

# They Have Freckles Everywhere

*Seven songs for real women about our bodies' wonderful parts*

SSA choir, piano



Elizabeth Alexander

*Seafarer Press*

## They Have Freckles Everywhere: Seven Pieces of Me

Lyrics adapted from poems by students in the Many Rivers Program at Hall Elementary School

### 1. My Eyes

My eyes are like an oval and an almond,  
My eyes are like stones in the road,  
My eyes are like a pool of water,  
Ocean pieces glint in the sun like shining sapphire spheres.

Travel into two worlds of black.  
Travel down into the depths of wonder, into my eyes...

My eyes are like fish swimming in a pond.  
My eyes, warm like a blanket, cold as ice.



### 2. My Birthmark

My birthmark is  
one lonely dot  
on the bottom  
of my foot.

### 3. My Legs

You always have them  
right underneath you.  
Right underneath you,  
you have your legs.

I love my legs because I can wiggle them  
And bend them right when I want to.  
They can leap and run and jump on a bed,  
Pick me up from the ground.

They swing back and forth,  
swinging high and low.  
I love to dance!

I love my legs because I can wiggle them  
And bend them right when I want to.  
Legs are what you use for walking,  
Kicking through the water...  
Playing on the playground.

I love my legs! I love my legs!  
For they can run and walk  
And wiggle and bend  
And shake and kick  
And swing and leap and dance!

My legs!



#### 4. My Brain

My brain is an endless maze,  
A canoe floating down a quiet river.

Enter into the mists of thought,  
Venture into the distance,  
into belief, desire, suffering, joy, pain,  
into wonder, into dreams...

My brain is an endless maze.

#### 5. My Mouth

My mouth.

Blurting out sound,  
A sea of sound,  
Enough to fill the soul,  
Enough to fill the world!

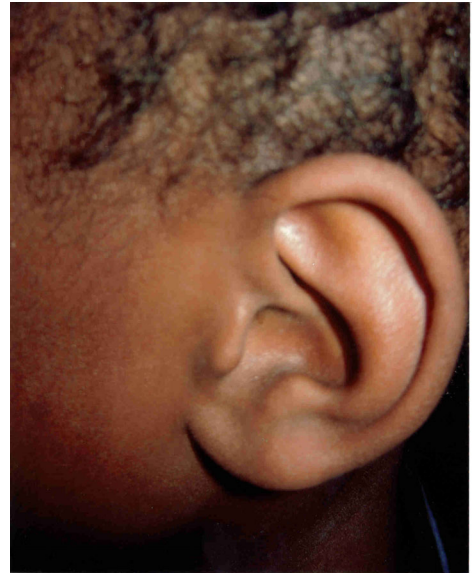
My mouth!

#### 6. My Fingers

My fingers are short.  
Very short.

#### 7. My Cheeks

They have freckles everywhere.  
My cheeks are very soft,  
And they have freckles everywhere.  
And my cheeks puff up,  
And they have freckles everywhere.



**Many thanks to the student poets and photographers who helped me write these songs!**

**1. My Eyes:** Gabriel Kobert, Emma Alcorn, Eleanor Cox, Austin Tyson,  
Sammy Astrachan, Reilly Musgrave, Kim Henry

**2. My Birthmark:** Julian Kouba

**3. My Legs:** Jacob Morrow Spitzer, Mashale Nabi, Ellen Silk, Sean Kosal, Finn Naylor

**4. My Brain:** Jaspar Sommer, Vaughan Murphy, Will Sarvis, Kim Henry, Eliza Lambert,  
Savin Matlozzi, Sammy Astrachan, Jacob Litourneau

**5. My Mouth:** Reed Fernandez

**6. My Fingers:** Turner Berueffy

**7. My Cheeks:** Madeline Mullett

## **They Have Freckles Everywhere: Seven Pieces of Me**

**Composer Note:** Commissions are gifts of possibility, especially when collaboration is involved. *They Have Freckles Everywhere* came about through an unusual partnership in Portland, Maine between Women In Harmony and the children of Hall Elementary School. In order to explore how the human body can be portrayed in art, the children visited an art gallery, photographed favorite parts of their own bodies, and wrote poems in response to their photographs.

