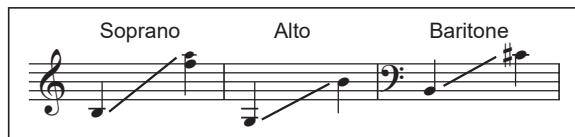


# Words Apart

SAB and Piano\*

Words by  
Dina Soraya Gregory

Music by  
Alisa Bair



Driving ( $\text{♩} = \text{ca. } 120$ )

4

Unison Voices

*mf*

7

The

*mp*

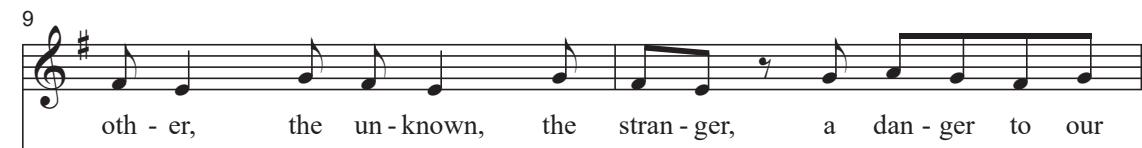
Performance time: ca. 4:20

\*Also available: SATB (CGE429).

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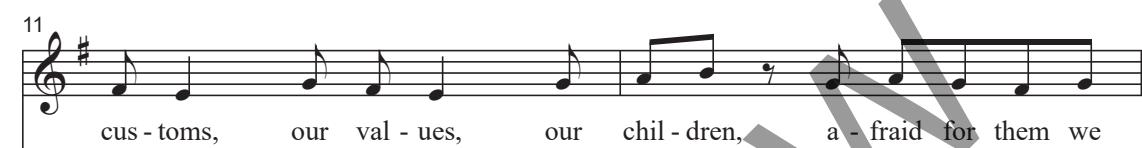
9



oth - er, the un - known, the stran - ger, a dan - ger to our

The musical score consists of two staves. The top staff is in treble clef, G major (one sharp), and common time. It contains six measures of music with lyrics. The bottom staff is in bass clef, C major (no sharps or flats), and common time. It contains six measures of music with a dynamic marking of *mp*. The vocal line starts on a quarter note, followed by eighth notes, then a half note, another half note, and finally eighth notes again.

11



cus - toms, our val - ues, our chil - dren, a - fraid for them we

This section continues the musical score from the previous page. The top staff has lyrics for "cus-toms," "our val-uces," "our chil-dren," and "a-fraid for them we." The bottom staff shows a continuation of the bass line.

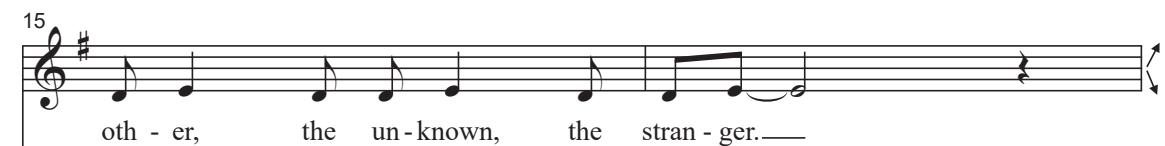
13



lis - ten, we fo - cus, we home in on all that makes the

This section continues the musical score. The top staff has lyrics for "lis-ten," "we fo-cus," "we home in on all that makes the." The bottom staff shows a continuation of the bass line.

15



oth - er, the un - known, the stran - ger.—

This section concludes the musical score. The top staff has lyrics for "oth-er," "the un-known," and "the stran-ger." The bottom staff shows a continuation of the bass line.

17 S *mf*

We are words a - part, — on - ly words a-part, —

A *mf*

We are words a - part, — on - ly words a-part, —

B *mf*

We are words a - part, — on - ly words a-part, —

20

— speak - ing out of fear, — si - lenc-ing the

— speak - ing out of fear, — si - lenc-ing the

— speak - ing out of fear, — si - lenc-ing the

—



23

heart.

heart. *mp*

heart. *mp* Out - sid - er, in -

*mp*

26 *mp*

an al - i - en, a men-ace to our

un-law - ful,

vad-er, il - leg - al, un - wor - thy,

29

sys - tem,  
our com - fort,  
our fu - ture, we lab - el them out -

31

in - vad - er.  
im - post - er.  
sid - er. in - vad - er.

33 SA sub. *mf*

We are words a - part,

B sub. *mf*

35

on - ly words a-part, speak-ing out of fear,-

38

si - lenc-ing the heart.

DRAFT

*mf*  
legato

41

Oh, to bridge— the gulf, \_\_\_\_\_ find a place to

*mf* legato

43

start, \_\_\_\_\_

mf legato

Oh, to bridge— the gulf, \_\_\_\_\_ find a place to

We are all— the same, \_\_\_\_\_ liv - ing words a -

start. We are all the

We are all the

p



55

our neighbor, the passer -  
cus-toms, our val - ues, our chil-dren, a - fraid for them we

57

by we could in -  
lis - ten, we fo - cus, we home in on all that makes the

59

vite to our ta - ble.  
oth - er, the un - known, the stran - ger.—



61 *mf legato*

Oh, to bridge— the gulf, find a place to

63 start.

*mf legato*

Oh, to bridge— the gulf, find a place to

65 We are all— the same, liv - ing words a - part,

start. We are all the same,

DRAFT

68

*rit.* *mp* freely and reflectively

liv-ing words a - part, liv-ing words a - part,  
*rit.* *mp* freely and reflectively

liv-ing words a - part, liv-ing words a - part, liv-ing words a - part,

71

Sensitively ( $\text{d} = \text{ca. } 56$ ) *mp*

on - ly words a - Our broth - er, our  
 on - ly words a - *p* *mp* our sis - ter,

Sensitively ( $\text{d} = \text{ca. } 56$ ) *p* *mp* **8**

75

neigh - bor, the pas - ser - by we don't know, but could know, we

\*Optional: During the fermata at m. 72, the choir could split down the center and each half slowly look center toward the other half for five seconds, then all look down for five seconds. As heads come up, each member could lock arms and raise them slightly upward for the duration of the piece.