



Excellence

*A Choral Dialectic
for Unaccompanied SATB Choir
and an Animal Choir*

- Secretary Michael

“Excellence” Choral Dialectic
by Secretary Michael

ISBN: 978-1-888712-40-7
- Original -



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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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Excellence

1. Principle.....	4
2. Argument.....	15
3. Counterargument.....	28
4. Resolution.....	35

Duration: Less than 13 minutes

Principle

(from the "Excellence" choral dialectic)

Secretary Michael

(melody from a traditional Irish tune)

♩=96

F Dm⁷ B \flat C⁷ F

S We are a choir for e - v'ry - one.

A We are a choir for e - v'ry - one.

T We are a choir for e - v'ry - one.

B We are a choir for e - v'ry - one.



4 Gm Am B \flat C(sus4) C

S Work - ing to - ge - ther to get the song sung.

A Work - ing to - ge - ther to get the song sung.

T Work - ing to - ge - ther to get the song sung.

B Work - ing to - ge - ther to get the song sung.



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8 F Am Dm Bb

S We all be - lieve, — so - pra - no to bass,

A We all be - lieve, so - pra - no to bass,

T We all be - lieve, — so - pra - no to bass,

B We all be - lieve, so - pra - no to bass,



12 F Dm Bb/C F

S that e - v'ry sing - er should be gi - ven a place.

A that e - v'ry sing - er should be gi - ven a place.

T that e - v'ry sing - er should be gi - ven a place.

B that e - v'ry sing - er should be gi - ven a place.

16 F Dm B \flat C 7 F

S
Mmm Mmm Mmm Mmm

A
Mmm Mmm Mmm Mmm

T
8 We are the don - keys, we *hee* and we *haw*.

B
Mmm Mmm Mmm Mmm

"hee" = high pitchless squeak
"haw" = low, nasal 8vb honk



20 Gm Am B \flat C(sus4) C

S
Mmm Mmm Mmm Mmm

A
(forceful, very nasal) *(normal)*
8 We do the *brawk-brawk-brawk-brawk-brawk-brawk* chic - ken call.

T
8 Mmm Mmm Mmm Mmm

B
Mmm Mmm Mmm Mmm

"hoo" = thrown falsetto

24 F Am Dm B \flat (normal)

S We are the owls, we hoo - hoo - hoo - hoo.

A Mmm Mmm Mmm Mmm

T Mmm Mmm Mmm Mmm

B Mmm Mmm Mmm Mmm



28 F Dm B \flat /C F

S Mmm Mmm Mmm Mmm

A Mmm Mmm Mmm Mmm

T Mmm Mmm Mmm Mmm

B We are the cows, we moo - moo - moo.

(scoop into each of the 3 moo's)

32 F Dm⁷ B^b C⁷ F

S
All of us dif - frent as dif - frent can be.

A
All of us dif - frent as dif - frent can be.

T
All of us dif - frent as dif - frent can be.

B
All of us dif - frent as dif - frent can be.



36 Gm Am B^b C(sus4) C

S
All of us search - ing for har - mo - ny.

A
All of us search - ing for har - mo - ny.

T
All of us search - ing for har - mo - ny.

B
All of us seach - ing for har - mo - ny.

40 F Am Dm Bb

S Bring on the cac - kles, the bel - lows and shouts,

A Bring on the cac - kles, the bel - lows and shouts,

T Bring on the cac - kles, the bel - lows and shouts,

B Bring on the cac - kles, the bel - lows and shouts,



44 F Dm Bb/C F

S We'll find a way _____ to _____ make it work out.

A We'll find a way to make it work out.

T We'll find a way to make it work out.

B We'll find a way to make it work out.

48 F Dm B \flat C 7 F Gm Am

S Mmm Mmm Mmm Mmm Mmm Mmm

A Mmm Mmm Mmm Mmm We are the baa *(tremolo)*

T *(forceful, nasal)*
8 We are the ducks, quack-quack we keep beat. Mmm Mmm

B Mmm Mmm Mmm Mmm Mmm Mmm



54 B \flat C(sus4) C F Am Dm

S Mmm Mmm We are the birds, we *(whistle)*

A *(normal)*
sheep. Mmm Mmm Mmm

T Mmm Mmm Mmm Mmm Mmm

B Mmm Mmm Mmm Mmm Mmm

59 $B\flat$ F Dm $B\flat/C$ F

S
chirp. Mmm Mmm Mmm Mmm

A
Mmm Mmm Mmm Mmm Mmm

T
Mmm Mmm Mmm Mmm Mmm

B
Mmm We are the pigs, we (inhaled snorts) burp.



(staccato whistle, optionally embellished with ottava and avian coloratura)

64 F Dm⁷

Birds
(whistled...)

Sheep (Mel.)
(bleating tremolo)
Baa - Baa - - Baa - Baa - - Baa -

Ducks
(nasal quacking)
Quack - quack - quack - quack - quack Quack - quack - quack - quack - quack

Pigs
(inhaled snorts)
* * * * *

66 B \flat C 7 F

Birds *(whistled...)* *(whistled...)*

Sheep (Mel.) Baa - - Baa - Baa.

