

Kindling

Small Reflections on a Limitless Faith

for SATB and chamber ensemble



Elizabeth Alexander

Seafarer Press

Kindling

Small Reflections on a Limitless Faith

Instrumentation

SATB

Flute (opt. piccolo)

Horn in F

Piano

String Quartet

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The following movements may be purchased and performed as standalone pieces:

Pages (SEA-123-12)

Chosen People (SEA-123-13)

So Much Radiance (SEA-123-14)

Strong Braid (SEA-123-15)

The Chalice of Our Hearts (SEA-123-17)

***Kindling* may be performed with piano accompaniment only using the Choral Score (SEA-123-19)**

For Instrumental Part Rental (SEA-123-18) visit www.seafarerpress.com

Duration: 25 minutes

Seafarer Press

Kindling

Small Reflections on a Limitless Faith

Words and Music by Elizabeth Alexander

I. First Touch

The first touch brings astonishment, then delight:
 Water, kitten belly, hydrangea blossom, warm mud.
 New ears learn to decipher footsteps and music.
 While watching a fuzzy caterpillar, small hearts lean towards God.

II. Pages

On the pages of the morning paper,
 People rebuild shattered schools and restore lifeless lakes,
 Knit reconciliation out of promise and pain,
 And sing to the deathly ill and the newly born.

Constitutions are still being written,
 And slaves freed, and truces forged.
 We finish our breakfasts and roll up our own sleeves.

III. Chosen People

As children we are enchanted by the apple, the ark, the whale,
 The boy with the slingshot, the baby in the barn.
 Later we grapple with forgiveness, resurrection and compassion.
 Chosen people are everywhere now – in the market, under the bridge.
 The next chapters are ours to imagine.

IV. So Much Radiance

Once we set forth in the dark empty hours of the night,
 In search of a presence wondrous and unseen,
 Guided only by a voice still and small.

Our outstretched hands soon encountered
 The grain and brass of Cross and Menorah,
 And our fingers traced their contours with reverence and joy.

Only now, as the rising sun illuminates
 Wheel and Lotus, Yin and Yang, Star and Crescent, Eagle and Drum,
 We begin to behold the limitless:
 So much radiance within our reach – even more beyond.

V. Strong Braid

Aloft in the heady air of faith,
Our senses heightened by incense and ether,
We may from time to time become ecstatic paper kites.

We dive and keel and rocket,
Riding each wayward gust with abandon,
Recklessly aspiring to auroral heights —

Yet knowing all the while that we are safe,
Tethered to the ground by a strong braid, a steady hand,
And a mind that appraises the wind.

VI. Where Belief Begins

It comes down to this, in the end.
And in the beginning and middle as well:

Earth, generous and visceral,
Manifested in mountains and hidden within clouds,
Familiar to rhizomes and young knees.

Air and water, faithful channels of change,
Whose currents and cycles nudge germination
All the way through to rot and back again.

What's more, there's fire, dazzling and improbable,
Not only in the core of planets and stars
But also in the hollow where belief begins.

Epilogue: The Chalice of Our Hearts

Our search for kindling takes us far beyond our selves —
There we gather truth and mystery.
We return in joy to tend the chalice of our hearts.

Lyrics © 2015 by Elizabeth Alexander

Cover Art: “Girl with Dandelion” by Emily Roe

Emily Roe is an artist, photographer and avid do-it-yourself interior designer. Her blog, “Love Emmie,” focuses on her role as a “military mom,” bringing a sense of home to base housing wherever her family is stationed.

Emily writes: “This drawing is of my daughter. We were in a field of daisies and dandelions, while living in Alaska. She made so many selfless wishes with each dandelion, I felt it was a moment that I needed to capture.”



Small reflections on some small reflections

by Elizabeth Alexander

When conductor Jason Oby invited me to compose a large choral work inspired by Unitarian Universalism's Six Sources, I was thrilled. Rather than prescribing what to believe, these touchstones affirm the places we turn to for inspiration, meaning, and purpose. As expressions of shared human experience, these enduring sources resonate with seekers, skeptics, and believers alike.

Summarized briefly, the Six Sources are:

- 1) Direct experience with mystery and wonder
- 2) Words and deeds of prophetic people, which challenge us to bring forth justice, compassion, and love
- 3) Wisdom from the world's religions and Indigenous traditions
- 4) Jewish and Christian teachings, which call us to love our neighbors as ourselves
- 5) Humanist teachings, reason, and science, which warn us against idolatries of the mind and spirit
- 6) Earth-centered traditions, which celebrate the sacred circle of life

I recognized my own spiritual touchstones in this list – even if it didn't yet sound like the stuff of music! So I enthusiastically dove into writing lyrics, trusting the poetry would reveal itself.

