

Libby Larsen

THE OTHER SIDE OF SILENCE

for Soprano and Piano

FULL SCORE

from texts by George Elliot

KENWOOD EDITIONS

Libby Larsen
THE OTHER SIDE OF SILENCE
for Soprano and Piano

Commissioned by the Brooklyn Arts Art Song Society

Premiered on May 7th, 2021
Mary Bonhag, soprano, Michael Brofman, piano

Duration: c. 12 minutes 50 seconds

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The Other Side of Silence ...

On the writings of George Eliot (she, her, hers)

I. In Medias Res (Daniel Deronda)

Men can do nothing, without the make-believe of a beginning...
Even science...is obliged to start with a make-believe unit...
And must fix on a point in the stars' unceasing journey...
And pretend that time is Nought. ...
Since science...reckons backwards as well as forward...
Divides his unit into billions...
and with his finger set at Nought ...sets off in medias res.

II. Harvest and Springtime (Daniel Deronda)

In the human experience, the seasons are all mingled together;
In the same moment the sickle is reaping
And the seed is sprinkled: ...
Harvest and springtime,
In each of our lives,
Harvest and springtime
Are continually one.
Harvest and springtime...
Gathers and sows us anew ...
Springtime and harvest and springtime.

III. Vanish (Adam Bede)

So much of our early gladness
Vanishes utterly from our memory.
We can never recall the joy
With which we laid our heads on our mother's bosom
Or rood on our father's back in childhood.

Doubtless that joy ...is wrought up into our nature...
But it is gone forever
From our imagination,
And we can only BELIEVE
In the joy of childhood.

IV. Commonplace (Middlemarch)

We all must die...
Commonplace...
We all must die.

Suddenly, acute, transformed into consciousness.
“ I must die – and soon.”

Then death grapples us,
And his fingers are cruel;

Afterwards, death may come to fold us in his arms
As our mother did,
And our last moment of dim, earthly discerning
May be like the first.

V. True Seeing (Middlemarch)

After all, the true seeing is within.
If we had a keen vision and feeling of all ordinary human life,
It would be like hearing the grass grow
And the squirrel's heartbeat,
And we should die of that roar
Which lies on the other side
Of silence.

The Other Side of Silence

George Eliot
from *Daniel Deronda*

Libby Larsen, 2021

I. In Medias Res

♩ = 80

Mystical Data-impersonal

mf

6

11

8va loco

8vb loco

$\text{♩} = \text{♩}$

$\frac{3}{4}$

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16 $\text{♩} = 104-108$

Men can do noth-ing with-out the

biding time in infinity

sub.p *sub.f* *p* *mp*

ped. ad lib.

21

make - be-lieve_____ of a be - gin - ning...

poco

25

E - ven sci - ence is o - bliged to start with a make - be - lieve_____

mp

28

u - nit ... and must fix on a point in the stars un - ceas - ing

mp

32

jour - ney. _____ and pre - tend that time is Nought. _____

cresc.

37

f *sub.mp*

53

And with his fin - ger set at Nought

p

57 **Considered, slower** **Tempo primo** (♩ = 80)
Wonderous, cosmic!

sets off In Medias Res.

pp

attacca

8va *loco*

8vb

62 **ritard**

sub.p *sub.mf*

attacca

II. Harvest and Springtime

George Eliot
from *Daniel Deronda*

Libby Larsen, 2021

serene

warmly, serene, balanced

mf *mp*

In the hu-man ex - per-i-ence, the

7

sea-sons are min-gled to - geth-er, In the same mo-ment the sick-le is reap-ing and the

sub.mf

12 *rit.* *a tempo*

seed is sprink-led... Har-vest and spring-time in each of our lives

sub.p *sub.mf*

18

Har-vest and spring-time are con-tin-u-al-ly one.

p

24

Har - vest and spring - time . . . gath - ers and sows us a - new.