Ducks Quack - quack - quack - quack Quack - quack Quack - quack - quack - quack Quack Hee -

Pigs * * * * * * * * * *



(falsetto "Hoo-Hoo-Hoo"; each "Hoo" ends with a drop in pitch)

68 Gm Am

Owls Hoo Hoo Hoo Hoo Hoo Hoo

(nasal cackling, scooping into last "BRAWK")

Chkns Brawk - brawk - brawk - brawk BRAWK! Brawk - brawk - brawk - brawk BRAWK!

*(squeaky high "Hee" followed by low nasal honk)**

Dkeys Haw Hee - Haw Hee -

(scoop into pitch from below)

Cows (Mel.) Moo - Moo - Moo - Moo - Moo -

70

Owls

B \flat C(sus4) C

Hoo Hoo Hoo Hoo Hoo Hoo

Chkns

Brawk - brawk - brawk - brawk BRAWK! Brawk - brawk - brawk - brawk - brawk - brawk

Dkeys

Haw Hee - Haw

Cows (Mel.)

Moo - - Moo - Moo.



72

S

F Am Dm B \flat

Work - ing to - ge - ther to get _____ the song_ sung.

A

Work - ing to - ge - ther to get _____ the song_ sung.

T

Work - ing to - ge - ther to get the song sung.

B

Work - ing to - ge - ther to get the song sung.

76 F Dm Bb/C F

S We are a choir for e - v'ry - one.

A We are a choir for e - v'ry - one.

T We are a choir for e - v'ry - one.

B We are a choir for e - v'ry - one.



MONOTONE MOOSE (a tenor) enters the stage, which alarms everybody; His voice is harsh and impudent; the SHEEP are able to translate for him

80 **Monotone Moose**

MM Blah Blah Blah-Blah Blah Blah Blah Blah-Blah Blah

(interrupting)

Sheep Translators

Sheep Choir He says "Ex - cuse me Choir for



85

MM Blah Blah Blah - Blah Blah

Sheep Choir E - v'ry - one, I don't mean to dis - rupt. I'm a



90 *(choir gasps)*

Sheep Choir moose and I'm a mo - no - tone and I'd like to sign up.

Argument

(from the "Excellence" choral dialectic)

Secretary Michael

$\text{♩} = 96$ (Harmony Blossom)

1 G G⁷ C C⁺

S No! No! No - no - no - no! We're a choir of ex - cel - lence. There are

A No - no - no - no! We're a choir of ex - cel - lence. There are

T No! No! No - no - no - no! We're a choir of ex - cel - lence. There are

B No - no - no - no! We're a choir of ex - cel - lence. There are

5 Am C⁺ C C⁺

S stan - dards we must meet. We're a choir of ex - cel - lence. We are

A stan - dards we must meet. We're a choir of ex - cel - lence. We are

T stan - dards we must meet. We're a choir of ex - cel - lence. We are

B stan - dards we must meet. We're a choir of ex - cel - lence. We are



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9 Am C⁷ F Dm

S one of the e - lite. No "hee" or "haw" — can have a flaw, each

A one of the e - lite. "hee" or "haw" — can have a flaw, each

T one of the e - lite. "hee" or "haw" — can have a flaw, each

B one of the e - lite. "hee" or "haw" — can have a flaw, each



13 B^b F Dm

S "quack" must be pre - cise. Each chic ken's squawk must "brawk - brawk - brawk" and the

A "quack" must be pre - cise. chic ken's squawk must "brawk - brawk - brawk" and the

T "quack" must be pre - cise. chic ken's squawk must "brawk - brawk - brawk" and the

B "quack" must be pre - cise. chic ken's squawk must "brawk - brawk - brawk" and the

