

Reasons for the Perpetuation of Slavery

SSAA a cappella



Elizabeth Alexander

Seafarer Press

Reasons for the Perpetuation of Slavery

Words and Music by Elizabeth Alexander

I. The Sheer Possibility in the First Place

The sheer possibility in the first place.
 Unstoppable wanting. Wanting the unstoppable.
 The need for cultivation. The cultivation of need.
 Hard choices. Easy outs.
 High hopes. Slippery slopes.

The allure of order. The desire to acquire.
 Classes of people. People of class.
 The gain of capital. Capital gains.
 The persistent perception of greener grass.

The justification of pride.
 The pride of ownership.
 The ownership of justice.

The tidiness of titles. The convenience of caste.
 Distributions of wealth. A wealth of distributions.

The price of cotton. The price of rice.
 The price of sugar. The price of gold.
 The price of oranges. The price of tomatoes.
 The price of keeping the prices low.
 The price of beauty. The price of toys.
 The price of plenty. The price of more.
 The price of a hit. The price of a life.
 The price of liberty. The price of anything.

The desire for a fix. The fixation on race.
 The race towards civilization. The civilization of desire.

Chains of command. The commands of corruption.
 The corruption of language. The language of chains.

Classification, misinformation,
 Globalization, collaboration,
 Accumulation, calculation,
 Rationalizations.

Note: The first movement, “The Sheer Possibility in the First Place,” may be performed separately. An alternate ending appears on pages 18-19.

II. The Existence of Endless Prepositional Possibilities

The existence of endless prepositional possibilities:
 As a short-term solution, in the interest of progress,
 Til my head's above the water, til my feet are on the ground,
 For the good of the nation, for the company, for my family,
 Despite a few misgivings at the present time,
 Behind closed doors, by hook or crook,
 Beyond our borders, as a very last resort,
 Between you and me, beyond my control,
 On the cheap, on the sly, with my back against the wall,
 Out of sight, out of mind, out of my hands,
 Under the radar, under the gun, under the table, around the law,
 In for a penny, in for a pound, in for a lifetime — just this once.

III. An Unexamined Life

Longings for chocolate, palaces, pyramids,
 Flowers in the winter, rubber and rum.
 What people will do for a little black dress,
 A hand with the children, a carpet, a kiss,
 An immaculate house, an unexamined life.

The price of cotton. The price of rice.
 The price of sugar. The price of gold.
 The price of oranges. The price of tomatoes.
 The price of keeping the prices low.

Looms of fingers. Fields of hands.
 Chests of organs. Pounds of flesh.
 Platters of thighs. Legions of legs.
 Rivers of blood. Heavings of hearts.
 Batteries of arms and backs and shoulders.

Business, pleasure, labor, leisure,
 Backers, buyers, brokers, liars,
 Winners, losers, dealers, users,
 Borrowers, lenders, traders, vendors,
 Profits, losses, owners, bosses.

People of means. The means to an end.
 Unheeded rumors. Eager consumers.

Lyrics © 2011 by Elizabeth Alexander

The cover image was created from the actual barcode for this song. Because slavery is a global issue, the code used is the EAN (used for global trade) rather than the UPC (used only in the US and Canada). The barcoded people represent the enslavement of people for sex, domestic work and mining.



Composer's Introductory Words at Premiere Performance

Lawrence University, May 28, 2010

Reasons for the Perpetuation of Slavery is a song about slavery, but it is not a song about *American* slavery. Although my initial interest in slavery grew from my childhood in the Carolinas, my family background, and my fathers's own interest in the Civil War, I soon discovered that I could not hope to understand the nature of slavery if I limited my research to the Antebellum South. Slavery has been with us since the beginning of recorded time; sometimes it seems like only the names and places have changed. A few examples"

- In centuries past, slavery flourished on sugar plantations in Brazil, rubber plantations in the Belgian Congo, farms in pre-Industrial Europe, and the brothels of ancient Rome. Whereas today, slavery can be found on sugar plantations in the Dominican Republic, rubber plantations in Liberia, farms in Florida, and the brothels of Thailand — indeed, in brothels all over the world.
- In New York City, ownership of child beggars in the late 1800s has given way to ownership of sweatshop workers today.
- In Columbia, slaves grow flowers, in India they weave carpets, and in the Ivory Coast they grow 40% of the chocolate in the world.

