

WAITING



for Mixed Choir (SATB)

Phillip A. Cooke

WAITING

for Mixed Choir (SATB)

(2021)

PERFORMANCE NOTES

- The solo soprano could be placed in front of the choir, within the section or to the side of the stage depending on what works best in the performance space
- All breath marks (whether stated or not) have been left at the discretion of the conductor

For Brian Stevens and Nazareth College Chambers Singers

Duration: 4 minutes
Cover photograph: www.unsplash.com
For more information: www.phillipcooke.com

TEXT

I sing to use the waiting,	Till, his best step approaching,
My bonnet but to tie,	We journey to the day,
And shut the door unto my house;	And tell each other how we sang
No more to do have I,	To keep the dark away.

Emily Dickinson (1830 – 1886)

PROGRAMME NOTE

Waiting is a simple and warm setting of Emily Dickinson's poem of the same name. The piece is in a clear ABA form with sustained material and prominent solo soprano bookending more *arioso* and *cantabile* material. My piece relates directly to the COVID-19 pandemic with obvious references to 'singing' and 'keeping the dark away' at the heart of the composition.

PAC

WAITING

EMILY DICKINSON (1830-1886)

PHILLIP A. COOKE (2021)

for Mixed Choir (SATB)

Semplice; sereno (♩ = c.60)

The first system of the score consists of five staves. The top four staves are for SATB voices, and the bottom staff is for piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Semplice; sereno' with a quarter note equal to approximately 60 beats per minute. The vocal parts begin with a whole rest in the first measure, followed by a half rest in the second measure, and then a half note with a fermata in the third measure. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with a 'pp sempre' dynamic. The lyrics 'Dark,' are written below the vocal staves.

The second system of the score begins at measure 5. It continues with the SATB vocal parts and piano accompaniment. The vocal parts have a 'pp sempre' dynamic and sing the word 'Dark,' four times in a row. The piano accompaniment continues with its melodic and bass lines. At the end of the system, there is a 'Solo' instruction for the soprano part, marked with a fermata and the dynamic 'f chiaro, espress.' The lyrics 'Dark,' are written below the vocal staves.

* Could be taken by more singers if necessary

9

sing, I sing, I

Dark, Dark, Dark, Dark,

Dark, Dark, Dark, Dark,

Dark, Dark, Dark, Dark,

13

sing, I sing, I

Dark, Dark, Dark, Dark,

Dark, Dark, Dark, Sing,

Dark, Dark, Sing, Sing,

p *f sim.*

17

sing, I sing, 5
 Sing, Sing, Sing, Sing,
 Sing, Sing, Sing, Sing,
 Sing, Sing, Sing, Sing,
 Sing, Sing, Sing, Sing,

poco rit. (♩ = c.66)

21

pp teneramente ✓ *mp sub.* ✓
 I sing to use the wait - - ing, My
pp teneramente ✓ *mp sub.* ✓
 I sing to use the wait - - ing, My
pp teneramente ✓ *mp sub.* ✓
 I sing to use the wait - - ing, My
 I sing to use the wait - - ing, My

25 *mp sub.*

bon - net but to tie, My bon - net but to tie, And

bon - net but to tie, My bon - net but to tie, And

bon - net but to tie, My bon - net but to tie, And

bon - net but to tie, My bon - net but to tie, And

rit.

29

shut the door un - to my house; No more to do have I,

shut the door un - to my house; No more to do have I,

shut the door un - to my house; No more to do have I,

shut the door un - to my house; No more to do have I,

33 *pp* ✓ *mf* *espress.*

have I, Till, his best step ap - proach - ing,

pp ✓ *mf* *espress.*

have I, Till, his best step ap - proach - ing,

pp ✓ *mf* *espress.*

have I, Till, his best step, Till, his best step, —

pp ✓ *mf* *espress.*

have I, Till, his best step ap - proach - ing,



37 *f*

Till, his best step ap - proach - ing, Till, his best step ap - proach - ing, We

f

Till, his best step ap - proach - ing, Till, his best step ap - proach - ing, We

f

Till, his best step, Till, his best step, Till, his best step, Till, his best step, We

f

Till, his best step ap - proach - ing, Till, his best step ap - proach - ing, We



41 *ff* *appass.*

jour - ney to the day, And tell each oth - er how we sang, And

ff *appass.*

jour - ney to the day, And tell each oth - er how, tell each oth - er how, -

ff *appass.*

jour - ney to the day, And tell each oth - er how we sang, And

ff *appass.*

jour - ney to the, jour - ney to, And tell each oth - er how we sang, And

45 *rit.* *decesc.*

tell each oth - er how we sang, And tell each oth - er how we sang, To

decesc.

tell each oth - er how, - tell each oth - er how, - tell each oth - er how tell each oth - er how To

decesc.

tell each oth - er how we sang, And tell each oth - er how we sang, To

decesc.

tell each oth - er how we sang, And tell each oth - er how we sang, To

49 *pp*

keep the dark a - way.

pp

keep the dark a - way.

pp

keep the dark a - way.

pp

keep the dark a - way. *pp sempre* Sing,

53 **Solo* *mf chiaro, espress.*

I sing,

pp

Sing.

pp

Sing.

Sing.

* Could be taken by more singers if necessary

(Soprano)

57

I sing, I sing,

rit.

61

pp teneramente

I sing to use the wait - ing.