17 Gm C F Dm

S
cac - kles must sound nice. Our lit - tle sheep must "baa - baa" bleat but

A
cac - kles must sound nice. lit - tle sheep must "baa - baa" bleat but

T
cac - kles must sound nice. lit - tle sheep must "baa - baa" bleat but

B
cac - kles must sound nice. lit - tle sheep must "baa - baa" bleat but



21 Bb F F Dm

S
ne - ver sharp or flat. We al - ways strive for ex - cel - lence and there's

A
ne - ver sharp or flat. al - ways strive for ex - cel - lence and there's

T
ne - ver sharp or flat. al - ways strive for ex - cel - lence and there's

B
ne - ver sharp or flat. al - ways strive for ex - cel - lence and there's

25 Gm C F C C+

S no-thing wrong with that. We're a choir of ex - cel - lence. There are

A no-thing wrong with that. We're a choir of ex - cel - lence. There are

T no-thing wrong with that. We're a choir of ex - cel - lence. There are

B no-thing wrong with that. We're a choir of ex - cel - lence. There are



29 Am C+ C C+

S stan - dards we must meet. We're a choir of ex - cel - lence. We are

A stan - dards we must meet. We're a choir of ex - cel - lence. We are

T stan - dards we must meet. We're a choir of ex - cel - lence. We are

B stan - dards we must meet. We're a choir of ex - cel - lence. We are

33 Am C⁷ F Dm

S
one of the e - lite. Each "moo - oo - oo", — each "hoo - oo - oo" we

A
one of the e - lite. Each "moo - oo - oo", — each "hoo - oo - oo" we

T
one of the e - lite. Each "moo - oo - oo", — each "hoo - oo - oo" we

B
one of the e - lite. Each "moo - oo - oo", — each "hoo - oo - oo" we



37 B^b F Dm

S
prac - tice day and night. We work-work-work each "chirp - chirp - chirp" un -

A
prac - tice day and night. We work-work-work each "chirp - chirp - chirp" un -

T
prac - tice day and night. We work-work-work each "chirp - chirp - chirp" un -

B
prac - tice day and night. We work-work-work each "chirp - chirp - chirp" un -

41 Gm C F Dm

S
til we get it right. Each breath we take, each sound we make, may

A
til we get it right. Each breath we take, each sound we make, may

T
til we get it right. Each breath we take, each sound we make, may

B
til we get it right. Each breath we take, each sound we make, may



45 Bb F F Dm

S
ex - cel - lent they be. For in the end the song we send is a

A
ex - cel - lent they be. For in the end the song we send is a

T
ex - cel - lent they be. For in the end the song we send is a

B
ex - cel - lent they be. For in the end the song we send is a

49 Gm C F C C+

S
piece of you and me. We're a choir of ex - cel - lence. There are

A
piece of you and me. We're a choir of ex - cel - lence. There are

T
piece of you and me. We're a choir of ex - cel - lence. There are

B
piece of you and me. We're a choir of ex - cel - lence. There are



53 Am C+ C C+

S
stan - dards we must meet. We're a choir of ex - cel - lence. We are

A
stan - dards we must meet. We're a choir of ex - cel - lence. We are

T
stan - dards we must meet. We're a choir of ex - cel - lence. We are

B
stan - dards we must meet. We're a choir of ex - cel - lence. We are

Animal Choir *

(Sheep and Ducks have the melody)

57 (OWLS: falsetto, dropping in pitch at end) F Dm

Owls * hoo-hoo - HOO... hoo-hoo - HOO...

Am C⁷ (whistled at pitch or ottava, with birdlike ornamentation)

S one of the e - lite. (whistled...) (whistled...)

Chickens * (nasal cackling, scooping into pitch)

BRAWK BRAWK BRAWK BRAWK

Sheep Choir * (bleating tremolo)

A one of the e - lite. Ba Ba - ba - baa ba Ba - ba - baa baa

Donkeys * (squeaky high pitchless "Hee" followed by a low, nasal, gravelly honk)

Ducks * (nasal quacking)

T one of the e - lite. Quack Quack-quack Quack Quack-quack Quack

Cows * (scoop into pitch from below)

Moo Moo

Pigs * (inhaled snorts)

B one of the e - lite. * * * *

* Most animals cannot be categorized as S, A, T, or B. Singers should choose their own animal.

61 B \flat F

Owls
hoo-hoo - HOO... hoo-hoo - HOO...

Birds
(whistled...) (whistled...) (whistled...)

Chkns
BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep Choir
Ba - ba - baa baa Baa Baa Ba - ba - baa ba

Dkeys
Hee-Haw

Ducks
Quack-quack Quack Quack Quack Quack-quack Quack

Cows
Moo Moo Moo

Pigs
* * * *

64 Dm Gm C

Owls
hoo-hoo - HOO... hoo-hoo - HOO...

Birds
(whistled...) (whistled...) (whistled...)

Chkns
BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep Choir
Ba - ba - baa baa Ba - ba - baa baa Baa baa

Dkeys
Hee-Haw

Ducks
Quack-quack Quack Quack-quack Quack Quack Quack

Cows
Moo Moo Moo

Pigs
* *

67 F Dm Bb

Owls
hoo-hoo - HOO... hoo-hoo - HOO...

Birds
(whistled...) (whistled...) (whistled...)

Chkns
BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep Choir
Ba - ba - baa ba Ba - ba - baa baa Ba - ba - baa baa

Dkeys

Ducks
Quack-quack Quack Quack-quack Quack Quack-quack Quack Quack

Cows
Moo Moo Moo

Pigs
* * * *

70 F

Owls

hoo - hoo - HOO... hoo - hoo - HOO...

Birds

(whistled...) (whistled...)

Chkns

BRAWK BRAWK BRAWK BRAWK

Sheep Choir

Baa Baa Ba - ba - baa ba

Dkeys

Hee - Haw

Ducks

Quack Quack - quack Quack

Cows

Moo Moo

Pigs

*

*

*

*

72

Dm Gm C7 F

Owls
hoo - hoo - HOO... HOO...

Birds
(whistled...) (whistled...)

Chkns
BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep Choir
Ba - ba - baa baa Ba - ba - baa baa Baa

Dkeys

Ducks
Quack-quack Quack Quack-quack Quack Quack Quack

Cows
Moo Moo Moo

Pigs
* * *

F

Counterargument

(from the "Excellence" choral dialectic)

Secretary Michael

Reflective, Not Rushed

1 F F F+ Dm

S But there's a dif-frent kind____ of ex-cel-lence where the sing - ers make the

A dif-frent kind____ of ex-cel-lence where the sing - ers make the

T dif-frent kind____ of ex-cel-lence where the sing - ers make the

B dif-frent kind____ of ex-cel-lence where the sing - ers make the

6 F+ F F+ Dm G

S choice Not to sing the lies____ and win the prize, but to hear each o-ther's voice. There's a

A choice sing the lies____ and win the prize, but to hear each o-ther's voice.

T choice sing the lies____ and win the prize, but to hear each o-ther's voice.

