

# THE SECRET WISDOM OF FLOWERS

SSA with piano

laura hawley

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LAH PUBLICATIONS

CANADA

[www.laurahawley.ca](http://www.laurahawley.ca)



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Commissioned by Elektra Women's Choir (Vancouver, BC) - Morna Edmundson, Artistic Director; Nove Voce Choral Society (Prince George, BC) - Robin Norman, Artistic Director; Ariose (Edmonton, AB)- Jolaine Kerley, Artistic Director; Oriana Women's Choir (Toronto, ON) - Mitchell Pady, Artistic Director; Aeolian Singers (Halifax, NS) - Heather Fraser, Artistic Director; Lady Cove Women's Choir (St. John's, NL) - Kellie Walsh, Artistic Director.

**Duration: 20:00**

# TEXTS

## 1. Lord of Morning

LORD of morning, light of day,  
Sacred color-kindling Sun,  
We salute thee in the way—  
Roadside pilgrims robed in dun.

For thou art a pilgrim too,  
Overlord of all our band;  
In thy fervor we renew  
Quests we do not understand.

At thy summons we arise,  
At thy touch put glory on,  
And with glad unanxious eyes  
Move into the march of dawn.  
*Bliss Carman (1861-1929)*

## 2. Marigolds

THE marigolds are nodding;  
I wonder what they know.  
Go, listen very gently;  
You may persuade them so.

Go, be their little brother,  
As humble as the grass,  
And lean upon the hill-wind,  
And watch the shadows pass.

Put off the pride of knowledge,  
Put by the fear of pain;  
You may be counted worthy  
To live with them again.

Be Darwin in your patience,  
Be Chaucer in your love;  
They may relent and tell you  
What they are thinking of.  
*Bliss Carman (1861-1929)*

## 3. Thirsty Earth

THE THIRSTY earth soaks up the rain,  
And drinks and gapes for drink again;  
The plants suck in the earth, and are  
With constant drinking fresh and fair;  
The sea itself (which one would think

Should have but little need of drink)  
Drinks twice ten thousand rivers up,  
So fill'd that they o'erflow the cup.  
The busy Sun (and one would guess  
By 's drunken fiery face no less)  
Drinks up the sea, and when he's done,  
The Moon and Stars drink up the Sun:  
They drink and dance by their own light,  
They drink and revel all the night:  
Nothing in Nature's sober found,  
But an eternal health goes round.  
Fill up the bowl, then, fill it high,  
Fill all the glasses there—for why  
Should every creature drink but I?  
Why, man of morals, tell me why?  
*Abraham Cowley (1618-1667)*

## 4. Evening Primrose

When once the sun sinks in the west,  
And dewdrops pearl the evening's breast;  
Almost as pale as moonbeams are,  
Or its companionable star,  
The evening primrose opes anew  
Its delicate blossoms to the dew;  
And, shunning-hermit of the light,  
Wastes its fair bloom upon the night,  
Who, blindfold to its fond caresses,  
Knows not the beauty it possesses;  
Thus it blooms on while night is by;  
When day looks out with open eye,  
Bashed at the gaze it cannot shun,  
It faints and withers and is done.  
*John Clare (1793-1864)*

## 5. The Heart of Night

When all the stars are sown  
Across the night-blue space,  
With the immense unknown,  
In silence face to face.

We stand in speechless awe  
While Beauty marches by,  
And wonder at the Law  
Which wears such majesty.

How small a thing is man  
In all that world-sown vast,  
That he should hope or plan  
Or dream his dream could last!

O doubter of the light,  
Confused by fear and wrong,  
Lean on the heart of night  
And let love make thee strong!

The Good that is the True  
Is clothed with Beauty still.  
Lo, in their tent of blue,  
The stars above the hill!  
*Bliss Carman (1861-1929)*

### 6. Moonset

Idles the night wind through the dreaming firs,  
That waking murmur low,  
As some lost melody returning stirs  
The love of long ago;  
And through the far, cool distance, zephyr fanned.  
The moon is sinking into shadow-land.

