

A Better World

A suite of choral settings of epigrammatic quotations from
speeches of President Franklin Delano Roosevelt,
for SATB (no divisi) and piano

1. This is the Time to Speak the Truth (3'45") [p. 5]
2. Repetition Does Not Transform (3'30") [p. 13]
3. Civilization Cannot Go Back (3'15") [p. 21]
4. There are Many Ways of Going Forward (2'00") [p. 33]
5. Without the Help of Thousands (3'00") [p. 39]
6. What the Flag and the Constitution Stand For (3'45") [p. 47]
7. A Nation Does Not Have to be Cruel (3'30") [p. 53]
8. The Test of Our Progress (2'15") [p. 61]
9. The Basic Things Expected (3'40") [p. 65]
10. The Real Safeguard of Democracy (3'05") [p. 73]
11. We Shall Choose a Path of Social Justice (4'00") [p. 81]
12. Beyond the Horizon (4'55") [p. 95]

Total Duration: ca. 41 minutes

by Mark Zuckerman
(2019)

American Composers Alliance

www.composers.com

info@composers.com

*In memory of my father,
Irving Zuckerman (January 13, 1924 – June 23, 2019)*

The pieces in **A Better World** may be performed individually as well as collectively. If performing a subset, the order of performance should be preserved.

The title comes from the excerpt of FDR's Columbus Day speech on hemispheric defense delivered in Dayton, Ohio on October 12, 1940 used as the text for **Beyond the Horizon**, the last piece in this suite.

Rehearsal materials and recordings can be found at <http://www.mazicmusic.com/FDR%20Project%20newsletter.html>.

Program Notes

This is the Time to Speak the Truth uses a text of President Franklin Delano Roosevelt from his first inaugural address, March 4, 1933:

This is preeminently the time to speak the truth, the whole truth, frankly and boldly.

Repetition Does Not Transform uses a text of President Franklin Delano Roosevelt from a radio address to the New York Herald Tribune Forum, October 26, 1939:

Repetition does not transform a lie into a truth.

Civilization Cannot Go Back uses a text of President Franklin Delano Roosevelt from his State of the Union Address, January 3, 1934:

Civilization cannot go back; civilization must not stand still... It is our task to perfect, to improve, to alter when necessary, but in all cases to go forward.

There Are Many Ways of Going Forward uses a text of President Franklin Delano Roosevelt (date and place unknown):

There are many ways of going forward, but only one way of standing still.

Without the Help of Thousands combines two texts of President Franklin Delano Roosevelt.

The first is from his New York State gubernatorial inaugural address on January 1, 1929:

Without the help of thousands of others, any one of us would die, naked and starved.

The second is from his first presidential inaugural address on March 4, 1933:

We now realize as we have never realized before our interdependence on each other; that we cannot merely take but must give as well.

What the Flag and the Constitution Stand For uses a text from President Franklin Delano Roosevelt's speech to the Democratic National Convention on June 27, 1936:

...What the Flag and the Constitution stand for. Now, as always, they stand for democracy, not tyranny; for freedom, not subjection; and against a dictatorship by mob rule and the overprivileged alike.

A Nation Does Not Have to be Cruel uses a text of President Franklin Delano Roosevelt from an address at Madison Square Garden in New York City on October 31, 1936:

Human kindness has never weakened the stamina or softened the resolve of a free people. A nation does not have to be cruel to be tough.

The Test of Our Progress uses a text from President Franklin Delano Roosevelt's Second Inaugural Address, January 20, 1937:

The test of our progress is not whether we add more to the abundance of those who have much; it is whether we provide enough for those who have too little.

The Basic Things Expected uses a text of President Franklin Delano Roosevelt from his State of the Union address, January 6, 1941:

There is nothing mysterious about the foundations of a healthy and strong democracy. The basic things expected by our people of their political and economic systems are simple. They are:

- * Equality of opportunity for youth and for others.*
- * Jobs for those who can work.*
- * Security for those who need it.*
- * The ending of special privileges for the few.*
- * The preservation of civil liberties for all.*
- * The enjoyment of the fruits of scientific progress in a wider and constantly rising standard of living.*

The Real Safeguard of Democracy uses a text of President Franklin Delano Roosevelt from an address to the National Education Association, June 30, 1938:

Democracy cannot succeed unless those who express their choice are prepared to choose wisely. The real safeguard of democracy, therefore, is education.

We Shall Choose a Path of Social Justice uses a text of President Franklin Delano Roosevelt from a campaign address in Detroit, Michigan on October 2, 1932:

We Americans everywhere must and shall choose a path of social justice: the path of faith, the path of hope, and the path of love toward our fellow man.

Beyond the Horizon uses a text of President Franklin Delano Roosevelt from the Columbus Day speech on hemispheric defense, Dayton, Ohio, October 12, 1940:

We have always held to the hope, the belief, the conviction that there is a better life, a better world, beyond the horizon.

This is the Time to Speak the Truth

Duration: ca. 3'45"

Words: Franklin Delano Roosevelt

Music: Mark Zuckerman

Resolutely (♩ = 60)

The musical score is arranged for Soprano, Alto, Tenor, Bass, and Piano. The piano part begins with a forte (*f*) dynamic. The vocal parts enter at measure 8 with lyrics: "This is the time to speak the truth, the truth, to speak the truth." The piano accompaniment features a steady eighth-note accompaniment in the bass register. Dynamics include *mf* and *mp*.

This is the Time to Speak the Truth, p. 6

16

speak the truth, This is the time to

truth, the truth, the whole truth, This is the time This is the time to

8 truth, the truth, the whole truth, This is the time to speak the truth,

truth, the truth, the whole truth, This is the time to speak the truth,

16

mf *mp*

24

speak the truth, This is the time to

speak the truth, This is the time This is the time This is the time to

8 This is the time to speak This is the time This is the time to

This is the time to speak This is the time to speak the truth,

24

mf

This is the Time to Speak the Truth, p. 7

32

(♩ = ♩) *ff*

spea k the truth, This is pre -

spea k the truth, This is pre -

8 spea k the truth, This is pre -

to spea k the truth, This is pre -

32

40

em - i - nent - ly the time to speak the truth, the whole truth,

em - i - nent - ly the time to speak the truth, the whole truth,

8 em - i - nent - ly the time to speak the truth, the whole truth,

em - i - nent - ly the time to speak the truth, the whole truth,

40

This is the Time to Speak the Truth, p. 8

49

frank-ly and bold - ly. the whole truth,

frank-ly and bold - ly. the whole truth,

frank-ly and bold - ly. the whole

frank-ly and bold - ly. the

49

mf

58

frank - ly and bold - - - ly.

frank - ly and bold - - - ly.

truth, frank - ly and bold - - - ly.

whole truth, frank - ly and bold - - - ly.

