



# This Fire

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Songs For Singing  
by Laurence Cole

Easy to Learn Circle Songs  
from the CD Album "This Fire"  
~~Scored for SATB~~

# THIS FIRE

## Songs for Singing

By  
Laurence Cole

Composed and mostly arranged by Laurence Cole

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## Table of Contents

- Do You Wanna Sing Open the Morning
- Let Us See the Beauty
- Oh Morning
- Humbly
- My Life Is So Cuckoo
- Can't Do It Wrong
- We Shall Sing
- Out Beyond Ideas
- To Wonder
- Songlines
- Heaven Is Just
- The All In Every This
- Sanctuary
- Handsome Land
- We Give Thanks
- When We Come Into Our Calling
- This Fire
- Sacred Circle Song
- If There Ever Was One

# Do You Wanna Sing Open the Morning?

Words and Music by Laurence Cole  
(From Ugandan shepherd boy melody)

$\text{♩} = 120$

SOPRANO I  
Do you wan-na sing o-pen the morn-ing Do you wan-na sing o-pen the

SOPRANO II  
Good morn - ing to me, good morn - ing to

ALTO I  
Do you wan-na sing o-pen the morn-ing Do you wan-na sing o-pen the

ALTO II  
Do you wan-na sing o-pen the morn-ing Do you wan-na sing o-pen the

TENOR  
Do you wan-na sing o-pen the morn-ing Do you wan-na sing o-pen the

BASS  
Good morn - ing to me, good morn - ing to

5

S. I  
day? Do you wan-na sing o-pen the morn-ing Do you wan-na sing o-pen the day? Oh

S. II  
you! Good morn - ing to me, good morn - ing to you!

A. I  
day? Do you wan-na sing o-pen the morn-ing Do you wan-na sing o-pen the day? Oh

A. II  
day? Do you wan-na sing o-pen the morn-ing Do you wan-na sing o-pen the day? Oh

T.  
day? Do you wan-na sing o-pen the morn-ing Do you wan-na sing o-pen the day? Oh

B.  
you! Good morn - ing to me, good morn - ing to you!



S. I  
Yea - ee-yea-ee- yea - ee-yea-ee- yea! Oh Yea - ee-yea-ee yeah Oh

S. II  
Oh Ee - yea Ee - yea! Oh Ee - yea!

A. I  
Yea - ee-yea-i- yea i-yea-i- yea Oh Yea - i-yea-i- yea! Oh

A. II  
Yea - ee-yea-i- yea - ee-yea-ee- yea Oh yea - ee-yea-ee- yea

T.  
Yea - ee-yea-ee- yea - ee-yea-ee- yea! Oh Yea - ee-yea-ee yea Oh

B.  
Oh Ee - yea Ee - yea! Oh Ee - yea!

S. I  
Yea - ee - yea - ee - yea - ee - yea - ee - yea! Oh Yea -

S. II  
Oh Ee - yea Ee - yea!

A. I  
Yea - ee - yea - ee - yea - ee - yea - ee - yea! Oh Yea -

A. II  
Yea - ee - yea - i - yea - ee - yea - ee - yea Oh yea -

T.  
Yea - ee - yea - ee - yea! Oh yea - ee - yea! Oh Yea -

B.  
Oh Ee - yea Ee - yea!



18

S. I  
- ee - yea - ee - yeah Do you yea!

S. II  
Oh Ee - yea! Good yea!

A. I  
- ee - yea - ee - yeah Do you yea!

A. II  
- ee - yea - ee - yea Do you ea!

T.  
ee - yea - ee - yea! Do you yea!

B.  
Oh Ee - yea! Good ea!

I first heard this melody on an old Folkways album I had in the late '50's or early '60's when I was still in my late teens and just falling in love with African music. As I recall, it was a recording of an 11 year old Ugandan shepherd boy, accompanying himself on the mbira (thumb piano). I've since tried to find it again, and haven't been successful. It's been a melody of such joy and beauty for me, and I've sung and enjoyed it ever since. A few years ago, I set these words to it, and then added the "good morning to me.." part so I could teach the two parts at an outdoor gathering, and have the folks walk around bouncing the parts off each other as they greet and smile and hug at the start of a new day.

This version has multiple harmonies if you've got the singers and time to add in all that texture, which is really fun. But it also works just fine with the tenors and first sopranos holding the melody on the "Do You Wanna.." part, and all other voices singing the "Good Morning to Me.." part. Of course, anybody's free to sing any part they like, and drum and shake a shaker and hug and dance about the landscape!



# Let Us See the Beauty

Words adapted from  
Orah Mountain Dreamer,  
"The Invitation"

Music by Laurence Cole

$\text{♩} = 75$

**SOPRANO**  
I want to know if you can see the beau - ty e - ven when it's not

**ALTO**  
*Melody*  
Let us see the beau-ty ev-'ry day and source our lives from its

**TENOR**  
I want to know if you can see the beau - ty e - ven when it's not

**BASS**  
Let us see the beau - ty ev - 'ry day and source our lives from its

**S.**  
pret - ty ev - 'ry day I want to know if you can see the beau - ty

**A.**  
pre-sence Let us see the beau-ty ev - 'ry day and

**T.**  
pret - ty ev - 'ry day I want to know if you can see the beau - ty

**B.**  
pre - sence oh yes - Let us see the beau - ty ev - ry day and

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2 7 1.2. etc.

S. and source your life from its pre - sence

A. source our lives from its pre - sence

T. and source your life from its pre - sence

B. source our lives from its pre - sence oh yes -

9 Last time, rit....

S. from its pre-sence Let us see the beau - ty ev - 'ry day

A. pre-sence Let us see the beau - ty ev - 'ry day

T. from its pre-sence Let us see the beau - ty ev - 'ry day

B. pre - sence oh yes Let us see the beau - ty ev - 'ry day

This song was inspired by a fragment of the poem "The Invitation" by Oriah Mountain Dreamer. I remember being deeply moved and challenged by this poem when it first came out years ago, and each time it reappears in my life, it stops me short to challenge myself again, or reaffirm myself on my path again, or just to remember to take time each day for "The Beauty." Oriah and her publisher, HarperONE, have given us permission to use these words. I strongly encourage you to check out the poem and her other works. Her website is <http://oriahmountaindreamer.com>. Many folks have told me how after singing this song they have also found their way to sourcing their lives more intentionally from the immediate beauty at hand, whether inner or outer.

The alto part is the "engine" for this song, and it's important to make sure folks are keeping this part going throughout. Remember, all voices can sing any part. The bass part is optional, but fun if you've got the voices for it.

This is also a song that is lifted up by little improvisational embellishments. Enjoy!



# Oh Morning

Words and music  
by Laurence Cole

**3-part version (A and T singing the same line)**

SOPRANO

ALTO

TENOR

BASS

Oh mor-ning, what a joy Oh mor-ning, what a joy

Oh mor-ning, what a joy Oh mor-ning, what a joy

Oh mor-ning, what a joy Oh mor-ning, what a joy

Oh mor-ning, what a joy Oh mor-ning, what a joy

Chords: C, F, C, G<sup>7</sup>

5

S.