The troubled night-bird, calling plaintively,  
Wanders on restless wing;  
The cedars, chanting vespers to the sea,  
Await its answering,  
That comes in wash of waves along the strand,  
The while the moon slips into shadow-land.

O! soft responsive voices of the night  
I join your minstrelsy.  
And call across the fading silver light  
As something calls to me;  
I may not all your meaning understand,  
But I have touched your soul in shadow-land.  
*E. Pauline Johnson (1861-1913)*

### 7. Fire Flowers

And only where the forest fires have sped,  
Scorching relentlessly the cool north lands,  
A sweet wild flower lifts its purple head,  
And, like some gentle spirit sorrow-fed,  
It hides the scars with almost human hands.

And only to the heart that knows of grief,  
Of desolating fire, of human pain,  
There comes some purifying sweet belief,  
Some fellow-feeling beautiful, if brief.  
And life revives, and blossoms once again.  
*E. Pauline Johnson (1861-1913)*

### 8. Sunrise Along the Shore

Athwart the harbor lingers yet  
The ashen gleam of breaking day,  
And where the guardian cliffs are set  
The noiseless shadows steal away;  
But all the winnowed eastern sky  
Is flushed with many a tender hue,  
And spears of light are shining through  
The ranks where huddled sea-mists fly.

Across the ocean, wan and gray,  
Gay fleets of golden ripples come,  
For at the birth-hour of the day  
The roistering, wayward winds are dumb.

The rocks that stretch to meet the tide  
Are smitten with a ruddy glow,  
And faint reflections come and go  
Where fishing boats at anchor ride.

All life leaps out to greet the light —  
The shining sea-gulls dive and soar,  
The swallows whirl in dizzy flight,  
And sandpeeps flit along the shore.  
From every purple landward hill  
The banners of the morning fly,  
But on the headlands, dim and high,  
The fishing hamlets slumber still.

One boat alone beyond the bar  
Is sailing outward blithe and free,  
To carry sturdy hearts afar  
Across those wastes of sparkling sea;  
Staunchly to seek what may be won  
From out the treasures of the deep,  
To toil for those at home who sleep  
And be the first to greet the sun.  
*L. M. Montgomery (1874-1942)*

## Composer's Notes

I began sketching ideas for this work in the autumn of 2021, having no idea at the time what the work would eventually be. I had purchased a book of poetry called “Best-Loved Poems,” and right away found several that inspired musical ideas very quickly, and within a couple of days I had sketched the main ideas for five of the movements. I gave myself the challenge to capture these ideas as simply as possible, without deciding what they would become – if they would be part of a set or single works, if they would be for solo voices, for mixed choir, or for upper voices. It was a truly joyful creative endeavour for me, and I quickly realized these sketches would be part of a larger work for choir and piano. Later, I described the idea of this larger work to Morna Edmundson, Artistic Director of Elektra Women’s Choir, who was enthusiastic about having Elektra as part of the project; and so to my delight it became a work for upper voices and piano!

The piece explores the perspective of flowers and plants, offering an invitation to contemplate the messages, emotions, and wisdom each poetic gem has to offer. It opens with a bold and energized “floral salute” to the day in the first movement, *Lord of Morning*, staying with day-time themes and feelings for the playful second movement, *Marigolds*, and *Thirsty Earth* which is a rollicking drinking song. The piece then moves delicately into the evening and night with *Evening Primrose*, which features a romantic piano part that should be treated on equal level with the voices, in duet, allowing the phrasing of the singers *and* the pianist to guide the rubato. We venture deeper into the night with a chant setting of *The Heart of Night*, then emerge from the night with E. Pauline Johnson’s exquisitely evocative *Moonset*, which I’ve opened with a lush mezzo solo (selfishly, being a mezzo myself). The penultimate movement, *Fire Flowers*, is a meditation on the sacred process of destruction and rebirth. In fact, this text has been set so many times, I’ve wondered if it has really become a sacred text of our times, regarded with the same reverence as, for example, the text of the *Kyrie*. With the close of the work, we arrive again at the dawn, greeting the sun in *Sunrise Along the Shore*.