58

f

This is the Time to Speak the Truth, p. 10

84

f the whole truth,
f the whole truth,
f the whole truth,
f the whole truth,

84

mf

92

the whole truth,
the whole truth, This is the
the whole truth, This
the whole truth, This is the time to

mf
mp

92

mp

This is the Time to Speak the Truth, p. 11

100

ff

the whole truth, _____

time to speak the whole truth, _____

8 is the time the whole truth, _____

ff

ff

speaking the truth, the whole truth, _____

100

f

106

frank - ly and bold - - - ly. _____

frank - ly and bold - - - ly. _____

8 frank - ly and bold - - - ly. _____

frank - ly and bold - - - ly. _____

106

for perusal

Repetition Does Not Transform

Words: Franklin Delano Roosevelt

Duration: ca. 3'30"
Music: Mark Zuckerman

Assertive ♩ = 88 *p*

Soprano
Rep - e - ti - tion Rep - e - ti -

Alto
Rep - e - ti - tion Rep - e - ti -

Tenor
Rep - e - ti - tion Rep - e - ti -

Bass
Rep - e - ti - tion Rep - e - ti -

Piano
pp

8 *cresc.*
tion Rep - e - ti - tion Rep - e - ti - *cresc.*

tion Rep - e - ti - tion Rep - e - ti - *cresc.*

8 *cresc.*
tion Rep - e - ti - tion Rep - e - ti - *cresc.*

tion Rep - e - ti - tion Rep - e - ti -

8 *cresc.*
tion Rep - e - ti - tion Rep - e - ti - *cresc.*

tion Rep - e - ti - tion Rep - e - ti -

Repetition Does Not Transform, p. 14

16 *mp*

tion Rep - e - ti - tion Rep - e - ti - tion Rep - e -

mp

tion Rep - e - ti - tion Rep - e - ti - tion Rep - e -

8 *mp*

tion Rep - e - ti - tion Rep - e - ti -

tion Rep - e - ti - tion Rep - e - ti -

16 *p*

25 *cresc.*

ti - tion Rep - e - ti - - - tion

cresc.

ti - tion Rep - e - ti - - - tion

8 *cresc.*

tion Rep - e - ti - tion Rep - e - ti - tion

tion Rep - e - ti - tion Rep - e - ti - tion

25 *cresc.*

pp

Repetition Does Not Transform, p. 15

33 *p*

Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion does not trans-form

p

Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion does not trans-form

p

Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion

p

Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion

33

39 *mp*

Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion does not trans-form

mp

Rep-e-ti-tion Rep-e-ti-tion Rep-e-ti-tion does not trans-form

mp

Rep-e-ti-tion does not trans-form Rep-e-ti-tion does not trans-form Rep-e-ti-tion does not trans-form

mp

Rep-e-ti-tion does not trans-form Rep-e-ti-tion does not trans-form Rep-e-ti-tion does not trans-form

39

p

Repetition Does Not Transform, p. 16

45 *mf*

Rep - e - ti - tion Rep - e - ti - tion does not

mf

Rep - e - ti - tion Rep - e - ti - tion does not

8 *mf*

Rep - e - ti - tion Rep - e - ti - tion does not

Rep - e - ti - tion Rep - e - ti - tion does not

45 *mp*

53 *cresc.*

trans - form Rep - e - ti - tion Rep - e - ti - tion does not trans -

cresc.

trans - form Rep - e - ti - tion Rep - e - ti - tion does not trans -

cresc.

trans - form Rep - e - ti - tion Rep - e - ti - tion does not trans -

53 *cresc.*

Repetition Does Not Transform, p. 17

61 *f*

form Rep - e - ti - tion Rep - e - ti - tion does not trans - form

form Rep - e - ti - tion Rep - e - ti - tion does not trans - form

8 form Rep - e - ti - tion Rep - e - ti - tion does not trans - form

form Rep - e - ti - tion Rep - e - ti - tion does not trans - form

61 *mf*

69

Rep - e - ti - tion does not trans - form Rep - e - ti - tion does not trans - form

Rep - e - ti - tion does not trans - form Rep - e - ti - tion does not trans - form

8 Rep - e - ti - tion does not trans - form Rep - e - ti - tion does not trans - form

Rep - e - ti - tion does not trans - form Rep - e - ti - tion does not trans - form

69 *dim.*

Repetition Does Not Transform, p. 18

76 *mf* *cresc.*

Rep - e - ti - tion does not trans - form a lie _____ a lie _____ a

mf *cresc.*

Rep - e - ti - tion does not trans - form a lie _____ a lie _____ a

mf *cresc.*

Rep - e - ti - tion does not trans - form a lie _____ a lie _____ a

mf *cresc.*

Rep - e - ti - tion does not trans - form a lie _____ a lie _____ a

76 *mp* *cresc.*

84 *ff* *mf*

lie _____ in - to a truth. _____ Rep - e -

ff *mf*

lie _____ in - to a truth. _____ Rep - e -

ff *mf*

lie _____ in - to a truth. _____

ff *mf*

lie _____ in - to a truth. _____

84 *f* *mf*

Repetition Does Not Transform, p. 19

92

ti - tion does not trans - form a lie

ti - tion does not trans - form a lie

mf

8 Rep - e - ti - tion does not trans - form a lie

mf

Rep - e - ti - tion does not trans - form a lie

100

cresc.

in - to a truth.

cresc.

in - to a truth.

cresc.

in - to a truth.

cresc.

in - to a truth.

ff

ff

ff

ff

100

cresc.

ff

for perusal

Civilization Cannot Go Back

Words: Franklin Delano Roosevelt

Duration: ca. 3'15"
Music: Mark Zuckerman

With Firm Assurance (♩ = 66)

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. It is in 3/4 time and consists of two systems of music. The first system covers measures 1 through 7, and the second system covers measures 8 through 14. The lyrics are: "Civ-i-li - za - tion Civ-i-li -". The score includes dynamic markings such as *mf* and *f*. A large watermark "forperusal" is visible across the score.

Civilization Cannot Go Back, p. 22

16 *mf* *mf*

Civ-i-li - za - tion Civ-i-li - za - tion Civ-i-li -

Civ-i-li - za - tion Civ-i-li - za - tion Civ-i-li -

Civ-i-li - za - tion Civ-i-li - za - tion Civ-i-li -

Civ-i-li - za - tion Civ-i-li - za - tion Civ-i-li -

16

23 *f* *f* *f* *f*

za - tion Civ-i-li - za - tion Civ-i-li -

za - tion Civ-i-li - za - tion Civ-i-li -

za - tion Civ-i-li - za - tion Civ-i-li -

za - tion Civ-i-li - za - tion Civ-i-li -

23

Civilization Cannot Go Back, p. 23

29

za-tion can-not go back;

za-tion can-not go back;

8 za-tion can-not go back; Civ-i-li - za-tion

za-tion can-not go back; Civ-i-li - za-tion can-not go back; —

29

mf

38

mf Civ-i-li - za-tion can-not go back; *f* civ-i-li - za-tion

mf Civ-i-li - za-tion can-not go back; *f* civ-i-li - za-tion

8 can-not go back; *f* civ-i-li - za-tion

Civ-i-li - za-tion *f* civ-i-li - za-tion

38

Civilization Cannot Go Back, p. 24

46

mf

must not stand still. civ - i - li - za - tion must not stand

must not stand still. civ - i - li - za - tion

8 must not stand still. civ - i - li -

must not stand still.

46

mf

53

still. civ - i - li - za - tion

must not stand still. civ - i - li - za - tion

8 za - tion must not stand still.

mf

civ - i - li - za - tion must not stand still.

53

Civilization Cannot Go Back, p. 25

59 *mf*

Civ-i - li - za - tion Civ-i - li - za -

mf

Civ-i - li - za - tion Civ-i - li - za -

mf

Civ-i - li - za - tion can-not go back;

mf

Civ-i - li - za - tion

66 *f*

tion It is our task It

f

tion It is our task It

f

It is our task It

f

must not stand still. It is our task It

66 *f*

Civilization Cannot Go Back, p. 26

74 *mf*
is our task to per - fect, It is our
mf
is our task to per - fect, It is our
mf
is our task to per - fect, It is our task to per - fect, _____
mf
is our task to per - fect, It is our task to per - fect, _____

74
mf

82 *cresc.*
task to per - fect, _____ It is our task to per - fect, _____
cresc.
task to per - fect, _____ It is our task to per - fect, _____
cresc.
_____ It is our task to per - fect, _____ It is our task to per -
cresc.
_____ It is our task to per - fect, _____ It is our task to per -

82
cresc.

