

Mark Kilstofte

Everyone's Voice

for SATB Chorus



Notes

Conductor Bing Vick is a longtime friend and colleague who, over the past twenty years, has commissioned and premiered some of my most important choral works, so I was honored to be asked to compose this piece in celebration of his 40th season with the Greenville Chorale. Bing's love of music and his tireless devotion to choral singing inspired both our choice of this text and my musical setting of it.

Siegfried Sassoon, a contemporary of (and mentor to) Wilfred Owen, is best remembered for his poems about World War I. At first glance, his poem "Everyone Sang" seems to celebrate the transformative power of communal song — indeed, it could be interpreted simply as a paean to choral singing — but in light of Sassoon's wartime experiences the wordless song mentioned in it most likely arises from the trenches; that is, in the *midst* of hostilities, rather than after they have ceased. As I was completing this piece in late February our world suddenly descended into another senseless war. And, so, this most human of responses (singing) takes on even greater meaning and touches a chord deep within us all.

The singing will never be done. Slava Ukraini!

Text

Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom,
Winging wildly across the white
Orchards and dark-green fields; on – on – and out of sight.

Everyone's voice was suddenly lifted;
And beauty came like the setting sun:
My heart was shaken with tears; and horror
Drifted away ... O, but Everyone
Was a bird; and the song was wordless; the singing will never be done.

Siegfried Sassoon (1886-1967)

The poem "Everyone Sang" (1919) by Siegfried Sassoon is in the public domain.

Performance Notes

In spots where sopranos and altos or tenors and basses sing three-note sonorities, these may be distributed equally among the women's (e.g., measures 13-18, 41-48, etc.) or men's voices (e.g., measures 90-93, 98-101, etc.). The central section (measures 18-48) should not be too brisk, though a slight accelerando during measures 27-36 is appropriate. The piece's conclusion — like that of the poem itself — is open-ended, suggesting that this wordless song also continues "on – on – and out of sight" (i.e., out of earshot). An awareness of the work's hemiola passages (e.g., measures 15-16, 39-40, 43-44, etc.) may aid performance. These moments might even be conducted in 3/2.

Acknowledgments

This work was commissioned by the Greenville Chorale in celebration of Bingham Vick, Jr.'s 40th season as Artistic Director and Conductor, and was premiered on May 1, 2022 during the ensemble's 60th anniversary concert.



Mark Kilstofte is admired as a composer of lyrical line, expert text setting, and keen sensitivity to sound, shape and event, qualities stemming in part from his many years of vocal study. Winner of the Rome Prize, Kilstofte's honors also include ASCAP's Rudolf Nissim Award, several Copland House Awards, and fellowships from the Guggenheim Foundation and the American Academy of Arts and Letters. His choral works have been featured by the Santa Fe Desert Chorale, the New York Virtuoso Singers, Petri Sångare and the Dale Warland Singers.

2

10 - - 'ry - one sud - den - ly burst out *molto*

S

- - 'ry - one sud - den - ly burst out *molto*

A

'ry - - - one sud - den - ly burst out *molto*

T

8 'ry - - - one sud - den - ly burst out *molto*

B

10 ev - 'ry - one sud - den - ly out *molto*

P

broadening *f* *mp* *un poco più mosso* ♩ = 104

15 sing - - - ing; And I was

S

sing - - - ing; *f* *mp*

A

sing - - - ing; *f* *mp* *(mp)*

T

8 sing - - - ing; *f* *mp* *(mp)*

B

sing - - - ing; *f* *mp* *(mp)*

P

15 *broadening* *f* *mp* *(mp)* *un poco più mosso* ♩ = 104

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27

poco accelerando*cresc. poco a poco*

S wild - - - ly a - cross the white

A wild - - - ly a - cross

T wild - - - ly a - cross the white

B wild - - - ly a - cross or - - -

P *cresc. poco a poco*

32

*(cresc.)***(f)**

S or - chards and fields, dark green fields;

A chards and fields, green fields;

T or chards and fields, dark green fields;

B - chards and dark green fields;

32

*(cresc.)***(f)**

P *(cresc.)*

37 *mf cresc.* *molto rit.*

S on — [and] on — and

A on — [and] on — and

T on — [and] on — and

B on — [and] on — and

P *mf cresc.* *molto rit.*

41 *quasi a tempo* *ritardando poco a poco*

S *ff* out of

A *ff* out of

T *ff* out of

B *ff* out of

P *ff* *quasi a tempo* *ritardando poco a poco*

45 **(ritard.)**
dim. *p* (smile)

S sight. *p* (smile)

A sight. *p* (smile)

T sight. *p* (smile)

B sight. *p* (smile) out of

P 45 **(ritard.)**
dim. *p* (smile)

49 **tempo primo** (♩ = 78) *(p)*

S Ev - 'ry - one's,

A Ev - 'ry - one's, ev -

T 8 *(p)* Ev - - - 'ry - one's voice, ev - - -

B *(p)* Ev - 'ry one's voice, _____

P 49 **tempo primo** (♩ = 78) *(p)*

new \ 'n(y)ü\ adj : having recently
come into existence : RECENT,
MODERN

neume \ 'n(y)üm\ n : any of various
symbols used in the notation of
Gregorian chant – **neu·mat·ic**
\n(y)ü- 'mat-ik\ adj