Commissioned by Elektra Women's Choir, Nove Voce Choral Society,  
Ariose, Oriana Women's Choir, The Aeolian Singers, and Lady Cove Women's Choir

# THE SECRET WISDOM OF FLOWERS

## 1. Lord of Morning

Bliss Carman (1861-1929)

(SSA)

laura hawley

**Maestoso** ♩ = 69 A

Soprano 1  
Soprano 2  
Alto  
Piano

5

S 1  
— Lord, Lord of morn-ing, light of day, Sac-red col-or-kind-ling Sun,

S 2  
— Lord, Lord of morn-ing, light of day, Sac-red col-or-kind-ling Sun,

A  
— Lord, Lord of morn-ing, light of day, Sac-red col-or-kind-ling Sun,

Pno.

## 1. Lord of Morning

9

S 1

S 2

A

Pno.

we sal - ute thee in the way, road - side pil - grims robed in

we sal - ute thee in the way, road - side pil - grims robed in

we sal - ute thee in the way, road - side pil - grims robed in

12/8

**B** Poco piu mosso ♩. = 76

S 1

S 2

A

Pno.

dun. For thou art a pil - grim

dun. For thou art a

dun.

12/8

Note: dun = a dull greyish-brown colour (also used to describe dark or dusky, i.e. the dun evening).  
Pronounced to rhyme with "sun"





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intentionally.

22

S 1 *mf* *p*

S 2 *mf* *p*

A *mf* *p*

Pno. *mf* *p*

stand. Lord, Lord,

25 *poco rit.* **C** *Poco piu mosso* ♩ = 88

S 1 *pp*

S 2 *pp*

A *pp*

Pno. *poco rit.* *pp*

At thy sum - mons we a - rise,

29

*p* 2 *poco a poco cresc.* *mp*

S 1 at thy touch put glo - ry on and with glad un -

S 2 at thy touch put glo - ry on and with glad un -

A at thy touch put glo - ry on and with glad un -

Pno. *p* *poco a poco cresc.* *mp*

32

S 1 anx - ious eyes move in - to the march of dawn,

S 2 anx - ious eyes move in - to the march of dawn,

A anx - ious eyes move in - to the march of dawn,

Pno. *mf*

35 *mf*

S 1  
move in-to the march of dawn, move in-to the

S 2  
move in-to the march of dawn, move in-to the

A  
move in-to the march of dawn, move in-to the

Pno. *mf*

38 *rit.* **Tempo Primo** ♩ = 69 *f* *ff*

S 1  
march of dawn, dawn, dawn.

S 2  
march of dawn, dawn, dawn.

A  
march of dawn, dawn dawn.

Pno. *rit.* *f* *ff*

## 2. Marigolds

Bliss Carman (1861-1929)

(SSA)

laura hawley

**Bright and curious**  $\text{♩} = 72$

*mp*

Soprano 1  
The mar-i-golds are nod - ding; I won-der what they

Soprano 2  
The mar-i-golds are nod - ding; I won-der what they

Alto  
The mar-i-golds are nod - ding; I won-der what they

Piano  
*mp*  
*con pedale*

5

S 1  
know. \_\_\_\_\_ Go list-en ver-y gent - ly; you may per-suade them

S 2  
know. \_\_\_\_\_ Go list-en ver-y gent - ly; you may per-suade them

A  
know. \_\_\_\_\_ Go list-en ver-y gent - ly; you may per-suade them

Pno.

