

GALA Choruses
Leadership Symposium
Denver 2015

Women's Chorus Reading Session

Sue Coffee (Resonance & Sound Circle), Session Leader



Yelton Rhodes Music

Sampler (partial scores)

New Publications

YR2501v1	<i>Hate Is Not a Family Value</i>	SSA a cappella	Words and Music by Ginger Starling
YR3F11v1	<i>No union is more profound</i>	Solo and SSA a cappella	Words by Justice Anthony Kennedy Music by Joshua Fishbein
YR3509Pv1	<i>Tribe</i>	SSAA, 2-6 rappers, piano, bass guitar and drum set	Words and Music by Steve Milloy

Oldies but Goodies (selected by Sue Coffee)

YR2607v3	<i>All the Rivers</i>	SSA and piano	Words from Ecclesiastes 1:7, 9:11 Music by Charles Baker
YR9913v3	<i>Standing on the Side of Love</i>	Solo (or unison), SSAA and piano	Words and Music by Jason Shelton

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NEW ARRANGEMENT FOR WOMEN'S CHORUS

YR2501v3

Hate is Not a Family Value

SSA and piano

Music and words by
Ginger Starling

Spoken *Hate is not a, hate is not a...*

Sung *Hate is not a Fam'ly value. Think of all the lives your hate will destroy.
Of all the things our vam'lies value Hate is a luxury that none can afford to enjoy.
[Repeated]*

*What are you telling me? I am not worthy because I am not like you.
What are you selling me? A future as bleak as the lies you're clinging to!
Who said we couldn't be diff'rent? There is no peace if we can't stand diversity.
How can this hatred be God-sent? O, from this righteousness
Deliver me, deliver me, deliver me!*

*Hate is not a Fam'ly value. Think of all the lives your hate will destroy.
Of all the things our vam'lies value Hate is a luxury that none can afford to enjoy.*

*Hear what we're telling you, We're out to make sure the world is a better place.
Here's what we're gonna do, Fight for the freedoms of ev'ryone, even you!
We're out to change the tomorrow. Never return to the secret and angry past.
Transforming all of our sorrows Into the dignity and pride
That are ours at last, at last, at last!*

Spoken *Hate is not a, hate is not a...*

Sung *Hate is not a Fam'ly value. Think of all the lives your hate will destroy.
Of all the things our vam'lies value Hate is a luxury that none can afford to enjoy.*

Hate is Not a Family Value

SSA and piano

Music and words by
Ginger Starling

$\text{♩} = 140$

Soprano 1

Soprano 2

Alto

Piano

spoken
pp >

Hate is not a, hate is not a, hate is not a, hate is not a,

Hate is not a, hate is not a, hate is not a, hate is not a,

$\text{♩} = 140$

p

4

S 1

Hate is not a Fam' - ly val - ue

Think of all the lives your hate

S 2

hate is not a, hate is not a hate is not a, hate is not hate is not a, hate is not a,

A

hate is not a, hate is not a hate is not a, hate is not hate is not a, hate is not a,

4

Pno.

49

S 1

— out to make sure the world — is a bet - ter place

S 2

— out to make sure the world — is a bet - ter place

A

Here's what we're gon - na do

Pno.

52

S 1

Fight for the free - doms of ev' - ry-one, e - ven you! We're out to change the to-mor -

S 2

Fight for the free - doms of ev' - ry-one, e - ven you! We're out to change the to-mor -

A

e - ven you! We're out to change the to-mor -

Pno.

64

S 1 *spoken* **p** *mp*

hate is not a, hate is not a, hate is not a, hate is not a, Hate is not a Fam' - ly val -

S 2 *spoken* **p**

hate is not a, hate is not a, hate is not a, hate is not a, hate is not a, hate is not a,

A *mp* *spoken* **p**

Hate is not a Fam' - ly val - ue hate is not a, hate is not a, hate is not a,

64

Pno. *subito* **p**

67

S 1 *p* > > > > *f*
- ue hate is not a, hate is not a, hate is not a, hate is not a hate! Hate is a

S 2 *mp* > > > > *f*
hate is not a, hate is not a, Hate is not a Fam' - ly val - ue Hate is a

A *mf* > > > > *p* > > > > *f*
Ne - ver was! hate is not a, hate is not a, hate is not a hate! Hate is a

Pno. 67 *f*

71

S 1 *ff* > > > >
lux - u - ry ___ that none ___ can af - ford ___ to en-joy!

S 2 *ff* > > > >
lux - u - ry ___ that none ___ can af - ford ___ can af - ford ___ can af - ford to en-joy!

