

for Steve Durtschi

Some Keep the Sabbath

S.A.T.B., a cappella

Emily Dickinson

Jennifer Lucy Cook

Hymn-like, rubato ♩ = 42

p

1 2 2 3

Soprano
Some keep the Sab-bath go-ing to Church I keep it, I keep it stay-ing at

Alto
Some keep the Sab-bath go-ing to Church I keep it, I keep it stay-ing at

Tenor
Some keep the Sab-bath go-ing to Church I keep it, I keep it stay-ing at

Bass
Some keep the Sab-bath go-ing to Church I keep it, I keep it stay-ing at

Piano
Hymn-like, rubato ♩ = 42
(for rehearsal only)

4 5 6 7 2 2

mf

Soprano
Home With a Bob-o-link for a Chor-is-ter And an Or-chard, for a

Alto
Home With a Bob-o-link for a Chor-is-ter And an Or-chard, for a

Tenor
Home With a Bob - o-link for a Chor-is-ter And an Or-chard, for a

Bass
Home With a Bob - o-link for a Chor-is-ter And an Or-chard, for a

Piano

8 *mp* 9 2 10 2 11 2

Dome Some keep the Sab-bath in Sur-plice I, just wear my

Dome Some keep the Sab-bath in Sur-plice I, just wear my

Dome Some keep the Sab-bath in Sur-plice I, just wear my

Dome Some keep the Sab-bath in Sur-plice I, just wear my

mp 2 2 2

Detailed description: This block contains the first system of the musical score, covering measures 8 through 11. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "Dome Some keep the Sab-bath in Sur-plice I, just wear my". The music is in a minor key with a 3/8 time signature. The piano part includes a watermark "For Review Only".

12 13 14 15

Wings And in -stead of toll-ing the Bell, for Church, Our

Wings And in -stead of toll-ing the Bell, for Church, Our

Wings And in -stead of toll-ing the Bell, for Church, Our

Wings And in -stead of toll-ing the Bell for Church, Our

2

Detailed description: This block contains the second system of the musical score, covering measures 12 through 15. The lyrics are: "Wings And in -stead of toll-ing the Bell, for Church, Our". The music continues in the same key and time signature. The piano part includes a watermark "For Review Only".

16 *p* 17 18 19

lit - tle Sex - ton sings. Mm ooh

lit - tle Sex - ton sings. Mm ooh

lit - tle Sex - ton sings. Mm ooh

lit - tle Sex - ton sings. Mm ooh

This section of the score covers measures 16 through 19. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a piano (*p*) dynamic. The lyrics are "lit - tle Sex - ton sings. Mm ooh". The piano accompaniment consists of chords and moving lines in both hands, with some doublets indicated by the number '2'.

20 *ff* 21 22 23

God preach-es, God preach-es, a not-ed Cler-gy -

God preach-es, God preach-es a not-ed Cler-gy -

God preach-es, God preach-es a not-ed Cler-gy -

God preach-es, God preach-es, a not-ed Cler-gy -

This section of the score covers measures 20 through 23. It features four vocal staves and a piano accompaniment. The vocal parts are marked with a fortissimo (*ff*) dynamic. The lyrics are "God preach-es, God preach-es, a not-ed Cler-gy -". The piano accompaniment consists of chords and moving lines in both hands, with some doublets indicated by the number '2'. The key signature changes to major for this section.

24 25 26 27 *mf*

man, _____ And the ser-mon is nev-er long, So in-stead_ of

man, _____ And the ser-mon is nev-er long, So in-stead_ of

man, _____ And the ser-mon is nev-er long, So in-stead of

man, _____ And the ser-mon is nev-er long, So in-stead of

28 30 31

get-ting to Hav-n, at last I'm go-ing, all a-long. _____ Mm_

get-ting to Heav-en at last I'm go-ing, all a-long. _____ Mm_

get-ting to Heav-en, at last I'm go-ing, all a-long. _____ Mm_

get-ting to Heav-en, at last I'm go-ing, all a-long. _____ Mm_

Musical score for measures 32-35. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is B-flat major (two flats). The time signature is 9/8. The tempo is marked *mp* (mezzo-piano). Measure numbers 32, 33, 34, and 35 are indicated. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The vocal lines consist of eighth-note patterns with some rests and slurs. A large watermark "For Review Only" is visible across the score.

