

# Lincoln Cathedral

Robbie Smith  
arr. laura hawley

\* unaccented - the listener should not perceive metrical divisions

sopranos and altos      A

mp

I heard you were

married in Lincoln Cathedral; crowds in the court-yard, bells in the stee-

28

SA

- ple Cart - ed and car - ried and brought to the al - tar Kissed by your

==

34

SA

moth - er, held by your fa - ther O - ver and o - ver I read your re - ply —

==

41

SA

heard you de - ny — the love that once filled your eyes A love that could

==

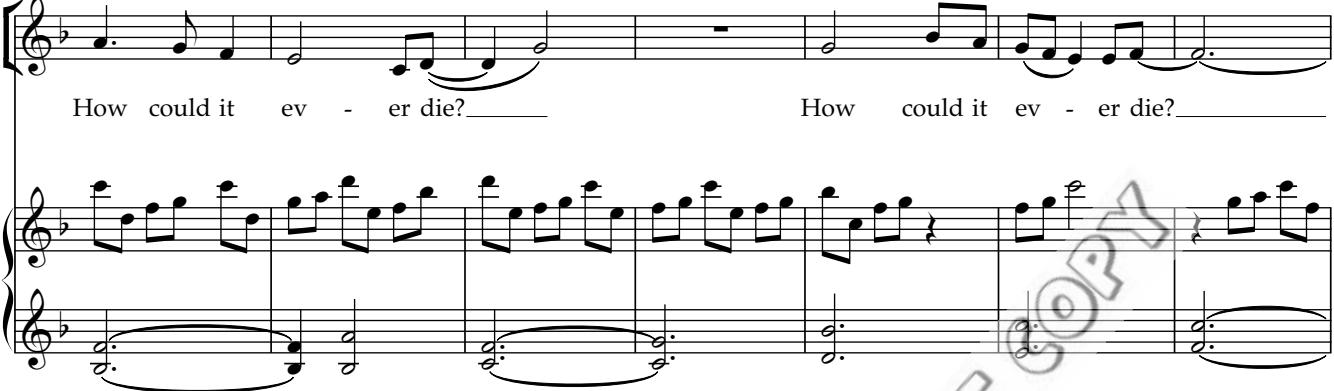
48

SA

nev - er die So bright - ly it filled your eyes

55

SA How could it ev - er die? How could it ev - er die?



