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Commissioned in 2016 by the Savridi Singers of Calgary and their artistic director, Erica Phare-Bergh,
for the occasion of the choir's 30th anniversary

The Arrow and the Song

Henry Wadsworth Longfellow
(1807–82)

LAURA HAWLEY

Before the notes begin, start with c.15–20 seconds of some voices imitating the sounds of wind, gentle breezes, the subtle whistle of an arrow, and occasional bird calls. Continue the wind and birds (or wind only) until the text begins in b. 13. Choirs should feel free to experiment with placement of singers, textural variety, and character and 'pitch' of the wind and bird sounds according to their own artistic expressive nuance.

Freely, thoughtfully, as though walking ♩ = 48

mp

SOPRANO 1* *hoo* *hoo*

SOPRANO 2 & 3* *unis. mp*
*doon**doon doon doon doon doon doon doon doon doon doon*

ALTO 1 *mp*
oo

ALTO 2 & 3

Freely, thoughtfully, as though walking ♩ = 48

mp

for rehearsal only †

* Preferably divide sopranos 1, 2, and 3 equally across the two staves until the third part enters at bar 25.

** straight to the 'n' of 'doon'

† The piano reduction includes the rhythmic accompanying parts throughout; for reasons of playability, melodic lines are sometimes omitted.

Also available in a version for alto solo and SSATB unaccompanied.

Duration: 4 mins

© Oxford University Press 2021

Printed in Great Britain

Gently rhythmic ♩ = 96

5

doon doon du* doon doon doon du doon doon doon du doon doon doon doon doon du doon doon

doon doon doon doon doon

dn dn dn dn dn dn dn dn dn dn dn

Gently rhythmic ♩ = 96

8

doon doon du doon doon doon doon du doon doon doon du doon doon doon

doon doon doon doon doon

dn dn dn dn dn dn dn dn dn dn dn

* 'du' should sound like 'doo'

11

doon doon du doon doon doon doon du doon doon doon doon doon

doon doon doon doon doon

dn dn dn dn dn dn dn dn dn dn dn

ALTS 2 & 3 *unis.* *mf* *3*

I shot an ar - row in - to the

14

doon doon du doon doon doon doon doon du doon doon doon doon doon

doon doon doon doon doon doon

dn dn dn dn dn dn dn dn dn dn dn

mf *3*

air, It fell to earth, I knew_ not where; For, so

45

mp I found _____

p oo _____

mp Long, long af - ter - ward, _____ I found the ar - row, _____

mp Long, long af - ter - ward, in an oak I found the ar - row, still un -

p doom doom doom Hmm hmm

mp Long, long af - ter - ward, in an oak I found the ar - row, _____

mp

49 *poco a poco cresc.*

the ar - row, and the song, I found a -

poco a poco cresc.

doo doo

poco a poco cresc.

a -

poco a poco cresc.

-broke; And the song, from be - gin - ning to end, I

mp *poco a poco cresc.*

doo doom doom da da da

poco a poco cresc.

And the song, from be - gin - ning,

poco a poco cresc.

52

- gain, a - gain in the heart, da da in the heart, - gain, a - gain in the heart, found a - gain in the heart, da da da da da da heart, I found a - gain,

f

f

f

f

f

f

f



Bernard de LaMonnoye

♩. = 40 with stillness and reverent wonder

arr. Laura Hawley

S1
p *poco cresc.* *dim.*
 loo loo loo loo

S2
p *poco cresc.* *legato espressivo* *dim.*
 loo loo loo loo

A1
p *poco cresc.* *dim.*
 loo loo loo loo

A2
p *poco cresc.* *dim.*
 loo loo loo loo

Piano
p *con ped.* *8va* *loco* *8va*
 loo loo loo loo

S1
p *poco cresc.* *dim.*
 loo loo loo loo

S2
p *poco cresc.* *dim.*
 loo loo loo loo

A1
p *poco cresc.* *dim.*
 loo loo loo loo

A2
p *poco cresc.* *dim.*
 loo loo loo loo

Piano
8va
 loo loo loo loo

legato

11 **A**

overlap slightly into the aleatoric section

mp *legato cantabile* Oo...

