



Balance

*A Choral Dialectic
for Unaccompanied SATB Choir*

- Secretary Michael

“Balance”
Choral Dialectic
by Secretary Michael

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What is a Choral Dialectic?

A “choral dialectic” is a four-movement choral work (with or without instruments) in which a rational argument about any subject is battled-out musically. There’s only one rule: every choral dialectic must use the following four titles for its four movements:

1. “**PRINCIPLE**”

Each dialectic begins with a statement of some sort. This will be the subject matter for the entire work. Oftentimes the statement is an ideal - an expression of how something might be in a perfect world.

2. “**ARGUMENT**”

In this movement, the “Principle” begins its journey through the meat grinder. The Argument’s job is to pick apart the principle, either supporting it or challenging it.

3. “**COUNTERARGUMENT**”

In this movement, the “Principle” gets supported or challenged again, but this time from a contrasting perspective. If the previous argument was sweet, this one will probably be sour. If the previous was about abundance, this one will probably be about scarcity.

4. “**RESOLUTION**”

Now that the “Principle” has been analyzed from different angles, some sort of final understanding will have to emerge. Maybe there will be growth, a new way of being, a new way of living in the world, a new “Principle”. Or maybe not.



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Balance

1. Principle.....	4
2. Argument.....	16
3. Counterargument	23
4. Resolution.....	32

Duration: Less than 18 minutes

Principle

(from the "Balance" choral dialectic)

Secretary Michael

♩=112 K1

9 Am D/A Am

S

A

T

B

Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing

Keep - ing things in ba - lance so e - v'ry-one gets

Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing

Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing



12 D/A Am D/A Am D/A Am

S

A

T

B

through. Keep - ing things in ba - lance is some - thing we must do. Keep - ing things in

ba - lance. Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing

ba - lance. Keep - ing ba - lance. Keep - ing

Descant
Oo



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18 D/A Am D/A Am D/A Am

S
Oo _____ Some - thing we must

A
ba - lance so e - v'ry-one gets through. Keep - ing things in ba - lance is some - thing we must

T
ba - lance. Keep - ing ba - lance. Keep - ing ba - lance. Some - thing we must

B
ba - lance. Keep - ing ba - lance. Keep - ing ba - lance. Some - thing we must

25 **W27** F Dm⁷ Gm Gm⁷ C C⁷

S
do. _____ Round and round. The

A
do. _____ Round and round. Round and round. The

T
Bicycle Bell
do. _____ The wheels on our bike go round and round.

B
do. _____ Round and round and round and round the

31 F Dm⁷ C C⁷ F

S
wheels on our bike go round and round, round and round. For

A
wheels on our bike go round and round, round and round. For

T
wheels on our bike go round and round and round and round.

B
wheels on our bike go round and round, round and round and round for

35

S if they do not go round and round, round and round, round and round. For

A if they do not go round and round, round and round, round and round. For

T If they do not go if they do not go round and round, round and round. For

B if they do not go round and round. Round and round and round and round. For

Dm⁷ Gm Gm⁷ C C⁷

39

S if they do not go round and round, we all fall down._____

A if they do not go round and round, we all fall down._____

T if they do not go if they do not go all fall down._____

B if they do not go round and round, we all fall down._____

F Dm⁷ Em

45

S

A Keep - ing things in ba - lance so e - v'ry - one gets through.

T Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing ba - lance.

B Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing ba - lance.

K49 49 Am D/A Am D/A

53 Am D/A Am D/A Am D/A

S Descant
Oo

A Keep-ing things in ba - lance is some-thing we must do. Keep-ing things in ba - lance so

T Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing ba - lance.

B Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing ba - lance.

59 Am D/A Am D/A Am

S Oo Some - thing we must do.

A e - v'ry-one gets through. Keep-ing things in ba - lance is some - thing we must do.

T Keep - ing ba - lance. Keep - ing ba - lance. Some - thing we must do.

B Keep - ing ba - lance. Keep - ing ba - lance. Some - thing we must do.

66 M67 F Dm⁷ Gm Gm⁷ C C⁷ F Dm⁷

S

A

T (Move! Move! Move!) To dance a - cross the ground, (Move! Move! Move!) a

B (Move! Move! Move!) To dance a - cross the ground, (Move! Move! Move!) a

73 Gm C⁷ F F Dm⁷

S
A
T
B

(Move! Move! Move!) To

ba - lance must be found. (Move! Move! Move!) To

ba - lance must be found. We are a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a -

77 Gm Gm⁷ C C⁷ F Dm⁷

S
A
T
B

dance a - cross the ground, (Move! Move! Move!) a

dance a - cross the ground, (Move! Move! Move!) a

dance a - cross the ground, (Move! Move! Move!) a

mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a -

81 Gm C⁷ F M83 F Dm⁷

S
A
T
B

ba - lance must be found. E - v'ry - bo - dy! mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a -

ba - lance must be found. mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a -

ba - lance must be found. (Move! Move! Move!) To

mo - vin' and a - mo - vin' be found. mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a -

85 Gm Gm7 C C7 F Dm7

S
mo-vin' and a-mo-vin' and a - mo-vin' and a-mo-vin' and a - mo-vin' and a-mo-vin' and a - mo-vin' and a-mo-vin' and a

A
mo-vin' and a-mo-vin' and a - mo-vin' and a-mo-vin' and a - mo-vin' and a-mo-vin' and a - mo-vin' and a-mo-vin' and a

T
dance a - cross the ground, (Move! Move! Move!) a

B
mo-vin' and a-mo-vin' and a - mo-vin' and a-mo-vin' and a - mo-vin' and a-mo-vin' and a - mo-vin' and a-mo-vin' and a

89 Gm C7 F **K95** 95 Am D/A

S
mo-vin' and a ba-lance be found.

