

WILL THERE REALLY BE A “MORNING”?

*Will there really be a “Morning”?
Is there such a thing as “Day”?
Could I see it from the mountains
If I were as tall as they?*

*Has it feet like Water lilies?
Has it feathers like a Bird?
Is it brought from famous countries
Of which I have never heard?*

*Oh some Scholar! Oh some Sailor!
Oh some Wise Men from the skies!
Please to tell a little Pilgrim
Where the place called “Morning” lies!*

~Emily Dickinson

Patrick Vu (b. 1998) is a composer and conductor from Allen, Texas whose music has quickly gained attention in the United States and beyond. Patrick has received commissions and performances from professional organizations including VocalEssence, Chor Leoni, Dallas Chamber Choir, Chorus Austin, Young New Yorkers’ Chorus, International Orange Chorale of San Francisco, Choral Arts Ensemble of Portland, Washington Master Chorale, Fort Worth Opera, the Savannah VOICE Festival, and numerous universities around the country. In 2023, Patrick was awarded the ACDA Raymond Brock Prize for Student Composers for his piece “On the Hillside.”

His works have been performed at regional and national ACDA conferences, various state conventions, SCI Conferences, and more. In 2026, he will receive his Carnegie Hall debut with a premiere of a new choral work commissioned by National Concerts. While Patrick remains mostly self-published, his choral music is published by Gentry, Hinshaw, Galaxy, Carl Fischer, Hal Leonard, and Alliance. Additionally, his art songs have been published by North Star Music in their “Modern Music for New Singers” series.

In 2022, Patrick graduated with a BM in Music Composition and a BME in Vocal Music Education from Texas Christian University in Fort Worth, Texas where he studied composition under Dr. Martin Blessinger and conducting under Dr. Christopher Aspaas. In 2024, Patrick received his MM in Choral Conducting from Texas Tech University in Lubbock, Texas where he studied with Dr. Alan Zabriskie.

Visit patrickvu.com for more information.

Dedicated to Jared Campbell, Jacob Lay, and Cameron Rolling

Will There Really Be a "Morning"?

For TTBB a cappella

Duration: ca. 2:50

Words by
EMILY DICKINSON (1830-1886)

Music by
PATRICK VU

Contemplative and smooth (♩ = ca. 70-75)

The musical score is arranged for four voices (Tenor 1, Tenor 2, Baritone, Bass) and Piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'Contemplative and smooth' with a quarter note equal to approximately 70-75 beats per minute. The dynamics range from piano (*p*) to mezzo-piano (*mp*). The lyrics 'Morn - ing,' are written under the vocal lines. The piano part includes a rehearsal-only section in the left hand.

Tenor 1
p *mp*
Morn - ing,

Tenor 2
p *mp*
Morn - ing,

Baritone
p *mp*
Morn - ing,

Bass
p *mp*
Morn - ing,

Piano
(for rehearsal only)
p *mp*

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DO NOT
PHOTOCOPY



mp a tempo

“Day”? Could I see it from the moun - tains if — I were as tall as

mp a tempo

“Day”? Could I see — it from the moun - tains if I were tall as

mp a tempo

“Day”? Could I see it from the moun - tains if I were tall as

mp a tempo

“Day”? Could I see it from the moun - tains if — I were tall as

mp a tempo

16

21

mf rit.

they? Will there real - ly be a “Morn - ing”? Oh

mf rit.

they? — Will there real - ly be — a “Morn - ing”? Oh

mf rit.

they? Will there real - ly be — a “Morn - ing”? Oh

mf rit.

they? Will there real - ly be a “Morn - ing”? Oh

21

mf rit.

20

29

f a tempo morn - ing, morn - ing. *mp* Has it feet like Wa-ter lil - ies? Has it

f a tempo morn - ing, morn - ing. *mp* Has it feet like lil - ies?

f a tempo morn - ing, morn - ing. *mp* Feet like lil - ies?

f a tempo morn - ing, morn - ing. *mp* Feet like lil - ies?

25

cresc. poco a poco

feath - ers like a Bird? Is it brought from fa-mous coun - tries of which

cresc. poco a poco

Feath - ers like a Bird? Is it brought from fa-mous coun - tries which

cresc. poco a poco

Feath - ers like a Bird? Brought from fa-mous coun - tries which

cresc. poco a poco

Feath - ers like a Bird? Brought from coun - tries which

31

I have nev - er heard, I have nev - er heard? Oh some

I have nev - er heard, have nev - er heard? Oh some

I have nev - er, I have nev - er heard? Oh some

I have nev - er, I have nev - er heard? Oh some

35

40 Broadly (♩ = ca. 67-70) *f* *ff* *rit.*

Schol - ar! Oh some Sail - or! Oh some Wise Men from the skies!

Schol - ar! Oh some Sail - or! Oh some Wise Men from the skies!

Schol - ar! Oh some Sail - or! Oh some Wise Men from the skies!

Schol - ar! Oh some Sail - or! Oh some Wise Men from the skies!

40 Broadly (♩ = ca. 67-70) *f* *ff* *rit.*

a tempo **mp** legato 45

Please to tell a lit - tle Pil - grim where the place called "Morn - ing"

a tempo **p** *rit.*

Oo

a tempo **p** *rit.*

Oo

a tempo **p** *rit.*

Oo

mp 45

a tempo **p** *rit.*

mf *a tempo* *mp* *rit. al fine*

lies! Will there real - ly be a "Morn - ing"?

mp *a tempo* *mp* *rit. al fine*

Morn - ing, morn - ing, morn - ing?

mp *a tempo* *mp* *rit. al fine*

Morn - ing, morn - ing, morn - ing?

mp *a tempo* *mp* *rit. al fine*

Morn - ing, morn - ing, morn - ing?

mf

mp *a tempo* *mp* *rit. al fine*

49

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Indianola, IA (June 2018)

1-96288-20913-3



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