A *ff* > > > >
lux - u - ry ___ that none ___ can af - ford ___ can af - ford ___ can af - ford to en-joy!

Pno. 71 *ff*

NEW 2015 PUBLICATION

YR3F11v2

No union is more profound

Solo and SSA a cappella

Words by

Justice Anthony Kennedy

from the United States Supreme Court majority opinion
on the case of Obergefell v. Hodges (June 26, 2015)

Music by

Joshua Fishbein

*No union is more profound than marriage,
for it embodies the highest ideals of love,
fidelity, devotion, sacrifice, and family.
In forming a marital union, two people become
something greater than once they were.
As some of the petitioners in these cases demonstrate,
marriage embodies a love that may endure even past death.
It would misunderstand these men and women
to say they disrespect the idea of marriage.
Their *[our] plea is that they *[we] do respect it,
respect it so deeply that they seek to find
its fulfillment for themselves *[ourselves].
Their *[our] hope is not to be condemned to live in loneliness,
excluded from one of civilization's oldest institutions.
They *[we] ask for equal dignity in the eyes of the law.
The Constitution grants them *[us] that right.*

* These words, not included in the original text,
were inserted by the composer.

12 pages, \$1.85

No union is more profound

Words by
Justice Anthony Kennedy
(b. 1936)

Solo and SSA a cappella

Music by
Joshua Fishbein

Steadily, contemplative ♩ = 69

p *mp* *cantabile* *broadening* *p*

Soprano I
Ooh, No un-ion, no un-ion is more pro-found than

Soprano II
Ooh, ooh, more pro-found than

Alto
Ooh, ooh, Ah, than

Steadily, contemplative ♩ = 69

p *pp* *mp* *p*

Keyboard
(for rehearsal only)

pressing forward *mp* *relaxing (poco rit.)* *p* *pp* **Faster** ♩ = 76

S I
mar-riage, for it em-bod-ies the high-est i-deals of love, fi-

S II
mar-riage, for it em-bod-ies the high-est i-deals of love,

A
mar-riage, for it em-bod-ies the high-est i-deals of love, fi-

pressing forward *mp* *relaxing (poco rit.)* *p* *pp* **Faster** ♩ = 76

* Note: This composition may also be sung a half-step lower than notated.

11

cresc. poco a poco **p** *pressing forward* **mp** *relaxing* **mf**

S I del - i - ty, de - vo - tion, sac - ri - fice, and fam - i - ly.

cresc. poco a poco **pp** **p** **mp** **mf**

S II fi - del - i - ty, de - vo - tion, sac - ri - fice, and fam - i - ly.

cresc. poco a poco **p** **mp** **mf**

A del - i - ty, de - vo - tion, sac - ri - fice, and fam - i - ly.

pressing forward *relaxing*

A little slower ♩ = 72

16

mf dolce

S I In form - ing a mar - i - tal un - ion, two peo - ple be - come some - thing great - er than once they

mf dolce **p** **mp** **mf**

S II In form - i (ng) ng, Mm, un - ion, Hm, once they

mf dolce **p**

A In form - i (ng) ng, Mm,

A little slower ♩ = 72

87 *f* *molto allargando*

Solo They ask for e-qual dig - ni-ty,

S I *mp* *cresc. poco a poco* *mf* *f* *ff*
dig - ni - ty, dig - ni - ty, dig - ni-ty in the eyes of the

S II *mp* *cresc. poco a poco* *mf* *f* *ff*
dig - ni - ty, dig - ni - ty, dig - ni-ty in they eyes of the

A *f* *ff*
dig - ni-ty, [We] ask for e-qual dig - ni-ty in the eyes of the

molto allargando

91 *a tempo* (♩ = 69) *f* *reassured* *holding back (ritardando)* (♩ = ♩)

Solo The Con-sti - tu - tion grants them that right.

S I *mf* *p* *calm, reassured*
law. Ooh, The Con-sti - tu - tion grants [us] that

S II *mf* *p* *calm, reassured*
law. Ooh, The Con-sti - tu - tion grants [us] that

A *mf* *p* *calm, reassured*
law. Ooh, The Con-sti - tu - tion grants [us] that

a tempo (♩ = 69) *holding back (ritardando)* (♩ = ♩)

No union is more profound

95 **Slower, freely** ♩ = c. 60 (♩ = c. 30)

mf *boldly* *f* *molto*

Solo The Con - sti - tu - tion grants them that

S I right. The Con - sti - tu - tion, Con - sti - tu - tion, The Con - sti - tu - tion,

S II right. The Con - sti - tu - tion, The Con - sti - tu - tion, The Con - sti - tu - tion,

A right. The Con - sti - tu - tion, The Con - sti - tu - tion,

Slower, freely ♩ = c. 60 (♩ = c. 30)

100 **Slower than tempo primo** ♩ = 63 *broadening* *rit. poco a poco al fine*

mp *p* *mp cantabile* *p*

Solo right.

