

# A Love Like That

*Songs of Unconditional Love*

low voice and piano



Elizabeth Alexander

*Seafarer Press*



# A Love Like That: Songs of Unconditional Love

Elizabeth Alexander

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## A Love Like That: Songs of Unconditional Love

### Composer Note

I never set out to write a body of songs about unconditional love. It's not like I'm particularly good at that type of love. I'm almost certainly no better at it than you.

Despite this, it's the only kind of love I've ever wanted to write music about. When I was in high school I wrote a whole slew of reckless, sincere songs inspired by great pop writers: Billy Joel, Carole King, The Beatles. While some of them were certainly about pop music's *thème de rigueur* – infatuation and romantic love – those songs always felt shallow and forced. The love I wanted to write about was more complicated. It involved struggle, grit, friendship, belonging, and forgiveness: all the things we have to grapple with constantly to get even remotely close to unconditional love.

Each of these songs was written for a different reason: an anniversary gift for my parents, a memorial for a dear mentor, a response to the death of a young family friend. All of them are attempts to love what the world offers, despite everything.

These songs are not arranged in any particular performance order. They may be performed on their own or together, in whatever order allows singers to tell their own authentic love story.

\* \* \* \* \*

### Sleep Song

What I love is to slip late at night  
 into David's room gaze secretly  
 down at the soft mask of sleep twitching  
 with no flush of rage no pout no glee  
 just the passing in and out of breath  
 delicately stirring his body  
 into a hint of motion by which  
 I know David is living within  
 safe to love with my whole watching self

Ann Silsbee



"Sweet Sleep"  
 by Janet Lavidia  
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**Learn about Elizabeth's friendship with poet Ann Silsbee:**

**[www.elizabethalexander.com/works/sleep-song](http://www.elizabethalexander.com/works/sleep-song)**

## The Eternal One

It comes to the lowly,  
 It comes to the simple,  
 It comes to whomever will put off what is foreign or proud.  
 It comes as insight,  
 It comes as serenity,  
 It comes as grandeur.  
 Within us the soul of the whole,  
 Within us the wise silence,  
 Within us the universal beauty  
 To which every part and particle is equally related:  
 The Eternal ONE.

When it breathes through our intellect, it is genius.  
 When it breathes through our will, it is virtue.  
 When it flows through our affection, it is love.

Forever and ever, forever and ever,  
 There is no ceiling between our heads and the infinite heavens.  
 Within us the soul of the whole,  
 Within us the wise silence,  
 Within us the universal beauty:  
 The Eternal ONE.

Ralph Waldo Emerson

*Lyric distilled from Emerson's essay "The Over-soul."  
 Adapted lyric © 2010 by Elizabeth Alexander*



"Tree of Life"  
 Metalwork design by  
 Van Read (Van Metal Arts)  
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**Learn about Elizabeth's misadventures setting Ralph Waldo Emerson's words to music:**

**[www.elizabethalexander.com/works/the-eternal-one](http://www.elizabethalexander.com/works/the-eternal-one)**

## 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

*“The Gift: Poems by Hafiz,” Penguin Publications. © 1999 by Daniel Ladinsky.  
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“Ancient Sun”  
by Margaret Storer Roche  
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Learn about *A Love Like That*,

Elizabeth’s gift for her parents on their 50<sup>th</sup> wedding anniversary:

[www.elizabethalexander.com/works/a-love-like-that-song](http://www.elizabethalexander.com/works/a-love-like-that-song)

## The Gospel isn't Written in the Bible Alone

*"God writes the gospel not in the Bible alone, but on trees, and flowers, and clouds, and stars." - Anonymous*

The Gospel is written in the trees and flowers, it's written in the wind and the rain,  
 Recorded in the rock and sediment and sand.  
 It's written in the glory of the far-off sun, and also in the very near,  
 Inscribed upon the palm of every open hand.  
 You can hear it in the thunder, you can read it in the stars,  
 You can find it under every leaf and stone.  
 On a page wide as a prairie there's a message large as life:  
 The Gospel isn't written in the Bible alone.