But whoa, just because I was enthusiastic didn't mean it was easy! I struggled to find words that would truly sing. During long walks with my husband, I indulged in dramatic laments: "What was I thinking? There's no poetry here whatsoever! And humanism? I might as well set the tax code." But with each day I came closer to finding the rhapsodic kernel within each source. (Yes, even within humanism!)

The breakthrough came when I realized I didn't need to write a sweeping manifesto. The symbol of Unitarian Universalism is not a bonfire; it's a chalice – a small flame that kindles something deep within each of us. I began paying attention to intimate moments that gesture toward what is shared across religions and philosophies, moments that speak to our common experience of what is sacred and true. What emerged was a set of small reflections on a limitless faith: *Kindling*.

Individual Movements:

- I. *First Touch*: When my two-year-old son Oliver felt a hydrangea blossom brush against his cheek, he exclaimed, “Mom, that makes music!” Witnessing that moment of wonder was all the inspiration I needed.
- II. *Pages*: The news of the world often evokes sorrow, pain, fear and anger. But alongside hardship there are glimpses of perseverance and quiet determination. I brought that shifting emotional landscape into this song, honoring the courageous actions of those who have come before us, and inviting us to follow their example.
- III. *Chosen People*: My parents were deeply engaged with the stories and questions of Judaism and Christianity, and my childhood was better for it. This song reflects my gratitude for a tradition shaped by compassion, redemption, and hope, as well as a core belief that all people are chosen people.
- IV. *So Much Radiance*: The modest aspiration of this song was to honor all the religions of the world...in under five minutes! What’s a composer to do? As each new faith is revealed, new tonalities emerge. By the end of this song we’ve traveled through all twelve major keys, each illuminating a different facet of truth, with more yet to come.
- V. *Strong Braid*: Despite how much I value rational thought, I’ve always had a wee little aversion to the word “humanism.” Because it’s grounded in science, reason, and rational thought, humanism can sometimes come across as dry and academic. It was clear I needed a metaphor. What if faith is an ecstatic kite, while humanism is the string that keeps it anchored to the ground? Yes! I felt like I finally understood the relationship between these two perspectives. Reason does not limit faith; it allows it to soar to great heights while remaining grounded and healthy.
- VI. *Where Belief Begins*: Earth-centered spiritual practices bring us full circle to where belief first arises in our young hearts, in awe of the natural world and its abundant beauty.
- Epilogue: *The Chalice of our Hearts: Kindling* closes with a simple canon that calls us to stretch beyond our own experience, tending the flame that burns in our own hearts.

Kindling

Small Reflections on a Limitless Faith

Prologue

Words and Music by Elizabeth Alexander

1 **Tenderly** (ca. ♩ = 54-60)

Flute
opt. Picc.

Horn
in F

S

A

T

B

Piano

Violin I

Violin II

Viola

Cello

10

Fl

Hn

Pno

Vln I

Vln II

Vla

Vc

NOTE: In some places, choral divisi pitches are the same as pitches in a neighboring voice part. You are welcome to balance these divisi chords in whatever way best suits your ensemble. This may include assigning only one or two singers to a particular divisi pitch, or omitting a duplicated pitch altogether. Let balance, clarity, and singer comfort guide your choices.

18

Fl *mp*

Hn *mp*

Pno

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc *mp*

Red. Red. Red. Red.

Detailed description: This system covers measures 18 through 23. The Flute (Fl) part begins with a melodic line marked *mp*. The Horn (Hn) part has a rest until measure 23, where it enters with a melodic line also marked *mp*. The Piano (Pno) part features a complex texture with chords and moving lines in both staves, including a section of sustained notes labeled 'Red.' in measures 22-23. The Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc) parts all play sustained chords or simple moving lines, all marked *mp*.

24

Fl

Hn

Pno

Vln I *espress.*

Vln II

Vla

Vc

Red. Red. Red. Red. Red. Red. Red. Red.

Detailed description: This system covers measures 24 through 29. The Flute (Fl) part has a rest until measure 28, where it enters with a melodic line. The Horn (Hn) part plays a sustained chord. The Piano (Pno) part continues with a complex texture, including a section of sustained notes labeled 'Red.' in measures 24-29. The Violin I (Vln I) part has a melodic line starting in measure 24, marked *espress.* The Violin II (Vln II), Viola (Vla), and Violoncello (Vc) parts play sustained chords or simple moving lines.

