\_\_

T

B



Only To Grow

65

S  
o - thers light their can - dles in it.

A  
o - thers light their can - dles in it.

T

B

68

S  
light their can - dles in it.

A  
light their can - dles in it.

T

B

Only To Grow

71 *f*

S  
If you have know - ledge let o - thers light

A  
If you have know - ledge let o - thers light

T  
If you have know - ledge let o - thers light

B  
If you have know - ledge let o - thers light

74 *subito p*

S  
— their can - dles in it. light their can - dles in

A  
— their can - dles in it. light their can - dles in

T  
— their can - dles in it. light their can - dles in

B  
— their can - dles in it. light their can - dles in

Only To Grow

77

S  
it.

A  
it.

T  
it.

B  
it.

80

S *mf* Be what you would like to be with out food and fire for the mind as *mf*

A *mf* Be what you would like to be with out food and fire for the mind as *mf*

T *mf* a house is no home with - out food and fire for the mind

B *mf* a house is no home with - out food and fire for the mind

a house is no home with - out food and fire for the mind

Only To Grow

83

S well as the bo - dy, *f* With-

A well as the bo - dy, *f* With-

T *f*

B *f* Be what you would like to be - a house is no home with-

Be what you would like to be - a house is no home with-

86

S out food and fire for the mind as well as the bo - dy, **4**

A out food and fire for the mind as well as the bo - dy, **4**

T out food and fire for the mind as well as the bo - dy. **4**

B out food and fire for the mind as well as the bo - dy. **4**

Only To Grow

92 *f*

S  
A  
T  
B

Ve - ry ear - ly I knew that the on - ly ob - ject

95 *rit. mf*

S  
A  
T  
B

— in life was to grow. *rit. mf* on - ly to

— in life was to grow. *mf rit. mf* on - ly to

— in life was to grow. *rit. mf* on - ly to

Only To Grow

Slower ♩ = 50

98

S

grow. on - ly to grow.

A

grow. on - ly to grow.

T

grow. on - ly to grow.

B

grow. on - ly to grow.

# Fourth Movement

## The Fourth Principle

*A free and responsible search for truth and meaning*

IV.

### **Song of the Open Road**

by

Walt Whitman (1819 –1892)

Afoot and light-hearted, I take to the open road,  
Healthy, free, the world before me,  
The long brown path before me, leading wherever I choose.

Henceforth I ask not good-fortune—I myself am good fortune;  
Henceforth I whimper no more, postpone no more, need nothing,  
Strong and content, I travel the open road.

#### **Narrator:**

**The etymological root – the original meaning- of the word *heresy* is “to choose.” We Unitarian Universalists are people who choose. We can look at all the world views and religions and choose what fits. We are heretics. But we are not a rabid, irresponsible mob of heretics. Our search for truth and meaning includes both freedom and responsibility. Freedom! How great that can feel! Responsibility. How good that can be!**

**Walt Whitman was an American poet, transcendentalist, essayist, journalist, and humanist. He is one of the most influential and controversial poets of the nineteenth century. In his “Song of the Open Road,” the road is a metaphor for the search for truth and meaning. For him the open road is a choice.**

**“Afoot and light-hearted, I take to the open road,  
Healthy, free, the world before me,  
The long brown path before me, leading wherever I choose.”**

"...a free and responsible search for truth and meaning"

# 4. The Song of the Open Road

for mixed chorus and orchestra

Wally Kleucker

Walt Whitman

With energy (M.M. ♩ = c. 112)

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-4. The score is in common time (C) and features a 2-measure rest, a 3/4-measure rest, and a 3-measure rest. The Soprano and Alto parts end with a fermata and a forte (f) dynamic marking. The Tenor and Bass parts end with a fermata.

Musical score for Soprano (S) and Alto (A), measures 7-10. The lyrics are: "foot \_\_\_\_\_ and light - heart - ed I take to the op - en". The Soprano and Alto parts have a mezzo-forte (mf) dynamic marking. The Tenor (T) and Bass (B) parts are silent.



## The Song of the Open Road

10

*f*

S road: — heal - thy, free, the world be - fore me. —

A road: — heal - thy, free, the world be - fore me. —

T

B

13

S

A

*f*

T Hence - forth I ask not good for-tune, I my-self am good for-tune,

*f*

B Hence - forth I ask not good for-tune, I my-self am good for-tune,

16

S *mp* in -

A *mp* in -

T *mf* *f* *mp*  
 strong and con - tent, I tra - vel the o - pen road. in -

B *mf* *f* *mp*  
 strong and con - tent, I tra - vel the o - pen road. in -

19

S *mf*  
 ha - le great draughts of space, the east and the west are mine, — and the north — and the

A *mf*  
 ha - le great draughts of space, the east and the west are mine, — and the north — and the

T *mf*  
 ha - le great draughts of space, the east and the west are mine, — and the north — and the

B *mf*  
 ha - le great draughts of space, the east and the west are mine, — and the north — and the

The Song of the Open Road

22

*f*

*p*

S south are mine. All seems

A south are mine. All seems

T south are mine. All seems

B south are mine. All seems

25

S beau - ti - ful to me, I can re - peat o - ver to

A beau - ti - ful to me, I can re - peat o - ver to

T beau - ti - ful to me, I can re - peat o - ver to

B beau - ti - ful to me, I can re - peat o - ver to

28 *mp*

S men and wo - men you have done — such good to me —

A men and wo - men you have done — such good to me —

T men and wo - men you have done — such good to me —

B men and wo - men you have done — such good to me —

31 *mf*

S I would do the same to you All seems beau - ti - ful to me,

A I would do the same to you All seems beau - ti - ful to me,

T I would do the same to you All seems beau -

B I would do the same to you All seems beau -

34

S I can re - peat\_ o - ver to men and wo-men

A I can re - peat\_ o - ver to men and wo-men

T ti - ful to me, I can re - peat\_ o - ver to men

B ti - ful to me, I can re - peat\_ o - ver to men

37

S you have done\_ such good to me\_ I would do the same

A you have done\_ such good to me\_ I would do the same

T and wo - men you have done\_ such good to me\_ I

B and wo - men you have done\_ such good to me\_ I

40

*f* *f*

S to you who - e - ver you are, come tra - vel

A to you who - e - ver you are, come tra - vel

T would do the same to you.

B would do the same to you.

