

# THE GREAT SILENCE

SAMUEL BORDOLI

SAMPLE COPY ONLY  
NOT FOR PERFORMANCE

An anthem to commemorate former choristers killed in the First World War

S.A.T.B. + Organ

# The Great Silence

An anthem to commemorate former choristers killed in the First World War  
commissioned by General the Lord Dannatt GCB, CBE, MC, DL

Patrons:

General the Lord Dannatt

The Rt. Hon. The Lord Mayor Alderman Dr Andrew Parmley MusM Hon, FGS

The Venerable (Air Vice Marshal) Jonathan Chaffey QHC, RAF

The composer extends his warmest thanks to the Patrons of The Great Silence and to those  
listed here for their inspiration, suggestions and help:-

The Right Reverend David Conner KCVO

The Reverend Canon Paul Wright

The Reverend Professor Peter Galloway OBE, JP

Major General Sir Evelyn Webb-Carter KCVO, OBE, DL

Miss Charlotte Manley LVO, OBE

Ms Juliet Nicolson

Mr Martin Denny

Mr James Vivian

Mr Huw Williams

Mr Carl Jackson MVO

Mr Philip Berg MVO

Mr Andrew Gillett

Mr Andrew Bell

Mr Michael Green

Mr Ian Venables

Mr Robert Aledrian

Mr Paul Cordle

**SAMPLE COPY ONLY**  
**NOT FOR PERFORMANCE**

The composer extends his warmest thanks for their generous support to the:-

Grenadier Guards

Royal Regiment of Fusiliers

Royal Army Chaplains' Department

Honourable Artillery Company

Royal Air Force Chaplains and Churches

-

The Worshipful Company of Goldsmiths

The Worshipful Company of Skinners

The Worshipful Company of Haberdashers

The Worshipful Company of Vintners

The Worshipful Company of Clothworkers

The Worshipful Company of Plumbers

The Worshipful Company of Founders

The Worshipful Company of Blacksmiths

The Worshipful Company of Weavers

The Worshipful Company of Glaziers

The Worshipful Company of Shipwrights

The Worshipful Company of Builders' Merchants

The Worshipful Company of Arbitrators

The Worshipful Company of Hackney Carriage Drivers

The Worshipful Company of Security Professionals

-

Sandringham Financial Partners

Three Cheers Pub Company

Blue Frontier IT Limited

# Composer's Note

Bewilderment and grief swept over the nation in the years immediately following the end of the First World War as it attempted to come to terms with the scale of what had happened. The conflict had torn apart the fabric of society and the task of rebuilding fell upon the shoulders of those whose loved ones would not return. The idea of a two minutes commemorative pause was established by King George V in 1919 on Armistice Day; this first great silence was observed across the whole land. The process of regeneration and remembrance had begun in the spirit of optimism that this had been the 'war to end all wars'.

Silence in music is a powerful metaphor. After the sound stops, all that remains is an echo. This anthem has been composed to commemorate choristers who fell during the First World War. The text, 'Song and Pain', was written by Ivor Gurney, a chorister at Gloucester Cathedral from 1900 – 1906. He conceived it during the Battle of the Somme in 1916 at Crucifix Corner whilst serving with The Gloucestershire Regiment. The spirit of the words reflects the mood at the end of the war; it captures the idea of resurrection, that from the ashes, the soldier poet will endure his pain and enter the House of Joy.

After an introduction played by the organist, the work moves between two thematic sections, both of which return throughout. The first, a verse for unaccompanied choir in D minor, sets captures the sense of sadness and loss. The second, a chorus in D major, is optimistic and bright. The three melody notes in the main theme (C#, D and A) also unify the harmonic structure of the work, which is based on these three keys. At this point, churches have the opportunity to have the names of their fallen choristers sung as a roll call, each name dropping away until there is silence. An ecstatic build-up provides a climax to the work, where each voice enters in layers, before the music comes to a peaceful end.

It is rare, if not unprecedented, for a musical work to be composed specifically to commemorate choristers who have lost their lives in war. Their echo and the regenerative spirit of *The Great Silence* bring a legacy into the lives of former and serving choristers of today. The anthem is also suitable for general commemorative use, with or without a sung list of names.

The Great Silence project is proud to be supporting and raising funds for the Royal College of Organists and Friends of Cathedral Music. Donations have also been made to London Music Masters.

