

SBMP 1677, \$2.60
MORNINGSONG, Narverud

SATB
piano, opt. flute



Morningsong

by
Jacob Narverud



Santa Barbara Music Publishing, Inc.



Jacob Narverud
CHORAL SERIES

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Commissioned for the Red Rose Children's Choir and Alumni to honor the retirement of Founding/Artistic Directors Sharon Augsburger and Jacquelyn Ault Negus, as well as Founding/Executive Director Amy Younts.

Morningsong

Sharon Augsburger

Jacob Narverud

Joyfully lilting, in one (♩ = c. 54)

Flute* *mf legato, espr.*

Piano *mf legato*
pedal harmonically

S2 **A** Soprano 2 *mp*

mp gently

*Flute part is optional throughout. PDF available at www.sbmp.com

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12

S2

rise in the morn - ing _____ with lift - ed _____ danc - ing

mp

17

S2

Soprano 1 *mp*

hands, I rise to see the sun - burst.

mp

22

S1 & S2 unis. *mf*

in the sky, to feel the

mf

p.

27

S1
S2

blind - ing warmth of light wrap - ping

mp

mp

p.

32

S1 *p*
me in love as I sing...

S2 *p*
me in love I

A *p*
I

T *p*
I

B *p*
I

p

p

p

p

p

p

37 *mp*

S1 as I sing!

S2 *mp*
sing, I sing!

A *mp*
sing, I sing!

T *mp*
sing, as I sing!

B *mp*
sing, I sing!

mp

B

42

S1 *mf*
There's joy in the morn - ing, _____

S2 *mf*
There's joy in the morn - ing, _____

A *mf*
Joy in the

T *mf*
There's joy in the morn - ing, _____

B *mf*
Joy in the

mf *cantabile*

B

mf

47

S1 *mp*
there's hope in our hearts as we lift our voice to-

S2 *mp*
there's hope in our hearts as we lift our voice to-

A *mp*
morn-ing, hope in our hearts as we lift our voice to-

T *mp*
there's hope in our hearts as we lift our voice to-

B *mp*
morn-ing, hope in our hearts as we lift our voice to-

mp poco a poco cresc.

sim. *mp*

53

S1
ge - ther _____ in this place;

S2
ge - ther _____ in this place, this place;

A
ge - ther _____ in this place, this place;

T
ge - ther _____ in this place, this place;

B
ge - ther _____ in this place, this place;

The musical score is for a choir and piano. It consists of five vocal staves (Soprano 1, Soprano 2, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "ge - ther _____ in this place, this place;". The piano part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The score is in a key with three flats and a 4/4 time signature.

58

f

S1 and as sure as the morn - ing re -

f

S2 and as sure as the morn - ing re -

f

A and as sure as the morn - ing re -

f

T as sure as the

f

B as sure as the

f

63

S1
turns, day by— day, our hope will *mf*

S2
turns, day by— day, our hope will *mf*

A
turns, day by— day, our hope will *mf*

T
8
morn - ing re - turns, our hope will *mf*

B
morn - ing re - turns, our hope will *mf*

mf

mf

68

S1
be re - vealed Ah, *mf*

S2
be re - vealed

A
be re - vealed face to face.

T
be re - vealed

B
be re - vealed face to face.

mf

73

S1 *mf*
Ah!

S2 *mf*
Ah!

A *mf*
Ah!

T *mf*
Ah!

B *mf*
Ah!

The musical score consists of five vocal staves (S1, S2, A, T, B) and a piano accompaniment. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. Measure 73 shows the vocalists with a melodic line starting on a dotted half note. Measures 74 and 75 contain rests for all vocalists. Measure 76 features a melodic line for all vocalists, starting on a dotted half note. The piano accompaniment provides harmonic support with chords and a steady bass line.

rall.

77 *mp*

S1

S2

A

T

B

mp

mp

rall.

The musical score consists of six staves. The first five staves are for voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). Each voice part begins at measure 77 with a half note, followed by a half rest in measures 78 and 79, and a final half note in measure 80. The piano accompaniment starts at measure 77 with a half note chord, followed by eighth-note patterns in measures 78 and 79, and a final half note chord in measure 80. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo marking 'rall.' is indicated above the piano part.

C Gently flowing, in four (♩ = c. 76)

81 *mp molto espr.*

S1 I know in the morn-ing my feet are like deep roots, pul-ling

S2 I know in the morn-ing my feet are like deep roots, pul-ling

A *mp molto espr.*

I know in the morn-ing my feet are like deep roots, pul-ling

T *mp molto espr.*

8 I know in the morn-ing my feet are like deep roots, pul-ling

B *mp molto espr.*

I know in the morn-ing my feet are like deep roots, pul-ling

C Gently flowing, in four (♩ = c. 76)

mp optional a cappella to m. 92

poco rit.