A.

T.

B.

Oh mor-ning, what a joy walk - ing through you in the sun

Oh mor-ning, what a joy walk - ing through you in the sun

Oh mor-ning, what a joy walk - ing through you in the sun

Oh mor-ning, what a joy walk - ing in the sun

Chords: C, B<sup>b</sup>, F, C, G<sup>7</sup>, C



**4-part version**

2 9 C F C G<sup>7</sup>

S. Oh mor - ning, what a joy Oh mor - ning, what a joy

A. Oh mor - ning, what a joy Oh mor - ning, what a joy

T. Oh mor - ning, what a joy . Oh mor - ning, what a joy

B. Oh mor - ning, what a joy Oh mor - ning, what a joy

13 C B<sup>b</sup> F C G<sup>7</sup> C

S. Oh mor - ning, what a joy walk - ing through you in the sun

A. Oh mor - ning, what a joy walk - ing through you in the sun

T. Oh mor - ning, what a joy walk - ing through you in the sun

B. Oh mor - ning, what a joy walk - ing in the sun

*Early on a summer day, walking down a trail in the Olympic Mountains with my sweetie. A clear summer day, fresh dew in the lupine leaves, butterflies and hummingbirds flitting among the wild flowers, sun-warmed tree bark casting that sweet alpine aroma, and a song in my heart and on my lips to sing with my love.*

*This song has two possible versions shown, one in three parts, (shown in the first repetition on the first page), and one in four parts (shown in the second repetition on this page).*

*The first version has the tenors and altos singing the same part, and would be easiest to teach to a group where you had limited time, and you just wanted to get folks singing joyously together while wandering about in a mingling cluster about a meadow on a bright morning to welcome in the day. The second version would be suitable for a group that has some rehearsal time available and would like to sing it with fuller harmonies.*

*It's also a song that lends itself to lots of playful improvised harmonies, whistles, bird noises, body percussion, whatever.*



# Humbly

Words and music by  
Laurence Cole

$\text{♩} = 70$

**SOPRANO**  
Hum - - - bly we walk this ground with the

**ALTO**  
Hum - bly, and with grat - i - tude, re -

**TENOR**  
Hum - bly, and with grat - i - tude, re -

**BASS**  
Hum - bly we walk here, hum - bly we sing here,

**S.**  
3  
spi - rit of bles - sing in our hearts.

**A.**  
mem - ber - ing the an - cient ones who walked this ground

**T.**  
8  
mem - ber - ing the an - cient ones who walked this ground

**B.**  
hum - bly we bless this ground.

Optional words for the tenor and alto parts are:  
*Humbly, and with gratitude, remembering the ancient ones, we bless this ground.*

*I was asked to write a song for the groundbreaking on the site of the first new home built at our EcoVillage. We decided to call it a ground blessing. The builder particularly wanted to honor and remember all the beings that had lived and walked on the land over the countless centuries before we showed up. This is the song that arrived on that intention. We gathered wild rose petals, lavender and calendula, and sang the song while strewing all the aromatic beauty across the ground. Since then there have been many ground blessings, song circles and ceremonies where this song has been sung to open the space with such remembrance and intention.*

*If you have a group of around twelve to twenty folks or so, you can sing this song as a circle dance. First form yourselves into a true circle, which happens naturally when everyone can see (in their peripheral vision) the people on the other side of the folks right next to you, while looking straight ahead to the center. Teach the parts one at a time, so everyone can learn them all, then snuggle in close to each other, side to side, and begin the song while taking small steps to the left in time with the beat. Once you've made a complete circuit, the song will be well sung and the ground will feel blessed.*



# My Life Is So Cuckoo

Words and music by  
Laurence Cole

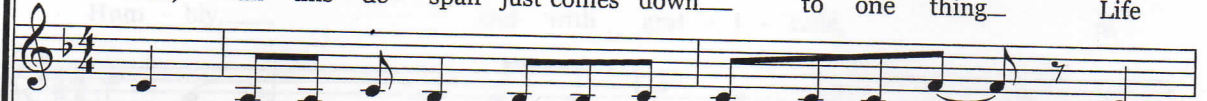
♩=85

SOPRANO



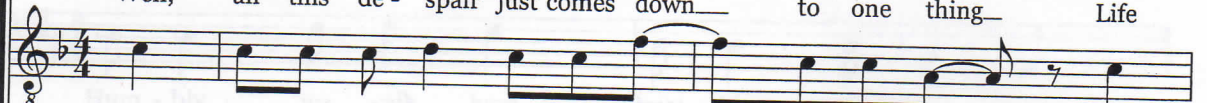
My life is so cuck oo I can't do e - nough to  
My life is so cuck oo don't know where to turn Each  
Well, all this de - spair just comes down to one thing Life

ALTO



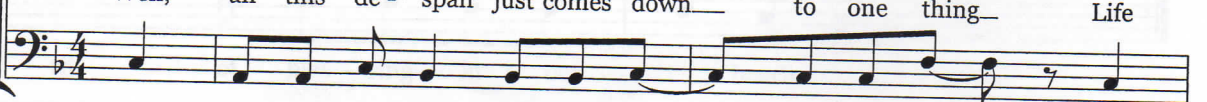
My life is so cuck - coo I can't do e - nough to  
My life is so cuck oo don't know where to turn Each  
Well, all this de - spair just comes down to one thing Life

TENOR



My life is so cuck oo I can't do e - nough to  
My life is so cuck oo don't know where to turn Each  
Well, all this de - spair just comes down to one thing Life

BASS



My life is so cuck - coo I can't do e - nough to  
My life is so cuck oo don't know where to turn Each  
Well, all this de - spair just comes down to one thing Life

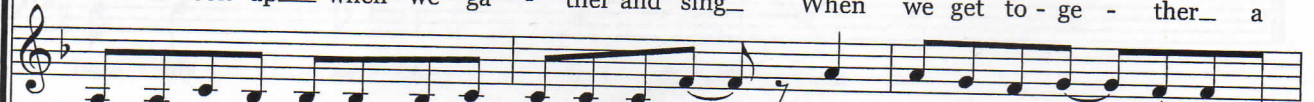
4

S.



