



Kindling

Small Reflections on a Limitless Faith

for SATB choir and chamber ensemble OR SATB and piano

Prologue

I. First Touch

II. Pages

III. Chosen People

IV. So Much Radiance

V. Strong Braid

VI. Where Belief Begins



→ **Epilogue: The Chalice of Our Hearts**

Elizabeth Alexander

Seafarer Press

Opal Palmer Adisa, poet ◦ Margaret & George Alexander, parents ◦ Yehuda Amichai, poet ◦ Bjorn Arneson, generous web designer ◦ Scott Bates, poet ◦ Abbie Betinis, composer/colleague ◦ Dennis Blubaugh, music dealer ◦ Michael deVernon Boblett, poet ◦ Ray Bradbury, writer ◦ Norbert Capek, visionary ◦ e. e. cummings, poet ◦ Philip Dacey, poet ◦ Emily Dickinson, poet ◦ Evelyn Dudley, poet ◦ Rob Eller-Isaacs, minister/writer ◦ Sophia Lyon Fahs, writer ◦ Richard M. Fewkes, writer ◦ Peshha Gertler, poet ◦ Richard S. Gilbert, minister/writer ◦ Jack Gallagher, composer/teacher ◦ Paul Gerike, proofreader ◦ Steve Harper, technical advisor ◦ Steve Hawkins, generous web designer ◦ Edie Hill, composer/colleague ◦ Langston Hughes, poet ◦ Mark Humphrey, piano technician ◦ Karel Husa, composer/teacher ◦ Kalidasa, poet ◦ Garrison Keillor, storyteller ◦ Denise Levertov, poet ◦ George Ella Lyon, poet ◦ Jonathan Machen, artist ◦ Edna St. Vincent Millay, poet ◦ J. David Moore, composer/colleague ◦ Joan Wolf Prefontaine, poet ◦ Gerald Rich, poet ◦ Carl Sandburg, poet ◦ King Sigismund III, religious reformer ◦ Steven Stucky, composer/teacher ◦ Rabindranath Tagore, poet ◦ Howard Thurman, civil rights leader/writer ◦ John Greenleaf Whittier, poet ◦ Theodore Tilton, pianist/teacher ◦ Daniel Winter, pianist/teacher ◦ Nancy Wood, poet ◦ Yehudi Wyner, composer/teacher ◦ Paul Adams, technical advisor ◦ Opal Palmer Adisa, poet ◦ Margaret & George Alexander, parents ◦ Yehuda Amichai, poet ◦ Bjorn Arneson, generous web designer ◦ Scott Bates, poet ◦ Abbie Betinis, composer/colleague ◦ Dennis Blubaugh, music dealer ◦ Michael deVernon Boblett, poet ◦ Ray Bradbury, writer ◦ Norbert Capek, visionary ◦ e. e. cummings, poet ◦ Philip Dacey, poet ◦ Emily Dickinson, poet ◦ Evelyn Dudley, poet ◦ Rob Eller-Isaacs, minister/writer ◦ Sophia Lyon Fahs, writer ◦ Richard M. Fewkes, writer

A LOT OF HARD WORK & CREATIVITY WENT INTO BRINGING THIS MUSIC TO YOU...



...AND SOME OF IT WAS EVEN MINE.

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(YOU KNOW WHY.)

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Kindling: Small Reflections on a Limitless Faith

SATB and piano OR chamber ensemble

Epilogue: The Chalice of Our Hearts

623 **Pensively** (♩ = 60) **U** Elizabeth Alexander

Note: This individual movement from *Kindling* may be performed with either piano or chamber ensemble accompaniment. When performing with chamber ensemble, conductor and instrumentalists read from the score and parts of the complete 7-movement work.

For this reason, the score in your hand is marked with the same page numbers, measure numbers, and rehearsal letters as the complete work.

The eight-measure piano introduction was written specifically for standalone performances of this song, rather than being a literal reduction of the instrumental parts. If you perform this song with the chamber ensemble, you will notice the difference in the accompaniment, but never fear! All measure numbers and rehearsal letters are in sync with the conductor's score and instrumental parts!

Kindling > The Chalice of Our Hearts - Choral Score

62

628 *p*

S
A

Our search for

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

632

S
A

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

Ped. Ped.

638

S
A

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

Ped. Ped. Ped.