9 A *p*

S 1 so. Go, be their lit-tle broth-er, as hum-ble as the

S 2 so. Go, be their lit-tle broth-er, as hum-ble as the

A so. Go, be their lit-tle broth-er, as hum-ble as the

Pno. *p*

13 *mf*

S 1 grass, and lean up-on the hill wind, and watch the

S 2 grass, and lean up-on the hill wind, and watch the

A grass, and lean up-on the hill wind, and watch the

Pno. *mf* *mp*

17

S 1  
shad-ows pass. Put off the pride of know-ledge, put by the

S 2  
shad-ows pass. Put off the pride of know-ledge, put by the

A  
shad-ows pass. Put off the pride of know-ledge, put by the

Pno. *mp*

21

S 1  
fear of \_\_\_ pain; you may be count-ed wor - thy \_\_\_\_\_ to live with them a-

S 2  
fear of \_\_\_ pain; you may be count-ed wor - thy \_\_\_\_\_ to live with them a-

A  
fear of \_\_\_ pain; you may be count-ed wor - thy \_\_\_\_\_ to live with them a-

Pno.



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2. Marigolds

**C** joyfully

33 *f* *mf*

S 1 think - ing of. ah la la la

S 2 think - ing of. ah la la la

A think - ing of. ah la la la

Pno. *molto cresc.* *mf*

38 *f* *f* *f*

S 1 ah ah la la la

S 2 ah ah la la la

A ah la la la

Pno. *f*

42 *L'istesso tempo* ♩. = 72 (♩ = ♩.) *mf* *cresc.*

S 1  
ah

S 2  
ah

A  
ah

Pno. *mf* *cresc.*

45 *f*

S 1  
ah

S 2  
ah

A  
ah

Pno. *f*

48 *mf*

S 1 ah 4 ah ah

S 2 *mf* ah ah

A *mf* ah 4 ah ah

Pno. *mf*

51 *dim.* *mp* *attacca*

S 1 *dim.* *mp*

S 2 *dim.* *mp*

A *dim.* *mp*

Pno. *dim.* *mp* *attacca*

# 3. The Thirsty Earth

Abraham Cowley (1618-1667)

(a drinking song)

laura hawley

(SSA)

Lively and rambunctious ♩ = 108

Soprano *f* The thirs - ty earth soaks

Alto *f* The thirs - ty earth soaks

Piano *f pesante*

6  
S up the rain, and drinks and gapes for drink a - gain; the plants suck in the  
A up the rain, and drinks and gapes for drink a - gain; the plants suck in the

Pno.

10  
S earth, and are with con - stant drink - ing fresh and fair; *mf*  
A earth, and are with con - stant drink - ing fresh and fair; The sea it - self (which

Pno.

A

14 *mf*

S  
drinks twice ten thou - sand ri - vers up, so

A  
one would think should have but lit - tle need \_\_\_\_ of drink)

Pno.

19 **B** *f*

S  
fill'd that they o'er flow the cup. The bu - sy Sun (and

A  
The

Pno.

24

S  
one would guess by's drunk - en fie - ry face no less) drinks up the sea, \_ and

A  
bu - sy Sun (and one would guess by's drunk - en fie - ry face no less) drinks

Pno.

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**D** 40

*f*

S 1  
Fill up the bowl, \_\_\_\_\_ then, fill it high, \_\_\_\_\_ fill

*f*

S 2  
Fill up the bowl, \_\_\_\_\_ then, fill it high, \_\_\_\_\_ fill

*f*

A  
Fill up the bowl, then, fill, fill it high, fill

*f*

Pno.

45

S 1  
all \_\_\_\_\_ the glass - es there; for why should ev - er - y crea - ture

S 2  
all \_\_\_\_\_ the glass - es there; for why should ev - er - y crea - ture

A  
all \_\_\_\_\_ the glass - es there; for why should ev - er - y crea - ture

Pno.



