

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

# Morningsong

Sharon Augsburg

Jacob Narverud

Joyfully lilting, in one (♩ = c. 54)

Flute<sup>x</sup> *mf* legato, espr.

Piano *mf* legato  
pedal harmonically

**A** Soprano 2 *mp*

S2

*mp* gently

\*Flute part is optional throughout. PDF available at [www.sbmp.com](http://www.sbmp.com)

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12

S2

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

*mp*

# For Perusal Only

17

S2

Soprano 1 *mp*

hands, I rise to see the sun - burst.

*mp*

22

S1 *S1 & S2 unis. mf*

in the sky, to feel the

*mf*

*mf*

# For Perusal Only

27

S1 *mp*

S2

blind - ing warmth of light wrap - ping

*mp*

*mp*

32

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

S2 *p* me in love I

A *p* I

T *p* I

B *p* I

**For Perusal Only**

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*

*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

*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 five voices and piano. The vocal parts are Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), and Bass (B). The lyrics for all parts are: "ge - ther in this place, this place;". The piano accompaniment features a right-hand melody with eighth and sixteenth notes and a left-hand accompaniment with chords and moving lines.



58

S1 *f* and as sure as the morn - ing re -

S2 *f* and as sure as the morn - ing re -

A *f* and as sure as the morn - ing re -

T *f* as sure as the

B *f* as sure as the

*f*

63

S1 turns, day by— day, our hope will

S2 turns, day by— day, our hope will

A turns, day by— day, our hope will

T morning re- turns, our hope will

B morn - ing re- turns, our hope will

*mf*

*mf*

*mf*

*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*

*mf*

73

S1 *mf* Ah!

S2 *mf* Ah!

A *mf* Ah!

T *mf* Ah!

B *mf* Ah!

*mf*

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rall. . . . .

77 *mp*

S1

S2

A

T

B

*mp*

*mp*

*mp*

*mp*

*mp*

rall. . . . .

The musical score consists of five vocal staves (S1, S2, A, T, B) and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The tempo is marked 'rall.' (ritardando). The vocal parts begin at measure 77. Each vocal part has a melodic line with a slur over the first two measures, followed by rests. The piano accompaniment features a rhythmic pattern of eighth notes and quarter notes in the right hand, and a bass line with quarter notes in the left hand. A large red watermark 'For Perusal Only' is centered over the vocal staves.

**C** Gently flowing, in four ( $\text{♩} = \text{c. } 76$ )

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

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

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

**C** Gently flowing, in four ( $\text{♩} = \text{c. } 76$ )

*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  
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.  $\text{♩} = \text{c. } 50$

***p***

S1 I know...

S2 I know...

A I know...

T sand. I know...

B 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,

*mp* *mf* *f*

$\text{♩} = \text{c. } 52$

*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,

**D** Tempo I, in one (♩. = c. 54)

*mf*

*cantabile*

*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;

*f*

116

S1

sure as the morn - ing re - turns,



B

as sure as the morn -

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 *mp*

S1 vealed our

S2 vealed

A vealed face to face.

T vealed

B vealed face to face.

*mf* *mp*

*mp*

The musical score consists of five vocal staves (S1, S2, A, T, B) and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in grand staff. The lyrics are: S1: vealed our; S2: vealed; A: vealed face to face.; T: vealed; B: vealed face to face. The piano part has dynamics *mf* and *mp*. A large red watermark 'For Perusal Only' is overlaid on the score.



**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. . . . .

*mf*

137

S1

Ah,

S2

re - vealed.

A

re - vealed face to face.

T

re - vealed

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B

re - vealed face to face.

*mf*

rit. . . . .

143

S1

Ah!

S2

Ah!

A

Ah!

T

Ah!

B

Ah!

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Ped.

\*



recording, rehearsal tracks and composer's bio  
available at SBMP.COM