Of course, most of them are not *called* slaves. They are called guest workers, indentured servants, quota workers, migrant labor and apprentices. But these seductive synonyms for slavery are about as convincing as calling layoffs “corporate downsizing.”

Our own participation in slavery is complicated now, and often hidden from us. Through the simple act of buying products such as sugar, chocolate, orange juice, clothing, handicrafts and automobile tires, we enjoy the fruits of slavery, which are, first and foremost, low prices. When our governments resist passing laws requiring documentation of the source of consumer goods — and those kinds of legislative proposals are out there — we turn our heads and allow slavery to continue. While experts disagree about exactly how many slaves exist today (27 million is a common estimate), they all agree that there are more enslaved people now than there have ever been, at any time in history.

Okay, here's where the shame and blame start to be brought forward — which is a natural tendency for compassionate human beings — but let's not go there. It's not that shame and blame aren't warranted; there's plenty of that to go around! It's just that they don't help our understanding of slavery, or help the situation itself.

With this in mind, I approached the writing of this song with as much curiosity as I could muster, with the desire to really *get at* what drives humans to control other people in such an extreme way. Why do we want more and more stuff, more and more security, more and more leisure? Why do we let low prices drive so many of our decisions? Why does the human race so often fail to live up to its own cherished ideals?

Like many others who have pondered this question, I've come to believe that slavery is possible because, deep down, we *are* human. The tendencies and temptations which make slavery possible are rooted, sadly but truly, in the depths of every person's heart. An honest understanding of the reasons for the perpetuation of slavery comes not from finger-pointing, but from the willingness to see that the best and worst qualities we observe in ourselves and those we love sometimes do lead down a dark path that can end in human abuse and exploitation.

For me, the most powerful lyrics in *Reasons for the Perpetuation of Slavery* reflect those qualities which I recognize in myself — “the allure of order,” “the pride of ownership,” “the persistent perception of greener grass,” “high hopes,” “slippery slopes,” and my own longings for chocolate and a clean-and-tidy house. If I’m at all honest, I know I’ve taken convenient shortcuts in my life which fell far short of my own ethical convictions. If I can understand these desires and shortcomings in myself, and begin to see them with compassion — if I can say “*Ah, this is part of what my species struggles with!*” — then I maybe can arrive at a place where healing and change can start to happen.

How audacious, this notion that musicians have that by singing honest and compassionate songs, we participate in radical acts of love. Not *blind* love, but love that is open-eyed and challenging, and which in some circumstances might change the course of history. This is the audacity with which I wrote this song, and which leads singers to sing their most powerful songs, day after day, again and again.

**For more information, including information about modern day slavery, visit
www.elizabethalexander.com/works/reasons**

Performance Notes:

× = Snap fingers

‡ = Clap

✕ = Brush hands together

℞ = Tap right ball of foot on floor, using heel as a fulcrum
(Alternately, choir may step lightly.)

ℓ = Tap left ball of foot on floor, using heel as a fulcrum
(Alternately, choir may step lightly.)

℞ ■ = Step or stomp with right foot

ℓ ■ = Step or stomp with left foot

“L” and “R” indicate left and right foot.

If desired, choir may process onto the stage during the opening measures.

If the choir processes, the number of repeats is indeterminate.

Unless marked otherwise, all steps, claps and stomps should be the same dynamic as the music.

