

Commissioned by The Steward School Music Program  
(Richmond, VA) to commemorate their 50th Anniversary

# TODAY'S HOPE

for 2-part voices and piano  
with optional PianoTrax\*

Words by  
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Music by  
**JACOB NARVERUD**

Gently rocking ( $\text{♩} = \text{ca. } 66$ )

PIANO

*mf* 2 2

D/F# G 2 Gmaj7 A(add2)

(pedal harmonically)

4

G(add2) Gmaj7 A D(omit3)

*decresc.*

9 *opt. SOLO*  
*mp*

To-day's hope is a flick-er-ing can-dle that dwells in a snow-dust-ed

D(omit3) D(omit3)/C# D(omit3)/B

*mp*

\* Also available for S.A.B. (50125).

PianoTrax 15 accompaniment CD available (49869). Visit [alfred.com](http://alfred.com) for digital scores and audio.

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12 *opt. SOLO 2*  
*(end solo)* *mp*

win - dow. To - day's hope is a sweet daf - fo - dil in a

A(sus4) A D(omit3) D(omit3)/C#

15 *opt. SOLO 3*  
*(end solo)* *mp*

dull, col - or - less pho - to. To - day's hope is the

D(omit3)/B A(sus4) A D(omit3)/F#

18

spar - kling eyes that tru - ly be - lieve in a - chiev - ing

D(omit3)/G A(sus4) A

21 *(end solo)*

an - y - thing to reach u - ni - ty.

D(omit3)/G A(sus4) A A/G G(add2)

*cresc.*



PART I

25

*mf*

Musical notation for Part I, measure 25. Treble clef, key signature of two sharps (F# and C#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

They may say we are weak \_\_\_\_\_ when we

PART II

*mf*

Musical notation for Part II, measure 25. Treble clef, key signature of two sharps (F# and C#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

They may say we are weak \_\_\_\_\_ when we

Piano accompaniment for measures 25-26. Chords: A(add4) in measure 25, Bm in measure 26, and F#m in measure 27. The bass line features a sustained low G4 in measure 25, moving to a rhythmic pattern of eighth notes in measure 26 and 27.

*mp*

Musical notation for Part I, measure 27. Treble clef, key signature of two sharps (F# and C#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

search to find strength, but we,

*mp*

Musical notation for Part II, measure 27. Treble clef, key signature of two sharps (F# and C#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

search to find strength, but we,

Piano accompaniment for measures 27-28. Chords: G(add2) in measure 27, Gmaj7 in measure 28, A(add4) in measure 29, and G(add2) in measure 30. The bass line features a sustained low G4 in measure 27, moving to a rhythmic pattern of eighth notes in measure 28 and 29, and quarter notes in measure 30.

*cresc.*

*f*

Musical notation for Part I, measure 30. Treble clef, key signature of two sharps (F# and C#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

we are on - ly be - liev - ers. \_\_\_\_\_ The pow - er of

Musical notation for Part II, measure 30. Treble clef, key signature of two sharps (F# and C#). The melody consists of quarter notes: G4, A4, B4, C5, B4, A4, G4.

we are on - ly be - liev - ers. \_\_\_\_\_

Piano accompaniment for measures 30-31. Chord: A(add4) in measure 30. The bass line features a sustained low G4 in measure 30, moving to a rhythmic pattern of eighth notes in measure 31.

33

hope \_\_\_\_\_ to - day \_\_\_\_\_ will fuel the dreams of to - mor -

*f*

The pow - er of hope will fuel the dreams of to - mor -

D A G(add2) G

36

- row, the pow - er of hope \_\_\_\_\_ to - day \_\_\_\_\_ will

- row, the pow - er of hope will

A D A

39

41

make those dreams come true. The pow - er of hope \_\_\_\_\_ to - day -

make those dreams come true. The pow - er of

G(add2) G A D

will ease all pain and sor - row, so  
 hope will ease all pain and sor - row, so

A Em7 Em7(add2) Bm

don't un - der-es - ti - mate the pow - er of hope to - day.  
 don't un - der-es - ti - mate the pow - er of hope to - day.

G(add2) A G6(add2) A(add4)

*mf*

D/F# G Gmaj7 A(add2)

*mf*

51

52

*mf*

To-day's hope is peer - ing be - yond — the

*mp* *mf*

A(omit3) D(omit3) D(omit3)/C#

54

tall, lin - ger - ing bar - ri - er. — To-day's hope is the

D(omit3)/B A(sus4) A D(omit3)

57

ea - gle that dips and soars, for - ev - er a war - ri - or. —

D(omit3)/C# D(omit3)/B A(sus4) A

60

*mf*

To-day's hope is the palm - to - palm con-nec - tion, \_\_\_\_\_

F#m 2 2 G(add2) 2 2 A(sus4) 2 2

63

\_\_\_\_\_ brac - ing each oth - er for the climb nei - ther ex -

A 2 F#m 2 G(add2) 2 2

66

68

pect - ed \_\_\_\_\_ They may say we are \_\_\_\_\_

*mf*

They may say we are \_\_\_\_\_

A(sus4) 2 2 A 2 Bm 2 2

69 *mp*

weak \_\_\_\_\_ when we search to find strength, but

*mp*

weak \_\_\_\_\_ when we search to find strength, but

F#m 2 G(add2) Gmaj7 A(add4)

72 *cresc.*

we, we are on - ly be - liev - ers. \_\_\_\_\_

*cresc.*

we, we are on - ly be - liev - ers. \_\_\_\_\_

G(add2) A(add4)

*mp* *cresc.*

75 76

The pow - er of hope \_\_\_\_\_ to - day \_\_\_\_\_ will

*f*

The pow - er of hope will

D A

*f*



fuel the dreams of to-mor - row, the pow - er of hope \_\_\_\_\_ to - day \_

fuel the dreams of to-mor - row, the pow - er of

G(add2) G A D

\_\_\_\_\_ will make those dreams come true The pow - er of

hope will make those dreams come true.

A G(add2) C A

84

hope \_\_\_\_\_ to - day \_\_\_\_\_ will ease all pain and

The pow - er of hope will ease all pain and

D A Em7 Em7(add2)

87

sor - row, so don't un - der - es - ti - mate the pow - er of

sor - row, so don't un - der - es - ti - mate the pow - er of

Bm G(add2) A

90

hope to - day. No, don't un - der - es - ti -

hope to - day. No, don't un - der - es - ti -

G6(add2) A(add4) D D/C# Bm G/B

93

mate the pow - er of hope to - day.

mate the pow - er of hope to - day.

A G6(add2) A(add4) D/F#

96

*grad. rit. to end*

The pow - er of,

G 2 Gmaj7 A(add2)

*grad. rit. to end*

99

*decresc.*

the pow - er of hope to - day.

*decresc.*

The pow - er of hope to - day.

G(add2) Gmaj7 A(sus4) A(add4) D(omit3) D(sus4)/G D

*mp*