Civilization Cannot Go Back, p. 28

103

al - ter when nec - es - sar - y, civ - i - li - za - tion

al - ter when nec - es - sar - y, civ - i - li - za - tion

al - ter when nec - es - sar - y, civ - i - li - za - tion

al - ter when nec - es - sar - y, civ - i - li - za - tion

103

mf

110

mf

Civ - i - li - za - tion our task to per - fect,

mf

Civ - i - li - za - tion our task to per - fect,

mf

Civ - i - li - za - tion Civ - i - li - za - - -

mf

Civ - i - li - za - tion Civ - i - li - za - - -

110

Civilization Cannot Go Back, p. 29

116 *f*

our task to im-prove, but in all cas - es to go for -
our task to im-prove, but in all cas - es to go for -
tion but in all cas - es to go for -
tion but in all cas - es to go for -

116 *f*

123 *f*

ward. but in all cas - es to go for - ward.
ward. but in all cas - es to go
ward.
ward.

123

Civilization Cannot Go Back, p. 30

130 *mf*

for - ward. for - ward. for -

for - ward. for - ward. for -

8 *mf* *f* but in all but in all cas - es to go for -

f but in all cas - es to go for - ward. for -

137 *ff* *f*

ward. It is our task to per - fect, to im - prove,

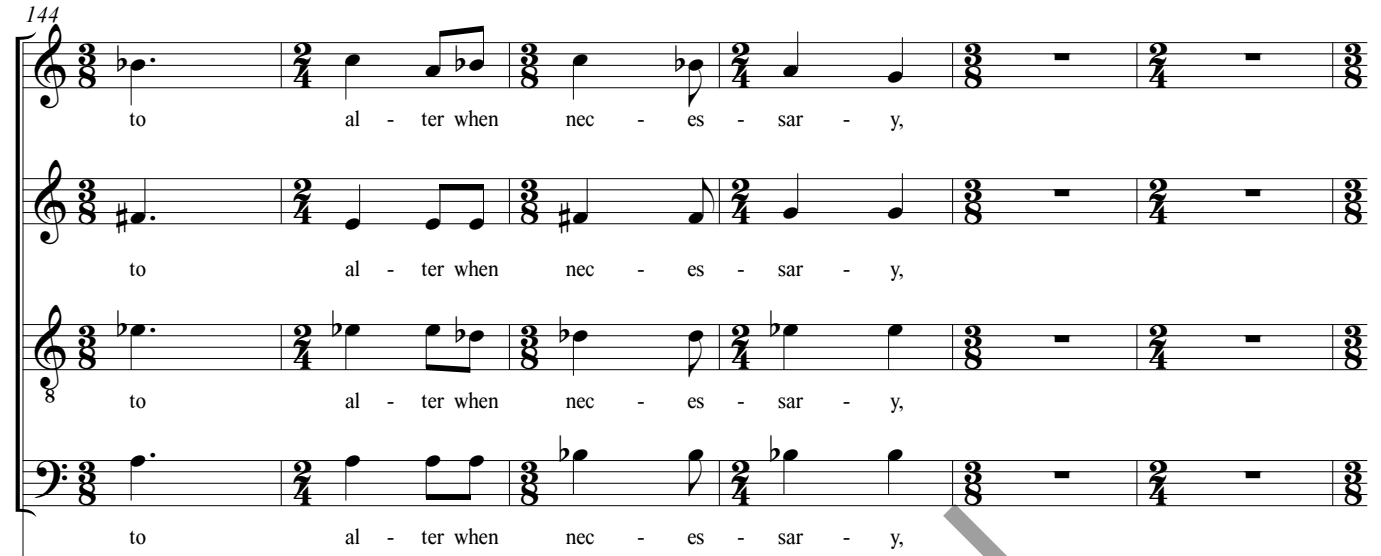
ff *f* ward. It is our task to per - fect, to im - prove,

8 *ff* *f* ward. It is our task to per - fect, to im - prove,

ff *f* ward. It is our task to per - fect, to im - prove,

Civilization Cannot Go Back, p. 31

144



to al - ter when nec - es - sar - y,

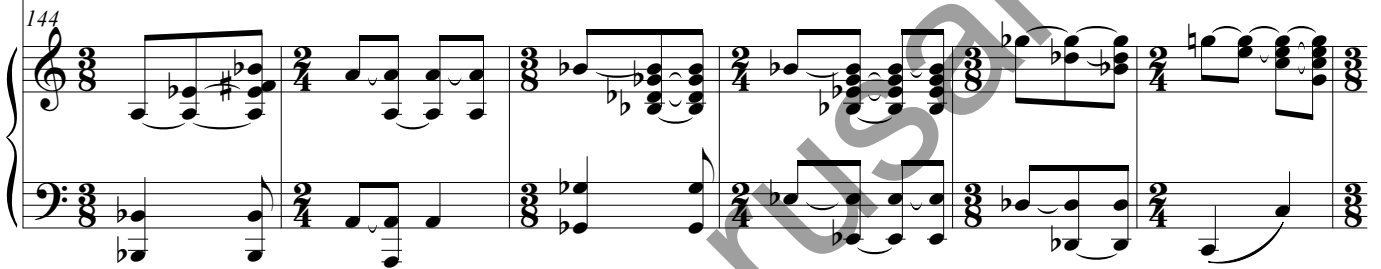
to al - ter when nec - es - sar - y,

to al - ter when nec - es - sar - y,

to al - ter when nec - es - sar - y,

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 144-149. The music is in 2/4 time with a key signature of one flat. The lyrics are 'to al - ter when nec - es - sar - y,'. The notation includes various rests and melodic lines for each voice part.

144



Detailed description: This block contains the piano accompaniment for measures 144-149. It features a right-hand melody with chords and a left-hand bass line. The music is in 2/4 time with a key signature of one flat. A large 'forbes' watermark is visible across the page.

150



but in all cas - es to go for - ward.

but in all cas - es to go for - ward.

but in all cas - es to go for - ward.

but in all cas - es to go for - ward.

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 150-155. The music is in 2/4 time with a key signature of one flat. The lyrics are 'but in all cas - es to go for - ward.'. The notation includes various rests and melodic lines for each voice part.

150



mf

Detailed description: This block contains the piano accompaniment for measures 150-155. It features a right-hand melody with chords and a left-hand bass line. The music is in 2/4 time with a key signature of one flat. A dynamic marking of *mf* (mezzo-forte) is present. A large 'forbes' watermark is visible across the page.

Civilization Cannot Go Back, p. 32

158

mf

Civ-i-li - za - tion Civ-i-li - za - tion go for - ward.

mf

Civ-i-li - za - tion Civ-i-li - za - tion go for - ward.

mf

Civ-i-li - za - tion Civ-i-li - za - tion go for - ward.

mf

Civ-i-li - za - tion Civ-i-li - za - tion go for - ward.

158

Piano accompaniment for measures 158-165, featuring complex chordal textures and rhythmic patterns in both hands.

166

cresc.

Civ-i-li - za - tion to go for-ward. go for - ward. *ff*

cresc.

Civ-i-li - za - tion to go for-ward. go for - ward. *ff*

cresc.

Civ-i-li - za - tion to go for-ward. go for - ward. *ff*

cresc.

Civ-i-li - za - tion to go for-ward. go for - ward. *ff*

166

Piano accompaniment for measures 166-173, featuring complex chordal textures and rhythmic patterns in both hands, with a *cresc.* marking.