Reasons for the Perpetuation of Slavery

SSAA a cappella

I. The Sheer Possibility in the First Place

(♩ = ca. 66) Rhythmic, with intensity

Elizabeth Alexander

S

A

pp
L*

R

L

R

for rehearsal only

5

S

A

Rea-sons, rea-sons,

Rea-sons, rea-sons,

R

L

R

9

S

A

Rea - sons, rea - sons, rea - sons, rea - sons,

Rea - sons,

R

L

L

* Step, alternating between left and right feet.

12

S

rea - sons,

A

Rea - sons, rea - sons, rea - sons, rea - sons, rea - sons,

11 16

11 16

11 16

11 16

15

$\frac{3}{8} + \frac{5}{16}$

S

Rea - sons for the per - pe - tu - a - tion of sla - ve - ry,

A

Rea - sons for the per - pe - tu - a - tion of sla - ve - ry,

11 16

11 16

11 16

11 16

19

S

Rea-sons, rea-sons,

A

Rea-sons, rea-sons, Rea-sons, rea - sons,

3 4

3 4

3 4

3 4

31 **A**

S
A

mp

The sheer pos - si - bi - li - ty in the first place

33

S
A

pp

Rea-sons, rea-sons, Rea-sons, rea-sons,

pp

Rea-sons, rea-sons, Rea-sons, rea-sons, un -

pp

Rea-sons, rea-sons, Rea-sons, rea-sons, un -

pp

Rea-sons, rea-sons, Rea-sons, rea-sons,

mp

37

S
A

$\frac{2}{8} + \frac{2}{8} + \frac{3}{8}$

Rea-sons, rea-sons,

- stop - pa - ble want - ing and want - ing the un - stop - pa - ble,

- stop - pa - ble want - ing and want - ing the un - stop - pa - ble,

Rea-sons, rea-sons,

$\frac{3}{8} + \frac{2}{8} + \frac{2}{8}$

41

S

Rea- sons, rea - sons, rea - sons, The

A

Rea - sons, rea - sons, rea - sons, rea - sons, Rea- sons,rea - sons, rea - sons, The

Rea - sons, rea - sons, rea - sons, rea - sons, Rea- sons,rea - sons, rea - sons, The

Rea - sons, rea - sons, rea - sons, rea - sons, Rea- sons,rea - sons, rea - sons, The

45

S

need for cul - ti - va - tion, the cul - ti - va - tion of need.

A

need for cul - ti - va - tion, the cul - ti - va - tion of need.

need for cul - ti - va - tion, the cul - ti - va - tion of need.

need for cul - ti - va - tion, the cul - ti - va - tion of need.

51

R*

f (bend pitch) *mp dolce*

S Rea - sons, rea- sons, Hard choi- ces, ea - sy__ outs, high_ hopes,

R* *f* *mp dolce*

Rea - sons, rea- sons, Hard choi- ces, ea - sy__ outs, high_ hopes,

L* *f* *mp dolce*

A Rea-sons, rea - sons, Hard choi- ces, ea - sy__ outs, high_____

L* *f* *mp dolce*

Rea-sons, rea - sons, Hard choi- ces, ea - sy__ outs, high_____

* If you are performing on risers and are unsure of whether they are sturdy enough to handle a full-on stomp, you may wish to have the singers on the risers stomp less fiercely than the singers on the floor.



56

f ****** *p* **R**

S high_ hopes, high_ hopes, slip - per - y slopes. 11 16

f ****** *p* **R**

high_ hopes, high_ hopes, slip - per - y slopes. 11 16

f ****** *p* **R**

A high hopes, high_____ hopes, Rea - sons, rea - sons, rea - sons, 11 16

f ****** *p* **R**

high hopes, high_____ hopes, m rea - sons, rea - sons, rea - sons, 11 16

** Clap hands

3+5
8+16

61

S

Rea - sons, rea - sons, _____

Rea - sons, rea - sons, _____

opt. Sop.I doubling

A

Rea-sons for the per-pe-tu - a - tion of sla-ve-ry, _____ The al -

Rea-sons for the per-pe-tu - a - tion of sla-ve-ry, _____ The al -

mp

mp

B

3+3+2
8+8+8

65

S

the de - sire to ac-quire, _____ the

the de - sire to ac-quire, _____ the

opt. Sop.I doubling *mf*

A

- lure of or - der, the de - sire to ac-quire, class-es of peo - ple and peo - ple of class,