Lor qu'an lai sai - zon qu'ai jau-le, — Au mon-de Jé-

S 1 *p* * 15" "loo loo loo"

S 2 *p* * 10" "loo loo loo"

A1 *mp* *legato cantabile*

A2 Lor qu'an lai sai - zon qu'ai jau-le, — Au mon-de Jé-

Pno. *pp* (8^{va}) — 5" 5" 5"

play RH staff pitches in random order from here until m. 33. Pitches can be played individually or as two or more together. Gently unmeasured and unaccented, like the S1&2 voices.

una corda

19

(Oo...) oo oo Oo...

su - Chri vin, — Oo Oo...

S 1 "loo loo loo"

S 2 "loo loo loo"

A1

A2 su - Chri vin, — L'âne et le beu l'é - chau-fin De lo sô - fle dan l'É-tau - le... —

Pno. 8^{va} 8^{va} 8^{va}

*singers enter independently, singing one of the pitches (divisi where there are 2 notes) repeatedly to "loo" with various durations, continuing this way through to the end of m.35. Ease into this section gently. There is no break between chords, but note changes need not happen exactly at the barlines as the goal is to capture a sense of unmeasured timelessness around the melody.

24

(Oo...)

(Oo...)

S 1 ("loo loo loo")

S 2 ("loo loo loo")

A1 A2 Que d'âne et de beu je sai Dan ce roy - au - me de Gau - le, — Que d'âne et

Pno.

24

8va

8va

8va

8va

29

(Oo...)

(Oo..)

S 1 ("loo loo loo")

S 2 ("loo loo loo")

A1 A2 de beu je sai Qui n'an ai-rein pa tan fai! —

senza cresc.

mf

Oo

29

35

8va

loco

mp legato

merge RH out of aleatoric playing by gradually shaping it toward m. 35

Commissioned by Elektra Women's Choir, Morna Edmundson, Artistic Director,
with the assistance of the Diane Loomer Commissioning Fund for Elektra Women's Choir

In dulci jubilo

Second movement of the Carol Trilogy

German traditional
arr. laura hawley

The piano introduction consists of two staves. The right hand plays a continuous eighth-note pattern in 6/8 time, marked with a piano (*p*) dynamic and the instruction ** unaccented leggiero*. The left hand is silent, marked with a *con ped.* (con pedal) instruction.

This system continues the piano introduction. The right hand continues the eighth-note pattern. The left hand enters in measure 5 with a single eighth note, then continues with a simple harmonic accompaniment.

The vocal entry features two parts, A1 and A2. Both parts enter in measure 9 with the lyrics "In dul - ci ju - bi - lo". The melody is marked with a piano (*p*) dynamic. The accompaniment continues from the previous system.

This system continues the piano accompaniment. The right hand plays the eighth-note pattern, and the left hand provides harmonic support with eighth and quarter notes.

**The piano introduction should be fluid and unaccented, so as to indicate the meter through the pattern of the notes only, rather than through accents. No accent still in m. 5 for the change in meter; keep this change disguised. Conductors may wish to conduct this bar as 2+2+3, but if so, please hide this from the audience. The goal is for the change of grouping to be a surprise when the melody arrives in the left hand. After this point, feel free to bring out the pulse as you normally would.*

13 *mp* **A**

S 1 In dul - ci ju - bi - lo In dul - ci ju - bi -

S 2 *mp* In dul - ci ju - bi - lo In dul - ci

A 1 *mp* In dul - ci ju - bi - lo In

A 2 *mp* In dul - ci ju - bi - lo In

17 *poco a poco cres.*

S 1 lo In dul - ci ju - bi - lo

S 2 *poco a poco cres.* ju - bi - lo In dul - ci ju - bi - lo In dul - ci ju - bi -

