

Notes on music for Sophia Fahs Sunday **by Mark David Buckles**

Four pieces of music are included for potential use with Sophia Fahs Sunday.

What Will I Do? was commissioned specifically for Sophia Fahs Sunday. It is intended to be used as a call and response congregational piece with a songleader singing the call and the congregation singing the response. This may be aided by another songleader also singing the response as well as the choir. The inclusion of the choir is optional, as is the percussion, though it is certainly encouraged. In addition to the notated conga/djembe part, shakers, clave, agogo bells, guiro, shekere, and other percussion may be employed.

The piece is designed so that the other stanzas of the poem (the "verses") may be read during the instrumental sections of the piece, interspersed with the sung chorus. After the chorus is completed, the music may return to rehearsal A, for the reading of the next stanza. Sections may be repeated as many times as is desired or necessary.

Alternatively, the piece may operate as a sung response following a complete reading of the poem, or a stand alone congregational or performance piece.

The piece can work with various instrumentations, including a cappella, only piano, only percussion, and by adding guitar or full band. If used throughout the service as a refrain (as is suggested as one possibility in the Sophia Fahs Sunday packet), varying tempos and instrumentations somewhat is advised to keep things interesting.

The Third Principle and *The Fourth Principle* were commissioned by Arlington Street Church as part of my setting of all seven of the principles of Unitarian Universalism. Permission is granted for congregations to use the scores and/or recordings of these pieces for Sophia Fahs Sunday.

These pieces can function in various places within the service including the Introit, Anthem, or Offertory. My first recommendation would be to use *The Fourth Principle* as the introit and *The Third Principle* as the anthem, but each congregation has different norms and needs and I encourage those planning the services to use the pieces in whatever way functions best.

The Third Principle ("acceptance of another and encouragement of spiritual growth") is the most traditional stylistically of the pieces included here. It is written in a polyphonic quasi-baroque style and is about three minutes in length. It is intended to be a cappella, however congregations are encouraged to double the parts with piano or organ if necessary. String quartet parts are also available from the composer.

The Fourth Principle ("a free and responsible search for truth and meaning") is written in a blues/pop idiom and features a melodic setting of the text that is repeated three times, first by a soloist, then by the choir, and finally by the soloist with choir backup parts. It is about two and a half minutes in length.

Enter, Rejoice, and Come In is a new arrangement of the popular hymn for piano and congregation. The melody has a different rhythm than the original and the use of a songleader is highly encouraged. Percussion, and guitar/bass also work well with this arrangement.

For permissions to use these scores for further services or for information on other compositions or arrangements by Mark David Buckles (including the choral settings of the other 5 principles) please email Mark.David.Buckles@gmail.com