

# WILL THERE REALLY BE A "MORNING"?

*in memory of Dr. Li Wenliang (1986-2020)*

Emily Dickinson (1859)

Michael A. Gray (2020)

graymichael.com

$\text{♩} = 144$

*mp*

Baritone Solo

Will \_\_\_ there real-ly be a.. Will \_\_\_ there real - ly be a.. Will \_\_\_ there real-ly be <sup>3</sup> <sup>3</sup> <sup>3</sup> A "Morn-

Soprano

Alto

Baritone

ing"?

*p*

\*Morn, Morn,

*p*

\*Morn, Morn,

*p*

\*Morn

*\* These entrances and note values are approximate and unsynchronized. See performance notes on the last page.*

Gray: Will there really be a "Morning"? p.2

① *mf* \_\_\_\_\_ *p* \_\_\_\_\_ *mf* \_\_\_\_\_ *f* \_\_\_\_\_

Is \_\_\_\_\_ there such a thing as.. "Day"?

Day \_\_\_\_\_ (day)

Day \_\_\_\_\_

Day \_\_\_\_\_

Day \_\_\_\_\_

② *f* \_\_\_\_\_

Could I see it?

*f* \_\_\_\_\_ *molto dim.* \_\_\_\_\_

Could I see it from the moun-tains If I were as tall as they?

Could I see it from the moun-tains If I were as tall as they, As they?

Could I see it from the moun-tains If I were as tall as they?

# Gray: Will there really be a "Morning"? p.3

③

*p* Wa - ter

*mf* Has it feet like wa - ter li - lies?\_ Has it fea - thers like \_ a Bird?\_

*p* Wa - ter wa - ter li - lies,\_ Wa - ter wa - ter li - lies,\_ Wa - ter wa - ter li - lies.\_

*p* Wa - ter wa - ter li - lies,\_ Wa - ter wa - ter li - lies,\_ Wa - ter wa - ter li - lies.\_

*p* Wa - ter wa - ter li - lies,\_ Wa - ter wa - ter li - lies,\_ Wa - ter wa - ter li - lies.\_

④

*mf* Fea - thers like a Bird, \_\_\_\_\_

*mp* Fea - thers like a Bird, \_\_\_\_\_

*p* Fea - thers like a Bird?

*pp* Ooo. \_\_\_\_\_

# Gray: Will there really be a "Morning"? p.4

⑤

Has it fea - thers like a Bird? \_\_\_\_\_

Has it feet like Wa - ter li - lies? \_\_\_\_\_ Is it brought from fa - mous

Has it feet like Wa - ter li - lies? \_\_\_\_\_ Is it brought from fa - mous coun - tries \_\_\_\_\_

Is it brought from fa - mous coun - tries \_\_\_\_\_ Of \_\_\_\_\_ which I have nev - er heard?

coun - tines \_\_\_\_\_ Of \_\_\_\_\_ which I have nev - er heard?

\_\_\_\_\_ Of \_\_\_\_\_ which I have nev - er heard?

Gray: Will there really be a "Morning"? p.5

⑥ *mp* *mf*

Oh some Scho-lar!\_ Oh some Sail-or!\_

Oh some Scho-lar!\_ Oh some Sail-or!\_

Oh some Scho-lar!\_ Oh some Sail-or!\_

Oh some Scho-lar!\_ Oh, Oh some Sail-or!\_

⑦ *f* *sub. p*

Oh some Wise Men\_from the skies! Oh some Wise Men from the skies, Skies!

Oh some Wise Men from the skies, Skies!

Oh some Wise Men from the skies, Skies!

# Gray: Will there really be a "Morning"? p.6

⑧

*p* *pp*

*rit.*

*dolce*

*molto dim.*

Please to tell a lit - tle Pil - grim Where the place call'd "Morn - ing" Lies! \_\_\_\_\_

The first system of the musical score consists of four staves. The top staff is the vocal line in bass clef, with lyrics underneath. The second, third, and fourth staves are piano accompaniment staves in treble and bass clefs, respectively. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic. The tempo is marked *rit.* (ritardando) and the mood is *dolce* (sweetly). The system concludes with a *molto dim.* (very diminishing) instruction.

The second system of the musical score continues from the first. It features four staves. The vocal line (top staff) has lyrics: "Where 'Morn - ing' Lies! \_\_\_\_\_". The piano accompaniment (bottom three staves) features a repeated rhythmic pattern in the right hand, marked with *pp* (pianissimo). The left hand has a simple bass line. The system ends with a double bar line and repeat dots.

Morn, \_\_\_\_\_

Morn, \_\_\_\_\_

Morn.

**Gray: Will there really be a “Morning”? p.7**

*Performance and notational notes:*

*This is a non-synchronized piece. While vowel blend is still important, rhythmic synchronization is not; each line is more of a chant than a march and rhythmic values are more suggestions than dictates. Don't worry if your entrance or execution is a beat off; the music is written to sound amorphous.*

*Just as a Whole Rest is for the whole measure, Half Rests with a Fermata are for an unmeasured portion of a measure and come to an end at Bar Lines or where Vertical Arrows show cues from other parts. Hold the last note of each section (indicated by a Longa) and fade the dynamic until the whole group goes silent. Double bars are a complete stop for everyone.*

*My thanks to Dr. Alexandra Grabarchuk for her input on this work.*