There Are Many Ways of Going Forward

Duration: ca. 2'

Words: Franklin Delano Roosevelt

Music: Mark Zuckerman

Persistent (♩ = 112) *f*

Soprano
Alto
Tenor
Bass

There are ma-ny ways of go-ing for-ward, go-ing

Piano

5 *ff*

for-ward, There are ma-ny ways of go-ing for-ward, go-ing for-ward,

for-ward, There are ma-ny ways of go-ing for-ward, go-ing for-ward,

for-ward, There are ma-ny ways of go-ing for-ward, go-ing for-ward,

for-ward, There are ma-ny ways of go-ing for-ward, go-ing for-ward,

There Are Many Ways of Going Forward, p. 34

10 *f*

There are ma - ny ways of go - ing for - ward, go - ing

f

There are ma - ny ways of go - ing for - ward, go - ing

mf

8 go - ing for - ward, go - ing for - ward, go - ing for - ward, go - ing for - ward,

mf

go - ing for - ward, go - ing for - ward, go - ing for - ward, go - ing for - ward,

10

14 *mf*

for - ward, go - ing for - ward, go - ing for - ward, go - ing for - ward,

mf

for - ward, go - ing for - ward, go - ing for - ward, go - ing for - ward,

f

8 go - ing for - ward, There are ma - ny ways of go - ing for - ward, go - ing

f

go - ing for - ward, There are ma - ny ways of go - ing for - ward, go - ing

14

There Are Many Ways of Going Forward, p. 35

18 *f*
go - ing for-ward, There are ma - ny ways of go - ing
f
go - ing for-ward, There are ma - ny ways of go - ing
f
8 for - ward, — There are ma - ny ways of go - ing
mf
for - ward, — go - ing go - ing for - ward,

22
for - ward, There are ma - ny ways of go - ing for - ward, There are
for - ward, There are ma - ny ways of go - ing for - ward, There are
8 for - ward, There are
go - ing go - ing for-ward, go - ing for-ward, go - ing for-ward,

There Are Many Ways of Going Forward, p. 36

26

ma-ny ways of go-ing for-ward,
ma-ny ways of go-ing for-ward,
ma-ny ways of go-ing for-ward, *f* There are
go-ing for-ward, go-ing for-ward, *f* There are

26

31

f There are ma-ny ways of go-ing for-ward,
f There are ma-ny ways of go-ing for-ward,
8 ma-ny ways of go-ing for-ward, for-ward, There are ma-ny ways of go-ing
ma-ny ways of go-ing for-ward, for-ward, There are ma-ny ways of go-ing

31

There Are Many Ways of Going Forward, p. 37

36

for - ward, There are ma - ny ways of go - ing for - ward, There are ma - ny ways of go - ing

for - ward, There are ma - ny ways of go - ing for - ward, There are ma - ny ways of go - ing

8 for - ward, _____ There are ma - ny ways of go - ing for - ward, There are

for - ward, _____ There are ma - ny ways of go - ing for - ward, There are

36

40

for - ward, _____

for - ward, _____

8 ma - ny ways of go - ing for - ward, There are ma - ny ways of go - ing

ma - ny ways of go - ing for - ward, There are ma - ny ways of go - ing

40

There Are Many Ways of Going Forward, p. 38

44 *f*

There are ma - ny ways — of go - ing for - ward, but on - ly

There are ma - ny ways — of go - ing for - ward, but on - ly

8 for - ward, ma - ny ways — of go - ing for - ward, but on - ly

for - ward, ma - ny ways — of go - ing for - ward, but on - ly

51 *f*

one way — of stand - ing still.

one way — of stand - ing still.

8 one way — of stand - ing still.

one way — of stand - ing still.

51

Without the Help
of Thousands, p. 40

15

help the help the help the help

help of thou - sands of oth-ers, a - ny one of us would die, na - ked and starved.

help the help the help the help

help of thou - sands of oth-ers, a - ny one of us would die, na - ked and starved.

15

f

22

mf

With - out the help of thou - sands of oth-ers, a - ny one of us would

mf

With - out the help of thou - sands of oth-ers, a - ny one of us would

mf

With - out the help of thou - sands of

With - out the help of thou - sands of

22

mf

Without the Help
of Thousands, p. 41

29

die, na-ked and starved. With - out the help of thou - sands of oth-ers, a - ny

die, na-ked and starved. the help the

8 oth-ers, a - ny one of us would die, na-ked and starved. With - out the help of

oth-ers, a - ny one of us would die, na-ked and starved. the help

29

35

one of us would die, na-ked and starved. the help

help the help the help

8 thou - sands of oth-ers, a - ny one of us would die, na-ked and starved.

the help the help

35

Without the Help
of Thousands, p. 42

41 *f*

We now re - al - ize ___ as we have nev - er re - al - ized be - fore our in - ter - de -

8 *f*

We now re - al - ize ___ as we have nev - er re - al - ized be - fore our in - ter - de -

41 *mf*

47

pen - dence on each oth - er; ___

f

We now re - al - ize ___ as we have nev - er re - al - ized ___ be -

8

pen - dence on each oth - er; ___

f

We now re - al - ize ___ as we have nev - er

47

Without the Help
of Thousands, p. 43

54

fore our in - ter - de - pen - dence on each oth - er; _____

8

re - al - ized be - fore our in - ter - de - pen - dence on each oth - er; _____

54

f

60

f that we can - not mere - ly

f that we can - not mere - ly

f that we can - not mere - ly

f that we can - not mere - ly

8

that we can - not mere - ly

60

mf

Without the Help
of Thousands, p. 44

66

take but we must give as well.

take but we must give as well.

take but we must give as well.

take but we must give as well.

66

ff

ff

ff

ff

f

75

With - out the help of thou sands of oth - ers, With -

With - out the help of

With - out the help of thou sands of

With - out the

75

mf *cresc.*

mf *cresc.*

mf *cresc.*

mf *cresc.*

mp *cresc.*

Without the Help
of Thousands, p. 45

80

out the help of thou - sands of oth - ers, of thou - sands of
thou - sands of oth - ers, With - out the help of thou - sands of
8 oth - ers, With - out the help of thou - sands of oth - ers, of
help of thou - sands of oth - ers, a - ny one of us would die, na - ked and

80

85

oth - ers, a - ny one of us would die, na - ked and starved.
oth - ers, a - ny one of us would die, na - ked and starved.
8 oth - ers, a - ny one of us would die, na - ked and starved.
starved. a - ny one of us would die, na - ked and starved.

85

for perusal

What the Flag and the Constitution Stand For

Words: Franklin Delano Roosevelt

Duration: ca. 3'45"
Music: Mark Zuckerman

Boldly ♩ = 96

Soprano

Alto

Tenor

Bass

Piano

ff

7

The musical score is written for Soprano, Alto, Tenor, Bass, and Piano. The vocal parts are currently blank, with only rests shown. The piano accompaniment is in 4/4 time and begins with a forte (ff) dynamic. The score is divided into two systems. The first system contains measures 1 through 6. The second system begins at measure 7, marked with a '7' above the first measure. The piano part features a steady accompaniment of eighth notes in the right hand and chords in the left hand. A large, diagonal watermark reading 'for Perusal' is overlaid across the piano part.