43

S with me, come travel with me! how - e - ver con - venient this dwell - ing,

A with me, come travel with me! how - e - ver con - venient this dwell - ing,

T *f* How - ev - er sweet these laid - up stores - these laid - up stores, To -

B *f* How - ev - er sweet these laid - up stores - these laid - up stores, To -

46

S *mf* *ff*  
we\_ can-not re - main here; We will sail\_ path-less and wild\_ seas;

A *mf* *ff*  
we\_ can-not re - main here; We will sail\_ path-less and wild\_ seas;

T *mf* *ff*  
ge-ther the in-duce-ments shall be great er; We will sail\_ path-less and wild\_ seas;

B *mf* *ff*  
ge-ther the in-duce-ments shall be great er; We will sail\_ path-less and wild\_ seas;

*Slower* ♩ = 92

49

S *ff* *mp*  
On - ward! To see no - thing an - y - where but

A *ff* *mp*  
On - ward! To see no - thing an - y - where but

T *ff* *mp*  
On - ward! To see no - thing an - y - where but

B *ff* *mp*  
On - ward! To see no - thing an - y - where but

52

S *mf* *mp*  
 what you may reach it and pass — it; to look — up or down no road — but it

A *mf* *mp*  
 what you may reach it and pass it; to look — up or down no road but it

T *mf* *mp*  
 what you may reach it and pass it to look — up or down no road — but it

B *mf* *mp*  
 what you may reach it and pass it to look — up or down no road — but it

55

S *mf* *mp*  
 stret - ches and waits for you; to — know the u - ni - verse it - self

A *mf* *mp*  
 stret - ches and waits for you; to — know the u - ni - verse it - self

T *mf* *mp*  
 stret - ches and waits for you; to — know the u - ni - verse it - self —

B *mf* *mp*  
 stret - ches and waits for you; to — know the u - ni - verse it - self —



58 *mf* *f*

S as a road, as ma - ny roads, as ma - ny trave - ling

A *mf* as a road, as ma - ny roads, as ma - ny trave - ling

T *mf* (oo) (oo) (oo) *f*

B *mf* (oo) (oo) (oo) *f*

61 *p* *mp* *p*

S souls. *Even slower* as a road, as ma - ny roads, as

A souls. *mp* as a road, as ma - ny roads, as

T *p* as a road, as ma - ny roads, as

B *p* as a road, as ma - ny roads, as

64 *rit.*

S  
roads for trave - - - ling souls.

A  
roads for trave - - - ling souls.

T  
roads for trave - - - ling souls.

B  
roads for trave - - - ling souls.

# Fifth Movement

## The Fifth Principle

*The right of conscience and the use of the democratic process*

V.

### **Let Freedom Reign!**

by

Nelson Mandela (1918 - )

Let freedom reign. The sun never set on so glorious a human achievement.

Never, never and never again shall it be that this beautiful land will again experience the oppression of one by another.

Only free men can negotiate; prisoners cannot enter into contracts. Your freedom and mine cannot be separated.

The greatest glory in living lies not in never falling, but in rising every time we fall.

#### **Narrator:**

**Avowed Unitarian Thomas Jefferson wrote in a letter to Universalist Benjamin Rush a line that much later became engraved in the stone of the Jefferson Memorial and in the minds of lovers of democracy everywhere: “I have sworn upon the altar of God, eternal hostility against every form of tyranny over the mind of man.” Jefferson was hostile to religious tyranny as well as political tyranny. We Unitarian Universalists deeply believe in the democratic process both within our congregations and in the world at large. Yes, we believe in democracy. But we believe in a democracy that rises up from the human spirit, not from coercion or military force.**

**Nelson Mandela is a former President of South Africa, the first to be elected after apartheid ended. Before his presidency, Mandela was an anti-apartheid activist and leader of the African National Congress. He spent 27 years jailed as a political prisoner before he was finally released in 1990. His words echo the fifth principle: “Let freedom reign! The sun never set on so glorious a human achievement.”**

"...the right of conscience and the use of the democratic process"

# 5. Let Freedom Reign!

for mixed chorus and orchestra

Nelson Mandela

Wally Kleucker

**Tempo:** ♩ = 132  
**Time Signature:** 4/4  
**Key Signature:** One sharp (F#)

**Dynamic:** *f*

**Soprano:** Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

**Alto:** Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

**Tenor:** Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

**Bass:** Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

**Measure 8:**

**Soprano (S):** \_\_\_\_\_ Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

**Alto (A):** \_\_\_\_\_ Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

**Tenor (T):** \_\_\_\_\_ Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

**Bass (B):** \_\_\_\_\_ Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

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Let Freedom Reign!

2

12

S *p* The sun

A *p* The sun

T *p* The sun

B *p* The sun

16

S — has ne - ver set set on such

A — has ne - ver set set on such

T — has ne - ver set set on such

B — has ne - ver set set on such

Let Freedom Reign!

20

S *mf* *f*  
a glo - ri - ous a - cheive - - - ment.

A *mf* *f*  
a glo - ri - ous a - cheive - - - ment.

T *mf* *f*  
a glo - ri - ous a - cheive - - - ment.

B *mf* *f*  
a glo - ri - ous a - cheive - - - ment.

24

S *mf*  
Ne - ver \_\_\_\_\_ a - gain shall it be that this beau - ti - ful land \_\_\_\_\_

A *mf*  
Ne - ver \_\_\_\_\_ a - gain shall it be that this beau - ti - ful land \_\_\_\_\_

T *mf*  
Ne - ver \_\_\_\_\_ and ne - ver a - gain shall it be that this beau - ti - ful land \_\_\_\_\_

B *mf*  
Ne - ver \_\_\_\_\_ and ne - ver a - gain shall it be that this beau - ti - ful land \_\_\_\_\_

# Let Freedom Reign!

4  
28

S  
will a - gain ex - pe - ri - ence the op - pres - sion of one by an - o - ther.

A  
will a - gain ex - pe - ri - ence the op - pres - sion of one by an - o - ther.

T  
8  
will a - gain \_\_\_\_\_ ex - pe - ri - ence the op - pres - sion of one by an - o - ther.

B  
will a - gain \_\_\_\_\_ ex - pe - ri - ence the op - pres - sion of one by an - o - ther.

32

S  
On - ly free men \_\_\_\_\_ can ne - go - ti - ate.

A  
On - ly free men can ne - go - ti - ate.

T  
8  
On - ly free men can ne - go - ti - ate.

B  
On - ly free men can ne - go - ti - ate.

36

S  
A  
T  
B

Your  
Your  
Pri-son-ers can - not en - ter in - to con - tracts.  
Pri-son-ers can - not en - ter in - to con - tracts.

40

S  
A  
T  
B

free-dom and mine \_\_\_ can - not be \_\_\_ se-pa-rat-ed The *p*  
free-dom and mine \_\_\_ can - not be \_\_\_ se-pa-rat-ed The *p*  
Your free-dom and mine \_\_\_ can-not be se-par-at-ed The *p*  
Your free-dom and mine \_\_\_ can-not be se-par-at-ed The *p*



# Let Freedom Reign!

64

S  
great - est glo - ry in liv - ing lies not in ne - ver fall - ing

A  
great - est glo - ry in liv - ing lies not in ne - ver fall - ing

T  
great - est glo - ry in liv - ing lies not in ne - ver fall - ing

B  
great - est glo - ry in liv - ing lies not in ne - ver fall - ing

48

S  
*f*  
But in ris - ing eve' - ry time we fall.

A  
*f*  
But in ris - ing eve' - ry time we fall.

T  
*f*  
But in ris - ing eve' - ry time we fall.

B  
*f*  
But in ris - ing eve' - ry time we fall.

Let Freedom Reign!

