

Kindling

Small Reflections on a Limitless Faith

SATB and chamber ensemble

OR

SATB and piano



Elizabeth Alexander

Seafarer Press

Kindling

Small Reflections on a Limitless Faith

Choral Score

for use with

SATB choir and chamber ensemble (SEA-123-10)

or

SATB and piano (SEA-123-19)

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Duration: 25 minutes

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)

Seafarer Press

Kindling: Small Reflections on a Limitless Faith

Words & Music by Elizabeth Alexander

I. First Touch

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 ourselves –
 There we gather Truth and Mystery.
 We return in joy to tend the chalice of our hearts.

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*.



Cover: "Girl with Dandelion" by Emily Roe

Emily Roe is an artist, photographer and avid do-it-yourself interior designer. Her popular 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."

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

SATB, chamber ensemble or SATB, piano

Prologue

Words and Music by Elizabeth Alexander

Tenderly (ca. ♩ = 54-60)

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The vocal parts are currently silent, indicated by whole rests. The piano accompaniment begins with a *p dolce* marking and features a series of chords with a *Ped.* (pedal) marking under each measure. The score is divided into two systems, with the second system starting at measure 9.

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.

I. First Touch

A

Words and Music by Elizabeth Alexander

31 **Tenderly** (ca. ♩ = 54-60)

35

S *p* The

A

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

B

mp *sfz*

Ped. *Ped.*

39

S first touch brings a - ston - ish - ment.

A *p* a -

T

B

sfz

Ped. *Ped.*

43

S *mp* a - ston - ish - ment_ a -

A - ston - ish - ment,_ a - ston - ish - ment,_ a - ston - ish - ment_ a -

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

B *mp* a - ston - ish -

Red. *Red.* *Red.*

46

S *mf* - ston - ish - ment, then de - light:

A *mf* - ston - ish - ment, then de - light:

T *mf* - ston - ish - ment, then de - light:

B *mf* - ment, then de - light:

Red. *Red.* *Red.*

B

49

S *mp* Wa - ter, _____

A *mp* Wa - ter, _____

T *mp* Wa - ter, _____

B _____

mp

Red.

53

S _____

A _____

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

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

playfully

Red.

57 *openheartedly*

S hy - dran - gea blos - som,

A *openheartedly*
hy - dran - gea blos - som,

T

B

legato, sweeping

Ped.

61

S

A

T *jauntily*
warm mud, warm mud,

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

port.

jauntily

*Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. * Ped. **

65 *p with wonder*

S New ears learn to de - ci - pher foot - steps and mu - sic, _____ *p* While

A New ears learn to de - ci - pher foot - steps and mu - sic, _____ *p* While

T _____ *p* While

B _____ *p* While

p *mp* Fl.

Ped. Ped.

71

S watch - ing a fuz - zy cat - er - pil - lar, _____

A watch - ing a fuz - zy cat - er - pil - lar, _____

T watch - ing a fuz - zy cat - er - pil - lar, _____

B watch - ing a fuz - zy cat - er - pil - lar, _____

p

Ped. Ped. Ped.

nonritardando

75

S Small hearts lean toward

A Small hearts lean toward

T Small hearts lean toward

B Small hearts lean toward

Ped. 6 6 Ped. Ped. Ped.

79

S *mf* God.

A *mf* God.

T *mf* God.

B *mf* God.

mf Ped. 3 3 3 3

II. Pages



83

Deliberately (ca. ♩ = 60)

Words and Music by Elizabeth Alexander

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,

p
Ped. (Keep pedal depressed)

90

S
A
T
B

p
Peo - ple re -

p
Peo - ple re -

Peo - ple re - build shat - tered schools,

Peo - ple re - build shat - tered schools,

marcato
Ped. Ped.

96

S
- store life - less lakes, _____ on the

A
- store life - less lakes, _____ on the

T
_____ on the

B
_____ on the

99

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

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

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

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

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

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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Elizabeth Alexander

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112

S - a - tion_ out of pro - mise and pain, _____ and sing to the

A - a - tion_ out of pro - mise and pain, _____ and sing to the

T *mf* _____ pro - mise and pain, pain and pro - mise, _____ and sing to the

B *mf* _____ pain and pro - mise, _____ and sing to the

Ped. *Ped.*

117

f **rallentando** **meno mosso** *pp*

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

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

T *f* death - ly ill and the new - ly born. _____ *pp*

B *f* death - ly ill and the new - ly born. _____ *pp*

f *p*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

123

Hn.