What the Flag and the
Constitution Stand For, p. 48

15 *f*

What the Flag and the Con - sti - tu - tion stand for:

15 *f*

What the Flag and the Con - sti - tu - tion stand for:

8 *f*

What the Flag and the Con - sti - tu - tion stand for:

15 *f*

What the Flag and the Con - sti - tu - tion stand for:

mf *ff*

23 *f*

What the Flag and the Con - sti - tu - tion stand for:

23 *f*

What the Flag and the Con - sti - tu - tion stand for:

8 *f*

What the Flag and the Con - sti - tu - tion stand for:

23 *f*

What the Flag and the Con - sti - tu - tion stand for:

mf *ff*

What the Flag and the
Constitution Stand For, p. 49

30 *ff* What the Flag and the Con - sti - tu - tion stand for: *f* Now, as

ff What the Flag and the Con - sti - tu - tion stand for: *f* Now, as

8 *ff* What the Flag and the Con - sti - tu - tion stand for: *f* Now, as

ff What the Flag and the Con - sti - tu - tion stand for:

30 *mf* *f* *mf*

37 al - ways, Now, as al - ways, _____

al - ways, Now, as al - ways, Now, as al - ways, Now, as al - ways,

8 al - ways, *f* Now, as al - ways, Now, as al - ways, Now, as al - ways,

Now, as al - ways, Now, as al - ways,

37 *ff* *mf*

What the Flag and the
Constitution Stand For, p. 50

45 *f*
they stand for de - moc - ra - cy, _____
f
they stand for de - moc - ra - cy, they stand for de - moc - ra - cy,
8 *f*
they stand for de - moc - ra - cy, they stand for de - moc - ra - cy,
p
they stand for de - moc - ra - cy, they stand for de - moc - ra - cy,

45 *ff*
mf

53 *mf* *f*
not tyr - an - ny; they stand for free - dom, _____
mf *f*
not tyr - an - ny; they stand for free - dom, they stand for
8 *mf* *f*
not tyr - an - ny; they stand for free - dom, they stand for
mf
not tyr - an - ny; they stand for free - dom, they stand for

53 *p* *ff* *mf*

What the Flag and the
Constitution Stand For, p. 51

61 *mf* *f*
not sub - jec - tion; and they stand a - gainst a dic - ta - tor -
mf *f*
free - dom, not sub - jec - tion; and they stand a - gainst a dic - ta - tor -
8 *mf* *f*
free - dom, not sub - jec - tion; and they stand a - gainst a dic - ta - tor -
mf *f*
free - dom, not sub - jec - tion; and they stand a - gainst a dic - ta - tor -

61 *p* *ff* *mf*

70 *f*
ship and they stand a - gainst a dic - ta - tor - ship a - gainst a dic - ta - tor - ship by
f
ship and they stand a - gainst a dic - ta - tor - ship a - gainst a dic - ta - tor - ship by
8 *f*
ship and they stand a - gainst a dic - ta - tor - ship a - gainst a dic - ta - tor - ship by
f
ship a - gainst a dic - ta - tor - ship by

70 *f* *mf*

What the Flag and the
Constitution Stand For, p. 52

77

mob rule and the o - ver - priv - i - leged a - like.

mob rule and the o - ver - priv - i - leged a - like.

mob rule and the o - ver - priv - i - leged a - like.

mob rule and the o - ver - priv - i - leged a - like.

77

ff

84

f the Flag and the Con - sti - tu - tion

f the Flag and the Con - sti - tu - tion Con - sti - tu - tion

f the Flag and the Con - sti - tu - tion Con - sti - tu - tion

f the Flag and the Con - sti - tu - tion Con - sti - tu - tion

84

mf *f*

A Nation Does Not Have to be Cruel

Words: Franklin Delano Roosevelt

Duration: ca. 3'30"
Music: Mark Zuckerman

Nobly ♩ = 88

Soprano

Alto

Tenor

Bass

Piano

mf

mf

mp

mf

f

f

f

f

mf

7

8

7

A na - tion A na - tion A na -

A na - tion A na - tion A na - tion A

tion A na - tion A na - tion A na - tion A

tion A na - tion A na - tion A na - tion A

A Nation Does Not
Have to be Cruel, p. 54

14

mf

na - tion A na - tion A na - tion

na - tion A na - tion

8 na - tion A na - tion A na - tion

na - tion A na - tion

14

mp

21

f

mf

A na - tion does not have to be cru - el to be tough.

f

A na - tion does not have to be cru - el to be tough.

mf

A na - tion does not have to be cru - el to be tough.

mf

A na - tion A na - tion does not have to be cru - el to be tough.

21

mf

A Nation Does Not
Have to be Cruel, p. 56

36 *f* na - tion to be tough. *f* to be

tion to be tough. *mf* A na - tion does not have to be cru - el to be *f* be

8 - el to be tough. *f* to be tough. *f* to be

na - tion to be tough. *f* A na - tion does not have to be cru - el to be *f*

36 *f* *mf* *f*

41 *mf* *f* *mf* *f* tough. A na - tion does not have to be cru - el to be tough. A na - tion does not have to be cru - el

tough. *f* *mf* to be tough. *f* to be tough. *mf* to be tough.

8 tough. *mf* *f* *mf* *f* tough. A na - tion does not have to be cru - el to be tough. A na - tion does not have to be cru - el

tough. *f* *mf* to be tough. *f* to be tough.

41 *mf* *f* *mf* *f* *mf*

A Nation Does Not
Have to be Cruel, p. 57

46 *mf* *crescendo*

A na-tion does not have to be cru - el A na-tion does not have to be

crescendo

na-tion does not have to be cru - el A na-tion does not have to be cru-el does not have to be

mf *crescendo*

A na-tion does not have to be cru - el A na-tion does not have to be

crescendo

na-tion does not have to be cru - el A na-tion does not have to be cru-el does not have to be

50 *ff* *mf*

cru - el Hu - man kind - ness has nev - er weak - ened the

ff *mf*

cru - el Hu - man kind - ness has nev - er weak - ened the

ff *mf*

cru - el Hu - man kind - ness has nev - er weak - ened the

ff *mf*

cru - el Hu - man kind - ness has nev - er weak - ened the

50 *f* *mf*

A Nation Does Not
Have to be Cruel, p. 58

57 *cresc.* *ff*
sta - mi - na or soft-ened the re - solve of a free peo - ple.
cresc. *ff*
sta - mi - na or soft-ened the re - solve of a free peo - ple.
8 *cresc.* *ff*
sta - mi - na or soft-ened the re - solve of a free peo - ple.
cresc. *ff*
sta - mi - na or soft-ened the re - solve of a free peo - ple.

64 *f*
A — na - tion does not have to
f
na - tion does not have to
f
A — na - tion does not have to
f
A — na - tion does not have to

A Nation Does Not
Have to be Cruel, p. 59

71 *rall.* *ff*

be cru - el to be tough.

be cru - el to be tough.

8 be cru - el to be tough.

be cru - el to be tough.

71 *ff*

The musical score consists of five staves. The first four staves are for voices: Soprano (treble clef), Alto (treble clef), Tenor (treble clef with an 8 below it), and Bass (bass clef). The fifth staff is for the piano, with a grand staff (treble and bass clefs). The lyrics 'be cru - el to be tough.' are written below each voice staff. The piano part features chords and a melodic line in the bass. Dynamics include 'rall.' and 'ff'. A large watermark 'for perusal' is overlaid on the piano part.

for perusal

The Test of Our Progress

Duration: ca. 2'15"
Music: Mark Zuckerman

Words: Franklin Delano Roosevelt

Earnestly $\text{♩} = 72$

Soprano *f sempre*
The test — of our prog-ress is not wheth-er we add more to the a-bun-dance of

Alto *f sempre*
The test — of our prog-ress is not wheth-er we add more to the a-bun-dance of

Tenor *f sempre*
The test — of our prog-ress is not wheth-er we add more to the a-bun-dance of

Bass *f sempre*
The test — of our prog-ress is not wheth-er we add more to the a-bun-dance of

Piano *mf*

6 those who have much; it is wheth-er we pro-vide e-nough for those who have too lit - tle.