52  $\text{♩} = 132$  4 *f*

S Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

A Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

T Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

B Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

59

S \_\_\_\_\_ Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

A \_\_\_\_\_ Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

T \_\_\_\_\_ Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

B \_\_\_\_\_ Let free-dom reign! \_\_\_\_\_ Let free-dom reign! \_

# Let Freedom Reign!

8

63

$\text{♩} = 132$

S  
Let free - dom reign! \_\_\_\_\_

A  
Let free - dom reign! \_\_\_\_\_

T  
Let free - dom reign! \_\_\_\_\_

B  
Let free - dom reign! \_\_\_\_\_

67

S  
Let free - dom reign! \_\_\_\_\_ Let free - dom reign! \_\_\_\_\_

A  
Let free - dom reign! \_\_\_\_\_ Let free - dom reign! \_\_\_\_\_

T  
Let free - dom reign! \_\_\_\_\_ Let free - dom reign! \_\_\_\_\_

B  
Let free - dom reign! \_\_\_\_\_ Let free - dom reign! \_\_\_\_\_

Let Freedom Reign!

71

*rit.* *ff*

S  
Let free - dom reign!

*rit.* *ff*

A  
Let free - dom reign!

*rit.* *ff*

T  
Let free - dom reign!

*rit.* *ff*

B  
Let free - dom reign!

# Sixth Movement

## The Sixth Principle

*The goal of world community with peace, liberty, and justice for all*

VI.

### **Alleluia: In Praise of Peace**

by

Children from Lincoln School

Peace means the beginning of a new world.  
It means that nations are friends;  
It means joy to the world.  
Peace is quiet and calm; it is rest;  
It is silence after a storm.  
It is love and friendship;  
It is the world's dream of dreams.  
Peace brings comfort and happiness;  
It brings bread to the hungry;  
It brings prosperity to the nations.  
It means the strong respect the weak,  
the great respect the small,  
the many respect the few.  
It is like spring after winter;  
It brings sunshine into the world;  
It is like sweet music after harsh sounds.

#### **Narrator:**

**Yes, science does confirm what many poets, pacifists, priests and parsons have said for ages – we are truly one family. We are the world. That's not just a feel-good popular song. That's not just a verse. It's a verity. Therefore, if we are one family, isn't it just natural that we should want peace, liberty and justice for everyone? For our entire family?**

**Children have a good understanding of what peace is all about. When the pupils of the Lincoln School in New York City were asked what peace meant to them, they wrote, "Peace means the beginning of a new world. It means that nations are friends; it means joy to the world."**

"...the goal of world community with peace, liberty and justice for all"

# 6. Alleluia: In Praise of Peace

for two part children/youth choir, adult choir (SATB) and orchestra

Students from the Lincoln School

Wally Kleucker

Moderate

Children/Youth Choir 1

Children/Youth Choir 2

Soprano Alto

Tenor Bass

5

C/Y Choir 1

C/Y Choir 2

S A

T B

Al - le - lu - ia

Al - le - lu - ia

*p* *a tempo*

*p* *a tempo*

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Alleluia: In Praise of Peace

10

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

al - le - lu - ia Al - le - lu - ia al - le - lu - ia Al - le - lu - ia

al - le - lu - ia Al - le - lu - ia al - le - lu - ia Al - le - lu - ia

14

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

*mf rit.* Al le lu ia *p a tempo* Al - le - lu - ia, al - le - lu - ia.

*mf rit.* Al - le - lu - ia *p a tempo* Al - le - lu - ia, al - le - lu - ia.

Alleluia: In Praise of Peace

18 *mp* *mf* *mp*

C/Y  
Choir 1

Al - le - lu - ia, al - le - lu - ia. Al - le - lu - ia, al - le - lu - ia.

C/Y  
Choir 2

Al - le - lu - ia, al - le - lu - ia. Al - le - lu - ia, al - le - lu - ia.

S  
A

T  
B

22 *p* *p* *mf* *mf*

C/Y  
Choir 1

Al - le - lu - ia, al - le - lu - ia.

C/Y  
Choir 2

Al - le - lu - ia, al - le - lu - ia.

S  
A

Peace means the be-gin-ning of a new world.

T  
B

Peace means the be-gin-ning of a new world.



Alleluia: In Praise of Peace

26

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

*mp* *mf* *mp*

Peace means a whole world like one coun-try. Peace means the beginning of a new world.

*mp* *mf* *mp*

Peace means a whole world like one coun-try. Peace means the beginning of a new world.

30

**Allegro**

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

*rit. p*

Peace means a whole world like one coun-try.

*rit. p*

Peace means a whole world like one coun-try.

Alleluia: In Praise of Peace

34

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

*f*

*f*

It means that nations are friends.

It means that nations are friends.

*f*

*f*

It means that nations are

38

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

*f*

*f*

It means joy to the world it means joy to the

It means joy to the world it means joy to the

friends. It means Joy to the world, it means joy to the

friends. It means Joy to the world Joy to the

friends. It means Joy to the world Joy to the

Alleluia: In Praise of Peace

42

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

world it means joy to the world it means joy to the

world it means joy to the world it means joy to the

world it means joy to the world it means joy to the

world it means joy to the world it means joy to the

46

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

world Al - le - lu - ia al - le - lu -

world Al - le - lu - ia al - le - lu -

world

world

Alleluia: In Praise of Peace

50

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

ia

ia

al - le - lu - ia al - le - lu -

al - le - lu - ia al - le - lu -

54

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

*mf*

*mf*

*p*

*p*

Al - le - lu - ia al - le - lu - ia Al - le - lu - ia

Al - le - lu - ia al - le - lu - ia Al - le - lu - ia

ia. Joy to the world joy to the

ia. Joy to the world Joy to the

Alleluia: In Praise of Peace

58

*cresc.* *f*

C/Y  
Choir 1

al - le - lu - ia Al - le - lu - ia al - le - lu - ia Al - le - lu - ia

C/Y  
Choir 2

*cresc.* *f*

al - le - lu - ia Al - le - lu - ia al - le - lu - ia Al - le - lu - ia

S  
A

*cresc.* *f*

world joy to the world joy to the

T  
B

*cresc.* *f*

world joy to the world joy to the

62

C/Y  
Choir 1

al - le - lu - ia Al - le - lu - ia al - le - lu - ia Al - le - lu - ia

C/Y  
Choir 2

al - le - lu - ia Al - le - lu - ia al - le - lu - ia Al - le - lu - ia

S  
A

world Joy to the world joy to the

T  
B

world Joy to the world joy to the

Alleluia: In Praise of Peace

66

C/Y Choir 1

C/Y Choir 2

S A

T B

*ff*

*ff*

*ff*

*ff*

al - le - lu - ia Al - le - lu - ia al - le - lu - ia Al - le - lu - ia

al - le - lu - ia Al - le - lu - ia al - le - lu - ia Al - le - lu - ia

world joy to the world joy to the

world joy to the world joy to the

70

C/Y Choir 1

C/Y Choir 2

S A

T B

*subito p rit.*

*subito p rit.*

*subito p rit.*

*subito p rit.*

al - le - lu - ia Al le lu ia al le lu ia

al - le - lu - ia Al - le - lu - ia al - le - lu - ia

world Al - le - lu - ia al - le - lu - ia

world Al - le - lu - ia al - le - lu - ia

Alleluia: In Praise of Peace

Meno mosso

74

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

4

*p*

*mf*

Peace is qui - et and calm. It is

Peace is qui - et and calm. It is

*mp*

*mf*

It is rest. It is

It is rest. It is

81

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

*rit.*

*rit.*

*rit.*

*rit.*

**Allegro**

si - lence af - ter a storm.

si - lence af - ter a storm.

si - lence af - ter a

si - lence af - ter a storm.

