

Now that the Morning Has Broken the Darkness

Grayson Warren Brown
Arranged by Rick Modlin

INTRO *Majestic* (♩ = ca. 72)

The score is arranged for the following instruments:

- Brass:** Four staves (Soprano, Alto, Tenor, Bass) with dynamics *f*.
- Timpani:** One staff with dynamics *mf* and *f*.
- Strings:** Five staves (Violin I, Violin II, Viola, Cello, Double Bass) with dynamics *f*.
- Soprano/Alto:** Two staves, mostly silent.
- Tenor/Bass:** Two staves, mostly silent.
- Organ:** Two staves (Right and Left Hand) with dynamics *f* and a *8va* marking.

VERSE 1

Brs.

Strgs.

Org.

1. Now that the morn - ing has bro - ken the dark - ness, and the light has — filled the — sky, — we give you thanks — for

The musical score is divided into three main sections: Brass (Brs.), Strings (Strgs.), and Organ (Org.).

Brass (Brs.): This section consists of five staves. The first two staves are for Trumpets (1 and 2), and the last three are for Trombones (1, 2, and 3). The music features a melodic line in the trumpets and a supporting harmonic line in the trombones. A dynamic marking of *mf* is present at the end of the section.

Strings (Strgs.): This section consists of five staves for Violins (1 and 2), Violas, and Cellos/Double Basses. The strings provide a harmonic accompaniment with a melodic line in the violins. A dynamic marking of *mf* is present at the end of the section.

Organ (Org.): This section consists of two staves for the Organ. The organ part features a melodic line with a dynamic marking of *mf*. A *Sw.* (Swell) marking is present over the organ part.

Vocal Line: The vocal line is written in a single staff, starting with the lyrics: "1. all you have grant - ed and sing our prais - es to God on - high. Help - us, O Lord, to keep - your com - mand - ment". The lyrics are placed below the vocal staff, with some words underlined. The vocal line is marked with a dynamic of *mf*.

The musical score is divided into three main sections: Brass (Brs.), Strings (Strgs.), and Organ (Org.).

- Brs. (Measures 16-31):** Features a complex arrangement of brass instruments (trumpets, trombones, and tubas/euphoniums). The music is characterized by rhythmic patterns and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large slur covers measures 16-21, and another covers measures 22-27.
- Strgs. (Measures 16-31):** Features a string ensemble (violins, violas, cellos, and double basses). The music is primarily melodic and harmonic, with dynamic markings including *f* and *mf*. A large slur covers measures 16-21, and another covers measures 22-27.
- Org. (Measures 16-31):** Features an organ part with a melodic line and a bass line. It includes dynamic markings like *f* and *mf*. A large slur covers measures 16-21, and another covers measures 22-27.

Lyrics for the Organ part (Measures 16-31):

1. to love our sis - ters and broth - ers this day. — Lord of — hope and — love and — free - dom, our faith in you help us

VERSE 2

The musical score for Verse 2 is divided into three main sections: Brass, Strings, and Organ. Each section begins with a first ending marked '21'. The Brass section features a melody with a dynamic marking of *f*. The Strings section provides accompaniment with a dynamic marking of *f*. The Organ section includes a vocal line with lyrics: "1. nev - er de - ny. —" and "2. Lord of — all, we — come be - fore you,". The organ part includes a dynamic marking of *mf* and a section marked "SW." (Swell). The score is written in a key signature of one flat and a common time signature.

31 *mp*

Brs.

31

31 *mp*

31 *mp*

31 *mp*

31 *mp*

31 *mp*

2. sto - ry as told of the great day when Je - sus a - mong us gave us your word of life and truth, —

31 *mp*

The musical score is divided into three main sections: Brass (Brs.), Strings (Strgs.), and Organ (Org.).

- Brass (Brs.):** This section consists of five staves. The first two staves are for Trumpets (Tpt.), and the last three are for Trombones (Tbn.). The notation includes various note values, rests, and dynamic markings such as *molto rit.*. A section labeled "C-D" is indicated in the first staff.
- Strings (Strgs.):** This section consists of five staves for Violins (Vln.), Violas (Vla.), Cellos (Vcl.), Double Basses (Cb.), and a Percussion (Perc.) part. The notation includes notes, rests, and dynamic markings such as *molto rit.*. There are some complex rhythmic patterns in the strings.
- Organ (Org.):** This section consists of two staves for the Organ. The notation includes notes, rests, and dynamic markings such as *molto rit.*. A marking "Gr." is present in the right-hand staff.

