

for the sake of your journey
SATB a cappella
JH - GRL37

Marybeth Kurnat

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for SATB choir a cappella



COMPOSE
LIKE A GIRL

Illustration: KT Thompson

jh music

Text (in Portuguese):

Aonde vais, caminhante, acelerado?
Pára...não prossigas mais avante;
Negócio, não tens mais importante,
Do que este, à tua vista apresentado.

Recorda quantos desta vida têm passado,
Reflecte em que terás fim semelhante,
Que para meditar causa é bastante
Terem todos mais nisto parado.

Pondera, que influido d'essa sorte,
Entre negociações do mundo tantas,
Tão pouco consideras na morte;

Porém, se os olhos aqui levantas,
Pára...porque em negócio deste porte,
Quanto mais tu parares, mais adiantas.

*- Padre António da Ascensão Parish priest of the village
of São Pedro, 1845-1848*

From the Composer:

Ossuaries - buildings, chests or sites where the bones of the deceased are stored - are largely rooted in Baroque-era practices, and there are roughly 40 of them scattered across Europe. The rarest and most beguiling form of ossuary is the “bone church,” in which the remains are integrated into the structure of the building. There are six “bone churches” throughout Europe. Though the origin story of each is unique, the consensus among all those who oversaw their creation is the same: life is short.

Évora, Portugal, is home to one of them: the Capela dos Ossos (Chapel of Bones). In the mid-17th century, several villages in the area were in need of additional land to build on, and the monastic cemeteries were their only option. As a result, roughly 5,000 bodies were exhumed from their resting places. In efforts to treat the remains with the utmost respect, it was decided they would be displayed by building them into a chapel, next to the Church of St. Francis.

During a choral tour with the St. Charles Singers, I visited the Capela dos Ossos in the summer of 2023. Several

Translation:

Where are you going in such a hurry, traveler?
Pause... do not advance your travel.
You have no greater concern,
Than this one: that on which you focus your sight.

Recall how many have passed from this world,
Reflect on your similar end.
There is good reason to do so;
If only all did the same.

Ponder, you so influenced by fate,
Among the many concerns of the world,
So little do you reflect on death.

If by chance you glance at this place,
Stop ... for the sake of your journey,
The longer you pause, the further on your journey you will be.

*- translated by Carlos A. Martins
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inscriptions can be found inside the chapel, including this poem by a parish priest, Padre António da Ascensão. Our tour guide read this poem to us before we arrived in Évora, but reading it inside the chapel, surrounded by all of what was left of these people, was a sobering experience. I knew immediately that I wanted to set this poetry, but felt I needed to live with these words for a while before I could be ready to treat them properly.

Above all else, this poem urges its readers to stop and reflect. To emulate this intentional frame of mind, the melodic lines are set with “mirrored” inversions of inner voices (internal reflection), followed by inversion of the outer voices (external reflection). Phrases are extended with measures of 5/4 time. Savor the moments of silence and stillness in the score.

The longer you pause, the further on your journey you will be.

- Marybeth Kurnat



Marybeth Kurnat (1987) is an emerging voice in choral music in the Chicago area. Her authentic compositional style, especially her harmonic language, is heavily influenced by her musical foundation as a jazz saxophonist. Her work, “I, Lover,” was the 2021-22 Winner of the Stephen Paulus Emerging Composer’s Competition. She was a 2023 Composition Fellow for the PREMIERE | Project Festival. Marybeth holds a B.M. in Music Education from Northern Illinois University, and serves as a music educator in DeKalb, IL. She maintains an active performance schedule as a soloist and choral singer with several Chicago-area choirs.

To Jeff Hunt and the St. Charles Singers

for the sake of your journey

SATB choir a cappella

Padre Antônio da Ascensão
English Translation by Carlos Martins

Marybeth Kurnat

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Lento ♩ = 60

accel.