A
mo-vin' and a ba-lance be found. Keep-ing things in ba - lance so

T
ba - lance must be found. Keep - ing ba - lance. Keep - ing ba - lance.

B
mo-vin' and a ba-lance be found. Keep - ing ba - lance. Keep - ing ba - lance.

97 Am D/A Am D/A Am D/A

S
e - v'ry-one gets through. Keep-ing things in ba - lance is some-thing we must do.

A
Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing ba - lance.

T
Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing ba - lance.

B
Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing ba - lance.

103 Am D/A Am D/A Am D/A Am

S Descant
Oo_____ Oo_____ Some - thing

A Keep-ing things in ba - lance so e - v'ry-one gets through. Keep-ing things in ba - lance is some - thing

T Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing ba - lance. Some - thing

B Keep - ing ba - lance. Keep - ing ba - lance. Keep - ing ba - lance. Some - thing

110 **S113** Ab Gb

S we must do._____

A we must do._____

T we must do._____ Some - where_ be-tween the two ex - tremes there is a

B we must do._____

115 Ab Gb Ab Gb Ab

S _____

A _____ We need to find.

T ba - lance_ we need to find. Some-where be-tween the bat-tle lines there is a ba - lance_ we need to

B _____

B121

120 G \flat F Dm 7 Gm Gm 7 C C 7

S We need to mind.

A

T mind. Ba-lance, ba-lance, work-ing for a ba-lance, work-ing for a peace-ful mid-dle way.

B Ba-lance, ba-lance, work-ing for a ba-lance, work-ing for a peace-ful mid-dle way.

125 F Dm 7 Gm C 7 F E \flat^7

S Ba-lance e-v'ry day.

A way.

T Ba-lance, ba-lance, work-ing for a ba-lance, work-ing for a ba-lance e-v'ry - day.

B Ba-lance, ba-lance, work-ing for a ba-lance, work-ing for a ba-lance e-v'ry - day.

S129

129 A \flat G \flat A \flat G \flat A \flat

S Some-where be-tween the two ex-tremes there is a ba-lance we need to find. Some-where be-tween the

A We need to find.

T Some-where be-tween the two ex-tremes there is a ba-lance we need to find. Some-where be-tween the

B Some-where be-tween the two ex-tremes there is a ba-lance we need to find. Some-where be-tween the

134 G^b A^b G^b **B137** F Dm⁷

S bat-tle lines there is a ba-lance_ we need to mind. Ba-lance, ba-lance, work-ing for a ba-lance,

A We need to mind.

T bat-tle lines there is a ba-lance_ we need to mind. Ba-lance, ba-lance, work-ing for a ba-lance,

B bat-tle lines there is a ba-lance_ we need to mind. Ba-lance, ba-lance, work-ing for a ba-lance,

139 Gm Gm⁷ C C⁷ F Dm⁷ Gm C⁷

S work-ing for a peace-ful mid-dle way. Ba-lance, ba-lance, work-ing for a ba-lance, work-ing for a ba-lance e-v'ry

A A mid-dle way.

T work-ing for a peace-ful mid-dle way. Ba-lance, ba-lance, work-ing for a ba-lance, work-ing for a ba-lance e-v'ry

B work-ing for a peace-ful mid-dle way. Ba-lance, ba-lance, work-ing for a ba-lance, work-ing for a ba-lance e-v'ry

144 F E^b7 **SK145** A^b G^b A^b

S day._____ Some-where_ be-tween the two ex-tremes there is a ba-lance_ we need to

A Ba-lance e-v'ry day. Keep-ing things in ba-lance so e-v'ry-one gets

T day._____ Some-where_ be-tween the two ex-tremes there is a ba-lance_ we need to

B day._____ Some-where_ be-tween the two ex-tremes there is a ba-lance_ we need to

Bicycle Bell

148 Gb Ab Gb Ab Gb

S find. Some-where_ be-tween the bat-tle lines there is a ba - lance_ we need to mind.

A through. Keep-ing things in ba - lance is some-thing we must do. The

T find, to find... Some-where_ be-tween the bat-tle lines there is a ba - lance_ we need to mind.

B find. Some-where_ be-tween the bat-tle lines there is a ba - lance_ we need to mind.

153 F **BW153** Dm⁷ Gm Gm⁷ C C⁷

S Ba - lance, ba - lance, work-ing for a ba - lance, work-ing for a peace-ful mid-dle way.

A wheels on our bike go round and round, round and round, round and round. The

T Ba - lance, ba - lance, work-ing for a ba - lance, work-ing for a peace-ful mid-dle way.