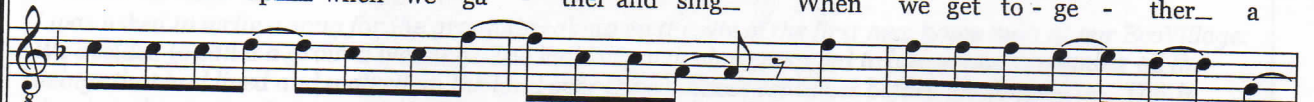
help this ol' world when she's feel ing so rough My heart is just bleed ing what  
place that I look seems so rea - dy to burn But when I look close I see  
starts to look up when we ga - ther and sing When we get to - ge - ther a

A.



help this ol' world when she's feel ing so rough My heart is just bleed - ing what  
place that I look seems so rea - dy to burn But when I look close I see  
starts to look up when we ga - ther and sing When we get to - ge - ther a

T.



help this ol' world when she's feel ing so rough My heart is just bleed ing what  
place that I look seems so rea - dy to burn But when I look close I see  
starts to look up when we ga - ther and sing When we get to - ge - ther a

B.



help this ol' world when she's feel ing so rough My heart is just bleed - ing what  
place that I look seems so rea - dy to burn But when I look close I see  
starts to look up when we ga - ther and sing When we get to - ge - ther a



2 7

S.

— can I do— I want to— come on— home— to you—  
 — be-yond fear— I want to— come— and— hold— you near—  
 light just goes on— I see you— here— in - side— this song—

A.

— can I do— I want to— come on— home— to you—  
 — be-yond fear— I want to— come— and— hold— you near—  
 light just goes on— I see you— here— in - side— this song—

T.

— can I do— I want to— come on— home— to you—  
 — be-yond fear— I want to— come— and— hold— you near—  
 light just goes on— I see you— here— in - side— this song—

B.

— can I do— I want to— come on— home— to you—  
 — be-yond fear— I want to— come— and— hold— you near—  
 light just goes on— I see you— here— in - side— this song—

There are times when all the crises happening in the world, close in and far away, seem too much to deal with, and I start feeling crazy with the longing to help and make a difference and get it all solved, not to mention getting my own life all "solved." At one such time, I remembered some words of Esther Hicks, the conveyer of the Abraham material; "You'll never get it done, and you can't do it wrong." It seemed like a great antidote to the perfectionist belief that I "should" or we "should" be able to get everything "fixed." It helped me remember that everything is in an excellent, evolving process of trials and errors and the learning, growth and adaptation that come from them. These two songs sort of co-evolved from all this ruminating, the one answering the other, and reminding me to relax and forgive myself while I "keep on keeping on." I think of the "you" referred to in "My Life Is So Cuckoo" as one's essence, the "One" within.

Teaching suggestions: "My Life Is So Cuckoo" is a little too complex harmonically to teach to a group without considerable practice time. It works best to get a small group of singers together and get it learned and polished before you try to combine it with "Can't Do It Wrong" as it's done on the CD. The latter song, ("Can't Do It Wrong") is easy to have a lot of fun with in a group, all on its own. It's good to get three distinct groups separated from each other to start with. Teach one group the "Never Get It Done" engine first, then show the higher voices how to start the "You Say You Love Me" section right after the first section sings, "Oh No!" Then teach the "Get It, Get It" gang their two harmonies, and how to start right after they hear .."and can't" from the "never get it done" guys. Once they're rolling, they just keep their pattern going. It will never match up again in exactly the same way, but it seems to always work anyway. Once all the parts are up and running, start the "sing and mingle" and enjoy the fun!

This latter song was inspired by listening to the music of the Baka pygmies of Central Africa, with their multi-layered parts jumping and nudging around each other. It can sound a bit cacophonous, but folks seem to really enjoy it, throwing in little spontaneous dips and jumps on the "Oh No's" and "I Do's".



# Can't Do It Wrong

Words and music  
by Laurence Cole

$\text{♩} = 85$

**SOPRANO**  
You say you love me I say I

**ALTO**  
You say you love me I say I

**TENOR**  
Get it! Get it! I am e-nough! Get it! Get it!

**BASS**  
Ne-ver get it done and can't do it wrong oh no Ne-ver get it done and can't do

**4**

**S.**  
love you I do! You say you love me I say I love you I do! You

**A.**  
love you I do! You say you love me I say I love you I do! You

**T.**  
You are e-nough! Get it! Get it! We are e-nough! Get it! Get it!

**B.**  
it wrong oh no Ne-ver get it done and can't do it wrong oh no



7

S. say you love me I say I love you I do! You

A. say you love me I say I love you I do! You

T. I am e - nough! Get it! Get it! You are

B. Ne - ver get it done and can't do it wrong oh no

*Etc., etc...*

9

S. say you love me I say I love you I do! You

A. say you love me I say I love you I do! You

T. e - nough! Get it! Get it! We are e - nough!

B. Ne - ver get it done and can't do it wrong oh no

*Etc., etc...*



# We Shall Sing

Words and music  
by Laurence Cole

$\text{♩} = 85$

SOPRANO

ALTO

TENOR

BASS

**Melody**

Sing a song of praise to the mother

We are love

Sing on - ly love

We shall sing on - ly in love, We shall

6

S.

A.

T.

B.

Sing a song of praise to the Earth Thank her for the beauty that sur

We are peace We are

Walk on - ly peace Sing on - ly

walk on - ly in peace We shall sing on - ly in



12

S. rounds us \_\_\_\_\_ Thank her\_ for the mir-a- cle\_ of birth\_\_\_\_\_

A. love\_\_\_\_\_ We are\_\_\_\_\_ peace\_\_\_\_\_

T. love\_\_\_\_\_ Walk\_\_\_\_\_ on - ly peace\_\_\_\_\_

B. love, We\_ shall walk on - ly in peace We\_ shall

*This song came in with nonsense syllables riding the harmonic overlays. I recorded the four parts, and listening to them seemed to suggest waltzing along in love and peace, so the words just filled themselves in. When I was studying anatomy and physiology in massage school, and discovering the mysterious wonder of the human body and of all physical life, the amazingly complicated yet perfectly inter-connected intelligence and teamwork of it all, it became even more unthinkable to me that anyone would ever do violence to any of this remarkable living creation. That's the state of reverence that informed these simple words, and though it may seem naïve, I'm sticking by them. And by the way, when all the parts are running, it's not uncommon for folks to start waltzing around together while they sing.*

*On the CD, I do a lot of improvised descant singing over the top of all this, and if you or others feel so inspired, have at it. This song will carry you.*



# Out Beyond Ideas

Poem by Jalal al-Din Rumi,  
translated by Coleman Barks

Music by  
Laurence Cole

$\text{♩} = 85$

**SOPRANO**  
Out be-yond i - deas \_\_\_\_\_ Of wrong do-ing

**ALTO**  
*Melody*  
Out be-yond i - deas \_\_\_\_\_ there is a

**TENOR**  
*Tenor descant (starts after several repeats, see instructions.)*  
When the soul lies down in that grass The world is too full to

**BASS**  
*Melody*  
Out be-yond i - deas \_\_\_\_\_ there is a

**S.**  
and right do-ing There is a field

**A.**  
field There is a field

**T.**  
talk a - bout I - de - as, lan-guage e-ven the phrase "each o-ther"

**B.**  
field There is a field



2  
7

S. I will meet you there Out be-yond i - de - as Of wrong do-ing

A. I will meet you there Out be-yond i - de - as there is a

T. just don't make an-y sense 'So out be-yond i - deas Of wrong do-ing

B. I will meet you there Out be-yond i - de - as there is a

12

S. and right do-ing there is a field I will meet you there *rit.*

A. field There is a field I will meet you there

T. and right do-ing there is a field I will meet you there

B. field There is a field I will meet you there

Jalal al-Din Muhammad Rumi, often just referred to as Rumi, was a Sufi master and poet from the 13th Century, and is still one of the most beloved and quoted poets in the world. This song is a setting of one of his most well-known poems, translated and included here with the gracious permission of Coleman Barks.