Alleluia: In Praise of Peace

85

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

*f*

It means the strong re -

89

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

spect the weak. It means the strong re -



Alleluia: In Praise of Peace

93

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

spect the weak.

spect the weak.

*f* It means the great re -

*f* It means the great re -

97

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

*mp* the ma ny re - spect the

*mp* the ma - ny re - spect the

*mp* spect the small, the ma - ny re - spect the

*mp* spect the small, the ma - ny

Alleluia: In Praise of Peace

101 *mf*

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

few. Peace brings com - fort \_\_\_\_\_ and

few. Peace brings com - fort \_\_\_\_\_ and

few.

105

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

hap - pi - ness \_\_\_\_\_ It brings bread to the

hap - pi - ness \_\_\_\_\_ It brings bread to the

Alleluia: In Praise of Peace

109

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

hun - gry. \_\_\_\_\_ It

hun - gry. \_\_\_\_\_ It

It

It

115

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

brings pro - spe - ri - ty to na - tions.

brings pro - spe - ri - ty to na - tions.

brings pro - spe - ri - ty to na - tions.

brings pro - spe - ri - ty to na - tions.

Alleluia: In Praise of Peace

119 *p*

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

Al - le - lu - - - ia, al - le - lu - ia

Al - le - lu - - - ia, al - le - lu - ia

123 *mp*

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

al - le - lu - - - ia, al - le - lu - ia

al - le - lu - - - ia, al - le - lu - ia

Alleluia: In Praise of Peace

127

*mf*

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

al - le - - lu - ia, al - le - lu -

al - le - - lu - ia, al - le - lu -

*mf*

It means the strong re - spect the weak.

*mf*

It means the strong re - spect the weak.

131

*f*

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

ia al - le - lu - ia, al - le - lu -

ia al - le - lu - ia, al - le - lu -

*f*

It means the strong re - spect the weak.

*f*

It means the strong re - spect the weak.

Alleluia: In Praise of Peace

135

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

ia. al - le - lu - ia, al - le - lu -

ia. al - le - lu - ia, al - le - lu -

It means the great re spect the small, the

It means the great re spect the small, the

139

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

ia al - le - lu - ia

ia al - le - lu - ia

ma - ny re - spect the few.

ma - ny re - spect the few.

*rit.*

*rit.*

*rit.*

*rit.*

Alleluia: In Praise of Peace

143 **Meno mosso**

C/Y Choir 1 *p*  
Peace is like a mo-ther to those who have suf - - - fered.

C/Y Choir 2 *p*  
Peace is like a mo-ther to those who have suf - - - fered.

S A *p*  
Peace is like a mo-ther to those who have suf - - - fered. ~~ferred.~~

T B *p*  
Peace is like a mo-ther to those who have suf - - - fered.

147 *f* > *mp*

C/Y Choir 1 *f* > *mp*  
Peace af - ter war is like sleep af - ter a long

C/Y Choir 2 *f* > *mp*  
Peace af - ter war is like sleep af - ter a long

S A *f* > *mp*  
Peace af - ter war is like sleep af - ter a long *rit.*

T B *f* > *mp*  
Peace af - ter war is like sleep af - ter a long

Alleluia: In Praise of Peace

*rit.* 151 **Allegro** *mf*

C/Y Choir 1  
jour - ney. Al - le - lu - ia, al - le - lu -

C/Y Choir 2  
jour - ney. Al - le - lu - ia, al - le - lu -

S  
jour - ney.

T  
jour - ney.

155

C/Y Choir 1  
ia

C/Y Choir 2  
ia

S  
*mf*  
al - le - lu - ia, al - le - lu -

T  
*mf*  
al - le - lu - ia, al - le - lu -



Alleluia: In Praise of Peace

159

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

*f*

al - le - lu - ia, al - le - lu -

*f*

al - le - lu - ia, al - le - lu -

*f*

ia al - le - lu - ia, al - le - lu -

*f*

ia Al - le - lu - ia, al - le - lu -

163

C/Y  
Choir 1

C/Y  
Choir 2

S  
A

T  
B

*mf*

*rit. mp*

ia al - le - lu - - - ia, al - le - lu -

*mf*

*rit. mp*

ia al - le - lu - - - ia, al - le - lu -

*mf*

*rit. mp*

ia al - le - lu - - - ia, al - le - lu -

*mf*

*rit. mp*

ia Al - le - lu - - - ia, al - le - lu -

Alleluia: In Praise of Peace

167

*p* **Andante** *pp*

C/Y Choir 1  
ia al - le - lu - ia It is like \_\_\_ spring - af - ter

C/Y Choir 2  
ia al - le - lu - ia It is like \_\_\_ spring - af - ter

S  
A  
ia al - le - lu - ia It is like spring \_\_\_ af - ter

T  
B  
ia al - le - lu - ia It is like \_\_\_ spring af - ter

171

*mp*

C/Y Choir 1  
win - ter. It brings sun-shine in - to the world. It is like sweet mu-sic af-ter

C/Y Choir 2  
win - ter. It brings sun-shine in - to the world. It is like sweet mu-sic af-ter

S  
A  
win - ter. It brings sun-shine in - to the world. It is like sweet mu-sic af-ter

T  
B  
win - ter. It brings sun shine in - to the world. It is like sweet mu-sic af-ter

Alleluia: In Praise of Peace

175 *p rit.* **Meno mosso** *p*

C/Y Choir 1  
harsh sounds. It is like spring— af-ter win-ter. Al-le-lu-ia

C/Y Choir 2  
harsh sounds. It is like spring— af-ter win-ter. Al-le-lu-ia

S  
harsh sounds. It is like spring— af-ter win-ter. Al-le-lu-ia

A  
harsh sounds. It is like spring— af-ter win-ter. Al-le-lu-ia

T  
harsh sounds. It is like spring af-ter win-ter. Al-le-lu-ia

B  
harsh sounds. It is like spring af-ter win-ter. Al-le-lu-ia

179 *rit.*

C/Y Choir 1  
al-le-lu-ia Al-le-lu-ia al-le-lu-ia Al le lu ia

C/Y Choir 2  
al-le-lu-ia Al-le-lu-ia al-le-lu-ia Al le lu ia

S  
al-le-lu-ia Al-le-lu-ia al-le-lu-ia Al le lu ia

A  
al-le-lu-ia Al-le-lu-ia al-le-lu-ia Al le lu ia

T  
al-le-lu-ia Al-le-lu-ia al-le-lu-ia Al le lu ia

B  
al-le-lu-ia Al-le-lu-ia al-le-lu-ia Al le lu ia

Alleluia: In Praise of Peace

183

C/Y  
Choir 1

Musical staff for C/Y Choir 1, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of four quarter notes: B-flat, A, G, and F, followed by a half note G. A fermata is placed over the final G note.

