

# It Is The Silence

from *Anne Frank: A Living Voice*

SSAA Piano Reduction



Music by

**Linda Tutas Haugen**

text from *The Diary of Anne Frank*



ephraim bay publishing



# It Is The Silence

from *Anne Frank: A Living Voice*

for Treble Choir and String Quartet

SSAA Piano Reduction

Music by

Linda Tutas Haugen

text from

*The Diary of Anne Frank*

This work was commissioned by and is dedicated to  
The San Francisco Girls Chorus, in honor of its 25<sup>th</sup> Anniversary, 2004.

© 2002, 2004, Linda Tutas Haugen. All Rights Reserved.  
Text used by permission of Anne Frank – Fonds, Basel, Switzerland

Ephraim Bay Publishing Co. – [www.ephraimbaypublishing.com](http://www.ephraimbaypublishing.com)  
Email: [linda@lindatutashaugen.com](mailto:linda@lindatutashaugen.com) Telephone: 612-454-7117



ephraim bay publishing

## **IT IS THE SILENCE**

### Program Notes

*It Is The Silence* was commissioned by the San Francisco Girls Chorus, and premiered on November 1, 2002. Its text is based on excerpts from the *Diary of Anne Frank*, taken from two English translations of Anne's *Diary*. *It Is The Silence* is the first section of a longer work that premiered in its entirety during the San Francisco Girls Chorus' 25<sup>th</sup> Anniversary season, in May of 2004.

Anne Frank was between 13 and 15 years old when she wrote her *Diary*, and hiding in an upstairs annex over a warehouse with her family, and one other family. Despite all of the fear and frustrations she experienced during their two years of hiding, Anne learned how to survive, to find beauty in small things, and to hold on to hope.

The purpose of this composition is to honor the life of Anne Frank, and to gain a deeper understanding of what she, her family, and friends experienced during the Holocaust. I believe that human beings can learn from the mistakes of the past, and in order to do so, we must remember those mistakes and their consequences. We can imagine, through music, her experience and hope to better understand what she lived through.

This first movement contains the following two excerpts from Anne Franks' *Diary*:

July 11, 1942

"It is the silence that frightens me so in the evening and at night... I can't tell you how oppressive it is to never... go outdoors, I'm very afraid that we shall be discovered and shot... We have to whisper and tread lightly during the day, [or] the people in the warehouse might hear us... Someone is calling me."

January 13, 1943

"Terrible things are happening outside. At any time of... day, helpless people are being dragged out of their homes... Families are torn apart; men, women, and children are separated... Everyone is scared... the entire world is at war, and the end is nowhere in sight... All we can do is wait... for it to end. Jews and Christians alike are waiting, the whole world is waiting, and many are waiting for death."

# I. IT IS THE SILENCE

ANNE FRANK

LINDA TUTAS HAUGEN

Andante (♩ = 66)

Piano introduction in 5/4 time, marked Andante (♩ = 66). The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with long, expressive slurs, while the left hand provides a rhythmic accompaniment with eighth notes. The key signature is one flat (B-flat major or D minor).

Vocal staves for Soprano 1 (S1), Soprano 2 (S2), and Alto (A). The music is in 4/4 time and begins with a piano (*p*) dynamic. The tempo is marked *rit.* (ritardando) and *meno mosso* (♩ = 60). The lyrics "It is the" are written under the vocal lines.

Piano accompaniment for the vocal section, continuing in 4/4 time. The tempo remains *rit.* and *meno mosso* (♩ = 60). The dynamic markings are *cresc.*, *mp*, *dim.*, *p*, *dim.*, and *pp*. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

S1  
S2  
A

si-lence — that fright-ens me so — in the eve-nings and at night, — it is the

si-lence — that fright-ens me so — in the eve-nings and at night, — it is the

si-lence — that fright-ens me so — in the eve-nings — and at night, — it is the

S1  
S2  
A

si - lence — that fright-ens me so — in the eve - nings — and at

si - lence — that fright-ens me so — in the eve - nings and at

si - lence — that fright-ens me so — in the eve - nings — and at

*mp* *poco cresc.* (,)

*mp* *poco cresc.*

*mp* *poco cresc.*

*mp* *poco cresc.*

S1 *mp*  
 night. I can't tell you how op-pres-sive it is to nev - er go out -

S2 *mp*  
 night. I can't tell you how op-pres-sive it is to nev - er go out -

A *mp*  
 night. I can't tell you how op-pres-sive it is to nev - er go out -

*p* *mp*

20

S1 *mp* *p*  
 doors. I'm ve-ry a - fraid that we shall be dis - cov - ered, and shot. It is the

S2 *mp* *p*  
 doors. I'm ve-ry a - fraid that we shall be dis - cov - ered and shot.

