

15/3832H

SATB



# The Power of Kindness

Words and Music  
MARK HAYES

 **THE  
LORENZ  
CORP.**

## From the Composer ...

As a child, I was a gentle soul. At times it was confusing to live in a culture that valued assertiveness and the tough guy persona. I valued kindness. Was I being weak if I wanted people to be kind to me? After years of experiencing kindness, both as a giver and receiver, I know its power. To be kind is to be warm-hearted, friendly, considerate, helpful, compassionate, understanding, generous, charitable, gracious, courteous, hospitable, selfless, altruistic and merciful. To be kind takes great courage, especially in a society where it's easy to react from our woundedness instead of responding from our heart.

The lyrics for "The Power of Kindness" were conceived to call us back to a sense of community, to know the truth that everything we do or say affects each other.

I purposefully wrote this piece to be bold and energetic. It's meant to be sung with passion, leaning in to the syncopated rhythms. The handclaps, stomps and hand drum groove will serve to underpin the beat and provide motion in measures where the singers are not singing. It is crucial that the tempo remains steady throughout. One of the temptations when clapping syncopated rhythms is to rush the beat. Find a way to teach your singers to not push the beat, whether that is practicing with a metronome, live drums or beat box.

One way to keep clapping on 2 and 4 steady is to gently hit the bottom of the palm, just above the wrist, together on beats 1 and 3 and then fully clap on beats 2 and 4. Having that extra hand motion keeps your singers from clapping too early on beats 2 and 4. It's also a nice visual effect. Speaking of which, there are several opportunities to create staged choreography, especially in the breakout section in measures 64 through 68 where the tenors and basses are p

This piece is quite lyric intensive. Crisp diction to understand the words. Feel free to experiment with bending of notes, as long as everyone does the same. Measures 36 through 42, featuring melismatic passages. The choir shine.

As the director, I hope you will have a powerful. In an age where technology rules, put down your phones for a minute, look our friends in the

Be brave. Show love. Be kind.



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CORP.**

# The Power of Kindness

SATB, *divisi* with Handclaps, Stomps and Percussion\*

Words and Music by  
Mark Hayes

SA Spirited, with a steady beat ♩ = ca. 76  
*mf*



I be-lieve— in the pow-er of kind - ness. I be-lieve— in the pow-er of love.

TB *mf*



When I live— from a place of com-pas - sion, life is bet-ter for ev-'ry-one.



Oh,— oh,— life is bet-



Clap

Stomp

Duration: approx. 4:10

\*Percussion part (Djembe and Cajón) is

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4  
8

I be-lieve, one - ness, not look— like you.

I be-lieve— in the pow-er of one - ness though I may— not look— like you. The

+ Percussion

10

oo— Not some emp-ty plat-i-tude.—

truth that we are more a-like than dif - f'rent is not some emp-ty plat-i-tude.—

12

Oh,— oh,— not sor

*mp*

14

*mf*

I be-lieve,—

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16 *mf*

I be - lieve — in the pow - er of con - nec - tion

*mf*

Measures 16 and 17 of a musical score. Measure 16 features a vocal line with a long note on 'lieve' and a piano accompaniment of chords. Measure 17 continues the vocal line and piano accompaniment.

17

when I'm brave — and put down my screen. I re - lease — the fear of re - jec - tion.

Measures 17 and 18 of a musical score. Measure 17 features a vocal line with a long note on 'brave' and a piano accompaniment of chords. Measure 18 continues the vocal line and piano accompaniment.

19

In your eyes I'm tru - ly

Measures 19 and 20 of a musical score. Measure 19 features a vocal line with a long note on 'ly' and a piano accompaniment of chords. Measure 20 continues the vocal line and piano accompaniment.

21

in your eyes I'm tru -

Measures 21 and 22 of a musical score. Measure 21 features a vocal line with a long note on 'tru' and a piano accompaniment of chords. Measure 22 continues the vocal line and piano accompaniment.

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6 23

see your point or in - sist that I'm right.

24

I can be civ - il or I can pick a fight.

25

Does it serve oth-ers or just serve

27 *f*

will it be?

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29 S

oh. \_\_\_\_\_

A

oh. \_\_\_\_\_

T

oh, \_\_\_\_\_ oh. \_\_\_\_\_ *mp* I be-lieve, \_\_\_\_\_

B

oh. \_\_\_\_\_ *mp* I be-lieve, — I be-lieve.

31 *mp*

*mp*

I be-lieve, —

I be-lieve, —

I be-lieve, — I be-lieve.

33 *mf*

e - ven when— we don't a - gree. I am tak - ing one step for - ward to

e - ven when— we don't a - gree. I am tak - ing one step for - ward to

e - ven when— we don't a - gree. I am tak - ing one step for - ward to

*mf*

e - ven when— we don't a - gree. I am tak - ing one step for - ward to

35

live with you in har - mo - ny.

live with you in har - mo - ny.

live with you in har - mo - ny.

live with you in har - mo - ny.

