

Dawn

SSSAAA a cappella

laura hawley

Dawn

Text: from “Dawn” by Marjorie Pickthall

O KEEP the world forever at the dawn,
Ere yet the opals, cobweb-strung, have dried,
O, keep the eastern gold no wider than
An angel's finger-span,
And hush the increasing thunder of the sea
To murmuring melody
In those fair coves where tempests ne'er should be.

Keep all things hushed, so hushed we seem to hear
The sounds of low-swung clouds that sweep the trees;
Let now no harsher music reach the ear,
No earthlier sounds than these,
When whispering shadows move within the grass,
And airy tremors pass
Through all the earth with life awakening thrilled,
And so forever stilled,
Too sweet in promise e'er to be fulfilled.

O keep the world forever at the dawn,
Yet, keeping so, let nothing lifeless seem,
Some shadowy moth may pass with downy flight
And fade before the sight,
While in the unlightened darkness of the wall
The chirping crickets call;
From forest pools where fragrant lilies are
A breath shall pass afar,
And o'er the crested pine shall hang one star.

Commissioned by Hypatia's Voice for their 10th anniversary season with generous support from the City of Ottawa. Christopher Ducasse – Artistic Director.

Duration: 4:00

Composer's Note

This beautiful poem by Marjorie Pickthall really spoke to me in the way it held a still moment in time for the entire five stanzas poem, capturing that sacred magical feeling of a quiet Dawn. It reminded me of standing on the beach at Lake Huron, where I grew up, early in the morning when the lake is quiet and still, before the waves start to move as the day unfolds.

In my setting, I've tried to capture this sense of stillness, and although the piece develops toward the middle, it returns to the same sense of stillness at the end, holding the dawn the same way it started. Singers should strive to create long phrases that have an internal shape without going overboard and disrupting the sense of quiet stillness.

There are a couple of places where I've given the alto 3 line a louder dynamic – this is for balance purposes. Please feel free to adjust as needed. I also suggest a flexible approach to the tempo in sections A and B – these sections can ebb and flow and need not stay strictly at the indicated metronome marking.

Writing this piece for Hypatia's Voice was a special project for me as this is a choir that I founded in 2015 in Ottawa and conducted until 2019, having moved to Edmonton in 2018. It's wonderful to see the choir still going strong and celebrating 10 years!

Commissioned for Hypatia's Voice for their 10th Anniversary Season.
Christopher Ducasse, Artistic Director

Dawn

Marjorie Pickthall

laura hawley

gently $\text{d} = 52$

Soprano 1

Soprano 2

Soprano 3

Alto 1

Alto 2

Alto 3

Piano (for rehearsal only)

mp

Keep the world, keep the world, keep the

Keep the world, keep the world, keep the world

Keep the world, *p*

Keep the world, *mp*

Oh keep the world for -

6

S 1

S 2

S 3

A 1

A 2

A 3

ev - er at the dawn, ere yet the op - als, cob - web - strung, have

ev - er at the dawn, ere yet the op - als, cob - web - strung, have

world, keep the world, keep the world,

keep the world, keep the world, keep

keep the world, keep the world, keep

ev - er at the dawn, ere yet the op - als, cob - web - strung, have

11

S 1 dried, O, keep the east - ern gold no wid - er than an ang - el's

S 2 dried, O, keep the east - ern gold no wid - er than an ang - el's

S 3 keep the world, keep the world, keep the

A 1 — the world — keep — the world — keep — the world —

A 2 — the world — keep — the world — keep — the world —

A 3 dried, O, keep the east - ern gold no wid - er than an ang - el's

16

S 1 fin - ger - span, and hush the in - creas - ing thun - der of the sea

S 2 fin - ger - span, and hush the in - creas - ing thun - der of the sea

S 3 world, keep the world, keep the

A 1 — the world — keep — the world —

A 2 — the world — keep — the world —

A 3 fin - ger - span, and hush the in - creas - ing thun - der of the sea

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Conductors wishing for a full perusal
score, please contact the composer at
laurahawleymusic@gmail.com.

30

cresc. poco a poco

S 1 hushed we seem to hear the sounds _____ of low - - swung clouds that sweep the

S 2 hushed we seem to hear the sounds, the sounds of low, of low - - swung clouds that sweep the

S 3 hushed we seem to hear the sounds _____ of low - - swung clouds that sweep the

A 1 the sounds of low - - swung clouds that

A 2 hushed we seem to hear the sounds of low - - swung clouds that sweep the

A 3 hushed we seem to hear the sounds of low - - swung clouds that sweep the

3

35

mf

S 1 trees; Let now no harsh - er mus - sic reach the ear,

S 2 trees; Let now no harsh - er mus - sic reach the ear,

S 3 trees; Let now, now,

A 1 sweep the trees; Let now, let now, let now, let now,

A 2 trees, the *mf* trees; Let now,

A 3 trees; Let now, no

3

40

S 1 no earth-li - er sounds than these, when whis - p'ring shad - ows move with - in the grass,

S 2 no earth-li - er sounds than these, when whis - p'ring shad - ows move with - in the grass,

S 3 no earth-li - er sounds than these, whis - p'ring shad - ows move with - in the grass,