A *mp* *p*  
 doors. I'm ve-ry a - fraid that we shall be dis - cov - ered and shot.

*p* *pp*

S1 *mp*  
 si - lence — that fright - ens me so. — We have to whis - per and tread

S2 *p* *mp*  
 ... si - lence — that fright - ens me so. — We have to whis - per and tread

A *p* *mp*  
 ... si - lence — that fright - ens me so. — We have to whis - per and tread

S1  
 light - ly dur - ing the day — or the peo - ple in the

S2  
 light - ly dur - ing the day — or the peo - ple in the

A  
 light - ly dur - ing the day — or the peo - ple in the

This page has intentionally been left blank  
for additional pdf security.

The score will continue on the next page.

moderato (♩ = 92)

*pp*

S1 me.

S2 *pp*

A *pp*

- that fright-ens me so. —

moderato (♩ = 92)

*pp*

*mf*

40

S1 *f*  
Ter - ri - ble things are hap - pen - ing out - side. —

S2 *f*  
Ter - ri - ble things are hap - pen - ing out - side. —

A *f*  
Ter - ri - ble things are hap - pen - ing out - side. —

*f*

*f*

S1 At an-y time of day, help-less peo - ple — are be-ing dragged out of their

S2 At an-y time of day, help-less peo - ple — are be-ing dragged out of their

A At an-y time of day, help-less peo - ple — are be-ing dragged out of their

S1 homes. ——— Fam' - lies are torn a - part; men, wo-men, and

S2 homes. ——— Fam' - lies are torn a - part; men, wo-men, and

A homes. ——— Fam' - lies are torn a - part; men, wo-men, and

*f*

S1  
child - ren are se - par - at - ed. Ah

S2  
child - ren are se - par - at - ed. Ah

A  
child - ren are se - par - at - ed.

*cresc.* *f*

S1  
Ah Ev' - ry - one is

S2  
Ah Ev' - ry - one is

A  
Ah Ev' - ry - one is

*poco dim.* *f* *cresc.* *f*

**molto rit.**

S1  
scared, the en - ti - re world is at war, and the end is no - where in

S2  
scared, — the en - ti - re world is at war, — and the end is no - where in

A  
scared, the en - ti - re world is at war, and the end is no - where in

**molto rit.**

60 **a tempo (moderato, ♩ = 92)**

S1  
sight. Ah

S2  
sight. Ah

A  
sight. Ah

**a tempo (moderato, ♩ = 92)**

ritardando

S1 *f* Ah *mp* Ah

S2 *f* Ah *mp* Ah

A *f* Ah *mf dim.* Ah

*mf dim.*

ritardando

Andante con moto (♩ = 76)

70

ritardando

a tempo (♩ = 76)

S1 *p* ooh *pp* ooh *p* All we can do is

S2 *p* Ah ooh *pp* ooh *p* All we can do is

A *p* Ah ooh *pp* ooh *p* All we can do is

Andante con moto (♩ = 76)

ritardando

(molto)

a tempo (♩ = 76)

*p* *pp* *p*

S1  
wait for it to end. Jews and Christ-ians a - like are wait - ing for

S2  
wait — for it to end. — Jews and Christ-ians a - like are wait - ing for

A  
wait — for it — to end. Jews and Christ-ians a - like are wait - ing for

80

S1  
it to — end. *mp cresc. poco a poco* The whole — world is wait - ing and

S2  
it — to — end. — *mp cresc. poco a poco* The world is wait - ing and

A  
it to end. *mf cresc. poco a poco* is wait - ing and

*poco cresc.* *mp cresc. poco a poco*

(mf) *f*

S1 man - y are wait - ing for death The whole —

(mf) *f*

S2 man - y are wait - ing for death All we can do is

A man - y are wait - ing for death

*ff* *dim.* (*mp*) *molto rit.* *p dim.*

S1 world is wait - ing and man - y are wait - ing for death.

*ff* *dim.* (*mp*) *p dim.*

S2 wait, is wait - ing and man - y are wait - ing for death.

*ff* *dim.* (*mp*) *p dim.*

A is wait - ing and man - y are wait - ing for death.

*ff* *dim.* (*mp*) *p dim.* *molto rit.*

Grave ♩ = 46

S1 *pp*

S2 *pp* *p*  
It is the si - lence — it is the si - lence —

A *pp* *p*  
It is the si - lence — that fright - ens me so, — it is the si - lence — that

Grave ♩ = 46

S1 *p* (not hurried) *rit.* *pp*  
Some - one is call - ing me.