=

62 *p* sopranos *p* *mp*

SA Oo Ah



=

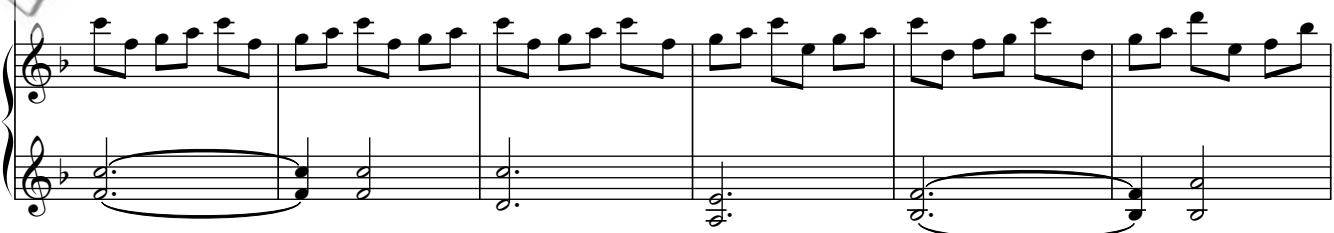
69 **B**

S. (ah) Da da da da da da da

A. *mp* Da da da da

T. *mf* 8 Proud ly they hailed you in Lin - coln Ca- the - dral, the rich and the hun - gry,

B. *mf* Proud ly they hailed you in Lin - coln Ca- the - dral, the rich and the hun - gry,



75

S. Ah da da da da da da

A. da da da da da da da

T. young and the fee - ble Voic - es pro - claim-ing un - dy - ing de - vo - tion

B. young and the fee - ble Voic - es pro - claim-ing un - dy - ing de - vo - tion

=

81

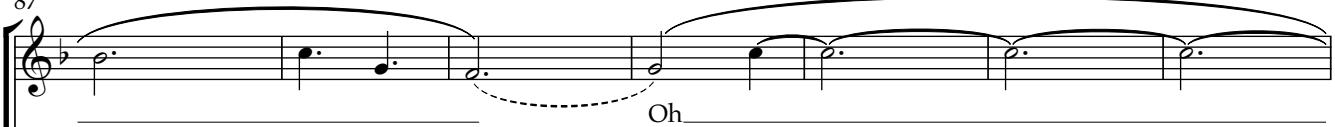
S. da da da da da da da da Oo

A. da da da da Fur - ther and fur - ther we

T. pow-er and glo-ry span - ning the o - cean Fur - ther and fur - ther we

B. pow-er and glo-ry span - ning the o - cean Fur - ther and fur - ther we

87

S. 

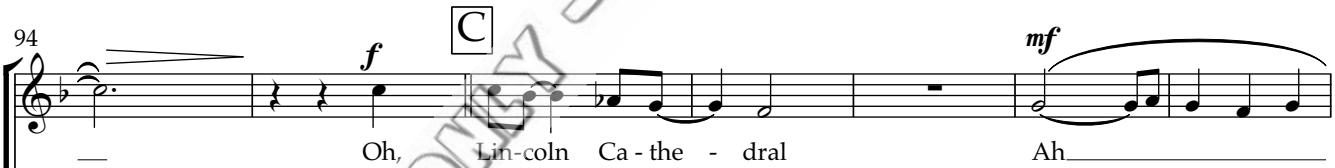
A. 

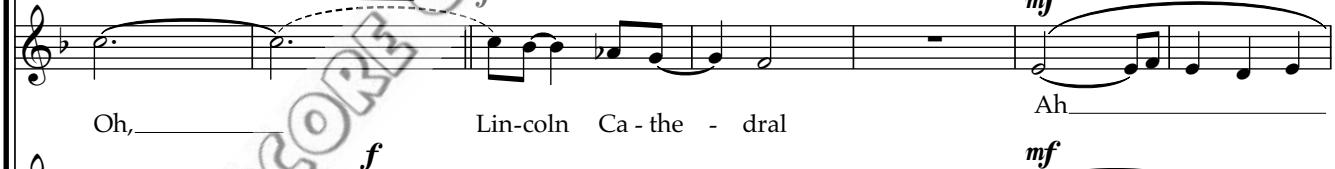
T. 

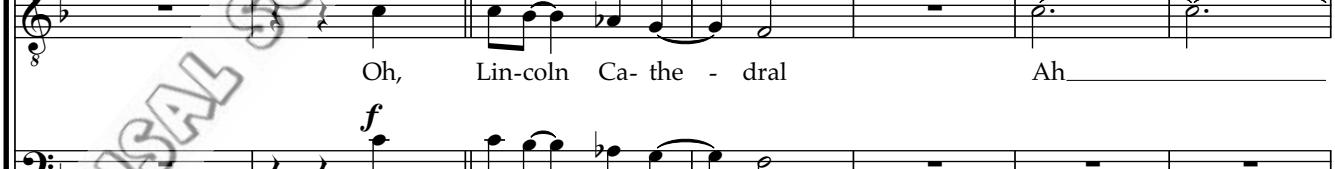
B. 

