

To Barbara Huell

SEVEN PRINCIPLES

For 3-Part Any Combination and Call section, a cappella

Duration: ca. 2:30

Words and Music by
BERNICE JOHNSON REAGON

Declarative, with power and celebration (♩ = ca. 72)

mf 2nd Alto or Baritone voices

Call

U - mo - ja. U -

Part I
Part II

mf

U - ni - ty — that brings us to - geth - er.

Part III

mf

U - ni - ty — that brings us to - geth - er.

mo - ja. U - mo - ja.

U - ni - ty — that brings us to - geth - er. U - ni - ty — that

U - ni - ty — that brings us to - geth - er. U - ni - ty — that

3



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brings us to-gether. Ku - u - ji - cha - ga - li - a. Ku -

6
brings us to-gether. Ku - u - ji - cha - ga - li - a. Ku -

11 *1st Alto and 2nd Soprano voices*
(to m. 16)

We will de-ter - mine - who -

u - ji - cha - ga - li - a. Ku - u - ji - cha - ga -

9
u - ji - cha - ga - li - a. Ku - u - ji - cha - ga -

we - are. We will de-ter - mine - who - we - are.

li - a. Ku - u - ji - cha - ga - li - a. Ku -

12
li - a. Ku - u - ji - cha - ga - li - a. Ku -

2nd Alto or Baritone voices

We will de - ter - mine - who - we - are. U - ji - ma. u - ji - cha - ga - li - a. u - ji - cha - ga - li - a.

U - ji - ma. Work - ing and build - ing - our un - ion. Work - ing and build - ing - our un - ion.

U - ji - ma. Work - ing and build - ing - our un - ion. Work - ing and build - ing - our un - ion.

Bass voices 23

U - ja - maa.

21 Work-ing and build - ing - our un - ion. - We'll spend our mon - ey

U - ja - maa. U - ja - maa.

24 wise - ly. We'll spend our mon - ey wise - ly.

Soprano or Tenor voices

Ni - a.

27 We'll spend our mon - ey wise - ly. (clap)

29

Ni - a.

We know the pur - pose - of our - lives. - (clap) We know the pur - pose - of

We know the pur - pose - of our - lives. - (clap) We know the pur - pose - of

32

Ni - a. Kuum - ba. -

our - lives. - (clap) We know the pur - pose - of our - lives. - (clap)

our - lives. - (clap) We know the pur - pose - of our - lives. - (clap)

35

Kuum - ba. -

All that we touch - is more beau - ti - ful. (clap) All that we touch - is more beau -

All that we touch - is more beau - ti - ful. (clap) All that we touch - is more beau -

Call joins Part III on "Imani"
and continues to end

Kuum - ba. _____

ti - ful. (clap) All that we touch - is more beau - ti - ful. I - ma - ni.

38 ti - ful. (clap) All that we touch - is more beau - ti - ful. I - ma - ni.

41

Descant *f*

We be - lieve - that we can, we know that we can,

Part I/II *f*

We be - lieve - that we can, we know that we can,

Part III *f*

41 We be - lieve - that we can, we know that we can,

we will an - y - way - that we can.

we will an - y - way - that we can.

43 we will an - y - way - that we can.

SEVEN PRINCIPLES – 3-Part Any Comb. / Call



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FROM THE COMPOSER



I composed "Seven Principles" when I began the practice of Kwanzaa, the African American holiday created during the sixties by Dr. Ron Karenga. The seven day celebration of family and community is based on the seven principles that formed the philosophical foundation set out by President Julius Nyerere as he began to move the East African nation of Tanzania out of its colonial past.

Umoja – unity
Kujichagalia – self-determination
Ujima – collective work
Ujamaa – collective economics
Nia - purpose
Kuumba – creativity
Imani - faith

Nyerere stated that solutions for addressing the pressing problems faced by this young nation could be found within the traditional culture. However, he urged caution and selectivity, noting that there were some things in the past that should remain there. In particular, he named two: poverty and the oppression of women. The seven day Kwanzaa celebration is a part of many innovations created as a part of the African Americans' cultural and intellectual efforts to reconstruct broken ties with Africa and to heal wounds suffered from having to struggle for survival in a society organized against our development and prosperity. As a single parent with two young children, I and a group of young parents joined Barbara Huell in starting a new school for African American children in Atlanta, Georgia. A recent college graduate in education, Huell imagined a school for our children that was not yet found within our local community, so she created it.

With *Sweet Honey in the Rock*, the *a cappella* ensemble of Black women singers I founded in Washington, DC in 1973 and led for 30 years, I began to create choral works for 4 and 5 voices. The group's name is from the first song I taught at the first rehearsal. "Sweet Honey in the Rock" is a gospel quartet song and according to my father, the parable is about a land that is so rich that when you crack the rocks, honey flows from them. As we began our work, the name took on a deeper meaning expressing both the strength and nurturing sweetness that Black women have offered through our living to ensure the survival and perseverance of our people.

I do not create with women's voices in mind. I reach for the sound of wonderful harmony singing I hear in my head. My compositions will be unbalanced if the Calls are sung in solo voice. They are to be sung by a selected group, thus ensuring balance with other sections of the composition. I understand octavo scores as an issue of accessibility. Thus, I have been extremely fortunate to work with music transcription editors: Caroline Foty, Catherine Roma, Kabanya Vinson and Judy Bell – creating a path, making my music available to wider singing communities.

"Seven Principles" recording information:
Sweet Honey in the Rock: Selections 1976-1988 – Flying Fish CD 6671668
www.bernicejohnsonreagon.com www.sweethoney.com

Also available by Bernice Johnson Reagon from Hal Leonard Corporation:
"Ella's Song" SATB, 08749911; "We Are the Ones We Been Waiting For" SATBB, 08749913
"Come Unto Me" SATB, 08752468; "I Remember, I Believe" SATB, 08752479