The score is written in 4/4 time and features a key signature of one sharp (F#). The overall mood is somber and reflective, as indicated by the *molto rit.* markings.

VERSE 3

a tempo; Slightly broader (♩ = ca. 66)

Musical notation for Brass instruments (Brs.), measures 45-54. The score is written for two parts: Trumpets (top staff) and Trombones (bottom staff). The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets. Dynamics include *f* (forte) and *ff* (fortissimo).

Brs.

Musical notation for Organ (Org.), measures 45-54. The score is written in a single staff. It includes a *tr* (trill) marking and a *F-A* chord marking. Dynamics include *f* (forte).

Musical notation for Strings (Strgs.), measures 45-54. The score is written for Violins (top staff) and Cellos/Double Basses (bottom staff). The music features a rhythmic pattern of eighth and sixteenth notes, with some measures containing triplets. Dynamics include *f* (forte).

Strgs.

a tempo; Slightly broader (♩ = ca. 66)

Vocal line with lyrics, measures 45-54. The lyrics are: "3. Fa - ther and Son and Ho - ly Spir - it, be with us all through the night and the day, and through your love we". The music is written in a single staff with lyrics underneath. Dynamics include *f* (forte).

Musical notation for Organ (Org.), measures 45-54. The score is written in a single staff. It includes a *Ped.* (pedal) marking. Dynamics include *f* (forte).

Org.

The musical score is divided into three main sections: Brass (Brs.), Strings (Strgs.), and Organ (Org.).

- Brs. (Measures 50-54):** Features four staves of brass instruments. The top two staves (likely Trumpets) play a melodic line with eighth and sixteenth notes. The bottom two staves (likely Trombones) provide harmonic support with chords and moving lines.
- Strgs. (Measures 50-54):** Features five staves of string instruments. The top two staves (Violins) play a melodic line with eighth and sixteenth notes. The bottom three staves (Violas, Cellos, and Double Basses) provide harmonic support with chords and moving lines.
- Org. (Measures 50-54):** Features two staves of organ. The top staff (Right Hand) plays a melodic line with eighth and sixteenth notes. The bottom staff (Left Hand) provides harmonic support with chords and moving lines.

The lyrics for the Organ part are: "3. join now to- geth - er as we live and love and pray. And to the peo - ple who seek to di - vide us,"

The musical score is divided into three main sections: Brass (Brs.), Strings (Strgs.), and Organ (Org.).

- Brs. (Measures 55-58):** Features four staves of brass instruments. The music consists of rhythmic patterns with accents and slurs.
- Strgs. (Measures 55-58):** Features five staves of string instruments. It includes a section with a forte (*f*) dynamic and a ten-finger (*10*) technique.
- Org. (Measures 55-58):** Features two staves of organ. It includes a section with a fortissimo (*ff*) dynamic.

Lyrics for the Organ part (Measures 55-58):

3. help us through love to turn from their call. Give us the strength to al - ways be faith - ful,

Now that the Morning Has Broken the Darkness

Grayson Warren Brown
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INTRO *Majestic* (♩ = ca. 72)

1

VERSE 1

4

8

12

17

21

32

Now that the Morning Has Broken the Darkness

Grayson Warren Brown
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INTRO *Majestic* ($\text{♩} = \text{ca. } 72$)

VERSE 1

NOW THAT THE MORNING HAS BROKEN THE DARKNESS (Trumpet I in B \flat), page 2 of 2

40 *f*

VERSE 3
a tempo; Slightly broader ($\text{♩} = \text{ca. } 66$)

44 *molto rit.* *f*

48

52

56

60 *rit.* *sfp*

Now that the Morning Has Broken the Darkness

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INTRO *Majestic* (♩ = ca. 72)

VERSE 1

VERSE 2

15

VERSE 3

a tempo; Slightly broader (♩ = ca. 66)

molto rit.