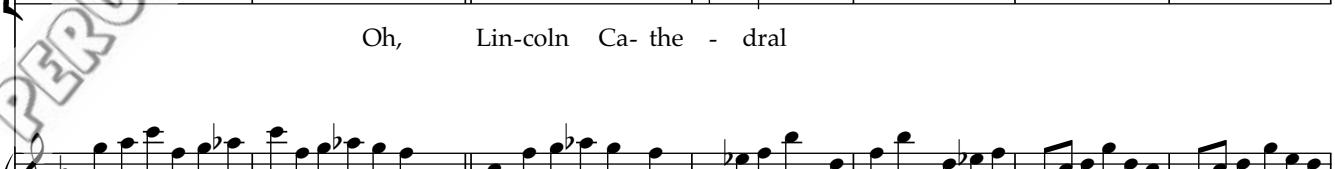


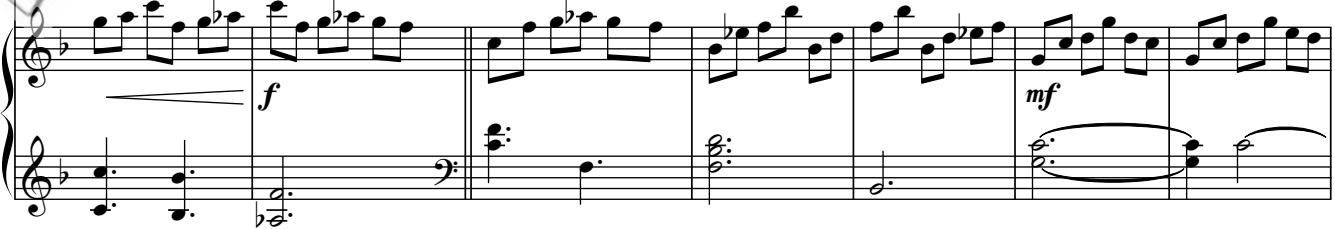
94

S. 

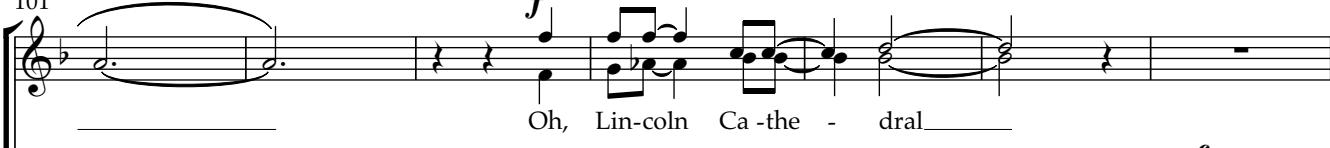
A. 

T. 

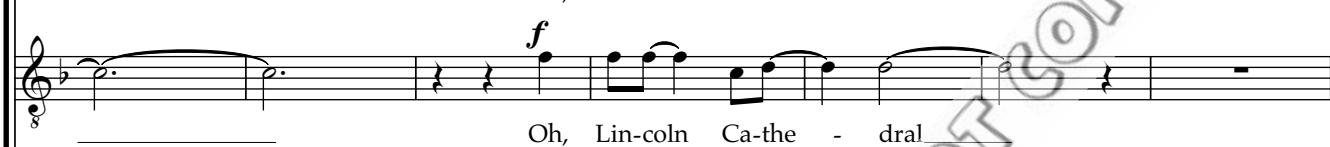
B. 



101

S. 

A. 

T. 

B. 



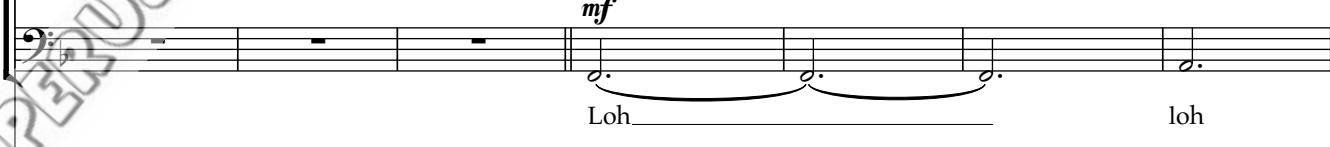
=

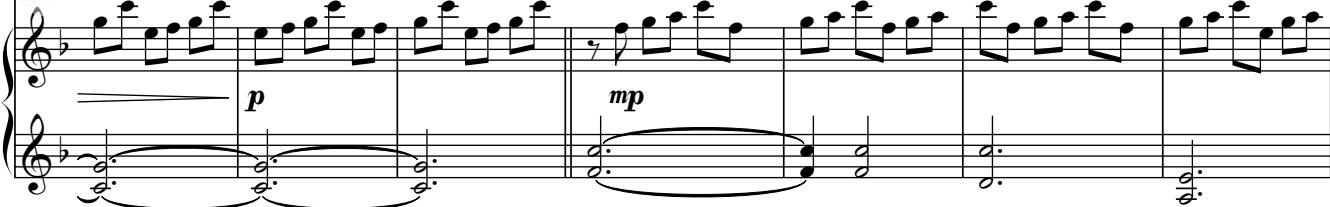
108

S. 