Soprano *p mp p pp mf*
Where are you go - ing? Where are you go - ing in such a

Alto *p mp p pp mf mp*
Where are you go - ing? Where are you go - ing, (ng)

Tenor *p mp p pp mf mp*
Where are you go - ing? Where are you go - ing, (ng)

Bass *p mp p pp mf mp*
Where are you go - ing? Where are you go - ing, (ng)

Piano
for rehearsal only

Dear conductor,

You can support these composers, diversify your concerts, and push towards equality by programming music from the #ComposeLikeAGirl series. Inviting the composer into the rehearsal process through a zoom or in-person workshop or Q & A session is an incredible experience for all involved. Be sure to notify and invite the composer to any performances of the work, and submit a PDF of the concert program to JH Music to ensure the composer receives performances royalties from ASCAP. Thank you! ~ Jocelyn Hagen



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rit. *mf* *p* *a tempo* *mp* *p* *pp*

S hur - ry, — tra - vel - er? — Pause... Pause... Pause... do not ad - vance your

A tra - vel - er? — Pause... Pause... Pause... do not ad - vance your

T — tra - vel - er? — Pause... Pause... Pause... do not ad - vance your

B — tra - vel - er? — Pause... Pause... Pause... do not ad - vance your

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jocelyn chagen

poco rit. *a tempo* *mp* *mp* *mf* *p*

S tra - vel, — do not ad - vance — your trav - el. —

A tra - vel, — mm — Pause... Pause...

T tra - vel, — mm —

B trav - el, — mm — Pause... Pause...

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17

ppp *p* *mf* *mp*

S You have no great - er con - cern,

A *mp* *p*
Pause... Pause... Pause... Pause... Pause... Pause... Pause...

T *mp* *pp* *mp*
do not ad-vance_ your trav - el. do not ad-vance_ your

B *mp* *p*
Pause... Pause... Pause... Pause... Pause... Pause... Pause...

joce lyn chagen

poco rit.

22

mf *mp* *fp* *mp*

S you have no great - er con - cern than this: this: that on

A *p* *mp* *fp* *mp* *p*
Pause... Pause... Pause... than this: this: This:

T *mf* *mp* *fp* *mp* *p*
trav - - el. Pause... than this: this: This:

B *p* *mp* *fp* *mp* *p*
Pause... Pause... Pause... this: this: This:

molto rit. *a tempo*

S
which you foc - us your sight. Re - call... Re - call...

A
on which you foc - us your sight. Re - call... Re - call... Re -

T
on which you foc - us your sight. Re - call... Re - call...

B
on which you foc - us your sight. Re - call... Re - call...

joce lyn chagen

rit.

S
Re - call... Re - call...

A
call... Re - call... Re - call... Re - call...

T
Re - call... Re - call...

B
Re - call... Re - call... Re - call...

poco più mosso ♩ = 72

36 *pp* *mp* *p*

S Re - call, re - call how man - y have passed from this world, Re - flect

A *pp* *mp* *p*

T *pp* *mp* *p*

B *pp* *mp* *p*

Re - call, re - call how man - y have passed from this world, Re - flect

Jocelyn Chagen

42 *mf* *p* *mp* *poco rit.*

S on your si - mi - lar end. Re - flect

A *mf* *p* *p*

T *mf* *mp* *p*

B *mf* *p* *p*

on your si - mi - lar end. on your sim - i - lar end. Re - flect

on your si - mi - lar end. Re - flect

a tempo

46

mf *p*

S on your si - mi - lar end. There is good rea - son to

A on your si - mi - lar si - mi - lar end. There is good rea - son to

T on your si - mi - lar, si - mi - lar end. There is good rea - son to

B on your si - mi - lar end. There is good rea - son to

50

mf *mp* *p*

S do so, if on - ly all did the same. If on - ly

A do so, if on - ly all did the same. If on - ly

T do so, if on - ly all did the same. If on - ly

B do so, all did the same. If on - ly

6

rit. *più mosso* ♩ = 76

55 *mp* *p*

S all did the same. (mm)

A all did the same. (mm) Pon - der.

T all did the same. (mm) Pon - der. Pon -

B all did the same. Pon - der. Pon - - der.

10 celyn chagen

59 *mp* *p*

Solo *mp* *p*

Soprano/alto duet

S Pon - der, you so in - flu - enced by fate, all sopranos *p*

A Pon - der. Pon - der. Pon - der. Pon - der. Pon - der. Pon - der.

T - der. Pon - der. Pon - der. Pon - der. Pon - der. Pon - der. Pon - der.

B Pom - der. Pon - der. Pon - der. Pon - der. Pon - der.

