

A Love Like That

Songs of Unconditional Love

high voice and piano



Elizabeth Alexander

Seafarer Press

A Love Like That: Songs of Unconditional Love

Elizabeth Alexander

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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

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

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 50th wedding anniversary:

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:

www.elizabethalexander.com/works/the-gospel-isnt-written-in-the-bible-alone

Just Once I Want to Write a Gentle Thing

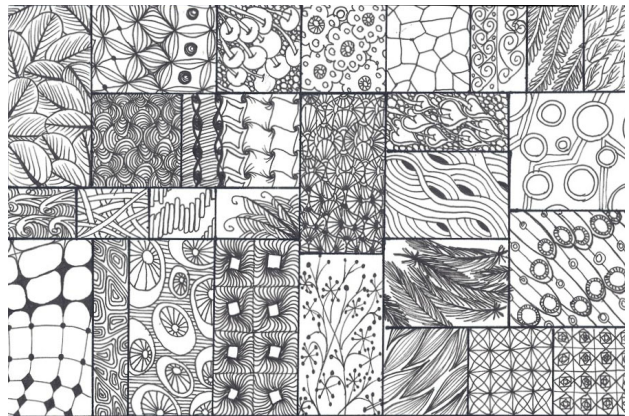
I'll tell you a story, then,
 of how as I was walking, I smelled something sugary,
 elusive, spicy, you could call it,
 and smoky in a sad sort of way. Also
 like blossom barely born, pale and half-undone
 to the wind that still might even be carrying snow,
 this scent I decided to follow.
 Sometimes 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*

Reprinted by permission of the poet



"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

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

Sleep Song

Ann Silsbee

for high voice and piano

Elizabeth Alexander

(♩ = 76-84) Gently rocking

The first system of the musical score consists of a vocal line and a piano accompaniment. The piano part is in 6/8 time and features a gentle, rocking accompaniment with a bass line that includes a 'Ped.' (pedal) marking. The vocal line begins with a long, sweeping melodic phrase that spans across the first two measures of the system.

The second system begins with a vocal line starting at measure 5. The vocal line has a rest for the first three measures, followed by the lyrics "What I" under a note in the fourth measure. The piano accompaniment continues with the same gentle rocking pattern, including a 'Ped.' marking.

The third system begins with a vocal line starting at measure 9. The vocal line has a rest for the first two measures, followed by the lyrics "love," under a note in the third measure. The piano accompaniment continues with the same gentle rocking pattern, including a 'Ped.' marking.

The fourth system begins with a vocal line starting at measure 13. The vocal line has a rest for the first two measures, followed by the lyrics "What I love," under notes in the third and fourth measures. The piano accompaniment continues with the same gentle rocking pattern, including a 'Ped.' marking.

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

36

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

Ped.

39

down,

murmuring

43

down at the

Ped.

47

soft mask of sleep

gently

Ped.

51

twitch - ing with no flush of

Ped.

55

mp

rage, twitch - ing with

mp

Ped.

59

no pout, no

Ped.

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

This system contains measures 79-82. The vocal line features a melodic phrase starting on a dotted quarter note, followed by a half note, and ending with a quarter note. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a sustained bass line in the left hand. A dynamic marking of *mf* is present.

83

out of breath, _____

mf

Red.

This system contains measures 83-86. The vocal line continues with a melodic phrase. The piano accompaniment features a more active eighth-note pattern. A dynamic marking of *mf* is present. The instruction *Red.* is written below the piano part.

87

de - li - cate - ly stir - ring, _____

p

This system contains measures 87-90. The vocal line has a melodic phrase. The piano accompaniment continues with the eighth-note pattern. A dynamic marking of *p* is present.

91

stir - ring, _____

This system contains measures 91-94. The vocal line continues with a melodic phrase. The piano accompaniment continues with the eighth-note pattern.

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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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Elizabeth Alexander

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117

I know Da - vid is liv - ing, _____ liv - ing with -

Ped. Ped. Ped. Ped. Ped.

Detailed description: This system contains measures 117 through 122. The vocal line begins with a whole rest in measure 117, followed by a melodic phrase starting on a half note G4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Pedal markings are placed below the piano part in measures 117, 119, 120, 121, and 122.

123

in, _____ safe _____ to love _____

Ped. Ped. Ped.

Detailed description: This system contains measures 123 through 128. The vocal line continues with a melodic phrase starting on a half note G4. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment. Pedal markings are present in measures 125, 126, and 127.

129

with my whole _____ watch - - ing

Detailed description: This system contains measures 129 through 133. The vocal line features a long melodic phrase starting on a half note G4. The piano accompaniment continues with the eighth-note bass line and chords. A long slur covers the piano part across all five measures.

134

self _____

pp

Ped.

Detailed description: This system contains measures 134 through 138. The vocal line concludes with a melodic phrase starting on a half note G4. The piano accompaniment features a final melodic phrase in the right hand and the eighth-note bass line in the left hand. A piano (*pp*) marking is placed above the piano part in measure 137. A pedal marking is located below the piano part in measure 134.