35

Fl *p*

Hn *p*

S *p*
The first touch

A

T *p*
first touch brings a - ston-ish - ment,

B

Pno *mp* simile *sfz* *Red.*

Vln I *p*

Vln II *p*

Vla *p*

Vc *p*

40

Fl

Hn

S *mp*
— brings a - ston-ish-ment. a -

A *p*
a - ston-ish-ment, a - ston-ish-ment, a -

T *p*
a - ston-ish-ment, a -

B *mp*
a -

Pno *sfz* *Red.*

Vln I *Red.*

Vln II *Red.*

Vla *Red.*

Vc *Red.*

B

49

Fl *mp*

S *mp* Wa - ter,

A *mp* Wa - ter,

T

B

Pno *mp*

Vln I *mp*

Vln II *mp*

Vla *mp* arco

Vc *mp*

53

Fl *playfully*

S

A

T *playfully mp* kit - ten bel - ly,

B *playfully mp* kit - ten bel - ly,

Pno *playfully*

Vln I

Vln II *arco*

Vla

Vc

57

Hn

S
openheartedly
hy - dran - gea blos - som,

A
openheartedly
hy - dran - gea blos - som,

T

B

Pno
legato, sweeping
3 3 3 3 3 3 3 6 4
Ped.

Vln I
arco 3 3 3 3 3 3 3 3 *mf*

Vln II 3 3 3 3 3 3 3 3 *mf*

Vla *mf* 6

Vc *mf*

61 *jauntily*

Hn

S

A

T
jauntily
warm mud, warm mud, *port.*

B
jauntily
warm mud, warm mud, *port.*

Pno
jauntily
Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. *

Vln I *pizz.*

Vln II *pizz.*

Vla
jauntily 3 3 3 3 3 3 3 3

Vc
jauntily 3 3 3 3

II. Pages

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83

Deliberately (ca. ♩ = 60)

S
A
T
B

p
On the pag - es of the morn - ing pa - per,

p
On the pag - es of the morn - ing pa - per,

Pno
p
Ped. (no pedal change)

Vln I
p

Vln II
p

Vla
p

Vc
p

91

Hn
p

S
p
Peo - ple re - store life - less lakes,

A
p
Peo - ple re - store life - less lakes,

T
Peo - ple re - build shat - tered schools,

B
Peo - ple re - build shat - tered schools,

Pno
brightly
5 5 5 5 5 5

Vln I

Vln II

Vla

Vc

98

Hn

S
on the pag - es of the morn - ing pa - per. On the

A
on the pag - es of the morn - ing pa - per. On the

T
on the pag - es of the morn - ing pa - per.

B
on the pag - es of the morn - ing pa - per.

Pno

Vln I

Vln II

Vla

Vc

103

Fl
p *mp*

S
pag - es of the morn - ing pa - per. Ah

A
pag - es of the morn - ing pa - per. Ah

T
mp
On the pag - es of the morn - ing

B
mp
On the pag - es of the morn - ing

Pno

Vln I

Vln II

Vla

Vc

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

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rallentando

meno mosso

115

Fl *mf* *f* *p*

Hn *f* *pp*

S and sing to the death - ly ill and the new - ly born. *pp*

A and sing to the death - ly ill and the new - ly born. *pp*

T pro - mise, and sing to the death - ly ill and the new - ly born. *pp*

B pro - mise, and sing to the death - ly ill and the new - ly born. *pp*

Pno *f* *pp*
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Vln I *f*

Vln II *f*

Vla *f*

Vc *f*

122

Fl *p*

Hn *p*

Pno *p*
*

Vln I *pp*

Vln II *pp*

Vla *pp* *p*

Vc *pp*

D a tempo

128

Fl

Hn

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

pp

p

Con - sti - tu - tions are still be - ing writ - ten,

Con - sti - tu - tions are still be - ing writ - ten,

Red. (no pedal change)

pizz.

mp

p

135

Fl

Hn

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

p

Slaves are still be - ing freed,

Slaves are still be - ing freed,

marcato

Tru - ces are

Tru - ces are

arco

141

Fl

Hn

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

on the pag - es of the morn - ing pa - per,

on the pag - es of the morn - ing pa - per,

still be - ing forged on the pag - es of the morn - ing pa - per,

still be - ing forged on the pag - es of the morn - ing pa - per,

148

Fl

Hn

Pno

Vln I

Vln II

Vla

Vc

mp

p

pizz.

arco

Ped.

E

154

Fl *f* *pp*

Hn *f* *pp*

S

A

T

B We

Pno *f* *p*

Vln I *f* *p*

Vln II *f* *p*

Vla *f* *p*

Vc *f* *p*

162 *con sordino*

Hn

S

A and roll up our own sleeves,___

T and roll up our own sleeves,___ and roll up our

B fin - ish our break - fast___ and roll up our own sleeves,___ and roll up our

Pno

Vln I

Vln II

Vla

Vc

168

Hn

S
and roll up our own sleeves, and roll up our own sleeves,

A
and roll up our own sleeves, and roll up our own sleeves,

T
own sleeves, and roll up our own sleeves, and roll up our own sleeves,

B
own sleeves, and roll up our own sleeves, and roll up our own sleeves,

Pno

Vln I

Vln II

Vla

Vc

174

Fl

Hn

S
niente

A
niente

T
niente

B
niente

Pno

Vln I

Vln II

Vla

Vc

niente

niente

niente

niente

III. Chosen People

F

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Generously (ca. ♩ = 60)

182

Pno *p* *Red.* *Red.* *Red.*

Vln I *cantabile* *mp*

Vln II *p*

Vla *p*

Vc *p*

188

Fl *p*

S

A *mp*
As chil - dren we are en - chan - ted by the

T

B

Pno *Red.* *Red.* *Red.*

Vln I

Vln II

Vla

Vc

194

Fl

S

A
ap - ple,

T

B
mp
As chil - dren we are en -

Pno
Ped.

