

conductor score

twofold

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-companioned 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.

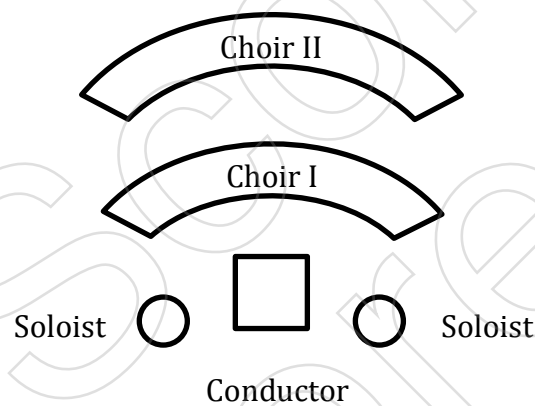
performance notes – conductor score

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

A *mp*

The musical score is written for a mixed choir and piano. It is in the key of D major and 4/4 time. The tempo is marked 'Serene' with a quarter note equal to approximately 60 beats per minute. The score is divided into several systems. The first system includes a Female Solo and Male Solo part, followed by the vocal parts of Choir I (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2). The lyrics for the vocal parts are: 'your hands lie', 'peace:[s]', 'love:[f]', 'hmm', 'pass:[s]', 'hearts:[s]', 'skies:[s]', 'eyes:[s]', 'blooms:[s]', 'hmm', 'love:[f]', 'fresh:[f]', 'hands:[s]', 'hedge:[f]', 'peace:[s]', 'blooms:[s]', 'edge:[f]', 'grass:[s]', 'peace:[s]', 'glooms:[s]', 'grass:[s]'. The piano part is marked '(for rehearsal only)'. The score includes dynamic markings such as *ppp* and *pp*. A rehearsal mark 'A' is placed at the beginning of the second system.

24 *mf* *f* *mp* *p*

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

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

mp *pp*

your hands like ro - sy blooms hmm

blooms your hands your eyes like ro - sy blooms

8 the fin - ger - points like ro - sy blooms

grass the points like ro - sy blooms

mp *p* *pp*

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

look through like ro - sy blooms eyes smile hmm

look through like ro - sy blooms eyes smile peace

8 the pas - ture gleams and glooms all 'round our nest

pas - ture gleams and glooms all 'round our nest

24

35 *mp* the pas - ture gleams and glooms *mp* 'neath bil - low - ing *f* skies that *rit.* scat - ter and a - mass *p*

mf skies *pp* ooh

mf ooh

mf skies *pp* ooh

mf ooh

mf skies *pp* ooh

mf ooh

mf ooh *pp* ooh

mf ooh *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 ♩ = c. 90

44

mp

all 'round our nest far as the eye can pass eye can pass

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

5 1 2 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 oh clasp we to our hearts 'neath bil - low - ing
 sil - ver edge
 haw - thorn hedge
 gold - en king - cup fields
 cow par - sley skirts

Whispered *pp*
 the pasture gleams and glooms

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 fingertips look through

Whispered *pp*
 skies 'neath billowing

Whispered *pp*
 like rosy blooms

Spoken

Spoken

D

Tempo I°
fp

3 4 5 fl 2 3

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

p still

p still

p still

p still

Spoken

fp still

Spoken

fp still

Spoken

fp still

Spoken

fp still

Spoken

p still

p still

p still

3 3 3 3

50

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

p still *p* still *p* still *p* still

as the hour glass as the hour glass

Buzz like dragonfly On pitch *mf*

Buzz like dragonfly On pitch *p*

50

glass [z]:[s]

E

F

64

deep the dra - gon - fly loo oh clasp we

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

loos - ened from the sky hangs

hangs like a blue thread hangs

sky hmm

mp

mf

p

Buzz like dragonfly On pitch

[s] [z]

[s] [s]

[z] [z]

[z] [z]

[s] [s]

[z] [s]

hmm

64

75

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

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

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

hmm oh clasp we to our hearts

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

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

clasp we to our hearts clasp we to our hearts

hearts clasp we to oh clasp we to our hearts

hearts clasp we to our hearts

84 *f*
si - lence *f* si -

hearts for death - - - less dow'r
hearts for death - - - less dow'r
hearts for death - - - less dow'r
hearts for death - - - less dow'r

our hearts for death less dow'r
our hearts for death less dow'r
our hearts for death less dow'r
our hearts 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
hearts clasp we to our hearts clasp we to our hearts clasp we to our hearts clasp we to our hearts
clasp we to our hearts clasp we to our hearts clasp we to our hearts clasp we to our hearts

84

98 *p* two - fold si - lence when two - fold si - lence *mf* when two - fold

com - pan - ioned in - ar - ti - cu - late hour *pp*

com - pan - ioned in - ar - ti - cu - late hour *pp*

com - pan - ioned hour *pp*

com - pan - ioned hour *pp*

com - pan - ioned your hands lie *p* the fin - ger points *p*

com - pan - ioned your hands the pas - ture *p*

com - pan - ioned your hands 'neath bil - *mp*

com - pan - ioned all *mp*

98

110

si - lence

mf *ff*

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 all 'round our nest the grass the pas - ture gleams and glooms

110

H

122 *mf* *mp* *p*

when two - fold si - lence was the song of

mp *p* *pp*

when two - fold si - lence was song

hour

hour

when two - fold si - lence was song

when two - fold si - lence was song

when two - fold si - lence was song

when two - fold si - lence was song

mp *pp* *ppp*

eyes when two - fold si - lence [s]

si - lence [f] *ppp*

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

si - lence [f] *ppp*

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

si - lence [f] *ppp*

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

si - lence [f] *ppp*

122

136

love

love love love

mp *p*

on pitch *n*

[v]

two - fold si - lence song of love two - fold si - lence song of love two - fold si - lence song of love

[f]:[f] [f]:[f] [f]:[f]

ppp *p*

on pitch *n*

136