

conductor score

twofold 1
Silence

sam c henderson

twofold silence

Silent Noon by Dante Gabriel Rossetti
(published in 1881)

Your hands lie open in the long fresh grass, —
The finger-points look through like rosy blooms:
Your eyes smile peace. The pasture gleams and glooms
'Neath billowing skies that scatter and amass.
All round our nest, far as the eye can pass,
Are golden kingcup fields with silver edge
Where the cow-parsley skirts the hawthorn-hedge.
'Tis visible silence, still as the hour-glass.

Deep in the sun-searched growths the dragon-fly
Hangs like a blue thread loosened from the sky: —
So this wing'd hour is dropt to us from above.
Oh! clasp we to our hearts, for deathless dower,
This close-companionsed inarticulate hour
When twofold silence was the song of love.

Twofold Silence is an 18-part a cappella choral piece. Each part plays a crucial role in painting the still frame of a fleeting moment of love illustrated in the above poem. From the hands and eyes of two lovers amongst the flowers, to the billowing skies above that “scatter and amass,” to the hour-glass and the dragonfly – all find a home in the male and female soloists, Choir I, and Choir II respectively. The aim of Twofold Silence is to strike the perfect balance of tranquility and restlessness achieved by the text, to convey the beauty through the subtleties in the setting, and to capture the “song of love” in sound and in silence.

Est. Duration: 9 min.

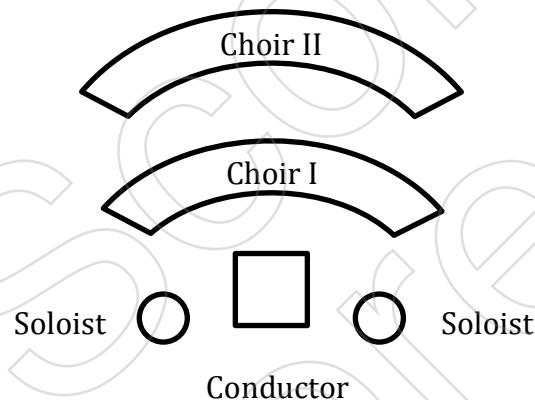
performance notes – conductor score

1. Ensemble Specifications:

- Although it is preferred that the ensemble be larger, Twofold Silence requires at least 34 performers: two of each soprano, alto, tenor, and bass in both Choir I and II; and two additional soloists, one female mezzosoprano and one male baritone.

2. Staging:

- The two soloists will be closest to the audience, one on either side of the conductor. Next closest will be Choir I; furthest will be Choir II. Both choirs are to be arranged SSAATTBB in the same direction. Choir I should be roughly equidistant from Choir II and the conductor and soloists.



3. General Instructions:

- Notes with an x-notehead (e.g. m. 2 Choir I Tenor 1; m. 68 Choir II Bass 1) indicate that their corresponding lyrics are to be whispered (unless otherwise specified) at the singer's most comfortable tessitura.
- Letters enclosed by brackets are to be pronounced as in the International Phonetic Alphabet (IPA):
 - [f] = “f” in “far”
 - [s] = “s” in “nest”
 - [ʃ] = “sh” in “fresh”
 - [v] = “v” in “visible”
 - [z] = “z” in “zero”
- In instances where a lyric is attached to a bracketed letter with a semicolon (e.g. m. 2 Choir I Tenor 1), the singer is to sound the word then immediately sound the letter and hold until release.
- In instances where a bracketed letter is attached to another bracketed letter with a semicolon (e.g. m. 136 Choir II Soprano 1), the singer is to sound the first letter then the second letter then the first, etc., gradually morphing the pronunciation of one letter into that of the next when transitioning between letters. Each instance of transition should last .5-2 seconds, and

no two consecutive transitions should take the same amount of time.

4. Instructions for Section C:

- All Choir I and Choir II parts are to perform the entire section ametrically and independently of each other and the soloists. The soloists are to perform their respective parts in metric unison and in a recitative-like fashion.
- When encountering a series of notes enclosed by repeat signs (e.g. m. 44 a1 Choir I Soprano 1), once cued, the singer is to perform an approximation of the given rhythm based on a tempo ranging from largo to allegro (M.M. = 52-116) and then continuously repeat the rhythm until release. No two consecutive repetitions should be performed at the same tempo.
- When encountering boxed text within a set of repeat signs (e.g. m. 44 c5 Choir II Alto 1), once cued, the singer is to sound the text with normal inflection at a conversational pace and then continuously repeat the text with slight fluctuations in speed until release.
- In Choir I and Choir II, accidentals apply only to the notes they precede.