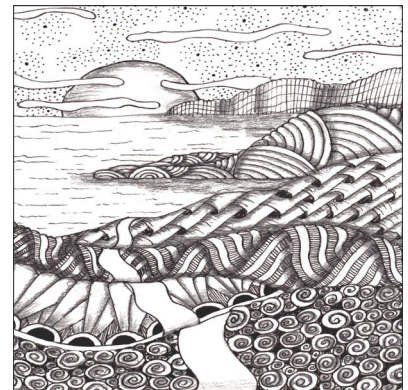
The Gospel is painted onto fins and scales, it's ruffled into feathers and fur,  
 It's spun into the seashell's deep and sacred scroll.  
 Behold it in the voices of the birds at dawn, composers of the Song of Songs,  
 Discern it in the Acts of every living soul.  
 Every pebble holds a Proverb, every spider spins a Psalm,  
 Every seed's a Resurrection of its own.  
 On a page wide as a prairie there's a message large as life:  
 The Gospel isn't written in the Bible alone.

Imagine now, if you were God  
 Setting forth the Gospel for all you're worth,  
 Why would you settle for a single book  
 When you could write the Gospel on the whole wide Earth?

The Gospel is moving over darkened seas, it's working in the change and the flow,  
 It's written in a tongue we long to understand.  
 We marvel at the beauty of the poetry encoded in the chromosome,  
 And braided through the length of every twisted strand.  
 It is molded into muscle, it is whispered into breath,  
 It is carved into the curve of every bone.  
 On a page wide as a prairie there's a message large as life:  
 The Gospel may be written in the Bible —  
 But it surely isn't written in the Bible alone.

Elizabeth Alexander

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"Zen Landscape"

by Valerie Kelley

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**Learn about the "anonymous" epigraph that inspired Elizabeth's lyric:**

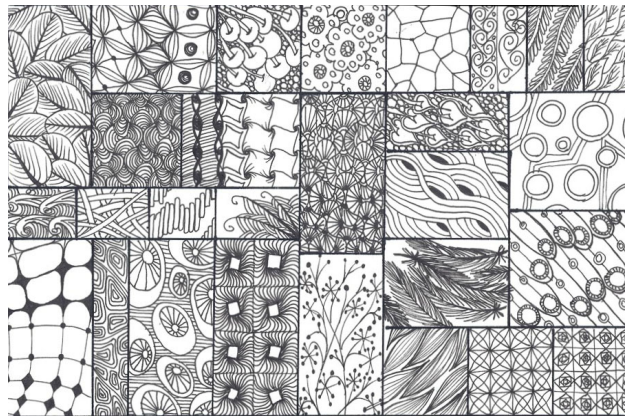
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## Just Once I Want to Write a Gentle Thing

I'll tell you a story, then,  
of how as I was walking, I smelled something sugary,  
elusive, spicy, you could call it,  
and smoky in a sad sort of way. Also  
like blossom barely born, pale and half-undone  
to the wind that still might even be carrying snow,  
this scent I decided to follow.  
Sometimes I stumbled on the path, silver  
with stones worn smooth as kindness,  
or had to stop and rest among pines  
where the smell settled a little, at home  
with their religious and sensuous twang. Other times,  
I moved fast, snatching at its mulchy sweet threads  
through the air, the leaf and rotten-meat ribbons of scent,  
rough tongues of tigers who have recently feasted, the living decay  
of happiness, and saddle soap, the lemon urgency of sex,  
honey of the air — where did it come from?  
I rose panting up the slope, muscles strung on the searching  
bow of my body, raised the back of my hand  
to wipe away the sweat  
salting my lips  
and realized the smell —  
the smell is me.

Nancy White

© 1992 by Nancy White.  
From "Sun, Moon, Salt,"  
published by *The Word Works*  
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"Zentangle"

by Caroline Nott, aka Carolion  
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**Learn about Nancy White, whose poetry**

**Elizabeth learned about when they were MacDowell Artist Colony fellows:**

**[www.elizabethalexander.com/works/ill-tell-you-a-story-then](http://www.elizabethalexander.com/works/ill-tell-you-a-story-then)**

## Grace

It's how I hold my head up after I have missed the mark,  
 It's how I know I'm loved when things are dark,  
 It's how I stand when I am feeling small,  
 How I stand again after a fall —  
 It's how I'm even standing here at all: Some people call it grace.



Falling down like rain on everyone,  
 So warm, like greetings from the sun,  
 Like a gentle snow it's making every surface glow.  
 And I know I didn't earn it:  
 That's how I know it's grace.



It's how two people stay together through the many years,  
 It's how a broken people sing again,  
 It's how a man can overcome his shame,  
 How a woman moves beyond her fears —  
 It's how I know that holy is my name. We're all the same to grace.



Falling down like rain on everyone,  
 So warm, like greetings from the sun, kkk  
 Like a gentle snow it's making every surface glow.  
 And I didn't have to earn it. No, I didn't have to earn it.