A. 

T. 

B. 



115

S. Off to his\_ pal - ace state - ly and re - gal Chan - de-liер\_ crys - tal and

A. Off to his\_ pal - ace state - ly and re - gal Chan - de-liер\_ crys - tal and

T. Off to his\_ pal - ace state - ly and re - gal Chan - de-liер\_ crys - tal and

B. loh loh state - ly and re - gal Chan - de-liер\_ crys - tal and

121

S. gob - lets of sil - ver deep spa-cious rooms

A. gob - lets of sil - ver deep spa-cious rooms where can - dle lights fil - ter

T. gob - lets of sil - ver deep spa-cious rooms where can - dle lights fil - ter

B. gob - lets of sil - ver deep spa-cious rooms where can - dle lights fil - ter

127

**E** *mp*

Choir

Ser-vants a - wait - ing your ev-ry com-mand but you must o - bey

**p**

Mm Mm

**pp**

133

**p**

the one who has claimed your hand

**F** *p*

Choir

Oh

**p**

Oh, Lin-coln Ca-the - dral

141

Choir

the king-dom ap-plauds

*mf*

A gift to your

*mf*

the king-dom ap-plauds

A gift to your

*mf*

148

Choir

peo - ple and a bles-sing\_ from God

154 G

*mp*

162

169 H

Choir

Now the great halls are si-lent in Lin-coln Ca - the - dral

*p*

tenors

Oh

176 tutti unison

Choir Cloi-stered in\_\_ dark-ness, safe from the peo - ple\_ tutti unison **p** and far in the dis-tance a

183 *mp*

Choir Hid - ing a let-ter\_ still in her keep-  
prin-cess is weep - ing

**p**

190

SA - ing\_ Bound by tra - di-tion she'll sleep by his side His choice was made

196

SA and so she must be his bride\_ Now she must be his

12 203

SA

bride, keep-ing the truth deep in - side

209

Choir

Now she must be his bride, cast-ing her love a - side

Now she must be his bride, cast-ing her love a - side

poco rit.

217

The musical score consists of three staves. The top staff is for 'SA' (Soprano-Alto), starting with a dynamic 'p.' and a melodic line with sustained notes and grace notes. The middle staff is for the 'Choir', featuring two parts that sing the same melody in unison. The bottom staff is for the piano, providing harmonic support. Measure 203 includes lyrics: 'bride, keep-ing the truth deep in - side'. Measures 209 and 217 continue the melody with lyrics: 'Now she must be his bride, cast-ing her love a - side'. Measure 217 concludes with a dynamic 'p' and a melodic flourish.



**Laura Hawley** is a Canadian musician known for her compelling approach to musical leadership and artistic programming, community engagement, and distinctive compositional style.

As an internationally recognized composer, many of Canada's finest choirs have commissioned and performed/recorded her works (published by Rhythmic Trident Music Publishing, Cypress Choral music, and on [laurahawley.ca](http://laurahawley.ca)), including Elektra Women's Choir, Pro Coro Canada, Inuksuk Drum Dancers, Canadian Chamber Choir, Spiritus Chamber Choir, Adlesia, Halifax Camerata, and Shallaway Youth Choir.

While Ms. Hawley writes for many of Canada's top performing ensembles, her unique understanding of developing musicians and sensitivity to a commissioner's vision has established her as a widely sought composer for educational ensembles as well. As result, Laura has written a variety of instrumental and choral works for children, youth, and developing adult musicians; works that lend themselves well to educational growth.

Laura is artistic director of Da Camera Singers (Edmonton) and founding artistic director of Hypatia's Voice Women's Choir (Ottawa); and she works with ensembles throughout Canada including CAMMAC, Music & Beyond (Ottawa), Cantiamo Choirs (Ottawa), Ottawa Children's Choir, Choral Canada, and provincial choral federations.

Hawley holds a BMus and MA from the University of Ottawa and an ARCT from the Royal Conservatory of Toronto. She has taught at the University of Ottawa, Carleton University, and Concordia University (Edmonton).