

PIANO/VOCAL SCORE

LIBBY LARSEN

Coming Forth into Day

A Choral Symphony

*for Soprano and Baritone soloists, SATB Chorus,
opt. Children's Chorus, Orchestra and Narrator*

Texts selected by Jehan Sadat and Libby Larsen

On texts by Jehan Sadat, Mohammed Dib, Walt Whitman, the Stele of Antef,
Bedros Tourian, Beulah Steele Jenness, Stephen Crane, Mother Goose and John Chadwick.

*Committed by the Plymouth Music Series, 1985,
with the assistance of the Dayton Hudson Foundation,
the Jerome Foundation, and the Carl A. Weyerhauser Charitable Trust.*

Coming Forth Into Day

Libby Larsen

I. War

Fanfare

♩ = 138

Piano

fp *ff* *fp* *ff*

♩ = 200

Pno.

p *ff* *p* *cresc.* *accel.*

Tempo Primo

Pno.

chime *ff*

Pno.

1 $\text{♩} = 66$ *dolce, freely*

Pno.

2 *Reading**

Dear Friends,

Will you permit me to share with you some of my innermost thoughts, as I stand before you today? We have witnessed, over the years, the failures of individual and collective endeavor in the cause of peace. As I speak, thousands are dying in the Middle East, in Central America and in many parts of Africa and Asia. [The Cold War has frozen stiff]** And man everywhere is wolf to man.

We can give way to despair, or we can hope that the scourge of war will pass us by, or simply bury our thoughts and feelings in newsprint or the TV tube. But are we not consequently diminished as human beings? Is there no way in which we can perhaps try yet again to overcome fear and prejudice, to see our way to a new meeting of hearts? Can we not, together, devise yet another way of re-discovering our common humanity in the pursuit of peace and mutual understanding?

Is there not an ideal forum, from which an appeal might go out to the world, for one more call for a common approach to try and find ways of rekindling the hope of peace in peoples' hearts? From the ghettos of crowded cities, from the parched deserts of Africa, and the sinister hells of civil war and repression, a cry of hope would echo back!

3 *The Mad Hour* $\text{♩} = 88$

S
A
T
B

Pno.

* All readings from speeches by Jehan Sadat. Optional.

** Words in brackets may be omitted.

25

S Ah Ah

A Ah Ah

T Ah Ah

B Ah Ah

Pno.

fp *ff* *fp* *ff*

4

29

S The mad hour stalks a - bout. It is black,

A The mad hour stalks a - bout. It is black,

T The mad hour stalks a - bout. It is black.

B The mad hour stalks a - bout. It is black.

Pno.

ff *f* *ff* *f* *mf* *f* *mf*

34 5 ♩ = 132

S
black. The mad hour

A
black. The mad hour

T
The mad hat The mad — hour

B
The mad hour The mad — hour

Pno.

39 (♩ = 132) 6 *pp poco a poco cresc.*

S
The mad hour

A
mp non legato
And you shall know it, when you meet it. You shall know it by its

T
mp non legato
And you shall know it, when you meet it. You shall know it by its

B
mp non legato
And you shall know it, when you meet it. You shall know it by its

Pno.

43 *pp*

S The mad hour Ah

mf

A hate And you shall know it, when you meet it. You shall know it by its hate and its

mf

T hate And you shall know it, when you meet it. You shall know it by its hate and its

mf

B hate And you shall know it, when you meet it. You shall know it by its hate and its

Pno.

47 *ff* *sub pp* *tutti*

S Ah Ah

f *p*

A cries And you shall know it, when you meet it. You shall know it by its

f *p*

T cries And you shall know it, when you meet it. You shall know it by its

f *p*

B cries And you shall know it, when you meet it. You shall know it by its

Pno.

II. Heroes, Heroines

16 Reading

...Allow me here to share with you the memory of my husband, who believed that the cause of peace is served by a leap of faith, if not by both sides in a conflict, then at least by one side...

He had the courage and spiritual strength of decision, to see the world as a place of suffering and tribulation, which can only be redeemed by love and by a dedication to peace and justice...

...The memory of great achievements has a tendency to wither quite rapidly in a world torn by conflicts and mutually exclusive ideologies... He knew too well that life, precarious, frail and breath-takingly beautiful, is our most precious possession on earth... He died for his belief, knowing full well that there was prejudice, hatred and fanaticism lurking in the dark, stalking his every step...

He had the courage and spiritual strength of decision, to see the world as a place of suffering and tribulation, which can only be redeemed by love and by a decision to peace and justice...

17 Maxims of the Stele of Antef *

156 $\text{♩} = 72$ *poco rit.* -----

Bar, Solo $\text{♩} = \text{♩}$ throughout, to 18 *f*

And the

Tenor *[chant]p* *f*
 I am a man who keeps si - lent be - fore the an - gry...