Fl.

Ped.

Ped.

Ped.

Ped.

D a tempo

128

S

A

T

B

p

Con-stitutions are still being writ - ten,

p

Con-stitutions are still being writ - ten,

p

Ped.

Ped.

Ped.

Ped.

135

p

S
Slaves are still be - ing freed,

A
Slaves are still be - ing freed,

T
Tru - ces are still be - ing

B
Tru - ces are still be - ing

marcato

Ped. Ped. Ped. Ped.

142

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

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

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

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

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

148

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

E

154

f *p*

Ped. (Keep pedal depressed to end)

161

S and roll up our own sleeves,

A and roll up our own sleeves,

T We fin-ish our break-fast and roll up our own sleeves,

B We fin-ish our break-fast and roll up our own sleeves,

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III. Chosen People

F

Generously (ca. ♩ = 60)

Words and Music by Elizabeth Alexander

182

mp

Ped. Ped. Ped. Ped. Ped.

Detailed description: Piano accompaniment for measures 182-185. The right hand features a melodic line with a long slur over measures 183-185. The left hand plays a steady eighth-note accompaniment. Dynamics include *mp* and *f*. Pedal points are marked below the bass line.

186

S

A

T

B

mp

As

Detailed description: Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 186-189. The Soprano and Alto parts are mostly rests. The Alto part has a single note in measure 189 with the lyric "As". The piano accompaniment continues from the previous system.

Ped. Ped. Ped. Ped.

Detailed description: Piano accompaniment for measures 186-189. The right hand has a melodic line with a slur over measures 187-189. The left hand continues the eighth-note accompaniment. Pedal points are marked below the bass line.

190

S

A

T

B

chil - dren we are en - chan - ted by the

Detailed description: Vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 190-193. The Soprano part is mostly rests. The Alto part has the lyrics "chil - dren we are en - chan - ted by the". The piano accompaniment continues from the previous system.

Ped. Ped. Ped. Ped.

Detailed description: Piano accompaniment for measures 190-193. The right hand has a melodic line with a slur over measures 191-193. The left hand continues the eighth-note accompaniment. Pedal points are marked below the bass line.

194

S

A

T

B

ap - ple,

mp

As

Ped. Ped. Ped. Ped.

198

S

A

T

B

chil - dren we are en - chan - ted by the

Ped. Ped. Ped. Ped.

1 3 4

202

S
A
T
B

ark,

Ped. 3

205

S
A
T
B

We are en - chan - ted, we are en -

We are en - chan - ted, we are en -

We are en - chan - - ted,

We are en - chan - - ted,

Ped. 3

214

S *p with awe*
the ba - by in the

A *p with awe*
the ba - by in the

T *f*
boy with the sling - - shot, the ba - by in the

B *f*
boy with the sling - - shot, the ba - by in the

Ped. *f* *mp subito* *Ped.*

* Cue-sized notes may be omitted if desired

218

S barn.

A barn.

T barn.

B barn.

Ped.

220

222 *marcato*

G

226 *p darkly*

S
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

Moving forward

231

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 -

ped. *ped.* *ped.*

236

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

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

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

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

ped. *ped.* 1 4

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H

242

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

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

T
_____ com -
warmly mp

B
_____ com -

mp

Ped.

246

S
_____ *p* lat - er we

A
_____ *p* lat - er we

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

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

p

Ped.

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

S
 grap - ple _____ with com - pas - sion. _____

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

T
 8
 grap - ple _____ with com - pas - sion. _____

B
 grap - ple _____ with com - pas - sion. _____

p

Ped. Ped.

I

256

Ped. Ped.

260

Ped. Ped.

264

mp *mf*

Ped. Ped. Ped. Ped.

268

Ped. Ped. Ped.

272

Ped. Ped.

276

S *p* tenderly
Cho - sen

A *p* tenderly
Cho - sen

T

B

p

Ped. 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

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.

288

S peo - ple are ev' - ry -

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

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

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

291 *mf*

S - where, ev' - ry -

A in the mar - ket,

T are ev' - ry - where now, are ev' - ry -

B - where, ev' - ry - where now, are ev' - ry -

IV. So Much Radiance

K

With curiosity and awe (ca. ♩ = 100)

Words and Music by Elizabeth Alexander

303

310

317

S *p*
Once we set forth in the dark emp-ty hours of the night,

A *p*
Once we set forth in the dark emp-ty hours of the night,

T

B

323

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

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

T

B

Ped. Ped. Ped. Ped.