I didn't have to earn it through a word or through a deed,  
 Or through a trial or through a creed,  
 Or by denying what I need.  
 I only had to reach out my hand, and it was there.  
 But still it cannot take away the truths I have to face.  
 Oh no, that's not how it works with grace.

Falling down like rain on everyone,  
 So warm, like greetings from the sun,  
 Like a gentle snow it's making every surface glow.  
 And I know I didn't earn it. No, I didn't have to earn it.  
 I didn't have to earn it: That's how I know it's grace.



Elizabeth Alexander © 2014 by Elizabeth Alexander



**Learn about Henry Mackaman, whose vibrant life helped Elizabeth understand grace:**

**[www.elizabethalexander.com/works/grace](http://www.elizabethalexander.com/works/grace)**

# Sleep Song

for low voice and piano

Ann Silsbee

Elizabeth Alexander

(♩ = 76-84) Gently rocking

The first system of the musical score consists of two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked '(♩ = 76-84) Gently rocking'. The piano part begins with a *p* dynamic and a *ped.* (pedal) marking. The vocal line is mostly silent in this system, with a few notes appearing later.

The second system continues the musical score. The vocal line begins with the lyrics "What I" under a *p* dynamic marking. The piano accompaniment continues with a *ped.* marking. The system spans measures 5 through 8.

The third system continues the musical score. The vocal line begins with the lyrics "love,". The piano accompaniment continues with a *ped.* marking. The system spans measures 9 through 12.

The fourth system continues the musical score. The vocal line begins with the lyrics "What I love,". The piano accompaniment continues with a *ped.* marking. The system spans measures 13 through 16.

17

What I

Ped.

21

love is to slip late at night in - to

*mp*

Ped. Ped.

25

Da - vid's room,

*mp playfully*

29

*senza misura*

*p warmly, sung all to yourself*

What I love

Ped.

32 **a tempo**

is to

gaze se - cret - ly down, se - cret - ly, se - cret - ly

down,

murmuring

down at the

47

soft mask of sleep

*gently*

*Red.*

51

twitch - ing with no flush of

*Red.*

55

*mp*

rage, twitch - ing with

*mp*

*Red.*

59

no pout, no

*Red.*

63 *mf*

glee,

*mf*

*Ped.*

67 *mp wholeheartedly*

just the

*mp*

71

pass - ing in and

75

out of breath, just the

*Ped.*

79

pass - ing in and

*mf*

Detailed description: This system contains measures 79 through 82. The vocal line begins with the lyrics 'pass - ing in and'. The piano accompaniment features a melodic line in the right hand and a sustained harmonic accompaniment in the left hand. A dynamic marking of *mf* is present at the start of the piano part.

83

out of breath,

*mf*

*Red.*

Detailed description: This system contains measures 83 through 86. The vocal line continues with the lyrics 'out of breath,'. The piano accompaniment continues with a similar melodic and harmonic texture. A dynamic marking of *mf* is present. The instruction *Red.* is written below the piano part.

87

de - li - cate - ly stir - ring,

*p*

Detailed description: This system contains measures 87 through 90. The vocal line begins with the lyrics 'de - li - cate - ly stir - ring,'. The piano accompaniment features a melodic line in the right hand and a sustained harmonic accompaniment in the left hand. A dynamic marking of *p* is present at the start of the piano part.

91

stir - ring,

Detailed description: This system contains measures 91 through 94. The vocal line continues with the lyrics 'stir - ring,'. The piano accompaniment continues with a similar melodic and harmonic texture.

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**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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117

I know Da - vid is liv - ing, \_\_\_\_\_ liv - ing with -

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

123

in, \_\_\_\_\_ safe \_\_\_\_\_ to love \_\_\_\_\_

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

129

with my whole \_\_\_\_\_ watch - - ing

134

self \_\_\_\_\_

*pp*

*Ped.*



10 *mf* *p*

- en - i - ty, It comes as gran - deur, With - in us the

*mf* *p*

Ped. Ped. Ped. Ped. Ped.

13

soul of the whole, With - in us the wise, wise

Ped. Ped. Ped. Ped.

16 *mp*

si - lence, With - in us the u - ni - ver - sal beau - ty to which

*mp*

Ped. Ped. Ped. Ped.

19 *with ecstasy*

ev' - ry part and par - ti - cle is e - qual - ly re - la - ted: the E - ter - nal

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

23

One. *p*  
When it

*p più animato*

*ped.* *ped.*

25

breathes through our in-tel-lect, it is gen - ius.

