

AL IS ALLES STIL



for Mixed Choir (SATB)

Phillip A. Cooke

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(2022)

PERFORMANCE NOTES

- The choir is split into four groups (see below for more details)
- All breath marks have been left to the discretion of the conductor
- bb.10-14 second basses should sing lower notes if possible, if not sing one of the higher notes

Commissioned by Capella Vocale for their 25th anniversary.

Al is Alles Stil was first performed by Capella Vocale, conducted by Monique Schendelaar at Petruskerk, Leiden, Netherlands on the 09 October 2022.

Duration:	c.5 minutes
Cover photograph:	www.unsplash.com , Miha Rekar
For more information:	www.phillipcooke.com

TEXT

<i>Ik zing</i>	I sing
<i>Diep van binnen</i>	Deep inside myself
<i>al is alles stil</i>	Although all is silent
<i>Ik zing totdat</i>	I sing until
<i>nij elkaar naderen</i>	you and I come closer
<i>Mijn lied</i>	My song
<i>Vindt jou</i>	Finds you
<i>Mijn lied</i>	My song
<i>Vindt jouw stem</i>	Finds your voice
<i>Mijn hart zingt door</i>	My heart sings on

Vrouwkje Tuinman (1974 –)

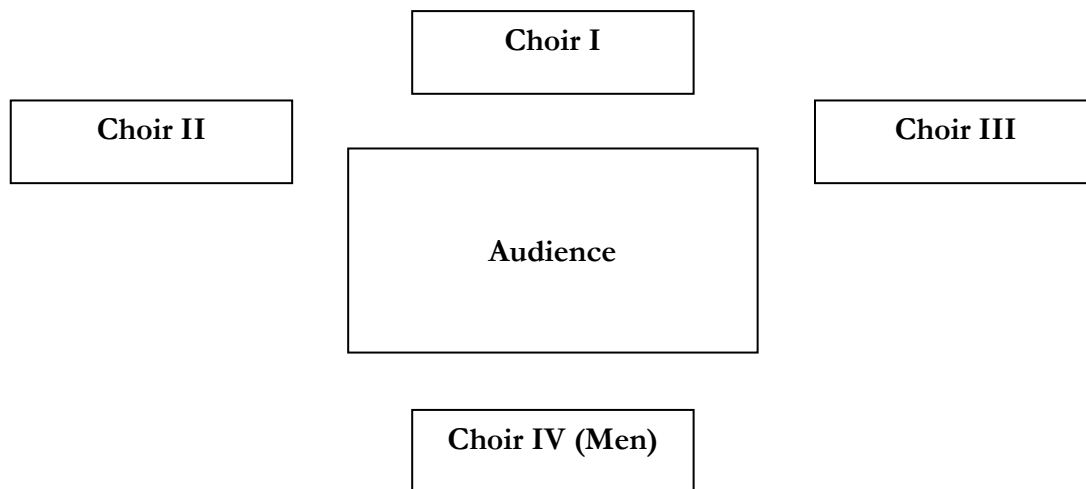
PROGRAMME NOTE

Al is Alles Stil was written for the Dutch choir Cappella Vocale for their 25th anniversary concert in October 2022. On the one hand it is a work of celebration and festivity, however, as the world emerges from the Covid-19 pandemic, it is also tinged with sadness and nostalgia at all that was lost and could have been. The work sets a direct and emotive poem by Vrouwkje Tuinman, *Mijn hart zingt door* ('My heart sings on') which praises the act of singing and the relationships formed in doing so. I took the 'action' of the poem as an impulse to write the piece, the lines 'I sing until you and I come closer' and 'My song finds you' being taken in an almost literal fashion in my work with the female voices gradually moving closer to the males before an impassioned finale chorale on the words 'My heart sings on.'

PAC

INSTRUCTIONS FOR PERFORMANCE

Although *Al is Alles Stil* is a work for SATB choir, it begins with the choir split into four smaller groups, or to be more specific, the female singers are portioned off from the men into three choirs and placed in different positions around the performance venue. There is no ideal specification for this, but it might be something like this:



This design can be adapted in any to suit the performance space available, but there should always be separation of the choirs in some fashion – this is integral to ensure the concept behind the work can work.

- **Choir IV (Men)** stand in the performance space they would expect to be in for the rest of the concert – they do not move.
- **Choirs I, II and III** begin the piece (bb.1-21) in their separated positions but begin to move to the men at b.22, the *senza misura* section.
- **Choirs I, II and III** should aim to be with the men and in position (in a standard SATB formation) by b.23.