S I Ooh, No un - ion, No un - ion is more pro - found than

S II Ooh, ooh, more pro - found than

A Ooh, ooh, Ah, than

Slower than tempo primo ♩ = 63 *broadening* *rit. poco a poco al fine*

105 *(ritardando poco a poco al fine)*

Solo

S I

S II

A

mar - riage, than mar - riage.

mar - riage, than mar - riage.

mar - riage, than mar - riage.

(ritardando poco a poco al fine)

June 29 - July 14, 2015
Rockville, Maryland
c. 7'30"

*No union is more profound than marriage, for it embodies the highest ideals of love, fidelity, devotion, sacrifice, and family. In forming a marital union, two people become something greater than once they were. As some of the petitioners in these cases demonstrate, marriage embodies a love that may endure even past death. It would misunderstand these men and women to say they disrespect the idea of marriage. Their *[our] plea is that they *[we] do respect it, respect it so deeply that they seek to find its fulfillment for themselves *[ourselves]. Their *[our] hope is not to be condemned to live in loneliness, excluded from one of civilization's oldest institutions. They *[we] ask for equal dignity in the eyes of the law. The Constitution grants them *[us] that right.*

From the United States Supreme Court majority opinion
on the case of Obergefell v. Hodges (June 26, 2015),
written by Justice Anthony Kennedy (b. 1936).
Note: This text is in the public domain.

* These words, not included in the original text,
were inserted by the composer.

NEW 2015 PUBLICATION

YR3509Pv3

Tribe

SSAA, 2-6 rappers, piano, bass and drums

Words and Music by
Steve Milloy

Chorus

(Oh, oo-woh)
These are my roots. This is my hist'ry.
Takes more than blood to make a fam'ly.
Don't mattuh what sex, don't mattuh what color.
This is my tribe, we love each other.

Rapper 1

Yeah. So, when I was a kid in school, I made a fam'ly tree
With my two moms, my dog, my little sister and me.
When I was finished I was so proud, I showed it to me teacher.
He had a look of fright like he saw a horror feature.
I asked him, "What's wrong? I drew it just as you said."
He gave me a look that made me wish I were dead.
Told my moms about it, they said he was sick in the head.
And then they said...

Chorus

These are your roots. This is your hist'ry.
Takes more than blood to make a fam'ly.
Don't mattuh what sex, don't mattuh what color.
This is your tribe, we love each other.

Rapper 2

Yeah, when I was ten my mom died of cancer.
Why she had to go like that, huh? Nobody has an answer.
But I know this, her pain is gone.
No longer suff'rin' and her spirit moves on.
'Cause my dad and me, we carry her with us.
In ev'ryday life, through the funn and the serious,
We cling to the words she said to us in her brief life.
There ain't no shame in this.

Tribe (cont.)

Chorus *These are my roots. This is my hist'ry.
Takes more than blood to make a fam'ly.
Don't mattuh what sex, don't mattuh what color.
This is my tribe, we love each other.*

Rapper 3 *You might have a father,*
Rapper 4 *You might have a mother.*
Rapper 3 *You might have both*
Rapper 4 *Or one or two of the other.*
Rapper 3 *It don't have to make sense,*
Rapper 4 *Life wasn't meant to be logical.*
Rapper 3 *Who ever your tribe is, they're here to help you through
whatever is possible.*

Chorus *(Oh, oo-woh...)*
Rapper 4 *Be proud, rejoice in how you came to be you,*
Rapper 3 *Through all the crap and love and disagreements, too.*
Rapper 4 *No matter how they or you came to be,*
Both *It's a tribe,*
+Chorus *It's a fam'ly.*

Rapper 5 *I only have mom.*
Rapper 6 *Me too.*
Rapper 5 *My dad was killed in the war.*
Rapper 6 *Who's my dad? I don't know. (She wanted me
and so she went to a sperm store.)*

Rapper 5 *She's raising me alone, but that's O.K.*
Rapper 6 *We have each other.*
Both *It'll always be that way.*

Chorus *These are my roots. This is my hist'ry.
Takes more than blood to make a fam'ly.
Don't mattuh what sex, don't mattuh what color.
This is my tribe, we love each other.*

YR3509v3

for the World House Choir, Dr. Catherine Roma - founder and director

Tribe

SSAA, 2-6 rappers, piano, bass and drums

Music and words by
Steve Milloy

Big & soulful gospel tone

$\text{♩} = 83$

mf

SOPRANO 1

Oh, oo - woh.