329

S
- seen. _____

A
- seen. _____

T
p
Guid - ed on - ly by a voice _____ still and

B
p
Guid - ed on - ly by a voice _____ still and

steady footsteps along a journey

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

336

S
A
T
B

small.
small.

murmuring

Ped. Ped. Ped. Ped.

341

S
A
T
B

mf
mf
mf
mf

Our out stretched hands soon en-coun-tered grain and brass_____ of Cross__ and__ Me -

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

346

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

mf

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

352

S
rev - 'rence and joy. _____

A
rev - 'rence and joy. _____

T
rev - 'rence and joy. _____ *p* On - ly

B
rev - 'rence and joy. _____ *p* On - ly

p

Ped. Ped. Ped. Ped.

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378

S *mf*
Wheel and Lo - tus,

A *mf*
Wheel and Lo - tus,

T

B

mf *sfz*

$\frac{1}{4}$
Ped.

382

S

A

T *mf*
Yin and Yang,

B *mf*
Yin and Yang,

sfz

Ped.

386

S
Star and Cres - cent,

A
Star and Cres - cent,

T

B

sfz

Ped.

390

S

A

T
Ea - gle and Drum, We be -

B
Ea - gle and Drum, We be -

sfz

sfz

sfz

sfz

Ped.

M

(♩ = ♪)

394

S
A
T
B

We be -
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, we be -

mf
opt.
Red.

398

S
A
T
B

- gin to be - hold the li - mit - less. So much
- gin to be - hold the li - mit - less, So much
Be - - hold!
- gin to be - hold the li - mit - less,

f
f
Red.

410

S ra - di - ance with - in our reach, and e - ven

A ra - di - ance with - in our reach, and e - ven

T So much ra - di - ance, —

B So much ra - di - ance, —

Red.

414

S more, and e - ven more, — be -

A more, and e - ven more, — be -

T and e - ven more, — and more and more be -

B and e - ven more — and more and more be -

Red.

Red.

418 *ff*

S
-yond, be - yond, be - yond,

A
-yond, be - yond, be - yond,

T
-yond, be - yond, be - yond,

B
-yond, be - yond, be - yond,

ff

Red. keep pedal depressed

423

S
be - yond.

A
be - yond.

T
be - yond.

B
be - yond.

V. Strong Braid

N

Ecstatically (ca. $\text{♩} = 72$)

Words and Music by Elizabeth Alexander

429

f

Ped.

* Pianist, waft and whirl to your heart's content, using the lead-foot pedal technique that your piano teacher instructed you to eschew!

433

S

A

T

B

mf

A -

437

S

A

T

B

loft in the head - y air,

mf *gliss.* Ah

mf *gliss.* Ah

grand sweeping legato wafts, simile

6 6 6 6

440

S

A

T

B

Ah

mf *gliss.* Ah

mf *gliss.* Ah

A -

6 6 6 6 6 6 6 6

443

S
A
T
B

- loft in the head - y air of faith,

gliss. Ah
gliss. Ah

6

446

S
A
T
B

gliss. Ah
gliss. Ah

A -

6

449

S
A
T
B

- loft _____ in the head - y air of

6 6 6 6

3

451

S
A
T
B

Ah _____
Ah _____
Ah _____ Ah _____
faith, Ah _____
Ah _____

gliss.
gliss.
gliss.
gliss.
gliss.

6 6 6 6

453

S Ah *gliss.* Our *p*

A Ah *gliss.* Our *p*

T

B

O

455

S sen - - ses height - ened by in - cense and

A sen - - ses height - ened by in - cense and

T

B

lightly *p* *l.h.* *ped.*

458

S e - - - ther,

A e - - - ther,

T *p* gliss. Ah

B *p* gliss. Ah

3 *3* *4* *6* *6* *6*

3 *3* *Ped.*

460

S Ah

A Ah

T *mf* We may from time to

B *mf* We may from time to

6 *6* *6* *1* *3* *3* *3* *3*

1 *3* *Ped.* *3* *3* *3*

463

S
A
T
B

time _____ be - come ec - sta - tic pa - per

time _____ be - come ec - sta - tic pa - per

3 3 3 3 3 3

Red.

