

Do Not Leave Your Cares At the Door

Norman V. Naylor

SATB a cappella



Elizabeth Alexander

Seafarer Press

Do Not Leave Your Cares At the Door

Adapted by Elizabeth Alexander
from *A Call To Worship* by Rev. Norman V. Naylor

Do not leave your cares at the door.
Do not leave them there when you come into this place.
Be open to forgiveness and transformation —
Come on in; you are welcome here;
And do not leave your cares at the door.

Bring your pain and sorrow and joy,
There's a place for them upon the altar of life.
Be open to forgiveness and transformation —
Come on in; you are welcome here;
So do not leave your cares at the door.

This is a place of grace,
Of losing and finding our way upon a winding road,
Meeting and parting, stumbling and starting over.
Every journey is sacred here, even yours.

Amen.

Lyric adapted by Elizabeth Alexander from *A Call To Worship* by Norman V. Naylor,
for use in musical setting only. Lyric © 2006 by Elizabeth Alexander

A Call To Worship

Reverend Norman V. Naylor

Do not leave your cares at the door. Do not leave there your pain, your sorrow or your joys. Bring them with you into this place of acceptance and forgiveness. Place them on the common altar of life and offer them to the possibility of your worship. Come then, and offer yourself to potential transformation by the creative process that flows through you and all life. Amen.

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Composer's Note: *Do Not Leave Your Cares At the Door* has its roots in old-time gospel and popular American folk song, reflecting my own upbringing in the Carolinas and Appalachian Ohio. By all means, go ahead and sing this song with the vocal nuance and abandon which these genres suggest!

Cover Art by Jonathan Machen. Jonathan Machen lives in Boulder, Colorado with his wife and two young children. He takes his inspiration from the people around him and the beauty of the Rocky Mountains and the American Southwest. Jonathan also manages the Solstice Center LLC, a healing arts facility in Boulder. Other loves are playing with his kids, playing guitar, backpacking, skiing, bicycling and kayaking. Jonathan's illustrations, landscapes and photography can be viewed at www.haikutimes.com

Do Not Leave Your Cares At the Door

Adapted from Norman V. Naylor

Elizabeth Alexander

(♩ = 96-104) Wholeheartedly

mf

S

1. Do not leave your cares at the door. Do not leave them there when you come
2. Bring your pain and sor-row and joy. There's a place for them up-on the

A

1. Do not leave your cares at the door. Do not leave them there when you come
2. Bring your pain and sor-row and joy. There's a place for them up-on the

T

1. Do not leave your cares at the door. Do not leave them there when you come
2. Bring your pain and sor-row and joy. There's a place for them up-on the

B

1. Do not leave your cares at the door. Do not leave them there when you come
2. Bring your pain and sor-row and joy. There's a place for them up-on the

for rehearsal only

4

S

in-to this place. Be o-pen to for-give-ness and trans-for-ma-tion,
al-tar of life.

A

in-to this place. Be o-pen to for-give-ness and trans-for-ma-tion,
al-tar of life.

T

in-to this place. Be o-pen to for-give-ness and trans-for-ma-tion,
al-tar of life.

B

in-to this place. Be o-pen to for-give-ness and trans-for-ma-tion,
al-tar of life.

4

7

S 1. You are wel-come here; and do not leave your cares at the door.____

A Solo or Tutti: Come on in; You are wel-come here; and do not leave your cares at the door.____ Oh,_____

T 8 Come on in; You are wel-come here; and do not leave your cares at the door.____

B Come on in; and do not leave your cares at the door.____ Oh,____

7

1.

11 2.

S do not leave your cares at the door.____ This is a place of_____

A do not leave your cares at the door.____ This is a place of

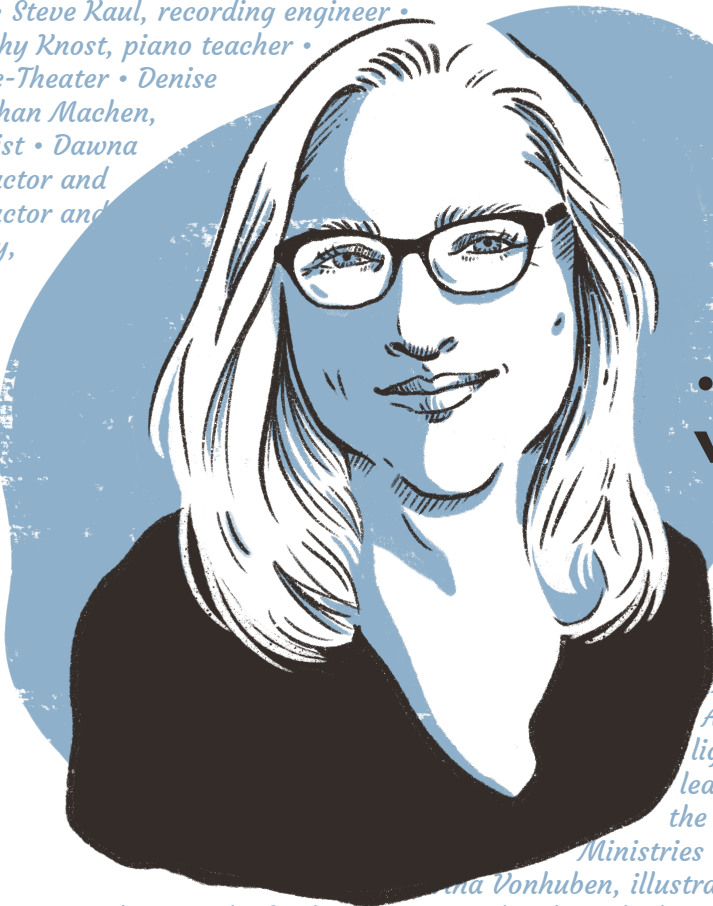
T 8 do not leave your cares at the door.____ This is a place of

B do not leave your cares at the door.____ This is a place of

11 2.