Twofold Silence

Dante Gabriel Rossetti

Sam C Henderson

Serene ♩ = c. 60

The musical score consists of two systems of music. The top system, labeled 'Choir I', includes parts for Female Solo, Male Solo, Soprano 1, Soprano 2, Alto 1, Alto 2, and Bass 1 & 2. The bottom system, labeled 'Choir II', includes parts for Tenor 1, Tenor 2, Bass 1 & 2, and Piano (for rehearsal only). Both systems are in 4/4 time with a key signature of one sharp. The piano part is indicated for rehearsal only.

Choir I:

- Female Solo:** No vocal parts, only piano accompaniment.
- Male Solo:** No vocal parts, only piano accompaniment.
- Soprano 1:** Vocal parts with lyrics: peace:[s], love:[f], hmm.
- Soprano 2:** Vocal parts with lyrics: pass:[s], hearts:[s], pp.
- Alto 1:** Vocal parts with lyrics: skies:[s], eyes:[s], blooms:[s], hmm.
- Alto 2:** Vocal parts with lyrics: love:[f], fresh:[f], pp.
- Bass 1:** Vocal parts with lyrics: hands:[s], hedge:[f], peace:[s].
- Bass 2:** Vocal parts with lyrics: grass:[s], grooms:[s], grass:[s].

Choir II:

- Tenor 1:** Vocal parts with lyrics: hands:[s], hedge:[f], peace:[s].
- Tenor 2:** Vocal parts with lyrics: blooms:[s], edge:[f].
- Bass 1:** Vocal parts with lyrics: grass:[s], peace:[s].
- Bass 2:** Vocal parts with lyrics: glooms:[s], grass:[s].

Piano (for rehearsal only): Accompaniment part consisting of eighth-note chords.

Twofold Silence

12

B

The musical score consists of ten staves. The top staff is soprano, followed by alto, two tenor staves, bass, and a piano staff at the bottom. The vocal parts sing in unison. The piano part includes dynamic markings like *mp*, *mf*, *pp*, and *p*. The vocal parts also have dynamics like *pp* and *p*. The lyrics are written below the vocal parts. The piano part features eighth-note patterns and rests.

o - pen in the long — fresh grass

the fin - ger - points

mp

your hands lie o - pen - in the long — fresh grass

mf

blooms

pp

the fin - ger - points your eyes

pp

blooms

pp

fin - ger - points like ro - sry -

pp

the grass your hands

pp

grass

pp

grass your hands the

pp

grass

p

grass [s]

p

look

p

points

pp

fin - ger - points

pp

hmm

pp

the grass

pp

hmm

pp

hmm

pp

hmm

pp

the

12

24 *mf*

— look through like ro - sy blooms — your eyes smile peace [s]

f *mp*

p

fin - ger - points look through like ro - sy blooms

mp

mp

pp

— your hands like ro - sy blooms — *mp*

pp

hmm

mp

blooms your hands your eyes like ro - sy blooms — *mp*

pp

hmm

the fin - ger - points like ro - sy blooms — *mp*

pp

grass the points like ro - sy blooms — *mp*

pp

through like ro - sy blooms — *mp*

p

pp

eyes smile peace [s]

p

hmm

pp

look through like ro - sy blooms — *mp*

p

eyes smile hmm

pp

look through like ro - sy blooms — *mp*

p

eyes smile peace

pp

eyes smile peace [s]

pp

the pas - ture gleams and glooms all 'round our nest — *mp*

p

pp

eyes smile peace [s]

pp

pas - ture gleams and glooms all 'round our nest — *mp*

p

pp

24

3

The musical score consists of two staves of vocal music with lyrics, dynamic markings (mf, f, mp, p, pp), and performance instructions (hmm, [s]). The lyrics describe a scene of looking through fingers, hands like roses, and a nest. The piano reduction at the bottom shows harmonic changes between measures 24 and 25.