B choice sing the lies____ and win the prize, but to hear each o-ther's voice.



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11 F F+ Dm F+ F

S dif-frent kind___ of ex-cel lence that's as strong as it can be. But it doe-sn't sound like

A dif-frent kind___ of ex-cel lence that's as strong as it can be. doe-sn't sound like

T dif-frent kind___ of ex-cel lence that's as strong as it can be. doe-sn't sound like

B dif-frent kind___ of ex-cel lence that's as strong as it can be. doe-sn't sound like



16 F+ Dm G F

S ex-cel-lence, in-stead it sounds like you and me. It is an ex - cel lence, a dif-frent

A ex-cel-lence, in-stead it sounds like you and me. ex - cel lence, a dif-frent

T ex-cel-lence, in-stead it sounds like you and me. ex - cel lence, a dif-frent

B ex-cel-lence, in-stead it sounds like you and me. ex - cel lence, a dif-frent

20 F⁺ Dm F⁷

S
ex - cel lence, the skill to hear in e - v'ry voice a com-mon e - lo quence It is an

A
ex - cel lence, the skill to hear in e - v'ry voice a com-mon e - lo quence It is an

T
ex - cel lence, the skill to hear in e - v'ry voice a com-mon e - lo quence It is an

B
ex - cel lence, the skill to hear in e - v'ry voice a com-mon e - lo quence It is an



23 B^b B^bm F F⁺ G^m C

S
ex - cel lence, a dif-frent ex - cel lence To hear a spe-cial sound in e-v'ry voice a round. There's a

A
ex - cel lence, a dif-frent ex - cel lence To hear a spe-cial sound in e-v'ry voice a round.

T
ex - cel lence, a dif-frent ex - cel lence To hear a spe-cial sound in e-v'ry voice a round.

B
ex - cel lence, a dif-frent ex - cel lence To hear a spe-cial sound in e-v'ry voice a round.

27 F F+ Dm F+ F

S dif-frent kind___ of ex-cel lence that in -vites the world to sing. E-v'ry type of voice___ and

A dif-frent kind___ of ex-cel lence that in -vites the world to sing. type of voice___ and

T dif-frent kind___ of ex-cel lence that in -vites the world to sing. type of voice___ and

B dif-frent kind___ of ex-cel lence that in -vites the world to sing. type of voice___ and



32 F+ Dm G F

S song of choice is the ex - cel-lence they bring. There's a dif-frent kind___ of

A song of choice is the ex - cel-lence they bring. dif-frent kind___ of

T song of choice is the ex - cel-lence they bring. dif-frent kind___ of

B song of choice is the ex - cel-lence they bring. dif-frent kind___ of

36 F+ Dm F+ F F+

S
ex-cel-lence where each sing - er has a worth. As we use our ears and learn to hear the im

A
ex-cel-lence where each sing - er has a worth. use our ears and learn to hear the im

T
8
ex-cel-lence where each sing - er has a worth. use our ears and learn to hear the im

B
ex-cel-lence where each sing - er has a worth. use our ears and learn to hear the im



41 Dm G F F+

S
por - tant sounds of earth. It is an ex - cel lence, a dif-frent ex - cel lence, the skill to

A
por - tant sounds of earth. ex - cel lence, a dif-frent ex - cel lence, the skill to

T
8
por - tant sounds of earth. ex - cel lence, a dif-frent ex - cel lence, the skill to

B
por - tant sounds of earth. ex - cel lence, a dif-frent ex - cel lence, the skill to

45 Dm F⁷ B \flat B \flat m

S
hear in e-v'ry voice a com-mon e-lo quence It is an ex-cel lence, a dif-frent ex-cel lence To hear a

A
hear in e-v'ry voice a com-mon e-lo quence It is an ex-cel lence, a dif-frent ex-cel lence To hear a

T
hear in e-v'ry voice a com-mon e-lo quence It is an ex-cel lence, a dif-frent ex-cel lence To hear a

B
hear in e-v'ry voice a com-mon e-lo quence It is an ex-cel lence, a dif-frent ex-cel lence To hear a



49 **Monotone Moose**

MM
Blah Blah Blah-Blah Blah Blah Blah Blah-Blah

S
spe-cial sound in e-v'ry voice a-round.

A
spe-cial sound in e-v'ry voice a-round.

T
spe-cial sound in e-v'ry voice a-round.

B
spe-cial sound in e-v'ry voice a-round.

F F⁺ Gm C

54

MM

8

Blah

Sheep Translators

Sheep Choir

He says "Ex - cuse me Choir for E-v'ry-one, I don't mean to dis - rupt.



59

MM

8

Blah Blah Blah - Blah Blah

(choir delighted)

Sheep Choir

I'm a moose and I'm a mo-no-tone and I'd like to sign up.