The Eternal One

for high voice and piano

Ralph Waldo Emerson,
Adapted from "The Oversoul"

Elizabeth Alexander

(♩ = 60-63) With love

bell-like
p
It comes to the

low - ly, It comes to the sim - ple, It comes to whom - ev - er will put off_ what is

magical
poco rit. *a tempo*
for - eign or proud. It comes as in - sight, It comes as ser -

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.

27

When it breathes through our will, it is

Ped. Ped. Ped.

29

vir - tue. When it

mf

mf

Ped. Ped.

31

flows throughour 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, **poco rallentando** *mf* for - ev - er and

poco rallentando *mf*

Ped. Ped. Ped.

37

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

a tempo

mf

Ped. Ped. Ped. Ped.

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**...and some of it
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For my parents, after all this time

A Love Like That

for high voice and piano

Hafiz, rendered by Daniel Ladinsky

Elizabeth Alexander

Tenderly

4

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

9 *p warmly*

13

17

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

F/A Bb F/C Bb/D

Ped. Ped. Ped. Ped.

21

the sun nev-er

F/Eb

Ped.

25

says to the earth, "You

Ped.

28

owe me,"

F

Ped. Ped.

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47

sun nev - er says to the earth, "You

F/Eb

Ped.

51

owe me,"

F

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, faster

63 *mf*

Look what hap - pens with a love like that,

p subito *mf rockin'!*

Csus⁴ *Bb⁷*

Ped. (Really hold down this pedal!)

67

Look what hap - pens with a love like that,

p subito *mf*

Csus⁴ *Bb⁷*

Ped. (Really hold down this pedal!)

71 *ecstatically!*

Look what hap - pens with a love like

p subito

Csus⁴

Ped.

73 *f*

that,

f ecstatic⁷

B11

Ped.

Senza Misura - very freely*Here you are beyond any thought of keeping score.**Free your mind of all counting or accounting.. (If you are able to do this, good for you!)*

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

78 *8^{va}*

79 *mp freely, as if speaking to audience*

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

p

Gm⁷ *C⁷sus⁴*

Ped. *Ped.*

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

whole sky.

F slowly, thoughtfully

Ped.

The Gospel Isn't Written in the Bible Alone

for medium/high voice and piano

Elizabeth Alexander

(♩ = 69-72) With awe

Chords: E^b , A^b/E^b , D^b/E^b , $A^b \text{ sus}^4/E^b$, A^b/E^b

5

Chords: E^b , A^b/E^b , D^b/E^b , $A^b \text{ sus}^4/E^b$, A^b/E^b

The

9

Chords: E^b , A^b/E^b , D^b/E^b , $A^b \text{ sus}^4/E^b$, A^b/E^b

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

Chords: E^b , A^b/E^b , G^b69

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

E^b/G *A^{b69}* *E^b/B^b* *A^{b69}/C*

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.

E^b/B^b *E^b/D^b* *D^b* *E^b/D^b* *D^b* *E^b/D^b* *D^b* *E^b/D^b*

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

A^{b69}/C *E^b/B^b* *A^{b69}/C* *E^b/B^b*

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

A^{b9} *E^b/G* *G^{b9}* *D^{b9}/F*

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**...and some of it
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54

2.

- lone.

E^b D^b69 E^b D^b69

58

BM⁷⁹ EM⁷⁹ D⁶⁹

61

C⁶⁹ Im -

65

- a - gine now, if you were_ God._____

Bm⁷⁹

69

Set - ting forth the Gos - pel for all you're_ worth._____

C⁷⁹(#11)

73

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

77

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

81

85

D.S. al Coda

The

90 **CODA**

Gos - pel may be writ - ten in the Bi - ble_____

AbM79 *Ab9(#11)* *Ab9* *Ab9(#11)*

but it sure - ly is - n't writ - ten in the Bi - ble_____ a -

Fm79 *Eb9/G* *Ab69* *Bb79sus4*

- lone. _____

Eb *Ab/Eb* *Db/Eb* *Ab7sus4/Eb* *Ab/Eb* *Eb*

105 *Ab/Eb* *Db/Eb* *Ab7sus4/Eb* *Eb* *Db69*

110 *Eb* *DbM7(13)* *Db69(#11)*

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

for high voice and piano

Nancy White

Elizabeth Alexander

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

6 *C7(#11)*

p

Ped.

7

legato sempre

Ped.

12 *p*

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

Ped.

17

walk - ing, — how as I was

C7(#11)/Bb

Ped.

21

walk - ing I smelled some - thing, — some - thing

C7(#11)

Ped.

25

su - gar - y, _____ e -

A^b6/9

Ped. *Ped.*

Detailed description: This system contains measures 25 through 28. The vocal line starts with a half note 'su' and a quarter note 'gar' tied to the next measure, followed by a quarter note 'y' and a whole note 'e'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. A key signature change to A-flat major is indicated by a chord symbol *A^b6/9* above the first measure. Pedal points are marked with *Ped.* below the piano staves in measures 25 and 27.