Twofold Silence

mp

the pas - ture gleams and glooms
mp

'neath bil - low - ing skies that scat - ter and a - mass

rit. *f* *p*

mf

skies *mf* *pp* ooh

mp scat - ter
mp scat - ter
mp scat - ter
mp scat - ter

35

C**a1****2****3****4****5****b1****c1**

Freely, without meter

In metric unison $\text{♩} = \text{c. } 90$

(4) *mp*
all 'round our nest far as the eye can pass eye can pass
(4) *mp*
all 'round our nest far as the

sil - ver edge

haw-thorn hedge

sil - ver edge

haw - thorn hedge haw - thorn hedge

cow - pars - ley skirts

gold - en king - cup fields

gold - en king - cup fields

cow pars - ley skirts

44

Twofold Silence

5

d1

A

e1

2

all 'round our nest all 'round our nest the pas - ture gleams and glooms 'neath bil - low - ing skies oh clasp we

eye can pass sil - ver edge haw - thorn hedge

cow par - sley skirts

Whispered ***pp***
glooms the pasture
gleams and

Whispered ***pp***
your hands
lie open

Whispered ***pp***
'neath billowing
skies

Whispered ***pp***
in the long
fresh grass

Whispered ***pp***
the pasture gleams
and glooms

Whispered ***pp***
the fingerpoints
look through

Whispered ***pp***
skies 'neath
billowing

Whispered ***pp***
like rosy
blooms

Spoken

Spoken

D

Tempo I°

fp *mp*

to our hearts *'tis vi - si - ble si - lence* *'tis vi - si - ble si - lence* *'tis vi - si - ble si - lence*

skies *'tis vi - si - ble si - lence* *'tis vi - si - ble si - lence* *'tis vi - si - ble si - lence*

still *still* *still* *still*

Spoken *Spoken* *Spoken* *Spoken*

Spoken *Spoken* *Spoken* *Spoken*

still *still* *still* *still*

p

This page contains two systems of musical notation. The top system, labeled 'D', features vocal parts (Soprano, Alto, Tenor, Bass) and a piano part. The vocal parts sing 'to our hearts', 'skies', and 'still' in a three-measure phrase, followed by 'Spoken' in a three-measure phrase. The piano part includes dynamic markings 'fp' and 'mp'. The bottom system shows a continuation of the vocal and piano parts, with the vocal parts singing 'Spoken' and 'still' in a three-measure phrase. The piano part concludes with a dynamic marking 'p'.

Twofold Silence

50

'tis vi - si - ble si - lence

'tis vi - si - ble si - lence [s]

still still still still still

as the hour glass as the hour

Buzz like dragonfly On pitch [s];[z]

glass [z];[s]

50

E

64

mp

deep the dra - gon - fly loo [s];[z] Buzz like dragonfly On pitch *mf* p p oh clasp we

[s] [s] [s] [s] [z] [z] [s] [s] [z];[s]

mp

deep in the sun - searched growths hangs like a blue thread

mp

deep

Buzz like dragonfly On pitch *p* *mf* p p hmm

p

loos - ened from the sky *mp* hangs

mp

hangs like a blue thread hangs

mf

[s] [s] [z] [z] [s] [s] [z]

mf

[s] [z] [z] [s] [z] [p] sky hmm

64

deep the dra - gon - fly loo [s];[z] Buzz like dragonfly On pitch *mf* p p oh clasp we

[s] [s] [s] [s] [z] [z] [s] [s] [z];[s]

mp

deep in the sun -searched growths hangs like a blue thread

mp

deep

Buzz like dragonfly On pitch *p* *mf* p p hmm

p

loos - ened from the sky *mp* hangs

mp

hangs like a blue thread hangs

mf

[s] [s] [z] [z] [s] [s] [z]

mf

[s] [z] [z] [s] [z] [p] sky hmm

64

deep the dra - gon - fly loo [s];[z] Buzz like dragonfly On pitch *mf* p p oh clasp we

[s] [s] [s] [s] [z] [z] [s] [s] [z];[s]

mp

deep in the sun -searched growths hangs like a blue thread

mp

deep

Buzz like dragonfly On pitch *p* *mf* p p hmm

p

loos - ened from the sky *mp* hangs

mp

hangs like a blue thread hangs

mf

[s] [s] [z] [z] [s] [s] [z]

mf

[s] [z] [z] [s] [z] [p] sky hmm

F

Twofold Silence

75

Two systems of musical notation for voice and piano. The top system begins with a 16-measure silence. The lyrics are: "to our hearts oh clasp we to our hearts hmm oh clasp we to our hearts". The bottom system continues the lyrics: "oh clasp we to our hearts oh clasp we to our hearts hmm oh clasp we to our hearts". The piano part consists of eighth-note patterns.