Bass *[chant]p* *f*
 I am a man who keeps si - lent be - fore the an - gry...

156 17 $\text{♩} = 72$ *poco rit.* -----

Piano

The musical score is for a scene with four parts: Bar, Solo; Tenor; Bass; and Piano. The Bar, Solo part is in bass clef, 8/8 time, and contains a whole note chord. The Tenor and Bass parts are in treble and bass clefs respectively, 8/8 time, and contain a melodic line with lyrics. The Piano part is in treble and bass clefs, 8/8 time, and contains a whole note chord. The score includes dynamic markings like *p*, *f*, and *poco rit.*, and a tempo marking of $\text{♩} = 72$. A box around the number 17 indicates the start of a new section.

*tr. Boris de Rachewiltz

159 *a tempo* *accel.*

Bar. Solo
fool - - - ish man

T
[chant] *mp* *fp* *f*
I am a man who speaks out In

B
[chant] *mp* *fp* *f*
I am a man who speaks out In

Pno.
159 *a tempo* *accel.*

162

Bar. Solo

T
18 *Slower, legato* ♩ = 54
plac - es of im - pend - ing vi - o - lence I am a man who has suf - fered... -

B
plac - es of im - pend - ing vi - o - lence I am a man who has suf - fered... -

Pno.
162 18 *Slower, legato* ♩ = 54

164 *gently* Faster ♩ = 72

Bar. Solo

I have been giv'n what is in my heart.

T *[chant] mf*

I am a peace-mak - er — in the

B *[chant] mf*

I am a peace-mak - er — in the

Pno. *mp* Faster ♩ = 72 *mf*

167 *mf* *f* *mp*

Bar. Solo

I have been giv'n what is in my heart,

T *mf*

house of the Lord, and am re - mem - bered — for my am - ia - bil - i - ty

B *mf*

house of the Lord, and am re - mem - bered — for my am - ia - bil - i - ty

'no. *mp*

170 ♩=72

Bar. Solo

Empty baritone solo staff.

Treble clef vocal staff with lyrics: I am a man who speaks in the court of just - ice — and who

Bass clef vocal staff with lyrics: I am a man who speaks in the court of just - ice — and who

170 ♩=72

Pno.

Piano accompaniment for measures 170-172.

173 ♩=♩.

Bar. Solo

Baritone solo staff with lyrics: I have been giv'n what is in my heart,

Treble clef vocal staff with lyrics: sharp - ens his mouth a - gainst mean - ness of mind,

Bass clef vocal staff with lyrics: sharp - ens his mouth a - gainst mean - ness of mind,

173 ♩=♩.

Pno.

Piano accompaniment for measures 173-175.

19 Primo Tempo ♩ = 72

176

Bar. Solo

T
8
p legato I am a peace - mak - er, I am a man who keeps si - lent, — who has suf - fered, *sub f* *ff*

B
p legato I am a peace - mak - er, I am a man who keeps si - lent, — who has suf - fered, *sub f* *ff*

19 I am a peace - mak - er, I am a man who keeps si - lent, — who has suf - fered,

Pno.
176

179

Bar. Solo

T
8
p I — am a man who speaks out in the court — of just - ice. Ah — *f* *p*

B
p I — am a man who speaks out in the court — of just - ice. Ah — *f* *p*

Pno.
179

III. Innocents

Reading

...The world of adults has lost sight of its priorities and of its potential for solidarity in the face of hunger and deprivation... Children can teach us to live together, as only they know how to...

...childhood is a voyage of discovery. A sentence which has always struck me as being profoundly true is that of Simon de Beauvoir: "One is not born a woman, one becomes one." ...It is not easy to grow up (to become women and men), and we may find that for many people this is a process which never happens completely. Growing up, however, is not always the answer to childhood questions... But it is a gathering together of all the experience of living as children and young people until we are able to give them shape and direction...

It is a condition of the heart, open and childlike, generous and all-forgiving, hopeful and trusting, patient and unafraid, which is the true way to understanding among men. From children and their ways we can learn that peace must pass through the 'world of action.' I pray that, in my own life, I should cherish that spirit of childhood.

48 *The Trees in the Garden Rained Flowers* *

477 $\text{♩} = 102$

The score is for a vocal quartet and piano. It is in 2/2 time with a tempo of 102 beats per minute. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with the Tenor part starting at measure 477 with the lyrics "The trees in the gar-den rained flow'rs". The piano accompaniment begins at measure 477 with a mezzo-piano (*mp*) dynamic, followed by a crescendo to mezzo-forte (*mf*) and then piano (*p*). The piano part features a wavy line in the right hand and a steady bass line in the left hand.

* From *The Complete Poems of Stephen Crane*, Stephen Crane.