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38

*cresc.*

ah, \_\_\_\_\_ har - mo - ny. ah, \_\_\_\_\_

*cresc.*

ny, har - mo - ny. \_\_\_\_\_ ah, \_\_\_\_\_

*cresc.*

ny, har - mo - ny, har - mo - ny. ah, \_\_\_\_\_ ah, \_\_\_\_\_

*cresc.*

har - mo - ny. ah, \_\_\_\_\_

41

*f*

*f*

*f*

*f*

ah, \_\_\_\_\_

ah, \_\_\_\_\_

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44

ac - tion, ac - tion, ac - tion, ac - tion.

ac - tion, ac - tion, ac - tion, ac - tion.

ac - tion, ac - tion, ac - tion. I be-lieve.—

ac - tion, ac - tion, ac - tion. I be-lieve.—

46

*f* I be - lieve— in

*f* I be - lieve—

*mf* Ac -

*mf* Ac - tion,

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47

There is so— much we can change. One

There is so— much we can change. One

*f* There is so— much we can change. One

*f* There is so— much we can change. One

48

great i - dea— can s

great i - dea— can

great i - dea— can

great i - dea— can

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49 *mf* *f*

Our world will nev-er be\_\_\_ the same.

*mf* *f*

Our world will nev-er be\_\_\_ the same.

*mf* *f*

Our world will nev-er be\_\_\_ the same.

*mf* *f*

Our world will nev-er be\_\_\_ the same.

51

We are the peo - ple

We are the peo - ple

We are the peo - p

We are the peo

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53

We are the ones— who can show the— way.——

hour. The ones— who can show the— way.——

We are the ones— who can show the— way.——

We are the ones— who can show the— way.—

55

*mf* Why not start— a

*mf* Why not start— a

*mf* Why not start—

*mf* Why not start—

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57

Why not start this ver - y day? Talk - in' 'bout

Why not start this ver - y day?

Why not start this ver - y day?

Why not start this ver - y day, start this ver - y

59

kind-ness, talk - in

A kind-ness rev-o-lu

Kind-ness rev-o-lu

day, to - day,

THE  
LORENZ  
CORP.

61

kind - ness, talk - in' 'bout kind - ness to -

a kind - ness rev - o - lu - tion, kind - ness to -

kind - ness rev - o - lu - tion, kind - ness to -

day, to - day, to - day, to -

63

day. day. day. day.

Clap *f*

St *f*

16  
66

SA

TB

*mf*

Oh,

Oh,

69

*f*

when we be - lieve, — kind - ness,

*f*

when we be - lieve — in the pow - er of kind - ness,

+ Percussion

70

when we be - lieve, —

when we be - lieve —

71

love, —

when we live



72

life is bet - ter for ev - 'ry - one.

life is bet - ter for ev - 'ry, life is

Musical score for measures 72-73. The score is written for a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature has three flats (B-flat, E-flat, A-flat). The melody in measure 72 is: G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (half). The lyrics are "life is bet - ter for ev - 'ry - one." Measure 73 continues the melody: B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). The lyrics are "life is bet - ter for ev - 'ry, life is".

73

Do you be - lieve— in the pow - er of kind - ness?

bet - ter, kind - ness.

Musical score for measures 74-75. The key signature changes to two sharps (F# and C#). The melody in measure 74 is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (half). The lyrics are "Do you be - lieve— in the pow - er of kind - ness?". Measure 75 continues the melody: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are "bet - ter, kind - ness.".

74

Do you be - lieve— in

Musical score for measures 76-77. The melody in measure 76 is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (half). The lyrics are "Do you be - lieve— in". Measure 77 continues the melody: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are "Do you be - lieve— in".

75

When we live—

Musical score for measures 78-79. The melody in measure 78 is: D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (half). The lyrics are "When we live—". Measure 79 continues the melody: B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The lyrics are "When we live—".

76 S *mp* *f*

life is bet-ter for ev - 'ry - one, for ev - 'ry - one.

A *mp* *f*

life is bet-ter for ev - 'ry - one, for ev - 'ry - one.

T *mp* *f*

life is bet-ter for ev - 'ry - one, for ev - 'ry - one.

B *mf* *f*

life is bet-ter for ev - 'ry - one.

3/4

78 *sub. p* *mp*

We are the pow - er of ki

*sub. p*

We are the pow - er of l

*sub. p*

We are the pow - er of

*sub. p*

We are the pow - er

3/4

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80 *mf* *f*

We are the heart — of com - pas - sion.

*mf* *f*

We are the heart — of com - pas - sion.

*mf* *f*

We are the heart — of com - pas - sion.

*mf* *f*

We are the heart — of com - pas - sion.

|| 2/4

81 *ff*

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