

Over and Over
GP-C010
SSAA with TBB and/or synth

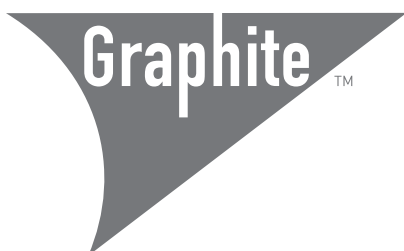
Jennifer Lucy Cook

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Jennifer Lucy Cook

Over and Over

for SSAA choir with TBB and/or synth



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Text:

Over and over we fight, then
Over and over we fix it
More like a foe than a lover
Now you know

What about forever?
After every high and low
Never thought I'd have to learn
A way to let you go

- Jennifer Lucy Cook

From the Composer:

Repetition can be such comforting melancholy. That strange limbo where going through the motions remains preferable to taking a leap is the space where “Over and Over” lives. It’s a canon in a major key, because we often shield ourselves with positivity as we hide sorrow amid our routines, but the bass line in the piece betrays our discomfort. I’m enamored with the way looping melodies become slightly askew when overlapping in a canon, and the melody becomes blurry, like blinking back tears. The simple text is written from the perspective of one individual to another, but when sung en masse in a choir, it’s as though every person who’s ever experienced a relationship become rote joins together to commiserate. The bass, when played on a synth, adds high frequencies as the song progresses, emulating a spirit setting itself free. Like a cathartic power ballad that you’d belt along with from a rainy driveway, consider “Over and Over” a musical inoculation to future heartbreak.

- Jennifer Lucy Cook

for those of us whose heartbreak has hidden behind monotony

Over and Over

SSAA with TBB and/or synth

Words and music by
Jennifer Lucy Cook

Positively relentless, with a broken heart ♩ = 116

mp poco a poco cresc. to the end

SA unison

Over-er and ov-er we fight then ov-er and ov-er we fix it. More like a foe than a

6

lo - ver, now you know. What a - bout for - ev - er? Af - ter

11

ev - ery high and low, ne-ver thought I'd have to learn a way to let you go

17 Repeat 3 times

S1: Ov-er and ov-er we fight then ov-er and ov-er we fix it. More like a foe than a

S2: go *1st time start here* Ov-er and ov-er we fight then ov-er and ov-er we fix it.

A1: let you go *1st time start here* Ov-er and ov-er we fight then ov-er and ov-er we

A2: learn a way to let you go *1st time start here* Ov-er and ov-er we fight then

T: *start 2nd time* boh_____ boh_____ boh_____

If performing with only SSAA, the TBB parts can also be played by a synth pad. If a synth is not available, parts can be played effectively on an organ, or a piano with generous use of the pedal in order to duplicate the sustain of a synth or organ. The number of repetitions can be adjusted as needed.



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S1 lo - ver, now you know. What a - bout for - ev - er? Af - ter

S2 More like a foe than a lo - ver, now you know. What a - bout for -

A1 fix it. More like a foe than a lo - ver, now you know.

A2 ov - er and ov - er we fix it. More like a foe than a lo - ver, now you

T 8 bohm bohm bohm *last time only*

B bohm

27

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S1 ev - ery high and low, ne - ver thought I'd have to learn a way to let you go

S2 ev - er? Af - ter ev - ery high and low, ne - ver thought I'd have to learn a way to let you

A1 What a - bout for - ev - er? Af - ter ev - ery high and low, ne - ver thought I'd have to learn a way to

A2 know. What a - bout for - ev - er? Af - ter ev - ery high and low, ne - ver thought I'd have to

T 8 bohm bohm bohm bohm

B bohm bohm bohm bohm

Repeat 6+ times

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33 Descant solo

Start 5th time

O - - - - - ver and o - - - - - ver and

Solo group

Start 2nd time, sing three times only; then rejoin normal parts

Ov - er and ov - er we fight then ov - er and ov - er we fix it.

S1

What a - bout for - ev - er? Af - ter ev - ery high and low, ne - ver

S2

go What a - bout for - ev - er? Af - ter ev - ery high and

A1

let you go What a - bout for - ev - er? Af - ter

A2

learn a way to let you go What a - bout for -

T

bohm bohm

B

bohm bohm

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33

Start 3rd time, play once only

Synth

Start 4th time

plucky synth bass, Juno or similar, with arpeggiator on. Sounds as:

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37

Descant solo
ov - er and ov - er and

Solo group
More like a foe than a lo - ver, now you know.

S1
thought I'd have to learn a way to let you go

S2
low, ne - ver thought I'd have to learn a way to let you

A1
ev - ery high and low, ne-ver thought I'd have to learn a way to

A2
ev - er? Af - ter ev - ery high and low, ne-ver thought I'd have to

T
bohm bohm bohm

B
bohm bohm bohm

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37

Synth
gradually open filter and add sub octave

41

(5)

Descant solo

S1

S2

A1

A2

T

B

Synth

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What a - bout for - ev - er? Af - ter ev - ery high and low, ne - ver thought I'd have to
 go What a - bout for - ev - er? Af - ter ev - ery high and low, ne - ver
 let you go What a - bout for - ev - er? Af - ter ev - ery high and
 learn a way to let you go What a - bout for - ev - er? Af - ter
 bohms bohms bohms
 bohms bohms bohms

46

Descant solo

S1

S2

A1

A2

T

B

Synth

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Graphite notable.elevated.

er and oh
 learn a way to go
 thought I'd have to learn a way to go
 low, ne - ver thought I'd have to learn a way to let go
 ev - ery high and low, ne - ver thought I'd have to learn a way to let you go
 bohms bohms bo
 bohms bohms bo
 open filter completely

Jennifer Lucy Cook

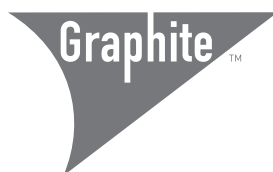


Jennifer Lucy Cook (she/her) is a composer and lyricist based in Los Angeles. Jen specializes in music for the stage and screen, choral music, and pop songwriting. Recent choral commissions include Cantorum Chamber Choir, Opus Voices, and the UVU Chamber Choir. She is the recipient of the Edwin Fissinger 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 with 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.

Despite writing music in such a wide range of genres, Jen's music is united by a keen love for storytelling with song. She prioritizes specific, highly emotional lyrics, melodic earworms, and infectious rhythmic grooves, and conceives of every piece from a dramatic, narrative-driven perspective. 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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