

DO NO HARM

inspired by "Three Simple Rules: A Wesleyan Way of Living"
by Rueben P. Job

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Solo

PIANO

S.

There are three sim-ple rules for a Wes-ley-an life, and the

first is a tool that will min-i-mize strife, so when you have lurch-ed in-to some dis-a-gree-ment, with

veiled ac-cu-sa-tions and voic-es ve-he-ment, go

back to the ser-mon you heard in Sep-tem-ber, for Rule Num-ber One is the one to re-

The musical score is written for a solo voice and piano. It consists of four systems of music. The first system is a solo line with lyrics: "There are three sim-ple rules for a Wes-ley-an life, and the". The second system continues the solo line with lyrics: "first is a tool that will min-i-mize strife, so when you have lurch-ed in-to some dis-a-gree-ment, with". The third system continues the solo line with lyrics: "veiled ac-cu-sa-tions and voic-es ve-he-ment, go". The fourth system continues the solo line with lyrics: "back to the ser-mon you heard in Sep-tem-ber, for Rule Num-ber One is the one to re-". The piano accompaniment is written in a 12/8 time signature and features a steady, rhythmic accompaniment. The key signature is three flats (B-flat, E-flat, A-flat). The score includes various musical notations such as notes, rests, and dynamic markings.

10 11=96 12 13

S. mem - ber.

S. "Do no harm" does -n't es -ca -late, ac -cel -er -ate the dan -ger at hand, _____

A. "Do no harm" does -n't es -ca -late, ac -cel -er -ate the dan -ger at hand, _____

T. "Do no harm" does -n't es -ca -late, ac -cel -er -ate the dan -ger at hand, _____

B. "Do no harm" does -n't es -ca -late, ac -cel -er -ate the dan -ger at hand, _____

14 15 16 17

S. "Do no harm" gives a lit -tle space, a lit -tle time, a safe place to stand. _____ so you can

A. "Do no harm" gives a lit -tle space, a lit -tle time, a safe place to stand. _____ so you can

T. "Do no harm" gives a lit -tle space, a lit -tle time, a safe place to stand. _____ so you can

B. "Do no harm" gives a lit -tle space, a lit -tle time, a safe place to stand. _____ so you can

18 19 20 21

S. think what to do_ Do no harm, it is -n't com - pli - cat - ed, Do no harm while you wait for

A. think what to do_ Do no harm, it is -n't com - pli - cat - ed, Do no harm while you wait, for the

T. think what to do_ Do no harm, it is -n't com - pli - cat - ed, Do no harm while you wait for

B. think what to do_ Do no harm, it is -n't com - pli - cat - ed, Do no harm while you wait for

Detailed description: This block contains the musical score for measures 18 through 21. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "think what to do_ Do no harm, it is -n't com - pli - cat - ed, Do no harm while you wait for". The piano part features a steady accompaniment with chords and moving lines in both hands.

22 23 24 25

S. word from a - bove. Do no harm, don't un - der - es - ti - mate it, while you wait for the spi - rit

A. word from a - bove. Do no harm, don't un - der - es - ti - mate it,

T. word from a - bove. Do no harm, don't un - der - es - ti - mate it

B. word from a - bove. Do no harm, don't un - der - es - ti - mate it

Detailed description: This block contains the musical score for measures 22 through 25. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "word from a - bove. Do no harm, don't un - der - es - ti - mate it, while you wait for the spi - rit". The piano part continues with a similar accompaniment style, providing harmonic support for the vocal lines.