- The movement should be as unobtrusive as possible, but still aware that the ‘action’ of moving from one space to another is the prevailing concept behind this idea. The ease of getting the singers to move performance space should be factored into their position in the venue. The movement should be neither too fast or slow but should be in keeping with the mood and tempo set by the conductor.
- In the *senza misura* sections, the singers in **Choirs I, II and III** should all sing the material individually, not as a group or section in order to achieve the desired affect of freedom and of a slowly transforming musical texture. The repeated material should be repeated until the thick black line ends, and new material is introduced.
- The *senza misura* section is more like a blueprint or guide for performance than a literal notation of musical events – many of the parameters are free and can be varied for effect.
- The material from bb.27-51 is marked as **Choir IV**, but in reality, this refers to the whole choir at this point, not just the men.
- At b.22 one soprano from **Choir I** (in the diagram as indicated above) should remain in their starting location and not move performance location, nor sing in the *senza misura* section. This voice should only be heard as a solo at bb.51-56.
- As with any piece that has a vaguely theatrical and performative quality, much of the above can be altered and manipulated to suit the performers, space and occasion, but the general concept of the piece should be adhered to in order to give an authentic realisation of the work.

AL IS ALLES STIL

VROUWKJE TUINMAN (1974-)

for Mixed Choir (SATB)

PHILLIP A. COOKE (2022)

Andante spazioso (♩ = c.60)

The musical score is arranged in four systems, each containing a Soprano (S.) and Alto (A.) part. The first system is labeled 'I', the second 'II', the third 'III', and the fourth 'IV'. The Soprano parts in systems I, II, and III include the lyrics 'Ik zing,'. The Alto parts in systems I, II, and III include the lyrics 'Ik zing, _____'. The piano accompaniment is shown at the bottom of the page. The score is in a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The tempo is 'Andante spazioso' with a metronome marking of ♩ = c.60. The dynamics for the vocal parts are marked 'f marc.' (forte marcato). The piano accompaniment features a simple harmonic accompaniment with a steady bass line.

A

7

S. *molto* *pp*
Ik zing,

I

A. *molto* *pp*
Ik zing,

S. *molto* *pp*
Ik zing,

II

A. *molto* *pp*
Ik zing,

S. *molto* *pp*
Ik zing,

III

A. *molto* *pp*
Ik zing,

T. *pp* *poco*
Diep van bin - nen, Diep van bin -

IV

B. *pp* *poco*
Diep van bin - nen, Diep van bin -

Piano accompaniment for the entire section, including the final two staves.

* Second basses should sing lower notes if possible, if not then sing one of the higher notes

B

13 *f marc.* (*senza dim.*)
 S. Ik zing, _____

I

f marc. (*senza dim.*)
 A. Ik zing, _____

f marc. (*senza dim.*)
 S. Ik zing, _____

II

f marc. (*senza dim.*)
 A. Ik zing, _____

f marc. (*senza dim.*)
 S. Ik zing, _____

III

f marc. (*senza dim.*)
 A. Ik zing, _____

p
 T. nen, van bin - nen,

IV

p *pp sempre*
 B. nen, van bin - nen, al is al - les

Piano accompaniment for the section, including bass and treble clefs.

c.20-25"

I

S. 19 ** pp sempre*
Ik zing,

A. ** pp sempre*
Ik zing,

II

S. ** pp sempre*
Ik zing,

A. ** pp sempre*
Ik zing,

III

S.

A.

IV

T. *pp sempre*
al is al - les stil, al is al - les stil,

B. stil, al is al - les stil,

* See preface for instructions on *senza misura* section

c.20-25"

poco a poco cresc.


S. 

I

poco a poco cresc.

A. 

poco a poco cresc.

S. 

II

poco a poco cresc.

A. 

** pp sempre*

poco a poco cresc.

S. 

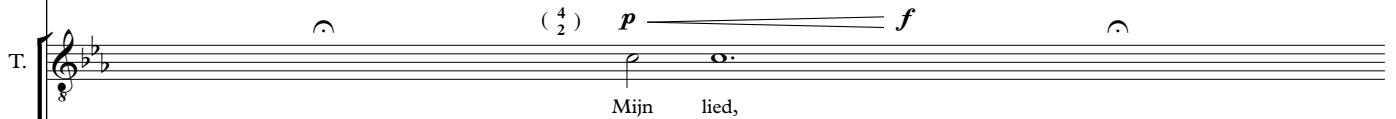
III

** pp sempre*

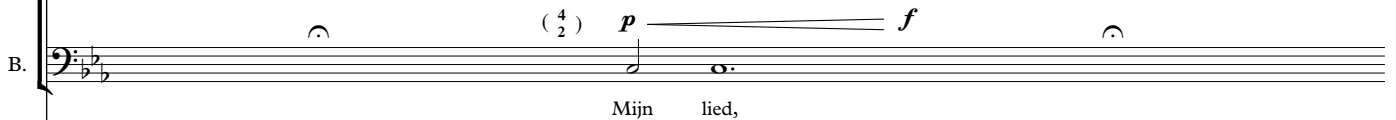
poco a poco cresc.

A. 

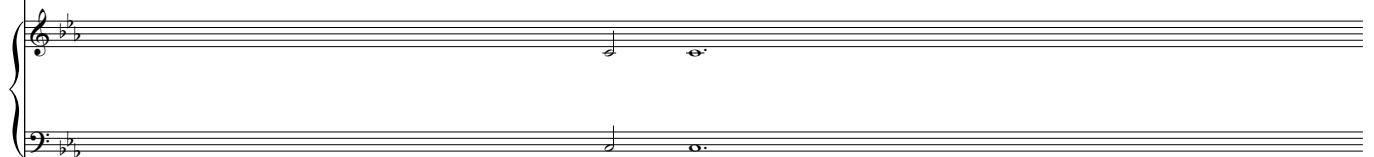
($\frac{4}{2}$) *p* ————— *f*

T. 