SOPRANO 2

Oh, oo - woh.

ALTO 1

Oh, oo - woh.

ALTO 2

Oh.

$\text{♩} = 83$
quasi-classical

mf

Piano

5

S1 Oh, oo - woh. Oh, oo - woh. Ah! *cresc.* (*f*)

S2 Oh, oo - woh. Oh, oo - woh. Ah! *cresc.* (*f*)

A1 Oh, oo - woh. Oh, oo - woh. Ah! *cresc.* (*f*)

A2 Oh. Oh. Ah! *cresc.* (*f*)

Pno.

10 11

S1 *mf* These are my roots. This is my hist - 'ry. Takes more than

S2 *mf* These are my roots. This is my hist - 'ry. Takes more than

A1 *mf* These are my roots. This is my hist - 'ry. Takes more than

A2 *mf* These are my roots. This is my hist - 'ry. Takes more than

Pno. *f* *mf* *funky!*

15

S1
blood to make a fam - 'ly. Don't mat-tuh what —

S2
blood to make a fam - 'ly. Don't mat-tuh what —

A1
blood to make a fam - 'ly. Don't mat-tuh what —

A2
blood to make a fam - 'ly. Don't mat-tuh what —

Pno.

19

S1
sex, — don't mat-tuh what col - or. This is my

S2
sex, — don't mat-tuh what col - or. This is my

A1
sex, — don't mat-tuh what col - or. This is my

A2
sex, — don't mat-tuh what col - or. This is my

Pno.

23

Rapper 1

Rap

Yeah. So,

S1

tribe, — we love each o - ther.

S2

tribe, — we love each o - ther.

A1

tribe, — we love each o - ther.

A2

tribe, — we love each o - ther.

Pno.

27

27

3

Rap

when I was a kid in school, — I made a fam-'ly tree with my two moms, my dog, — my lit - tle sis-ter and me.

Pno.

31

Rap

When I was fin-ished I was so proud, I showed it to my tea-cher. He had a look of fright like he saw a hor-ror

Pno.

OLDIE BUT A GOODIE (Sue Coffee's selection)

YR2607v3

All the Rivers

SSA and piano

Words adapted by the composer
from Ecclesiastes 1:7, 9:11

Music by
Charles Baker

*All the rivers run into the sea;
Yet the sea is not full;
To the place from whence the rivers come,
There they return again.*

*The race is not to the swift,
Nor the battle to the strong,
Neither yet bread to the wise,
Nor yet riches to men of understanding,
Nor yet favour to men of skill;
But time and chance happen to them all.*

8 pages, \$1.60

All the Rivers

SSA and piano

Ecclesiastes 1:7, 9:11
Music by Charles Baker

mp $\text{♩} = 76$

Sopr.1 All the riv-ers — run in -

mp

Sopr2 All the riv-ers — run in -

mp

Alto All the riv-ers — run in -

mp $\text{♩} = 76$

Pno.

5

S to the sea; yet the sea is not full;

S2 to the sea; yet the sea is not full;

A to the sea; yet the sea is not full;

5

Pno.

- 2 -
All the Rivers

10

S

All the riv-ers — run in - to the sea; yet the

S2

All the riv-ers — run in - to the sea; yet the

A

All the riv-ers — run in - to the sea; yet the

Pno

14

S

sea is not full; to the place from whence the riv-ers come,

S2

sea is not full; to the place from whence the riv-ers come,

A

sea is not full; to the place from whence the riv-ers come,

Pno

- 4 -
All the Rivers

29

S

race is not to the swift, nor the bat - tle to the strong,

S2

race is not to the swift, nor the bat - tle to the strong,

A

race is not to the swift, nor the bat - tle to the strong,

Pno

34

S

nei - ther yet bread to the wise, nor yet rich - es to men of un - der -

S2

nei - ther yet bread to the wise, nor yet rich - es to men of un - der -

A

nei - ther yet bread to the wise, nor yet rich - es to men of un - der -

Pno

- 6 -
All the Rivers

48

S

all.

S2

all.

A

all.