- lure of or - der, the de - sire to ac-quire, class-es of peo - ple and peo - ple of class,

mp

mf

69 *a little drunk on this....* *port.* *...and here's a toast!*

S gain of cap - i - tal, cap - i - tal gains, cap - i - tal gains,

A *mf* gain of cap - i - tal, cap - i - tal, cap - i - tal, cap - i - tal, cap - i - tal,
mf gain of cap - i - tal, cap - i - tal, cap - i - tal, cap - i - tal cap - i - tal,

72 $\frac{3}{8} + \frac{2}{8} + \frac{2}{8}$ *f*

S the per - sis - tant per - cep - tion of green - er grass. *f*

A cap - i - tal gains, the per - sis - tant per - cep - tion of green - er grass. *f*

cap - i - tal gains, the per - sis - tant per - cep - tion of green - er grass. *f*

75

mp *p*

S Rea - sons, rea - sons, rea - sons, rea - sons, The

A Rea - sons, rea - sons, rea - sons, rea - sons, rea - sons, rea - sons, The

Rea - sons, rea - sons, rea - sons, rea - sons, rea - sons, rea - sons,

Rea - sons, rea - sons, rea - sons, rea - sons,

C

79

$\frac{2}{8} + \frac{2}{8} + \frac{3}{8}$

S jus - ti - fi - ca - tion of pride, The pride of own - er - ship, The own - er - ship of

A jus - ti - fi - ca - tion of pride, The pride of own - er - ship, The own - er - ship of

oh The own - er - ship of

oh The own - er - ship of

83

S

A

mp

mp

mp

jus - tice. The ti - di - ness of ti - tles, the con - ven - ience of caste,

jus - tice. The ti - di - ness of ti - tles, the con - ven - ience of caste,

jus - tice. The ti - di - ness of ti - tles, the con - ven - ience of caste,

jus - tice. The ti - di - ness of ti - tles, the con - ven - ience of caste,

86

$\frac{2}{8} + \frac{2}{8} + \frac{3}{8}$

mp

mf

S

A

mp

mf

dis - tri - bu - tions of wealth, and a wealth of dis - tri - bu - tions, The

dis - tri - bu - tions of wealth, and a wealth of dis - tri - bu - tions, The

dis - tri - bu - tions of wealth, and a wealth of dis - tri - bu - tions, The

dis - tri - bu - tions of wealth, and a wealth of dis - tri - bu - tions,

89

S
price of cot-ton, the price of rice, the price of su-gar, the price of gold, *mf*
The

A
price of cot-ton, the price of rice, the price of su-gar, the price of gold, *mf*
The

7/4

93

S
price of o-rang-es, price of to-ma-toes, The

A
Price of keep-ing the pri-ces low, The

price of o-rang-es, price of to-ma-toes, price of keep-ing the pri-ces low, The

4/4

95

S
price of beau - ty, the price of toys, the price of plen - ty, the price of more,

A
price of beau - ty, the price of toys, the price of plen - ty, the price of more, the
The price of more, the

6/16

99

S
the price of a life, the price of li - ber - ty, —

A
the price of a life, the price of li - ber - ty, —

price of a hit, the price of a life, the price of li - ber - ty, —

price of a hit, the price of a life, the price of li - ber - ty, —

6/16

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.
(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

www.seafarerpress.com

108 *mf*

S
rea - sons, rea - sons, rea - sons, rea - sons, rea - sons, The de -

A
sla - ve - ry, Rea - sons, rea - sons, rea - sons, rea - sons, rea - sons, The de -

sla - ve - ry, Rea - sons, rea - sons, rea - sons, rea - sons, rea - sons, rea - sons, The de -

sla - ve - ry, Rea - sons, rea - sons, rea - sons, rea - sons, rea - sons, rea - sons, The de -