I was delighted when I received the poems – over 100 in all! They were imaginative, witty, gregarious, thoughtful, and packed with vibrant images. I laid them out on the floor and wove them into lyrics for seven body parts: eyes, legs, brain, mouth, fingers, cheeks, and one quite distinctive birthmark.

As I worked with the children's poems and subsequently set them to music, I was blown away by how unabashedly these children celebrated their bodies. I was also painfully aware of how self-conscious adults often are about how we sit, walk, gesture, eat, speak and look. The children's words were an irresistible invitation to rediscover the playfulness that "mature people" often lose touch with. It's no wonder that I found myself moving around and dancing as I composed!

When Women in Harmony performed *They Have Freckles Everywhere* for the children and their families, they did so with great gusto! The visceral pleasure of having a body and being alive was on full display. And of course after the song was over, every one of the art-makers took a bow.

### **About these seven "pieces of me"**

**My Eyes:** This song's evocative lyric is a collage of metaphors and similes the young poets used to describe their eyes. Some images refer to physical beauty, while others refer to the emotions these "windows to our souls" reveal: joy and sorrow, intimacy and distance, warmth and coldness.

**My Birthmark:** Just as the poet's birthmark is "a lonely dot right on the bottom of my foot," this song's short phrases are separated from one another, and generously sprinkled with staccatos!

**My Legs:** As women age it's especially easy to begin feeling uncomfortable about our legs. And what a sad thing that is, since legs are designed to be empowering and life-enhancing. With this in mind, my musical setting gives the singers' amazing appendages the chance to really "step out"!

**My Brain:** Rather than focusing on the brain’s intellect – the part which gets us through a difficult exam or intense chess match – this song’s lyric speaks to the brain’s mysterious connections and vast neural network. At the song’s conclusion the winding line “my brain is an endless maze” becomes a labyrinthine canon.

**My Mouth:** From a young age we are taught to exercise a certain amount of caution when opening our mouths. Some of these cautions make sense, like chewing with our mouths closed and covering up when we sneeze. But the reasons for some other no-no’s are harder to understand. Why are people strongly discouraged from opening their mouths wide unless they’re yawning, singing, or sitting in a dentist’s chair? And while it can certainly be disruptive to make funny noises with our mouths when other people are talking or concentrating, why does it seem like there’s *no* good time to *ever* make funny noises?

Singers have their own special hang-ups about oral dos and don’ts, one of the foremost being the dreaded “diphthong.” Unlike the so-called “pure vowels” in languages like Italian and Latin, many American vowels are combinations of *two* vowels. For example, the vowel in the word “mouth” is sort of like an “ah” sound followed by an “oo” sound. Some musical traditions consider diphthongs to be “unmusical” so composers and singers often tend to underemphasize them. But in “My Mouth” I do the exact opposite, celebrating diphthongs in all their wild and wooly glory!

**My Fingers:** My fingers *are* short. Pianists with hands like mine get good at finding workarounds for playing wide intervals on the keyboard. “My Fingers” is written especially for similarly-fingered pianists, for while they are frequently required to move their arms to different spots on the keyboard, their fingers do no stretching whatsoever!