[www.thegreatsilence.co.uk](http://www.thegreatsilence.co.uk)

Commissioned by General the Lord Dannatt GCB, CBE, MC, DL  
and dedicated by the composer to the memory of choristers who lost their lives in the First World War

Patrons: General the Lord Dannatt, The Rt. Hon. Lord Mayor Alderman Dr Andrew Parmley,  
The Venerable (Air Vice Marshal) Jonathan Chaffey QCH, RAF

Premiered by The Children and Gentlemen of Her Majesty's Chapel Royal, St James's Palace, The Choir of St George's Chapel, Windsor Castle,  
The Choir of Her Majesty's Chapel Royal, Hampton Court Palace and The Choir of The Queen's Chapel of the Savoy on 26th September 2016  
in a concert celebrating The Queen's 90th Birthday in St George's Chapel, Windsor Castle, part of Windsor Festival.

# THE GREAT SILENCE

'Song and Pain'  
Ivor Gurney

SAMUEL BORDOLI

**Maestoso** ♩ = 60 **rall.** . . . . **Più mosso** ♩ = 112

SOPRANO

ALTO

TENOR

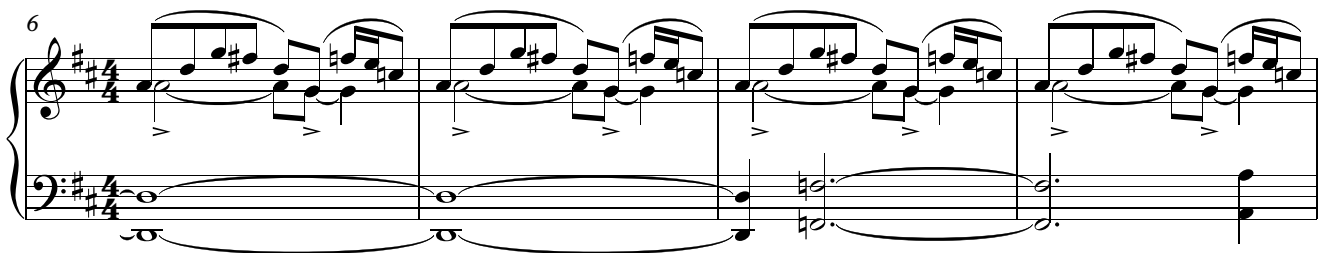
BASS

Organ

**SAMPLE COPY ONLY**  
**NOT FOR PERFORMANCE**



6



10

**rall.** . . . .



Copyright © 2016 Samuel Bordoli

KEEP MUSIC LEGAL

Did you receive this music legally? You may not be entitled to use the music if you did not purchase it. Please respect the copyright of the composer.  
You can purchase an electronic licence or paper copies at [www.bordoli.co.uk](http://www.bordoli.co.uk)

14 Lento A Doloroso ♩ = 52

Out of my  
Out of my  
Out of my  
Out of my

*p* *p* *p* *p*

A Doloroso ♩ = 52

(rehearsal only)

**SAMPLE COPY ONLY  
NOT FOR PERFORMANCE**

20 3

sor - row have I made these songs, out of my sor - row have I made these

sor - row have I made these songs, out of my sor - row have I made

sor - row have I made these songs, out of my sor -

sor - row have I made these songs, out of my sor - - -

3

26 *mf*

songs, out of my sor - row, out of my sor - row, out of my

*mf*

these songs, out of my sor - row, out of my sor - row, out

*mf*

row, out of my sor - row, out of my sor - row,

*mf*

row, out of my sor - row, out of my sor - row, out of

**SAMPLE COPY ONLY  
NOT FOR PERFORMANCE**

32 *dim.* *pp*

sor - - - row; Though some-what of the

*dim.* *pp*

of my sor - row; Though some - what of the

*dim.* *pp*

sor - - - row; Though some - what

*dim.* *pp*

my sor - - - row; **B** Though some - what

37 *cresc.* 3

mak-ing's ea - ger pain, though some-what of the mak-ing's ea - ger pain

*cresc.*

mak - ing's pain, though some - what of the pain

*cresc.*

of the pain, some - what of the pain

*cresc.*

of the pain, though some - what of the pain

SAMPLE COPY ONLY  
NOT FOR PERFORMANCE

43 *f*

from Joy did bor - row, from Joy did bor - row.

*f*

from Joy did bor - row, from Joy did bor - row.

*f*

from Joy did bor - row, from Joy did bor - row.

*f*

from Joy did bor - row, from Joy did bor - row.