Al - le - lu - - - ia

C/Y  
Choir 2

Musical staff for C/Y Choir 2, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The melody consists of four quarter notes: B-flat, A, G, and F, followed by a half note G. A fermata is placed over the final G note.

Al - le - lu - - - ia

S  
A

Musical staff for Soprano and Alto, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The Soprano part has a melody of four quarter notes: B-flat, A, G, and F, followed by a half note G. The Alto part has a chordal accompaniment of four chords: B-flat major, A major, G major, and F major, followed by a half note G. A fermata is placed over the final G note.

Al - le - lu - - - ia

T  
B

Musical staff for Tenor and Bass, featuring a bass clef, a key signature of one flat (B-flat), and a 4/4 time signature. The Tenor part has a melody of four quarter notes: B-flat, A, G, and F, followed by a half note G. The Bass part has a chordal accompaniment of four chords: B-flat major, A major, G major, and F major, followed by a half note G. A fermata is placed over the final G note.

Al - le - lu - - - ia

# Seventh Movement

## The Seventh Principle

*Respect for the interdependent web of all existence of which we are a part*

VII.

### **In the Woods We Return**

by

Ralph Waldo Emerson (1803 – 1882)

In the woods, we return to reason and faith. There I feel that nothing can befall me in life ... which nature cannot repair. Standing on the bare ground, — my head bathed by the blithe air, and uplifted into infinite space, — all mean egotism vanishes. I become a transparent eye-ball; I am nothing; I see all; the currents of the Universal Being circulate through me; I am part or particle of God. ..I am the lover of uncontained and immortal beauty.

#### **Narrator:**

**The late Carl Sagan in his television documentary and book, COSMOS, told us that we are all “star stuff.” All things, including humans and stars and rocks and trees and oceans and aardvarks – all of us come from the matter released in the big bang, whether we are distant planets, duckbilled platypi, or deliciously diverse people. We are interconnected. We are also interdependent, whether we are caterpillars, caribou, comets or cowboys. Let’s respect our relatives. All of our relatives. Let’s respect the universe of which we are just one part.**

**Ralph Waldo Emerson was a Unitarian minister, essayist, poet, and leader of the Transcendentalist movement in early 19th century America. The Unitarian Universalist Historical Society has called him “...the most recognized and revered figure in the Unitarian movement.” His belief in the interconnectedness of all things is reflected in his words: “In the woods, we return to reason and faith.”**

...respect for the interdependent web of all existence of which we are a part

# 7. In the Woods We Return

for a cappella mixed chorus (SATB)

Ralph Waldo Emerson

Wally Kleucker

Moderate (♩ = c. 108)

Soprano *p* In the woods, we re - turn to rea - son and *mf* faith.

Alto *p* In the woods, we re - turn to rea - son and *mf* faith.

Tenor *p* In the woods, we re - turn to rea - son and *mf* faith.

Bass *p* In the woods, we re - turn to rea - son and *mf* faith.

S *mp* There I feel that no - thing can be - fall me in life, which *f*

A *mp* There I feel that no - thing can be - fall me in life, which *f*

T *mp* There I feel that no - thing can be - fall me in life, *f*

B *mp* There I feel that no - thing can be fall me in life, *f*

S *p* na - ture can - not re - pair. Stand - ing on the bare ground, my

A *p* na - ture can - not re - pair. Stand - ing on the bare ground, my

T *p* na - ture can - not re - pair. Stand - ing on the

B *p* na - ture can - not re - pair. Stand - ing on the

## In the Woods We Return

13

S head bathed by the blithe air, and up -

A head bathed by the blithe air, and up -

T 8 bare ground, my head bathed by blithe air, and up -

B bare ground, my head bathed by blithe air, and up -

*mf*

*mf*

*mf*

*mf*

17

S lift - ed in - to in - fi - nite space, all mean e - go - ti - sm van - ish -

A lift - ed in - to in - fi - nite space, all mean e - go - ti - sm van - ish -

T 8 lift - ed in - to in - fi - nite space, all mean e - go - ti - sm van - ish -

B lift - ed in - to in - fi - nite space, all mean e - go - ti - sm van - ish -

21

S es. I be - come a trans - pa - rent eye - ball; I am

A es. I be - come a trans - pa - rent eye - ball; I am

T 8 es. I be - come a trans - pa - rent eye - ball;

B es. I be - come a trans - pa - rent eye - ball;

*p* *pp* *p*

*p* *pp* *p*

*p* *pp*

*p* *pp*

25

S no - thing; | *mp* see all; the cur - rents of the

A no - thing; | *mp* see all; the cur - rents of the

T *p* | am no - thing; | *mp* see all; the cur - rents of the

B *p* | I am no - thing; | *mp* I see all; the cur - rents of the

29

S U - ni - ver - sal Be - ing cir - cu - late through me; *mf* | *f* am

A U - ni - ver - sal Be - ing cir - cu - late through me; *mf* | *f* am

T U - ni - ver - sal Be - ing cir - cu - late through me; *mf* | *f* am

B U - ni - ver - sal Be - ing cir - cu - late through me; *mf* | *f* am

33

S part or par - ti - cle of God.

A part or par - ti - cle of God. *p*

T *p* part or par - ti - cle of God. |

B part or par - ti - cle of God.



In the Woods We Return

37 *p*

S I am the lo - ver of un - con - tained beau - ty.

A am the lo - ver of un - con - tained beau - ty.

T *p* I am the lo - ver of un - con - tained beau - ty.

B *p* I am the lo - ver of un - con - tained beau - ty.

41 *mf*

S I am the lo - - ver of un - con - tained

A *mf* I am the lo - - ver of un - con - tained

T *mf* I am the lo - - ver of un - con - tained

B *mf* I am the lo - - ver of un - con - tained

44 *f*

S beau - - - - - ty.

A *f* beau - - - - - ty.

T *f* beau - - - - - ty.

B *f* beau - - - - - ty.

# Eighth Movement

VIII.