B Wheels on our bike go round and round. Round and round and round and round the

157 F Dm⁷ Gm C⁷ F C⁷

S Ba - lance, ba - lance, work-ing for a ba - lance, work-ing for a ba-lance e - v'ry - day. E - v'ry-bo - dy!

A wheels on our bike go round and round, round and round. The

T Ba - lance, ba - lance, work-ing for a ba - lance, work-ing for a ba-lance e - v'ry - day.

B wheels on our bike go round and round, round and round and round and round.

161 **BWM161**

S Ba - lance, ba - lance, work - ing for a ba - lance, work - ing for a peace - ful mid - dle

A wheels on our bike go round and round, round and round,

T (Move! Move! Move!) To dance a - cross the

B Mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a -

164 C C⁷ F Dm⁷

S way. Ba - lance, ba - lance, work - ing for a ba - lance,

A Round and round. The wheels on our bike go round and round,

T ground, (Move! Move! Move!) a

B mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a -

167 Gm C⁷ F C⁷ F

S work - ing for a ba - lance e - v'ry - day. Now the end - ing! Ba - lance, ba - lance,

A round and round. The wheels on our bike go

T ba - lance must be found. (Move! Move!)

B mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a -

170 Dm⁷ Gm Gm⁷ C C⁷

S work - ing for a ba - lance, work - ing for a peace - ful mid - dle way.

A round and round, round and round, round and round. The

T Move!) To dance a - cross the ground,

B mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and a -

173 F Dm⁷ Gm

S Ba - lance, ba - lance, work - ing for a ba - lance. We're work - ing for a

A wheels on our bike go round and round and round

T (Move! Move! Move!) a ba - lance

B mo - vin' and a - mo - vin' and a - mo - vin' and a - mo - vin' and we mo - vin' and a - mo - vin' and a -

176 C C⁷ F

S ba - lanced mid - dle way. _____

A and round. _____

T must be Keep - ing things in ba - lance. _____

B mo - vin' and a mov - in' mid - dle way. _____

Argument

(from the "Balance" choral dialectic)

Secretary Michael

♩ = 36

T *E_b E_bm B_b B_b⁷ E_b E_bm B_b B_b⁷*

This word we call "ba - lance" re-quires ma-ny things: re-quires that we li - mit the notes that we sing, re-

B

Ba - lance, ba - lance, ba - lance. Ba - lance, ba - lance, ba - lance.

T *E_b E_bm B_b B_b⁷ E_b E_bm B_b*

quires we be mo - dest, re - strained and sub - dued, with - out too much mo - ney and with - out too much food. With

B

Ba - lance, ba - lance, ba - lance. Ba - lance, ba - lance, ba - lance.

T *E_b E_bm B_b B_b⁷ E_b E_bm B_b B_b⁷*

out too much sta - tus, with - out too much pride, with - out feel - ing pri - v'leged or too sa - tis - fied. This

B

Ba - lance, ba - lance, ba - lance. Ba - lance, ba - lance, ba - lance.

T *E_b E_bm B_b B_b⁷ E_b E_bm B_b*

word we call "ba - lance" re - quires ma - ny things, but worth it be - cause of the peace that it brings.

B

Ba - lance, ba - lance, ba - lance. Ba - lance, ba - lance, ba - lance.



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Slightly slower

18 $\text{♩} = 30$

S *Tenors have center stage;
Sopranos must not overpower them*

A

T This is for those who sing on one note, so o - thers are free to

B Ah Ah

$\text{♩} = 30$

Piano for rehearsal only
(useful in learning dissonances)

Red Red Red Red (etc...)

E \flat B \flat maj7 E \flat

23

S dream and to hope. So o - thers can sing all o - ver the scale. So o - thers can rest and

A Ah Ah

T dream and to hope. So o - thers can sing all o - ver the scale. So o - thers can rest and

B Ah Ah

B \flat E \flat B \flat maj7 E \flat

27 $B\flat$ $E\flat$ $B\flat$ $E\flat$

S
sim - ply ex - hale. This is for those who stay on one chord, — so no one is lost, and

A
— Ah — Ah —

T
sim - ply ex - hale. This is for those who stay on one chord, — so no one is lost, and

B
— Ah — Ah —

31 $B\flat$ $E\flat(sus4)$ $E\flat m$ $B\flat$ $E\flat(sus4)$ $E\flat m$

S
no one ig - nored. Faith - ful and stea - dy they drone on and on, ne - ver ap - plau - ded un

A
— Ah — Ah —

T
no one ig - nored. Faith - ful and stea - dy they drone on and on, ne - ver ap - plau - ded un

B
— Ah — Ah —

35 Bbm Gb Bbm Eb Gb Ebm N.C. Bb

S
til they are gone.

A
til they are gone.

T
8
til they are gone. This is my dream, this is my hope, to swal-low my song, and sing on one note.

B
Bass/Baritone divisi
This is my dream. This is my hope. Swal-low my song. Note.

40 Eb Ebm Bb Bb7 Eb Ebm Bb Bb7

T
8
This word we call "ba-lance" re quires we be strong and not fall to pie - ces whensome-thing goes wrong. For

B
Ba-lance, ba-lance, ba - lance. Ba-lance, ba-lance, ba - lance.