6 those who have much; it is wheth-er we pro-vide e-nough for those who have too lit - tle.

8 those who have much; it is wheth-er we pro-vide e-nough for those who have too lit - tle. The

6 those who have much; it is wheth-er we pro-vide e-nough for those who have too lit - tle. The

The Test of Our Progress, p. 62

12

The test of our progress is not whether we add more to the abundance of those who have much;

8 test of our progress is not whether we add more to the abundance of those who have much;

12

17

those who have much; it is whether we provide enough for those who have too little. have too

8 it is whether we provide enough for those who have too little. have too

17

The Test of Our Progress, p. 63

21

lit - tle. The test of our prog - ress our prog - ress our prog - ress our prog - ress

lit - tle. The test of our prog - ress our prog - ress

lit - tle. The test of our prog - ress our prog - ress

lit - tle. The test of our prog - ress

21

27

The test of our prog - ress is not wheth - er we add more to the a - bun - dance of

The test of our prog - ress is not wheth - er we add more to the a - bun - dance of

The test of our prog - ress is not wheth - er we add more to the a - bun - dance of

The test of our prog - ress is not wheth - er we add more to the a - bun - dance of

27

The Test of Our Progress, p. 64

32

those who have much; it is wheth-er we pro-vide e - nough for those who have too lit - tle.

those who have much; it is wheth-er we pro-vide e - nough for those who have too lit - tle.

8 those who have much; it is wheth-er we pro-vide e - nough for those who have too lit - tle.

those who have much; it is wheth-er we pro-vide e - nough for those who have too lit - tle.

32

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands of a piano. The lyrics are: "those who have much; it is wheth-er we pro-vide e - nough for those who have too lit - tle." The score is marked with a rehearsal sign '32' at the beginning of the first system and another '32' at the beginning of the piano accompaniment system. A large watermark 'for perusal' is overlaid diagonally across the page.

The Basic Things Expected

Words: Franklin Delano Roosevelt

Duration: ca. 3'40"
Music: Mark Zuckerman

With Conviction ♩ = 102

mf

Soprano

Alto

Tenor

Bass

Piano

mp

6

ster - i - ous a - bout the foun - da - tion of a heal - thy de -

ster - i - ous a - bout the foun - da - tion of a heal - thy de -

The Basic Things Expected, p. 66

12

12

8

mf

The ba - sic things ex - pect - ed

mf

The ba - sic things ex - pect - ed

18

18

8

f

E -

by our peo - ple are sim - ple:

by our peo - ple are sim - ple:

18

mf

The Basic Things Expected, p. 67

24

qua - li - ty of op - por -

f E - qua - li - ty of op - por -

f of op - por -

f E - qua - li - ty of op - por -

24

30

tu - ni - ty.

tu - ni - ty. Jobs

tu - ni - ty.

tu - ni - ty. Jobs

30

The Basic Things Expected, p. 68

35

Jobs for those who can
Jobs for those who can
Jobs for those who can

Detailed description: This system contains four staves. The top staff is a vocal line with five measures of whole rests. The second staff is a vocal line with lyrics 'Jobs for those who can' under five measures of music. The third staff is a vocal line with lyrics 'Jobs for those who can' under five measures of music. The fourth staff is a piano accompaniment line with five measures of music.

35

Detailed description: This system contains two piano accompaniment staves for measures 35-39. The upper staff is in treble clef and the lower staff is in bass clef. Both staves feature a rhythmic pattern of eighth notes and quarter notes.

40

Se - cu - ri - ty for those who
work. Se - cu - ri - ty for those who
work. Se - cu - ri - ty for those who
work.

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'Se - cu - ri - ty for those who' under five measures of music. The second staff is a vocal line with lyrics 'work. Se - cu - ri - ty for those who' under five measures of music. The third staff is a vocal line with lyrics 'work. Se - cu - ri - ty for those who' under five measures of music. The fourth staff is a piano accompaniment line with five measures of music.

40

Detailed description: This system contains two piano accompaniment staves for measures 40-44. The upper staff is in treble clef and the lower staff is in bass clef. Both staves feature a rhythmic pattern of eighth notes and quarter notes.

The Basic Things Expected, p. 69

45

need it. need it. need it. End - ing of spe - cial priv - i -

45

for personal use

50

lege. lege. lege. Pres - er - va - tion of civ - il

50

for personal use

The Basic Things Expected, p. 70

55

lib - er - ties. A ris - ing stan - dard of
lib - er - ties. A ris - ing stan - dard of
lib - er - ties. A ris - ing stan - dard of

lib - er - ties.

Detailed description: This block contains the vocal staves for measures 55 through 59. It features four staves: three vocal staves (Soprano, Alto, and Tenor) and one bass staff. The lyrics are: "lib - er - ties. A ris - ing stan - dard of" repeated for the first three staves, and "lib - er - ties." for the bass staff. The music is in a key with one sharp (F#) and a common time signature.

55

Detailed description: This block contains the piano accompaniment for measures 55 through 59. It features two staves: a right-hand treble staff and a left-hand bass staff. The music consists of arpeggiated chords and rhythmic patterns. A large watermark "for personal use" is overlaid diagonally across the page.

60

liv - ing. *f* The ba - sic things ex - pect - ed
liv - ing. *f* The ba - sic things ex - pect - ed
liv - ing. *f* The ba - sic things ex - pect - ed
The ba - sic things ex - pect - ed

Detailed description: This block contains the vocal staves for measures 60 through 64. It features four staves: three vocal staves (Soprano, Alto, and Tenor) and one bass staff. The lyrics are: "liv - ing. The ba - sic things ex - pect - ed" repeated for the first three staves, and "The ba - sic things ex - pect - ed" for the bass staff. The music is in a key with one sharp (F#) and a common time signature. A dynamic marking of *f* (forte) is present above the first three vocal staves.

60

Detailed description: This block contains the piano accompaniment for measures 60 through 64. It features two staves: a right-hand treble staff and a left-hand bass staff. The music consists of arpeggiated chords and rhythmic patterns. A large watermark "for personal use" is overlaid diagonally across the page.

The Basic Things Expected, p. 71

66

by our peo - ple are sim - ple:

by our peo - ple are sim - ple:

by our peo - ple are sim - ple:

by our peo - ple are sim - ple:

66

72

E - qua - li - ty

Se - cu - ri - ty for those who need it.

Jobs Jobs Jobs Jobs Jobs

Pres - er - va - tion of civ - il lib - er - ties. A

72

The Basic Things Expected, p. 72

77

ff

of op - por - tu - ni - ty. The ba - sic

End - ing of spe - cial priv - i - lege. The ba - sic

8 Jobs for those who can work. The ba - sic

ris - ing stan - dard of liv - ing. The ba - sic

77

f

84

things ex - pect - ed by our peo - ple are sim - ple:

things ex - pect - ed by our peo - ple are sim - ple:

8 things ex - pect - ed by our peo - ple are sim - ple:

things ex - pect - ed by our peo - ple are sim - ple:

84

The Real Safeguard of Democracy

Words: Franklin Delano Roosevelt

Duration: ca. 3'05"
Music: Mark Zuckerman

With Assurance ♩ = 96

mf

Soprano

safe-guard of de-moc-ra-cy

Alto

Tenor

Bass

mf

ed - u - ca - tion. ed - u - ca - tion.

