





CM9740
Everyone Sang / Mark Burrows
SATB Voices with Piano
Duration: 4:22

Everyone Sang

Mark Burrows



Soprano  Alto 

Tenor  Bass 

CARL FISCHER
Celebrating 150 Years

Notes

*Everyone suddenly burst out singing;
And I was filled with such delight
As prisoned birds must find in freedom...*

These opening lines to *Everyone Sang* by the British war poet Siegfried Sassoon feel as relevant today as they did when the poem was first published in 1919. It was after the end of World War I and these words capture so much of the collective exhilaration, relief, and pure joy about the “Great War” finally coming to an end. And yet Sassoon himself felt none of that when he wrote this poem. In his own words, he “was feeling dull-minded and depressed.” Perhaps his time in the trenches was still too recent.

One of the reasons the creative arts are so powerful is that a poet like Sassoon (or a painter like Van Gogh or a composer like Mahler) can take their own feelings of deep sadness or pain and transform them into something beautiful, even uplifting. *Everyone Sang* is a celebration of the promise that things can get better, that there are things worth looking forward to.

The poem itself has so much rhythm and musicality.

The appearance of “suddenly” in the first line of each verse gives those verses a rush of energy. Attention to the crescendo in measure 7, and again in measure 37, from *mf* to *f* will help the listener experience that rush.

There are expressive opportunities with so many of the poet’s bold choices of action words – burst, winging, and shaken.

Then there’s alliteration - a poetic device that can be overdone, but Sassoon strikes a wonderful balance.

Suddenly/singing (measures 6-7 and 10-11)

Find/freedom (measure 21-22)

Winging/wildly (measure 23)

Setting/sun (measures 47-49)

Was/wordless (measures 65-75)

Give these alliterations just a hint of emphasis (without overdoing) to bring out the natural rhythm of the text.

And just as “O” is set apart in the poem by punctuation, I wanted the musical setting – in measure 57 - to honor that feeling of wonder –

*...O, but Everyone
Was a bird; and the song was wordless; the singing will
Never be done.*

Friends, there is so much good ahead, so much to be excited about.

May the singing *never* be done.

About the Composer

Mark Burrows is a writer, composer and clinician whose works are published by many major houses. His choral pieces, musicals and music education resources top numerous best-seller lists.

Known to little listeners as “Mister Mark,” he tours the nation performing concerts for children and families. His award-winning music can be heard on Sirius XM Radio. One song, *Amazon Rock*, was recorded by Nick Records for a Dora the Explorer album.

Mark received his undergraduate degree in music education from Southern Methodist University, and his graduate degree in conducting from Texas Christian University. He lives in Fort Worth, Texas.

Everyone Sang

for SATB Voices with Piano

SIEGFRIED SASSOON (1886–1967)

MARK BURROWS

Freely (♩ = c. 72) accel.

Soprano

Alto

Tenor

Bass

Piano

Freely (♩ = c. 72) accel.
8va

6 With exuberance (♩ = 80-84)

mf cresc. *f*

Eve-ry-one sud-den-ly burst out sing - ing,

mf cresc. *f*

Eve-ry-one sud-den-ly burst out sing - ing,

mf cresc. *f*

Eve-ry-one sud-den-ly burst out sing - ing,

mf cresc. *f*

Eve-ry-one sud-den-ly burst out sing - ing, eve-ry-one

With exuberance (♩ = 80-84)

mf *f*

cresc.

eve - ry - one sud - den - ly burst out, *mf cresc.* ³
 Eve - ry - one sud - den - ly burst out
 eve - ry - one sud - den - ly burst out, *mf cresc.* ³
 Eve - ry - one sud - den - ly burst out
 sud - den - ly, eve - ry - one sud - den - ly burst out, *mf cresc.* ³
 Eve - ry - one sud - den - ly burst out
 sud - den - ly, sud - den - ly burst out, *mf cresc.* ³
 Eve - ry - one sud - den - ly burst out

sing - ing, burst out, burst out, burst out sing - ing, *f* *dim.*
 sing - ing, burst out, burst out, burst out sing - ing, *f* *dim.*
 sing - ing, burst out, burst out, burst out sing - ing, *f* *dim.*
 sing - ing, burst out, burst out, burst out sing - ing, *f* *dim.*

free - dom,

free - dom,

mf wing-ing wild - ly a - cross the white

mf wing-ing wild - ly a - cross the white

cresc. *mf*

rit.

or - chards and dark - green fields,

or - chards and dark - green fields,

rit.

dim.

33

rit.
pp

accel.

Musical score for measures 33-35. It includes four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are mostly rests. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Dynamics include *pp* and *sight. pp*. The tempo marking is *rit.* and *accel.*.

rit.

accel.