644 *p*

S
A

cha - lice of our hearts. Our search for

T
B

Our search for kind - ling takes us far be -

Ped.

650

S
A

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

T
B

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

657

S

- ry. We re - turn_____ with joy Our search for

A

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

T

_____ with joy_____ to tend the cha - lice of our__ hearts._____ our

B

_____ with joy_____ to tend the cha - lice of our__ hearts._____ our

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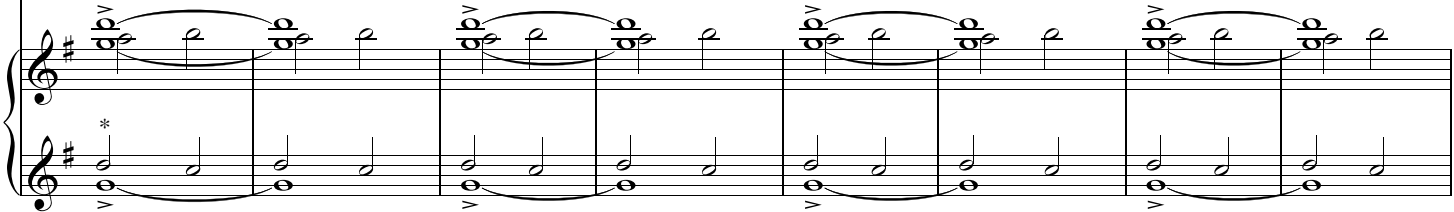
676

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

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

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

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



Piano accompaniment for measures 676-683, featuring arpeggiated chords in the right hand and sustained chords in the left hand.


684

S
hearts.

A
our hearts.

T
hearts.

B
our hearts.



Piano accompaniment for measures 684-687, including a triplet in the right hand and sustained chords in the left hand.

Composer Notes on *Kindling*

(Some small reflections on some small reflections)

by Elizabeth Alexander

Some commissions call on me to grapple with questions I wouldn't necessarily have chosen for myself. *Kindling* was one of those commissions.

For as long as I've been composing, I've been drawn to lyrics in which the sacred and secular commingle. Before *Kindling*, I had already set to music dozens of unconventionally religious texts by ancient sages, modern poets and esteemed philosophers. I had composed a song for "praise choir" – in praise of *doubt*. I had written a pop-style ballad based on Ralph Waldo Emerson's essay "The Oversoul." I even set a portion of the 16th century Transylvanian decree of religious tolerance, "The Edict of Torda" – in archaic Hungarian!

That said, I'd never thought of Unitarian Universalism's *Six Sources* as terrifically inspiring. For one thing, it's just a list! A list of six sources of inspiration, wisdom and enlightenment, from direct experiences to inherited traditions. But when conductor Jason Oby offered me the chance to compose a cantata based on the *Six Sources*, I couldn't say no. How compelling!

And...um....how intimidating. The *Six Sources* spring from a fairly rational approach to faith, vastly different from, say, the ecstatic abandon of Sufism or the mysticism of Eastern Orthodox Christianity. The *last* thing I wanted to do was compose a treatise, a dissertation or a polemic! (*What is a polemic, anyway?*)

During long walks with my husband, I lamented dramatically: "The Six Sources? Who are they kidding? A song about world religions? Earth-based spirituality? Prophetic deeds? And humanism, good grief! I might as well sing the IRS tax code." But with every discerning walk, I got closer to the essential nature of the *Six Sources*, until I found the rhapsodic kernel within each one. (Yes, even within humanism!)

That's how *Kindling* came to be, not as a manifesto about ultimate truths, but as a collection of small reflections on how experience, heritage and inspiration can cultivate a faith of integrity, service and joy.

By the way, I found out what a "polemic" was, because I looked it up. It is an argument that completely refutes other points of view – which is exactly what *Kindling* is *not*. (What a relief!) But I guess that shouldn't really have been a surprise to me, since that's also exactly what my chosen faith, Unitarian Universalism, is not.

About this movement:

Epilogue. *The Chalice of our Hearts*: As a 25 minute cantata, *Kindling* is a piece for singers who read music, attend rehearsals, and watch the conductor. But this small canon can be sung by anyone and everyone. It seemed only right to end this way.

Composer Notes © 2017 by Elizabeth Alexander

For more information about *Kindling*, including Study Guide and recordings, visit:
www.seafarerpress.com/works/kindling

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