

She is There

SSAATTBB with piano

laura hawley

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Commissioned by Michelle and Ed Andrews.
Celebrating the lives of three remarkable women for their legacy of love, determination and
wisdom...they are with us always.

Duration: 5:30

She is There

Text: Touch by Jannie Edwards

full moon somewhere
behind Mount Yamnuska

I float on midnight
lake and sky
webs of stars wheel
around the mountain

my mother dances on Great Bear
like the moon

I know she is there

My friend's shore voice calls me in—
Nurse, mother, painter, wife again, teacher,
shows how her grandmother soothed her
when she was a girl
shows how she now soothes the dying
like this

she cradles my hand
tingles her fingertip across its bowl

she strokes the old language of lullaby
back
and forth gently

over my lifeline
headline

heartline
archeology of knowing
familiar in the dark

floating connected
singing
hushed

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This version of the poem differs slightly from the original, with alterations made by the poet.

Poet's Notes

I've sometimes felt that sending a poem into the world is like putting a message in a bottle and casting it out to sea. You never know where or how—or even if—a poem might land. So when my friend, Michelle Andrews, reached out to tell me this poem had landed with her, I was so touched.

I wrote the poem at a retreat at the Indigenous-run Nakoda Lodge near Mount Yamnuska in the Kananaskis Valley of the Rocky Mountains. I had made friends with one of the participants who is mentioned in the poem in her various roles. As a palliative care nurse, she had spent time with the dying, and she showed me how she cradled the hands of those facing such a huge transition by gently tracing the lines in my outstretched palm. Floating on the lake under the great bowl of the sky and in the reflection of this grand mountain, the tender encounter with this wise and wonderful nurse/woman/healer, all this actually happened. The part about my mother on the Great Bear/Big Dipper constellation—here's the background. I was 25 when my mother died suddenly and unexpectedly. I was newly married and just barely able to withstand such a loss. After she died, the family gathered to spread her ashes on the ocean near her home on Denman Island. Somehow, I decided to imaginatively place her on the star of the outer lip of the cup of the Big Dipper—mostly because it's a constellation I can easily locate in the night sky. My children and grandchildren all know this and often when we're together we'll look up and the kids will say, "Hi Grandmère!" One night not too long ago, the cousins were gathered around a campfire and our eldest told them about this little ritual. As the cousins looked up at the Big Dipper, a shooting star travelled right through the cup. Well, hard not to see that as a sign. It reminds me how our relationships continue after death.

I used the broken lines of the poem to try to capture a sense of floating, of water, of lullaby. I wanted the sensuality of touch to permeate the poem—in the music of the words and in the actual touching of these two women—how that ritual of touch connects them across generations (grandmothers, mothers)—generations of caregivers known and unknown, and how the dark—literal and symbolic—is part of that connection. In this time where we see that tenderness and compassion are in such short supply, the poem calls for more gentle encounters with grace.

I am so honoured that Michelle chose this poem, and I can see why it fit for her. She wanted a poem that honours the intergenerational connection of all the kin-mothers of her life. What a rare privilege it is to hear my words translated by composer Laura Hawley into such soulful music and carried by the beautiful voices of the Da Camera choir.

Composer's Notes

It has been a tremendous honour to set this beautiful text for my dear friends, Michelle and Ed Andrews, to honour their loved ones. The musical setting has been largely influenced by the poetry, of course, but also by Jannie's story above. You'll hear, for instance, the star she refers to above in the final chord of the piece.

The opening section unfolds with the "ascent of the mountain" in the piano, moving through the call of the friend into a lullaby section. I've included a quote from "Swing low, sweet chariot" honours Michelle, who has sung this song to comfort loved ones – I know this song has special meaning for her. Overall, the piece follows an arch form, reflecting the arc of lives fully lived.

I encourage performers to take a flexible and expressive approach with the rubato, allowing the music to breathe and move forward even more than I've indicated, if desired.

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She is There

Jannie Edwards

laura hawley

Warmly, with rubato ♩ = 76 Sva - - - , poco rall.

Piano

p

T

a tempo mp

full moon some-where be - hind Mount Yam - nus - ka, I float on mid - night

B

mp

full moon some-where be - hind Mount Yam - nus - ka, I float on mid - night

Pno.

a tempo p

12

T

mf

lake and sky webs of stars wheel a - round the moun - tain

B

mf

lake and sky webs of stars wheel a - round the moun - tain

Pno.

cresc.

17

T
my moth-er danc - es on — Great Bear like the moon

B
my moth-er danc - es on — Great Bear like the moon

Pno.

Piu mosso ♩ = 80

22 *poco rit.* **B** *con rubato*

S 1
mf I know, I

S 2
mf I know

A 1
mp I know she is there, *mf* I know, I know

A 2
mp I know she is there, *mf* I know

T
mp I know she is there, I know

B
mp I know she is there, I know

Pno.

poco rit.

mp *mf*

27 *poco rit.* *a tempo* (♩ = 80) *mp* **C** *mf*

S 1 know she is there *mp* My friend's shore voice calls me *mf*

S 2 she is there *mp* My friend's shore voice calls me *mf*

A 1 she is there *mp* My friend's shore voice calls me *mf*

A 2 she is there *mp* My friend's shore voice calls me *mf*

T she is there My friend's shore voice calls me,

B she is there My friend's shore voice calls me,

Pno. *poco rit.* *a tempo* (♩ = 80) *mp* *mf*

31 *poco rit.*

S 1 in calls me Nurse, moth - er, wife a-gain,

S 2 in, calls me Nurse, moth - er, wife a-gain,

A 1 in, calls me Nurse, moth - er, wife a-gain,

A 2 calls me, calls me Nurse, moth - er, wife a-gain,

T moth - er, paint - er, wife,

B moth - er, paint - er, wife,

Pno. *poco rit.*

Poco piu mosso ♩ = 72

35 *teneramente*

S teach-er, — she shows me how her grand-moth - er soothed her — when

A 1 *mp* teach-er, — she shows me

A 2 *mp* teach-er, — she shows me, she shows me

T *mp* teach-er, — she shows me, she shows me

B *mp* teach-er, — shows me

Pno. *mp* *teneramente*

39

S she was a girl, shows me how she now soothes the dy - ing —

A 1 *mf* "Swing low, — sweet cha - ri - ot" —

A 2

T *mf* grand - moth - er "swing low, com - ing — to car - ry me

B grand - moth - er "swing low, swing

Pno. *mf*

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intentionally.