## **The Seven Principles of Unitarian Universalist Association**

*The inherent worth and dignity of every person  
Justice, equity and compassion in human relations  
Acceptance of one another and encouragement to spiritual growth  
A free and responsible search for truth and meaning;  
The right of conscience and the use of the democratic process  
The goal of world community with peace, liberty, and justice for all  
Respect for the interdependent web of all existence of which we are a part*

### **Narrator:**

**And so we have our seven principles. They are not commandments given to Moses by God on Mt. Sinai on two tablets of stone, nor are they the divine revelations which form the verses of the Qur'an that Mohammed received in a cave near Mecca. These seven principles are guidelines, which, while including and incorporating many other religious traditions, are uniquely our own:**

- **The inherent worth and dignity of every person**
- **Justice, equity and compassion in human relations**
- **Acceptance of one another and encouragement to spiritual growth**
- **A free and responsible search for truth and meaning;**
- **The right of conscience and the use of the democratic process**
- **The goal of world community with peace, liberty, and justice for all**
- **Respect for the interdependent web of all existence of which we are a part**

# 8. The Seven Principles

Adapted with permission from  
the Principles and Purposes of  
the Unitarian Universalist  
Association of Congregations

for mixed chorus, clarinet solo and orchestra

Wally Kleucker

Moderately fast  $\text{♩} = 126$

Soprano  
(1.) We af-firm and pro-mote the in-herent worth and dig-ni-ty,

Alto  
(1.) We af-firm and pro-mote the in-herent worth and dig-ni-ty,

Tenor  
(1.) We af-firm and pro-mote the in-herent worth and dig-ni-ty,

Bass  
(1.) We af-firm and pro-mote the in-herent worth and dig-ni-ty,

12

S  
worth and dig-ni-ty of ev'-ry per-son,

A  
worth and dig-ni-ty of ev'-ry per-son,

T  
worth and dig-ni-ty of

B  
worth and dig-ni-ty of

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The Seven Principles

16 *mp*

S of ev' - ry per - son, of ev' - ry per - son, —

A of ev' - ry per - son, of ev' - ry per - son, —

T 8 ev' - ry — per-son, of ev' - ry per - son, of ev' - ry per - son, —

B ev' - ry — per-son, of ev' - ry per - son, of ev' - ry per - son, —

20 *mf* *f* *mf*

S — of ev' - ry per - son. (2.) We af - firm and pro - mote

A — of ev' - ry per - son. (2.) We af - firm and pro - mote

T 8 — of ev' - ry per - son. —

B — of ev' - ry per - son. —

The Seven Principles

24 *f* *p* *mf*

S jus-tice, e-qui-ty, jus-tice, e-qui-ty and com-pas-sion, and com-pas - sion\_

A jus-tice, e-qui-ty, jus-tice, e-qui-ty and com-pas-sion, and com-pas - sion\_

T 8 jus-tice, e-qui-ty, jus-tice, e-qui-ty and com-pas-sion, and com-pas - sion\_

B jus-tice, e-qui-ty, jus-tice, e-qui-ty and com-pas-sion, and com-pas - sion\_

28 *mf* *f*

S — in all hu-man re-la - tions.

A *mp* *f*

A — in all hu-man, in all hu-man re-la - tions.

T *mp* *f*

T 8 — in all hu-man, in all hu-man, in all hu-man re-la - tions.

B *mp* *f*

B — in all hu-man, in all hu-man, in all hu-man re-la - tions.

The Seven Principles

32 *f*

S (3.)Ac - cep - tance of one an - o - ther and en -

A (3.)Ac - cep - tance of one an - o - ther and en -

T (3.)Ac - cep - tance of one an - o - ther and en -

B (3.)Ac - cep - tance of one an - o - ther and en -

37

S cou - rage - ment to spi - ri - tual growth, ac - cep - tance of one an - o - ther and en -

A cou - rage - ment to spi - ri - tual growth, ac - cep - tance of one an - o - ther and en -

T cou - rage - ment to spi - ri - tual growth, ac - cep - tance of one an - o - ther and en -

B cou - rage - ment to spi - ri - tual growth, ac - cep - tance of one an - o - ther and en -

The Seven Principles

41

S  
cou- rage - ment to spi - ri - tual growth.

A  
cou- rage - ment to spi - ri - tual growth.

T  
8  
cou- rage - ment to spi - ri - tual growth. (4.)A free and re- spon - si - ble

B  
cou- rage - ment to spi - ri - tual growth. (4.)A free and re- spon - si - ble

45

S  
*mf*  
A free and re- spon - si - ble

A  
*mf*  
A free and re- spon - si - ble

T  
8  
search for truth and mean - ing,

B  
search for truth and mean - ing,

The Seven Principles

49

S  
search for truth and mean - ing. A free and re-spon - si - ble

A  
search for truth and mean - ing. A free and re-spon - si - ble

T  
8  
*mf*  
A free and re-spon - si - ble

B  
*mf*

53

S  
search for truth and mean - ing, a free and re-spon - si - ble

A  
search for truth and mean - ing, a free and re-spon - si - ble

T  
8  
*f*  
search for truth and mean - ing, a free and re-spon - si - ble

B  
*f*  
search for truth and mean - ing, a free and re-spon - si - ble



The Seven Principles

57

S search for truth and mean - ing. (5.)The

A search for truth and mean - ing. (5.)The

T search for truth and mean - ing.

B search for truth and mean - ing.

*ff* *p*

61

S right of con-science and the use of the de-mo-cra-tic

A right of con-science and the use of the de-mo-cra-tic

T

B

The Seven Principles

65

S  
pro - cess in our con - gre - ga - tions. \_\_\_\_\_

A  
pro - cess in our con - gre - ga - tions. \_\_\_\_\_

T

B

*mp*

(5.)The

69

S

A

T

B  
right \_\_\_\_\_ of con-science and the use of \_\_\_\_\_ the de-mo-cra-tic

The Seven Principles

73

S *p*  
The

A

T *p*  
The

B  
pro - cess in so - ci - e - ty at large.

77

S  
right \_\_\_\_\_ of con-science and the use of \_\_\_\_\_ the demo-cra-tic

A

T *p*  
right of con-science \_\_\_\_\_ and the use of the de-mo-cra-tic pro - cess

B

The Seven Principles

81

S  
pro - cess in our con - gre - ga - tions. \_\_\_\_\_

A  
\_\_\_\_\_ *p*  
The

T  
in so - ci - e - ty at large. \_\_\_\_\_ *p*

B  
\_\_\_\_\_ *p*  
The

85

S  
\_\_\_\_\_

A  
right \_\_\_\_\_ of conscience and the use of \_\_\_\_\_ the de-mo-cra-tic

T  
\_\_\_\_\_

B  
right of conscience and the use of \_\_\_\_\_ the de-mo-cra-tic pro - cess

The Seven Principles

89

S

A

T

B

pro - cess in so - ci - e - ty at large. \_\_\_\_\_

in our con - gre - ga - tions. \_\_\_\_\_

93 *pp*

S

A

T

B

*pp*

*pp*

*pp*

00 \_\_\_\_\_

00 \_\_\_\_\_

00 \_\_\_\_\_

00 \_\_\_\_\_

The Seven Principles

97

*cresc.*

S

A

T

B

00

00

00

00

101

S

A

T

B

*mf*

*mf*

(6.)The goal of world com -

(6.)The goal of world com -

The Seven Principles

105 *mp*

S (6.)The goal of world com-

A

T mun-i - ty with peace, li-ber-ty and jus-tice for all.

B mun-i - ty with peace, li-ber-ty and jus-tice for all.