sub. mf

rit. *a tempo*

28

rit. *lingering*

Spring-time and har - vest and spring - time

p

III. Vanish

George Eliot
from *Adam Bede*

Libby Larsen, 2021

♩ = 120

rugged, constructed

f

as a memory

sub.p

sub.mf

f

8vb

7

pp

f

(f) sub.p

f

loco

8vb

8vb

13

So much of our ear - ly child - hood

sub.p

mp

*dream fragment

8vb

19

glad-ness van-ish-es ut-ter-ly from our mem-o-ry. We can nev-er re-

mf *sub.p* *f* *mf*

25

call the joy with which we laid our

warmly *gently*

p *sub.mf* *mp*

31

rit. ----- accel. ----- tempo primo

heads on our moth-ers bo-som or road on our

f *mp*

54

slower

In the tempo of a distant dream

our im - ag - i - na - tion, and we can on - ly be - lieve in the joy — of

mf

p
legato

ped. ad lib.

60

rit. ----- a tempo primo

child - hood. So much van - ish - es

legato

mf

66

dream tempo

ut - ter - ly... from our mem - o - ry.

p
legato

IV. Commonplace

George Eliot
from *Middlemarch*

Libby Larsen, 2021

♩ = 54-56

outward *f*

We all must die.

ff

6

LH

We all must

10

die.

rit. ----- *p* inward rubato

Com-mon-place

pp

pp

13 **a tempo** **accel.** -----

outward

Com - mon - place Com - mon

ff *mf*

16 *inward* *growing outward*

Com - mon Com - mon Com - mon Com - mon Com - mon Com - mon

mp *mf*

18 **Subito broadly** *outward* ***f***

We all must die.

suspended *Sva* -----

ff *sub. p sempre* *ped. ad lib.*

21

sud-den-ly, a-cute, trans-formed in-to con-sci-ous-ness—

(8va) loco

pp

24 **accel.**

I must die...

f

rit.

28 **rit.** **Agitato**

and soon. Then death grap-ples us.

pp

f

V. True Seeing

George Eliot
from *Middlemarch*

Libby Larsen, 2021

♩ = 72 (♩ = ♪ throughout)

mf

f

10

Af - ter all true see - ing

mp

15

is with - in.

Musical score for measures 15-18. The vocal line starts with a treble clef and a 3/4 time signature. The lyrics are "is with - in." The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic pattern of eighth notes.

19

True see - ing is with - in.

cresc.

Musical score for measures 19-23. The vocal line starts with a treble clef and a 6/8 time signature. The lyrics are "True see - ing is with - in." The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic pattern of eighth notes. A *cresc.* marking is present in the right-hand staff.

24

f *decresc.* *mp*

Musical score for measures 24-27. The vocal line is mostly silent. The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a rhythmic pattern of eighth notes. Dynamic markings *f*, *decresc.*, and *mp* are present in the right-hand staff.

29

If we had a keen

p

33

vi - sion — and feel ing — for all

p

37

or - di - nar - y hu - man life —

sub.p

p

41

it would be like hear - ing the grass grow.

pp delicately

44

tr

mf

48

If we had a keen vi - sion or

sub.p

53

feel - ing _____ for the or - di - nar - y hu - man

58

rit.

relaxed

life _____ it would be like hear - ing the squir - rel's

sub.p *p*

accel.

a tempo

62

heart, beat. And we _____ should all _____

8va *loco* *sub.p*

67

die _____ Af - ter all _____

pp

This system contains measures 67 through 71. The vocal line starts with a long note on 'die' and continues with 'Af - ter all'. The piano accompaniment features a steady bass line and chords in the right hand. A dynamic marking of *pp* is present in measure 70.

72

_____ Af - ter

This system contains measures 72 through 75. The vocal line has a long rest followed by the word 'Af - ter'. The piano accompaniment continues with a consistent bass line and chordal accompaniment.

76

all _____

This system contains measures 76 through 80. The vocal line begins with the word 'all' followed by a long rest. The piano accompaniment continues with a steady bass line and chords in the right hand.

Slowly

93

of that roar which

tr *tr* *tr* *tr*

p.

97

lies on the oth - er side of si - lence.

101 **a tempo**

p *ff*