*mp*

*mp*

*ped.* *ped.* *ped.*

27

When it breathes through our will, it is

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

*ped.* *ped.* *ped.*

29

vir - tue. *mf*  
When it

*mf*

*ped.* *ped.*

31

flows through our af - fec - tion, it is love, \_\_\_\_\_ it is

Ped. Ped. Ped. Ped.

33

love, \_\_\_\_\_ it is love, it is

*mp*  
*mp delicately*

Ped. Ped.

35

love, for - ev - er and

*poco rallentando* *mf*

Ped. Ped. Ped.

37

ev - er, for - ev - er and ev - er. There is no

*a tempo* *mf*

Ped. Ped. Ped. Ped.

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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

4

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

9 *p warmly*

13  
all this time.

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

Ped.

28

owe me,"

B

Ped. Ped.

2 1 2

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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**

3 3 2 3 4 1 2 3 4

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*

*Led.* *Led.*

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

whole sky.

*B* slowly, thoughtfully

*8va*

*Led.*

# The Gospel Isn't Written in the Bible Alone

for low voice and piano

"God writes the Gospel not in the Bible alone, but on trees, and flowers, and clouds, and stars." - Anonymous

(♩ = 69-72) With awe

Elizabeth Alexander

5

The

9

1. Gos - pel is writ - ten in the trees and flowers, it's writ - ten in the wind and the rain, \_\_\_ re -  
 2. Gos - pel is paint - ed on - to fins and scales, it's ruf - fled in - to fea - thers and fur, \_\_\_ It's  
 3. Gos - pel is mov - ing o - ver dark - ened seas, it's work - ing in the change and the flow. \_\_\_ It's

13

cord - ed in the rock and sed - i - ment\_ and sand. It's  
 spun in - to the sea - shell's deep and sa - cred scroll. Be -  
 writ - ten in a tongue we long to un - der - stand. We

17

writ-ten in the glo-ry of the far - off sun, and al - so in the ve - ry near, in -  
 - hold it in the voic-es of the birds at dawn, com - pos-ers of the Song of Songs. Dis -  
 mar-vel at the beau-ty of the po - e - try en - cod-ed in the chro - mo - some, and

*Ab/C Db6/9 Ab/Eb Db6/9/F*

21

- scribed up - on the palm of ev' - ry o - pen hand. \_\_\_\_\_  
 - cern it in the Acts of ev' - ry liv - ing soul. \_\_\_\_\_  
 braid - ed through the length of ev' - ry twist - ed strand. \_\_\_\_\_

*Ab/Eb Ab/Gb Gb Ab/Gb Gb Ab/Gb Gb Ab/Gb*

26

You can hear it in\_\_ the thun - der, you can read it in\_\_ the stars,\_\_ you can  
 Ev' - ry peb - ble holds a Pro - verb, ev' - ry spi - der spins a Psalm,\_\_ ev' - ry  
 It is mold - ed in - to mus - cle, it is whis - pered in - to breath,\_\_ it is

*Db6/9/F Ab/Eb Db6/9/F Ab/Eb*

31

find it un - der ev' - ry leaf\_\_ and stone. On a  
 seeds a Re - sur - rec - tion of\_\_ its own. On a  
 carved in - to\_\_ the curve\_\_ of ev' - ry bone. On a

*Db9 Ab/C Cb9 Gb9/Bb*

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54

- lone.

A<sup>b</sup> G<sup>b</sup>6<sup>9</sup> A<sup>b</sup> G<sup>b</sup>6<sup>9</sup>

58

EM<sup>7</sup>9 AM<sup>7</sup>9 G%

61

F<sup>6</sup>9 Im -

65

- a - gine now, if you were\_ God.\_\_\_\_\_

Em<sup>7</sup>9

69

Set - ting forth the Gos - pel for all you're worth.\_\_\_\_\_

F<sup>7</sup>9(#11)

73

Why would you set - tle for a sin - gle\_ book,\_\_\_\_\_ when

Em<sup>79</sup>

77

you could write the Gos - pel on the whole wide Earth?\_\_\_\_\_

F7(#11) EbM7 DbM7 B69

81

A<sup>6</sup> G<sup>b</sup>M<sup>69</sup>

85

D.S. al Coda

The

DM7(#11) E69 Gb69(#11)