**My Cheeks:** Although the title of this song is “My Cheeks,” it’s the freckles that receive top billing. Like children, they are small, unpredictable, irrepresible, and as the title says: *everywhere!*



Cover illustration created by Kaelynn Korten  
for Vox Musica’s 2013 performance of  
*They Have Freckles Everywhere.*

# They Have Freckles Everywhere: Seven Pieces of Me

for women's chorus (divided into 2, 3 or 4 parts) and piano

## 1. My Eyes

Students of Hall Elementary School

Elizabeth Alexander

(♩ = 60) Crystalline

The musical score is divided into several sections:

- Piano Introduction (Measures 1-5):** Features a piano accompaniment in 5/4 time, marked *pp*. Pedal markings (Ped.) are present at the end of measures 1, 3, 4, and 5.
- 3-part Divisi Chorus (Measures 6-11):** The chorus enters at measure 6 with the lyrics "My eyes are like an oval and an". Each part is marked *pp*. The piano accompaniment continues with a steady bass line and chords. Pedal markings (Ped.) are at the end of measures 6, 7, 8, and 9. A "keep pedal depressed" instruction is at the end of measure 10.
- Solo Part (Measures 12-15):** A solo voice part begins at measure 12 with the lyrics "my eyes are like stones in the road, almond, my eyes, my eyes, my eyes are like stones in the". The piano accompaniment provides harmonic support. Pedal markings (Ped.) are at the end of measures 12, 13, and 14.

18

Solo

My

3-part  
divisi

Ped.

Ped.

Ped.

Ped.

23

Solo

eyes are shining sapphire

3-part  
divisi

ocean pieces glint in the sun like shining, glint like shining sapphire, glint like sapphire

ocean pieces glint in the sun like shining, glint like shining sapphire, glint like sapphire

ocean pieces glint in the sun like shining, glint like shining sapphire, glint like sapphire

Ped.

Ped.

Ped.

Ped.

Ped.

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 • 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 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 • Sasha Gertler, poet • Jack Gallagher, composer and teacher • Paul Gerike, proofreader • Jocelyn Hagen and Michael Hagan, 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, 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 Kaul, 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, composer advocate • Edna St. Vincent Millay, poet • Jane Ramseyer Miller, conductor, composer, social activist • Joe Mish, conductor and composer advocate • J. David Moore, composer • Gerald Rich, poet • Carl Sandburg, poet • 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.  
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37

S  
I & II

won - der,

A  
I & II

won - der, in - to my

*mp* 3

41

Solo

*mf* 3

in - to my eyes.

S  
I & II

*mf* 3

in - to my eyes.

A  
I & II

eyes.

44

*marcato*

*mf*

(keep pedal depressed)

3-part divisi

*pp*

My eyes, my eyes,

*pp*

My eyes, my eyes,

*pp*

Ped. Ped. Ped. Ped.

Solo

*pp*

my

3-part divisi

My eyes are like fish swim-ming in a pond.

My eyes are like fish swim-ming in a pond.

*pp*

My eyes are like fish swim-ming in a pond.

Ped. Ped. Ped. Ped.

Solo

eyes, warm like a blan - ket, cold as ice.

*pp*

*8va*

Ped. Ped.

## 2. My Birthmark

(♩ = 100) Senza vibrato, with precise articulation

Tutti

My birth-mark is a lone-ly dot

*p* *mp*

67

Tutti

is a lone-ly dot on the bot-tom of my foot.

*p* *mf*

71

Tutti

My birth-mark is a

*p*

74

Tutti

lone-ly, lone-ly dot.

*pp* *p*

*8vb*

# 3. My Legs

(♩ = 62-66) **Vibrant and Fun**

Solo I\*: *mp* (un poco Ethel Merman)

Solo

You al - ways have them right un - der - neath you,

81

Solo

right un - der - neath you you have your

84

Solo

legs. \_\_\_\_\_

3-part divisi

*p* You have your legs, your legs. \_\_\_\_\_

*p* You have your legs, your legs. \_\_\_\_\_

*p* your legs. \_\_\_\_\_

*Red.*



99

S  
I & II

A  
I & II

pick me up from the ground.

*port.*

*mf*

Choir performs a group kneebend here, downward.  
This is not intended to be subtle.  
(If you can't do a kneebend, fake it.)