A 1 *poco a poco cres.* dul - ci ju - bi - lo ju - bi - lo ju - bi - lo

A 2 *poco a poco cres.* dul - ci ju - bi - lo In dul - ci ju - bi - lo

21

B

mf

S 1 In dul - ci ju - bi -

S 2 lo ju - bi - lo In dul - ci ju - bi -

A 1 In dul - ci ju - bi - lo

A 2 In dul - ci ju - bi lo

loco
mp

25

S 1 lo, nun sing - et und seid froh! Un - sers Her - zens

S 2 lo, nun sing - et und seid froh! Un - sers Her - zens

A 1 *mf* Un - sers Her - zens

A 2

75

E

hat er uns er - wor - ben coe - lor - um gau - di - a

S 1 tas! coe - lor - um gau - di - a gau - di -

S 2 tas! coe - lor - um gau - di - a gau - di -

A 1 tas! coe - lor - um gau - di - a gau - di -

A 2 tas! coe - lor - um gau - di - a gau - di -

83

a Ah! U -

S 1 *f* *brillante* Ah! U -

S 2 *f* *brillante* Ah! U -

A 1 *f* *brillante* Ah! U -

A 2 *f* *brillante* Ah! U -

f *rit.*

F a tempo

92

S 1 bi sunt gau - di - a? _____ Nir - gends mehr denn da, _____

S 2 bi sunt gau - di - a! _____ Nir-gends mehr denn da, _____ da die En - gel sin - gen no - va can - ti -

A 1 bi sunt gau - di - a! _____ Nir-gends mehr denn da, _____ da die En - gel sin - gen no - va can - ti -

A 2 bi sunt gau - di - a? _____ Nir - gends mehr denn da, _____

f

The piano part from here to b. 107 can emerge as an equal voice to the choir.

99

S 1 _____ da die En - gel sin - gen no - va can - ti -

S 2 ca, _____ und die Schel-len klin - gen in Re - gis cu - ri - a; _____ Ei - a, wärn wir da! _____

A 1 ca, _____ und die Schel-len klin - gen in Re - gis cu - ri - a; _____ Ei - a, wärn wir da! _____

A 2 _____ da die En - gel sin - gen no - va can - ti -

Wexford Carol

third movement of the Carol Trilogy

$\text{♩} = 56$

Piano *mp* gently, tenderly

con ped.

A *a tempo*

p

Good peo- ple_ all, this Christ-mas- time, con - si - der well and

Good peo-ple all, this Christ-mas time, con - si - der well and

Good peo- ple_ all, this Christ-mas time, con - si - der well and

Good peo-ple all, this Christ-mas time, con - si - der well and

re-enter m. 22

10

bear in mind what our good God for us has done, in send-ing his be-

bear in mind what our good God for us has done, in send-ing his be-

bear in mind what our good God for us has done, in send-ing his be-

bear in mind what our good God for us has done, in send-in his be-

molto accelerando a ♩ = 92

14 *mf*

lo - ved Son... With Ma-ry ho - ly we should pray to God_ with love_____

lo - ved Son. With Ma-ry ho - ly we should pray to God_ with love_____

lo - ved Son. With Ma-ry ho - ly we should pray to_ God_ with love_____ this

lo - ved Son. With Ma-ry ho - ly we should pray to God_ with love_____ this

* one singer or
three singers
on the high note

molto rit a Tempo I a tempo

18 *mf*

in Beth-le - hem_ up - on that morn_ there was a bless-ed_ Mes - si - ah born.

in Beth-le - hem_ up - on that morn_ there was a bless-ed_ Mes - si - ah born.

Christ-mas Day; in Beth-le - hem_ up - on that morn_ there was a bless-ed_ Mes - si - ah born.

