

In the Morning  
SATB, piano  
JH-GRL20

Amy Gordon

pdf - \$1.95  
printed - \$3.30

# In the Morning

Amy Gordon

for SATB choir and piano



COMPOSE  
LIKE A GIRL

Illustration: KT Thompson

*jh* music

## Text:

Things will be better in the morning  
Sleep now, it's time to go to bed  
Outside it's windy and it's storming  
Oh weary child, won't you rest your head?

There will be hope and there'll be laughter,  
Fairytale with happy-ever-afters  
And all the stories you were told will come true  
And all you need to do is wait 'til

Things will be better when it's light out  
Right now outside it's dark and grim  
So will you let me turn your light out?  
Sleep now and let peace enter in

And we'll go running on the hillside,  
Run so fast that all your tears will have dried  
And all the sadness that you feel will disappear  
There's nothing you should fear  
Just wait 'til

Things will be better in the morning.

- *Amy Gordon*

## Program Note:

The music and lyrics of "In the Morning" began as an original song that Amy Gordon, the composer, wrote when she was 17 in 2004. It was then arranged for Mezzo-Soprano, Tenor, & Piano for her undergraduate recital at Loyola Marymount University in 2008. In this arrangement, "In the Morning" has been adapted for SATB choir & piano. The hope is that this text about finding strength in the midst of hardship will bring some comfort during difficult times, including the COVID-19 crisis that rattled the entire world.

This arrangement would be suitable for any level of SATB Choir and would fit well into a concert about hope and triumph in the midst of trying times.

Dear conductor,

You can support these composers, diversify your concerts, and push towards equality by programming music from the #ComposeLikeAGirl series. Inviting the composer into the rehearsal process through a zoom or in-person workshop or Q & A session is an incredible experience for all involved. Be sure to notify and invite the composer to any performances of the work, and submit a PDF of the concert program to JH Music to ensure the composer receives performances royalties from ASCAP. Thank you!

~ *Jocelyn Hagen*



Amy Gordon is an active composer, arranger, songwriter, and vocalist based in Los Angeles, CA. As a choral composer, she has worked with and been commissioned by numerous choirs, including being the composer-in-residence for Nova Vocal Ensemble. She has also scored numerous films and webcasts. She has a BA in Composition from Loyola Marymount University and an MM in Composition from California State University, Long Beach.

Winner of the 2022 Celebris Composition Competition & Dedicated to the Celebris Ensemble

# In the Morning

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for SATB choir and piano

Words & Music by  
Amy Gordon

*Calming* ♩ = 66

Soprano *p*  
Mm Mm

Alto *mp*  
Things will be bet - ter in the morn - ing.

Tenor *p*  
Mm

Baritone *p*  
Mm

*Calming* ♩ = 66

Piano *mp*

*pedal harmonically*

jocelyn hagen

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3

S Mm Ooh Mm *p*

A Sleep now, it's time to go to bed. Out-side it's win-dy and it's

T Mm Ooh Mm *p*

B Mm Mm

6

S Mm Oh wear - y child won't you rest your head?

A storm - ing Oh wear - y child won't you rest your head?

T Oh won't you rest your head?

B Oh won't you rest your head?

*mp* *accel.*

6

S Mm Oh wear - y child won't you rest your head?

A storm - ing Oh wear - y child won't you rest your head?

T Oh won't you rest your head?

B Oh won't you rest your head?

*mp* *accel.*

Running ♩ = 72

9

S *mf*  
There will be hope and there'll be laugh - ter,

A *mf*  
There will be hope and there'll be laugh - ter,

T *mf*  
There will be hope and there'll be laugh - ter,

B *mf*  
There will be hope and there'll be laugh - ter,

Running ♩ = 72

*mf*

jocelyn chagen

11

S fair - y - tales with hap - py ev - er af - ters. And all the sto - ries you were told

A fair - y - tales with hap - py ev - er af - ters. And all the sto - ries you were told

T fair - y - tales with hap - py ev - er af - ters. And all the sto - ries you were told

B fair - y - tales with hap - py ev - er af - ters. And all the sto - ries you were told

*mf*

14

S will — come true, and — all you need to do is wait 'til

A will come true, and — all you need to do is wait 'til

T will — come true, all you need to do is wait 'til

B will come true, all you need to do

8

*mf*

18

Calming ♩ = 66

N.B.

S *mp* When it's light out, ooh

A *mp* Things will be bet - ter when it's light out. Right now, out-side it's dark and

T *mp* Things will be bet - ter when it's light out. Right now, out-side it's dark and

B *mp* When it's light out, ooh

Calming ♩ = 66

*mp*

21

S dark and grim, Ooh turn your light out, *mf*

A grim. So will you let me turn your light out? *mf*

T grim. So will you let me turn your light out? *mf*

B dark and grim, Ooh turn your light out, *mf*

Piano accompaniment for measures 21-23, featuring a steady eighth-note bass line and chords in the right hand.

24

S Sleep now, let peace en-ter in. And we'll go run-ning on the *f*

A Sleep now and let peace en-ter in. And we'll go run-ning on the *f*

T Sleep now and let peace en-ter in. And we'll go run-ning on the *f*

B Sleep now, let peace en-ter in. And we'll go run-ning on the *f*

*accel.* *Running* ♩ = 72

Piano accompaniment for measures 24-26, including an acceleration and a tempo change to 'Running' at 72 bpm.

27

S  
hill-side. Run so fast that all your tears will have dried. And

A  
hill-side. Run so fast that all your tears will have dried. And

T  
hill-side. Run so fast that all your tears will have dried.

B  
hill-side. Run so fast that all your tears will have dried.

Piano accompaniment for measures 27-30, featuring a flowing eighth-note melody in the right hand and a steady bass line in the left hand.

30

S  
all the sad-ness that you feel will dis - ap-pear. There's noth-ing you should

A  
all the sad-ness that you feel will dis - ap-pear. There's noth-ing you should

T  
All the sad-ness that you feel will dis - ap-pear. There's noth-ing you should

B  
All the sad-ness that you feel will dis - ap-pear. There's noth-ing you should

Piano accompaniment for measures 30-33, continuing the eighth-note melody and bass line from the previous section.



33

*Softly confident* ♩ = 56  
*p*

S  
fear. Just wait 'til Mm

A  
fear. Just wait 'til Things will be bet - ter,

T  
fear. Just wait 'til Things will be bet - ter

B  
fear. Mm

*lightly, half-voiced mp*

*mp*

*mp*

*p*

*Softly confident* ♩ = 56

*mf*

*p*

*molto rall.*

36

S  
Things will be bet - ter in the morn - ing.

A  
bet - ter in the morn - ing.

T  
bet - ter in the morn - ing.

B  
Things will be bet - ter in the morn - ing.

*p*

*p*

*p*

*p*

*molto rall.*

*pp*

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