Pno

52

Coda

S

To the place from whence the riv - ers come, there — they re -

S2

To the place from whence they come, there they re -

A

To the place from whence the riv - ers come, there — they re -

52

Coda

Pno

OLDIE BUT A GOODIE (Sue Coffee's selection)

YR9913v3

Standing on the Side of Love

Solo (or unison), SSAA and piano

Words and Music by
Jason Shelton

*The promise of the Spirit: faith, hope and love abide.
And so ev'ry soul is blessed and made whole;
The truth in our hearts is our guide.*

*[Chorus] We are standing on the side of love:
Hands joined together as hearts beat as one.
Emboldened by faith, we dar to proclaim
We are standing on the side of love.*

*Sometimes we build a barrier to keep love tightly bound.
Corrupted by fear, unwilling to hear,
Denying the beauty we've found.*

[Chorus]

*A bright new day is dawning when love will not divide.
Reflections of grace in ev'ry embrace,
Fulfilling the vision divine.*

[Chorus]

For the Reverend William G. Sinkford
President of the Unitarian Universalist Association
In gratitude for prophetic witness and leadership

Standing on the Side of Love

Solo or congregation with piano and optional SSAA chorus

Moderate rock feel, with passion and dignity ♩ = 72

Words and Music:
Jason Shelton

Solo or congregation in unison:

Piano *mf*

C#m7 B m7 E7 A M7 E/G# C#m7 F#m7 E/G# F#m/A A M7 E/B B E E sus4 E G#m7

5 *mf*

1. The pro - mise of the Spir - it: _____ faith, hope and love a -
2. Some - times we build a bar - rier _____ to keep love tight - ly
3. A bright new day is dawn - ing _____ when love will not di -

S/S (verse 3 only) *mf*

3. A bright new day

A/A *mf*

Pno. 5 A A/B B/E E G#m7 E/G# A A/B

The musical score is written for piano, solo/congregation, and optional SSAA chorus. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Moderate rock feel, with passion and dignity' with a quarter note equal to 72 beats per minute. The score begins with a piano introduction in 4/4 time, marked 'mf'. The piano part features a melody in the right hand and a bass line in the left hand. The solo/congregation part follows, also marked 'mf'. The SSAA chorus part is marked '(verse 3 only)' and 'mf'. The piano accompaniment for the chorus is marked 'Pno.' and '5'. The score includes various chords and musical notations such as slurs, ties, and dynamic markings.

Note: If using a bass player, the pianist should omit the left hand part
Use of a drum set is highly recommended.

- 2 -
Standing on the Side of Love

8

bide. _____
 bound. _____
 vide. _____

And so ev' - ry soul _____ is _____
 Cor - rup - ted by fear, _____ un -
 Re - flec - tions of grace _____ in

S/S

not di - vide. _____ Re - flec - tions of grace _____

A/A

8

C#m7 D G D

Pno.

10

blessed and made whole; _____ the truth in our hearts _____ is our guide. _____
 will - ing to hear, _____ de - ny - ing the beau - ty we've found. _____
 ev - 'ry em - brace, _____ ful - fill - ing the vi - sion di - vine. _____

S/S

_____ in ev - 'ry em - brace, _____

A/A

10

G D F C

Pno.

Standing on the Side of Love

12 *f* $\text{\textcircled{S}}$

We are__ stand - ing on the side__ of love: __

(SSAA tacet fist time - sing melody in unison)
sing vs. 2 & 3

S/S *f* $\text{\textcircled{S}}$

We are__ stand - ing on the side__ of love: __

A/A *f* $\text{\textcircled{S}}$

12 A/B *f* $\text{\textcircled{E}}$ D/E

Pno.

14

__ hands joined to-geth - er__ as hearts beat as__one. Em -

S/S

__ the side of love: hands and hearts as__ one.__

A/A

14 A G#m7 C#m7 F#m7 G#m/C# E/B A M7 F#G# C°7

Pno.

The musical score is for a four-part setting (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into two systems. The first system begins at measure 12. The vocal parts (S/S, A/A) and piano (Pno.) all feature a forte (f) dynamic. The vocal parts have lyrics: 'We are__ stand - ing on the side__ of love: __'. The piano part includes a first ending bracketed with a repeat sign and a second ending marked 'D/E'. The second system begins at measure 14. The vocal parts continue with lyrics: 'hands joined to-geth - er__ as hearts beat as__one. Em -'. The piano part includes a first ending bracketed with a repeat sign and a second ending marked 'C°7'. The piano part also includes a key signature change to D minor (indicated by two naturals) at measure 14.

Standing on the Side of Love

17 *To Coda Last Time*

bold - ened by faith, ___ we dare ___ to pro - claim ___ we are

S/S *To Coda Last Time*

Em - bold - ened by faith, ___ we dare to pro - claim ___

A/A *To Coda Last Time*

Pno. *To Coda Last Time*

C#m7 B m7 E 7 A M7 E/G# C#m7

19

stand - ing on the side of love. ___

S/S

we are stand - ing for love. ___

A/A

Pno.

1, 2 F#m7 E/G# F#m7/A A M7 E/B B E E sus4 E G#m7