109 *f* *mp*

S mun-i - ty with peace, li-ber - ty and jus-tice for all.

A *mp* (5.)The right of con-science and the

T

B *mp* (5.)The right\_\_\_\_\_

The Seven Principles

113 *mp* *f*

S (6.)The goal of world com - mun - i - ty with peace, li-ber-

A use of \_\_\_\_\_ the de mo cra tic pro cess in so - ci - e - ty at

T *mp* *f*

B \_\_\_\_\_ of conscience and the use of \_\_\_\_\_ the de-mocratic process in so-

117

S ty and jus-tice for all. \_\_\_\_\_

A large. \_\_\_\_\_

T *f*

B *f*

ci - e - ty at large. \_\_\_\_\_ (7.)Re - spect for the



The Seven Principles

121

S

A

T  
8 in-ter-de-pen-dent web of all ex-ist-ence \_\_\_\_ of which we are a part, \_\_\_\_

B  
in-ter-de-pen-dent web of all ex-ist-ence \_\_\_\_ of which we are a part, \_\_\_\_

125

S

A  
*f*  
(7.) Re - spect for the in-ter-de pen-dent web of

T  
8 \_\_\_\_ of which we are a part. *mf* oo \_\_\_\_

B  
\_\_\_\_ of which we are a part. *mf* oo \_\_\_\_

The Seven Principles

129

S

A

T

B

all ex - is - tence \_\_\_\_\_ of which we are a part, \_\_\_\_\_ of which we

133

S

A

T

B

(7.) Re - spect for the inter-dependent web of all ex - is - tence

are a part. (7.) Re - spect for the inter-dependent web of all ex - is - tence

Re - spect for the inter-dependent web of

Re - spect for the inter-dependent web of

The Seven Principles

137

S of which we are a part, of which we are a part. *rit.*

A of which we are a part, of which we are a part. *rit.*

T all ex - is - tence of which we are a part, are a part. *rit.*

B all ex - is - tence of which we are a part, are a part. *rit.*

141

S which we are a part. *ff*

A which we are a part. *ff*

T which we are a part. *ff*

B which we are a part. *ff*

# Ninth Movement

## An Eighth Principle?

*Celebrate Life!*

IX.

### **You Can't Stop the Music**

by Henry Berne

No matter what you do, you can't stop the music.  
It's the bird song and the wind song like 100 strings.  
--you're invited to the dance--

Heartbeats lay down a rhythm line, calling feet  
and hips and strumming bass, moving in a stream  
of blood and heat: life is singing, swaying, calling  
the moments that live inside everything that lives.  
--and all is music--

Can you hear the sea's call in the crashing waves?  
Water mates with wind and casts treasures ashore  
--even shells that contain the ocean's roar, even that--  
a hidden lion speaks into my ear from an empty shell.  
--that's the music and the magic--

Even the hiss of snowfall, faintest brushing on the drum,  
cracking of the ice--rifle shots and screams--  
take their turns sitting in, veteran jazz musicians in a  
harmony so old it plays our breath back to us.

#### **Narrator:**

**I am dying. You are dying. We all must die, and we all will die. That fact, that fate, is inescapable and undeniable.**

**But while we still live, we can do something noble, ethical, moral and righteous. What can we do? We can all strive to lead lives of principle. We Unitarian Universalists can strive to lead lives guided by our Seven Principles. Just imagine how it could be. Imagine**

reciprocity. Imagine dignity. Imagine justice. Imagine equity. Imagine compassion. Imagine acceptance. Imagine encouragement. Imagine freedom. Imagine acceptance of responsibility. Imagine true Democracy. Imagine peace, liberty and justice for all. Imagine respect for others, for the planet, for all that is. Just imagine. Then help, in a principled way, to make this dream of ours come true. We can do it. It can happen. Celebrate life! So may it be.

# 9. You Can't Stop the Music

for mixed choir and orchestra

Henry Berne

$\text{♩} = 72$

Wally Kleucker

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 1-9. The score is in 4/4 time with a tempo of 72 beats per minute. The key signature has two flats (B-flat and E-flat). The Soprano and Alto parts are mostly rests. The Tenor and Bass parts enter in measure 2 with a forte (*f*) dynamic, singing the lyrics: "No mat - ter, no mat - ter what you do".

Musical score for Soprano, Alto, Tenor, and Bass parts, measures 10-13. Measure 10 is marked with a rehearsal mark <sup>10</sup>. The Soprano and Alto parts enter in measure 10 with a forte (*f*) dynamic, singing the lyrics: "It's the bird song and the wind song \_\_\_\_". The Tenor and Bass parts continue from the previous system, singing the lyrics: "you can't stop the mu - sic. \_\_\_\_".

# You Can't Stop the Music

12

S like a hun-dred strings. *mp* You're in-vi-ted to the dance. oh *mf* You're in-vi-ted

A like a hun-dred strings. *mp* You're in-vi-ted to the dance. oh *mf* You're in-vi-ted

T 8 You're in-vi-ted to the dance. oh *mp* You're in-vi-ted *mf*

B You're in-vi-ted to the dance. oh You're in-vi-ted

14

S to the dance. oh *mp* You're in-vi-ted to the dance, *mf* to the dance,

A to the dance. oh *mp* You're in-vi-ted to the dance, *mf* to the dance,

T 8 to the dance. oh *mp* You're in-vi-ted to the dance, *mf* to the dance,

B to the dance. oh You're in-vi-ted to the dance, to the dance,

16

S to the dance, **2**

A to the dance, **2**

T 8 to the dance, **2**

B to the dance, **2**

# You Can't Stop the Music

19

S

A

T *mf*

B *mf*

Heart-beats lay down a rhy-thm line call-ing feet and hips and strum-ming bass.

Heart - beats lay down a rhy - thm line call - ing feet and

21

S *mf*

A *mf*

T

B

Mov-ing in a stream of blood and heat: life is sing - ing \_\_\_\_\_ singing, swaying,

Mov - ing singing, swaying, singing, swaying,

\_\_\_\_\_ hips and strum-ming bass. \_\_\_\_\_

23

S *p* *mf*

A *p* *mf*

T *mp* *mp* *mf*

B *mp* *mp* *mf*

call - ing \_\_\_\_\_ sing-ing, sway-ing, call - ing, \_\_\_\_\_ the mo-ments that \_\_\_\_\_

call - ing \_\_\_\_\_ sing-ing, sway-ing, call - ing, \_\_\_\_\_ the mo-ments that \_\_\_\_\_

oh \_\_\_\_\_ oh \_\_\_\_\_ the mo-ments that \_\_\_\_\_

oh \_\_\_\_\_ oh \_\_\_\_\_ the mo-ments that \_\_\_\_\_



You Can't Stop the Music

25

S live in - side, eve - ry - thing that lives. And *f*

A live in - side, eve - ry - thing that lives.

T live in - side, eve - ry - thing that lives.

B live in - side, eve - ry - thing that lives.

27

S all is mu - sic. Hear the sea's call in the crash - ing waves?