Christ-mas Day; in Beth-le - hem_ up - on that morn_ there was a bless-ed_ Mes - si - ah born.

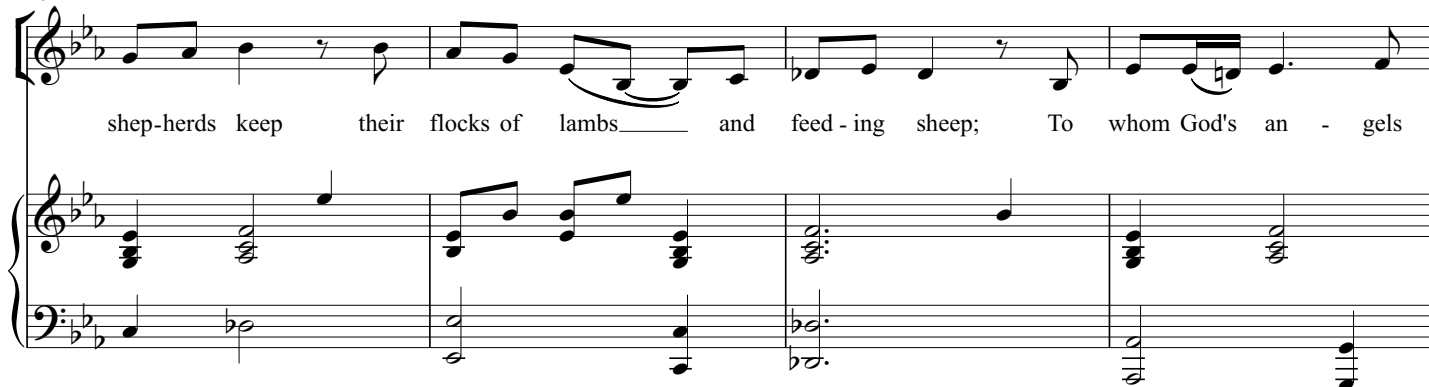
p

*tutti unison**mp***B**

Near Beth-le-hem did



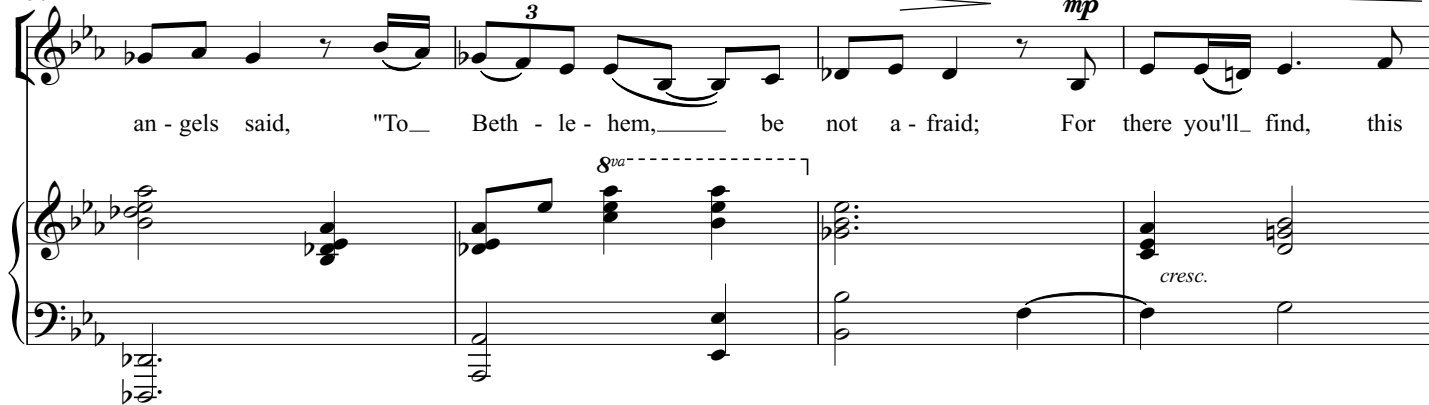
shep-herds keep their flocks of lambs and feed-ing sheep; To whom God's an-gels