Opal Palmer Adisa, poet • Paul Adams, technological hero • Stephen Alexander, lyric consultant • Ginny Allen, Agile coach and friend • The great people at American Composers Forum • Yehuda Amichai, poet • A. R. Ammons, poet • Jennifer Anderson, conductor and composer advocate • Scott Bates, poet • Abbie Betinis, initiator of collaborative endeavors • Beth Norton, conductor and composer advocate • Dennis Blubaugh, more than just a music dealer • Michael deVernon Boblett, poet • Edna Busby, my first piano teacher • Ray Bradbury, writer • Augustin Cadena, translator • Norbert Capek, minister and advocate for religious freedom • Jessica Corbett, editor and composer • David Cummings, poet • Philip Dacey, poet • Catherine Dalton, composer and scrum partner • Emily Dickinson, poet • Evelyn Dudley, poet and caregiver • Rob Eller-Isaacs, minister and writer • Paul Fennell, poet and composer advocate • Ralph Waldo Emerson, philosopher and poet • Louise Erdrich, writer • David Allan Evans, poet • Sophia Lyon Fahs, writer • Richard M. Fewkes, minister and writer • Pesha Gertler, poet • Jack Gallagher, composer and teacher • Paul Gerike, proofreader • Jocelyn Hagen and Mark Hakan, founders of Graphite Marketplace • Steve Harper, just about everything • Steve Harkins, web designer • Edie Hill, composer and friend • Langston Hughes, poet • Margaret and George Heald, printers • Martin Huby, piano technician • Karel Husa, composer and teacher • David Ignatow, poet • Kabir, mystic • Linda Kachelmeier, composer and scrum partner • Ruth Palmer, conductor and composer advocate • Joan Wolf Prefontaine, poet • Paul Rardin, conductor and composer advocate • Kalidasa, poet • Steve Raul, recording engineer • Søren Kierkegaard, philosopher and poet • Dorothy Knost, piano teacher • Ben Krywosz, artistic director of Nautilus • Music-Theater • Denise Levertov, poet • George Ella Lyon, poet • Jonathan Machen, vocalist • Dawna Markova, writer • Anne Matlack, conductor and composer advocate • Nancy Menk, conductor, composer, social activist • Millay, conductor and composer advocate • Edna St. Vincent • Joe Mish, conductor and composer • Jane Ramseyer Miller, conductor, composer, social activist • J. David Moore, composer advocate • David Moore, poet • Gerald Rich, poet • Carl Sandburg, poet • Theodore Sautter, poet and composer and friend • King Sigismund III, religious reformer • Ann Silsbee, composer, poet and friend • Simon Alexander-Adams, sounding board, fellow creative, and awesome son • Steven Stucky, composer and teacher • Rabindranath Tagore, poet • Sister Peronne Marie Thibert, teacher and writer • Oliver Alexander-Adams, unconventional thinker and light of my life • Howard Thurman, civil rights leader and writer • Everyone whose work supports the Association for Unitarian Universalist Music Ministries • Charles Varney, high school choral director • Anna Vonhuben, illustrator and graphic designer • Nancy White, poet • John Greenleaf Whittier, poet • Theodore Chickering Williams, poet • Daniel Winter, pianist and teacher • Nancy Wood, poet • Yehudi Wyner, composer and teacher

**A lot of hard work
and creativity went
into bringing this
music to you...**



**...and some of it
was even mine.**

**This page has been intentionally omitted.
(You know why.) A complete perusal score may be
purchased through any music store or dealer.**

Elizabeth Alexander

Seafarer Press

The Music of Elizabeth Alexander
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Alto Solo *mp* Ev - 'ry sto - ry is sa - cred here,

S *p* Oh

A *p* Oh

T *p* Oh,

B *p* Oh

20

23

Alto Solo *rit.* e - ven yours, *a tempo* e - ven yours,

S *mf* e - ven yours, So come on in and

A *mf* e - ven yours, So come on in and

T *mf* e - ven yours, So come on in and

B *mf* e - ven yours, So come on in and

23

rit. *a tempo*

27

S Do not leave your cares at the door. Do not leave them there when you come

A Do not leave your cares at the door. Do not leave them there when you come

T Do not leave your cares at the door. Do not leave them there when you come

B Do not leave your cares at the door. Do not leave them there when you come

27

30

S in - to this place. Be o - pen to for-give-ness and trans - for - ma - tion,

A in - to this place. Be o - pen to for-give-ness and trans - for - ma - tion,

T in - to this place. Be o - pen to for-give-ness and trans - for - ma - tion,

B in - to this place. Be o - pen to for-give-ness and trans - for - ma - tion,

30

33

S Come on in; you are wel - come here; and do not leave your cares at the door..

A Come on in; you are wel - come here; and do not leave your cares at the door..

T Come on in; you are wel - come here; and do not leave your cares at the door..

B Come on in, come on in, come in and do not leave your cares at the door..

33

rall. *f* *mp soulfully*

36

S * A - - - men, a - men, a - men.

A * A - - - men, a - men, a - men.

T * A - - - men, a - men, a - men.

B * A - - - men, a - men, a - men.

36

* This is what I call a "Revival Amen," with a good ol' American "long a" diphthong on the first syllable. - E.A.

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