Resolution

(from the "Excellence" choral dialectic)


Secretary Michael

$\text{♩} = 96$ *(tenor harmony must not compete with bass melody)*

1 F F+

T 

We're a choir of ex - cel - lence. There are

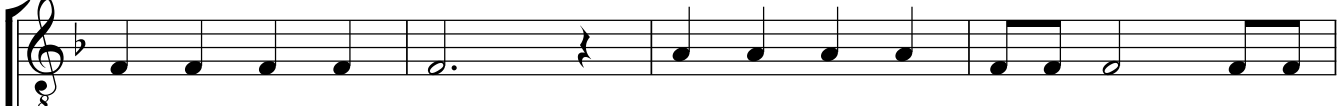
B 

Yes! Yes! Yes - yes - yes - yes! We're a choir of ex - cel - lence. There are


(strong, assertive bass melody)



5 Dm/F F+ F F+

T 

stan - dards we must meet. We're a choir of ex - cel - lence. We are

B 

stan - dards we must meet. We're a choir of ex - cel - lence. We are



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A

9

S We're a dif-frent kind_____ of ex-cel-lence, you can

A We're a dif-frent kind_____ of ex-cel-lence, you can

T Dm/F F⁷ one of the e - lite. We're a choir of ex-cel-lence. You can

B one of the e - lite. We're a choir of ex-cel-lence. You can



13

S Dm F⁺ F F⁺ hear how we have grown. We're a dif-frent kind_____ of ex-cel-lence with

A hear how we have grown. We're a dif-frent kind_____ of ex-cel-lence with

T hear how we have grown. We're a choir of ex-cel-lence. with

B hear how we have grown. We're a choir of ex-cel-lence. with

17 *(all voices in unison)*

S *F* *F+*
Moose the Mo - no - tone. We're a dif-frent kind _____ of ex - cel - lence a -

A
Moose the Mo - no - tone. We're a dif-frent kind _____ of ex - cel - lence a -

T
Moose the Mo - no - tone. We're a choir of ex - cel - lence. We're a -

B
Moose the Mo - no - tone. We're a choir of ex - cel - lence. We're a -



21 *(all voices in unison)*

S *Dm* *F+* *F* *F+*
bout to all break loose. We're a dif-frent kind _____ of ex - cel - lence with Mo - no - tone the

A
bout to all break loose. We're a dif-frent kind _____ of ex - cel - lence with Mo - no - tone the

T
bout to all break loose. We're a choir of ex - cel - lence with Mo - no - tone the

B
bout to all break loose. We're a choir of ex - cel - lence with Mo - no - tone the

B Monotone Moose
(with impudent tone quality)

26

MM

Blah Blah Blah Blah Blah Blah Blah

S

Moose.

A

Moose. "No" (spoken) "No" (spoken)

Sheep (teaching) Baa Baa (pure bleating) Baa Baa (pure bleating)

T

Moose.

B

Moose.

32

MM

Blah Blah Blah Blah Blah-Blah Blah

Sheep Choir

Sheep Translators

Sheep (translating) He says: "On - ly one crea - ture can bleat like a lamb.

39

MM

Blah Blah Blah - Blah Blah Blah Blah Blah

Sheep Choir

O - thers should not have to pass that ex - am.

46

MM

8

Blah Blah

(Blah Blah Blah

Sheep Choir

On - ly one crea-ture can bleat like a lamb.



52

MM

8

Blah Blah Blah

Sheep Choir

I try and I try but that's not who I am.

T

TENORS

(strong, resolute) If



57

MM

8

T

peace and love there is to be, then we'll just have to change our key.

61 **C#7** *Harmony Blossom* **C** **F#** (melody must be clearly heard above animals)

Unis SATB Unison (SATB) It is an ex - cel - lence, — a dif - frent (exstatically)

MM **MTONE MOOSE** * Blah - blah - blah - blah Blah - blah - blah - blah (OWLS: falsetto, not necessarily at written pitch; each "Hoo" ends with a Barred Owl-like drop in pitch)

S1 **OWLS** * We'll just have to change our key. Hoo - hoo - hoo - hoo... (whistled at pitch or ottava, with birdlike ornamentation)

S2 **BIRDS** * We'll just have to change our key.

A1 **CHIKNS** * We'll just have to change our key. Brawk - brawk - brawk - brawk BRAWK BRAWK (nasal cackling, scooping into last two)

A2 **SHEEP CHOIR** * We'll just have to change our key. Baa (bleating tremolo)

T1 **DKEYS** * We'll just have to change our key. Hee (DONKEYS: squeaky high pitchless "Hee" followed by a low, nasal, gravelly honk) *

T2 **DUCKS** * We'll just have to change our key. Quack, quack - quack. (nasal quacking)

B1 **COWS** * We'll just have to change our key. Moo (scoop into pitch from below)

B2 **PIGS** * We'll just have to change our key. (inhaled snorts)

* Most animals cannot be categorized as S, A, T, or B. Singers should choose their own animal.

65 F#+ D#m

Unis SATB
 ex - cel - lence, the skill to hear in e - v'ry voice a com-mon

MM
 Blah - blah - blah - blah Blah-blah-blah-blah Blah - blah - blah - blah Blah-blah-blah-blah

Owls
 Hoo - hoo - hoo - hoo...

Birds
 (whistled...) (whistled...)

Chkns
 Brawk brawk brawk-brawk BRAWK BRAWK Brawk brawk brawk-brawk BRAWK BRAWK

Sheep Choir
 Baa Baa

Dkeys
 Haw Hee-Haw Hee

Ducks
 Quack, quack quack. Quack, quack quack.