84

f

si - lence

f

hearts for death less dow'r

our hearts for death less dow'r

for death less dow'r

our hearts for death less dow'r

for death less dow'r

clasp we to our hearts clasp we to oh clasp we to our hearts clasp we to oh clasp we to our hearts clasp we to oh clasp we to our hearts

clasp we to oh clasp we to our hearts clasp we to oh clasp we to our hearts clasp we to oh clasp we to our hearts clasp we to oh

hearts clasp we to our hearts

clasp we to our hearts clasp we to our hearts clasp we to our hearts

Twofold Silence

G

91

lence

for death - less dow'r this close - f

for death - less dow'r this close - f

for death - less dow'r this close - f

for death - less dow'r this close - f

for death - less dow'r this close - f

for death - less dow'r this close - f

for death less death-less dow'r death-less death-less dow'r this close - f

for death less dow'r death-less death-less dow'r death-less death-less dow'r this close - f

for death less death-less dow'r death-less dow'r death-less this close - f

for death less death-less dow'r death-less dow'r death-less this close - f

clasp we to oh clasp we to our hearts clasp we to oh clasp we to our hearts clasp we to our this close - f

clasp we to our hearts clasp we to oh clasp we to our hearts clasp we to oh clasp we to our hearts this close - f

hearts clasp we to our hearts clasp we to our hearts clasp we to our hearts this close - f

clasp we to our hearts clasp we to our hearts clasp we to our hearts this close - f

91

98

p

two - fold si - lence when two - fold si - lence when two - fold

p

hour hour

com - pan - ioned in - ar ti - cu - late

hour hour

com - pan - ioned in - ar ti - cu - late

hour hour

com - pan - ioned

hour hour

com - pan - ioned

hour hour

com - pan - ioned

your hands lie

the fin - ger points

your hands

the pas - ture

your hands

'neath bil - all

com - pan - ioned

110

si - lence

mf ff

o - pen your hands lie o - pen your hands your
look through the fin - ger points look through 'tis vis - i - ble si - lence
lie o - pen your hands lie o - pen smile peace
gleams and glooms the pas - ture gleams and glooms 'tis vis - i - ble si - lence
lie o - pen your hands lie o - pen
low - ing 'neath bil - low - ing skies
'round our nest the grass the pas - ture gleams and glooms
ff

110

This musical score page is from a vocal and orchestral work. It features ten staves for the orchestra and ten staves for the choir. The top section, labeled 'Twofold Silence', consists of sustained notes on the first two staves, with dynamics 'mf' and 'ff' appearing in the subsequent sections. The middle section contains lyrics and dynamic markings such as 'ff'. The bottom section returns to sustained notes and dynamic markings. Measure numbers 110 are indicated at the start of each section. The lyrics in the middle section include: 'si - lence', 'o - pen your hands lie o - pen your hands your', 'look through the fin - ger points look through', 'the fin - ger points look through', 'through 'tis vis - i - ble si - lence', 'lie o - pen smile peace', 'gleams and glooms the pas - ture gleams and glooms', 'the pas - ture gleams and glooms', 'gleams and glooms 'tis vis - i - ble si - lence', 'lie o - pen your hands lie o - pen', 'low - ing 'neath bil - low - ing skies', 'low - ing skies', and "'round our nest the grass the pas - ture gleams and glooms". The score concludes with another section of sustained notes and 'ff' dynamics.

H

122 *mf* *mp* *p*

when two - fold si - lence was the song of

mf *o* *o* *bp* *o* *o* *p*

mp *bp* *o* *o* *o* *o* *o*

mp *p* *pp*

when two-fold si - lence was song

hour when two-fold si - lence was song

hour when two-fold si - lence was song

eyes when two-fold si - lence [s] *ppp*

mp *o* *o* *o* *o* *o*

si - lence [f] *ppp*

mp *o* *o* *o* *o* *o*

pp *ppp*

when two-fold si - lence [s] *ppp*

pp *[f]* *ppp*

when two-fold si - lence [s] *ppp*

pp *[f]* *ppp*

when two-fold si - lence [s] *ppp*

pp *[f]* *ppp*

when two-fold si - lence [s] *ppp*

pp *[f]* *ppp*

when two-fold si - lence [s] *ppp*

pp *[f]* *ppp*

f

122 *mf* *o* *o* *o* *o* *o*

bp *o* *o* *o* *o* *o*

o *o* *o* *o* *o*

Twofold Silence