482

mf lightly *f*

S Child - ren ran there joy - ous - ly The

mf lightly *f*

A Child - ren ran there joy - ous - ly The

lightly mf *f*

T Child - ren ran there joy - ous - ly

mf lightly *f*

B Child - ren ran there joy - ous - ly joy - ous - ly

Pno.

487

p

S trees in the gar - den rained flow'rs

p

A trees in the gar - den rained flow'rs

f

T flow'rs

p

B flow'rs

lightly

Pno.

49 *pp*

S Ah Ah Ah

A *pp* Ah Ah Ah

T *f* They gath - ered the flow'rs each to him - self

B They gath - ered the flow'rs

Pno. *mf*

495 *f* Hav - ing

S Ah

A Ah

T *mf* There were some who gath - ered *ff* great heaps

B each to him - self *mf* *ff* great heaps

Pno. *mf* *f*

50

500

rit. *mp*

S op - - - por - tu - ni - ty and skill ————— Un - til be -

A *mf* Un - til be - hold, Un - til be -

T *mf* Un - til be - hold, Un - til be -

B *mf* Un - til be - hold, Un - til be -

Pno. *mf rit.*

504

a tempo *accel.* *cresc.*

S hold, chance blos - soms re - mained for the fee - ble

A hold, on - ly chance blos - soms re - mained for the fee - ble

T hold, on - ly chance blos - soms re - mained for the fee - ble

B hold, on - ly chance blos - soms re - mained for the fee - ble

Pno. *a tempo* *mf*

51 Tempo I

509

Pno.

lightly ritard

p

52 ♩ = 84

515 Children's Choir*

mp

Ch. Choir

S

A

T

B

Then a lit-tle spin-dling tu - tor ran im - por-tant - ly to the

Then a lit-tle spin-dling tu - tor ran im - por-tant - ly to the

84 Then a lit-tle spin-dling tu - tor ran im - por-tant - ly to the

tu - tor ran im - por-tant - ly to the

52 ♩ = 84

515

Pno.

mp

* When Children's Choir used, SAT tacet to m. 521

53 Faster, ♩ = 126

Soprano Solo

f childlike

Sop. Solo

520

Pray Fath - er, come with me See this un - fair

Ch. Choir

520

fath - er cry - ing Ah

S

p

fath - er cry - ing Ah Ah

A

p

fath - er cry - ing Ah Ah

T

p

fath - er Ah Ah

B

Ah

53 Faster, ♩ = 126

Pno.

520

525 54 $\text{♩} = 84$

Sop. Solo
 thing in your gar - den

S
 Ah

A
 Ah

T
 Ah *mf* But when the fath-er had

B
 Ah *mf* But when the fath-er had

525 54 $\text{♩} = 84$

Pno. *mf*

55 Slower, freely ♩=116

530 Baritone Solo

Bar. Solo

Baritone solo staff with musical notation and a dynamic marking *f*.

Not so! Small

S

Soprano staff with musical notation.

A

Alto staff with musical notation.

T

Tenor staff with musical notation and lyrics: sur-veyed, he ad - mon-ished the tu - tor, he ad - mon-ished the tu - tor,

B

Bass staff with musical notation and lyrics: sur-veyed, he ad - mon-ished the tu - tor, he ad - mon-ished the tu - tor,

55 Slower, freely ♩=116

530

Pno.

Piano accompaniment for measures 530-535, including a fermata over the final measure.

535

Bar. Solo

Baritone solo staff with musical notation and lyrics: sage This thing is just. For look you, are not

sage This thing is just. For look you, are not

Pno.

Piano accompaniment for measures 535-540, including dynamic markings *mp* and *lightly*.

539 *mf* *3*

Bar. Solo

they who pos - sess the flow'rs strong-er, bold - - er, shrewd - er than

Pno.

544 *f* *mp* *3*

Bar. Solo

they who have none? Why should the strong, the beau - ti - ful

Pno.

548 *mf* *3* *d=102*

Bar. Solo

strong, why should they not have the flow'rs? — *d=102*

Pno.

552 *Freely* *♩=116*

Bar. Solo

Why should the strong, the beau - ti - ful strong,

Pno.

557

Bar. Solo

why should they not have the flow'rs?
 The trees in the gar-den rained
 The

mp

mp

Pno.

557 $\text{♩} = 102$

mp

560

flow'rs
 flow'rs
 trees in the gar - den rained flow'rs
 The trees in the gar - den rained

p

Pno.

563

S
Ah

A
Ah

T
Ah

B
flow'rs

Pno.

57 *Mother Goose Medley**

567/610 $\text{♩} = 80$

S
Hey ding-a-ding, I

A
Hey ding-a-ding, ding-a-ding, ding-a-ding — (close'ng') —

T
Hey ding - a-ding, — (close'ng') —

B
Hey ding-a-ding, ding-a-ding, ding-a-ding — (close'ng') —

Pno.

* From *The Only True Mother Goose Melodies*, Mother Goose -54-