Cows
 Moo Moo

Pigs
 *

67 F#7 B

Unis SATB
e - lo - quence — It is an ex - cel - lence, — a dif - f'rent

MM
Blah - blah - blah - blah Blah-blah-blah-blah Blah - blah - blah - blah Blah-blah-blah-blah

Owls
Hoo - hoo - hoo - hoo...

Birds
(whistled...) (whistled...)

Chkns
Brawk brawk brawk-brawk BRAWK BRAWK Brawk brawk brawk-brawk BRAWK BRAWK

Sheep Choir
Baa Baa

Dkeys
Haw Hee-Haw Hee

Ducks
Quack, quack quack. Quack, quack quack.

Cows
Moo Moo

Pigs
* * * *

69 Bm F# F#+

Unis SATB
 ex - cel - lence — To hear a spe - cial sound in e - v'ry

MM
 8
 Blah - blah - blah - blah Blah blah blah blah Blah - blah - blah - blah Blah - blah - blah blah

Owls
 Hoo - hoo - hoo hoo...

Birds
 (whistled...) (whistled...)

Chkns
 Brawk brawk brawk brawk BRAWK BRAWK brawk brawk BRAWK brawk brawk BRAWK

Sheep Choir
 Baa Baa

Dkeys
 Haw Hee-Haw Hee

Ducks
 Quack, quack quack. Quack, Quack Quack, Quack

Cows
 Moo Moo

Pigs
 *

71 G#m C#7 D F#

Unis1
SATB
div. voice a - round It is an ex - cel - lence, — a dif-frent

Unis2
SATB
Unison 2 (SATB) (strong entrance) We're a choir of

MM (MM pants exhaustedly with tongue hanging out) Blah - blah - blah - blah Blah blah blah blah

Owls Hoo - hoo - hoo - hoo...

Birds (whistled...) (whistled...)

Chkns Brawk brawk brawk brawk Brawk brawk brawk brawk Brawk brawk brawk brawk BRAWK BRAWK

Sheep Choir Baa Baa

Dkeys Haw Hee-Haw Hee

Ducks Quack, Quack Quack, Quack Quack, quack quack.

Cows Moo Moo

Pigs

* * * *

73 F#+ D#m

Unis1 SATB
div. ex - cel - lence, — the skill to hear in e - v'ry voice a com-mon

Unis2 SATB
ex - cel - lence. There are stan - dards we must

MM
Blah - blah - blah - blah Blah-blah-blah-blah Blah - blah - blah - blah Blah-blah-blah-blah

Owls
Hoo - hoo - hoo - hoo...

Birds
(whistled...) (whistled...)

Chkns
Brawk brawk brawk-brawk BRAWK BRAWK Brawk brawk brawk-brawk BRAWK BRAWK

Sheep Choir
Baa Baa

Dkeys
Haw Hee-Haw Hee

Ducks
Quack, quack quack. Quack, quack quack.

Cows
Moo Moo

Pigs
* * * *

75 F#7(omit5)/E B

Unis1 SATB
div. e - lo - quence__ It is an ex - cel - lence,__ a dif-frent

Unis2 SATB
meet. We're a choir of

MM
Blah - blah - blah - blah Blah-blah-blah-blah Blah - blah - blah - blah Blah-blah-blah-blah

Owls
Hoo - hoo - hoo - hoo...

Birds
(whistled...) (whistled...)

Chkns
Brawk brawk brawk-brawk BRAWK BRAWK Brawk brawk brawk-brawk BRAWK BRAWK

Sheep Choir
Baa Baa

Dkeys
Haw Hee-Haw Hee

Ducks
Quack, quack quack. Quack, quack quack.

Cows
Moo Moo

Pigs
* * * *

77 Bm F# F#+

Unis1 SATB
div. ex - cel - lence on a ver - y dif - frent

Unis2 SATB
ex - cel - lence on a ver - y dif - frent

MM
Blah - blah - blah - blah Blah blah-blah blah Blah - blah - blah blah Blah - blah - blah blah

Owls
Hoo - hoo - hoo hoo...

Birds
(whistled...) (whistled...)

Chkns
Brawk brawk brawk brawk BRAWK BRAWK brawk brawk BRAWK brawk brawk BRAWK

Sheep Choir
Baa Baa

Dkeys
Haw Hee-Haw Hee

Ducks
Quack, quack quack. Quack Quack Quack Quack

Cows
Moo Moo

Pigs
*

79 G#m C#7 E F#

Unis1
SATB
div. street. ANIMALS ONLY

Unis2
SATB street. ANIMALS ONLY

MM 8 (*panting exhaustedly*) Blah

Owls hoo - hoo - HOO...

Birds (*whistled...*) (*whistled...*)

Chkns Brawk-brawk-brawk-brawk Brawk BRAWK BRAWK

Sheep
Choir Baa Baa Ba - ba - baa ba

Dkeys 8 Haw

Ducks Quack Quack Quack Quack Quack-quack Quack

Cows Moo Moo

Pigs * * * *

ANIMALS ONLY

(ducks and sheep have melody)

81

MM *D#m* *B* *F#*

Blah Blah Blah

Owls hoo-hoo - HOO... hoo-hoo - HOO...

Birds (whistled...) (whistled...) (whistled...)