Vln I

Vln II

Vla

Vc

200

Fl

S

A

T

B
-chan - ted by the ark,

Pno
Ped.

Vln I

Vln II

Vla

Vc

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226

Fl

S *p darkly*
La - ter we grap - ple with for - give - ness, for - give - ness,

A *p darkly*
La - ter we grap - ple with for - give - ness, for - give - ness,

T

B

Pno *p darkly*
Ped. *Ped.*

Vln I *darkly*
p

Vln II *darkly*
p

Vla *p*

Vc *p*

231

Fl *p*

S *mp*
re - sur -

A *mp*
re - sur -

T *p*
We grap - ple with re - sur - rec - - tion, re - sur -

B *p*
We grap - ple with re - sur - rec - - tion, re - sur -

Pno

Vln I

Vln II

Vla

Vc

Moving forward

236

Fl *mf*

Hn *mf*

S *mf*
- rec - - - - tion, re - - sur - -

A *mf*
- rec - - - - tion, re - - sur - -

T *mf*
- rec - - - - tion, re - - sur - -

B *mf*
- rec - - - - tion, re - - sur - -

Pno *mf*
Ped. Ped. 1 4

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc *mf*

238

Fl *f*

Hn *f*

S *f* - rec - - - tion. _____ *warmly mp* and com -

A *f* - rec - - - tion. _____ *warmly mp* and com -

T *f* - rec - - - tion. _____

B *f* - rec - - - tion. _____

Pno *f* *Ped.* *Ped.*

Vln I *f* *espress.*

Vln II *f* *espress.*

Vla *f* *espress.*

Vc *f* *espress.*

H

242

Fl *mp*

S - pas - sion, com - pas - sion,

A - pas - sion, com - pas - sion, *warmly mp*

T com - *warmly mp*

B com -

Pno *mp*
Leg.

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc *mp*

246

Fl

S lat - er we *p*

A lat - er we *p*

T - pas - sion, com - pas - sion, lat - er we *p*

B - pas - sion, com - pas - sion, lat - er we *p*

Pno *Leg.*

Vln I

Vln II

Vla

Vc

250 **rallentando** **a tempo**

Fl *p* niente

Hn

S
grap - ple with com - pas - sion.

A
grap - ple with com - pas - - - sion.

T
grap - ple with com - pas - sion.

B
grap - ple with com - pas - sion.

Pno
Red. *

Vln I *pp* niente *mp* *espress.* 3

Vln II *pp* niente niente

Vla *pp*

Vc *pp* niente

I

256 *espress.*

Hn *p*

Pno *p* *Red.* *Red.*

Vln I *pp* 3 3

Vln II *pp*

Vla *pp*

Vc *pp*

260

Score for measures 260-263. The instruments are Horn (Hn), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The key signature is three flats (B-flat, E-flat, A-flat). The piano part features a steady eighth-note accompaniment with 'Ped.' markings. The strings play sustained notes with some triplet figures in the violins.

264

Score for measures 264-267. The instruments are Flute (Fl), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Violoncello (Vc). The key signature changes to three sharps (F#, C#, G#). The flute has a melodic line with a triplet and a dynamic marking of *mf*. The piano accompaniment continues with eighth notes and includes a *p* dynamic marking. The strings play sustained notes with *mf* dynamics and triplet figures in the violins.

270

Fl

Hn

Pno

Vln I

Vln II

Vla

Vc

mf

mp

ped.

3

275

Fl

Hn

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

mp

pp

p tenderly

Cho - sen

p tenderly

Cho - sen

p

ped.

J

280

S
peo - ple are ev' - ry - where now, are ev' - ry -

A
peo - ple are ev' - ry - where now, are ev' - ry -

T

B

Pno
Ped.

Vln I

Vln II

Vla

Vc

284

S
- where, ev' - ry - where, Cho - sen

A
- where, ev' - ry - where, Cho - sen

T
p tenderly
in the mar - ket, un - der the bridge.

B
p tenderly
in the mar - ket, un - der the bridge.

Pno
Ped.

Vln I

Vln II

Vla

Vc

288

Fl *mp* *mf*

Hn *mp*

S *mp* *mf*
peo - ple. are ev' - ry - where,

A *mp* *mf*
peo - ple. are ev' - ry - where.