51

S 1  
drink but I? \_\_\_\_\_ *f* Why, Man \_\_\_\_\_ of Mor - tals,

S 2  
drink but I? \_\_\_\_\_ *f* Why, Man \_\_\_\_\_ of Mor - tals,

A  
drink but I? \_\_\_\_\_ *f* Why, Man \_\_\_\_\_ of Mor - tals,

Pno.

57

S 1  
tell me why? \_\_\_\_\_ *ff*

S 2  
tell me why? Tell me why? \_\_\_\_\_ *ff*

A  
tell me why? Tell me why? \_\_\_\_\_ *ff*

Pno.

## 4. Evening Primrose

John Clare (1793-1864)

(2 Soli\*, Unison Chorus)

laura hawley

tenderly, with rubato ♩ = 62

Piano

*p* *pp* *p*

5

*poco rit.* *a tempo*

*pp* *p*

Pno.

**A**

9 *mp*

Solo 1

When once the sun sinks in the west, \_\_\_\_\_

Pno.

*mp*

\*Optional tutti rather than soli throughout, either all voices unison or sopranos singing solo 1 and altos solo 2, or any other appropriate arrangement of voices.

13

Solo 1

and dew - drops pearl the even - ing's breast, al-most as pale as —

Pno.

16

Solo 1

— moon - beams are, —

Pno.

**B**

19

Solo 1

or its com - pan-ion - a - ble — star

Solo 2

*mp* the even - ing prim - rose

Pno.

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31

Solo 1  
who, blind - fold to its fond car-ess - es,

Solo 2  
who, blind - fold to its fond car-ess - es,

Pno.

34

Solo 1  
knows not the beau - ty he poss - ess - es. *mp*

Solo 2  
knows not the beau - ty he poss - ess - es. *mp*

Pno.

37

All  
Thus it blooms on till night is by

Pno.

**D**

*p*

41 *mp* *poco rit.* *p*

All and day looks out with op - en eye, \_\_\_\_\_

Pno. *mp* *poco rit.* *p*

45 *a tempo* *mp*

Solo 2 and bash'd at the gaze \_\_\_\_\_ it can - not shun, it faints and with - ers,

Pno. *a tempo* *p* *una corda*

49 *p* *rit.*

Solo 2 \_\_\_\_\_ and is done.

Pno. *rit.* *p*

# 5. The Heart of night

Bliss Carman (1861-1929)

(SSA)

laura hawley

With spacious awe, *con rubato* ♩ = 50

All *mf*

When all the stars \_\_\_\_\_ are sown ac - ross the night - blue\_\_ space,

All

with the im - mense \_\_\_\_\_ un - known, in si - lence face \_\_\_\_\_ to face.

**A**

S 1 *mf*

We stand in speech - less\_\_ awe while Beau - ty mar - ches by,

S 2 *mf*

We stand in speech - less\_\_ awe while Beau - ty mar - ches by,

A *mf*

We stand in speech - less\_\_ awe while Beau - ty mar - ches by,

S 1

and won - der at the Law which wears such ma - jes - ty.

S 2

and won - der at the Law which wears such ma - jes - ty.

A

and won - der at the Law which wears such ma - jes - ty.

9 *mp*

S 1  
How small a thing \_\_\_\_\_ is man in all that world - sown \_\_\_\_\_ vast,

S 2  
How small a thing \_\_\_\_\_ is man in all that world - sown \_\_\_\_\_ vast,

A  
How small a thing \_\_\_\_\_ is man in all that world - sown \_\_\_\_\_ vast,

11 *f*

S 1  
that he should hope \_\_\_\_\_ or plan \_\_\_\_\_ or dream his dream \_\_\_\_\_ could last!

S 2  
that he should hope \_\_\_\_\_ or plan \_\_\_\_\_ or dream his dream \_\_\_\_\_ could last!

A  
that he should hope \_\_\_\_\_ or plan \_\_\_\_\_ or dream his dream \_\_\_\_\_ could last!