45 Eb Ebm Bb Bb7 Eb Ebm Bb ,

T
8
those who can ba-lance in ter-rible ble wea- ther will keep us con-nec - ted and keep us to - ge-ther. The

B
Ba-lance, ba-lance, ba - lance. Ba-lance, ba-lance, ba - lance.

49 Eb Ebm Bb Bb7 Eb Ebm Bb Bb7

T an - cient a - sce - tics once showed us a way, and ma - ny a - round us still do so to - day. To

B Ba - lance, ba - lance, ba - lance. Ba - lance, ba - lance, ba - lance.

53 Eb Ebm Bb Bb7 Eb Ebm Bb

T you who have ba - lance, you help make us whole. We thank you and ce - le - brate your self con - trol.

B Ba - lance, ba - lance, ba - lance. Ba - lance, ba - lance, ba - lance.

Slightly slower

57 ♩ = 30 Eb Bbmaj7 Eb

S *Tenors have center stage again; Sopranos must not overpower them* This is for those who sing on one tone, so o - thers can sing a

A Ah Ah

T This is for those who sing on one tone. This is for those who sing on one tone, so o - thers can sing a

B Ah Ah

♩ = 30

Piano for rehearsal only (useful in learning dissonances)

Red Red Red Red (etc...)

62 B \flat E \flat B \flat maj7 E \flat

S
 song of their own. This is for those who sing on one pitch, who know up and down and

A
 Ah Ah

T
 song of their own. This is for those who sing on one pitch, who know up and down and

B
 Ah Ah

66 B \flat E \flat B \flat E \flat

S
 know which is which. This is for those who sing in our schools, who stay back to help their

A
 Ah Ah

T
 know which is which. This is for those who sing in our schools, who stay back to help their

B
 Ah Ah

70 B \flat E \flat (sus4) E \flat m B \flat E \flat (sus4) E \flat m

S
stu-dents get tools. We ho - nor their work, their count-less re - frains. We pro-mise their work has

A
Ah Ah

T
8
stu-dents get tools. We ho - nor their work, their count-less re - frains. We pro-mise their work has

B
Ah Ah

74 B \flat m G \flat B \flat m E \flat G \flat E \flat m N.C. B \flat

S
not been in vain.

A
not been in vain.

T
8
not been in vain. This is my dream, this is my hope, to swal-low my song and sing on one note.

B
Bass/Baritone divisi
This is my dream. This is my hope. Swal-low my song. Note.

Counterargument

(from the "Balance" choral dialectic)

Secretary Michael

♩ = 36

E_b E_bm B_b B_b⁷ E_b E_bm B_b B_b⁷

T This word we call "ba - lance" re - quires ma - ny things: re - quires that we li - mit the notes that we sing, re -

B Ba - lance, ba - lance, ba - lance. Ba - lance, ba - lance, ba - lance.

6

E_b E_bm B_b B_b⁷ E_b E_bm

T quires we be mo - dest, re - strained and sub - dued, with - out too much mo - ney and with -

B Ba - lance, ba - lance, ba - lance. Ba - lance, ba - lance,

9

Screech of Tires (non-pitched falsetto) ♩ = 72 *(RAP: spoken in outrage)*

S Errr! Stop this song! Peo-ple preach-ing "ba - lance" seem to

Screech of Tires (non-pitched falsetto)

A Errr! Stop this song! Peo-ple preach-ing "ba - lance" seem to

Screech of Tires (non-pitched falsetto) *B_b*

T out too much Errr! Who wrote this tripe?

Screech of Tires (non-pitched falsetto)

B Errr! Who wrote this tripe?

13

S
NE - ver get it right!

A
NE - ver get it right!

T
Peo - ple preach - ing "self - con - trol" and sing - ing one - note songs,

B
Peo - ple preach - ing "self - con - trol" and sing - ing one - note songs,

16

S
We, the ones who HAVE no ba - lance,

A
We, the ones who HAVE no ba - lance,

T
THEY're the ve - ry peo - ple seem to al - ways get it wrong!

B
THEY're the ve - ry peo - ple seem to al - ways get it wrong!

19

S
on the o - ther hand, we sing ALL the notes, we aren't a - fraid of be - ing grand!

A
on the o - ther hand, we sing ALL the notes, we aren't a - fraid of be - ing grand!

T

B

22

S

A

T

B

We are not a fraid of "too much this" or "too much that"!

We are not a fraid of "too much this" or "too much that"!

We are not a fraid of be-ing rich or be-ing fat! We are not a fraid of "too much this" or "too much that"!

We are not a fraid of be-ing rich or be-ing fat! We are not a fraid of "too much this" or "too much that"!

26 ♩=100

S

A

T

B

This is for those who sing all the notes. Who share all their

Who live to the full-est and sow all their oats.

35

S

A

T

B

bo - dy, who share all their mind.

Who share all_ their per - son_ for_ all_ of_ man - kind.

42

S This is for those who sing all the notes.

A

T

B

(Slide seamlessly from high soprano to low bass via soprano decrescendo and bass crescendo during slide)

(If only one or several basses can sing these low notes, then the number of sopranos should be reduced to balance them) This is for those who sing all the notes.