102

*p*

*Red.* *Red.* *sost. ped.*

For its next amazing feat, the choir will now rise out of said kneebend.

Anyone stuck in the "down" position may be helped up by a neighbor.



106

*mf* *mp*

*Red.* *Red.*

111 **a little faster** (♩. = 56)

*Red.* *Red.*



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**A lot of hard work  
and creativity went  
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**...and some of it  
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151 *mp* **Tempo primo** (♩ = 66)

S  
I & II

I love my legs be - cause I can wig - gle them and

A  
I & II

They can leap, and run, and jump on the bed,

155 *port.*

S  
I & II

bend them right when I want to legs are what you use for walk - ing,

A  
I & II

pick me up from the ground. right when I want to legs are what you use for walk - ing,

159

S  
I & II

kick - ing through the wat - er, \_\_\_\_\_ play - ing on the play - ground. \_\_\_\_\_

A  
I & II

kick - ing through the wat - er, \_\_\_\_\_ play - ing on the play - ground. \_\_\_\_\_

163 **rallentando poco a poco**

*f*

Freely

Solo I: *mf* (Take us home, Ethel!)

166

Solo

I love my

Ped.

Meno mosso

170

Solo

legs, I love my legs,

RIGHT KICK LEFT KICK RIGHT KICK LEFT KICK RIGHT KICK LEFT KICK

Chorus Line

LEFT LEG DOWN RIGHT LEG DOWN LEFT LEG DOWN RIGHT LEG DOWN LEFT LEG DOWN RIGHT LEG DOWN LEFT LEG DOWN

S I

*mf*

I love my legs, I love my legs,

S II

*mf*

I love my legs, I love my legs,

A I

*mf*

I love my legs, I love my legs, for they can

A II

*mf*

I love my legs, I love my legs, for they can

Ped. Ped. Ped. Ped.

**Composer's Note:** I didn't originally plan on asking the choir to kick up its heels; the song just naturally went there on its own! It's not necessary for everyone to be part of the Chorus Line, but a critical mass is vital. These don't need to be high kicks, and you don't need to get your legs completely straight. For some of us, it's a celebration that we can still do this at all!

No one taught me how to notate a Chorus Line in graduate school, so I made this notation up. Remember that when your right leg is kicking, it's kicking toward the left. And vice versa

174

S I  
and shake and swing and

S II  
and shake and kick and swing and leap and

A I  
run and walk and wig - gle and bend and shake and kick and swing and leap and

A II  
run, walk wig - gle and bend and shake and kick and swing and leap and

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

178

S I  
dance: my legs!

S II  
dance: my legs!

A I  
dance: my legs!

A II  
dance: my legs!

Ped. Ped. Ped. Ped.

# 4. My Brain

(♩. = 38-43) *Pensively (of course!)*

*pp*  
*Ped. sempre una corda*

8va

Detailed description: This block contains the piano introduction for the piece. It features a grand staff with treble and bass clefs. The music is in 6/8 time and begins with a piano (*pp*) dynamic. A *pedal sempre una corda* instruction is present. The melody is marked with an 8va (octave up) sign. The piece is characterized by a pensive, slow tempo.

186 *pp* *seamlessly, with staggered breathing*

Tutti

My brain is an end - less, end - less

Detailed description: This block shows the vocal entry for the chorus at measure 186. The vocal line is marked *pp* and includes the instruction *seamlessly, with staggered breathing*. The lyrics are "My brain is an end - less, end - less". The piano accompaniment continues from the previous page, with a circled measure 188. The music is in 6/8 time.

190 *(no breath here)* *(nope, not here either)*

Tutti

maze, \_\_\_\_\_ is an end - less, an end - less\* maze, \_\_\_\_\_ is an

Detailed description: This block continues the vocal and piano parts from measure 190. The vocal line includes the instruction *(no breath here)* and *(nope, not here either)*. The lyrics are "maze, \_\_\_\_\_ is an end - less, an end - less\* maze, \_\_\_\_\_ is an". The piano accompaniment continues with a circled measure 192. The music is in 6/8 time.