A *f* And all is mu - sic. Hear the sea's call.

T

B

29

S Wa - ter mates with wind and casts trea - sures a - shore.

A Wa - ter mates with wind and casts trea - sures.

T

B

# You Can't Stop the Music

31

S *f* And all is mu sic. Hear the sea's call.

A And all is mu sic. Hear the sea's call.

T *f* Ev-en shells that con-tain the o-cean's roar — e-ven that — a hid-den li-on.

B *f* Ev-en shells that con-tain the o-cean's roar — e-ven that — a hid-den li-on.

Ev-en shells that con-tain the o-cean's roar — e-ven that — a hid-den li-on.

33

S *mp* Wa - ter mates with wind *mf* and casts — trea - sures. —

A *mp* Wa - ter mates with wind *mf* and casts — trea - sures. —

T *mp* speaks in - to my ear — *mf* from an emp - ty shell. —

B *mp* speaks in - to my ear — *mf* from an emp - ty shell. —

speaks in - to my ear — from an emp - ty shell. —

35

S *f* That's the mu - sic and the ma - gic, —

A *f* That's the mu - sic and the ma - gic, —

T

B

You Can't Stop the Music

38

S  
you can't stop the mu sic. — It's the bird song and the wind song —

A  
you can't stop the mu sic. — It's the bird song and the wind song —

T  
*f*  
8 That's the mu - sic and the ma-gic, — you can't stop the mu sic. —

B  
*f*  
That's the mu - sic and the ma-gic, — you can't stop the mu sic. —

40

S  
like a hun-dred strings. — That's the mu-sic and the ma - gic. That's the music

A  
like a hun-dred strings. — That's the mu-sic and the ma - gic. That's the music

T  
8 It's the bird song and the wind song — like a hun - dred strings. — That's the mu-sic

B  
It's the bird song and the wind song — like a hun - dred strings. — That's the music

42

S  
*mf*  
and the ma - gic. You're in - vi - ted to the dance, — to the dance, —

A  
*mf*  
and the ma - gic. You're in - vi - ted to the dance, — to the dance, —

T  
8 and the ma - gic. You're in - vi - ted to the dance, — to the dance, —

B  
*mf*  
and the ma - gic. You're in - vi - ted to the dance, — to the dance, —

You Can't Stop the Music

44

S *f* to the dance, — *mf* Ev - en the hiss of snow - fall

A *f* to the dance, — *mf* Ev - en the hiss of snow - fall

T *f* to the dance, — *mf* Ev - en the hiss of

B *f* to the dance, — *mf* Ev - en the hiss of

46

S faint-est brush-ing on the drum, — Crack - ing of the ice —

A faint-est brush-ing on the drum, — Crack - ing of the ice —

T snow - fall faint-est brush-ing on the drum — Crack-ing of the ice

B snow - fall faint-est brush-ing on the drum — Crack-ing of the ice

48

S take their turns sit-ting in, —

A take their turns sit-ting in, —

T take their turns sit-ting in, — *f* Ve-ter-an jazz mu - sicians in a

B take their turns sit-ting in, — Ve-ter-an jazz mu - sicians in a

# You Can't Stop the Music

50

S *f* it plays our breath back to us.\_\_\_\_

A *f* it plays our breath back to us.\_\_\_\_

T 8 har - mo-ny so old

B har - mo-ny so old

52

S it plays our breath back to us.\_\_\_\_

A it plays our breath back to us.\_\_\_\_

T 8

B

55 *f*

S *f* No mat - ter, no mat - ter what you do you can't stop the mu - sic.\_\_\_\_

A *f* No mat - ter, no mat - ter what you do you can't stop the mu - sic.\_\_\_\_

T 8

B

You Can't Stop the Music

57

Musical score for measures 57-58. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "It's the bird song and the wind song like a hundred strings. You're in-vi-ted". The Soprano and Alto parts have a rest in measure 57 and enter in measure 58 with a melody. The Tenor and Bass parts have a melody starting in measure 57. Dynamics include *f* and *mp*.

S  
A  
T  
B

It's the bird song and the wind song like a hun-dred strings. You're in - vi - ted

59

Musical score for measures 59-60. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "to the dance. You're in - vi - ted to the dance. You're in - vi - ted". The Soprano and Alto parts have a melody starting in measure 59. The Tenor and Bass parts have a melody starting in measure 59. Dynamics include *mf*.

S  
A  
T  
B

to the dance. You're in - vi - ted to the dance. You're in - vi - ted

61

Musical score for measures 61-64. The score is for four voices: Soprano (S), Alto (A), Tenor (T), and Bass (B). The key signature is B-flat major (two flats). The time signature is 4/4. The lyrics are: "to the dance, to the dance, to the dance, You're in - vit - ed". The Soprano and Alto parts have a melody starting in measure 61. The Tenor and Bass parts have a melody starting in measure 61. Dynamics include *f*.

S  
A  
T  
B

to the dance, to the dance, to the dance, You're in - vit - ed

You Can't Stop the Music

63

S to the dance. You're in-vi-ted to the dance. You're in-vi-ted

A to the dance. You're in-vi-ted to the dance. You're in-vi-ted

T to the dance. You're in-vi-ted to the dance. You're in-vi-ted

B to the dance. You're in-vi-ted to the dance. You're in-vi-ted

Detailed description: This system contains measures 63 and 64. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The lyrics are: 'to the dance. You're in-vi-ted to the dance. You're in-vi-ted'. The music is in a 4/4 time signature with a key signature of two flats. The piano part consists of a steady eighth-note accompaniment.

65

S to the dance, to the dance, to the dance, *ff* You're in-vit-ed

A to the dance, to the dance, to the dance, *ff* You're in-vit-ed

T to the dance, to the dance, to the dance, *ff* You're in-vit-ed

B to the dance, to the dance, to the dance, *ff* You're in-vit-ed

Detailed description: This system contains measures 65 and 66. The lyrics are: 'to the dance, to the dance, to the dance, You're in-vit-ed'. The word 'in-vit-ed' is written with a hyphen. The piano part continues with the same accompaniment. A dynamic marking of *ff* (fortissimo) is placed above the final measure of each vocal line.

67

S to the dance. You're in-vi-ted to the dance. You're in-vi-ted

A to the dance. You're in-vi-ted to the dance. You're in-vi-ted

T to the dance. You're in-vi-ted to the dance. You're in-vi-ted

B to the dance. You're in-vi-ted to the dance. You're in-vi-ted

Detailed description: This system contains measures 67 and 68. The lyrics are: 'to the dance. You're in-vi-ted to the dance. You're in-vi-ted'. The piano part continues with the same accompaniment. The lyrics are identical to the previous system.

You Can't Stop the Music

69

S  
to the dance, \_\_\_ to the dance, \_\_\_ to the dance,

A  
to the dance, \_\_\_ to the dance, \_\_\_ to the dance,

T  
8  
to the dance, \_\_\_ to the dance, \_\_\_ to the dance,

B  
to the dance, \_\_\_ to the dance, \_\_\_ to the dance,