



Carol Barnett

Longing for Home

*I. Jerusalem

II. Mother

III. Voyager Dust

IV. A Letter to Marianne Moore

V. Dancing Toward the Promised Land

A song cycle for mezzo, baritone, and piano


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JERUSALEM (after Halevi)

Beautiful heights, city of a great King,
From the western coast my desire burns towards thee.
Pity and tenderness burst in me, remembering
Thy former glories, thy temple now broken stones.
I wish I could fly to thee on the wings of an eagle
And mingle my tears with thy dust.
I have sought thee, love, though the King is not there
And instead of Gilead's balm, snakes and scorpions.
Let me fall on thy broken stones and tenderly kiss them—
The taste of thy dust will be sweeter than honey to me.

Robert Mezey (b. 1935)

duration: c. 2:45

Composer's note

Physician, poet and philosopher Judah Halevi was born in Spain, in 1075 or 1086, and died in 1141 shortly after arriving in the Holy Land. He is considered one of the greatest Hebrew poets, celebrated both for his religious and his secular works, many of which appear in present-day Jewish liturgy. American poet and academic Robert Mezey is also a noted translator. He was born in Philadelphia and attended Kenyon College, the University of Iowa, and Stanford University. He has held various teaching positions and retired in 1999 after 23 years at Pomona College. He currently resides in Maryland.

Jerusalem is the first of five songs comprising *Longing for Home*, a cycle written to celebrate Source Song Festival's fifth season. The texts all reference homecoming in various ways – the enduring wish to return to a place remembered with love and longing, as well as the uncertainty, the impossibility of doing so. The musical influences of *Jerusalem* include Jewish liturgical cantillation, middle-eastern scales with their frequent augmented seconds, and word-painting – the soaring of an eagle, the excruciating sting of a scorpion.

LONGING FOR HOME

I. Jerusalem

Judah Halevi
translated by Robert Mezey

Carol Barnett

$\text{♩} = 60$; quasi recitative

Baritone

$\text{♩} = 60$; quasi recitative

f

Je - ru - sa - lem, _____

f

mp

4

Bar.

mp

Ye - ru - sha - la - yim. _____

p

4

6 $\text{♩} = \text{c. } 72$; *sempre poco rubato*

Bar. *mp* *mf*

Beau-ti - ful heights, — cit - y — of a great

6 $\text{♩} = \text{c. } 72$; *sempre poco rubato*

mp *mf*

S.P.

8 $\text{♩} = \text{c. } 76$

Bar. *mp*

King, From the west - ern coast my de -

8 $\text{♩} = \text{c. } 76$

mp

11 $\text{♩} = \text{c. } 72$

Bar. *f* *mp*

sire burns — to-wards thee. Pit - y and ten - der - ness

11 $\text{♩} = \text{c. } 72$

f *mp*

13 *mp*

Bar. burst in me, re - mem - ber - ing thy for - mer glo - ries, thy tem - ple now

13 *mf* *mp*

16 *♩* = c. 69

Bar. brok - en stones.

16 *♩* = c. 69 *p*

19 *p*

Bar. I wish I could fly to thee on the wings of an ea - gle And min - gle my

19

I. Jerusalem

Bar. 22

tears _____ 3 with thy dust.

mp

Bar. 24

p *cresc. poco a poco*

I have sought thee, love, — 3 though the King — 3 is not there

p *cresc. poco a poco*

Bar. 26

And in - stead — 3 of Gi - le-ad's balm, 3 snakes and

f

28

Bar.

scor - pi - ons. _____

28

ff

30

rit. poco

$\text{♩} = \text{c. } 63$

p

Let me fall _____

30

rit. poco

$\text{♩} = \text{c. } 63$

p

34

mp

3

on thy brok - en stones _____

3

and ten - der - ly kiss them; _____

34

mp

The image shows a musical score for a piece titled 'I. Jerusalem'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system starts at measure 28 with the vocal line singing 'scor - pi - ons.' and the piano playing a dense, fortissimo (ff) chordal texture. The second system starts at measure 30 with the tempo marking 'rit. poco' and a tempo indication of '♩ = c. 63'. The vocal line sings 'Let me fall' and the piano accompaniment is marked 'p' (piano). The third system starts at measure 34 with the tempo marking 'mp' (mezzo-piano). The vocal line sings 'on thy brok - en stones' and 'and ten - der - ly kiss them;'. The piano accompaniment features triplet markings over the vocal line. The score is written in a key with two sharps (F# and C#) and a common time signature (C). A large, diagonal watermark reading 'For Beady Eyes Publishing' is visible across the page.

38

Bar. 

the taste of thy dust will be sweet-er than hon-ey to

38 

42

Bar. 

me. Je - ru - sa - lem.

42 

47

Bar. 

Ye - ru - sha - la - yim.

47 