29

lu - sive, _____ spi - cy, you could call it, _____ and

C7(#11)

Ped. *Ped.* *Ped.*

Detailed description: This system contains measures 29 through 34. The vocal line continues with 'lu - sive,' followed by a quarter rest, then 'spi - cy,' followed by a quarter rest, then 'you could call it,' followed by a quarter rest, and finally 'and'. The piano accompaniment continues with eighth-note patterns and chords. A key signature change to C major is indicated by a chord symbol *C7(#11)* above the first measure. Pedal points are marked with *Ped.* below the piano staves in measures 29, 31, and 33.

35

smo - ky _____ in a sad sort of way. _____

A^b6/9 *G^b6/9* *Fm6/9*

Ped. *Ped.* *Ped.*

Detailed description: This system contains measures 35 through 40. The vocal line continues with 'smo - ky' followed by a quarter rest, then 'in a sad sort of way.' followed by a quarter rest. The piano accompaniment features chords in the right hand and eighth-note patterns in the left hand. Key signature changes are indicated by chord symbols *A^b6/9*, *G^b6/9*, and *Fm6/9* above the piano staff in measures 35, 37, and 39 respectively. Pedal points are marked with *Ped.* below the piano staves in measures 35, 37, and 39.

41

ad lib.
mm _____

Ped. *Ped.*

Detailed description: This system contains measures 41 through 44. The vocal line has a whole rest in measure 41, followed by a half note 'mm' and a quarter rest. The piano accompaniment continues with eighth-note patterns. The instruction *ad lib.* is written above the vocal line in measure 41. Pedal points are marked with *Ped.* below the piano staves in measures 41 and 43.

pushing forward slightly

45

mp

Al - so like blos - som bare - ly

*Gm*⁷⁹

mp

Ped. *Ped.* *Ped.*

49

born, Pale and half un - done to the

A^b6/9

Ped. *Ped.* *Ped.*

53

wind that still might e - ven be car - ry - ing snow,

Fm^{6/9} *Db*^{6/9}

ad lib.

Ped. *Ped.*

57

car - ry - ing snow. O

E^b#6/9 *F*^{6/9}

ad lib.

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

Am⁹ F#

Ped. Ped. Ped.

72

fol - low. _____

Ped.

77

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

C/Bb

Ped.

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99 **a tempo meno mosso**

twang.

Gm^{6/9}

pp

Red.

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

mf

Oth - er

108

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

*Bm*⁷ *G*^{6/9}

mf *sfz* *sfz*

Red. *Red.*

112

threads through the air, the

*Bm*⁷ *G*^{6/9}

sfz *sfz*

Red. *Red.*

116

leaf _____ and rot - ten meat rib - bons of scent,

Am⁷ Cm⁷

Ped. Ped.

sfz *sfz*

120

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

Am⁷ Cm⁷

Ped. Ped.

sfz *sfz*

125

the liv - ing de - cay _____ of sad - dle soap _____ and

Bb⁹

Ped. Ped.

130

hap - pi - ness _____ the lem - on

Gm⁹

Ped.

f

134

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

Fm7 *E^b6/9*

Ped. *Ped.*

138

Senza misura, freely *f* intensely **meno mosso** *p* thoughtfully, determined

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

Dm7(11/9) *Cm7(11/9)*

f *p*

Ped. *Ped.*

140

a tempo *mp* with something close to desperation

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

Db79/B *Bbsus79*

mp murmuring, pulsing

Ped. *Ped.* *slowly go to tre corda*

una corda

144

search - ing bow of my bod - y,

Abmaj7(9/9) *Gbmaj7(9/9)*

Ped. *Ped.*

147

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

Fm7(6/9)

Ped. Ped.

150 *senza misura - very freely*

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

Gbmaj7

8va

Ped.

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

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

Fm7(11/9) *Gbmaj7* *Fm7(11/9)*

p

Ped. Ped. Ped.

154

and re - a - lized the smell is me.

Gbmaj7 *Fm7(11/9)*

Ped. Ped.

156 *introspectively, warmly*

mm

Ped.

158

mm

Ped.

160 *deliciously*

the smell is me, mm

Dbmaj7(6/9) *C7(#11)*

Ped.

162

mm me.

Ped.

Grace

high voice and piano

Elizabeth Alexander

Tenderly

E A/E E A/E B/D#

6

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

A/C# A% Bm/D C#7

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-

F#m7 B7(sus4) B7 E Emaj7

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:..

A% E/G# F#m7

16

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

B7(sus4) E A/E E A \flat B7(sus4)

20

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

E C#m7 A \flat B7(sus4) E A \flat B

24

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

C#m7(add9) F#m7

Ped.

28

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

B7(sus4) E A/E E A/E

33 2.

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

F#m7 **B(sus4)**

37

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

G#7/B# **C#m** **C#m/B**

40

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

Amaj7 **G#m/B** **G#/B#** **C#m**

43

hand and it was there... But

C#m/B **Amaj7**

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62

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

A6% B7(sus4) E C#m7 A6% B7(sus4) E

66

- tle snow_ it's mak - ing ev - 'ry sur- face glow. And I

A6% B C#m7(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

F#m7 E/G# A6% E/B

74

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

A6%/C# B7(sus4)

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