D

112 $\frac{3}{8} + \frac{2}{8} + \frac{2}{8}$

S
- sire for a fix, The fix - a - tion on race, the

A
- sire for a fix, The fix - a - tion on race, the

- sire for a fix, The fix - a - tion on race, the

- sire for a fix, The fix - a - tion on race, the

114

$\frac{2}{8} + \frac{2}{8} + \frac{3}{8}$

S
race to ci - vi - li - za - tion, the ci - vi - li - za - tion of de - sire,

A
race to ci - vi - li - za - tion, the ci - vi - li - za - tion of de - sire,

117

$\frac{3}{8} + \frac{2}{8} + \frac{2}{8}$ $\frac{3}{8} + \frac{3}{8} + \frac{2}{8}$

mp
S
Chains of com - mand, the com - mands of cor - rup - tion, the cor -

mp
A
Chains of com - mand, the com - mands of cor - rup - tion, the cor -

mp
Chains of com - mand, the com - mands of cor - rup - tion, the cor -

mp
Chains of com - mand, the com - mands of cor - rup - tion, the cor -

119

S

- rup - tion of lan - guage, Rea - sons, rea - sons,

- rup - tion of lan - guage, *p* the lan - guage of chains.

A

- rup - tion of lan - guage, *p* the lan - guage of chains.

- rup - tion of lan - guage, *p* rea - sons,

Solos, to be divided between any number of individual singers:

123

mf

Solos

Class - i - fi - ca - tion, Mis - in - for - ma - tion,

S

rea - sons, rea - sons, rea - sons, rea - sons,

A

rea - sons, rea - sons, rea - sons, rea - sons,

127 **Solos:**

Solos
Glo - bal - i - za - tion, Col - la - bo - ra - tion,
rea - sons, rea - sons,
rea - sons, rea - sons,
rea - sons, rea - sons,
rea - sons, rea - sons,
rea - sons, rea - sons,

Alternate Ending. Use this ending if performing only I. The Sheer Possibility in the First Place

131alt

Solos
Ac - cu - mu - la - tion, Cal - cu - la - tion,
rea - sons, rea - sons,
rea - sons, rea - sons,
rea - sons, rea - sons,
rea - sons, rea - sons,
rea - sons, rea - sons,
rea - sons, rea - sons,
rea - sons, rea - sons,

(Alternate Ending, cont.)

136alt

S
A

Rea-sons, rea-sons,
Rea-sons, rea-sons,
Rea-sons, rea-sons,

m

11/16

(Alternate Ending, cont.)

140alt

$\frac{3}{8} + \frac{5}{16}$

S
A

Rea-sons for the per-pe-tu - a - tion of sla - ve - ry,
Rea-sons for the per-pe-tu - a - tion of sla - ve - ry,
Rea-sons for the per-pe-tu - a - tion of sla - ve - ry,

ff *L** *Fine*
ff *L** *Fine*
ff *L** *Fine*
ff *L** *Fine*

11/16 6/8

* You may choose to have some or all singers gradually move closer to the audience (i.e. onto "floor level") as the *finale* nears.

Use this ending if performing as a complete work

131

Solos

Ac - cu - mu - la - tion, Cal - cu - la - tion.

S

rea - sons, rea - sons, rea - sons, rea - sons, rea - sons, rea - sons,

A

rea - sons, rea - sons, rea - sons, rea - sons, rea - sons, rea - sons,

136

S

rea - sons, rea - sons, rea - sons, rea - sons, Ra - tion - a - li - za - - tions:

A

rea - sons, rea - sons, rea - sons, rea - sons, Ra - tion - a - li - za - - tions:

rea - sons, rea - sons, rea - sons, rea - sons, Ra - tion - a - li - za - - tions:

rea - sons, rea - sons, rea - sons, rea - sons, Ra - tion - a - li - za - - tions:

mp *port.*

4

II. The Existence of Endless Prepositional Possibilities

E

(♩ = ca.126)