Piano

mp

5

mf

safe-guard of de-moc-ra-cy

mf

safe-guard of de-moc-ra-cy

cresc.

ed - u - ca - tion. ed - u - ca - tion.

cresc.

ed - u - ca - tion.

5

cresc.

The Real Safeguard of Democracy, p. 74

9 *cresc.*
safe-guard of de-moc-ra-cy safe-guard of de-moc-ra-cy
cresc.
safe-guard of de-moc-ra-cy safe-guard of de-moc-ra-cy

8 ed - u - ca - tion.
ed - u - ca - tion.

9 *mf*

13 *f*
De - moc - ra - cy De -
f
De - moc - ra - cy De -

13

The Real Safeguard of Democracy, p. 75

17

17

ff

De - moc - ra - cy

f

ff

f

ff

De - moc - ra - cy

De - moc - ra - cy

De - moc - ra - cy

De - moc - ra - cy

cresc.

21

21

f

De - moc - ra - cy can - not suc - ceed un - less those who ex - press their choice choose

f

De - moc - ra - cy can - not suc - ceed un - less those who ex - press their choice choose

f

De - moc - ra - cy can - not suc - ceed un - less those who ex - press their choice choose

f

De - moc - ra - cy can - not suc - ceed un - less those who ex - press their choice choose

mp

The Real Safeguard of Democracy, p. 76

26

wise - ly. De - moc - ra - cy can - not suc - ceed un -

wise - ly. De - moc - ra - cy can - not suc - ceed un -

8 wise - ly. De - moc - ra - cy can - not suc - ceed un -

wise - ly. De - moc - ra - cy can - not suc - ceed un -

26

31

un - less those who ex - press their choice choose wise - ly.

un - less those who ex - press their choice choose wise - ly.

8 less those who ex - press their choice choose wise - ly.

less those who ex - press their choice choose wise - ly.

31

The Real Safeguard of Democracy, p. 77

36

De - moc - ra - cy can - not suc - ceed un - less those who ex - press their choice choose

8

De - moc - ra - cy can - not suc - ceed un - less those who ex -

Detailed description: This system contains measures 36 through 40. The vocal line (treble clef) begins with a whole rest in measure 36, followed by a quarter rest, then a series of eighth and quarter notes with lyrics. The piano accompaniment (treble and bass clefs) consists of a steady eighth-note pattern in the bass and a series of chords in the treble.

36

Detailed description: This system shows the piano accompaniment for measures 36-40. The right hand plays a series of chords, and the left hand plays a continuous eighth-note accompaniment.

41

wise - ly. De - moc - ra - cy can - not suc - ceed un - less those who ex -

8

press their choice choose wise - ly. De -

Detailed description: This system contains measures 41 through 45. The vocal line (treble clef) starts with a whole note chord in measure 41, followed by a quarter rest, then continues with eighth and quarter notes. The piano accompaniment (treble and bass clefs) continues with the same eighth-note pattern and chords as the first system.

41

Detailed description: This system shows the piano accompaniment for measures 41-45, maintaining the eighth-note accompaniment and chordal structure from the previous system.

The Real Safeguard of Democracy, p. 78

46

press their choice choose wisely. De -
De - moc - ra - cy De - moc - ra - cy De -
8 moc - ra - cy can - not suc - ceed un - less those who ex - press their choice choose wisely. De -
De - moc - ra - cy can - not suc - ceed un - less those who ex - press their choice choose

46

51

moc - ra - cy The real safe-guard of de - moc - ra - cy is
moc - ra - cy The real safe-guard of de - moc - ra - cy is
8 moc - ra - cy The real safe-guard of de - moc - ra - cy is
wise - ly. The real safe-guard of de - moc - ra - cy is

51

The Real Safeguard of Democracy, p. 79

56

ed - u - ca - tion. The real safe-guard of de - moc - ra - cy is ed - u - ca - tion.

ed - u - ca - tion. The real safe-guard of de - moc - ra - cy is ed - u - ca - tion.

8 ed - u - ca - tion.

ed - u - ca - tion.

56 *Sua* - - - - -

61

The real safe-guard of de - moc - ra - cy is ed - u - ca - tion.

The real safe-guard of de - moc - ra - cy is ed - u - ca - tion.

8 safe-guard of de - moc - ra - cy

ed - u - ca - tion. _____

61

The Real Safeguard of Democracy, p. 80

66

safe-guard of de-moc-ra-cy ed-u-ca-tion. safe-guard of de-moc-ra-cy
safe-guard of de-moc-ra-cy ed-u-ca-tion. safe-guard of de-moc-ra-cy
ed-u-ca-tion. ed-u-ca-tion. safe-guard of de-moc-ra-cy
ed-u-ca-tion. ed-u-ca-tion. safe-guard of de-moc-ra-cy

66

70

ff
ed - u - ca - tion.
ff
ed - u - ca - tion.
ff
ed - u - ca - tion.
ff
ed - u - ca - tion.

70

We Shall Choose a Path of Social Justice, p. 82

20 *f*

ev' - ry - where ev' - ry -
ry - where ev' - ry -
8 We shall choose a path of so-cial jus - tice: We must choose a path of so-cial jus -
of so-cial jus - tice: We must choose a path of so-cial jus -

20

29 *cresc.* *ff*

where ev' ry - where
where ev' ry - where
8 - tice: We shall choose a path of so-cial jus - tice: jus - tice:
- tice: We shall choose a path of so-cial jus - tice: jus - tice:

29 *f cresc.* *f*

We Shall Choose a Path of Social Justice, p. 83

38 *f*
We shall choose a path
f
We must choose a path of so-cial jus - tice:

38 *mf*

47
of so-cial jus - tice: We must choose a path of so-cial jus -
We must choose a path of so-cial jus -
f
We A - mer - i - cans ev' - ry - where
f
We A - mer - i - cans ev' - ry - where

47

We Shall Choose a Path of Social Justice, p. 84

56

- tice: We shall choose a path of so-cial jus - tice:

- tice: We shall choose a path of so-cial jus - tice: *f*

8 We A - mer - i - cans ev' - ry - where We

We A - mer - i - cans ev' - ry - where We

56

66

We must choose a path of so-cial jus - tice:

We must choose a path of so-cial jus - tice: *f*

8 A - mer - i - cans We A -

A - mer - i - cans We A -

66

We Shall Choose a Path of Social Justice, p. 85

75

We shall choose a path of so-cial jus - tice:

mer - i - cans We A - mer - i -

mer - i - cans We A - mer - i -

75

84

We must choose a path of so-cial jus - tice: We A - mer -

cans We must choose a path of so-cial jus - tice: We A - mer -

8 cans We must choose a path of so-cial jus - tice: We A - mer -

cans We must choose a path of so-cial jus - tice: We A - mer -

84

We Shall Choose a Path of Social Justice, p. 86

94

i - cans ev' - ry - where

i - cans ev' - ry - where

i - cans ev' - ry - where

i - cans ev' - ry - where

8va

94

104

ev' - ry - where We must

ev' - ry - where

ev' - ry - where

ev' - ry - where

ev' - ry - where

mf

104 (8va)

We Shall Choose a Path of Social Justice, p. 87

115

and shall We must We must and shall We must and shall We must and shall We must and shall We must and shall We must and shall

mf *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf* *mf*

115

125

and shall We must and shall choose a path and shall We must and shall choose a path must and shall We must and shall choose a path must and shall We must and shall choose a path

f *ff* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

125

mf *f*

We Shall Choose a Path of Social Justice, p. 88

135

of so-cial jus - tice: We shall choose a path of so-cial jus - tice: We shall choose a path of so-cial jus - tice: We must choose a path of so-cial We must choose a path of so-cial