Chkns BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep Choir Ba - ba - baa baa Ba - ba - baa baa Baa Baa

Dkeys Hee-Haw

Ducks Quack-quack Quack Quack-quack Quack Quack Quack

Cows Moo Moo Moo

Pigs

* * * *

ANIMALS ONLY

(ducks and sheep have melody)

84

MM

D#m G#m

Blah Blah

Owls

hoo-hoo - HOO... hoo-hoo - HOO...

Birds

(whistled...) (whistled...) (whistled...)

Chkns

BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep Choir

Ba - ba - baa ba Ba - ba - baa baa Ba - ba - baa baa

Dkeys

Ducks

Quack-quack Quack Quack-quack Quack Quack-quack Quack Quack

Cows

Moo Moo Moo

Pigs

*

*

*

*

87

Unis SATB

C# F# D#m

Each breath we take, each sound we make, may

MM

Blah Blah

Owls

hoo-hoo - HOO... hoo-hoo - HOO... hoo-hoo - HOO...

Birds

(whistled...) (whistled...) (whistled...)

Chkns

BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep Choir

Baa Baa Baa

Dkeys

Hee-Haw

Ducks

Quack Quack - quack Quack - quack

Cows

Moo Moo Moo

Pigs

* * * * *

90

B F#

Unis SATB
ex - cel - lent they be. For in the end the

MM
Blah Blah Blah

Owls
hoo-hoo - HOO... hoo-hoo - HOO...

Birds
(whistled...) (whistled...) (whistled...)

Chkns
BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep Choir
Baa Baa Baa

Dkeys
Hee-Haw

Ducks
Quack - quack Quack - quack Quack - quack

Cows
Moo Moo Moo

Pigs
* * * *

93

D#m G#m C#7 F#

Unis SATB song we send is a piece of you and me. div. Unis1 SATB

Unis2 SATB Each

MM Blah Blah

Owls hoo-hoo - HOO... hoo-hoo - HOO...

Birds (whistled...) (whistled...) (whistled...)

Chkns BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep Choir Baa Baa Baa

Dkeys Hee-Haw

Ducks Quack - quack Quack - quack Quack - quack

Cows Moo Moo Moo

Pigs

* * * *

96 F F# D#m7 B C#7

Unis1
SATB
div. We are the Choir ——— for E - v'ry -

Unis2
SATB breath we take, each sound we make, may ex - cel - lent they

MM Blah - blah - blah Blah - blah - blah Blah - blah - blah

Owls hoo - hoo - HOO... hoo - hoo - HOO... hoo - hoo - HOO...

Birds (whistled...) (whistled...) (whistled...)

Chkns BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep
Choir Baa Baa Baa

Dkeys

Ducks Quack - quack Quack - quack Quack - quack

Cows Moo Moo Moo

Pigs

* * * *

99

F# G#m A#m

Unis1 SATB
div. one. Work - ing to - ge - ther to

Unis2 SATB
be We're work - ing to - ge - ther to

MM
Blah - blah - blah

Owls
hoo-hoo - HOO... hoo-hoo - HOO... hoo-hoo - HOO...

Birds
(whistled...) (whistled...) (whistled...)

Chkns
BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep Choir
Baa Baa Baa

Dkeys
Hee-Haw

Ducks
Quack - quack Quack - quack Quack - quack

Cows
Moo Moo Moo

Pigs

* * * * *

102

B C#(sus4) C# F#

Unis1
SATB
div. get the song sung. We all be -

Unis2
SATB get the song sung. We all be -

MM
8 Blah - blah - blah Blah - blah - blah

Owls
hoo-hoo - HOO... hoo-hoo - HOO... hoo-hoo - HOO...

Birds
(whistled...) (whistled...) (whistled...)

Chkns
BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep
Choir
Baa Baa Baa

Dkeys
8 Hee-Haw

Ducks
8 Quack - quack Quack - quack Quack - quack

Cows
Moo Moo Moo

Pigs

* * * *

105 A#m D#m B

Unis1
SATB
div. lieve, ——— so - pra - no to bass,

Unis2
SATB pra - no to bass,

MM Blah - blah - blah Blah - blah - blah

Owls hoo-hoo - HOO... hoo-hoo - HOO... hoo-hoo - HOO...

Birds (whistled...) (whistled...) (whistled...)

Chkns BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep
Choir Baa Baa Baa

Dkeys Hee-Haw

Ducks Quack - quack Quack - quack Quack - quack

Cows Moo Moo Moo

Pigs * * * *

108

F# D#m B

Unis1
SATB
div. that e - v'ry sing - er should be gi - ven a

Unis2
SATB
that e - v'ry sing - er should be gi - ven a

MM
Blah - blah - blah Blah - blah - blah Blah - blah - blah

Owls
hoo - hoo - HOO... hoo - hoo - HOO... hoo - hoo - HOO...

Birds
(whistled...) (whistled...) (whistled...)

Chkns
BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep
Choir
Baa Baa Baa

Dkeys

Ducks
Quack - quack Quack - quack Quack - quack

Cows
Moo Moo Moo

Pigs

* * * *

111

F# G F# A#m

Unis1 SATB
div. place. Work - ing to - ge - ther to

Unis2 SATB
place. Work - ing to - ge - ther to

MM
Blah - blah - blah Blah - blah - blah

Owls
hoo-hoo - HOO... hoo-hoo - HOO... hoo-hoo - HOO...

Birds
(whistled...) (whistled...) (whistled...)