S2 *p* *pp*  
— that fright - ens me so — Ah

A *p* *pp*  
fright - ens me so. — Ah —





## Linda Tutas Haugen

Performed on four continents, Linda Tutas Haugen's music has been critically acclaimed as "music of character and genuine beauty." [*Minneapolis Star Tribune*.] *Opera Today* praised her opera, *Pocahontas*, as "superbly crafted," "engaging," and "beautiful and powerful." She has written for instrumental and vocal chamber ensembles, symphony orchestra, wind ensemble, solo voice, chorus, and opera. She has received national awards, fellowships and commissions from ASCAP, American Composers Forum, American Guild of Organists, Meet The Composer, National Endowment for the Arts, National Kidney Foundation, San Francisco Girls Chorus, and Virginia Arts Festival and Virginia Opera. Her choral music has been performed by high school, university and adult choirs throughout the U.S., in Europe, Asia and Australia.

### Selected Choral Music by Linda Tutas Haugen from Ephraim Bay Publishing Company

#### MIXED CHOIR

Be Still and Know - SATB, cello, piano	EBPC-C127
Breath of the Mountains: A Folk Suite - (24') 4 movements, SATB, piano reduction	EBPC-C120
Children of Light - from <i>Songs of Hope and Promise</i> , SATB, organ	EBPC-C131
Domine Deus, Agnus Dei - from <i>Gloria</i> , SATB, piano	EBPC-C126
Gloria - (40') 12 movements, SATB, piano reduction	EBPC-C123
In the Shadow, I Will Sing! - SATB, piano	EBPC-C134
I Cannot Forget You - from <i>Breath of the Mountains: A Folk Suite</i> , SATB, 2 violins, piano	EBPC-C121
I Lift Up My Eyes - SATB, Native American flute or alto flute, harp or piano, cello	EBPC-C133
Laudamus Te - from <i>Gloria</i> , SATB, piano	EBPC-C124
Lizzy Lindsay - from <i>Breath of the Mountains: A Folk Suite</i> , SATB, piano, opt. folk musicians	EBPC-C122-1
Lizzy Lindsay - from <i>Breath of the Mountains: A Folk Suite</i> , SAB, piano, opt. folk musicians	EBPC-C122-2
Songs of Hope and Promise - 3 anthems, SATB, organ	EBPC-C128
A Quiet Place - from <i>Songs of Hope and Promise</i> , SATB, organ	EBPC-C130
The Eternal God - from <i>Songs of Hope and Promise</i> , SATB, organ	EBPC-C129
To Change the World - SATB, viola, piano	EBPC-C135
We Come Only in Passing - from the opera, <i>Pocahontas</i> , Soprano soloist, SATB, piano, opt. violin	EBPC-C132-1
We Come Only in Passing - from the opera, <i>Pocahontas</i> , Soprano soloist, SATB, chamber orchestra	EBPC-C132-2
You Are Worthy, Our Lord and God - from <i>Gloria</i> , SATB, a cappella or with piano	EBPC-C125

#### WOMEN'S/TREBLE CHORUS

A Canticle of Blessing - SSAA, Tibetan singing bowls or bells/chimes, violin	EBPC-C030-1
A Canticle of Blessing - SSAA, bells/chimes, piano	EBPC-C030-2
Anne Frank: A Living Voice - (30') 7 movements, SSAA, string quartet	EBPC-C025-1
Anne Frank: A Living Voice - (30') 7 movements, SSAA, piano	EBPC-C025-2
Grandmother - from <i>Breath of the Mountains: A Folk Suite</i> , SSA, piano, opt. treble instr., cello, perc.	EBPC-C021
Hinei Mah Tov: Two Brothers - children's choir, chamber ensemble	EBPC-C027
Holy, Holy, Holy - from <i>Gloria</i> , SSA, piano, 2 flutes, 2 clarinets	EBPC-C022
It is the Silence from <i>Anne Frank: A Living Voice</i> - SSAA, piano	EBPC-C024
I Wandered Lonely as a Cloud - SSA, flute, piano	EBPC-C029
Let Us Sing! - SSA, viola, bells	EBPC-C028
Min Brollopsdag (My Wedding Day) - SSA, violin and cello, or piano	EBPC-C031
Psalm 42 - SS or SA, harp, cello	EBPC-C023
Sunshine and Cloudless Sky - from <i>Anne Frank: A Living Voice</i> , SSA, piano	EBPC-C026
We Shall Never Say Goodbye - SSA, flute, cello, piano	EBPC-C020

#### EXTENDED WORKS FOR CHORUS AND ORCHESTRA

Breath of the Mountains: A Folk Suite - (24') 4 movements, SATB, symphony/chamber orchestra	EBPC-COR200
Gloria - (40') 12 movements, SATB, symphony orchestra	EBPC-COR201-1
Gloria - (40') 12 movements, SATB, chamber orchestra	EBPC-COR201-2

To order directly or for more information, visit [www.lindatutashaugen.com](http://www.lindatutashaugen.com) or [www.ephraimbaypublishing.com](http://www.ephraimbaypublishing.com).