**B** 13 *f*

S 1  
O doubt - er of \_\_\_\_\_ the \_\_\_\_\_ light, con - fused by fear \_\_\_\_\_ and wrong,

S 2  
O doubt - er of \_\_\_\_\_ the \_\_\_\_\_ light, con - fused by fear \_\_\_\_\_ and wrong,


A  
O doubt - er of \_\_\_\_\_ the \_\_\_\_\_ light, con - fused by fear \_\_\_\_\_ and wrong,



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19


All



Lo, in \_\_\_\_\_ their \_\_\_\_\_ tent \_\_\_\_\_ of \_\_\_\_\_ blue,


20

S 1




the stars \_\_\_\_\_ a - bove the hill!

S 2



the stars \_\_\_\_\_ a - bove the hill!

A



the stars \_\_\_\_\_ a - bove the hill!

## 6. Moonset

E. Pauline Johnson (1861-1913)

(Solo, SSA)

laura hawley

Dark and mysterious ♩ = 76

Solo

Piano

*mp* 3

Id-les the night wind through the

5

Solo

Pno.

dream - ing firs, that wak - ing mur - mur low, as some lost mel - o - dy re -

9

Solo

Pno.

turn - ing stirs the love of long a - go; and through the far, cool dis - tance,

*mf*

*mp*

12 *poco rit.*

Solo

zeph-yr fanned. The moon is sink-ing in-to shad-ow land.

Pno.

*mf*

**A** *Poco piu mosso* ♩ = 80-84

16

S 1

plain-tive-ly wan-ders on rest-less wing;

S 2

The troub-led night bird, cal-ling plain-tive-ly, wan-ders on rest-less wing; the

A

The troub-led night bird, cal-ling plain-tive-ly, wan-ders on rest-less wing; the

Pno.

*a tempo*

*p*

20 *p* *mf*

S 1 oo oh that

S 2 *mf*  
ce - dars, chant - ing ves - pers to the sea, — a - wait its ans - wer - ing, that

A *mf*  
ce - dars, chant - ing ves - pers to the sea, — a - wait its ans - wer - ing, that

Pno. *mf*

23 *f*

S 1 comes in a wash of waves a - long the strand, the while the moon —

S 2 *f*  
comes in a wash of waves a - long the strand, the while — the

A *f*  
comes in a wash of waves a - long the strand, the while — the

Pno. *f*

26 *mf* *poco rit.* *p*

S 1 slips in - to shad - ow - land.

S 2 moon oo

A moon shad - ow land.

Pno. *p* *poco rit.*

**B** 29 *a tempo* *pp* *p*

S 1 O! soft \_\_\_ res-pon-sive voi-ces of the night I join \_\_\_ your min-strel -

S 2 O! soft \_\_\_ res-pon-sive voi-ces of the night I join your min-strel -

A O! soft \_\_\_ res-pon-sive voi-ces of the night I join your min-strel -

Pno. *a tempo*

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38

Solo

S 1

S 2

A

Pno.

*ff* *f* *mf* *mp*

I have touched your soul

I ah ah

44

Solo

Pno.

*mf* *mp* *p*

in shad - ow land.

47

Pno.

*rit.* *ppp*

*8vb*

## 7. Fire-Flowers

E. Pauline Johnson (1861-1913)

(SSA)

laura hawley

**Meditative** ♩ = 50

*p*

Soprano 1  
And on - ly — when the for-est fires have sped,

*p*

Soprano 2  
And on - ly — when the for-est fires have sped,

*p*

Alto  
And on - ly — when the for-est fires have sped,

*pp*

Piano

---

5

*mp*

S 1  
scorch - ing — re - lent - less - ly — the cool north lands, A sweet — wild flow - er lifts its

*mp*

S 2  
scorch - ing — re - lent - less - ly — the cool north lands, A sweet — wild flow - er lifts its

*mp*

A  
scorch - ing — re - lent - less - ly — the cool north lands, A sweet — wild flow - er lifts its

*p*

Pno.