141

mp

S The ex - ist - ence of end - less pre - po - si - tion - al poss - i - bi - li - ties;

pp

A bum bum bum bum bum bum bum bum

pp

A bum bum bum bum bum bum bum bum

144

S As a short term so - lu - tion,

mp

list - en as we list them, 1, 2, 3: in the

mp

A bum bum bum bum bum As a short term so - lu - tion,

mp

A bum bum bum bum bum in the

147

S
til my head's a - bove the wa - ter, til my
in - ter - est of pro - gress, til my

A
til my head's a - bove the wa - ter, til my
in - ter - est of pro - gress, til my

149

S
feet are on the ground, for the
feet are on the ground, for the

A
feet are on the ground, for the good of the na - tion, for the
feet are on the ground, for the good of the na - tion, the

151

S
com - pa - ny, de - spite a few mis - giv - ings at the pres - ent time.

A
com - pa - ny, for my fa - mi - ly,
com - pa - ny, for my fa - mi - ly,

154

S
p leggiero Be -
tra - la - la - la - la - la - la - la - la - la Be -

A
p leggiero *mp* By hook or crook,
p leggiero *mp* By hook or crook,

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.**

**The rest of this piece is not available online.
(You know why.) A complete perusal copy may be
purchased through any music store or dealer.**

Elizabeth Alexander

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The Music of Elizabeth Alexander

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163

S
out of sight, out of mind, out of my hands,
back a - gainst the wall, out of sight, out of mind, out of my hands,
A
back a - gainst the wall, out of sight, out of mind, out of my hands,
back a - gainst the wall, out of sight, out of mind, out of my hands,
out of my hands,

* Sweep hands across each other in large brushing gestures, as if sweeping dust (or responsibility) off your hands. This is as much a visual effect as it is an aural one, so don't worry too much if this gesture doesn't make a lot of noise.

166

S
p sotto voce
Un - der the ra - dar, un - der the gun, un - der the ta - ble, a - round the law,
A
p sotto voce
Un - der the ra - dar, un - der the gun, un - der the ta - ble, a - round the law,
p sotto voce
Un - der the ra - dar, un - der the gun, un - der the ta - ble, a - round the law,
p sotto voce
Un - der the ra - dar, un - der the gun, un - der the ta - ble, a - round the law,

170

mf

S
In for a pen - ny, in for a pound, in for a life - time, just this once,

mf

A
In for a pen - ny, in for a pound, in for a life - time, just this once,

mf

In for a pen - ny, in for a pound, in for a life - time, just this once,

mf

In for a pen - ny, in for a pound, in for a life - time, just this once,

III. An Unexamined Life

174

p subito

S
Rea-sons, rea- sons, — rea-sons, rea - sons, rea-sons, rea-sons,

p subito

A
Rea-sons, rea- sons, — rea-sons, rea - sons, rea - sons, rea - sons,

p subito

m Rea - sons, m rea - sons,

p subito

m Rea - sons, m rea - sons,

178 *f* $\frac{3+5}{8+16}$ R

S
rea - - sons, rea - sons, rea - sons, rea - sons for the per - pe - tu -

f R
rea - - - - sons, rea - sons, rea - sons for the per - pe - tu -

A
f R
m rea - sons, rea - sons for the per - pe - tu -

f R
m rea - sons, rea - sons for the per - pe - tu -

181

S
- a - tion of sla - ve - ry, ——— rea - - sons, rea - sons, rea - sons,

- a - tion of sla - ve - ry, rea - sons, rea - sons, rea - sons, rea - sons,

A
- a - tion of sla - ve - ry, rea - sons for sla - ve - ry, rea - sons, rea - sons,

- a - tion of sla - ve - ry, rea - sons for sla - ve - ry, rea - sons, rea - sons,