Chkns
BRAWK BRAWK BRAWK BRAWK BRAWK BRAWK

Sheep Choir
Baa Baa Baa

Dkeys
Hee-Haw

Ducks
Quack - quack Quack - quack Quack - quack

Cows
Moo Moo Moo

Pigs
* * * * *

114

Unis1 SATB *div.* *get the song sung, We are the*

Unis2 SATB *get the song sung, We are the*

MM *Blah - blah - blah Blah Blah - blah - blah*

Owls *hoo - hoo - HOO... Hoo... hoo - hoo - HOO...*

Birds *(whistled...)*

Chkns *BRAWK BRAWK BRAWK BRAWK BRAWK*

Sheep Choir *Baa Baa Baa*

Dkeys

Ducks *Quack - quack Quack Quack - quack*

Cows *Moo Moo Moo*

Pigs

* *

117 D#m G#m7

Unis1
SATB
div. Choir _____ for _____ E - - - -

Unis2
SATB Choir _____ for _____ E - - - -

MM
8 Blah - blah - blah

Owls
hoo - hoo - HOO... hoo - hoo - hoo - hoo - hoo - hoo

Birds
(whistled...) (whistled...)

Chkns
BRAWK BRAWK Brawk - brawk - brawk - brawk Brawk - brawk -

Sheep
Choir Baa Baa Baa Baa

Dkeys
Hee - Haw

Ducks
Quack - quack Quack Quack Quack

Cows
Moo Moo

Pigs
* * * *

119 C#7 F#

Unis1 SATB
div. - - - v'ry - one!

Unis2 SATB
- - - v'ry - one!

MM
Blah -blah Blah - blah Blah - blah

Owls
hoo - hoo - hoo - hoo - hoo - hoo hoo - hoo - hoo - hoo - hoo - hoo

Birds
(whistled...) (whistled...)

Chkns
Brawk-brawk - brawk-brawk Brawk-brawk - Brawk-brawk - brawk-brawk Brawk-brawk -

Sheep Choir
Baa Baa Baa Baa

Dkeys
Hee-Haw Hee-Haw Hee-Haw Hee -

Ducks
Quack Quack Quack Quack Quack Quack

Cows
Moo Moo

Pigs
* * * *

121

Unis1
SATB
div.

Unis2
SATB

MM

Blah -blah Blah - blah Blah - blah Blah -blah Blah - blah Blah - blah Blah!

Owls

hoo - hoo - hoo - hoo - hoo - hoo hoo - hoo - hoo - hoo - hoo - hoo Hoo!

Birds

(whistled...) (whistled...)

Chkns

Brawk-brawk - brawk-brawk Brawk-brawk - Brawk-brawk - brawk-brawk Brawk-brawk BRAWK!

Sheep
Choir

Dkeys

Haw Hee-Haw Hee-Haw Hee-Haw Hee-Haw Hee-Haw Haw!

Ducks

Quack Quack Quack Quack Quack Quack Quack!

Cows

Moo Moo Moo

Pigs

* * * * *

Notes on the “Excellence” choral dialectic

Thanks for taking a chance on this piece. It’s a rare person who would choose to work on a choral piece with the phrase “Animal Choir” in its title.

Although the various animals appear to be written in specific voices (such as soprano, alto, tenor or bass), in reality most animals are all over the map. For example, the “Pigs” have been put down with the basses. However a soprano can surely snort (inhaling, using mouth shape to create pitch) as well as a bass. The “Birds” have been put up with the sopranos. However a bass can surely whistle as well as a soprano. Some animals (especially the “Sheep” and the “Cows”) do belong where they were assigned (alto and bass, respectively). However others (especially the “Owls”, “Birds”, and “Pigs”) could have been put anywhere. It was just the logistics of scoring that they ended-up where they did. The point of this is that the singers should pick whatever animal best suits them, regardless of the staff it appears on.

I chose 8 animals for our Animal Choir so that each SATB voice would have two animals. I now realize that this makes no sense. In my next life I’ll pick fewer animals.

OWLS: There’s a Barred Owl that I often hear near my home. It’s a fascinating sound. I’m not sure that I have an adequate vocabulary to describe it. It’s a “thrown” sound - a projected falsetto. Years ago I wrote another song for Animal Choir (“We are the Animals of the Planet Earth”) for the musical “Twimfina”. There were no owls in that song because owls are not vegetarians - they would eat the birds and the chickens. This time I wasn’t such a purist.

BIRDS: 100% whistled; it might be nice to ad lib some birdlike coloratura; some birds can be quite acrobatic with their sounds;

CHICKENS: a nasal “Brawk”, occasionally with an upward-scooping pitch;

SHEEP: a tremolo is probably the main feature of a bleat; the sheep have been assigned an alto voice; it’s probably best to have several sheep in the section because they divide into 2-part harmony;

DONKEYS: don’t worry about a pitch on the short, squeaky-high “Hee” part; the low, gravelly, foghorn-like “Haw” doesn’t absolutely need a pitch, but it would be nice if one could be found down there in the basement;

DUCKS: nasal and piercing;

COWS: low bass tones, approached by a scoop;

PIGS: inhaled snorts; pitch can be created by mouth shape; probably serves more as a percussion instrument; as with all the animal voices, there’s something humorous about it;

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