T *mp* *mf*
Cho - sen peo - ple are ev' - ry - where. are ev' - ry -

B *mp* *mf*
Cho - sen peo - ple are ev' - ry - where, ev' - ry - where, ev' - ry -

Pno *Red.*

Vln I

Vln II

Vla

Vc

rallentando

292

Fl

Hn *mf*

S
— ev' - ry - where,

A
— in the mar - ket, un - der the bridge...

T
— where now, are ev' - ry - where,

B
— where now, are ev' - ry - where,

Pno *mf*
Ped. 3 Ped. 3 Ped. 3

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc *mf*

296 **meno mosso**

Fl *p*

Hr *pp*

S *pp expectantly*
 — The next chap - ters___ are ours to im - ag - ine.

A *pp expectantly*
 — The next chap - ters___ are ours to im - ag - ine.

T *pp expectantly*
 — The next chap - ters___ are ours to im - ag - ine.

B *pp expectantly*
 — The next chap - ters___ are ours to im - ag - ine.

Pno *p*
 * *Red.*
glistening like drops of water

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc *pp*

IV. So Much Radiance

K

With curiosity and awe (ca. ♩ = 100)

Words and Music by Elizabeth Alexander

303

Fl

Vln I

Vln II

Vla

Vc

310

Fl

Vln I

Vln II

Vla

Vc

317

Fl

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

Once we set forth in the dark emp-ty hours of the night, In

Once we set forth in the dark emp-ty hours of the night, In

ped.

325 *steady, like footsteps along a journey*

Fl

S
search of a pre - sence won - d'rous and un - seen.

A
search of a pre - sence won - d'rous and un - seen.

T
p
Guid - ed

B
p
Guid - ed

Pno
ped.

Vln I
steady, like footsteps along a journey

Vln II
steady, like footsteps along a journey

Vla
steady, like footsteps along a journey

Vc

333

Fl

Hn

S

A

T
on - ly by a voice still and small.

B
on - ly by a voice still and small.

Pno

Vln I
murmuring

Vln II
murmuring

Vla

Vc

341

S
Our out stretched hands soon en - coun - tered grain and brass _____ of Cross _____ and _____ Me -

A
Our out - stretched hands soon en - coun - tered grain and brass _____ of Cross _____ and _____ Me -

T
Our out - stretched hands soon en - coun - tered grain and brass _____ en _____ of Cross _____ and _____ Me -

B
Our out - stretched hands soon en - coun - tered grain and brass _____ of Cross _____ and _____ Me -

Vln I

Vln II

Vla

Vc

346

Fl
mf

S
- no - rah, _____ And our fin - gers traced their con - tours _____ with

A
- no - rah, _____ And our fin - gers traced their con - tours _____ with

T
- no - rah, _____ And our fin - gers traced their con - tours _____ with

B
- no - rah, _____ And our fin - gers traced their con - tours _____ with

Pno
sfz
Ped.

Vln I
mf

Vln II
mf

Vla
mf

Vc
mf

352

Fl

S
rev - 'rence and joy.

A
rev - 'rence and joy.

T
rev - 'rence and joy. On - ly

B
rev - 'rence and joy. On - ly

Pno

Vln I

Vln II

Vla

Vc

L

358

Fl

Hn

S
the ri-sing sun il - lu-mi-nates,

A
The ri-sing sun, the ri-sing sun il - lu-mi-nates,

T
now as the ri-sing sun, the sun il - lu-mi-nates,

B
now as the ri-sing sun, the ri-sing sun, il - lu-mi-nates,

Pno

Vln I

Vln II

Vla

Vc

365

Fl

Hn

S
on - ly now as the ri - sing sun il - lu - mi - nates,

A
on - ly now as the ri - sing sun il - lu - mi - nates,

T
on - ly

B
on - ly

Pno
Led.

Vln I

Vln II

Vla

Vc

372

Picc. (opt.)

Fl

S
Now on - ly as the ris - ing sun il - lu - mi - nates,

A
Now on - ly as the ris - ing sun il - lu - mi - nates,

T
now as the ri - sing sun, the sun il - lu - mi - nates,

B
now as the ri - sing sun, the sun il - lu - mi - nates,

Pno
Led.

Vln I

Vln II

Vla

Vc

386

Picc. (opt.)

Fl

Hn

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

mp

pp

sfz

Red

Star and Cres - cent,

Star and Cres - cent,

390

Hn

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

mp

pp

sfz

Red

Ea - gle and Drum, We be -

Ea - gle and Drum, We be -

M (♩ = ♩)

394

Picc. (opt.)

Fl

Hn

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

mp

mf

Red.

We be - gin to be-hold the li - mit-less.