I teach this song in sections, with everyone learning the first two parts. The tenor descant I usually sing over the top once the upper and lower parts are running. It also works well with more than one voice on the descant. It just takes a little more practice time than you might have if you're teaching it cold to a new group of folks. It's important to notice how the two main parts are slightly off-set rhythmically in the opening phrases, to get the full interest and effect of the song.

I often set this song up as a simple dance, with the men in an inner circle facing out and holding hands, and with the women in an outer circle facing in and holding hands. Each circle steps to the left in time with the song, and when they reach the "I will meet you there" part, they raise hands together and step towards each other, touching hands with those across from them on the word "there". Then backing away and stepping to the left, continuing to meet in the same way on "there", which also happens to be the same note, whichever part is singing.



# To Wonder

Words and music  
by Laurence Cole

$\text{♩} = 95$  **Melody**

**SOPRANO**  
to won-der\_ at this mi - rac - u-lous life\_ to won-der\_ at the mys-  
In won-der\_ etc.\_\_\_\_\_ In won-der etc.\_\_\_\_\_

**ALTO**  
to won-der\_ at this mi - rac - u-lous life\_ to won-der\_ at the mys-  
In won-der\_ etc.\_\_\_\_\_ in won-der etc.\_\_\_\_\_

**TENOR**  
to won-der\_ at this mi - rac - u-lous life\_ to won-der\_ at the mys-  
in won-der\_ etc.\_\_\_\_\_ In won-der etc.\_\_\_\_\_

**BASS**  
oh oh,\_ to won-der\_ oh\_ oh oh,\_ to  
in won-der\_ oh\_ in won-der\_ oh\_ In

**4**

**S.**  
te - ri-ous light that comes shim - mer - ing\_ when we learn\_ to\_ sing out in

**A.**  
te - ri-ous light that comes shim - mer - ing\_ when we learn\_ to\_ sing out in

**T.**  
te - ri-ous light that comes shim - mer - ing\_ when we learn\_ to\_ sing out in

**B.**  
won-der\_ oh\_ shim-mer when we learn to sing out in  
won-der\_ oh\_ etc.\_\_\_\_\_



Last time slow down  
and end here

2 7

S. won- der\_ in won- der\_ oh won- der\_ to won- der\_ at life's cou-  
in won- der\_

A. won- der\_ in won- der\_ oh won- der\_ to won- der\_ at life's cou-  
in won- der\_

T. won- der\_ in won- der\_ oh won- der\_ to won- der\_ at life's cou-  
in won- der\_

B. won-der in won-der oh won-der oh oh, to  
In

10

S. ra - geous call\_ to won- der\_ that in the face of it all\_ there is a  
in won- der\_ etc.

A. ra - geous call\_ to won- der\_ that in the face of it all\_ there is a  
in won- der\_ etc.

T. ra - geous call\_ to won- der\_ that in the face of it all\_ there is a  
in won- der\_ etc.

B. won- der\_ oh\_ oh\_ oh, to won- der\_ oh\_  
won- der\_ in won- der\_ oh\_

13

S. gift we can bringwhen we learn\_ to\_ sing out\_ in won- der\_ in won- der\_ oh won- der\_ some  
etc.

A. gift we can bringwhen we learn\_ to\_ sing out\_ in won- der\_ in won- der\_ oh won- der\_ some

T. gift we can bringwhen we learn\_ to\_ sing out\_ in won- der\_ in won- der\_ oh won- der\_ some

B. gift we can bring when we sing out\_ in won-der in won-der oh won-der some



17

S. times I have to con fess\_ this\_ world\_ seems in\_ a\_ ter - ri-ble mess then a crack

A. times I have to con fess\_ this\_ world\_ seems in\_ a\_ ter - ri-ble mess then a crack

T. times I have to con fess\_ this\_ world\_ seems in\_ a\_ ter - i-ble mess then a crack

B. times I have to con fess\_ this\_ world\_ seems in\_ a\_ ter - ri-ble mess

3

21

S. \_ of\_ light comes trea - ming through\_ and I find my self here sing-ing with you in

A. \_ of\_ light comes trea - ming through\_ and I find my self here sing-ing with you in

T. \_ of\_ light comes trea - ming through\_ and I find my self here sing-ing with you in

B. crack light stream and I find my self here sing-ing with you

One day while driving in to park at the EcoVillage, I opened my mouth and out popped this melody, with a bunch of unintelligible syllables posing as real words, something like, "Dah Wanyah, Ah-dah ma-yi-ki lah-why!" I'd recently attended a songwriting workshop up in Victoria with Nashville songwriter Beth Nielson Chapman, where she'd suggested, when nonsense syllables come bursting in on a melody, to just "ride the vowels" and see what words they're suggesting to you. So "Dah Wanyah" became "To Wonder" and the song commenced to write itself.

If you have a choir, it's fun to rehearse all the parts and then hold up a poster board with the words on it and ask the audience to sing along when you perform it. They always seem to jump right in on the melody and get a kick out of it, particularly the "Sometimes I have to confess.." part, where you can really ham up the "...singing with yooooo!"

Remember, after the "singing with you" you plug in "in wonder" for "to wonder" and finish the song with "in".



# Songlines

Words and music  
by Laurence Cole

$\text{♩} = 80$

**SOPRANO**  
Sing - ing from our hearts

**ALTO**  
Song - lines are run - ning all a - round the Earth

**TENOR**  
When we sing out with joy we keep the lines a - live When we

**BASS**  
*Melody*  
Song - lines are run - ning, Song - lines are run - ning all a - round. Song

**S.**  
Sing - ing from our hearts

**A.**  
Song - lines are run - ning all a - round the Earth

**T.**  
sing out with joy we keep the lines a - live When we

**B.**  
lines are run - ning, Song - lines are run - ning all a - round. Song

This song works best by getting the bass "engine" going first, then adding the altos, then tenors, and finally sopranos. It's also nice to have higher voices an octave up on the bass line, to strengthen the engine. This is a great "sing and mingle" song, and you can actually let people sing whatever part they like, or switch around from one to another, or improvise a brand new one. It really takes community to sing the bottom engine, 'cause there's no room to breath. Just breath when you need to and your friends will cover for you.