did ap-pear, which put the shep-herds in great fear. "Pre-pare and go," the



an-gels said, "To Beth-le-hem, be not a-fraid; For there you'll find, this



Christmas Snowflakes

Sasha Isabella Alexander

Laura Hawley

Light and sparkling ♩ = 138

Soprano 1

Soprano 2

Alto 1

Alto 2

ding _____ ding _____

dan da dan dan _____ da da da dan da dan dan _____ da da da

Dan dan dan da da da da da dan dan dan da da da da da

S 1

S 2

A 1

A 2

_____ ding day ya da da da da da da da da da da da da da da da da da

dan da dan dan _____ da da da day ya da da dee da da da dee da

dan dan dan da da da da da day ya da dan dee da da

9

S 1

Oh to be a snow - flake, born on Christ - mas night. _____

S 2

dan da dan dan _____ da da da dan da dan dan _____ da da da

A 1

dan dan dan da da da da da dan dan dan da da da da da

A 2

13

S 1

Soar - ing through the air, _____ Float - ing with de - light de - light de -

S 2

dan da dan dan _____ da da da day ya da da dee da da da dee da

A 1

dan dan dan da da da da da day ya da dan dee da da

A 2

17

S 1 light to be a snow - flake, born on Christ - mas night, _____

S 2 dan da dan dan _____ da da da dan da dan dan _____ da da da

A 1 dan dan dan da da da da da dan dan dan da da da da da

A 2 Oh to be a snow - flake, born on Christ - mas

21

S 1 Soar - ing through the air _____ float - ing with de - light de - light de -

S 2 dan da dan dan _____ da da da day ya da da dee da da da dee da

A 1 dan dan dan da da da da da day ya dan dan dee da da

A 2 night, _____ Soar - ing through the air, float - ing with de - light _____

Commissioned by Elektra Women's Choir, Morna Edmundson, Artistic Director,
with a generous donation from the Aulando, Whiteside, and Van Seters families.

Chelsea morning

Words and music by Joni Mitchell

In loving memory of Chelsea Aulando

arr. laura hawley

With sunny positivity! ♩ = 88

Score for Soprano 1, Soprano 2, Soprano 3, Alto 1, Alto 2, Alto 3, and Soprano 1 (S 1), Soprano 2 (S 2), Soprano 3 (S 3), Alto 1 (A 1), Alto 2 (A 2), Alto 3 (A 3).

Lyrics for Soprano 1, Soprano 2, Soprano 3, Alto 1, Alto 2, Alto 3:

mf
bap bap ba - dap ba - dap bap bap ba - dap bap
bap bap ba - da ba - dap bap bap ba - dap bap ba - da - ba
bap bap ba - dap ba - dap bap bap ba - dap bap ba - da - ba
deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng deng deng deng
deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng deng deng deng
deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng deng deng deng

Lyrics for Soprano 1 (S 1), Soprano 2 (S 2), Soprano 3 (S 3), Alto 1 (A 1), Alto 2 (A 2), Alto 3 (A 3):

mp
chic - ka chic - ka chic - ka chic - ka chic - ka chic - ka chic - ka chic - ka chic - ka chic - ka chick
bap ba - da - ba ba ba ba - da - ba - dap ba ba - da da da chic - ka chic - ka
deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a
bap ba - da - ba ba ba ba - da - ba - dap ba ba - da da da
bap ba - da - ba ba ba ba - da - ba - dap ba ba - da da da - ga deng - a deng - a
bap ba - da - ba ba ba ba - da - ba - dap ba ba - da ba da - ga deng - a deng - a

*Use a 6-part split from mm. 1-8 and mm. 64-67

A *mp*

S 1 ding - a ding - a ding - a ding - a ding - a ding - a ding ding - a ding - a ding ding - a ding - a ding

