

The Great Green Way

Sunrise at Cairns

Poem by Nancy Francis

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$\text{♩} = 100$

Intro

A

SOPRANO

ALTO

TENOR

BASS

Piano

mf

mp

mf

mp

This mor-ning ear-ly

This mor-ning ear-ly

This mor-ning ear-ly

This mor-ning ear-ly

This mor-ning ear-ly

6

ere the town a-woke I watch the clouds bank on the dus-ky heights A - cross the sla-ty bay.

ere the town a-woke I watch the clouds bank on the dus-ky heights A - cross the sla-ty bay.

ere the town a-woke I watch the clouds bank on the dus-ky heights A - cross the sla-ty bay.

ere the town a-woke I watch the clouds bank on the dus-ky heights A - cross the sla-ty bay.

The Great Green Way

10

Like wreathed smoke They rolled and puffed and bat-tled Chan ging lights Chan - ging lights

Like wreathed smoke They rolled and puffed and bat-tled Chan ging lights Chan - ging lights

Like wreathed smoke They rolled and puffed and bat-tled Chan ging lights Chan - ging lights

Like wreathed smoke They rolled and puffed and bat-tled Chan ging lights Chan - ging lights

The musical score for measures 10-14 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "Like wreathed smoke They rolled and puffed and bat-tled Chan ging lights Chan - ging lights".

15

mf From the veiled East in bea-ten sil-ver shone sil- ver shone *f* A-gainst their gloom and dropped

mf From the veiled East in bea-ten sil-ver shone sil- ver shone A-gainst their gloom and dropped

mf From the veiled East in bea-ten sil-ver shone sil- ver shone *f* A-gainst their gloom and dropped

mf From the veiled East in bea-ten sil-ver shone sil- ver shone *f* A-gainst their gloom and dropped

The musical score for measures 15-19 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment is in the right and left hands. The lyrics are: "From the veiled East in bea-ten sil-ver shone sil- ver shone A-gainst their gloom and dropped". Dynamic markings include *mf* and *f*.

The Great Green Way

20

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "paled beams a-mong A-gainst their gloom and dropped paled beams a mong". The piano part features chords in the right hand and a bass line in the left hand.

B

25

Four vocal staves and a piano accompaniment. The lyrics are: "The drow-sy waves just *mp*". The piano part features chords in the right hand and a bass line in the left hand. A dynamic marking of *f* is present at the start of the piano part, and *mf* at the end.

The Great Green Way

4

30

wa-king out of sleep Ed-ging their som - bre grey then stron-ger grown Ran up the hills lea-ving

wa-king out of sleep Ed-ging their som - bre grey then stron-ger grown Ran up the hills lea-ving

The musical score for measures 30-33 consists of five staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a vocal line. The third staff is a treble clef with a whole rest. The fourth staff is a bass clef with a vocal line. The fifth staff is a grand staff (treble and bass clefs) with piano accompaniment. The lyrics are: "wa-king out of sleep Ed-ging their som - bre grey then stron-ger grown Ran up the hills lea-ving".

34

gul - lies deep In se - pia sha - dow mourn - ful and a - lone and a - lone

gul - lies deep In se - pia sha - dow mourn - ful and a - lone and a - lone

The musical score for measures 34-37 consists of five staves. The top staff is a treble clef with a whole rest. The second staff is a treble clef with a vocal line. The third staff is a treble clef with a whole rest. The fourth staff is a bass clef with a vocal line. The fifth staff is a grand staff (treble and bass clefs) with piano accompaniment. The lyrics are: "gul - lies deep In se - pia sha - dow mourn - ful and a - lone and a - lone".

The Great Green Way

39

While on the peaks a steady ra-diance grew ra diance grew Sil-very sword-thrusts pier-cing

mf *f*

This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics: "While on the peaks a steady ra-diance grew ra diance grew Sil-very sword-thrusts pier-cing". The dynamics are *mf* for the first part and *f* for the second part. The bottom staff is a piano accompaniment line in treble clef, which is mostly empty with some rests.