90 **⊕ CODA**

Gos - pel may be writ - ten in the Bi - ble \_\_\_\_\_

*D<sup>b</sup>M<sup>7</sup>9* *D<sup>b</sup>9(#11)* *D<sup>b</sup>9* *D<sup>b</sup>9(#11)*

but it sure - ly is - n't writ - ten in the Bi - ble \_\_\_\_\_ a -

*B<sup>b</sup>m<sup>7</sup>9* *A<sup>b</sup>9/C* *D<sup>b</sup>69* *E<sup>b</sup>7<sup>9</sup>sus<sup>4</sup>*

lone. \_\_\_\_\_

*A<sup>b</sup>* *D<sup>b</sup>/A<sup>b</sup>* *G<sup>b</sup>/A<sup>b</sup>* *D<sup>b</sup>sus<sup>4</sup>/A<sup>b</sup>* *D<sup>b</sup>/A<sup>b</sup>* *A<sup>b</sup>*

*D<sup>b</sup>/A<sup>b</sup>* *G<sup>b</sup>/A<sup>b</sup>* *D<sup>b</sup>sus<sup>4</sup>/A<sup>b</sup>* *A<sup>b</sup>* *G<sup>b</sup>69*

*A<sup>b</sup>* *G<sup>b</sup>M<sup>7</sup>(13)* *G<sup>b</sup>69(#11)*

## I'll Tell You a Story, then...

for low voice and piano

Nancy White

Elizabeth Alexander

With thoughtfulness, abandon, fluidly (♩. = 72-84)

*G7(#11)*  
*p*  
*Leg.*

7  
*legato sempre*  
*Leg.*

12  
*p*  
 I'll tell you a sto - ry, — then. — of how I was  
*Leg.*

17  
 walk - ing, — how as I was  
*G7(#11)/F*  
*Leg.* *Leg.*

21  
 walk - ing I smelled some - thing, — some - thing  
*G7(#11)*  
*Leg.*

25

su - gar - y, \_\_\_\_\_ e -

*E<sup>b</sup>6/9*

*Ped.* *Ped.*

29

lu - sive, \_\_\_\_\_ spi - cy, you could call it, \_\_\_\_\_ and

*G7(#11)*

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

35

smo - ky \_\_\_\_\_ in a sad sort of way. \_\_\_\_\_

*E<sup>b</sup>6/9* *D<sup>b</sup>6/9* *Cm6/9*

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

41

*ad lib.*

mm \_\_\_\_\_

*Ped.* *Ped.*

**pushing forward slightly**

45 *mp*  
Al - so like blos - som bare - ly  
*Dm<sup>7</sup>*  
*mp*  
Ped. Ped. Ped.

49  
born, Pale and half un - done to the  
*E<sup>b</sup>6/9*  
Ped. Ped. Ped.

53 *ad lib.*  
wind that still might e - ven be car - ry - ing snow,  
*Cm<sup>6/9</sup>* *Ab<sup>6/9</sup>*  
Ped. Ped.

57 *ad lib.*  
car - ry - ing snow. O  
*B<sup>b</sup>#6/9* *C<sup>6/9</sup>*  
Ped. Ped. Ped.

63 **with greater urgency**

This scent I de -

Ped. Ped.

67

ci - ded to fol - low, this scent I de - ci - ded to

Em<sup>9</sup> C%

Ped. Ped. Ped.

72

fol - low.

Ped.

77

some - times I stum - bled up - on the path, sil - ver with

G/F

Ped.

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99 **a tempo meno mosso**

twang.

**Dm<sup>7</sup>**

*pp*

Ped.

104 **accel. poco a poco, with more intensity**

*mf*

Oth - er

108

times, I moved fast, snatch - ing at its mul - chy smooth

**F#m<sup>7</sup>** **D<sup>6</sup>**

*mf* *sfz* *sfz*

Ped. Ped.

112

threads through the air, the

**F#m<sup>7</sup>** **D<sup>6</sup>**

*sfz* *sfz*

Ped. Ped.

116

leaf \_\_\_\_\_ and rot - ten meat rib - bons of scent,

*Em*<sup>7</sup> *Gm*<sup>7</sup>

*sfz* *sfz*

*Red.* *Red.*

120

rough tongues of ti - gers who have re - cent - ly feast - - ed,

*Em*<sup>7</sup> *Gm*<sup>7</sup>

*sfz* *sfz*

*Red.* *Red.*

125

the liv - ing de - cay \_\_\_\_\_ of sad - dle soap \_\_\_\_\_ and

*F*<sup>6</sup>

*Red.* *Red.*

130

hap - pi - ness \_\_\_\_\_ the lem - on

*Dm*<sup>6</sup>

*f*

*Red.*

134

ur - gen - cy of sex, hon - ey in the air.

