

# No union is more profound

Words by  
Justice Anthony Kennedy  
(b. 1936)

Solo and TBB a cappella

Music by  
Joshua Fishbein

**Steadily, contemplative  $\text{♩} = 69$**

**broadening**

**N. B.**

**p < mp < > cantabile**

**Baritone**

**Baritone**

**Bass**

**Keyboard (for rehearsal only)**

**Steadily, contemplative  $\text{♩} = 69$**

**broadening**

**Ooh, \_\_\_\_\_ No un - ion, no un - ion is more pro - found than**

**Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ more pro - found than**

**Ooh, \_\_\_\_\_ ooh, \_\_\_\_\_ Ah, than \_\_\_\_\_**

**pressing forward**

**relaxing (poco rit.)**

**Faster  $\text{♩} = 76$**

**T**

**mar - riage, for it em-bod-ies the high-est i - deals of love, fi -**

**Bar**

**mar - riage, for it em-bod-ies the high-est i - deals of love, \_\_\_\_\_**

**B**

**mar - riage, for it em-bod -ies the high - est i - deals of love, fi -**

**pressing forward**

**relaxing (poco rit.)**

**Faster  $\text{♩} = 76$**

*pressing forward*                    *relaxing*

T 11    *cresc. poco a poco*    *p*    *mp*    *mf*    *mf*    *mf*    *mf*    *mf*

del-i-ty, de - vo - tion, sac-ri-fice, and fam - i - ly.

Bar    *pp*    *p*    *mp*    *mf*    *mf*

*cresc. poco a poco*

fi-del-i-ty, de - vo - tion, sac - ri - fice, and fam - i - ly.

B    *cresc. poco a poco*    *p*    *mp*    *mf*    *mf*

del - i - ty, de-vot-ion, sac - ri-fice, and fam - i - ly.

(♩ = ♩)                    (♩ = ♩)                    (♩ = ♩)

A little slower ♩ = 72

T 16    *mf dolce*    *mf*    *mf*    *mf*    *mf*    *mf*    *mf*

In form - ing — a mar - i - tal un - ion, two peo - ple be - come some - thing greater than once they

Bar    *mf dolee*    *p*    *mp*    *mf*    *mf*

In form - i(ng) ng, Mm, — un - ion, Hm, — once they

B    *mf dolce*    *p*    *mf*    *mf*    *mf*

In form - i(ng) ng, Mm,

A little slower ♩ = 72

(♩ = ♩)    (♩ = ♩)    (♩ = ♩)    (♩ = ♩)    (♩ = ♩)    (♩ = ♩)

- 3 -

No union is more profound

poco ritardando

21

T (Treble Clef) 3/2 time signature, key signature 4 sharps. Measures 1-3: vocal parts sing "were, un - io(n) nn," with dynamic markings *mp*, *p*, *mf dolce*, *mp*. Measure 4: vocal parts sing "great-er than once they were, they" with dynamic markings *mf dolce*, *molto*. Measure 5: vocal parts sing "were, un - io(n) nn," with dynamic markings *mp*. Measure 6: vocal parts sing "greater than once they" with dynamic markings *mf dolce*. Measure 7: vocal parts sing "In form-ing a mar-i-tal un-ion, two peo-ple be-come some-thing great-er than once they were," with dynamic markings *mp*.

Bar (Bass Clef) 3/2 time signature, key signature 4 sharps. Measures 1-3: vocal parts sing "were, un - io(n) nn," with dynamic markings *mp*, *p*, *mf dolce*. Measure 4: vocal parts sing "great-er than once they" with dynamic markings *mf dolce*. Measure 5: vocal parts sing "In form-ing a mar-i-tal un-ion, two peo-ple be-come some-thing great-er than once they were," with dynamic markings *mp*.

ritardando

Faster, march-like  $\text{♩} = 84 (\text{♩} = 42)$

26

Solo (Treble Clef) 7/4 time signature, key signature 4 sharps. Measures 1-3: vocal part sings "As some of the pe- ti- tion-ers in these cas - es" with dynamic marking *mf quasi-recitative*. Measure 4: vocal part sings "were." with dynamic marking *p*.

T (Treble Clef) 3/2 time signature, key signature 4 sharps. Measures 1-3: vocal part sings "Ooh," with dynamic marking *pp*. Measure 4: vocal part sings "oooh," with dynamic marking *(pp)*.