It's the theme song of my choir, PT Songlines, and was inspired by the understanding of the Aboriginal People of Australia that there are energy lines that run through the natural world, called "songlines", which carry the energy and intelligence which re-creates and upholds the life of the land they traverse. These lines must be regularly walked along by someone or ones who carry the responsibility to sing the appropriate song to keep a particular line vibrantly alive, and thus make sure the world endures in its original splendor. Many other indigenous peoples have had a similar sense of energy lines running around the Earth, and though we modern folk may not know the original songs, I like to believe that joyous singing, particularly while walking about together, truly re-energizes and enlivens us and the living world around us.

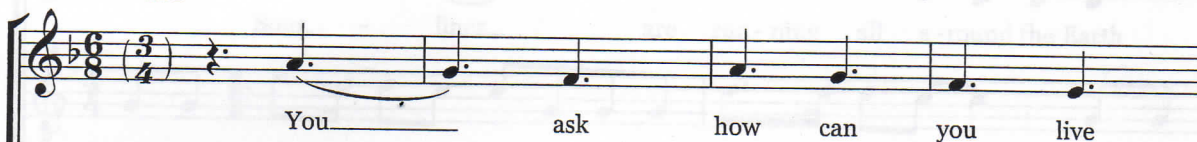


## Heaven Is Just

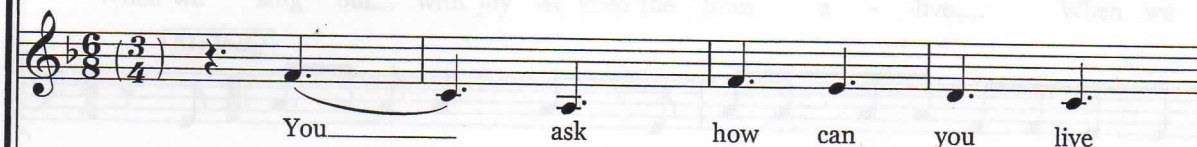
Words and music  
by Laurence Cole

♩ = 120

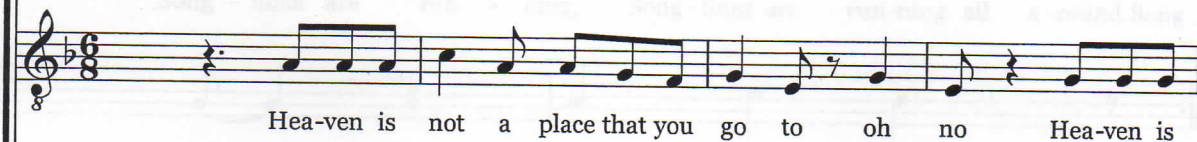
SOPRANO



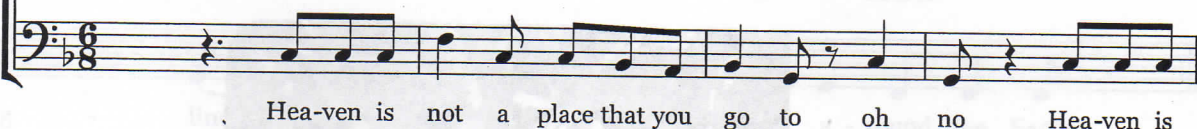
ALTO



TENOR



BASS



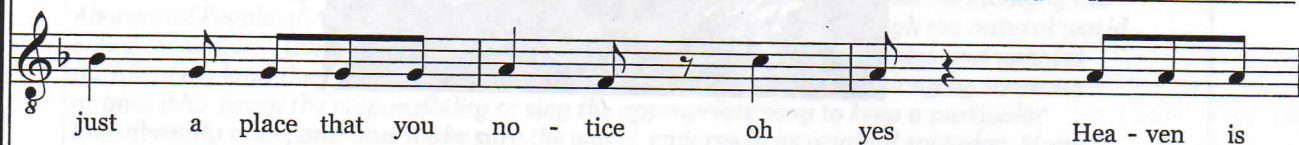
S.



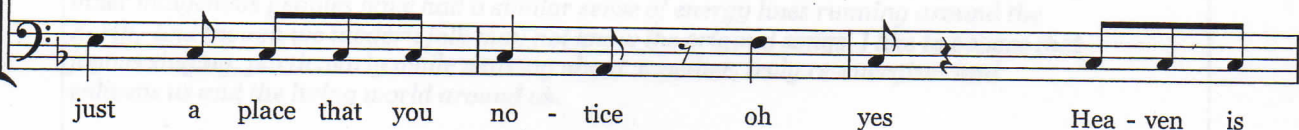
A.



T.



B.





2 8

S. say you al - read - y do

A. say you al - read - y do

T. not a place that you go to oh no Hea - ven is

B. not a place that you go to oh no Hea - ven is

11

S. but you just ha - ven't no - ticed oh yes Just got to

A. but you just ha - ven't no - ticed oh yes You

T. just a place that you no - tice oh yes Hea - ven is

B. just a place that you no - tice oh yes Hea - ven is

14

S. o - pen our ears Just got to o - pen our eyes

A. ask how can you live in the mo - ment

T. not a place that you go to oh no Hea - ven is just a place that you no - tice oh

B. not a place that you go to oh no Hea - ven is just a place that you no - tice oh



19

S. Just got to o - pen our hearts Just got to

A. and I say you al-read-y do

T. 8 yes Hea-ven is not a place that you go to oh no Hea-ven is

B. yes Hea-ven is not a place that you go to oh no Hea-ven is

23

S. o - pen our minds oh yes

A. but you just ha - ven't no - ticed oh yes

T. 8 just a place that you no - tice oh yes

B. just a place that you no - tice oh yes

Shaman and author Martín Prechtel speaks of the Tzutujil Maya of the highlands of Guatemala as being a people who hold that "Heaven is not a place that you go to, heaven is just a place that you notice"; that the invisible world of life-giving spirit interpenetrates this one, and that the making of beauty, whether in our speech, food, clothing, all tools and implements, and of course in our music, is the way we give back to that heavenly world of spirit, how we 'feed what feeds us', and thereby begin to sense its presence all around us. And author Byron Katie speaks of answering someone's question, "How can I live in the moment?" with "You already do, but you just haven't noticed." I thought these two notions somehow fit together, and sitting on the stern of the Coho ferry from Victoria, BC, the rhythm of the propellers stirred up this song.

It definitely helps to have a drum holding the beat in this song. I suggest teaching the "heaven" parts first and get them going strong, then stop and teach the "you ask" parts separately until they're solid, then get the two groups going together for a while. After they're having fun with it, stop it all again and teach the "just got to.." parts and see if you can get three groups holding it all together. It's a lot of fun when it's all running, and lends itself to more percussive embellishment, if you've got the folks and instruments for it.



# The All in Every This

Words and music  
by Laurence Cole

$\text{♩} = 70$

SOPRANO

ALTO

TENOR

BASS

*Melody*

I see the all in you and you see the

I see the all in you and you see the

I see the all in you and you see the

To see the all in ev-ry this To know what e-ver this is is

5

S.