We be - gin to be-hold the li-mit-less, we be - gin to be-hold the li - mit-less,

- gin to be-hold the li - mit-less, we be - gin to be-hold the li-mit-less, Be -

- gin to be-hold the li - mit-less, we be - gin, we be - gin to be-hold the li - mit-less,

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 serum 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 • Pasha 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 serum 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.**

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purchased through any music store or dealer.**

Elizabeth Alexander
Seafarer Press
The Music of Elizabeth Alexander
www.seafarerpress.com

406

Picc. (opt.)

Fl

Hn

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

f

f

ra - di - ance with - in our reach, So much ra - di - ance with - in our

ra - di - ance with - in our reach, So much ra - di - ance with - in our

So much ra - di - ance, *

So much ra - di - ance, *

412

Picc. (opt.)

Fl

Hn

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

reach, and e - ven more, and e - ven more, be -

reach, and e - ven more, and e - ven more, be -

So much ra - di - ance, and e - ven more, and more and more be -

So much ra - di - ance, and e - ven more and more and more be -

Ped. Ped.

418

Picc. (opt.) *ff*

Fl *ff*

Hn *f*

S *ff*
- yond, _____ be - yond, _____ be - yond, _____ be -

A *ff*
- yond, _____ be - yond, _____ be - yond, _____ be -

T *ff*
- yond, _____ be - yond, _____ be - yond, _____ be -

B *ff*
- yond, _____ be - yond, _____ be - yond, _____ be -

Pno *ff*
Red.

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc *ff*

424 (tr)

Picc. (opt.)

Fl

Hn

S
- yond.

A
- yond.

T
- yond

B
- yond.

Pno

Vln I

Vln II

Vla

Vc

V. Strong Braid

N Ecstatically (ca. $\text{♩} = 72$)

Words and Music by Elizabeth Alexander

429

Fl I *f*

Pno *f*

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc *mf*

433

Fl I *mf*

S

A

T

B *mf*

Pno

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc *mf*

437

S

Ah

Ah

Ah

Ah

B

- loft in the head - y air,

Pno

6

6

Vln I

Red.

Vln II

Vla

Vc

441

Fl

3

3

3

S

A

T

B

A - loft in the head - y air of

Pno

6

6

Vln I

6

6

Vln II

6

6

Vla

6

6

Vc

445

Fl

S

Ah

Ah

Ah

T

Ah

B

faith,

Pno

Vln I

Vln II

Vla

Vc

448

Fl

Hn

S

A

T

B

A - loft in the head - y air of

Pno

Vln I

Vln II

Vla

Vc

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O

455

S
sen - ses height - ened by in - cense and e - - ther,

A
sen - ses height - ened by in - cense and e - - ther,

T

B

Pno
lightly 3 l.h. 3 3 3 3 3 3 3 3

Vln I
p

Vln II
p

Vla
p

Vc
p

459

Hn
pp

S
Ah

A
Ah

T
p Ah mf We

B
p Ah mf We

Pno
mf

Vln I
6

Vln II

Vla

Vc

461

S
A
T
B

may from time to time be - come ec -

may from time to time be - come ec -

Pno

Red.

Vln I
Vln II
Vla
Vc

465

Fl

mf 3 3 6 6 *mf*

S
A
T
B

- sta - tic pa - per kites... We
mf We
mf We
mf We

- sta - tic pa - per kites... We

Pno

Red. *mf*

Vln I
Vln II
Vla
Vc

mf
mf
mf
mf

469

S
dive and keel and rock - et, We

A
dive and keel and rock - et, We

T
dive and keel and rock - et, We

B
dive and keel and rock - et, We

Pno
Ped.

Vln I

Vln II

Vla

Vc

473

Hn
mf

S
dive and keel and rock - et,

A
dive and keel and rock - et,

T
dive and keel and rock - et,

B
dive and keel and rock - et,

Pno
Ped.

Vln I

Vln II

Vla

Vc

477

Fl *p subito*

S *p a brief moment of stillness...*
 Rid - ing each way - ward gust with a - ban - don, _____

A *p a brief moment of stillness...*
 Rid - ing each way - ward gust with a - ban - don, _____

T *p a brief moment of stillness...*
 Rid - ing each way - ward gust with a - ban - don, _____

B *p a brief moment of stillness...*
 Rid - ing each way - ward gust with a - ban - don, _____

Pno *p subito*
Red.

Vln I *p subito*

Vln II *p subito*

Vla *p subito*

Vc *p subito*

481

Fl

S
 Reck - less - ly _____ as - pir - ing, as - pir - ing, as - pir - ing to au -

A
 Reck - less - ly _____ as - pir - ing, as - pir - ing, as - pir - ing to au -

T
 As - pir - ing, _____ as - pir - ing to au -

B
 As - pir - ing, _____ as - pir - ing to au -

Pno

Vln I

Vln II

Vla

Vc *mp*

485

Fl

f 6 6

Hn

f

S

f with "gust-o!"

