

# I. Bind me – I still can sing

Emily Dickinson – #1005

Libby Larsen, 1997

♩ = 40, *spaciously*

*pp* *morendo* *ped.* *p*  
Bind me-

4 *freely*  
*mf*

*a tempo*

*mf* *p*  
I still can sing Ban-ish-

7

*rit.* *a tempo*

*sub.p* *8va*  
my man - do - lin strikes true with - in-

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9

*mp* *ff* *ff sub.*

Slay— Slay—

11

*p* *mf* *lontano* *p*

Slay— and my

13

*poco a poco crescendo* *poco a poco crescendo*

Soul shall rise— my

14

soul shall rise Chant - ing to Par - a - dise - Still thine. Still thine.

*ff* *mf*

*ff* *8va*

16

Still thine.

*p*

*p* *8va*

17

niente

*rit.*

## II. In this short Life

Emily Dickinson - #1287

Libby Larsen, 1997

♩ = 60

In this short Life that

on - ly lasts an hour \_\_\_\_\_ how much, how much, how

much \_\_\_\_\_ In

*mp*

*mp*

*mp*

11

this short Life that on - ly lasts an hour How lit - tle, how

15

lit - tle, how lit - tle

18

poco rall.

In this short Life that on - ly lasts an

22

hour \_\_\_\_\_ How much- \_\_\_\_\_ how lit - tle- \_\_\_\_\_ How

*mp*

*p sub.* \_\_\_\_\_ *p*

$\flat \bar{p}$  . \_\_\_\_\_  $\bar{p}$  .

25

much- \_\_\_\_\_ how lit - tle- \_\_\_\_\_ is with - in \_\_\_\_\_ our \_\_\_\_\_

*p sub.*

28

power. \_\_\_\_\_

*p sub.*

$\flat \bar{p}$  . \_\_\_\_\_  $\bar{p}$  .

# III. By a departing light

Emily Dickinson – #1714

Libby Larsen, 1997

♩ = 50, legato, gently, morendo

musical score for the first system, measures 1-4. It features a vocal line and a piano accompaniment in 4/4 time. The piano part starts with a piano (*p*) dynamic and includes a *ped.* (pedal) marking.

musical score for the second system, measures 5-8. It includes a circled measure number '5' and the lyrics "By a de -". The piano part has a *ped. throughout* marking.

musical score for the third system, measures 9-12. It includes a circled measure number '10' and the lyrics "part - ing light We see a - cut - er, — quite Than by a wick that". The piano part features a triplet of eighth notes and a *Sva* (sustained) marking.

14 **poco rit.** **a tempo, push forward**  
*poco crescendo*

stays. \_\_\_\_\_ There's some-thing \_\_\_\_\_ in the flight \_\_\_\_\_ That

*poco crescendo* *mf*

18 **rit.** **a tempo, ritard to the end**

clar - i - fies the sight \_\_\_\_\_ And decks the rays. \_\_\_\_\_

*decrescendo a niente*

22

\_\_\_\_\_

*Sva* \_\_\_\_\_

*niente*



# IV. Out of Sight?

Emily Dickinson – #703

Libby Larsen, 1997

♩ = 66

The first system of the musical score is in 4/4 time. It features a vocal line and a piano accompaniment. The piano part consists of a steady eighth-note bass line in the left hand and a more active eighth-note melody in the right hand. The vocal line is marked *lightly* and begins with a half rest. The key signature has one flat (B-flat).

The second system of the musical score includes a circled measure number '3' at the beginning. The vocal line has a triplet of eighth notes. The lyrics are: "Out of sight? What of that? What of". The piano accompaniment continues with the same rhythmic pattern as the first system, marked *mp*.

The third system of the musical score includes a circled measure number '5' at the beginning. The vocal line has a triplet of eighth notes. The lyrics are: "that? See the Bird-". The piano accompaniment features a more complex texture, including a prominent ninth-note chord in the right hand, marked *mf*.

7

reach it! reach it!

*p* *mf*

9

Curve by Curve

3

11

Sweep by Sweep

3 3

12

Round the Steep

14

Air- Dan-ger! What is that to Her?—

*pp* *sost.* *sost.* *sost.*

freely, meno mosso

17

bet-ter 'tis to fail there- Than de-

*sost. ped.* *p.*

a tempo

19

bate \_\_\_\_\_ here

*f*

21

Blue \_\_\_\_\_ is Blue- the World \_\_\_\_\_ through-

*p*

23

Am - ber- Am - ber- Dew- Dew

25 *f*

Seek- Friend- and see

27

Hea - ven is shy of Earth

29

that's all-

31

Bash - ful Hea - ven- thy Lov - ers

33

small- Hide- too from thee- from

35

thee.

## LIBBY LARSEN

### Biography

*“Music exists in an infinity of sound. I think of all music as existing in the substance of the air itself. It is the composer’s task to order and make sense of sound, in time and space, to communicate something about being alive through music.”*

– Libby Larsen

Libby Larsen (b. 24 December 1950, Wilmington, Delaware) is one of America’s most performed living composers. She has created a catalogue of over 500 works spanning virtually every genre from intimate vocal, choral, and chamber music to massive orchestral works and over fourteen operas. Grammy Award winning and widely recorded, including over fifty CD’s of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory.

As a vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer’s Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen is the recipient of the 2003 Eugene McDermott Award from MIT and the 2010 George Peabody Medal for Outstanding Contribution to American Music.

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Libby Larsen visit [www.libbylarsen.com](http://www.libbylarsen.com)**

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