A.

T.

B.

all in me and I see the all in you and you see the all in me and

all in me and I see the all in you and you see the all in me and

all in me and I see the all in you and you see the all in me and

all To see the all in ev-ry this To know what e-ver this is is all To see the



2 10

S. I see the all in you and you see the all in me

A. I see the all in you and you see the all in me

T. I see the all in you and you see the all in me

B. all in ev - ry this To know what e-ver this is\_\_ is all

I use this song as a way of expressing the "holographic" nature of things; seeing "a world in a grain of sand," as William Blake put it. It is also a way to acknowledge that we each carry the whole range of human possibilities, from the sublime and saintly to the dark and dastardly. My teacher, Angeles Arrien, says "where's there's charge, there's projection." So this song is also a reminder to take home our projections, and hold ourselves and each other with compassion and forgiveness, because everybody 'carries it all' or as the pastor of my youth, Dr. Dale Turner, was known to say, "Be kind. Everybody's carrying a heavy load."

**Teaching Suggestions:** First, I teach everyone the bottom part, or "engine". Then I introduce the three upper parts one at a time. If you have a choir already divided into SATB sections, you can teach the parts as written to the appropriate sections. In a less formally organized setting, I just teach the different harmonies, and ask people to choose the one that appeals to them. This is also a good song for people to just mill about amongst each other, singing their parts, gazing in each other's eyes, and enjoying the cascading harmonies. It seems particularly useful after a circle or workshop of deep sharing together.



# Sanctuary

Words and music  
by Laurence Cole

$\text{♩} = 110$

SOPRANO

I need warm friends con-nect tion\_ com-mun - i - ty\_

ALTO

Sanc - tu - a - ry Sanc - tu\_

TENOR

Sanc - tu - a - ry Sanc - tu\_

**Melody**

BASS

It is a place to go\_ when it gets cold\_ it is a place to go when

5

S.

I need warm friends con-nect-ion, a

A.

a - ry Sanc - tu - a - ry a

T.

a - ry Sanc - tu - a - ry a

B.

it gets\_ cold,\_ It is a place to go when it gets\_ cold\_ it is a



8

S. place to go when it gets cold

A. place to go when it gets cold

T. place to go when it gets cold

B. place to go when it gets cold, It is a

*I was asked to lead a song at an auction to raise money for the Boiler Room, a local non-profit coffee house in our town, primarily for under-age kids and teen-agers to have a safe, welcoming place to hang out, play chess, share their art and music, and generally just deal with life as a young person in a sometimes difficult and challenging time. In talking with some of the folks there, the words of their stories found their way into this song. It seems to work thematically for most everyone, as life can sometimes seem a bit chilly, and it sure is good to have a "place to go when it gets cold."*

*Make sure you sing it with lots of "bluesey" feel, sliding up to the "e" notes in the soprano and alto lines.*



# Handsome Land

Laurence Cole, arr: Denis Donnelly

$\text{♩} = 100$

**SOPRANO**  
We must fall we must fall we must get down on our knees

**ALTO**  
We must fall we must fall we must get down on our knees

**TENOR**  
We must fall we must fall we must get down on our knees

**BASS**  
We must fall we must fall we must get down on our knees

5

**S.**  
We must call we must call on our an - ces-tors,

**A.**  
We must call we must call on our an - ces-tors,

**T.**  
We must call we must call on our an - ces-tors

**B.**  
We must call we must call on our an - ces-tors,

9

**S.**  
please oh hear our cries, hear our cries, we need the touch of your help-ing hand

**A.**  
please oh hear our cries, hear our cries, we need the touch of your help-ing hand

**T.**  
please oh hear our cries, hear our cries, we need the touch of your help-ing hand

**B.**  
please oh hear our cries, hear our cries, we need the touch of your help-ing hand



2 13 Fine

S. — so we can rise we can rise and build a more hand - some land

A. — so we can rise we can rise and build a more hand - some land

T. — so we can rise we can rise and build a more hand - some land

B. — so we can rise we can rise and build a more hand - some land

18 1.

S. Well, it's a land where ev-e-ry hand is ne-ver raised to harm an - o - ther

A. loo loo loo loo loo loo loo loo

T. loo loo loo loo loo loo loo And it's a

B. loo loo loo loo loo loo loo loo

23

S. loo loo loo loo loo loo loo And it's a


A. land of hand to hand be-tween ev-ery sis-ter and ev-e-ry bro - ther

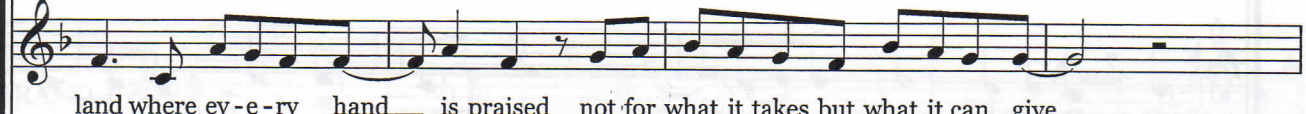
T. loo loo loo loo loo loo loo loo

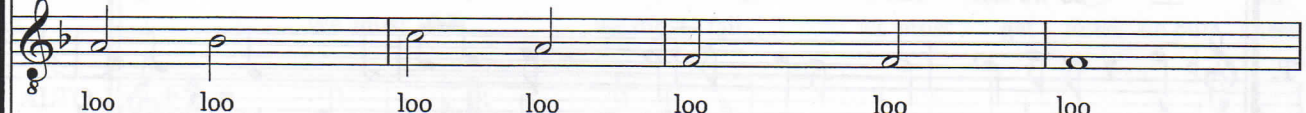
B. loo loo loo loo loo loo loo loo

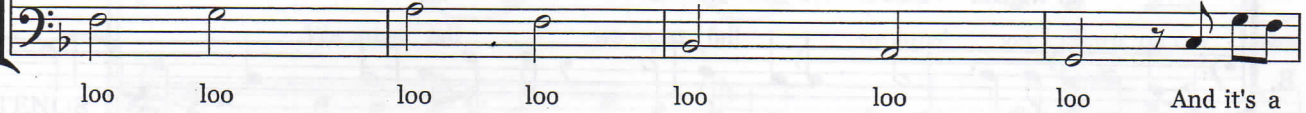


27

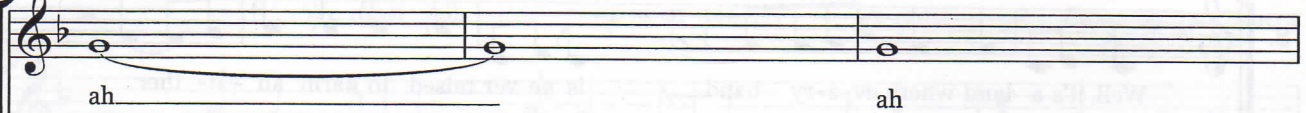
S.   
loo

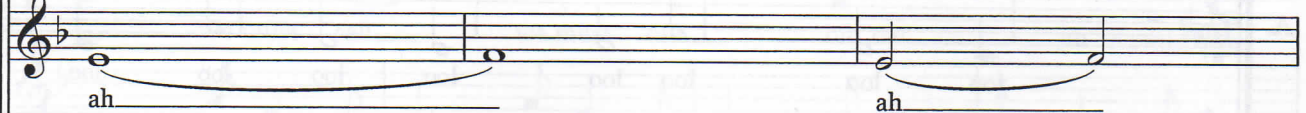
A.   
land where ev - e - ry hand is praised not for what it takes but what it can give