- ro - - - - - ral heights, au - - - ro - - -

A

f with "gust-o!"

- ro - - - - - ral heights, au - - - ro - - -

T

f with "gust-o!"

- ro - - - - - ral heights, au - - - ro - - -

B

f with "gust-o!"

- ro - - - - - ral heights, au - - - ro - - -

Pno

f with "gust-o!"

Vln I

f

Vln II

f

Vla

f

Vc

f

490

marcato

Fl

Hn

S

A

T

B

ral heights,

Pno

6 6

clean, bright

Vln I

Vln II

Vla

Vc

Red. marcato

Red.

Red.

marcato

496

Fl

S

A

T

B

p

Yet

Pno

espress.

Vln I

Vln II

Vla

Vc

Q

503 con sordino

Hn

S

A

T
know - ing all the while that we are safe,

B

Pno

Vln I

Vln II

Vla

Vc

508

Hn

S

A

T
Te - thered to the

B

Pno

Vln I

Vln II

Vla

Vc

513

Hn

S

A

T
ground by a strong braid,

B

Pno

Vln I

Vln II

Vla

Vc

518

Hn

S

A

T

B
Te - thered by a stead - y, stead - y

Pno

Vln I

Vln II

Vla

Vc

523

Fl

Hn

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

niente

p

and a mind

and a mind

and a mind

hand. and a mind

6 6 6 6 6 6

Red. Red.

l.h.

v

534

Fl

Hn

S

A

T

B

Pno

Vln I

Vln II

Vla

Vc

3 3 3 3 3 7

gliss.

Ah

gliss.

gliss.

Ah

gliss.

Ah

gliss.

Ah

6 6

6 6 6 6

p

p

p

p

p

p

VI. Where Belief Begins

RPensively (ca. $\text{♩} = 56$)*Crystal clear, like raindrops*

Words and Music by Elizabeth Alexander

543

Pno *p*

Red. (no pedal changes)

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc *pp*

551

Pno

Vln I

Vln II

Vla

Vc

558

S *pp*

A *pp*

T *pp*

B *pp*

Pno

Vln I

Vln II

Vla

Vc

It comes down to this in the end. And in the be - gin - ning and mid - dle as

565

Hn

pp

S
well. It comes down to this in the end: It comes down to this.

A
well. It comes down to this in the end: It comes down to this.

T
well. It comes down to this in the end: It comes down to this.

B
well. It comes down to this in the end: It comes down to this.

Pno

Vln I

Vln II

Vla

Vc

572

Fl

p

Hn

S
in the end.

A
in the end.

T
in the end.

B
in the end.

Pno

ped.

Vln I

Vln II

Vla

Vc

S

579

Fl *mp*

S *mp*
Earth, gen - er - ous and vis - cer - al,

A *mp*
Earth, gen - er - ous and vis - cer - al,

T

B

Pno *mp* 6 6 6 6 6 6 6 6
Ped.

Vln I *mp* 3 3 3 3 3 3 3 3

Vln II *mp* 3 3 3 3 3 3 3 3

Vla *mp*

Vc *mp*

583

Fl

S
man - i - fest - ed in moun - tains and hid - den with - in the clouds.

A
man - i - fest - ed in moun - tains and hid - den with - in the clouds.

T

B

Pno 6 6 6 6 6 6 6 6
Ped.

Vln I 3 3 3 3 3 3 3 3

Vln II 3 3 3 3 3 3 3 3

Vla

Vc

586

Fl

S
fa - mi - liar to rhi - zomes and young knees.

A
fa - mi - liar to rhi - zomes and young knees.

T

B

Pno

Vln I

Vln II

Vla

Vc

589

Fl

Hr

S
tenderly
Earth.

A
tenderly
Earth.

T

B

Pno

Vln I

Vln II

Vla

Vc

600

Hn *mp*

S

A *mf*

T *mf*
ger - mi - na - tion all the way through to rot and back a -

B *mf*
ger - mi - na - tion all the way through to rot and back a -

Pno *mf*
Ped. 3 6 3 6 3 6

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc *mf*

603

Fl *mp*

Hn *p*

S *mp*
What's

A *mp*
What's

T *mp*
- gain. What's

B *mp*
- gain. What's

Pno *mp*
Ped. 6 4 6 6 6 6 6

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc *mp*

T

607

Fl

Hn

S
more, what's more, what's more, what's more, there's

A
more, what's more, what's more, what's more, there's

T
more, what's more, what's more, what's more, there's

B
more, what's more, what's more, what's more, there's

Pno
Red. Red.