While on the peaks a steady ra-diance grew ra diance grew Sil-very sword-thrusts pier-cing

mf *f*

This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics: "While on the peaks a steady ra-diance grew ra diance grew Sil-very sword-thrusts pier-cing". The dynamics are *mf* for the first part and *f* for the second part. The bottom staff is a piano accompaniment line in bass clef, which is mostly empty with some rests.

This block shows the piano accompaniment for the first system, consisting of two staves in grand staff notation. The right hand plays chords and moving lines, while the left hand plays a steady bass line.

44

through and through Sil-very sword-thrust pier-cing through and through

This system contains the first two staves of music for the second system. The top staff is a vocal line in treble clef with lyrics: "through and through Sil-very sword-thrust pier-cing through and through". The bottom staff is a piano accompaniment line in treble clef, which is mostly empty with some rests.

through and through Sil-very sword-thrust pier-cing through and through

This system contains the next two staves of music. The top staff is a vocal line in treble clef with lyrics: "through and through Sil-very sword-thrust pier-cing through and through". The bottom staff is a piano accompaniment line in bass clef, which is mostly empty with some rests.

This block shows the piano accompaniment for the second system, consisting of two staves in grand staff notation. The right hand plays chords and moving lines, while the left hand plays a steady bass line. The dynamic *f* is indicated at the end of the system.

The Great Green Way

C

50

Clouds *p*

Clouds *p*

So all the cur-tain of the clouds was rolled *mf*

So all the cur-tain of the clouds was rolled *mf*

C

55

night Sea

night Sea

With the men-a-cing man - tle of the night And put a-way. Out of the sea of gold

With the men-a-cing man - tle of the night And put a-way. Out of the sea of gold

The Great Green Way

59

Light _____ turn to light _____ Blue _____
mf

Light _____ turn to light _____ Blue _____
mf

Up rose the sun; sha-dows were turn to light turn to light And doubt and gloom to laugh-ter
f

Up rose the sun; sha-dows were turn to light turn to light And doubt and gloom to laugh-ter
f

Up rose the sun; sha-dows were turn to light turn to light And doubt and gloom to laugh-ter
f

Up rose the sun; sha-dows were turn to light turn to light And doubt and gloom to laugh-ter
f

64

_____ grey to blue Earth _____
f

_____ grey to blue Earth _____
f

grey to blue grey to blue Col-our and beau-ty pain-ting earth a - new
ff

grey to blue grey to blue Col-our and beau-ty pain-ting earth a - new
ff

The Great Green Way

69

A - - - - new

A - - -

Col-our and beau-ty pain-ting earth a - new

Col-our and beau-ty pain-ting

Col-our and beau-ty pain-ting earth a - new

Col-our and beau-ty pain-ting

74

- new

- new

earth a- new

earth a- new

mf

f

The Great Green Way

D

81 (optional soprano solo)

A tur-quoise sky an op-en crink-ling sea Em-erald shores and hill-tops flair-ing bright

(optional alto solo)

Ru-by and am - ber

mp

mp

D

mf

mf

86

splashed on rock and tree Tin-ting the sea-birds wing-ing flight on flight flight on flight

flight on flight

flight on flight

mf

The Great Green Way

10

91

(optional tenor solo)

mf In all the world there is no fair-er place fair-er place

(optional bass solo)

(optional baritone solo)

fair-er place Then this dear North with sun-shine *mf*

96

Then this dear North with sun-shine on her face

Then this dear North with sun-shine on her face

Then this dear North with sun-shine on her face

on her face Then this dear North with sun-shine on her face

The Great Green Way

101

Then this dear North with sun-shine on her face

Then this dear North with sun-shine on her face

Then this dear North with sun-shine on her face

Then this dear North with sun-shine on her face

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

105

her face her face sun - rise at Cairns

her face her face sun - rise at Cairns

her face her face sun - rise at Cairns

her face her face sun - rise at Cairns

The piano accompaniment continues with chords in the right hand and a bass line in the left hand.