184 **G** *marcato*

S Long - ings for cho - co - late, py - ra - mids, pal - ac - es, flow'rs in the win - ter,

marcato

S Long - ings for cho - co - late, py - ra - mids, pal - ac - es, flow'rs in the win - ter,

marcato

A Long - ings for cho - co - late, py - ra - mids, pal - ac - es, flow'rs in the win - ter,

marcato

A Long - ings for cho - co - late, py - ra - mids, pal - ac - es, flow'rs in the win - ter,

187

S rub - ber and rum,

mp

S rub - ber and rum, What peo - ple will do for a lit - tle black dress,

mp

A rub - ber and rum, What peo - ple will do for a lit - tle black dress, a

A rub - ber and rum, oo _____ a lit - tle black dress, a

190

S a car - pet, a kiss. an im - ma - cu - late

A hand with the chil - dren, rea - sons,

hand with the chil - dren, rea - sons,

P

P

2+3+3

193

S house, or an un - ex - a - mined life, The

house, or an un - ex - a - mined life, The

A rea - sons, or an un - ex - a - mined life, The

rea - sons, or an un - ex - a - mined life, The

mp

mp

7 16

7 16

7 16

7 16

7 16

7 16

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Elizabeth Alexander

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201

S Chests of or-gans and pounds of flesh,
Looms of fin-gers and fields of hands,

A Looms of fin-gers and fields of hands, Chests of or-gans and pounds of flesh,

205

mf
S riv-ers of blood, heav-ings of
plat-ters of thighs, le-gions of legs, riv-ers of blood,

A plat-ters of thighs, le-gions of legs, riv-ers of blood,
le-gions of legs, riv-ers of blood,

209

S

hearts, hea-vings of hearts, Bat-ter-ies of arms and backs and shoul-ders,

Rea-sons, rea-sons, hea-vings of hearts, Bat-ter-ies of arms and backs and shoul-ders,

A

Rea-sons, rea-sons, hea-vings of hearts, Bat-ter-ies of arms and backs and shoul-ders,

Rea-sons, rea-sons, hea-vings of hearts, Bat-ter-ies of arms and backs and shoul-ders,

213

H

S

p subito bus'-ness, plea-sure, la - bor, lei - sure,

p subito um, rea - sons, rea - sons, rea - sons,

A

p subito um, rea - sons, rea - sons, rea - sons,

p subito um, rea - sons, rea - sons, rea - sons,

217

S
back-ers, buy-ers, bro-kers, li-ars, win-ners, los-ers, deal-ers, us-ers,
oh, win-ners, los-ers, deal-ers, us-ers,

A
oh, win-ners, los-ers, deal-ers, us-ers,
oh, win-ners, los-ers, deal-ers, us-ers,

221

S
pp oh, *p* pro-fits and loss-es., own-ers, bos-ses,
pp oh, *p* pro-fits and loss-es., own-ers, bos-ses,

A
pp oh, oh,
p bor-row-ers, lend-ers, tra-ders, ven-ders, *pp* oh,

225

pp

S Oh, _____ peo-ple of means, _____ un - heed - ed

pp

S Oh, _____ peo-ple of means, _____ un - heed - ed

p

A peo-ple of means, _____ the means to an end, _____ un - heed - ed

p

A Oh, _____ peo-ple of means, _____ un - heed - ed

230

S ru - mors, _____ ea - ger con - su - mers, _____

S ru - mors, _____ ea - ger con - su - mers, _____

A ru - mors, _____

A ru - mors, _____ m, _____

R 7 7

R 7 7

R

R 7 7

235

S
A

Rea-sons, rea- sons,
Rea-sons, rea- sons,
Rea-sons, rea- sons,
Rea-sons, rea- sons,

11/16
11/16
11/16
11/16
11/16
11/16

3+5
8+16

239

S
A

Rea-sons for the per-pe-tu - a - tion of sla - ve - ry,
Rea-sons for the per-pe-tu - a - tion of sla - ve - ry,
Rea-sons for the per-pe-tu - a - tion of sla - ve - ry,
Rea-sons for the per-pe-tu - a - tion of sla - ve - ry,

11/16
11/16
11/16
11/16
11/16
11/16

ff
ff
ff
ff

* You may choose to have some or all singers gradually move closer to the audience (i.e. onto "floor level") as the *finale* nears.