*f*

from Joy did bor - row, from Joy did bor - row.

*p*

49 **C** **Maestoso** ♩ = 84

*f* Some - day, I trust, God's pur- pose of pain for\_

*f* Some - day, I trust, God's pur- pose of pain for\_

*f* Some-day I trust God's pur- pose of

*f* Some-day I trust God's pur - pose of

**C** **Maestoso** ♩ = 84

**SAMPLE COPY ONLY  
NOT FOR PERFORMANCE**

55

me shall be com - plete and then to en - ter the House of Joy,

me shall be com - plete and then to en - ter the House,

pain for me shall be com - plete and then to en - ter the House of Joy

pain for me shall be com - plete and then to en - ter the House

*p*



61

*mp* en - ter the House of Joy pre - pare my feet. Some -

*mf* en - ter the House of Joy *mp* pre - pare my feet. Some -

*mp* en - ter the House of Joy pre - pare my

*mf* en - ter the House of Joy *mp* pre - pare my

SAMPLE COPY ONLY  
NOT FOR PERFORMANCE

67

*ff* day, I trust, God's pur - pose of pain

*ff* day, I trust, God's pur - pose of pain for me shall be com - plete and then to

*ff* feet. Some - day, I trust, God's pur - pose of pain shall be com - plete, to

*ff* feet. Some - day, I trust, God's pur - pose of pain shall be com - plete,

75

en - ter the House of Joy, en - ter the

en - ter the House, en - ter the House of Joy

en - ter the House of Joy en - ter the

en - ter the House en - ter the House of Joy

*p*

**SAMPLE COPY ONLY  
NOT FOR PERFORMANCE**

80

House of Joy pre - pare my feet.

pre - - - pare my feet.

House of Joy pre - pare my feet.

pre - - - pare my feet.

*rall.*

*mp* *dim.* *p*

*mp* *dim.* *p*

*p*

84 **Più mosso** ♩ = 112

**Più mosso** ♩ = 112

### OPTIONAL Roll of Honour to commemorate fallen choristers

If this section is used, it should follow without a break. If it is not used, the choir should go directly to letter E.

Sing the name of each fallen chorister on the given pitch in free rhythm. Names may be written on the dotted lines provided.

There are 6 pitches in total. If the number of names exceeds the number of pitches, the section may be repeated to incorporate all the names. If there are less than 6 names, notes may be omitted at the choir master's discretion.

88 **D** Lento ad libitum

**D** Lento ad libitum

*ppp*

**E** Doloroso ♩ = 52

94

*p* *cresc.*

Out of my sor - row have I made these songs, out of my

*p* *cresc.*

Out of my sor - row have I made these songs, out of my

*p* *cresc.*

Out of my sor - row have I made these songs, out

*p* *cresc.*

Out of my sor - row have I made these songs, out of my

**E** Doloroso ♩ = 52

(rehearsal only)

SAMPLE COPY ONLY  
NOT FOR PERFORMANCE

100

*mf* *cresc.*

sor - row have I made these songs, Pre - pare

*mf* *cresc.*

sor - row have I made these songs, Pre - pare

*mf* *cresc.*

of my sor - row, Pre -

*mf*

sor - - - - row,

*ff*

**rall.** **f** **Trascendente** ♩ = 104 **p** **F**

my feet. my feet. To

pare my feet. To en - ter the

*cresc.* **f** **p**

Pre-prepare my feet.

**rall.** **Trascendente** ♩ = 104 **F**

**SAMPLE COPY ONLY  
NOT FOR PERFORMANCE**

112

To en - ter the House of Joy.

en - ter the House.

House. *cresc.* En - -

*cresc.* En - -



116

*cresc.* House of Joy.

*cresc.* House of Joy.

ter the House of Joy.

ter the House of Joy.

SAMPLE COPY ONLY  
NOT FOR PERFORMANCE

120

Pre - - - pare my feet. House

En - - - er

Pre - - - pare my feet.

En - - - ter the

124 *ff*

of Joy.

the House of Joy.

House of Joy.

House of Joy.

SAMPLE COPY ONLY  
NOT FOR PERFORMANCE

128 *mp* *rall.*

*mp* *rall.*

*p*

*p*

*p*

*rall.*

131 **Tranquillo**

Pre - pare my feet.

Pre - pare my feet.

Pre - pare my feet.

Pre - pare my feet.

**Tranquillo**

SAMPLE COPY ONLY  
NOT FOR PERFORMANCE