50

S $B\flat$ F $B\flat^7$ $E\flat$ $B\flat$
 This is for those who sing all the notes, who live to the

A
 This is for those who sing all the notes, who live to the

T
 This is for those who sing all the notes, who live to the

B
 This is for those who sing all the notes, who live to the

55

S Gm^6 Cm^7 F^7 $B\flat$ F
 full - est and sow all their oats. Who sing soft and loud, who

A
 full - est and sow all their oats. Who sing soft and loud, who

T
 full - est and sow all their oats. Who sing soft and loud, who

B
 full - est and sow all their oats. Who sing soft and loud, who

60 $Bb7$ Eb Bb F Ebm Bb

S sing low and high, who sing out of key and then laugh and then cry.

A sing low and high, who sing out of key and then laugh and then cry.

T sing low and high, who sing out of key and then laugh and then cry.

B sing low and high, who sing out of key and then laugh and then cry.

66 F $F7$ Bb Eb

S This is for those who say what they think, who re - cog - nize

A This is for those who say what they think, who re - cog - nize

T This is for those who say what they think, who re - cog - nize

B This is for those who say what they think, who re - cog - nize

71 C F $F7$ Bb Fm

S stran - gers and give them a wink. Who share all their bo - dy, who

A stran - gers and give them a wink. Who share all their bo - dy, who

T stran - gers and give them a wink. Who share all their bo - dy, who

B stran - gers and give them a wink. Who share all their bo - dy, who

76 Eb Ebm Bb Fmaj7 Ebm Bb

S share all their mind, who share all their per - son for all of man - kind.

A share all their mind, who share all their per - son for all of man - kind.

T share all their mind, who share all their per - son for all of man - kind.

B share all their mind, who share all their per - son for all of man - kind.

SLOWER, DECLARATORY

82 Bb Fm Gm Ebm

S This is my dream. These are my hopes: to

A This is my dream. These are my hopes: to

T This is my dream. These are my hopes: to

B This is my dream. These are my hopes: to

86 Bb F Ebm Bb

S swal - low my song and sing all the notes.

A swal - low my song and sing all the notes.

T swal - low my song and sing all the notes.

B swal - low my song and sing all the notes.

RESUME TEMPO

90

S This is for those___ who sing all the notes.

A

T

B

(Slide seamlessly from high soprano to low bass via soprano decrescendo and bass crescendo during slide)

(If only one or several basses can sing these low notes, then the number of sopranos should be reduced to balance them) This is for those___ who sing all the notes.

98

S Bb F Bb7 Eb Bb
This is for those___ who are not a - fraid___ to live e - v'ry

A
This is for those___ who are not a - fraid___ to live e - v'ry

T
This___ is___ for___ those who are___ not___ a - fraid to live___ e - v'ry___

B
This is for those___ who are not a - fraid___ to live e - v'ry

103

S Gm6 Cm7 F7 Bb F
day in a march - ing pa - rade. To dance and to dance and to

A
day in a march - ing pa - rade. To dance and to dance and to

T
day___ in___ a___ march - ing___ pa - rade. To dance and___ to___ dance, to

B
day in a march - ing pa - rade. To___ dance and to dance and to

108 Bb7 Eb Bb F Ebm Bb

S
dance 'til con - vul-sive and ne - ver to fear the ob - ses - sive com - pul-sive.

A
dance 'til con - vul-sive and ne - ver to fear the ob - ses - sive com - pul-sive.

T
dance 'til con - vul-sive and ne - ver to fear the ob - ses - sive com - pul-sive.

B
dance 'til con - vul-sive and ne - ver to fear the ob - ses - sive com - pul-sive.

114 F F7 Bb Eb

S
This is for those who sing all the notes with u - vu - las

A
This is for those who sing all the notes with u - vu - las

T
This is for those who sing all the notes with u - vu - las

B
This is for those who sing all the notes with u - vu - las

119 C F F7 Bb Fm

S
flap - ping in all of their throats. Who sing it out loud and

A
flap - ping in all of their throats. Who sing it out loud and

T
flap - ping in all of their throats. Who sing it out loud and

B
flap - ping in all of their throats. Who sing it out loud and

124 Eb Ebm Bb Fmaj7 Ebm Bb

S
sing it out fast and sing it with joy as if it were their last.

A
sing it out fast and sing it with joy as if it were their last.

T
sing it out fast and sing it with joy as if it were their last.

B
sing it out fast and sing it with joy as if it were their last.

SLOWER, DECLARATORY

130 Bb Fm Gm Ebm

S
This is my dream. These are my hopes: to

A
This is my dream. These are my hopes: to

T
This is my dream. These are my hopes: to

B
This is my dream. These are my hopes: to

134 Bb F Ebm Bb

S
swal - low my song and sing all the notes.

A
swal - low my song and sing all the notes.

T
swal - low my song and sing all the notes.

