

# A Love Like That

Hafiz / Daniel Ladinsky

low voice and piano



Elizabeth Alexander

*Seafarer Press*

## The Sun Never Says

Even  
After  
All this time  
The sun never says to the earth,

“You owe  
Me.”

Look  
What happens  
With a love like that,  
It lights the  
Whole  
Sky.

Hafiz  
Translated and adapted by Daniel Ladinsky

From the Penguin publication, “The Gift: Poems by Hafiz,” © 1999 by Daniel Ladinsky  
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**To learn more about this song see Composer Note at the end of this publication**

For my parents, after all this time

# A Love Like That

for low voice and piano

Hafiz, rendered by Daniel Ladinsky

Elizabeth Alexander

**Tenderly, somewhere around** ♩ = 108-116

Musical score for measures 1-4. The piece is in 4/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Tenderly, somewhere around ♩ = 108-116'. The music is in piano (*p*). The right hand features a melodic line with eighth and quarter notes, while the left hand provides a steady accompaniment of eighth notes. A 'Ped.' (pedal) marking is present under the bass line in measures 1 and 3. A chord symbol 'B' is written above the first measure.

5 *These measures may be repeated for vocal or instrumental improvisation, or if singer is making an entrance.*

Musical score for measures 5-8. This section is a repeat of the first four measures, marked with double bar lines and repeat dots at both ends. The piano accompaniment remains the same as in the first system.

9 *p warmly*

Musical score for measures 9-12. The vocal line begins with the lyrics: "E-ven af-ter all this time, e-ven af-ter all this time, e-ven af-ter". The piano accompaniment continues with the same eighth-note pattern. Chord symbols 'B' and 'E' are written above the right hand in measures 9 and 11 respectively. Pedal markings are present under the bass line in measures 9 and 11.

13  
all this time.

Musical score for measures 13-16. The vocal line continues with the lyrics: "all this time." The piano accompaniment remains consistent. Chord symbols 'B/D#' and 'E' are written above the right hand in measures 13 and 15 respectively. Pedal markings are present under the bass line in measures 13 and 15.

17

E-ven af-ter all this time, the sun nev-er says to the earth,

B/D# E B/F# E/G#

Ped. Ped. Ped. Ped.

21

the sun nev-er

B/A

Ped.

25

says to the earth, "You

28

owe me,"

B

Ped. Ped. 2 1 2

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 • Sasha Gertler, poet • Jack Gallagher, composer and teacher • Paul Gerike, proofreader • Jocelyn Hagen and Michael Hakan, 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](http://www.seafarerpress.com)

47

sun nev-er says to the earth, "You

B/A

Ped.

51

owe me,

B

Ped. Ped. Ped. Ped.

55

*pp*

E - ven af - ter all this time,

*pp*

Ped. Ped. Ped. Ped.

59

*poco a poco accelerando*

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

**Brightly, più mosso**

63 *mf*

Look what hap - pens with a love like that,

*p subito* *mf rockin'!*

*Ped. (Really hold down this pedal!)*

67

Look what hap - pens with a love like that,

*p subito* *Ped.*

70 *ecstatically*

Look what hap - pens with a love like

*p subito* *Ped.*

73 *f*

that,

*f ecstatic*

*Ped.*

**Senza Misura - very freely**

*Here you are beyond any thought of keeping score. Free your mind of all counting or accounting.*

75 *expansively*

It lights the whole sky,

Piano repeats this and subsequent ascending scales an indefinite number of times.  
(*Colla voce*)

76

It lights the whole sky,

77

It lights the whole sky,

Play higher octave on repeats

Repeat each passage as many times as you wish

79 *mp* freely, as if speaking to audience ,

E - ven af - ter all this time, a love like that lights the

(8) C#m<sup>7</sup> F#<sup>7</sup>sus<sup>4</sup>

*p*

*Leg.* *Leg.*

80 *This measure is completely unsynchronized. Just listen, feel and play.*

whole sky.

*B* slowly, thoughtfully

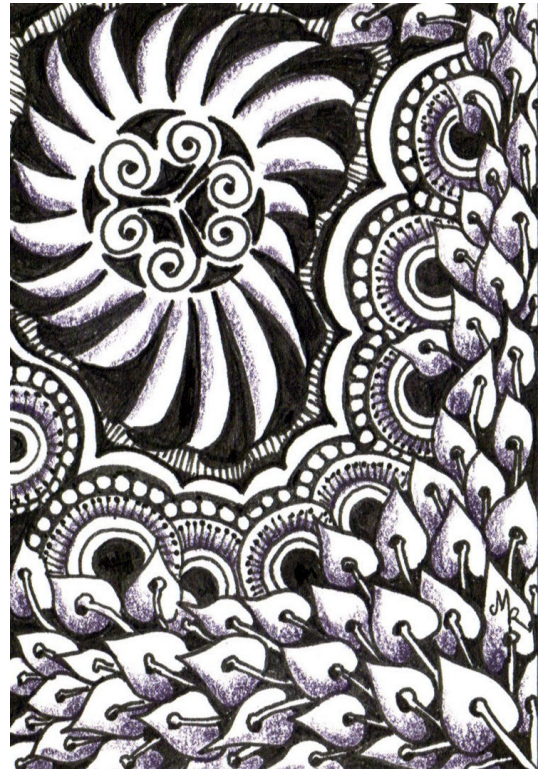
*8va*

*Leg.*

**Composer Note:** The scholarly side of me always scrutinizes the texts I set to music to ensure they are authentic, accurate and properly attributed. But I have another side – *\*\* the artist side \*\** – which like a bright-eyed magpie leans toward shiny things: beauty, delight, patterns, color, sounds, and ideas which open the heart.