($\frac{4}{2}$) *p* ————— *f*

B. 

IV



c.20-25"

I

S. *mp*
wij el - kaar

A. *mp*
wij el - kaar

II

S. *mp*
wij el - kaar

A. *mp*
wij el - kaar

III

S. *mp*
wij el - kaar

A. *mp*
wij el - kaar

IV

T. $(\frac{4}{2})$ *p* ————— *f*
Mijn lied,

B. $(\frac{4}{2})$ *p* ————— *f*
Mijn lied,

D

c.20-25"

I

S. *mf*
na - de - ren

A. *mf*
na - de - ren

II

S. *mf*
na - de - ren

A. *mf*
na - de - ren

III

S. *mf*
na - de - ren

A. *mf*
na - de - ren

IV

T. $\textcircled{4}$ $\textcircled{2}$ *p* ————— *f*
Vindt jou,

B. $\textcircled{4}$ $\textcircled{2}$ *p* ————— *f*
Vindt jou,

E

[A battuta] (♩ = c.60)

23

p cresc. *f molto espress.*

S. Mijn lied, Mijn lied, Mijn lied, Mijn

I

A. Mijn lied, Mijn lied, Mijn lied, Mijn

p cresc. *f molto espress.*

S. Mijn lied, Mijn lied, Mijn

II

A. Mijn lied, Mijn lied, Mijn

mp cresc. *f molto espress.*

S. Mijn lied, Mijn

III

A. Mijn lied, Mijn

mp *f molto espress.*

T. Mijn lied, Mijn lied, Mijn lied, Mijn lied, Mijn

p cresc. *f molto espress.*

IV

B. Mijn lied, Mijn lied, Mijn lied, Mijn lied, Mijn

p cresc. *f molto espress.*

F

Maestoso (♩ = c.80)

IV

28 *(f)*

S. *(f)* *3* *3*
 lied Vindt jouw stem, Mijn lied Vindt jouw stem, Mijn

A. *(f)* *3* *3*
 lied Vindt jouw stem, Mijn lied Vindt jouw stem, Mijn

T. *(f)* *3* *3*
 lied Vindt jouw stem, Mijn lied Vindt jouw stem, Mijn

B. *(f)* *3* *3*
 lied Vindt jouw stem, Mijn lied Vindt jouw stem, Mijn



poco accel. **A tempo**

IV

32 *mp*

S. *mp* *3* *3*
 lied Vindt jouw stem, Mijn lied, Mijn

A. *mp* *3* *3*
 lied Vindt jouw stem, Mijn lied, Mijn

T. *mp* *3* *3*
 lied Vindt jouw stem, Mijn lied, Mijn

B. *mp* *3* *3*
 lied Vindt jouw stem, Mijn lied, Mijn

36 *f*

S. *f*
 lied Vindt_ jouw stem,_____ Mijn lied Vindt_ jouw stem,_____ Mijn

A. *f*
 lied Vindt_ jouw stem,_____ Mijn lied_ Vindt_ jouw stem,_____ Mijn

IV

T. *f*
 lied_ Vindt_ jouw stem,_____ Mijn_ lied Vindt_ jouw stem,_____ Mijn

B. *f*
 lied Vindt_ jouw stem,_____ Mijn lied Vindt_ jouw stem,_____ Mijn_



40 *ff* *appass.*

S. *ff* *appass.*
 lied Vindt_ jouw stem,_____ Mijn lied,_____ Mijn

A. *ff* *appass.*
 lied Vindt_ jouw stem,_____ Mijn lied,_____ Mijn

IV

T. *ff* *appass.*
 lied_ Vindt_ jouw stem,_____ Mijn_ lied,_____ Mijn

B. *ff* *appass.*
 lied Vindt_ jouw stem,_____ Mijn_ lied,_____ Mijn

G

rit.

IV

44

S. hart zingt door, Mijn hart zingt door, Mijn

A. hart zingt door, Mijn hart zingt door, Mijn

T. hart zingt door, Mijn hart zingt door, Mijn

B. hart zingt door, Mijn hart zingt door, Mijn



I

48

S. Solo *pp espress.* al is al - les stil,

S. hart zingt door, *fff*

A. hart zingt door, *fff*

T. hart zingt door, *fff*

B. hart zingt door, *fff*

IV

53

I S.

al is al - les stil, Ik zing.....

The musical score is for a voice part (Soprano, I). It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody consists of a series of half notes: G4 (al), A4 (is), B-flat4 (al), B-flat4 (les), C5 (stil), followed by a fermata over a half note C5. After a double bar line, the melody continues with a half note D5 (Ik), a half note E-flat5 (zing), a fermata over a half note F5, and finally a half note G5. A horizontal line with a fermata symbol is positioned above the staff, spanning from the start of the second measure to the end of the third measure.