Selected Choral Music by Elizabeth Alexander

A Palette To Paint Us As We Are (Gerald Rich)
SATB, piano • SEA-014-01
SSA, piano • SEA-014-02

Beware the Winter Settin' In (Alexander)
SATB, Celtic band, opt. children's choir • SEA-139-00

Blessed Be the Flower That Triumphs (Boblett)
SATB • SEA-078-00

Cherish Your Doubt (Alexander)
SATB, piano • SEA-063-01
SSAA, piano • SEA-063-02

Die Gedanken Sind Frei (German protest song, arr.)
SATB, piano • SEA-087-00

Do Not Leave Your Cares at the Door (Norman Naylor)
SATB • SEA-071-00

Even a Fist Was Once an Open Palm (Yehuda Amichai)
SATB • SEA-026-01

Faith Is the bird that feels the light (Tagore)
SSA • SEA-068-00

Fighting Over What We Believe (Alexander)
SATB, soloists, piano • SEA-099-01

Finally On My Way To Yes (Pesha Gertler)
SSATB, piano • SEA-019-00

Folks, I'm Telling You (Langston Hughes)
SSATB, piano • SEA-027-00

Glen Song (Scott Bates)
SSATB, piano • SEA-025-00

Handles (Alexander)
SSA, piano • SEA-148-00

How To Sing Like a Planet (Alexander)
SATB, piano • SEA-105-01

If You Can Walk You Can Dance (Zimbabwean Proverb)
SAB, piano, claves • SEA-022-03
TBB, piano, claves • SEA-022-05
SSA, piano, claves • SEA-022-06
SATB, piano, claves • SEA-022-07

Immortal Love (John Greenleaf Whittier)
SATB • SEA-017-00

Infant Holy, Infant Lowly (Polish carol, arr.)
SSA • SEA-020-00

Jump! (Ray Bradbury)
SSA, string quartet • SEA-090-00

Kindling (Alexander)
SATB, chamber ensemble • SEA-123-00
SATB, piano • SEA-123-09

Let it Matter (Alexander)
SSA, piano • SEA-125-03
SATB, piano • SEA-125-04

No Other People's Children (Alexander)
1-4 part choir, soloist, piano • SEA-141-03

...or a musician (Philip Dacey)
SATB, orchestra • SEA-007-00

A Palette To Paint Us As We Are (Gerald Rich)
SA, piano • SEA-014-00
SATB, piano • SEA-014-01

Praise Wet Snow Falling Early (Denise Levertov)
SATB, piano • SEA-015-00

Reasons for the Perpetuation of Slavery (Alexander)
SSAA • SEA-091-00

Same Birds (David Allen Evans)
SATB • SEA-128-00

Song of Kabir (Kabir)
SATB • SEA-119-00

The Gate is Open (Sister Peronne Marie Thibert)
SATB • SEA-097-01

They Have Freckles Everywhere (Alexander)
SSAA, piano • SEA-076-00

To Make a Prairie (Emily Dickinson)
SSA, piano • SEA-016-00

We Lift Up Our Hearts (Richard Fewkes)
Unison children's choir, SATB, piano • SEA-021-00

We Remember Them (Sylvan Kamens, Jack Riemer)
SATB, piano • SEA-083-01

Where there Is Light in the Soul (Chinese proverb)
SAB • SEA-070-00
SATB • SEA-070-01
SSA • SEA-070-02
TBB • SEA-062-03

When the Song of the Angels Is Stilled (Thurman)
SATB • SEA-062-00
TTBB • SEA-062-02
SSAA • SEA-062-04
SATB, flute • SEA-062-05

Why I Pity the Woman Who Never Spills (Prefontaine)
SSAA • SEA-058-00