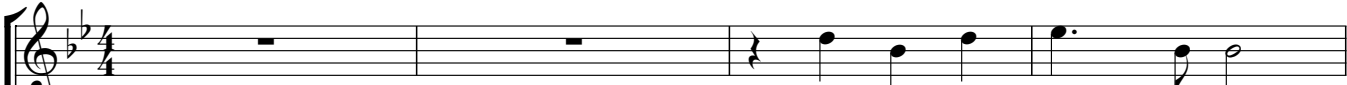
B
swal - low my song and sing all the notes.

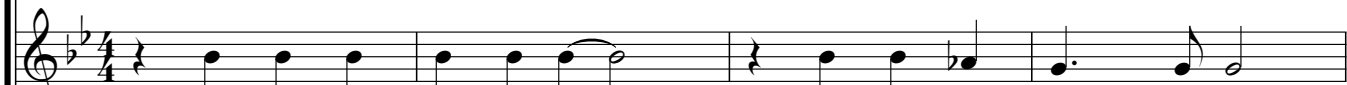
Resolution

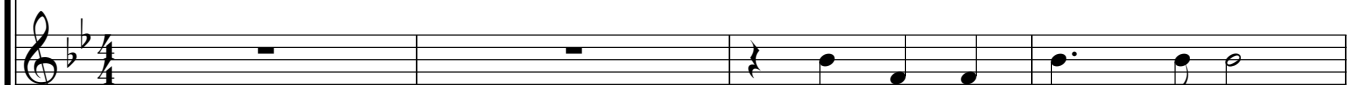
(from the "Balance" choral dialectic)

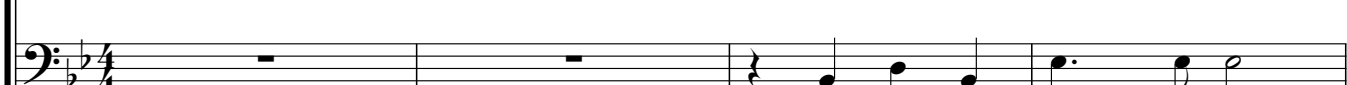
Secretary Michael

$\text{♩} = 100$

S  Or sing a sym - pho - ny?

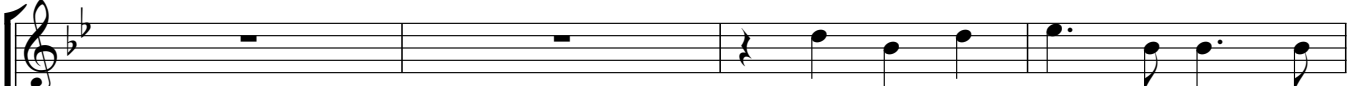
A  Should we just hum one tone?_ Or sing a sym - pho - ny?

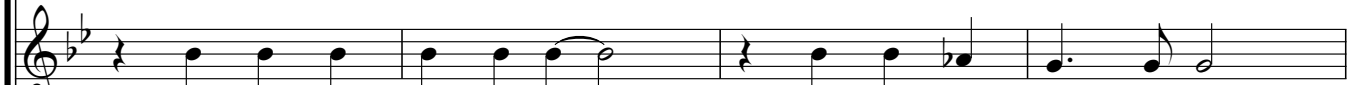
T  Or sing a sym - pho - ny?

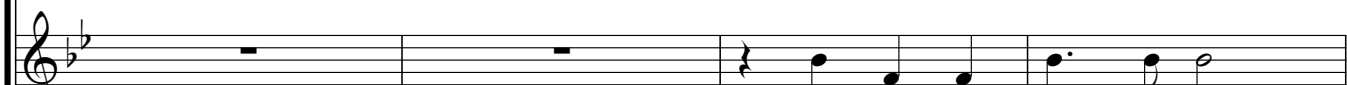
B  Or sing a sym - pho - ny?

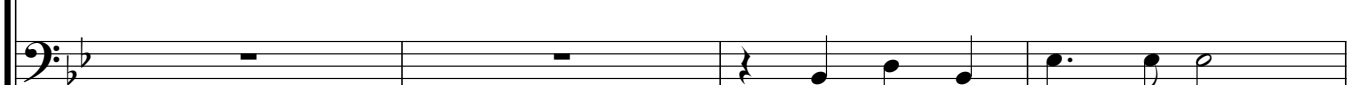


5

S  Or join in har - mo - ny? A

A  Whis - per it all a - lone?_ Or join in har - mo - ny?

T  Or join in har - mo - ny?

B  Or join in har - mo - ny?



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9 B \flat D 7 Gm Gm 7 B \flat^7

S "ba- lanced life"- is what we_ sing,_ but "ba- lanced life" for you may be a dif- frent thing. For

A "ba- lanced life"- is what we_ sing,_ but "ba- lanced life" for you may be a dif- frent thing. For

T "ba- lanced life"- is what we_ sing,_ but "ba- lanced life" for you may be a dif- frent thing.

B "ba- lanced life"- is what we_ sing,_ but "ba- lanced life" for you may be a dif- frent thing.

13 E \flat F 7 B \flat D 7 Gm Gm 7

S who is ba - lanced, who is not for us to_ say._ The

A who is ba - lanced, who is not for us to_ say._ The

T Who, who is not is not for us to_ say._ The

B Who, who is not is not for us to_ say._ The

17 E \flat C E \flat m F 7

S ones who sing from dif- frent_ scores will sing them a dif frent_ way._ Some

A ones who sing from dif- frent_ scores will sing them a dif frent_ way._ Some

T ones who sing from dif- frent_ scores will sing them a dif frent_ way._

B ones who sing from dif- frent_ scores will sing them a dif frent, dif - frent way.