New·mat·ic Press \n(y)ü- 'mat-ik
'pres\ n : publisher of music by
Rome Prize-winning composer
Mark Kilstofte

pneu·ma \ 'n(y)ü-mə\ n : SOUL,
SPIRIT

pneu·mat·ic \n(y)ü- 'mat-ik\ adj : of
or relating to the pneuma :
SPIRITUAL

ever more resolute

61 lift - ed, lift - ed, lift - ed, lift - ed,

lift - ed, lift - ed,

lift - - - ed, lift - - - ed,

lift - - - ed, lift -

lift - - - ed, lift - ed,

lift - - - ed,

lift - - - ed,

ever more resolute

61

lift - ed, lift - ed, lift - ed, lift - ed,

lift - ed, lift - ed,

lift - ed, lift - ed,

lift - ed, lift - ed,

(cresc.) **molto ritard.** **ff** (☹) (☹) **a piacere** (☹)

65 lift - ed, lift - ed, lift - ed; And

lift - - - ed, lift - - - ed; And

(cresc.) lift - ed, lift - - - ed; (☹)

lift - ed; lift - ed;

(cresc.) lift - - - ed, lift - - - ed; **ff** (☹) dim. (☹)

lift - - - ed, lift - - - ed; **ff** (☹) dim. (☹)

(cresc.) lift - - - ed, lift - - - ed; **ff** (☹) dim. (☹)

lift - - - ed, lift - - - ed;

65 **molto ritard.** **a piacere** (☹) (☹) (☹)

(cresc.) lift - ed, lift - ed, lift - ed, lift - ed;

lift - ed, lift - ed, lift - ed, lift - ed;

(cresc.) lift - ed, lift - ed, lift - ed, lift - ed;

lift - ed, lift - ed, lift - ed, lift - ed;

(☹) (☹)

69 *tenderly, an epiphany* $\text{♩} = 68$ *poco rit.* *dim.* *pp*

S beau - ty came like the set - ting sun: My

A *p* beau - ty came like the set - ting sun: My *dim.* *pp*

T *p* beau - ty came like the set - ting sun: *dim.* *pp*

B came like the set - ting sun: *dim.* *pp*

69 *tenderly, an epiphany* $\text{♩} = 68$ *poco rit.* *dim.* *pp*

P

73 *stirring, deep from within* $\text{♩} = 58$ *pochis.*

S heart was shak - en with tears; *pochis.*

A heart was shak - en with tears; *pochis.*

T *pp* heart was shak - en with tears; *pochis.* *mp* and

B *pp* heart was shak - en with tears; *pochis.* *mp* and

73 *stirring, deep from within* $\text{♩} = 58$ *pochis.* *mp*

P

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molto ritard.

85

S song was word - - - less; the

A and the song was word - - - less;

T and the song was word - - - less;

B song was word - - - less;

P

mp *f* *p*

quasi a tempo, emanating from the depths of the soul

90

S tolling
sing-ing will v - er be done,

A

T *mp poco cresc.* Sing - - - ing, the sing - - - ing, *dim.*

B *mp poco cresc.* Sing - - - ing, the sing - - - ing, *dim.* *p*

P *mp poco cresc.* *dim.* *p*

94 *mp poco cresc.* *dim.*

S sing - - - ing, the sing - - - ing,

mp poco cresc. *dim.* *p*

A sing - - - ing, the sing - - - ing, the

mp poco cresc. *dim.*

T sing - - - ing, the sing - - - ing,

tolling (*p*)

B sing-ing will nev-er be done,

94 *mp poco cresc.* *dim.* *p*

P

98 *p cantabile, poco cresc.*

S (oo) (oo) (oo)

tolling

A sing-ing will nev-er be done. will

mp poco cresc.

T sing - - - ing, the sing - - - ing, will

mp poco cresc.

B sing - - - ing, the sing - - - ing, will

98

P *mp poco cresc.*

soaring off into the distance

poco rallentando

(☹)

13

102 *dim.* nev - er, nev - er, nev - er [...] *(ppp)*

These F-flats may be sung by a soloist, small group or a subset of the soprano section. They should sound effortless.

dim. nev - er, nev - er, nev - er, (☹)

dim. nev - er, nev - er, nev - er, (☹)

dim. nev - er, nev - er, nev - er, (☹)

102 **soaring off into the distance** **poco rallentando** (☹)

dim. (☹)

106 *lunga* *dim.*

pp nev - er [...]

Soprano 1 may shift to a closed mouth hum (or drop out entirely, if necessary) as the conclusion approaches.

pp *dim.*

pp *dim.*

pp *dim.*

106 *lunga* *dim.*

Composers suddenly burst out SOBBING when people photocopy.

SDG
(ca 6'-00")
Stone Lake