

One Early Morning on a Shore

for SAB choir and piano

From John 21:1-19
Freely, ♩ = ca. 78

text and arrangement
by Constance Morgenstern

The musical score is arranged in systems. The first system includes staves for Soprano, Alto, Baritone, and Piano. The Soprano part begins with a rest, followed by a melodic line starting in measure 13. The Alto and Baritone parts enter in measure 1 with a vocal line of 'Oo' notes. The Piano accompaniment starts in measure 1 with a rhythmic pattern. The second system continues the vocal parts with lyrics: 'shore, you called your friends to break-fast, Lord. You brought the fire, the fish, the'. The Piano part continues with a steady accompaniment. The score is in G major (one sharp) and 3/4 time. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). A 'Ped.' (pedal) marking is present under the piano accompaniment in the second system.

Tune: O WALY WALY, English traditional
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11 *sl. rit.*

bread— You stood on shore, back from the dead.

sl. rit.

(oo)

sl. rit.

(oo) *mf* Your friends had caught no fish that

Piano

11 *sl. rit.*

sl. rit.

16

Oh, then, the fish!

Un-known, you hailed, "Cast to the right." Oh, then, the fish! Yet would nets

night. Un-known, you hailed, "Cast to the right." Oh, then, the fish! Yet would nets

Piano

16

21

last _____ to lift a - board _____ so great a ___ catch?

last _____ to lift a - board _____ so great a ___ catch?

Detailed description: This block contains the vocal and bass staves for measures 21 through 25. The music is in G major and 4/4 time. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line follows a similar pattern. The lyrics are "last _____ to lift a - board _____ so great a ___ catch?".

Piano

Detailed description: This block contains the piano accompaniment for measures 21 through 25. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords and single notes in the left hand. The music is in G major and 4/4 time.

26

Oo _____ Oo _____ But then John

Oo _____ Oo _____ But then John

mp

Detailed description: This block contains the vocal and bass staves for measures 26 through 30. The music is in G major and 4/4 time. The vocal line starts with a half note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The bass line follows a similar pattern. The lyrics are "Oo _____ Oo _____ But then John". The dynamic marking *mp* is present.

Piano

Detailed description: This block contains the piano accompaniment for measures 26 through 30. The piano part features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with chords and single notes in the left hand. The music is in G major and 4/4 time.

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30 *just a hint of soprano*
sl. rit.

shout - ed, "That's the Lord!" He swam to

and Pe-ter turned, From fish and crew, he swam to

shout - ed, "That's the Lord!" the fish ig-nored. He swam to

30 *sl. rit.*

Piano

34 *mf*

you. Much more than bread met Pe-ter

you. *mp* Oo Oo *mf* Much more than bread met Pe-ter

you. *mp* Oo Oo Much more than bread met Pe-ter

34

Piano

The image shows a musical score for a vocal and piano piece. It is divided into three systems. The first system (measures 30-33) features a vocal line with lyrics: 'shout - ed, "That's the Lord!" He swam to and Pe-ter turned, From fish and crew, he swam to'. The piano accompaniment is in 3/4 time, with a key signature of one sharp (F#). The second system (measures 34-37) features a vocal line with lyrics: 'you. Much more than bread met Pe-ter'. The piano accompaniment continues. Dynamics include *mf* and *mp*. The score includes various musical notations such as rests, notes, and slurs.

Idea: John's exclamation of "That's the Lord!" could be shouted, not sung.

40 *rit.*

there: joy, for-give-ness, call-ing, care.... And it feeds us, too, this vi-sion,
 *depth of care.... And bread we take now sus-tains us

Piano

40 *rit.*

45 *rit.*

Lord, of you in wel-come on that shore.
 toward our own bright morn-ing with you, Lord.

Piano

45 *rit.*

* Two sets of words for the ending are provided. The second set could be used for communion.