21 B \flat D 7 Gm Gm 7 B \flat^7

S sing what they want, some o-thers re- sist, _ for some a "ba- lanced life" doe- sn't e- ven ex- ist. _ Some

A sing what they want, some o-thers re- sist, _ for some a "ba- lanced life" doe- sn't e- ven ex- ist. _ Some

T Sing what they want, some o-thers re- sist, _ for some a "ba- lanced life" doe- sn't e- ven ex- ist. _

B Sing what they want, some o-thers re- sist, _ for some a "ba- lanced life" doe- sn't e- ven ex- ist. _

25 E \flat F 7 B \flat D 7 Gm Gm 7

S croon and wail, some cry some sing from Car- ne - gie Hall. _ But

A croon and wail, some cry some sing from Car- ne - gie Hall. _ But

T Croon, cry from jail, some sing from Car- ne - gie Hall. _ But

B Croon, cry from jail, some sing from Car- ne - gie Hall. _ But

29 E \flat C E \flat m F 7

S if we _ want _ a ba- lanced life, _ we've got to learn to sing them all. _ We

A if we _ want _ a ba- lanced life, _ we've got to learn to sing them all. _ We

T if we _ want _ a ba- lanced life, _ we've got to learn to sing them all. _

B if we _ want _ a ba- lanced life, _ we've got to learn to sing them sing _ them all.

33 $B\flat$ D^7 Gm Gm^7 $Cm^7(b5)$

S
lis-ten and learn as best as we can— so we can sing the song of e-v'ry wo-man and man. We

A
lis-ten and learn as best as we can— so we can sing the song of e-v'ry wo-man and man. We

T
Lis-ten and learn as best as we can— so we can sing the song of e-v'ry wo-man and man.— We

B
Lis-ten and learn as best as we can— so we can sing the song of e-v'ry wo-man and man. We

37 $B\flat$ $Cm^7(b5)$ Gm^7 $Cm^7(b5)$

S
chant with the monks, we share in their bread,— go ca-rol-ing with San-ta and go rid-ing on his sled. We

A
chant with the monks, we share in their bread,— go ca-rol-ing with San-ta and go rid-ing on his sled. We

T
chant with the monks, we share in their bread,— go ca-rol-ing with San-ta and go rid-ing on his sled. We

B
chant with the monks, we share in their bread,— go ca-rol-ing with San-ta and go rid-ing on his sled. We

41 $B\flat$ $Cm^7(b5)$ Gm^7 $Cm^7(b5)$

S
soar with the di - vas,— we wail with the blues. We join the town cri-er to pro-claim the— news: We're

A
soar with the di - vas,— we wail with the blues. We join the town cri-er to pro-claim the— news: We're

T
soar with the di - vas,— we wail with the blues. We join the town cri-er to pro-claim the— news:—We're

B
soar with the di - vas,— we wail with the blues. We join the town cri-er to pro-claim the— news: We're

(Altos and Basses in unison with opening theme from Credo)

45 Gm C Gm C

S keep - ing things in ba - lance. We're keep - ing things in ba - lance. We're

A keep - ing things in ba - lance, we're keep - ing things in ba - lance, we're

T keep - ing things in ba - lance, we're keep - ing things in ba - lance, we're

B keep - ing things in ba - lance, we're keep - ing things in ba - lance, we're

49 Gm C Ebm Bb

S keep - ing things in ba - lance, so e - v'ry - one gets through._____

A keep - ing things in ba - lance, so e - v'ry - one gets through._____

T keep - ing things in ba - lance, so e - v'ry - one gets through._____

B keep - ing things in ba - lance, so e - v'ry - one gets through._____

CREDO

K

Keeping things in balance so ev'ryone gets through
 Keeping things in balance is something we must do

W

The wheels on our bike go round and round
 Round and round, round and round
 The wheels on our bike go round and round
 Round and round

For if they do not go round and round
 Round and round, round and round
 For if they do not go round and round
 We all fall down

M

(Move, move, move)
 To dance across the ground
 (Move, move, move)
 A balance must be found

S

Somewhere between the two extremes
 There is a balance we need to find (we need to find)
 Somewhere, between the battle lines
 There is a balance we need to mind (we need to mind)

B

Balance, balance, working for a balance
 Working for a peaceful middle way
 Balance, balance, working for a balance
 Working for a balance ev'ry day.