Bar (Bass Clef) 7/4 time signature, key signature 4 sharps. Measures 1-3: vocal part sings "Ooh," with dynamic marking *pp*. Measure 4: vocal part sings "oooh," with dynamic marking *(pp)*.

B (Bass Clef) 7/4 time signature, key signature 4 sharps. Measures 1-3: vocal part sings "than once they were." with dynamic markings *p*, *pp*. Measure 4: vocal part sings "Ooh," with dynamic marking *(pp)*.

ritardando

Faster, march-like  $\text{♩} = 84 (\text{♩} = 42)$

Measures 1-3: vocal parts sing "As some of the pe- ti- tion-ers in these cas - es" with dynamic marking *mf quasi-recitative*. Measure 4: vocal parts sing "were." with dynamic marking *p*.

T (Treble Clef) 3/2 time signature, key signature 4 sharps. Measures 1-3: vocal parts sing "Ooh," with dynamic marking *pp*. Measure 4: vocal parts sing "oooh," with dynamic marking *(pp)*.

Bar (Bass Clef) 7/4 time signature, key signature 4 sharps. Measures 1-3: vocal parts sing "Ooh," with dynamic marking *pp*. Measure 4: vocal parts sing "oooh," with dynamic marking *(pp)*.

B (Bass Clef) 7/4 time signature, key signature 4 sharps. Measures 1-3: vocal parts sing "than once they were." with dynamic markings *p*, *pp*. Measure 4: vocal parts sing "Ooh," with dynamic marking *(pp)*.

*No union is more profound*

30

Solo

T

Bar

B

*broadening*  
cresc.

dem-on-strate, mar-riage em-bodyes a love that may en - dure, en-

dem-on - strate, mar-riage, en - dure, en -

dem-onstrate, mar - riage, en - dure, en -

dem-on-strate, mar - riage, en - dure, en -

34

Solo

T

Bar

B

*relaxing*  
*molto*

*ritenuto*

*Slower, grave*  $\text{♩} = 76$  ( $\text{♩} = \text{c. 38}$ )

*mp* *sfp* *molto*

*mp* *solemn*

dure even past death. It would mis-un-der-

dure e - ven past death.

dure, past death.

dure, past death.

*relaxing*  
*molto*

*ritenuto*

*Slower, grave*  $\text{♩} = 76$  ( $\text{♩} = \text{c. 38}$ )

A little slower,  
but faster than tempo primo  $\text{♩} = 76$

67

Solo       $p \leftarrow \rightarrow$        $mp$

T       $pp$

Bar

B       $pp$

Oh, — Their hope, — Their hope is not to be con-

[Our] hope, — Oh, — oh, —

A little slower,  
but faster than tempo primo  $\text{♩} = 76$

72

Solo       $p \leftarrow \rightarrow$        $mf \leftarrow \rightarrow$        $3$

T

Bar       $p$

con-demned,      lone - li - ness, — ex -

demned to live in lone-li-ness, ex-clud-ed from one of civ-i-li - za - tion's old - est in - sti -

in lone - li - ness, —

( $p$ )       $mp$

B       $p$

oh, —      oh, —

77

Solo

Tu - tions.

T

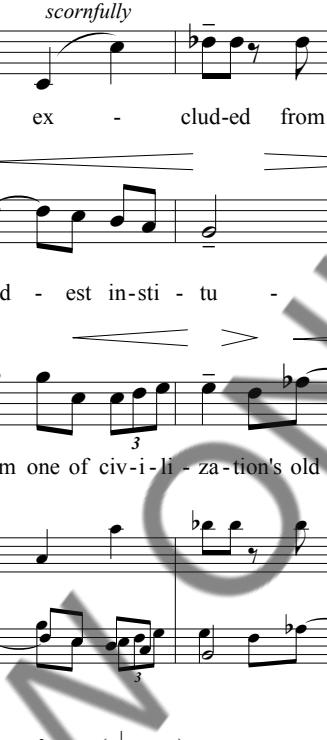
*mp* *scornfully* ex - clud-ed from one of civ-i-li - za-tion's old - est in - sti -

Bar

clud-ed from one of civ-i - li - za-tion's old - est in-sti - tu - tions, in - sti -

B

*mp* *scornfully* ex - clud-ed from one of civ-i - li - za-tion's old - est in - sti - tu - tions, in - sti -



Tempo primo ( $\text{♩} = 69$ ), broadening gradually

82

Solo

*mf* *sustained*

They ask for e - qual dig - ni - ty in the eyes of the law.

