

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 ³ ³ ³ 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* _____ *f* ②

Is _____ there such a thing as.. "Day"?

Day _____ (day)

Day _____

Day _____

Day _____

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 - ties _____ 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 second system of the musical score continues from the first. It features the same four-staff layout. The vocal line has lyrics: "Morn, _____", "Morn, _____", "Morn.", and "Where 'Morn - ing' Lies! _____". The piano accompaniment includes dynamic markings such as *pp* and *p*. The system concludes with a double bar line.

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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.