194

Tutti

end - less maze, an end - less, end - - - less

Detailed description: This block shows the vocal and piano parts from measure 194. The vocal line includes the lyrics "end - less maze, an end - less, end - - - less". The piano accompaniment continues with a circled measure 196. The music is in 6/8 time.

\* Altos may wish to sing lower notes, on this page and on page 27.

198

Tutti

maze.

*Ped. raise and lower pedal slowly*

203

*p*

208

3-part divisi

*p*

My brain is an end - less

*p*

My brain is an end - less

*p*

My brain is an end - less

*Ped. raise and lower pedal slowly* *gradually change to tre corda*

*Maintain dynamic of p, resisting the temptation to grow louder when floating up into high registers*

212

3-part divisi

maze, \_\_\_\_\_ A can - oe float - ing, float - ing down a

maze, \_\_\_\_\_ A can - oe float - ing, float - ing down a

maze, \_\_\_\_\_ A can - oe float - ing, float - ing down a

Ped.

216

3-part divisi

qui - et riv - er, \_\_\_\_\_

qui - et riv - er, qui - et riv - er, \_\_\_\_\_

qui - et riv - er, qui - et riv - er, \_\_\_\_\_

Ped.

220 *mp*

S I En - ter in - to the mists of thought, \_\_\_\_\_

S II *mp* En - ter in - to the mists of thought, \_\_\_\_\_

A I \_\_\_\_\_ *mp* Mists of thought, \_\_\_\_\_

A II \_\_\_\_\_

*mp* *pp* *mp*

*Red.* *Red.*

224

S I Ven - ture, ven - ture in - to the dis - tance, \_\_\_\_\_ in - to

S II Ven - ture, ven - ture in - to the dis - tance, \_\_\_\_\_ in - to

A I Ven - ture, ven - ture in - to the dis - tance, \_\_\_\_\_ in - to

A II Ven - ture, ven - ture in - to the dis - tance, \_\_\_\_\_ in - to

*Red.* *Red.* *Red.* *Red.* *Red.*

228 *mf*

S I sha - dow, in - to be - lief, de - sire,

S II sha - dow, in - to be - lief, de - sire,

A I sha - dow, in - to be - lief, de - sire,

A II sha - dow, in - to be - lief, de - sire,

*mf*

*Red.* *Red.* *Red.*

231 *f*

S I suf - fer - ing, in - to joy, in - to pain,

S II suf - fer - ing, in - to joy, in - to pain,

A I suf - fer - ing, in - to joy, in - to pain,

A II suf - fer - ing, in - to joy, in - to pain,

*f*

*Red.* *Red.*

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**A lot of hard work  
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music to you...**



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

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SI  
dreams, in - to dreams.

S II  
dreams, in - to dreams.

AI  
dreams, in - to dreams.

A II  
dreams, in - to dreams.

*p*  
Led.

251

*mf*  
Led.

255

Led.

259

*f*  
Led.

263

*Red.*

266

*p*

My brain is an end - less, end - less

*p*

My brain is an end - less,

*p*

My brain is an

270

maze, \_\_\_\_\_ is an end - less, an end - less

end - less maze, \_\_\_\_\_ is an end - less, an

end - less, end - less maze, \_\_\_\_\_ is an





3-part divisi

[ma - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a -

[ma - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a -

[ma - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a -

*mf*

Ped.

3-part divisi

- u - a - u - a - u - a - u - a - u - a - u - a - u - a - u] - th, my

- u - a - u - a - u - a - u - a - u - a - u - a - u - a - u] - th, my

- u - a - u - a - u - a - u - a - u - a - u - a - u - a - u] - th, my

*sfz* *f*

*sfz* *f*

*sfz* *f*

*f*

\*

3-part divisi

mouth!

mouth!

mouth!

mouth!

