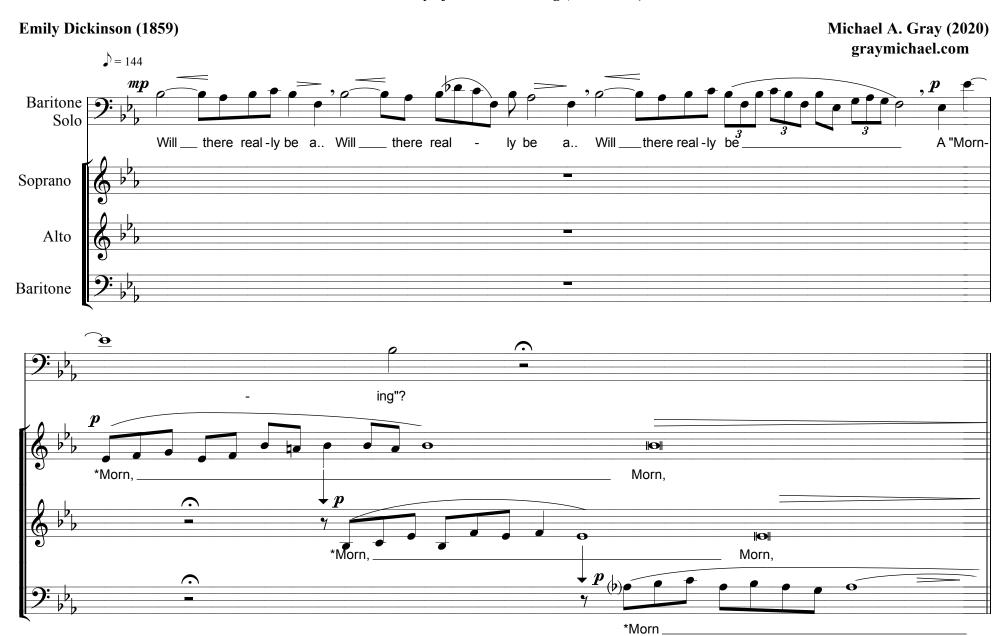
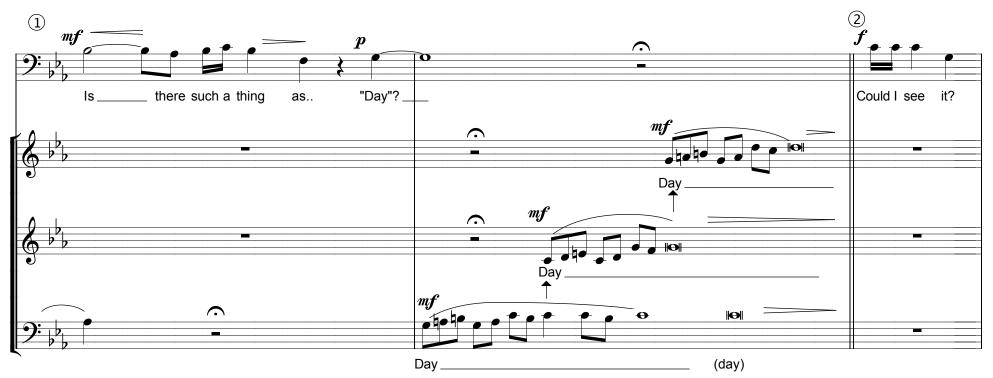
## <u>WILL THERE REALLY BE A "MORNING"?</u>

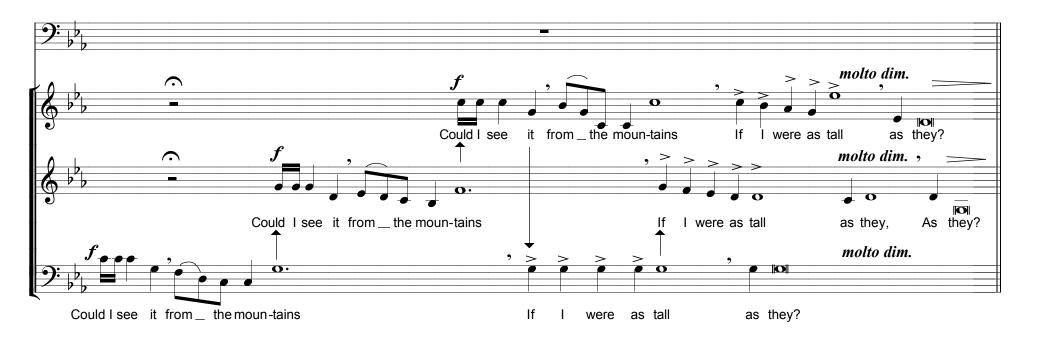
in memory of Dr. Li Wenliang (1986-2020)