466

S
A
T
B

mf
We

mf
We

mf
kites. _____ We

mf
kites. _____ We

mf

3 3 3 3 3 3

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477 *p a brief moment of stillness...*

S
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, _____

p subito

6 6 6 6

Ped.

481

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 -

6 3

Ped.

493

Ped. Ped. Ped.

Detailed description: This block shows the piano accompaniment for measures 493 to 496. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with some sustained notes. Pedal markings are present below the bass staff.

497

S

A

T

B

p

Yet

Ped.

Detailed description: This block contains vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 497 to 502. The vocal parts are mostly rests, with the Tenor part having a note in measure 502 marked with a piano (*p*) dynamic and the word "Yet". Below the vocal staves is the piano accompaniment for these measures, featuring a flowing melodic line in the right hand and a more rhythmic accompaniment in the left hand. A pedal marking is located below the piano part.

Q

503

S

A

T

B

know - ing all the while that we are

p

Ped. Ped.

Detailed description: This block contains vocal staves for Soprano (S), Alto (A), Tenor (T), and Bass (B) for measures 503 to 506. The Tenor part has the lyrics "know - ing all the while that we are". The piano accompaniment features a prominent sixteenth-note figure in the right hand, with sixteenth-note accompaniment in the left hand. Dynamics include piano (*p*) and pedal markings are present.

507

S

A

T
safe, _____

B

Ped. Ped.

511

S

A

T
Te - thered _____ to the ground _____ by a

B

Ped. Ped.

515

S

A

T

B

strong braid,

6 *6* *6* *6* *6* *6*

ped. *ped.*

519

S

A

T

B

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

6 *6* *6* *6* *6* *6*

ped. *ped.*

523

S *p*
and a

A *p*
and a

T
and a

B
hand. and a

Ped. *Ped.*

527

S
mind that ap - - prais - es the

A
mind that ap - - prais - es the

T
mind that ap - - prais - es the

B
mind that ap - - prais - es the

Ped. *Ped.*

531

S *f*
wind. Ah *gliss.*

A *f*
wind. Ah *gliss.*

T *f*
wind. Ah *gliss.*

B *f*
wind. Ah *gliss.*

535

S *ff*
Ah *gliss.*

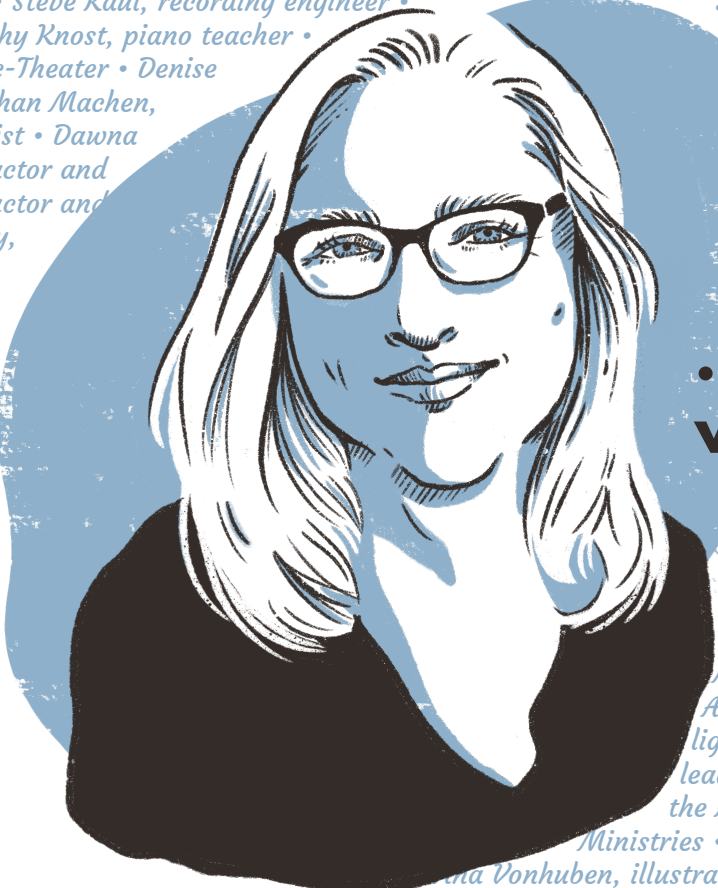
A *ff*
Ah *gliss.*

T *ff*
Ah *gliss.*

B *ff*
Ah *gliss.*

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558 *pp*

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

A *pp*

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

T *pp*

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

B *pp*

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

565

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___

573

S
— in the end.