64 *alto solo*
mp *mf* *p* *mp* <

Solo *mp* *mf* *p* *mp* <

Of the ma - ny con - cerns of the world, so lit - tle, so

S Pon - der. Pon - der. Pon - der. so lit - tle, *mp*

A so lit - tle, *mp*

T Pon - der. Pon - der. Pon - der. so lit - tle, *mp*

B Pon - der. Pon - der. Pon - der. so lit - tle, *mp*

mp *mf*

69 *allargando* *poco rit.*

Solo lit - tle, *f* *p*

S so lit - tle, so lit - tle do you re - flect on *f* *p*

A so lit - tle, so lit - tle do you re - flect on *f* *p*

T so lit - tle, so lit - tle do you re - flect on *f* *p*

B so lit - tle, so lit - tle do you re - flect *f* *p*

8

73 *Lento*
p ————— *mp*
 S death, _____ If _____ by chance you
p ————— *mp*
 A death, _____ If _____ by chance you
 T death, _____ on death, _____ on death. If _____ by chance you
p ————— *mp*
 B on death, _____ on death. If _____ by chance you _____

78 *lingering*
p ————— *pp* ————— *p* —————
 S glance at this place, Stop, Stop,
lingering
p ————— *pp* ————— *p* —————
 A glance _____ at this place, Stop, Stop,
lingering
p ————— *pp* ————— *p* —————
 T glance at this place, Stop, Stop,
lingering
p ————— *pp* ————— *p* —————
 B glance at this place, Stop, Stop,

82 *soprano solo accel.* *mp* *f* ♩ = 72

Solo *mp* *mf* *f*

S *mp* *mf* *f*

A *mp* *mf* *f*

T *mp* *mf* *f*

B *mp* *mf* *f*

Stop, Stop, Stop,

Stop, for the sake of your jour - ney, for the sake of your jour - ney,

Stop... Stop... Stop, Stop, Stop... Stop, Stop,

Stop... Stop... for the sake of your jour - ney, for the sake of your

Stop... Stop... Stop, Stop, Stop, Stop, Stop,

87 *rit.* *mf* *mp* *a tempo*

S *mf* *mp*

A *mf* *mp*

T *mf* *mp*

B *mf* *mp*

for the sake of your jour - - ney, The long - er you

stop, for the sake of your jour - - ney, The long - er you

jour - ney, your jour - ney, The long - er you.

stop, for the sake of your jour - - ney, The long - er you

soprano solo

91 *mp* *mf* *mp*

Solo *mp* *mf* *mp*

S *mp* *mf* *mp*

A *mp* *mf* *mp*

T *mp* *f*

B *mp* *f*

the fur - ther on your jour - ney_ you_ will be. The

pause, the fur - ther on your jour - ney_ you_ will be. The

pause, the fur - ther on your jour - ney_ you_ will be. The

pause, the fur - ther on your jour - ney_ you_ will be. The fur - ther,

rit.

p

95 *p* *mf* *mp*

Solo *p* *mf* *mp*

S *p* *mf* *mp*

A *mp* *p* *mf* *mp*

T *mp* *p* *mf* *mp*

B *mp* *p* *mf* *mp*

fur - ther,

fur - ther, The fur - ther on your jour - ney_ you will_ be.

fur - ther, The fur - ther on your jour - ney_ you will_ be.

the fur - ther, The fur - ther on your jour - ney_ you will_ be.

the fur - ther, The fur - ther on your jour - ney_ you will_ be.

99

S *p* you will be. *pp* The fur - ther you will

A *p* you will be. *pp* The fur - ther you will

T *p* you will be. *pp* Where are you go - ing? *mp* Where are you

B *p* you will be. *pp* Where are you go - ing? *mp* Where are you

Joe Lynn Chagon

104

S *mp* be. *p* Pause... *pp* Pause... Pause.

A *mp* be. *p* Pause... *pp* Pause... Pause.

T *mp* go - - ing? *p* Pause... *pp* Pause... Pause.

B *mp* go - - ing? *p* Pause... *pp* Pause... Pause.

Another great piece from the Compose Like a Girl Choral Series

Amelia Ouerson

A Departing Blessing

JH-GRL09

15

S God bring low the bron - zen sun to warm your kin - dred face.

A God bring low the bron - zen sun to warm your kin - dred face.

19 *tutti* stagger breathe

S Ah

A Ah

T You'll walk and walk 'till night a - dorns the an - cient end - less sky with

B You'll walk and walk 'till night a - dorns the an - cient end - less sky with

25

S As path leads on to

A As path leads on to

T God's own flock of cry - stal stars that you can tra - vel by. As path leads on to

B God's own flock of cry - stal stars that you can tra - vel by. As path leads on to

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JH-GRL31	MaryAnne Muglia Smith	Can You Hear My Heart Sing?	SSA, piano



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