

# Doug Constable

## MORNING SUNRISE

Morning sunlight rising over hilltop skyline, dawning day-bright,  
gently easing all the night-time shades away;  
birds a-rising fill the treetops with their chorus, words despising,  
proudly praising loud the Lord of the new day.  
And I seek you, Lord, I seek you, Lord.  
I cleave the stone, but you're not there,  
I stand alone, and you're not there,  
The ground is sown - I don't see you there;  
You're not there.  
Oh no, I do not see you there.

Bustling city revvs its engines into action, crushing pity,  
surges grinding into troubles of the day;  
bodies blindly pushing others off the sidewalk, trod unkindly;  
human offerings to the lord of work and play.  
And I seek you, Lord, I seek you, Lord.  
I gaze at towers, but you're not there,  
I pass the hours, and you're not there,  
The fume-dust showers - I don't see you there;  
You're not there.  
Oh no, I do not see you there.

Source of morning rising on the wind of heaven, cruciforming;  
rivers flowing red with poured out blood of man;  
corner-stone of city-life utopia, the worm returning:  
temples torn asunder by the seed of man.  
And I find you, Lord, I find you, Lord.  
I leave the tomb, for you're not there,  
forsake the womb, since you're not there,  
renounce the gloom - I don't see you there;  
for I see you, once dead, living now everywhere,  
living now everywhere,  
living now everywhere.

# MORNING SUNRISE

Words and Music:  
Doug Constable

♩ = 104

The first system of the score consists of a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It contains a whole rest for the first three measures, followed by a half note G4 in the fourth measure. The piano accompaniment is in bass clef with the same key signature and time signature. It features a steady eighth-note bass line in the left hand and chords in the right hand, including a prominent chord in the fourth measure.

5 1. Morn - ing sun light climb - ing ov - er

The second system continues the vocal line and piano accompaniment. The vocal line has a whole rest for the first two measures, then a half note G4 in the third measure, and a half note A4 in the fourth measure. The piano accompaniment continues with its rhythmic pattern, featuring chords that support the vocal melody.

9 hill-top sky - line, dawn-ing day - bright, gent-ly eas - ing all the night - time shades a way;  
in - to act - ion, crush-ing pit - y, surg-es grind - ing in - to troub - les of the day; -  
wind of heav - en, cruc - i form - ing, riv - ers flow - ing red with poured out blood of man;

The third system contains the vocal line and piano accompaniment for measures 9 through 13. The vocal line has a whole rest for the first measure, then a half note G4 in the second measure, and a half note A4 in the third measure. The piano accompaniment continues with its rhythmic pattern, featuring chords that support the vocal melody.

14 birds a - ris - ing  
bod - ies blind - ly  
corn - er - stone of

The fourth system contains the vocal line and piano accompaniment for measures 14 through 17. The vocal line has a whole rest for the first two measures, then a half note G4 in the third measure, and a half note A4 in the fourth measure. The piano accompaniment continues with its rhythmic pattern, featuring chords that support the vocal melody.

17 fill the tree - tops with their chor - us, words de - spis - ing,  
 push - ing oth - ers off the side - walk, trod un - kind - ly:  
 cit - y life - u - top - i - a, the worm re - turn - ing:

20 proud - ly prais - ing loud the lord\_ of the new day... And I  
 hum - an off - 'rings to the lord\_ of work and play. And I  
 temp - les torn\_ a - sun - der by the seed of man. And I

24 seek you, Lord, I seek you, Lord: I  
 seek you, Lord, I seek you, Lord: I  
 find you, Lord, I find you, Lord: I

28 cleave the stone, but you're not there; I stand a - lone, and you're not there; the  
 gaze at tow'rs, but you're not there; I pass the hours, and you're not there; the  
 leave the tomb, for you're not there; for - sake the womb, since you're not there; re -

32 ground is sown, I don't see you there, - you're not there, oh  
 fume - dust show'rs, I don't see you there, - you're not there, oh  
 nounce the gloom, I don't see you there, - you're

1.2.

35 no, I do not see you there.  
 no, I do not see you there.

39

2. Bust - ling cit - y revvs its en - gines  
 3. Source of morn - ing's ris - ing on the

42

not there, for I see you, once dead, liv - ing now

45

ev - ry - where, liv - ing now ev - 'ry - where,

48

liv - ing now ev - 'ry - where.

51

rall. .

rall. .