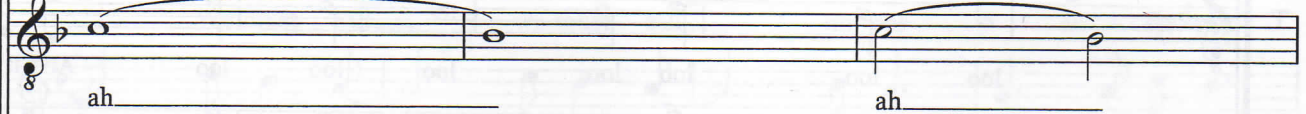
T.   
loo loo loo loo loo loo loo

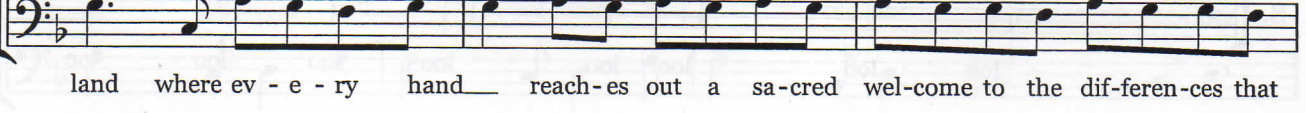
B.   
loo loo loo loo loo loo loo And it's a

31

S.   
ah

A.   
ah

T.   
ah

B.   
land where ev - e - ry hand reach-es out a sa-cred wel-come to the dif-feren-ces that

34

S.   
real-ly let us live and don't you know that we must fall And it's a land where ev - e - ry hand

A.   
real-ly let us live don't you know that we must fall And it's a land where ev - e - ry hand

T.   
real-ly let us live don't you know that we must fall ah

B.   
real-ly let us live we must fall ah



4 38

S. — holds for ev-ry liv-ing thing a place. — It's a land where ev-ry boy, girl,

A. — holds for ev-ry liv-ing thing a place. — It's a land where ev-ry boy, girl,

T. — ah — It's a land where ev-ry boy, girl,

B. — ah — It's a land where ev-ry boy, girl,

42 D.S. al Fine

S. wo-man and man can see the ho-li-ness in ev-ry face. — So we must fall

A. wo-man and man can see the ho-li-ness in ev-ry face. — So we must fall

T. wo-man and man can see the ho-li-ness in ev-ry face. — So we must fall

B. wo-man and man can see the ho-li-ness in ev-ry face. — So we must fall

When my mother had a serious stroke about a year before she died, she began to speak in what is sometimes referred to as "word salad"; intelligible words thrown together and all mixed up in strange and unusual combinations - "just gibberish", I was told. I flew back to North Carolina to visit her, notebook and pen in hand, writing down every phrase I could hear. One of the first I recorded was "We must fall so we can build a more handsome land."

At the time I was studying with African teacher and shaman Malidoma Somé. In our ritual training, he showed us the importance of falling to the ground in our grief and longing to call on the help of the ancestors. This song came pouring out of such a cry for help; such a longing to live in a new way together in our human family.

This song requires quite a bit of practice to learn all the parts, so isn't really suitable for a quickly learned sing-along situation. However, if you have a choir and teach them all the parts, when you perform the song, you can ask the audience to join in on the last repetition of the "We must fall.." chorus. They will have heard it enough to follow along, and will enjoy singing with you at the end.



# We Give Thanks

Words and music  
by Laurence Cole

$\text{♩} = 100$

SOPRANO

We give thanks for the life in the soil We give thanks for the

ALTO

**Melody**

We give thanks for the life in the soil We give thanks for the

TENOR

We give thanks for the life in the soil We give thanks for the

BASS

We give thanks for the life in the soil We give thanks for the

7

S.

light from a - bove We give thanks for this beau - ti - ful

A.

light from a - bove We give thanks for this beau - ti ful

T.


light from a - bove We give thanks for this beau - ti - ful


B.

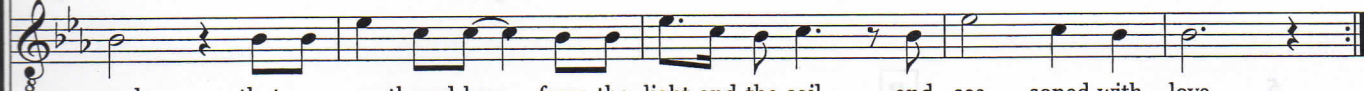
light from a - bove We give thanks for this beau - ti - ful



12

S.  meal that was ga-thered here\_ from the light and the soil and sea - soned with love

A.  meal that was ga-thered here\_ from the light and the soil and sea - soned with love

T.  meal that was ga-thered here\_ from the light and the soil and sea - soned with love

B.  meal that was ga-thered here\_ from the light and the soil and sea - soned with love

*I wrote this song for a permaculture workshop that we hosted at our EcoVillage. I wanted a meal blessing song that not only honored all the micro-critters in the soil but also could rock out in a gospelly sort of way where people could get to swaying and clapping and happily harmonizing. It's become a favorite in our community, and is lots of fun to sing several times, starting out slowly, and picking it up as you go along.*



# When We Come Into Our Calling

Words and Music Laurence Cole

$\text{♩} = 85$

**1**

**2**

Oh when we come in - to our cal - ing we be-come bells call-ing to

**3**

5

A. ev - ry one else, Oh come, come in - to your call - ing Oh when we

Angeles Arrien, a cross-cultural anthropologist and remarkable teacher of the perennial wisdom of indigenous peoples from around the world, speaks of the bell as the instrument of the East, the place of vision and remembering the "promise we made before we were born." She says that in many cultures it is the bell that was used to "call us to our calling," to re-mind us of that original intention to deliver our unique gift into this world, to which we committed with that sacred promise we made to the ancestors before they sent us here.

When I was taking the Community Choir Leadership Training with Shivon Robinson and Denis Donnelly, co-directors of the Gettin' Higher Choir in Victoria, BC, I began to sense, as my fellow trainees and I kept discovering more and more our individual sense of purpose and the capacity to deliver our "original medicine," as Angeles refers to it, that we were becoming like bells for each other, encouraging and awakening each other to our "calling." This round came in as I was pondering these things while sitting in my host's hot-tub in the early morning before heading off for the final day's classes. I taught it to my class mates later that morning as we opened the day, and I immediately heard the sound of bells in the harmonies of the round.