*mp*

306

3-part divisi

*mp*

[B\* - b - b - b - b - b - b - b - b - b - b - b - b - b -

[B\* - b - b - b - b - b - b - b - b - b - b - b - b - b -

308

3-part divisi

*mp*

[B\* - b - b - b - bl - b - bl - b - bl - blurt - ing out

b - b - b - b - bl - b - bl - b - bl - blurt - ing out

b - b - b - b - bl - b - bl - b - bl - blurt - ing out

\* Create the "b" and "bl" phonemes with very, loose "blurty" lips.

*Red.*

310

3-part divisi

*mf*

[sa - u - a - u] - ound, \_\_\_\_\_ [sa - u - a - u] - ound, \_\_\_\_\_

[sa - u - a - u] - ound, \_\_\_\_\_ [sa - u - a - u] - ound, \_\_\_\_\_

[sa - u - a - u] - ound, \_\_\_\_\_ [sa - u - a - u] - ound, \_\_\_\_\_

*Red.*

*Red.*

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

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322

3-part divisi

nough to fill the world, *ff*

nough to fill the world, *ff*

nough to fill the world, *ff*

*ff*

*Ped.*

326

*keep pedal depressed*

328

3-part divisi

*p*

m - m - m - m - m - m - m - m - m - m - m - m - m - m -

*p*

m - m - m - m - m - m - m - m - m - m - m - m - m - m - m -

*p*

m - m - m - m - m - m - m - m - m - m - m - m - m - m - m -



# 6. My Fingers

(♩ = 112)

The piano introduction consists of two staves in 4/4 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a rhythmic accompaniment of eighth notes. The dynamic marking is *mf*.

337

3-part divisi

*mf*

My fing - ers are short,

*mf*

My fing - ers are short,

*mf*

My fing - ers are short,

*8va*

This section contains three measures of music. The top three staves are for a 3-part divisi vocal ensemble, each with the lyrics "My fing - ers are short,". The dynamic is *mf*. The piano accompaniment is shown in the bottom two staves, with an *8va* marking above the right-hand staff in the final measure.

340

3-part divisi

My fing - ers, my fing - ers are short.

My fing - ers, my fing - ers are short.

My fing - ers, my fing - ers are short.

(8)

This section contains three measures of music. The top three staves are for a 3-part divisi vocal ensemble, each with the lyrics "My fing - ers, my fing - ers are short.". The piano accompaniment is shown in the bottom two staves, with an *(8)* marking above the right-hand staff in the first measure.

343

*p*

My fing - ers are short,

*p*

My fing - ers are short,

*p*

My fing - ers are short,

346

*mp*

*f*

ver - y, ver - - y short.

*mp*

*f*

ver - y, ver - - y short.

*mp*

*f*

ver - y, ver - - y short.

#### A Confession from the Composer:

My fingers *are* short, which is why I've always disliked it when I am asked to play 10ths in one hand. (I can squeeze out a 9th on a good day.) This song is written especially for similarly-fingered pianists; while there are many musical gymnastics going in the piano part, it is written entirely in a "Hanon-esque" five-finger position.

# 7. My Cheeks

(♩ = 76-84) Swing rhythm

*f* exuberantly  
3  
senza pedale

The piano introduction consists of two staves. The right hand features a melodic line with a triplet of eighth notes and a quarter note. The left hand provides a rhythmic accompaniment with a triplet of eighth notes and a quarter note. The tempo is marked as 76-84 beats per minute with a swing feel.

353 *p*  
My cheeks,  
*p*  
My cheeks,  
*p*  
My cheeks, My cheeks,  
*p*  
Red. \*Red. \*3

3-part divisi

The vocal section begins at measure 353. It features three parts of a women's chorus. The lyrics are "My cheeks, My cheeks, My cheeks, My cheeks,". The piano accompaniment includes a triplet of eighth notes and a quarter note, with a "Red." (rehearsal) mark and an asterisk (\*) indicating a specific performance instruction. The dynamic is marked *p* (piano).