8

S 1  
pur-ple head, And, like \_\_\_\_\_ some gen-tle spi-rit sor-row fed, it

S 2  
pur-ple head, And, like \_\_\_\_\_ some gen-tle spi-rit sor-row fed, it

A  
pur-ple head, And, like \_\_\_\_\_ some gen-tle spi-rit sor-row fed, it

*pp* *leggiero - falling ashes*

Pno.

11

S 1  
hides the scars with al - most hu - man hands. And on - ly \_\_\_\_\_ to the

S 2  
hides the scars with al - most hu - man hands. And on - ly \_\_\_\_\_ to the

A  
hides the scars with al - most hu - man hands. And on - ly \_\_\_\_\_ to the

*pp* *leggiero - falling ashes*

Pno.

15

S 1

heart that knows of grief, of des-o-lat - ing fire of hu-man pain, There

S 2

heart that knows of grief, of des-o-lat - ing fire of hu-man pain, There

A

heart that knows of grief, of des-o-lat - ing fire of hu-man pain, There

Pno.

5

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## 8. Sunrise along the shore

L. M. Montgomery (1874-1942)

(SSA)

laura hawley

Warm and sparkling ♩ = 63

All *mp*

Ath -

Piano *mp*

All

wart the har-bour ling - ers yet the ash - en gleam of break - ing day, and

Pno.

All

where the guar-dian cliffs are set the noise-less shad-ows steal a - way; but *mf*

Pno. *mf*

13

All

all the win-nowed east-ern sky is flushed with ma - ny a ten - der hue, and

Pno.

17

All

spears of light are shin - ing through the ranks where hud-dled sea - mists fly.

Pno.

*mp*

21

S 1

*mf* **A**

Ac - ross the o - cean, wan and gray, gay fleets of gold - en rip - ples

S 2

*mf*

Ac - ross the o - cean, wan and gray, gay fleets of gold - en rip - ples

A

*mf*

Ac - ross the o - cean, wan and gray, gay fleets of gold - en rip - ples

Pno.

*mf*

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intentionally.

33

S 1  
glow, and faint re - flec - tions come and go where fish - ing boats at an - chor

S 2  
glow, — and faint re - flec - tions come and go — where fish - ing boats at an - chor

A  
glow, and faint re - flec - tions come and go — where fish - ing boats at an - chor

Pno.

**B**

37

S 1  
ride. *mf* All life leaps — out to the light —

S 2  
ride. *mf* All life — leaps out to the light;

A  
ride. *f* All life leaps out to the green light; the

Pno.

41

S 1  
shin - ing sea-gulls dive and soar, swal-lows wheel in diz - zy flight and sand-peeps

S 2  
shin - ing sea-gulls dive and soar, swal-lows wheel in diz-zy flight

A  
shin-ing sea-gulls dive and soar, the swal-lows wheel in diz - zy flight, and sand-peeps

Pno.

45

S 1  
flit a - long the shore the ban - ners

S 2  
flit a - long the shore. From ev - 'ry hill the

A  
flit a - long the shore. From ev - 'ry pur-ple lan-ward hill the

Pno.

*cresc.*

*cresc.*

*cresc.*

*cresc.*



49

*ff* *mf*

S 1 fly head - lands

S 2 ban - ners fly, head - lands

A ban - ners of the morn - ing fly, but on the head - lands, dim and

Pno. *ff* *mf*

53

*mp*

S 1 high fish - ing ham - lets slum - ber still.

S 2 high fish - ing ham - lets slum - ber still.

A high, the fish - ing ham - lets slum - ber still.

Pno. *mf*

57

Pno.

61

All

Pno.

**C**

*ff*

One

65

All

Pno.

*ff*

boat a - lone be - yond the bar is sail - ing out - ward blithe and free, to

69

All

car - ry stur - dy hearts a - far ac - ross those wastes of spark - ling sea,

Pno.