NOW THAT THE MORNING HAS BROKEN THE DARKNESS (Trumpet II in C), page 2 of 2

52

Musical staff 52-55: Treble clef, key signature of one sharp (F#). Measures 52-55 contain a melodic line with eighth and sixteenth notes, including rests and slurs.

56

Musical staff 56-59: Treble clef, key signature of one sharp (F#). Measures 56-59 contain a melodic line with eighth and sixteenth notes, including rests and slurs.

60

Musical staff 60-63: Treble clef, key signature of one sharp (F#). Measures 60-63 contain a melodic line with eighth and sixteenth notes, including rests and slurs. Dynamic markings include *ff* (fortissimo) and *sfz* (sforzando). A *rit.* (ritardando) marking is present above the staff. A fermata is placed over the final note of the staff.

Now that the Morning Has Broken the Darkness

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INTRO *Majestic* ($\text{♩} = \text{ca. } 72$)

VERSE 1

VERSE 2

NOW THAT THE MORNING HAS BROKEN THE DARKNESS (Trumpet II in B \flat), page 2 of 2

VERSE 3

a tempo; Slightly broader ($\downarrow = ca. 66$)

45 *f*

49

53

57

61 *ff* *rit.* *sfp*

Trombone I

Edition 70543-Z3

Now that the Morning Has Broken the Darkness

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INTRO *Majestic* (♩ = ca. 72)

1

VERSE 1

4

8

12

19

VERSE 2

23

41

NOW THAT THE MORNING HAS BROKEN THE DARKNESS (Trombone I), page 2 of 2

VERSE 3

a tempo; Slightly broader (♩ = ca. 66)

45

49

53

57

61

Now that the Morning Has Broken the Darkness

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INTRO *Majestic* (♩ = ca. 72)

VERSE 1

VERSE 2

NOW THAT THE MORNING HAS BROKEN THE DARKNESS (Bass Trombone), page 2 of 2

VERSE 3

a tempo; Slightly broader ($\text{♩} = \text{ca. } 66$)

45

49

53

57

61

Now that the Morning Has Broken the Darkness

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INTRO *Majestic* (♩ = ca. 72)

1
2
3

mf *f*

VERSE 1

4
5
6
7
8

mf

9
10
11
12
13

mf

14
15
16
17
18
19
20
21

mf

VERSE 2

22
23
24
25
26
27
28
29
30
31
32
33
34
35
36
37
38
39

f *mf*

40
41
42
43
44

f *molto rit.*

C - D

VERSE 3

45
46
47
48
49
50

f *sfz*

F - A

51
52
53
54
55
56
57

sfz

58
59
60
61
62
63
64
65
66

rit. *sfp*

Now that the Morning Has Broken the Darkness

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INTRO Majestic (♩ = ca. 72)

The musical score is written for Violin I in a single system. It begins with an **INTRO Majestic** section in 4/4 time, marked *f* and *ca. 72*. The intro consists of a 10-measure ascending scale followed by a melodic phrase. **VERSE 1** starts at measure 3, marked *mf*, and includes a 2-measure rest at measure 8. **VERSE 2** begins at measure 15, marked *f*, and continues through measure 39. The score concludes with a 10-measure descending scale marked *f*.

NOW THAT THE MORNING HAS BROKEN THE DARKNESS (Violin I), page 2 of 2

42 *molto rit.*
10

VERSE 3
a tempo; Slightly broader (♩ = ca. 66)

45

49

53
10

57 *f* *rit.* *sfp* <

Violin II

Edition 70543-Z3

Now that the Morning Has Broken the Darkness

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INTRO *Majestic* (♩ = ca. 72)

VERSE 1

VERSE 2

VERSE 3
a tempo; Slightly broader (♩ = ca. 66)

44 *molto rit.* *f*

47

51

55 *f*

59 *rit.* *sfp*

Detailed description: The musical score consists of five staves of music in 4/4 time. The first staff (measures 44-46) begins with a *molto rit.* marking and a *f* dynamic. It features a melodic line with a trill-like passage of ten notes (marked '10') and a fermata. The second staff (measures 47-50) continues the melodic line with various articulations. The third staff (measures 51-54) shows further melodic development. The fourth staff (measures 55-58) includes another trill-like passage of ten notes (marked '10') and a *f* dynamic. The fifth staff (measures 59-62) concludes with a *rit.* marking and a *sfp* dynamic, ending with a fermata.