Musical score for measures 36-38. The score is written for four staves: three vocal staves (Soprano, Alto, Tenor) and one piano accompaniment staff. The key signature is B-flat major (two flats). The time signature is 9/8. The tempo is marked *Mm* (mezzo-moderato). Measure numbers 36, 37, and 38 are indicated. The piano accompaniment continues with eighth-note patterns and chords. The vocal lines include lyrics: "So in - stead_ of". A large watermark "For Review Only" is visible across the score.

39 40 41

get - ting to Heav - en, at last I'm go - ing, all a -

get - ting to Heav - en, at last I'm go - ing, all a -

get - ting to Heav - en, at last I'm go - ing, all a -

get - ting to Heav - en, at last I'm go - ing, all a -

For Review Only

Detailed description: This block contains the first system of a musical score, measures 39 to 41. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "get - ting to Heav - en, at last I'm go - ing, all a -". The music is in a minor key with a 9/8 time signature. Measure 39 has a 6/8 sub-measure. Measure 40 is marked with a 6/8 time signature. Measure 41 has a 6/8 sub-measure. There are fermatas over the end of measure 40 and the beginning of measure 41. The piano accompaniment consists of chords and moving lines in both hands.

42 43 44 45

long. Mm

long. Mm

long. Mm

long. Mm

rit.

Detailed description: This block contains the second system of a musical score, measures 42 to 45. It features four vocal staves and a piano accompaniment. The lyrics are "long. Mm". The music is in a minor key with a 9/8 time signature. Measure 42 has a 6/8 sub-measure. Measure 43 has a 6/8 sub-measure. Measure 44 has a 6/8 sub-measure. Measure 45 has a 6/8 sub-measure. There are fermatas over the end of measure 44 and the beginning of measure 45. The piano accompaniment consists of chords and moving lines in both hands. A "rit." (ritardando) marking is present above measure 45.

PROGRAM NOTES

Hymn-singing is a beautiful expression of the vital connective tissue binding together a community, regardless of any religious context. So, I wanted to compose a sort of freeing hymn for everyone "wearing their wings" on a Sunday, as Emily Dickinson's perspicacious poem states. Moments of rest throughout the piece allow space to imagine the sound of songbirds and orchards, the sermon of the "noted Clergyman." And, the uncomplicated harmonic texture is reminiscent of traditional hymns, but punctuated by a little dissonant nod to the present during the connecting hummed sections. It's my way of reaching for the comfort and familiarity of old nostalgic traditions while keeping open eyes and a welcoming heart. May this be a musical reminder to us all that peace is ripe for enjoying now, because "instead of getting to Heaven at last, we're going all along."

Some keep the Sabbath going to Church -
I keep it, staying at Home -
With a Bobolink for a Chorister -
And an Orchard, for a Dome -
Some keep the Sabbath in Surplice -
I, just wear my Wings -
And instead of tolling the Bell, for Church,
Our little Sexton - sings.
God preaches, a noted Clergyman -
And the sermon is never long,
So instead of getting to Heaven at last -
I'm going, all along.

by Emily Dickinson

Jennifer Lucy Cook (she/her) is a composer and lyricist based in Los Angeles. Jen specializes in music for the stage and screen, choral music, and pop songwriting. Recent choral commissions include Cantorum Chamber Choir, Opus Voices, and the UVU Chamber Choir. She is the recipient of the Fissinger Composition Award, the Chorus Austin Composition Prize and the Cantus Emerging Composer Award. She is an alumni of the Johnny Mercer Foundation Writer's Grove at Goodspeed Musicals, and her theater commissions include Full House Theatre Co., British Youth Musical Theatre, and Shakespeare's Globe Theatre in London. Her musical recaps of the Bachelor recently went viral on TikTok. She earned a Master's degree in Musical Theater Writing from Goldsmiths University in London and a Bachelor's in Media Music from Brigham Young University.



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