26 27 28

S. wait for the spi - rit wait for the spi - rit of love. _____ Set a

A. wait for the spi - rit wait for the spi - rit of love. _____ Set a

T. wait for the spi - rit of love. _____ Set a

B. wait for the spi - rit of love. _____ Set a

29 30 31

S. guard on your tongue, don't let the words fly out, and hurt some - one dear, _____

A. guard on your tongue, don't let the words fly out, and hurt some - one dear, _____

T. guard on your tongue, don't let the words fly out, and hurt some - one dear, _____

B. guard on your tongue, don't let the words fly out, and hurt some - one dear, _____

32 33 34 35

S. For the smirk that be-lit-tles and the com-ment they were not meant to hear_____

A. For the smirk that be-lit-tles and the com-ment they were not meant to hear_____

T. For the smirk that be-lit-tles and the com-ment they were not meant to hear_____ can spread its

B. For the smirk that be-lit-tles and the com-ment they were not meant to hear_____ can spread its

36 37 38 39

S. or e-ven through the whole com-mun i - ty. It is-n't com-pli-cat - ed, Do no

A. or e-ven through the whole com-mun-i - ty. It is-n't com-pli-cat - ed, Do no

T. dam-age through a fam-i - ly, or e-ven through the whole com-mun-i - ty It is-n't com-pli-cat - ed, Do no

B. dam-age through a fam-i - ly, or e-ven through the whole com-mun-i - ty. It is-n't com-pli-cat - ed, Do no

40 41 42 43

S. harm while you wait for word from a - bove. Do no harm, don't un - der - es - ti - mate it while you

A. harm while you wait, for the word from a - bove. Do no harm, don't un - der - es - ti - mate it

T. harm while you wait for word from a - bove. Do no harm, don't un - der - es - ti - mate it

B. harm while you wait for word from a - bove. Do no harm, don't un - der - es - ti - mate it

44 45 46 47

S. wait for the spi - rit wait for the spi - rit wait for the spi - rit of love. _____ be - cause we

A. wait for the spi - rit wait for the spi - rit of love. _____

T. wait for the spi - rit of love. _____

B. wait for the spi - rit of love. _____

Accelerate gradually through the end of measure 54

48 49 50 51 52

S. all deal with folks who are sil-ly or sur-ly,

A. pre -dict-a-bly late or self right-eous-ly ear-ly,

T. with wai-ters who are rude and the

B. with wai-ters who are rude and the

53 54 55 56

S. the peo-ple who are quick to vol-un - teer to be our judg-es,

A. the peo-ple who are quick to vol-un-teer to be our judg-es,

T. re -la-tives with grudg-es, what real-ly drives me cra-zy is when

B. re -la-tives with grudg-es, what real-ly drives me cra-zy is when

57 58 59

S. What I real-ly find fru-strat-ing is when doc-tors keep me wait-ing, and Re-

A. What I real-ly find fru strat-ing is when doc-tors keep me wait-ing, and Re-

T. teen - a - gers are la - zy, and Re -

B. teen - a - gers are la - zy, and Re -

60 61 62 63

S. pub-li-cans who lie to us, and Dem-o-crats de-ny to us that wait! Stop and

A. pub-li-cans who lie to us, and Dem-o-crats de-ny to us that wait! Stop and

T. pub-li-cans who lie to us, and Dem-o-crats de-ny to us that Wait!

B. pub-li-cans who lie to us, and Dem-o-crats de-ny to us that Wait!

64 *rit.* 65 *A tempo* 66

S. think, when some - bo - dy yanks your chain! You don't know what the bur-dens are that

A. think, when some - bo - dy yanks your chain! You don't know what the bur-dens are that

T. Use your brain when some - bo - dy yanks your chain! You don't know what the bur-dens are that

B. Use your brain when some - bo - dy yanks your chain! You don't know what the bur-dens are that

rit. *A tempo*

67 68 69 70

S. weigh on some-one else-'s trou-bled heart They may be hard-er than you ev-er knew. Could there be some word of

A. weigh on some-one else-'s trou-bled heart, They may be hard-er than you_ ev-er knew. Could there be some word of

T. weigh on some -one else-'s trou-bled heart. They may be hard-er than you_ ev-er knew. Could there be some word of

B. weigh on some-one else-'s trou-bled heart. They may be hard-er than you_ ev-er knew. Could there be some word of

71 72 73 74

S. com-fort that the Ho-ly Spir-it's try-ing, try-ing, to send them thro' you? Do no harm, it is-n't

A. com-fort that the Ho-ly Spir-it's try-ing, try-ing, to send them thro' you. Do no harm, it is-n't

T. com-fort that the Ho-ly Spir-it's try-ing, try-ing, to send them thro' you. Do no harm, it is-n't

B. com-fort that the Ho-ly Spir-it's try-ing, try-ing, to send them thro' you. Do no harm, it is-n't

Detailed description: This block contains the musical score for measures 71 through 74. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "com-fort that the Ho-ly Spir-it's try-ing, try-ing, to send them thro' you? Do no harm, it is-n't". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

75 76 77 78

S. com - pli - cat - ed, Do no harm while you wait for word from a - bove. Do no harm, don't un-der-

A. com - pli - cat - ed, Do no harm while you wait, for the word from a - bove. Do no harm, don't un-der-

T. com - pli - cat - ed, Do no harm while you wait for word from a - bove. Do no harm, don't un-der-

B. com - pli - cat - ed, Do no harm while you wait for word from a - bove. Do no harm, don't un-der-

Detailed description: This block contains the musical score for measures 75 through 78. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "com - pli - cat - ed, Do no harm while you wait for word from a - bove. Do no harm, don't un-der-". The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

79 80 81

S. es - ti - mate it, while you wait for the spi - rit, yes, wait for the spi - rit, while you

A. es - ti - mate it, while you wait for the spi - rit, yes, wait for the spi - rit, while you

T. es - ti - mate it, while you wait for the spi - rit, yes, wait for the spi - rit, while you

B. es - ti - mate it, while you wait for the spi - rit, yes, wait for the spi - rit, while you

82 83 84 85 86 87

S. wait for the spi - rit of love, do no harm!

A. wait for the spi - rit of love, do no harm!

T. wait for the spi - rit of love, do no harm!

B. wait for the spi - rit of love, do no harm!