85

S1
wat - er, liv - ing wat - er to my soul; — when I

S2
wat - er, liv - ing wat - er to my soul; — when I

A
wat - er, liv - ing wat - er to my soul; — when I

T
8
wat - er, liv - ing wat - er to my soul; — when I

B
wat - er, liv - ing wat - er to my soul; — when I

poco rit.

Broadly

88 *mf*

S1
dance in the morn - ing, mak - ing foot - prints_ in the sand_

S2
dance in the morn - ing, mak - ing foot - prints_ in the sand_

A
dance in the morn - ing, mak - ing foot - prints_ in the sand_

T
dance in the morn - ing, mak - ing foot - prints in the

B
dance in the morn - ing, mak - ing foot - prints in the

Broadly

mf

ten. $\text{♩} = \text{c. } 50$

91

S1 *p* I know...

S2 *p* I know...

A *p* I know...

T *p* sand. I know...

B *p* sand. I know...

+Flute

p intense, poco a poco cresc.ten. $\text{♩} = \text{c. } 50$

p (Play) *mp*

$\text{♩} = \text{c. } 52$

95

mp *mf* *f*

S1 I know!

S2 I know!

A I know!

T I know!

B I know, I know,

$\text{♩} = \text{c. } 52$

mf *f*

D Tempo I, in one (♩. = c. 54)

99

mf

S1 I know. There's joy in the morn - ing, — there's

mf

S2 I know. There's joy in the morn - ing, — there's

mf *mf*

A I know. Joy in the morn-ing,

mf

T I know. There's joy in the morn - ing, — there's

mf *mf*

B I know. Joy in the morn-ing,

cantabile

mf

D Tempo I, in one (♩. = c. 54)

mf

sim.

105

S1 *mp*
hope in our hearts as we lift our voice to - ge - ther___

S2 *mp*
hope in our hearts as we lift our voice to - ge - ther___

A *mp*
hope in our hearts as we lift our voice to - ge - ther___

T *mp*
hope in our hearts as we lift our voice to - ge - ther___

B *mp*
hope in our hearts as we lift our voice to - ge - ther___

mp poco a poco cresc.

III

S1 — in this place; and as *f*

S2 — in this place, this place; and as *f*

A — in this place, this place; and as *f*

T — in this place, this place;

B — in this place, this place;

The musical score is written for five voices (Soprano 1, Soprano 2, Alto, Tenor, Bass) and piano. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts have lyrics: S1: "in this place; and as"; S2: "in this place, this place; and as"; A: "in this place, this place; and as"; T: "in this place, this place;"; B: "in this place, this place;". The piano accompaniment consists of two staves. The right hand has a melodic line with eighth and sixteenth notes, and the left hand has a more active bass line with eighth and sixteenth notes. A dynamic marking of *f* (forte) is placed at the end of the vocal lines and in the piano accompaniment.

116

S1
 sure as the morn - ing re - turns,

S2
 sure as the morn - ing re - turns,

A
 sure as the morn - ing re - turns,

T
 as sure as the morn -

B
 as sure as the morn -

f

f

The musical score consists of five vocal staves and a piano accompaniment. The vocal parts are labeled S1, S2, A, T, and B. The lyrics are: 'sure as the morn - ing re - turns, as sure as the morn -'. The piano part features a forte (*f*) dynamic marking and a fermata over the final chord. The score is in G minor (three flats) and 4/4 time.

121

S1 *mf*
 day by_ day, our hope will be re -

S2 *mf*
 day by_ day, our hope will be re -

A *mf*
 day by_ day, our hope will be re -

T *mf*
 ing re - turns, our hope will be re -

B *mf*
 ing re - turns, our hope will be re -

mf

mf

126

S1
vealed *mp*
our

S2
vealed

A
vealed face to face.

T
vealed

B
vealed face to face.

mf *mp*

mp

E

132

S1
hope will be re - vealed

S2
p
Hope will be

A
p
Hope will be

T
p
Hope will be

B
p
Hope will be

p intense, poco a poco cresc.

E

p

rit.

137

S1 *mf* Ah,

S2 re - vealed.

A *mf* re - vealed face to face.

T re - vealed

B *mf* re - vealed face to face.

mf

rit.

f *mf*