S 2 ding - a ding - a ding - a ding - a ding - a ding - a ding ding - a ding - a ding ding - a ding - a ding

S 3 *mp* ching - a ching - a ching - a ching - a ching - a ching - a ching ching - a ching - a ching ching - a ching - a ching

S 4 *f*
melody: Woke up, it was a Chel - sea morn - ing, and the first thing that I heard was a

A 1 *f*
melody: Woke up, it was a Chel - sea morn - ing, and the first thing that I heard was a

A 2 *f*
melody: Woke up, it was a Chel - sea morn - ing, and the first thing that I heard was a

A 3 *mp* deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a

A 4 *mp* deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a deng - a

13

S 1 chic - ka chic-ka chic - ka chic-ka chic - ka chic - ka chic - ka chic - ka

S 2 bap ba da - ba ba ba ba-da - ba - dap ba - da ba - da ba - da da ba da da

S 3 bap ba-da - ba ba ba ba-da - ba - dap ba ba-da - ba da ba da da

S 4 song out - side my win - dow, and the traf - fic wrote the words It came a

A 1 song out - side my win - dow, and the traf - fic wrote the words It came a

A 2 song out - side my win - dow, and the traf - fic wrote the words It came a

A 3 *mf* (bring out countermelody) deng - a deng song out - side my win - dow and the traf - fic wrote the words

A 4 bap ba-da - ba ba ba ba-da - ba - dap ba ba-da - ba da - ga deng - a deng - a

*Commissioned by Chris Bowman (Cantabile Choral Society), Andrew McAnerney (Cantata Singers of Ottawa),
Gregg Rainville (Canadian Men's Chorus), Leonard Ratzlaff (Richard Eaton Singers), Timothy Shantz (Luminous
Voices), Kari Turunen (Vancouver Chamber Choir), Michael Zaugg (Pro Coro Canada) and the Sonic Timelapse Project.*

No one asked me

Text adapted from the
Sonic Timelapse Project

SSA with piano*

laura hawley

$\text{♩} = 72$

Soprano

Alto

Piano

S

A

Pno.

7

13

p

p

p

mp

mp

mp

mp

A

No one asked me if I want-ed ev-ery-thing to change

One day blends in - to the next

Each time I face the fear I need to turn a-way a-gain

in a slow mo-tion fast for-ward

no one asked me no one asked me... I am strong, yet mo - ving with the wind,

no one asked me no one asked me... I am strong, yet mo - ving with the wind,

*Also available for TTBB with piano and SATB with piano

No one asked me

2

19

S *mf* *mp*

but then I'm lost not know-ing when I'll find my way a-gain. One mo-ment I'm in-

A *mf* *mp*

but then I'm lost not know-ing when I'll find my way a-gain. One mo-ment I'm in-

Pno. *mf* *mp*

24

S

spired, the next I'm o-ver-whelmed. I'm grate-ful and I'm fright-ened and I don't know where I'm go - ing. I

A

spired, the next I'm o-ver-whelmed. I'm grate-ful and I'm fright-ened and I don't know where I'm go - ing. I

Pno.

B

28

S 1 *f*

feel it all, Can you hear me? I feel it all, Will you need me?

S 2 *f*

feel it all, Can you hear me? I feel it all, Will you need me?

A *f*

feel it all, Can you hear me? I feel it all, Will you need me?

Pno. *f*

For the Cantiamo Girls Choir of Ottawa in celebration of 15 years of joyful singing
Founding Artistic Director, Jackie Hawley

SALUTATION TO THE DAWN

Sanskrit Salutation to the dawn

laura hawley

Piano

$\text{♩} = 92$

mp *leggero*

con ped.

Pno.

Pno.

A

mp

S 1

Lis-ten

mp

S 2

Lis-ten

p

Pno.