ONE HAND

This word we call "balance" requires many things
 Requires that we limit the notes that we sing
 Requires we be modest, restrained and subdued
 Without too much money and without too much food

Without too much status, without too much pride
 Without feeling privileged or too satisfied
 This word we call "balance" requires many things
 But worth it because of the peace that it brings

This is for those who sing on one note
 So others are free to dream and to hope
 So others can sing all over the scale
 So others can rest and simply exhale

This is for those who stay on one chord
 So no one is lost, and no one ignored
 Faithful and steady they drone on and on
 Never applauded until they are gone

This is my dream, this is my hope
 To swallow my song – and sing on one note

This word we call "balance" requires we be strong
 And not fall to pieces when something goes wrong
 For those who can balance in terrible weather
 Will keep us connected and keep us together

The ancient ascetics once showed us a way
 And many around us still do so today
 To you who have balance, you help make us whole
 We thank you and celebrate your self-control

This is for those who sing on one tone
 So others can sing a song of their own
 This is for those who sing on one pitch
 Who know up and down, and know which is which

This is for those who sing in our schools
 Who stay back to help their students get tools
 We honor their work, their countless refrains
 We promise their work has not been in vain

This is my dream, this is my hope
 To swallow my song – and sing on one note

OTHER HAND

This word we call "balance" requires many things
 Requires that we limit the notes that we sing
 Requires we be modest, restrained and subdued
 Without too much money and without too much
 (sound of tires screeching)

Stop this song! Who wrote this tripe?
 People preaching "balance" seem to NEVER get it
 right!
 People preaching "self-control" and singing one-note
 songs
 They're the very people seem to ALWAYS get it
 wrong!

We, the ones who HAVE no balance, on the other
 hand,
 We sing ALL the notes, we aren't afraid of being
 grand
 We are not afraid of being rich or being fat!
 We are not afraid of "too much this" or "too much
 that".

This is for those who sing all the notes
 Who live to the fullest and sow all their oats
 Who sing soft and loud, who sing low and high
 Who sing out of key and then laugh and then cry

This is for those who say what they think
 Who recognize strangers and give them a wink
 Who share all their body, who share all their mind
 Who share all their person for all of mankind

This is my dream, these are my hopes,
 To swallow my song and sing all the notes

This is for those who are not afraid
 To live every day in a marching parade
 To dance and to dance and to dance 'til convulsive
 And never to fear the obsessive compulsive

This is for those who sing all the notes
 With uvulas flapping in all of their throats
 Who sing it out loud and sing it out fast
 And sing it with joy as if it were their last

This is my dream, these are my hopes:
 To swallow my song and sing all the notes

GO AND DO

Should we just hum one tone? Or sing a symphony?
 Whisper it all alone? Or join in harmony?

A "balanced life" is what we sing
 But "balanced life" for you may be a different thing
 For who is balanced, who is not, is not for us to say
 The ones who sing from different scores will sing them a
 different way

Some sing what they want, some others resist
 For some a "balanced life" doesn't even exist.
 Some croon and wail, some cry from jail, some sing from
 Carnegie Hall
 But if we want a balanced life, we've got to learn to sing
 them all.

We listen and learn as best as we can
 So we can sing the song of ev'ry woman and man

We chant with the monks, we share in their bread
 Go caroling with Santa and go riding on his sled
 We soar with the divas, we wail with the blues
 We join the town crier to proclaim the news:

We're keeping things in balance
 We're keeping things in balance
 We're keeping things in balance
 So ev'ryone gets through

Recent Works by Secretary Michael

Jo Puma - Wild Choir Music

Collection of 36 traditional “Sacred Harp” arrangements with new secular lyrics for our diverse society. This collection has removed the 3 barriers that have kept this music out of our schools: inappropriate lyrics, poor shape-note legibility, and nonstandard use of standard solfege names. Now we all have a chance to experience this exciting early American music. (Book available; check for free download: www.machinistsunion.org/works.html)

Secular Hymnal

Collection of 144 favorite hymn tunes from around the world. The hymn tunes have been re-notated and given thoughtful egalitarian lyrics that promote peace. Many public schools use them for choral sight-reading practice. Available in both unison/guitar and SATB choir editions. Now we all have a chance to share in these musical treasures. (Books available; check for free download: www.machinistsunion.org/works.html)

Twimfina

A peace-themed musical play for singing groups of all ages. The story is about a young woman named “Twimfina” (an acronym for “The World Is My Family, I’m Not Afraid”) who runs off to a hostile country. It is scored for voice and piano. The play is divided into 21 segments, many of which can stand alone. This allows an acting group to perform individual segments instead of the entire 2.5 hour play. (Book available; check for free download: www.machinistsunion.org/works.html)

Choral Dialectics

A “choral dialectic” is a 4-movement choral work (with or without instruments) in which a rational argument is battled-out musically. There’s only one rule: every choral dialectic must use the following four titles for its four movements: “Principle” - “Argument” - “Counterargument” - “Resolution”
Secretary Michael has begun working on a series of 6 choral dialectics, some of which are available now; the rest will become available as they are completed in future years. (Books available; check for free downloads: www.machinistsunion.org/works.html)

Aren’t We the Lucky Ones

A book-length story about a group of college science students who share an understanding that people don’t truly have a free will. There are no “good people” or “bad people”, just lucky and unlucky ones. This insight carries with it the responsibility to protect the “unlucky” from the wrath of the “lucky”. The students form a community in order to live out their ideals. (Book available - both paperback and digital).

Joy of Piggyback Songs

Dozens of fun, short choral works in which more than one melody is sung at the same time. Book (and free internet download) will become available after it is completed.

“Please help create public choirs that are free from religious and nationalistic content so that all singers feel welcome.”

- Secretary Michael