The numbers above the staff indicate when to start the 2nd and 3rd parts of the round. Have fun!



# This Fire

Words and music  
by Laurence Cole

♩ = 85

SOPRANO

ALTO

TENOR

BASS

This fire brings pur - i - fi - ca - tion This fire

Burn ing a - way ev - ery thing that stands in the

Burn ing a - way ev - ery thing that stands in the

This fire is the po-wer of love and for give- ness This fire is the

4

S.

A.

T.

B.

is heal - ing the na - tions This fire This fire

way of love Burn ing a - way ev - ery

way of love Burn ing a - way ev - ery

pow - er of kind ness and gra - ti - tude This fire is the po-wer of love and for



etc.etc.....

7

S. — is love

A. thing that stands in the way of love

T. thing that stands in the way of love

B. give - ness This fire is the pow - er of kind - ness and

9

1. 2.

S. This fire

A. Burn - ing a -

T. Burn - ing a -

B. gra - ti - tude This fire is the gra - ti - tude

*This chant was written for a wedding, which was to close with the whole assembled throng circled around a great fire, chanting these words. Unfortunately, it was really raining, so we went under a covered shelter and used a giant can of sterno for the flame. It still worked, and the song has been a well-received chant around fires at festivals and camps ever since.*

*I've also done it as a concentric circle dance, where those in the center cluster face out while singing the soprano lines, the next group encircles them, while also facing outwards and singing the bass line or "engine", and the final outer circle faces inwards and sings the alto and tenor lines. A simple side-step can keep the circles moving past each other, while making appropriate hand gestures to deepen the effect.*

*It works best to teach the parts separately and bring them in sequentially once you get them learned by clusters of people. In a large outdoor gathering, I don't really separate people into sections, I just teach everyone all the parts and let them choose what they want to sing. Just emphasize to have a bunch of folks committed to keeping the engine going, ("This fire is the power...etc.")*



# Sacred Circle Song

Words and music by  
Laurence Cole

$\text{♩} = 75$

SOPRANO

We sit in this cir-cle and hold this ground in sa-cred-ness\_ this

**Melody**

ALTO

We sit in this cir-cle and hold this ground in sa-cred-ness\_ this

TENOR

Oh Spi-rit of Life\_ we give our thanks\_ to you

BASS

Oh Spi-rit of Life\_ we give our thanks\_ to you

4  
S.

world to bless\_ We sit in this cir-cle and pass\_ a-round our

A.

world to bless\_ We sit in this cir-cle and pass\_ a-round our

T.

Oh Spi-rit of Life\_ we give our thanks

B.

Oh Spi-rit of Life\_ we give our thanks

7  
S.

thank-ful-ness\_ our thank-ful-ness\_ Oh Spi-rit of Life

A.

thank-ful-ness\_ our thank-ful-ness\_ Oh Spi-rit of Life

T.

for help-ing us through\_ We sit in this cir-cle and hold

B.

for help-ing us through\_ We sit in this cir-cle and hold



2 10

S. — we give our thanks — to you — Oh Spi-rit of Life

A. — we give our thanks — to you — Oh Spi-rit of Life

T. — this ground in sa-cred ness this world to bless We sit in this cir-cle and pass

B. — this ground in sa-cred ness this world to bless We sit in this cir-cle and pass

14

S. — we give our thanks — for help-ing us through —

A. — we give our thanks — for help-ing us through —

T. — a- round our thank - ful- ness — our thank - ful ness —

B. — a- round our thank - ful- ness — our thank - ful ness —

Recently a friend who leads rites of passage journeys and vision quests asked me to write a song for the gratitude round of a sweat lodge ceremony he was about conduct for some young men just back from their vigil. Feeling back to the many times I'd experienced the power of passing gratitude around in the dark womb of a sweat lodge, this song came flowing in. It stands alone without any of the harmonies or working it as a round, but they do add to the interest and the beauty once you get the basics learned.

It is also a zipper song, where you can substitute other words for "sacredness" on each repetition. On the recording on my CD, "This Fire", we used "Sacredness, open-ness, wakefulness, humbleness, sacredness," so on the second repetition we zipped in "openness" as follows. "We sit in this circle, and hold this ground in open-ness, our world to bless", then all other words remained the same until we start up again, ie. "We sit in this circle and hold this ground in wakefulness, our world to bless....etc."

This song started out its life inside a sweat lodge, hence the "sitting" emphasis. It works just as well in a standing circle, where you can then zipper in "stand" for "sit."



# If There Ever Was One

words and music by Laurence Cole

$\text{♩} = 85$

with a swing feel

ALTO

TENOR

If I'd-a if you'd-a if he'd-a if she'd-a if we on - ly

If I'd-a if you'd-a if he'd-a if she'd-a if we on - ly

A.

had We'd be there by now. Well may-be the next time if it ev - er gets

T.

had We'd be there by now. Well may-be the next time if it ev - er gets

13

A.

here we'd real-ly try to get it all to - ge-ther if they'd just show us how If we could'-a we

T.

here we'd real-ly try to get it all to - ge-ther if they'd just show us how If we could'-a we

19

A.

would'-a 'cause we should'-a if they would'-a we could'-a had it all

T.

would'-a 'cause we should'-a if they would'-a we could'-a had it all

23

A.

done and be good and read - y to quit If we on - ly had done what we could'-a would'-a should'-a

T.

done and be good and read - y to quit If we on - ly had done what we could'-a would'-a should'-a



2 29

A.



54 3

S. This is the One— That there is This is the mo-ment the mo-ment the mo-ment

A. This is the One— That there is This is the mo-ment the mo-ment the mo-ment

T. This is the One— That there is This is the mo-ment the mo-ment the mo-ment

B. This is the One— That there is This is the mo-ment the mo-ment the mo-ment

*Repeat multiple times, inserting "Peace"... "Love"...etc.*

62

S. This is the One— If there One—

A. This is the One— If there One—

T. This is the One— If there One—

B. This is the One— If there One—

This is a "zipper song" so you can substitute other words for "One" in the phrase, "If there ever was One..." with each repetition, as follows:

If there ever was Peace, this is the peace..... This is the moment, the moment, the moment, this is the One.

If there ever was Love, this is the Love that there is..., etc. (Continue as above, always finishing with "This is the One.")

If there ever was Joy...

*One quite normal, non-descript morning, during a time when I was reading Eckhart Tolle's book, "A New Earth". I was on my way to feed the chickens, and suddenly really noticed the exact ground I was walking on, the very grasses, the immediate birdsong, the slight breeze on my skin, and I stopped short in wonder as the phrase "If there ever was One, this is the One that there is!" burst into my mind. That moment was the birth-seed for this song.*