

Will There Really Be a Morning?

Two-part and Piano*

Words by
Emily Dickinson (1830–1886), alt.

Music by
Ruth Morris Gray



① **Brightly** (♩ = 126)

The first system of piano accompaniment, marked *mf*. It features a treble clef staff with a 4/4 time signature and a key signature of one sharp (F#). The right hand plays a steady eighth-note accompaniment of chords, while the left hand plays a simple bass line with occasional rests.

4 **All Voices** *mf*

Will there real - ly

The second system of music, starting at measure 4. It includes a vocal line for all voices and piano accompaniment. The vocal line begins with a rest, then enters with the lyrics "Will there real - ly". The piano accompaniment continues with the same texture as the first system.

6

be a morn - ing? Is there such a

The third system of music, starting at measure 6. It includes a vocal line for all voices and piano accompaniment. The vocal line continues with the lyrics "be a morn - ing? Is there such a". The piano accompaniment continues with the same texture.

Performance time: ca. 2:35

*Also available: SAB (CGE22); Performance/Accompaniment CD (CGECD12).

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8

thing as day?— Could I see it

10

2

from the moun - tains if I were— as tall as they?

13

Part II *mf*

Has it feet like wa - ter lil - ies?

15

Part I *mf*

Has it feath - ers like a bird?—

17 *sub. mp*

I Is it brought from fa - mous coun - tries of *sub. mp*

II Is it brought from fa - mous coun - tries of *sub. mp*

19 *cresc.*

I which I have nev - er heard, which I have

II which I have nev - er heard, which I have

22 *mf*

I nev - er heard?

II nev - er heard?