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76

S 1 *mf*  
deep, \_\_\_\_\_ to toil for those at home who sleep \_\_\_\_\_

S 2 *mf*  
deep, \_\_\_\_\_ to toil for those at home who sleep \_\_\_\_\_

A *mf*  
deep, \_\_\_\_\_ to toil for those at home who sleep \_\_\_\_\_

Pno. *mf* 3

80

S 1 \_\_\_\_\_ and be the first to greet, \_\_\_\_\_ to

S 2 \_\_\_\_\_ and be the first to greet, \_\_\_\_\_ to

A \_\_\_\_\_ and be the first to greet \_\_\_\_\_

Pno. *mp* 6

83

S 1 *f*  
greet the sun,

S 2 *f*  
greet the sun,

A *f*  
greet the sun,

Pno. *f*

85

S 1  
sun,

S 2  
sun,

A  
sun,

Pno.

8. Sunrise along the shore

87

S 1

S 2

A

Pno.

ff

sun.

ff

sun.

ff

sun.

ff

6

6

6

6

89

S 1

S 2

A

Pno.

Sua



## Select choral works by laura hawley:

A house of prayer SATB with piano or string quartet	In Song SSATBB with piano or with bassoon, piano, vibraphone, and viola	Sapiens SSAATTBB with percussion
Absence SSAATTBB + alto solo a cappella	Lantern SSAATTBB a cappella	Sky-born Music Unison/2-part with piano
And we kissed SSAA a cappella	L'eraclito Amoroso SATB with string quartet	Sonnet 43 SSATBB a cappella
Angels in the Snow SSA with piano	Let's have some music SATB with piano (opt. bass)	Sonnet n3 SSATBB a cappella
Au champ d'honneur Unison/2-part with piano	Lincoln Cathedral SATB with piano (opt. bass)	Spanish Fisherman SATB with piano
Be music, night SSAATBB a cappella	Loon, Crane, Land SATB with piano, oboe, vibraphone and marimba	Stone and sand SSSAAA a cappella
Blink of an eye SATB a cappella	Maid on the Shore SSAA a cappella	Stones SSA with piano
Call yourself beautiful SSA or SATB with piano	Many voices, one song SA or SATB with piano	Strong Women's Song SSAA a cappella
Carol Trilogy SSAA divisi with piano	Mary Called it an Angel SATB a cappella	Tapestry SSAATTBB a cappella
Chelsea Morning SSSAAA a cappella	Meadowlarks SSATB with piano	The Arrow and the Song SSSAA a cappella
Christmas at Home SSA a cappella	Möcht nones bitzeli läbe SATB with piano	The commendation SATB + solo with piano or organ
Christmas Snowflakes SSAA a cappella	Music Makers 2-part with piano	The Christ-Child SSA with organ
Droplets SATB a cappella	No one asked me SSA, SATB, or TTBB with piano	The First snow of the year SATB with piano
Earth's secret soul SATB a cappella	O come, let us sing 2-part with piano	The Last Evening SSSSAAAATTBB a cappella
Earth Voices Unison/2-part/SSA or SAB with piano	Pentecost SSATTBB a cappella	The Maple Key SSA with piano
Ever a Song SA (+ opt. descant) with piano	Qaujimavunga Kinaummangaarma I know who I am SSA with piano, violin, cello	The people you love SSATB a cappella
First snow of the year SATB with piano	Remember, woman SSAA a cappella with drum	The Secret Wisdom of Flowers SSA with piano
Gohyangui bon 2-part/SSA with piano	Rise up, my love SSAATBB a cappella	The sun is mine Unison/2-part/SSA or SAB with piano
In dulci jubilo SATB with piano	Salutation to the dawn SSSAA with piano	Versicles and Responses SSAA a cappella
In Flanders Fields SSAA a cappella		Vivre, Aimer, Partager Live, Love, Share 2-part with piano and doumbek

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