A
— in the end.

T
— in the end.

B
— in the end.

Ped.

S

579 *mp*

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

A *mp*

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

T

B

mp

Ped.

589

tenderly

S
Earth. _____

tenderly

A
Earth. _____

T
8

B

6 *6* *6* *6* *6* *6*

Ped. *Ped.*

593

S

A

T
8

B

Small group or tutti: *p*

Air _____ and

Small group or tutti: *p*

Air _____ and

6 *6* *6* *6* *6*

Ped.

595

S
A
T
B

mp
wa - ter, _____ faith - ful chan - nels of change _____ whose cur - rents and

mp
wa - ter, _____ faith - ful chan - nels of change _____ whose cur - rents and

Ped.

599

S
A
T
B

mf
cy - cles nudge ger - mi - na - tion all the way through to rot and back a -

mf
cy - cles nudge ger - mi - na - tion all the way through to rot and back a -

Ped.

603 *mp*

S
A
T
B

What's
What's
What's
What's

- gain. _____
- gain. _____

mp

Ped. 6 6 6 6 6 6

T

607

S
A
T
B

more, what's more, _____ what's more, what's more, there's
more, _____ what's more, what's more, what's more, there's
more, _____ what's more, _____ what's more, what's more, there's
more, _____ what's more, what's more, what's more, there's

Ped. 3 6 3 6 3 6 3 6

611 *f*

S
fire, daz - zl - ing and im - pro - ba - ble, _____

A
fire, daz - zl - ing and im - pro - ba - ble, _____

T
fire, daz - zl - ing and im - pro - ba - ble, _____ not

B
fire, daz - zl - ing and im - pro - ba - ble, _____ not

f 3 6 3 6 3 6 3 6
Ped. 3 Ped. 3

615

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, _____

3 6 3 6 3 6 3 6 3 6 3 6 3 6
Ped. 3 Ped. 3

619 **meno mosso** *p hushed* *attacca*

S But al - so in the hol - low where be - lief _____ be -

A *p hushed* *attacca*
But al - so in the hol - low where be - lief _____ be -

T *p hushed* *attacca*
But al - so in the hol - low where be - lief _____ be -

B *p hushed* *attacca*
But al - so in the hol - low where be - lief _____ be -

espress. *p* *attacca*

ped.

Epilogue: The Chalice of Our Hearts

U

626 **Pensively** (♩ = 60) Words and Music by Elizabeth Alexander

S - gins. _____

A - gins. _____

T - gins. _____

B - gins. _____

p *ped.* (keep pedal depressed)

631

S *p*
Our search for kind - ling takes us far be -

A *p*
Our search for kind - ling takes us far be -

T

B

636

S
- yond our - selves. There we gath - er truth_ and mys - te - ry. We re -

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

T

B

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654

S
- yond our - selves. There we gath - er truth_ and mys - te - ry, We re -

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

T
gath - er truth_ and mys - te - ry. We re - turn_____ with

B
gath - er truth_ and mys - te - ry. We re - turn_____ with

Ped. Ped.

660

S
- turn_____ with joy Our search for

A
- turn_____ with joy_____ to tend the cha - lice of our_

T
joy_____ to tend the cha - lice of our_ hearts._____ our

B
joy_____ to tend the cha - lice of our_ hearts._____ our

mf

Ped. Ped.

V

666

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

A
mf
hearts._____ Our search for kind - ling takes us far be - yond our -

T
mf
hearts._____ Our search for kind - ling

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

Ped. No pedal change through end of song

673

S
- ry. We re - turn_____ with joy_____ to tend the cha - lice of our_

A
- selves. There we gath - er truth_ and mys - te - ry. We re - turn_____ with

T
takes us far be - yond our - selves. There we gath - er truth_ and mys - te - ry. We re -

B
truth_ and mys - te - ry. We re - turn_____ with joy_____ to tend the

680 *p*

S hearts, _____ our hearts, _____ our hearts. _____

A joy _____ to tend the cha - lice of our _____ hearts, _____

T - turn _____ with joy _____ to tend the cha - lice of our _____ hearts. _____

B cha - lice of our _____ hearts. _____

687 *niente*

S _____ *niente*

A _____ *niente*
our _____ hearts. _____

T _____ *niente*

B _____ *niente*
our _____ hearts. _____

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

For information about Elizabeth Alexander's other choral titles, visit www.seafarerpress.com