Thus it was with some trepidation that I approached the work of poet Daniel Ladinsky. Neither a purist nor an academic, Ladinsky’s engaging Hafiz-inspired renderings have inspired passionate debate among poetry lovers, Sufi scholars, and Farsi speakers alike. To what extent are Ladinsky’s poems translations as opposed to original poems? And how much does that matter?

In the end, my inner debate was decided by a burst of spontaneous gratitude. I enthusiastically and unapologetically set “The Sun Never Says” to music in honor of my extraordinary parents’ 50th wedding anniversary.



Cover Art:  
“Ancient Sun”  
by Margaret Storer-Roche  
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*A Love Like That* is also included in these extended vocal works and collections:

*Nature Creature*

The beauty and complexity of being alive are woven into the sensuous fabric of *Nature Creature*. A compelling vocal work composed over a ten year period for dynamic vocalist Ruth MacKenzie, this dramatic showpiece taps into the folk and jazz styles for which the singer is well known, along with unique musical expressions best described as passionate, sweet, wry and tender. An optional cello part offers an additional rich, genre-defying dimension to this lyrical work.

- I. Tree Song (George Ella Lyon)
- II. The Meadow Doesn't Know About the Stock Market (George Ella Lyon)
- III. I Should Be Content (David Ignatow)
- IV. Come Soon (Lilian Moore)
- V. Play (A. R. Ammons)
- VI. Life Will Break You (Louise Erdrich)
- VII. I'll Tell You a Story, then (Nancy White)
- VIII. A Love Like That (Hafiz / Daniel Ladinsky)

SEA-121-00: low voice, piano

SEA-121-01: medium voice, piano

SEA-121-02: high voice, piano

*A Love Like That: Songs of Unconditional Love*

Six songs exploring different facets of unconditional love. Springing forth from experiences like a child's nap, a solitary walk, deep grief, or an awareness of nature's bounty, these open-hearted offerings pour forth with immediacy and grace.

1. Sleep Song (Ann Silsbee)
2. The Eternal One (Ralph Waldo Emerson)
3. A Love Like That (Hafiz / Daniel Ladinsky)
4. The Gospel Isn't Written in the Bible Alone (Elizabeth Alexander)
5. I'll Tell You a Story, then... (Nancy White)
6. Grace (Elizabeth Alexander)

SEA-150-00: low voice, piano

SEA-150-01: medium voice, piano

SEA-150-02: high voice, piano

# Vocal Music by Elizabeth Alexander

**A Garret of Old Playthings** (Carl Sandburg)  
high voice, piano

**A Love Like That** (Hafiz/Ladinsky)  
low voice / medium voice / high voice, piano

**Conversation on a Train** (Elizabeth Alexander)  
*Duet:* low voice & medium voice, piano

**Die Gedanken Sind Frei** (German protest song, arr. Alexander)  
*Duet:* low voice & high voice / 2 medium voices, piano

**Grace** (Elizabeth Alexander)  
low voice / medium voice / high voice, piano

**I Write This Poem Out of Darkness** (George Ella Lyon)  
*Trio:* low, medium & high voices, flute, violin, piano

**I'll Tell You a Story, then...** (Nancy White)  
low voice / medium voice / high voice, piano

**Infant Holy, Infant Lowly** (Polish carol, arr. Alexander)  
*Trio:* low, medium & high voices *a cappella*

**Jo!** (The Edict of Torda)  
*Trio:* low, medium & high voices *a cappella*

**My Aunt Gives Me a Clarinet Lesson** (Gregory Djanikian)  
soprano, flute, clarinet, violin, cello, piano, percussion

**No One Gets a Program** (Dutch proverb, Elizabeth Alexander)  
*Duet:* low voice & medium voice, piano

**No Ordinary Song** (Elizabeth Alexander)  
medium voice, piano

**Oath Taking** (Opal Palmer Adisa)  
high voice, piano

**On the Edge of the Water** (Elizabeth Alexander)  
low voice, piano

**Sleep Song** (Ann Silsbee)  
low voice / medium voice / high voice, piano

**The Eternal One** (Ralph Waldo Emerson)  
low voice / medium voice / high voice, piano

**The Gospel Isn't Written in the Bible Alone** (Elizabeth Alexander)  
low voice / medium- high voice, piano

**Trouble in a Minnesota Town** (Neal Bowers)  
medium voice / high voice, piano

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