Vln I

Vln II

Vla

Vc

f

3 6 3 6 3 6 3 6

3 3 3 3

3 3

3 3

615

Fl

Hn

S
Oh _____ stars, _____

A
Oh _____ stars, _____

T
on - ly in the core of pla - nets and stars, _____

B
on - ly in the core of pla - nets and stars, _____

Pno
Ped. Ped.

Vln I
espress.

Vln II

Vla
espress.

Vc
espress.

Epilogue: The Chalice of Our Hearts

U

626

Pensively (♩ = 60)

Words and Music by Elizabeth Alexander

S
- gins.

A
- gins.

T
- gins.

B
- gins.

Pno
p
Ped. (keep pedal depressed)

Vln I

Vln II
p

Vla
p

Vc
p

632

S
p
Our search for kind - ling takes us far be - yond our - selves. There we gath - er

A
p
Our search for kind - ling takes us far be - yond our - selves. There we gath - er

T

B

Pno
p
Ped.

Vln I

Vln II

Vla

Vc

639

S truth and mys - te - ry. We re - turn with joy to tend the

A truth and mys - te - ry. We re - turn with joy to tend the

T

B

Pno

Vln I

Vln II

Vla

Vc

646

Hn

S cha - lice of our hearts. Our search for

A cha - lice of our hearts. Our search for

T Our search for kind - ling takes us far be -

B Our search for kind - ling takes us far be -

Pno

Vln I

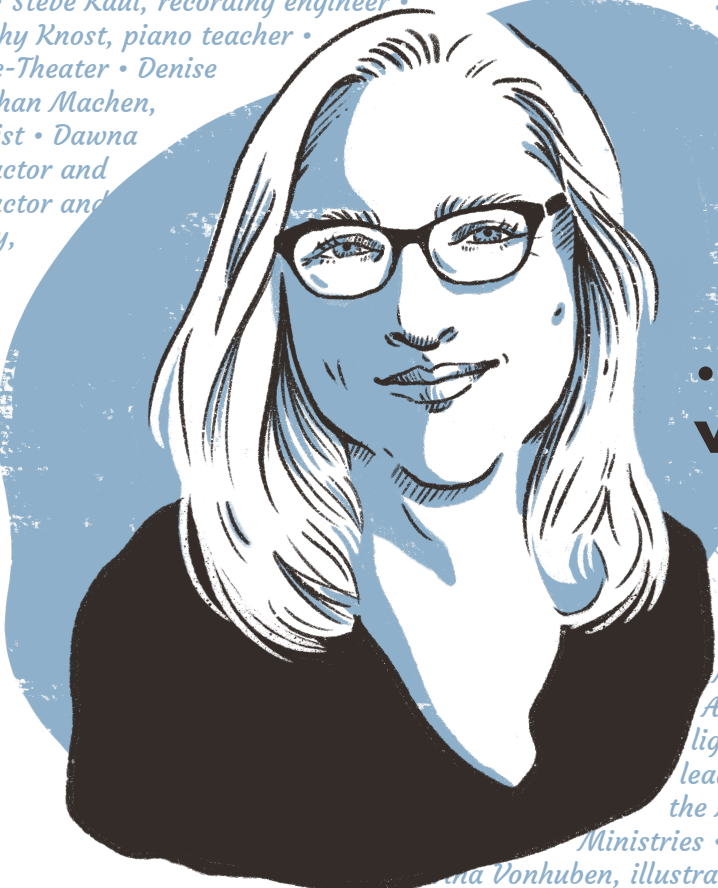
Vln II

Vla

Vc

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 serum 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 • Pasha 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 serum 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

V

666

S kind - ling takes us far be - yond our - selves. There we gath - er truth and

A hearts. Our search for kind - ling takes us far be -

T hearts. Our search for

B hearts. Our search for kind - ling takes us far be - yond our - selves. There we

Pno *mf*

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc *mf*

672

Fl *mf*

Hn *mp*

S mys - te - ry. We re - turn with joy to tend the

A - yond our - selves. There we gath - er truth and mys - te - ry. We re -

T kind - ling takes us far be - yond our - selves. There we gath - er truth and

B gath - er truth and mys - te - ry. We re - turn with

Pno *mf*

Vln I

Vln II

Vla

Vc

678

Hn *niente*

S *p*
cha - lice of our hearts, our hearts, our

A *p*
- turn with joy to tend the cha - lice of our hearts,

T *p*
mys - te - ry. We re - turn with joy to tend the cha - lice of our

B *p*
joy to tend the cha - lice of our hearts.

Pno *p*

Vln I *p*

Vln II *p*

Vla *p*

Vc *p*

686

Fl *p*

S *niente*
hearts.

A *niente*
our hearts.

T *niente*
hearts.

B *niente*
our hearts.

Pno *pp*

Vln I *pp* *niente*

Vln II *pp* *niente*

Vla *pp* *niente*

Vc *pp* *niente*