358 Straight rhythm *mp*  
They have freck - les, freck - les ev' - ry  
*mp*  
They have freck - les, freck - les ev' - ry  
*mp*  
They have freck - les, freck - les ev' - ry -  
cue-notes for rehearsal only  
*ff*

3-part divisi

The vocal section continues at measure 358. It features three parts of a women's chorus. The lyrics are "They have freckles, freckles every". The piano accompaniment includes a triplet of eighth notes and a quarter note, with a "cue-notes for rehearsal only" instruction and a dynamic marking of *ff* (fortissimo).

363 **Swing rhythm** **Straight rhythm**

3-part divisi

where, They have freck - les,  
 where, They have freck - les,  
 where, They have freck - les,

*resume accompaniment* *for rehearsal only*

*mf*

367

3-part divisi

freck - les ev' - ry - where,  
 freck - les ev' - ry - where,  
 freck - les ev' - ry - where,

*resume accompaniment*

*p*

371

S I & II *p* *mf*

A I & II *p* *mf*

They have freck - les ev' - ry - where, they have freck - les ev' - y - where.  
 They have freck - les ev' - ry - where, they have freck - les ev' - y - where.

*mf*

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**...and some of it  
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390 *p*

S I  
— have freck - les ev' - ry - where, ev' - ry -

S II  
They have freck - les ev' - ry - where, ev' - ry - where, they have freck - les ev' - ry -

A I  
— have freck - les ev' - ry - where, they have freck - les ev' - ry - where, ev' - ry -

A II  
They have freck - les ev' - ry - where, ev' - ry -

395

S I  
where, \_\_\_\_\_ ev' - ry - where, ev' - ry - where, they have freck - les ev' - ry -

S II  
where, they have freck - les ev' - ry - where, They have freck - les ev' - ry - where, they have freck - les ev' - ry -

A I  
where, they have freck - les ev' - ry - where, ev' - ry - where, they have freck - les ev' - ry -

A II  
where, ev' - ry where, They have freck - les ev' - ry - where, they have freck - les ev' - ry -

*resume accompaniment*  
*mp*



405 *f marcato*

SI where. they have freck - les ev' - ry - ev' - ry - ev' - ry -

SII where. they have freck - les ev' - ry - ev' - ry - ev' - ry -

AI where. they have freck - les ev' - ry - ev' - ry - ev' - ry -

AII where. they have freck - les ev' - ry - ev' - ry - ev' - ry -

*f marcato*

\*

408 *p subito*

SI they have freck - les ev' - ry - where, and my cheeks, puff up,

SII they have freck - les ev' - ry - where, and my cheeks, puff up,

AI they have freck - les ev' - ry - where, and my cheeks, puff up, (puff)\*

AII they have freck - les ev' - ry - where, and my cheeks, puff up, (puff)\*

*p subito*

*mf* *p*

Red. Red. Red. Red. \*

\* Okay girls, get ready for one final maneuver! Puff your cheeks up with air and release the air quickly. The final consonant will probably be lost, but that's okay. The most important part of the sound is the initial release of air.

(Yes, you are being asked to have fun with your bodies!)