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

D ♩ = 52 à la berceuse

S

A 1

A 2

T

B

Pno.

♩ = 52 à la berceuse

p

56

S

A 1

A 2

T

B

p

tin - gles her fin - ger - tip — ac - ross — its bowl

she crad - les my hand, fin - ger - tip — ac - ross — its bowl

she crad - les my hand, fin - ger - tip — ac - ross — its bowl

Pno.

60

S 1 *p* lul - la - by, lul - la - by

S 2 *p* lul - la - by, lul - la - by

A 1 lul - la - by, lul - la - by

A 2 lul - la - by, lul - la - by

T *p* lang - uage of lul - la - by, lul - la - by

B *p* she strokes the old lang - uage of lul - la - by, lul - la - by

Pno.

64

S 1 *mp* tin - gles her fin - ger tip ac - ross its bowl, she

S 2 *mp* oo fin - ger - tip ac - ross its bowl, she

A 1 *mp* crad - les my hand fin - ger - tip ac - ross its bowl

A 2 *mp* she crad - les my hand, tin - gles her fin - ger - tip ac - ross its bowl

T *mp* she crad - les my hand, fin - ger - tip ac - ross its bowl,

B *mp* tin - gles her fin - ger - tip ac - ross its bowl,

Pno. *mp*

2

68 *mf*

S 1 strokes the old lang - uage of lul - la - by, lul - la, lul - la, lu - la - by

S 2 strokes the old lang - uage of lul - la - by, lul - la, lul - la, lu - la - by

A 1 old lang - uage of lul - la - by, lul - la - by

A 2 old lang - uage of lul - la - by, lul - la - by

T oo strokes the old lang - uage of lul - lul - la - by

B strokes the old lang - uage of lul - la,

Pno. *mf*

71 $\text{♩} = 52 (\text{♩} = \text{♩})$
dreamily poco a poco dim. accelerando

S 1 back and forth,

S 2 *mp* lul - la - by back and forth,

A 1 back and forth

A 2 *mp* gent - ly

T lul - la - by T1 only *p* gent - - -

B lul - la - by

Pno. *mp* *dreamily* 12 12

73

S 1 back and forth, _____ back and forth,

S 2 _____ back and forth, _____ back and forth

A 1 _____ back and forth, _____ back and forth

A 2 _____

T _____

B ly *B1 only p* gent - - - ly

Pno.

E *Piu mosso* ♩ = 69

75

S 1 *mp* gent-ly _____ ov-er³ my life - line _____ heart-line

S 2 *mp* gent-ly _____ ov-er³ my life-line, head-line, _____

A 1 *mp* gent-ly _____ ov-er³ my life - line, _____ heart - line _____

A 2 *mp* gent-ly _____ ov-er³ my life-line, head-line heart-line

T *tutti p* _____

B *tutti p* _____

Pno.

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intentionally.

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score, please contact the composer at
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86

S 1 *f* sing,

S 2 con - nect - ed, *f* sing - - - ing,

A 1 nect - - - ed, *f* sing - ing, sing - ing

A 2 con - nect - ed, *f* sing, sing - ing, ah

T - - ing, con - nect - ed, *f* sing - - - ing,

B - - ting, con - nect - ed, *f* sing - ing, sing - ing,

Pno. *mp* *f*

90

S 1 ah *cresc.*

S 2 ah *cresc.* *p* mm

A 1 ah, *cresc.* *p* mm

A 2 ah *cresc.* *p* mm

T ah *cresc.* *p* mm

B ah *cresc.* *p* mm

Pno. *cresc.* *p*

94 *mp* *rall.*

S 1 *nn*

S 2 *mp* hushed

A 1 *mm*

A 2 *mm*

T *mm*

B *mm*

Pno. *rall.* *Sra-----*

G Poco piu mosso ♩ = 72

S 1

S 2

A 1

A 2

T *mp*
full moon some - where be - hind Mount Yam - nus - ka, I

B *mp*
full moon some - where be - hind Mount Yam - nus - ka, I

Pno. *mp*

103

S 1

S 2

A 1

A 2

T

B

Pno.

float on mid - night lake and sky

float on mid - night lake and sky

p

mp

mp

p

107 **Meno mosso** ♩ = 66

S 1

S 2

A 1

A 2

T

B

Pno.

know she is there.

know she is there.

p

p

pp

Select choral works by **laura hawley**:

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 SSSAAA 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 SSSAAA 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 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 2-part with piano and doumbek
In Flanders Fields SSAA a cappella	Sapiens SSAATTBB with percussion	White Birds SATB divisi a cappella
In Song SSATBB with piano or small ensemble	Sky-born Music Unison/2-part with piano	Your Name is Water SSAATTBB a cappella
Lantern SSAATTBB a cappella	Sonnet 18 SSATBB a cappella	Yukon Time SSA divisi with piano

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