T

Tu - tions. dig - ni - ty, law,

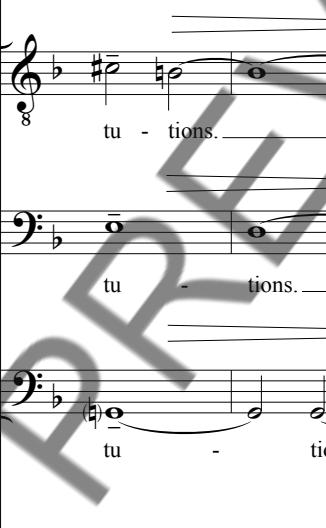
Bar

Tu - tions. dig - ni - ty, law,

B

Tu - tions. dig - ni - ty, [We] ask for e - qual

Tempo primo ( $\text{♩} = 69$ ), broadening gradually



A large, semi-transparent watermark of a classical bust is centered over the musical score.

The watermark features a bust of a man with a long, flowing beard and hair, wearing a classical helmet or crown. The bust is set against a dark, circular background, and its features are partially obscured by the transparency of the watermark.

*molto allargando*

87

Solo *f*

T *mp* *cresc. poco a poco* *mf* *cresc. poco a poco* *f* *ff*

Bar *dig - ni - ty,* *dig - ni - ty,* *dig - ni - ty* *in the eyes of the*

B *dig - ni - ty,* *dig - ni - ty,* *dig - ni - ty* *in they eyes of the*

[We] *ask for e - qual dig - ni - ty in the eyes of the*

*molto allargando*

*a tempo (♩ = 69)*

*holding back (ritardando)*

91

Solo *f* *reassured*

T *law.* *Ooh,* *p calm, reassured*

Bar *law.* *Ooh,* *The Con - sti - tu - tion grants [us] that*

B *law.* *Ooh,* *The Con - sti - tu - tion grants [us] that*

*a tempo (♩ = 69)*

*holding back (ritardando)*

95      **Slower, freely**  $\text{♩} = c. 60$  ( $\text{♩} = c. 30$ )

Solo       $mf$  *boldly*  $>$   $f$  *molto*  $>$

T      The Con-sti - tu - tion grants them that

T       $mf$  *boldly*  $f$  *molto*

Bar      right. The Con - sti - tu - tion, Con - sti - tu - tion, The Con - sti - tu - tion,

B      right. The Con - sti - tu - tion, The Con - sti - tu - tion, The Con - sti - tu - tion,

**Slower, freely**  $\text{♩} = c. 60$  ( $\text{♩} = c. 30$ )

100      **Slower than tempo primo**  $\text{♩} = 63$

Solo       $mp$  *broadening* ( $\text{♩} = \text{♩}$ ) *rit. poco a poco al fine*

T      right.

T      Ooh, No un - ion, No un - ion is more pro - found than

Bar      Ooh, ooh, more pro - found than

B      Ooh, ooh, Ah, than \_\_

**Slower than tempo primo**  $\text{♩} = 63$

*broadening* *rit. poco a poco al fine*

105                   *(ritardando poco a poco al fine)*

Solo                    

T                      , *pp*

mar - riage,       than       mar -                   riage.

Bar                    , *pp*

mar - riage,       than       mar -                   riage.

B                      , *pp*

mar - riage,       than       mar -                   riage.

*(ritardando poco a poco al fine)*

{                      ,                            

                          ,                            

                          ,                            



June 29 - July 14, 2015  
Rockville, Maryland  
c. 7'30"

*No union is more profound than marriage, for it embodies the highest ideals of love, fidelity, devotion, sacrifice, and family. In forming a marital union, two people become something greater than once they were. As some of the petitioners in these cases demonstrate, marriage embodies a love that may endure even past death. It would misunderstand these men and women to say they disrespect the idea of marriage. Their \*[our] plea is that they \*[we] do respect it, respect it so deeply that they seek to find its fulfillment for themselves \*[ourselves]. Their \*[our] hope is not to be condemned to live in loneliness, excluded from one of civilization's oldest institutions. They \*[we] ask for equal dignity in the eyes of the law. The Constitution grants them \*[us] that right.*

From the United States Supreme Court majority opinion  
on the case of Obergefell v. Hodges (June 26, 2015),  
written by Justice Anthony Kennedy (b. 1936).  
Note: This text is in the public domain.

\* These words, not included in the original text,  
were inserted by the composer.