A 1 no sounds shad-ows, shad-ows in the grass,

A 2 no earth-li-er sounds sound when whis - p'ring with - in. the

A 3 earth-li-er sounds when whis - p'ring shadows move with - in the

45 *mp*

S 1 and air - y trem - ors pass,

S 2 and air - y *mp*

S 3 and air - y trem - ors pass,

A 1 and air - y

A 2 grass and air - y trem - ors pass, *mf*

A 3 grass and air - y trem - ors pass,

Dawn

B

50

S 1 trem - ors pass through all, molto cresc. all, all,

S 2 trem - ors pass through all, molto cresc. through all

S 3 pass, through all, all

A 1 trem - ors pass through all, the earth, through

A 2 pass through all, all,

A 3 pass through all, all

60

S 1 ak - 'ning thrilled,

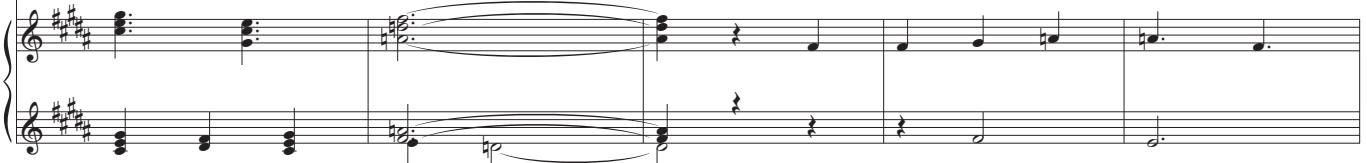
S 2 ak - 'ning thrilled,

S 3 ak - 'ning thrilled,

A 1 ak - 'ning thrilled, *mp* and so *mp* for - ev - er

A 2 ak - 'ning thrilled, and so

A 3 ak - 'ning thrilled,



65

S 1 - *mp* too sweet in prom - ise e'er to

S 2 - *mp* too sweet in prom - ise

S 3 - *mp* too sweet to ful - fill.

A 1 - stilled,

A 2 - stilled,

A 3 - *mp* too sweet in prom - ise e'er to



70 **C** *mp*

S 1 be ful - filled. *Oh* *mp*

S 2

S 3 *mp* Keep the world, keep the world,

A 1 Keep the world, keep the world *mp* keep

A 2

A 3 *mf* Keep *mf*

be ful - filled. *Oh*

S 1 keep the world for - ev - er at the dawn, yet, keep - ing so, let

S 2 keep the world for - ev - er at the dawn, yet, keep - ing so, let

S 3 keep the world, keep the world, keep the world,

A 1 — the world — keep — the world — keep — the world —

A 2 — the world, keep — the world — keep — the world

A 3 keep the world for - ev - er at the dawn, yet, keep - ing so, let

3

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Conductors wishing for a full perusal
score, please contact the composer at
laurahawleymusic@gmail.com.

S 1 of the wall the chirp - ing crick-ets call from for - est

S 2 of the wall the chirp - ing crick-ets call from for - est

S 3 keep the world, keep the world,

A 1 — the world — keep — the world — keep —

A 2 — the world — keep — the world — keep —

A 3 of the wall the chirp - ing crick-ets call from for - est

S 1 pools where frag - ant lil - ies are a breath shall pass a -

S 2 pools where frag - ant lil - ies are a breath shall pass a -

S 3 keep the world, keep the world,

A 1 — the world — keep — the world — keep —

A 2 — the world — keep — the world — keep —

A 3 pools where frag - ant lil - ies are a breath shall pass a -

97

S 1 far, and o'er the cres - ted pine _____ shall

S 2 far and o'er the cres - ted pine _____ shall

S 3 - and o'er the cres - ted pine _____ shall

A 1 — the world and o'er the cres - ted pine _____ shall

A 2 — the world and o'er the cres - ted pine _____

A 3 far, and o'er the cres - ted pine _____

{

101

S 1 hang one *p* star.

S 2 hang one *p* star.

S 3 hang one *p* star.

A 1 hang one *p* star.

A 2 hang one *p* star.

A 3 hang one *p* star.

{

101

S 1 hang one *p* star.

S 2 hang one *p* star.

S 3 hang one *p* star.

A 1 hang one *p* star.

A 2 hang one *p* star.

A 3 hang one *p* star.

{

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Absence SSAATTBB + alto solo a cappella	L'eraclito Amoroso SATB with string quartet	Sonnet 43 SSATBB a cappella
And we kissed SSAA a cappella	Let's have some music SATB with piano (opt. bass)	Sonnet 113 SSATBB a cappella
Angels in the Snow SSA with piano	Lincoln Cathedral SATB with piano (opt. bass)	Spanish Fisherman SATB with piano
Au champ d'honneur Unison/2-part with piano	Little Plant SA with piano	Stone and sand SSSAAA a cappella
Be music, night SSAATBB 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	Tapestry SSAATTBB a cappella
Carol Trilogy SSAA divisi with piano	Mary Called it an Angel SATB a cappella	The Arrow and the Song SSSAA a cappella
Chelsea Morning SSSSAAA a cappella	Meadowlarks SSATB with piano	The Christ-Child SSA with organ
Christmas at Home SSA a cappella	Möcht nones bitzeli läbe SATB with piano	The First snow of the year SATB with piano
Christmas Snowflakes SSAA a cappella	Music Makers 2-part with piano	The Last Evening SSSSAAAATTBB a cappella
Dawn SSSSAAA a cappella	No one asked me SSA, SATB, or TTBB with piano	The Maple Key SSA with piano
Droplets SATB a cappella	O come, let us sing SA or SATB with piano	The people you love SSATB a cappella
Earth Voices Unison/2-part/SSA or SAB with piano	Pentecost SSATTBB a cappella	The Secret Wisdom of Flowers SSA with piano
Ever a Song SA (+ opt. descant) with piano	Qaujimavunga Kinaummangaarma SSA with piano, violin, cello	The Squirrel 2-part with piano
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 SSAATTBB a cappella	Versicles and Responses SSAA a cappella
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Lantern SSAATTBB a cappella	Sonnet 18 SSATBB a cappella	Yukon Time SSA divisi with piano

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