**Cm<sup>7</sup>** **B<sup>b</sup>6/9**

*Red.* *Red.*

138

**Senza misura, freely** **meno mosso**

*f intensely* *p thoughtfully, determined*

Where did it come from? Where did it come from?

**Am<sup>7</sup>(11/9)** **Gm<sup>7</sup>(11/9)**

*f* *p*

*Red.* *Red.*

140

**a tempo** *mp with something close to desperation*

I rose, pant - ing up the slope, mus - cles strung on the

**Ab<sup>7</sup>/F#** **Fsus<sup>7</sup>**

*mp murmuring, pulsing*

*Red. una corda* *Red.* *slowly go to tre corda*

144

search - ing bow of my bod - y,

**Ebmaj7(6/9)** **Dbmaj7(6/9)**

*Red.* *Red.*

147

raised the back of my hand to wipe a - way the

*Cm<sup>7</sup>(6/9)*

*Red.*

150 *senza misura - very freely*

*mf* sweat salt - ing my lips, *p warmly* mm

*Dbmaj<sup>7</sup>*

*mf*

*Red.*

151 *Sensuously and freely, maintaining the feeling of 6/8*

and re - a - lized, and re - a - lized,

*Cm<sup>7</sup>(11/9)* *Dbmaj<sup>7</sup>* *Cm<sup>7</sup>(11/9)*

*p*

*Red.*

154

and re - a - lized the smell is me.

*Dbmaj<sup>7</sup>* *Cm<sup>7</sup>(11/9)*

*Red.*

156

*introspectively, warmly*

mm

Ped.

158

mm

Ped.

160

*deliciously*

the smell is me,

mm

Abmaj7(6/9) G7(#11)

Ped.

162

mm

me.

Ped.

## Grace

low voice and piano

Elizabeth Alexander

Tenderly

Chords: Bb Eb/Bb Bb Eb/Bb F/A

6

It's how I hold my head up af - ter I \_\_\_ have  
peo - ple keep their love a - live\_\_ through

Chords: Eb/G Eb% Fm/Ab G7

10

missed the mark. It's how I know I'm loved when things are dark. \_\_\_ It's how I stand when I am  
thick and thin. It's how a bro - ken peo - ple sing a - gain. \_\_\_ It's how the wound - ed set a -

Chords: Cm7 F7(sus4) F7 Bb Bbmaj7

13

feel - ing small, how I stand a - gain \_\_\_ af - ter a fall, \_\_\_ it's how I'm e - ven stand - ing here at all: \_\_\_  
side their blame, how the down - and - out \_\_\_ cast off their shame, it's how I know that ho - ly is my name:

Chords: Eb% Bb/D Cm7

16

— some peo-ple call it Grace. Fall-ing down, like rain on  
— we're all the same to Grace.

F7(sus4) Bb Eb/Bb Bb Eb6/9 F7(sus4)

20

ev - 'ry-one, so warm like greet-ings from the sun, like a gen - tle snow\_ it's mak-

Bb Gm7 Eb6/9 F7(sus4) Bb Eb6/9 F

24

- ing ev - 'ry sur-face glow. And I know I did-n't earn it:

Gm7(add9) Cm7

Ped.

28

That's how I know it's Grace. It's how two

F7(sus4) Bb Eb/Bb Bb Eb/Bb

33 [2.]

And I did-n't have to earn it. No, I did-n't have to earn it.\_

Cm7 F(sus4)

37

I did - n't have to earn it through a word or through a deed or through a

D7/F# Gm Gm/F

40

tri - al or a creed or by de - ny - ing what I need. I on - ly had to reach out my

Ebmaj7 Dm/F D/F# Gm

43

hand and it was there. But

Gm/F Ebmaj7

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62

— like rain on ev - 'ry-one, so warm— like greet-ings from the sun, like a gen-

*Eb*6% *F*7(sus4) *Bb* *Gm*7 *Eb*6% *F*7(sus4) *Bb*

66

- tle snow\_ it's mak - ing ev - 'ry sur- face glow. And I

*Eb*6% *F* *Gm*7(add9)

*Ped.*

70

know I did-n't earn it, No, I did-n't have to earn it, I did-n't have to

*Cm*7 *Bb/D* *Eb*6% *Bb/F*

74

earn it:— that's how I know it's Grace.—

*Eb*6%/*G* *F*7(sus4)



# 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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