Musical score for measures 36-38. It features piano accompaniment. The right hand has a melodic line with triplets and a fermata. The left hand has a bass line. Dynamics include *pp* and *cresc.*. The tempo marking is *accel.* with an *8va* marking above the staff.

36

a tempo

mf cresc.

f

Musical score for measures 36-38 with vocal lyrics. It includes four vocal staves and piano accompaniment. The lyrics are: "Eve-ry-one's voice was sud-den-ly lift - ed,". The piano accompaniment features triplets in both hands. Dynamics include *mf cresc.* and *f*. The tempo marking is *a tempo*.

mf cresc.

f

a tempo

Musical score for measures 39-41. It features piano accompaniment. The right hand has a melodic line with triplets and a fermata. The left hand has a bass line. Dynamics include *mf* and *cresc.*. The tempo marking is *a tempo*.

39

mf cresc.
3
sud - den - ly, sud - den - ly lift - ed, Eve - ry - one's voice was sud - den - ly

mf cresc.
3
sud - den - ly, sud - den - ly lift - ed, Eve - ry - one's voice was sud - den - ly

mf cresc.
3
eve - ry - one's voice was sud - den - ly lift - ed, Eve - ry - one's voice was sud - den - ly

mf cresc.
3
voice _____ was sud - den - ly lift - ed, Eve - ry - one's voice was sud - den - ly

mf cresc.
3
3

41

f
lift - ed;

f
lift - ed;

f
lift - ed;

f
lift - ed;

f
lift - ed;

f
lift - ed;

dim.

45

Warmly*mp*

and beau-ty came, _____ and beau-ty came like the set - ting sun: _____

and beau-ty came, _____ and beau-ty came like the set - ting, set - ting sun: _____

and beau-ty came, and beau-ty came like the set - ting sun, set - ting

and beau-ty came, and beau-ty came like the set - ting sun, set - ting

Warmly*mp*

sun: _____ my heart was shak - en with tears;

sun: _____ my heart was shak - en with tears; _____

sun: _____ my heart was shak - en with tears;

sun: _____ my heart was shak - en with tears; _____

sun: _____ my heart was shak - en with tears;

sun: _____ my heart was shak - en with tears; _____

sun: _____ my heart was shak - en with tears;

sun: _____ my heart was shak - en with tears; _____

53

and hor - ror drift - ed a - way... *dim.*

and hor - ror drift - ed a - way... *dim.*

and hor - ror drift - ed a - way... *dim.*

and hor - ror drift - ed a - way... *dim.*

dim.

57

p *rit.* *mp*

O, but eve-ry-one was a bird, but

p *mp*

O, but eve-ry-one was a bird, but

p

O, but eve-ry-one was a bird,

p

O, but eve-ry-one was a bird,

rit.

62 **a tempo, with growing intensity**

eve - ry - one was a bird, *cresc.* eve - ry - one was a bird, *mf* and the
 eve - ry - one was a bird, *cresc.* eve - ry - one
mp but eve - ry - one was a bird, *cresc.* eve - ry - one was a
mp but eve - ry - one was a bird, *cresc.* eve - ry - one was a bird,

a tempo, with growing intensity

mp *cresc.*

66

song was word - less; *mf* the sing - ing will nev - er be
 was a bird, *mf* eve - ry - one was a bird, *mf* eve - ry - one
 bird, *mf* eve - ry - one was a bird, and the song was
mf eve - ry - one was a bird, the sing - ing will nev - er be

69

cresc.
done,

nev - er be done, and the song was word - less; the *f*

was a bird, and the song was word - less; the *f*

cresc. word - less; and the song was word - less; the *f*

cresc. done, nev - er be done, the song was word - less; the *f*

cresc.

72

sing - ing will nev - er be done, and the song was

sing - ing will nev - er be done, and the song was

sing - ing will nev - er be done, and the song was

sing - ing will nev - er be done, and the song was

f

75

Slower to the end

mp *cresc. molto*

word - less; the sing - ing, the sing - ing, the

mp *cresc. molto*

word - less; the sing - ing, the sing - ing, the

mp *cresc. molto*

word - less; the sing - ing, the sing - ing, the

mp *cresc. molto*

word - less; the sing - ing, the sing - ing, the

Slower to the end

dim.

3

79

ff

sing - ing will nev - er be done.

ff

sing - ing will nev - er be done.

ff

sing - ing will nev - er be done.

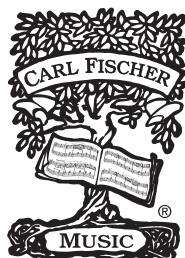
ff

sing - ing will nev - er be done.

ff

3 3

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