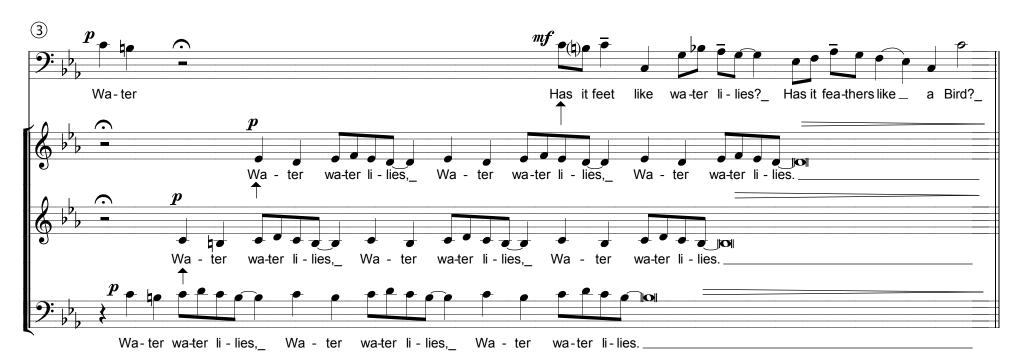


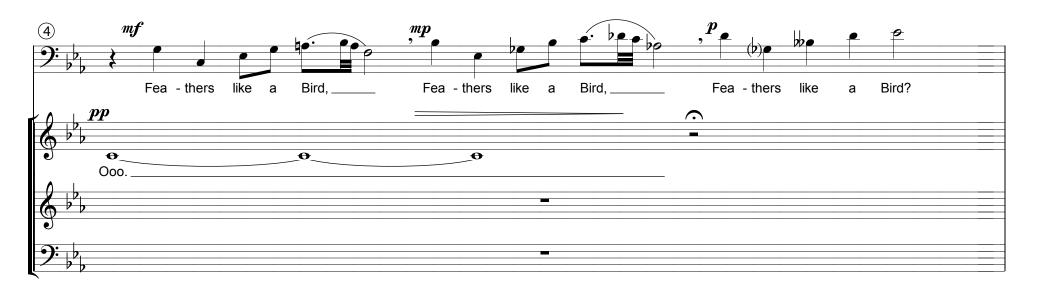
<sup>\*</sup> These entrances and note values are approximate and unsynchroized. See performance notes on the last page.

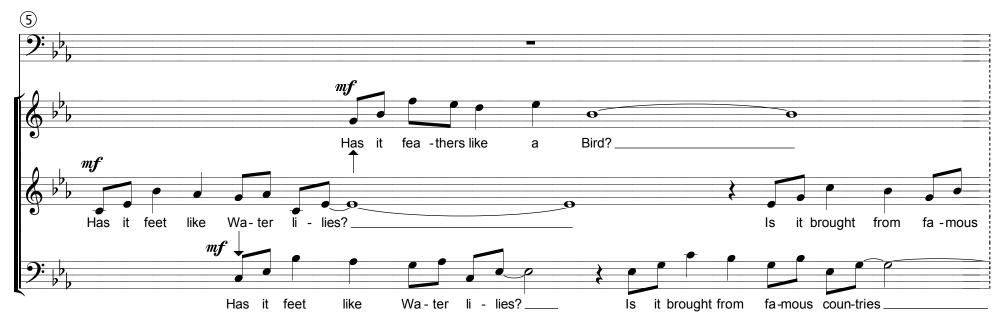
Gray: Will there really be a "Morning"? p.2