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INTRO *Majestic* (♩ = ca. 72)

Musical notation for the Intro section, starting with a forte (*f*) dynamic. The key signature is one flat (B-flat) and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, some with slurs.

VERSE 1

Musical notation for the start of Verse 1, including measure numbers 3 and 8, and a mezzo-forte (*mf*) dynamic. The key signature changes to two flats (B-flat and E-flat) and the time signature changes to 2/4, then back to 4/4.

Musical notation for measures 15-18, including a forte (*f*) dynamic.

Musical notation for measures 19-23, including a fermata over measure 23.

VERSE 2

Musical notation for measures 24-27, including a mezzo-forte (*mf*) dynamic.

Musical notation for measures 28-31, including a flat sign under the second measure.

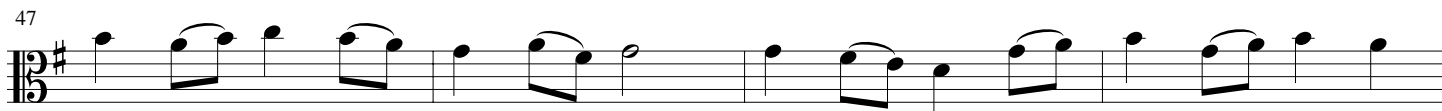
Musical notation for measures 32-35, including a mezzo-piano (*mp*) dynamic.

Musical notation for measures 36-39, including a mezzo-forte (*mf*) dynamic.

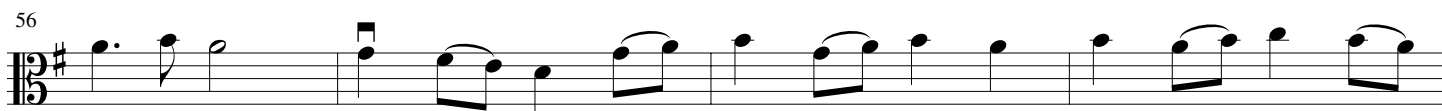
Musical notation for measures 40-44, including a forte (*f*) dynamic and a 2/4 time signature change.

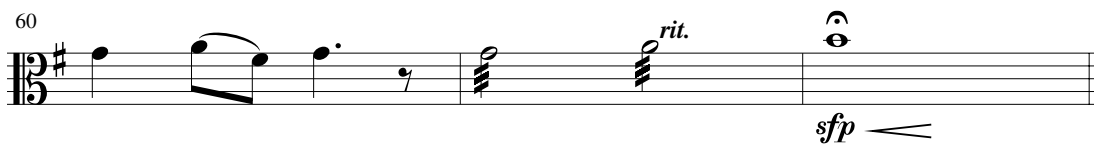
VERSE 3
a tempo; Slightly broader (♩ = ca. 66)

44 *molto rit.*


47


51


56


60


Now that the Morning Has Broken the Darkness

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INTRO *Majestic* (♩ = ca. 72)

VERSE 1

VERSE 3
a tempo; Slightly broader (♩ = ca. 66)

NOW THAT THE MORNING HAS BROKEN THE DARKNESS (Cello), page 2 of 2

47

Musical staff 1: Bass clef, key signature of one sharp (F#). Measures 47-50. The melody consists of quarter and eighth notes with some slurs.

51

Musical staff 2: Bass clef, key signature of one sharp (F#). Measures 51-55. The melody continues with quarter and eighth notes, including a triplet of eighth notes in measure 54.

56

Musical staff 3: Bass clef, key signature of one sharp (F#). Measures 56-60. The melody continues with quarter and eighth notes, including a triplet of eighth notes in measure 59.

60

Musical staff 4: Bass clef, key signature of one sharp (F#). Measures 60-61. Measure 60 contains a triplet of eighth notes with accents and a *rit.* marking. Measure 61 ends with a fermata and a *sfp* marking.