135

144

- tice: - tice: jus - tice: jus - tice: a path a path of so-cial jus - tice: a path of so-cial jus - tice:

144

We Shall Choose a Path of Social Justice, p. 89

154 *mf* *ff*

a path of so-cial jus-tice: the path of faith, _____ the path of hope, _____

_____ of so-cial jus-tice: the path of faith, _____ the path of hope, _____

8 _____ the path of faith, _____ the path of hope, _____

_____ the path of faith, _____ the path of hope, _____

154 *f*

164 *f* *f* *mf* *mf*

_____ the path of faith, _____

_____ the path of faith, _____

8 _____ We must choose a path of so-cial jus-tice:

_____ We must choose a path of so-cial jus-tice:

164 *mf*

We Shall Choose a Path of Social Justice, p. 90

174

mf We shall choose a path of so-cial jus-tice: *f* the path

mf We shall choose a path of so-cial jus-tice: *f* the

f the path of hope, *f* the path

f the path of hope, *f* the

174

183

of faith, the path of hope,

path of hope, the path of faith,

of faith, the path of hope,

path of hope, the path of faith,

183

We Shall Choose a Path of Social Justice, p. 91

192

ff

and the path of love toward our

ff

and the path of love toward our

8 *ff*

and the path of love toward our

ff

and the path of love toward our

192

202

f

fel-low man. We A - mer - i - cans

f

fel-low man. We A - mer - i - cans

8 *f*

fel-low man. We A - mer - i - cans

f

fel-low man. We A - mer - i - cans

202

f

mf

We Shall Choose a Path of Social Justice, p. 92

211

ev' - ry - where We must choose a path of so - cial jus - tice: the path of

ev' - ry - where We must choose a path of so - cial jus - tice: the path of faith, _____

8 ev' - ry - where We must choose a path of so - cial jus - tice: the path of

ev' - ry - where We must choose a path of so - cial jus - tice: the path of faith, _____

221 *poco meno mosso*

hope, and the path of love toward our fel - low man. We shall choose a path

and the path of love toward our fel - low man. We shall choose a path

8 hope, and the path of love toward our fel - low man. We shall choose a path

and the path of love toward our fel - low man. We shall choose a path

221

We Shall Choose a Path of Social Justice, p. 93

231 *ff*
of so - cial jus - - - - - tice:

231 *ff*
of so - cial jus - - - - - tice:

8 *ff*
of so - cial jus - - - - - tice:

of so - cial jus - - - - - tice:

231 *ff*
8^{va}

for perusal

Beyond the Horizon

Words: Franklin Delano Roosevelt

Duration: ca. 4'55"
Music: Mark Zuckerman

Confident $\text{♩} = 72$ *mf*

Soprano
We have al-ways held to the hope,

Alto
We have al-ways held to the hope,

Tenor
We have al-ways held to the hope,

Bass
We have al-ways held to the hope,

Piano
mp

13
We have al-ways held to the be - lief,

We have al-ways held to the be - lief,

We have al-ways held to the be - lief,

We have al-ways held to the be - lief,

13

Beyond the Horizon, p. 96

26 *cresc.*
We have al-ways held to the con - vic - tion

26 *cresc.*
We have al-ways held to the con - vic - - - tion

8 *cresc.*
We have al-ways held to the con - vic - - - tion

cresc.
We have al-ways held to the con - vic - - - tion

26 *cresc.*

39 *f*
that there is a bet - ter life, that there is a

39 *f*
that there is a bet - ter life, that there is a

8 *f*
that there is a bet - ter life, that there is a

that there is a bet - ter life, that there is a

39 *mf*

39 *f*

39 *f*

8 *f*

39 *mf*

Beyond the Horizon, p. 97

52

bet - ter world, _____ be - yond _____ the ho - ri - zon. _____

bet - ter world, _____ be - yond _____ the ho - ri - zon. _____

8 bet - ter world, _____ be - yond _____ the ho - ri - zon. _____

bet - ter world, _____ be - yond _____ the ho - ri - zon. _____

Detailed description: This block contains four vocal staves for measures 52 through 55. Each staff has a treble clef and a key signature of one flat. The lyrics are "bet - ter world, _____ be - yond _____ the ho - ri - zon. _____". The music features a mix of quarter, eighth, and half notes, with some staves having rests. A large watermark "for berlusai" is visible across the page.

52

Detailed description: This block shows the piano accompaniment for measures 52 through 55. It consists of two staves: a treble clef staff and a bass clef staff. The music is primarily composed of chords and dyads, with some eighth-note patterns in the bass line. A large watermark "for berlusai" is visible across the page.

65

p

We have al - ways held to the hope, _____

p

We have al - ways held to the hope, _____

p

We have al - ways held to the hope, _____

p

We have al - ways held to the hope, _____

Detailed description: This block contains four vocal staves for measures 65 through 68. Each staff has a treble clef and a key signature of one flat. The lyrics are "We have al - ways held to the hope, _____". The music features a mix of quarter, eighth, and half notes, with some staves having rests. Dynamic markings of *p* (piano) are placed above the first, second, and fourth staves. A large watermark "for berlusai" is visible across the page.

65

pp

Detailed description: This block shows the piano accompaniment for measures 65 through 68. It consists of two staves: a treble clef staff and a bass clef staff. The music is primarily composed of chords and dyads, with some eighth-note patterns in the bass line. A dynamic marking of *pp* (pianissimo) is placed above the first staff. A large watermark "for berlusai" is visible across the page.

Beyond the Horizon, p. 98

77 *mp*
We have al-ways held to the be - lief, —
mp
We have al-ways held to the be - lief, —
mp
We have al-ways held to the be - lief, —
mp
We have al-ways held to the be - lief, —

77 *p*

89 *mf*
We have al-ways held to the con -
mf
We have al-ways held to the con -
mf
We have al-ways held to the con -
mf
We have al-ways held to the con -

89 *mp*

Beyond the Horizon, p. 99

100 *cresc.* *f*
vic - tion that there is a bet - ter

100 *cresc.* *f*
vic - - - tion that there is a bet - ter

100 *cresc.* *f*
vic - - - tion that there is a bet - ter

100 *cresc.* *f*
vic - tion that there is a bet - ter

100 *mf*

112
life, that there is a bet - ter world,

112
life, that there is a bet - ter world,

112
life, that there is a bet - ter world,

112
life, that there is a bet - ter world,

112

Beyond the Horizon, p. 100

126 *mf*
a bet - ter life,
mf
a bet - ter life,
mf
a bet - ter world,
mf
a bet ter world,

126 *mp*

139 *f*
be - yond the ho - ri - zon.
f
be - yond the ho - ri - zon.
f
be - yond the ho - ri - zon.
f
be - yond the ho - ri - zon.

139 *mf*

Beyond the Horizon, p. 101

152 *cresc.*
be - yond be - yond be - yond *cresc.*
cresc.
be - yond be - yond *cresc.*
8 be - yond be - yond be - yond be - yond *cresc.*
be - yond be - yond be - yond

152
Piano accompaniment for measures 152-163, featuring arpeggiated chords in both hands.

164 *ff*
the ho - ri - zon. *ff*
the ho - ri - zon. the ho - ri - zon. *ff*
8 the ho - ri - zon. the ho - ri - zon. *ff*
the ho - ri - zon. the ho - ri - zon.

164
Piano accompaniment for measures 164-173, featuring arpeggiated chords in both hands.