

Words Apart

SAB and Piano*

Words by
Dina Soraya Gregory

Music by
Alisa Bair

Soprano	Alto	Baritone

Driving (♩ = ca. 120)

4

7 Unison Voices *mp*

The

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

mp

11
cus - toms, our val - ues, our chil - dren, a - fraid for them we

13
lis - ten, we fo - cus, we home in on all that makes the

15
oth - er, the un - known, the stran - ger. —

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, —

mf

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. heart. im-post-er, Out-sid-er, in -

26

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.

The musical score consists of two systems. The first system (measures 29-30) has a vocal line with lyrics: 'sys - tem, our com - fort, our fu - ture, we lab - el them out -'. The piano accompaniment features a steady bass line and chords in the right hand. The second system (measures 31-32) continues the vocal line with lyrics: 'in - vad - er. im - post - er. sid - er. in - vad - er.'. The piano accompaniment continues with similar harmonic support. A large 'PREVIEW' watermark is oriented diagonally across the page.

33 SA *sub. mf*

We are words a - part,

B *sub. mf*

sub. mf

35

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

38

— si-lenc-ing the heart. —

mf
legato

41

Oh, to bridge the gulf, find a place to

mf *legato*

43

start,
mf *legato*

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

45

We are all the same, liv - ing words a -

start. We are all the

47 *dim.* *poco rit.* *a tempo*

part.

dim. *poco rit.* *a tempo*

same, liv - ing words a - part.

a tempo, rhythmically, as at first

dim. *poco rit.* *mf*

50

mf

The

53 *mp*

Our broth - er, our sis - ter,

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

55

our neigh - bor, the pas - ser -
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

mf legato

63

start.
Oh, to bridge the gulf, find a place to

mf legato

65

We are all the same, living words a part,

start. We are all the same,

68 *rit.* *mp* freely and reflectively

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

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

rit. *mp* freely and reflectively

71 *mp* Sensitive ($\text{♩} = \text{ca. } 56$)

on - ly words a - Our broth - er, our

on - ly words a - *8va-* our sis - ter,

mp Sensitive ($\text{♩} = \text{ca. } 56$)

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.