9

S 1

lis - ten lis - ten to the

S 2

lis - ten lis - ten lis - ten lis - ten to the

A 1

lis - ten to the sal - u - ta - tion

A 2

lis - ten to the sal - u - ta - tion

Pno.

11

S 1

sal - u - ta - tion lis - ten

S 2

sal - u - ta - tion to the sal - u - ta - tion lis - ten

A 1

lis - ten to the sal - u - ta - tion lis - ten to the sal - u -

A 2

lis - ten to the sal - u - ta - tion lis - ten to the sal - u -

Pno.

B

S 1 Lis-ten Lis - ten to the sal -

S 2 Lis - ten to the sal -

A 1 ta - tion Lis-ten lis-ten

A 2 ta - tion lis-ten lis-ten lis-ten

Pno.

S 1 - u - ta - tion of the

S 2 - u - ta - tion of the

A 1 lis-ten lis-ten lis-ten lis-ten lis-ten to the

A 2 lis-ten lis-ten to the sal - u - ta - tion

Pno.

With gratitude to Rose
Stone and Sand

Words and music:
Rose Vaughan and Cathy Porter
arr. laura hawley

Meditative and fluid ♩ = 52

Solo 1 *mf* Stone and sand and sea and sky

Soprano 1 *p* Nn *Stagger breathe throughout humming section*

Soprano 2 *p* Nn *Stagger breathe throughout humming section*

All Altos *p* Nn *Stagger breathe throughout humming section*

Solo 1 ⁴ Rest my heart and please my eye. I will go and not ask why

S 1

S 2

A

Solo 1 ⁸ Stone and sand and sea and sky. **A** Ear - ly morn-ing rise and walk

S 1

S 2

A 1

A 2 *p* Nn

12

Solo 1

Lis - ten to the sea stone talk Wild geese flock a - bove me high

S 1

(Nn...)

S 2

(Nn...)

A 1

(Nn...)

A 2

(Nn...)

16

B

Solo 1

Stone and sand and sea and sky. Soon the wind is hold - ing me

Solo 2

Soon the wind is hold - ing me

S 1

mp

S 2

mp

A 1

mp

A 2

mp

A 3

mp

Heterophonic Chorus

Each singer sings in isolation in their own time, but with focused awareness of the full ensemble sound.

Solo 1 acts as **leader**, and singers are assigned approximate "positions" to come in, listening to one another and to the appointed **end singer** so as not to end too quickly or abruptly. S1, A1, and A2 overlap into this section, beginning their chorus in their own time, after other voices. All voices should sing with ease and avoid "clipping" phrase endings.

E

Solo 1

Stone and sand and sea and sky (...continue as part of the heterophonic texture)

Heterophonic Chorus

All

Stone and sand and sea and sky Rest my heart and please my

S 1

(Nn...)

A 1

(Nn...)

A 2

(Nn...)

46

All

eye I will go and not ask why Stone and sand and sea and sky. Nn

51

mf

Solo 1

I will go and not ask why Stone and sand and sea and

All

Commissioned by Cantiamo Choirs of Ottawa
Jackie Hawley - Founding Artistic Director

Stones

Rose Vaughan

Rose Vaughan Trio
arr. laura hawley

$\text{♩} = 76$

All *mf*
I bring stones home from the ri-ver I bring

Piano *mp*

All
stones home from the sea I put them on my ta - ble in the ci - ty and I

Pno.

All *poco rit.* *mp* *mf*
build my dreams a - round them, their cool and peace - ful shapes, the beau - ty of

Pno. *p*

11 *a tempo*

All

stones, the stor-ies of stones, the si-lence of stones.

Pno.

mp

15 *mf* **A**

S 1

The con - crete heat was cruel to-day, the ci-ty grass is dry The

S 2

The con - crete heat was cruel to-day, the ci-ty grass is dry The

A

The con - crete heat was cruel to-day, the ci-ty grass is dry The

Pno.

mf

Select choral works by laura hawley:

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

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