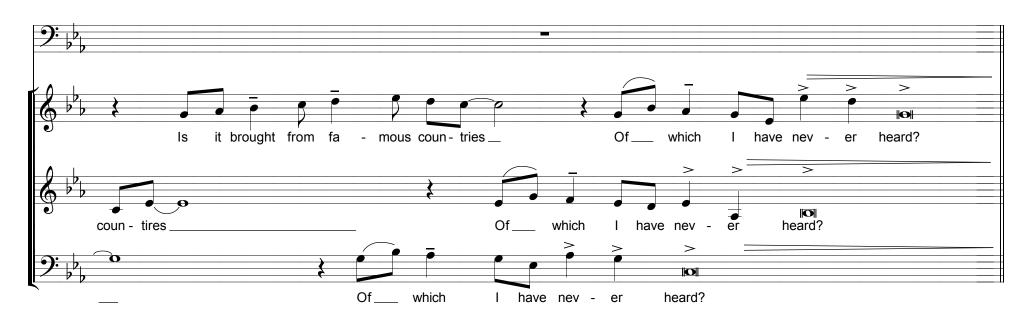


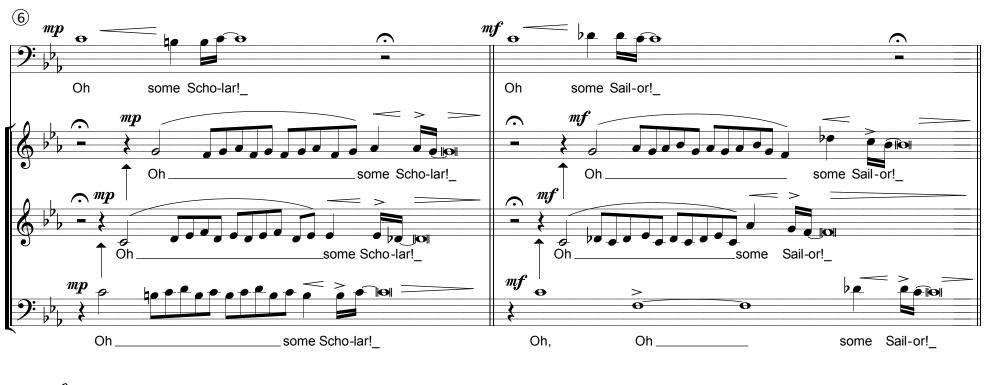




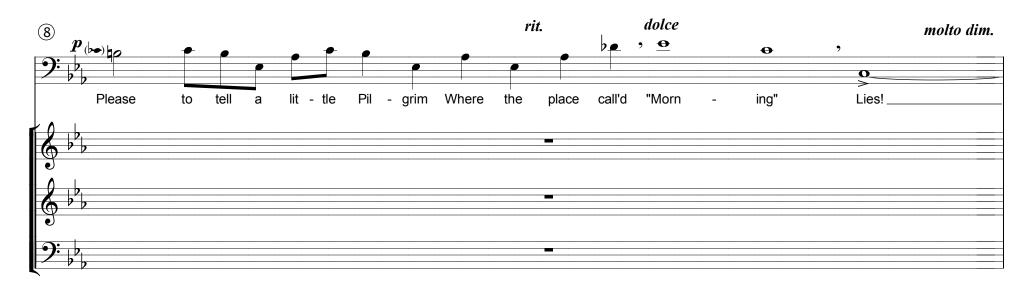


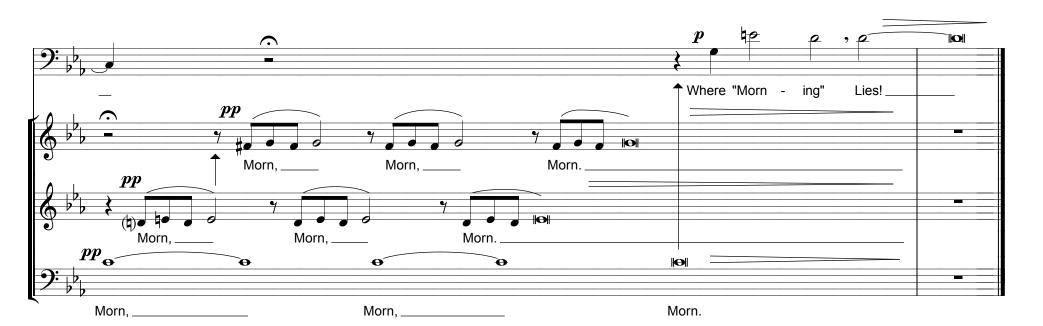












Gray: Will there really be a "Morning"? p.7

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.