412

S I *mf*  
my cheeks puff up, (puff)\* (puff) and they are soft, and they have

S II *mf*  
my cheeks puff up, (puff)\* (puff) and they are soft, and they have

A I  
(puff) my cheeks puff up, and they are soft, and they have

A II  
(puff) my cheeks puff up, and they are soft, and they have

*mf*

415

S I *f*  
freck - les ev' - ry - where

S II *f*  
freck - les ev' - ry - where

A I *f*  
freck - les ev' - ry - where

A II *f*  
freck - les ev' - ry - where

*ff*

**A Final Note from the Composer:** Thank you for playing with me today. I hope you had a good time.

## Selected Choral Music by Elizabeth Alexander

- A Palette To Paint Us As We Are** (Gerald Rich)  
SATB, piano • SSA, piano
- Beware the Winter Settlin' In** (Elizabeth Alexander)  
SATB, Celtic band, opt. unison children's choir
- Blessed Be the Flower That Triumphs** (Michael Boblett)  
SATB a cappella • SATB, orchestra
- Cherish Your Doubt** (Elizabeth Alexander)  
SATB, piano • SSAA, piano
- Die Gedanken Sind Frei** (German protest song, arr.)  
SATB, piano • vocal duet, piano
- Do Not Leave Your Cares at the Door** (Norman Naylor)  
SATB a cappella • TTBB a cappella
- Even a Fist Was Once an Open Palm** (Yehuda Amichai)  
SATB a cappella
- Faith Is the bird that feels the light** (Rabindranath Tagore)  
SSA a cappella • SATB a cappella
- Fighting Over What We Believe** (Elizabeth Alexander)  
SATB, soloists, piano • SSA, soloists, piano
- Finally On My Way To Yes** (Pesha Gertler)  
SSATB, piano
- Folks, I'm Telling You** (Langston Hughes)  
SSATB, piano
- Get Curious** (Elizabeth Alexander)  
SSAA a cappella
- Glen Song** (Scott Bates)  
SSATB, piano
- Grace** (Elizabeth Alexander)  
SATB, piano • SSA, piano
- Handles** (Elizabeth Alexander)  
SSA, piano
- How To Sing Like a Planet** (Elizabeth Alexander)  
SATB, piano • TBB, piano
- If You Can Walk You Can Dance** (Zimbabwean Proverb)  
SAB, piano, claves • TBB, piano, claves  
SSA, piano, claves • SATB, piano, claves
- Immortal Love** (John Greenleaf Whittier)  
SATB a cappella
- Infant Holy, Infant Lowly** (Polish carol, arr.)  
SSA a cappella
- Jump!** (Ray Bradbury)  
SSA, piano • SSA, string quartet
- Kindling** (Elizabeth Alexander)  
SATB, piano • SATB, chamber ensemble
- Let it Matter** (Elizabeth Alexander)  
SSA, piano • SATB, piano
- Like a Leaf** (Wendell Berry)  
SATB, piano
- No Other People's Children** (Elizabeth Alexander)  
1-4 part choir, soloist, piano
- ...or a musician** (Philip Dacey)  
SATB, orchestra
- A Palette To Paint Us As We Are** (Gerald Rich)  
SA, piano • SATB, piano
- Praise Wet Snow Falling Early** (Denise Levertov)  
SATB, piano
- Reasons for the Perpetuation of Slavery** (Alexander)  
SSAA a cappella
- Same Birds** (David Allen Evans)  
SATB a cappella
- Sing Me Awake** (Gregory Orr)  
SATB, piano, string quartet • SATB, piano, string orchestra
- Song of Kabir** (Kabir)  
SATB a cappella
- The Gate is Open** (Sister Peronne Marie Thibert)  
SATB a cappella
- They Have Freckles Everywhere** (Elizabeth Alexander)  
SSAA, piano
- To Make a Prairie** (Emily Dickinson)  
SSA, piano
- We Give Thanks for Being** (Traditional)  
1-4 part choir, piano
- We Lift Up Our Hearts** (Richard Fewkes)  
Unison children's choir, SATB, piano
- We Remember Them** (Sylvan Kamens, Jack Riemer)  
SATB, piano
- Where there Is Light in the Soul** (Chinese proverb)  
SAB a cappella • SATB a cappella  
SSA a cappella • TBB a cappella
- When the Song of the Angels Is Stilled** (Howard Thurman)  
SATB a cappella • TTBB a cappella  
SSAA a cappella • SATB, flute
- Why I Pity the Woman Who Never Spills** (Joan Prefontaine)  
SSAA a cappella

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