

The Morning and the Evening

SATB, a cappella

M. Furtak

$\text{♩} = 70$
mf

Soprano
Come in the mor - ning, and this is what is best:_____ the wood thrush,

Alto
mf
Come in the mor - ning, and this is what is best:_____ is what is best:_____

Tenor
mf
Come in the mor - ning,_____ come, this is what is best:_____

Bass
mf
Come by mor - ning, come, this is what is best:_____

for rehearsal only

This block contains the first system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The key signature is B-flat major (two flats), and the time signature is 4/4. The tempo is marked as quarter note = 70, and the dynamic is mezzo-forte (mf). The lyrics are: Soprano: 'Come in the mor - ning, and this is what is best:_____ the wood thrush,'; Alto: 'Come in the mor - ning, and this is what is best:_____ is what is best:_____'; Tenor: 'Come in the mor - ning,_____ come, this is what is best:_____'; Bass: 'Come by mor - ning, come, this is what is best:_____'. The piano part is marked 'for rehearsal only' and begins with a series of chords and arpeggios.

6

S.
turn - ing, turn ev - ery sun - ny path,

A.
the wood thrush, turn - ing ev - ery path, ev - ery sun - ny

T.
_____ the wood thrush, turn - ing ev - ery sun - ny path, turn - ing,

B.
_____ turn - ing, turn - ing,

This block contains the second system of the musical score, starting at measure 6. It features the same four vocal staves and piano accompaniment. The lyrics continue: Soprano: 'turn - ing, turn ev - ery sun - ny path,'; Alto: 'the wood thrush, turn - ing ev - ery path, ev - ery sun - ny'; Tenor: '_____ the wood thrush, turn - ing ev - ery sun - ny path, turn - ing,'; Bass: '_____ turn - ing, turn - ing,'. The piano accompaniment continues with harmonic support for the vocal lines.

10

S. *p*
ev-ery sun-ny path, the wood thrush turns each path to a ho - ly space.

A. *p*
path to a ho - ly space, each path to a ho - ly space.

T. *p*
turn - ing, the wood thrush, turn-ing ev-ery path to a ho - ly space.

B. *p*
turn ev-ery sun-ny path, the wood thrush, turn-ing ev-ery path to a ho - ly space. Go

16 **A**

S. *mp cresc.*
Go there, and this is what is best, and this is

A. *mp cresc.*
Go in the e - v'ning, go there, go there by e-v'ning,

T. *mp cresc.*
Go there in the e - v'ning, go there, go there, go there by e-v'ning,

B. *mp cresc.*
there in the e - v'ning, by e - ve - ning, and this is what is best, and this is

22

S. *p* *mf*
 what is best: thesu-sur-ra - tion of lit-tlescreech owls.____ Heartsall

A. *p* *mf*
 and this is what is best: thesu-sur-ra - tion of lit-tlescreech owls.____ Heartsall

T. *p* *mf*
 and this is what is best: thesu-sur-ra - tion of lit-tlescreech owls.____ Heartsall

B. *mf*
 what is best, is best: Hearts all full,____

27

S. *dim.* *mp*
 full, and you, my love, step soft - ly as the night.____ And the good, good crow chops wood____ and calls his

A. *dim.* *mp*
 full, and you, my love, step soft - ly as the night.____ And the good, good crow chops wood____ and calls his

T. *dim.* *mp*
 full, and you, my love, step soft - ly as the night.____ And the good, good crow chops wood____ and calls his

B. *dim.* *mp*
 ____ and you, my love, step soft - ly as the night.____ And the good, good crow chops wood____ and calls his

33 **B**

S. fam-ily home.____ and all of beau-ty,____ some of

A. fam-ily home.____ The great bowl spins, stars in

T. fam-ily home.____ The great bowl spins, stars in flood, the great bowl

B. fam-ily home.____ The great bowl spins, stars in flood, the great bowl spins,____

38

S. use, hold,____ hold, hold their breath,____

A. flood, the great bowl spins,____ stars in flood,____ and all of beau-ty,

T. spins, stars in flood, stars in flood,____ and all of beau-ty,

B. stars in flood, and all of beau - ty,____ some, some

44

S. and all of beau-ty, some of use, hold their breath be - neath.

A. some of use, hold their breath be - neath.

T. some of use, hold their breath be - neath.

B. of use, some of use, hold their breath be - neath.

51

S. Who are we to choose which souls to save?

A. Who are we to choose which souls to save?

T. Who are we to choose which souls to save?

B. Who are we to choose which souls to save?