

3

Carol Barnett

Longing for Home

*I. Jerusalem

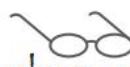
II. Mother

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

♩ = 60; quasi recitative

Baritone

The musical score consists of two staves. The top staff is for the Baritone, starting with a rest followed by a melodic line. The piano part begins with a forte dynamic (f) and a sustained note. The lyrics "Je - ru - sa - lem," are written below the piano staff. The piano part continues with a dynamic change to mp. The bottom staff is for the Baritone, starting with a rest. The lyrics "Ye - ru - sha - la" are written below the staff. The dynamic changes to p at the end. The piano part ends with a dynamic change to 3.

♩ = 60; quasi recitative

Bar.

4

mp

Ye - ru - sha - la

p

4

5

3

yim.

3

3

I. Jerusalem

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

mp mf

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

Bar. 8 $\text{♩} = \text{c. 76}$

mp

King, From the west - ern coast my de -

Bar. 11 f

$\text{♩} = \text{c. 72}$

mp

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

Bar. 11 f

$\text{♩} = \text{c. 72}$

mp

I. Jerusalem

Bar. 13 *burst _____ in me, re - mem - ber-ing thy for - mer glo - ries, _____ thy tem - ple now*

13 *mf* *mp*

Bar. 16 *brok - en stones.* $\text{♩} = \text{c. } 69$

16 $\text{♩} = \text{c. } 69$

Bar. 19 *I wish I could fly to thee on the wings of an ea - gle* *And min - gle my* $\text{♩} = \text{c. } 69$

I. Jerusalem

Bar. 22

tears with thy dust.

Bar. 24

p

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

cresc. poco a poco

Bar. 26

f

And instead of Gilead's balm, snakes and

f

I. Jerusalem

Bar. 28

scor - pi - ons. _____

28

ff

Bar. 30

rit. poco

$\text{♩} = \text{c. } 63$

p

Let me fall _____

Bar. 30

rit. poco

$\text{♩} = \text{c. } 63$

p

Bar. 34

on thy brok - en stones _____

$\text{♩} = \text{c. } 63$

mp

and ten - der - ly kiss them; _____

34

mp

I. Jerusalem

Bar. 38

38

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

Bar. 42

42

me. Je - ru - sa - lem.

Bar. 47

47

Ye - ru - sha - la - yim.

Bar. 47

47

Ye - ru - sha - la - yim.

3

Carol Barnett

Longing for Home

I. Jerusalem

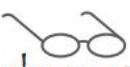
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MOTHER

I wish that I could talk with her again.
That's what I thought of when I thought of home,
 Always supposing I had a home to come to.
 If she were here, we'd warm the Chinese pot
 To brew a jasmine-scented elixir,
 And I would tell her how my life has been—
 All the parts that don't make sense to me,
 And she would let me talk until the parts
 Fitted together.

That will never be.
She couldn't wait for me to come to her—
 Ten years away. I couldn't wish for her
 To wait, all blind and helpless as she was.
 So now I have come home to emptiness:
 No silly welcome-rhyme, no happy tears,
 No eager questioning. No way to get
 An answer to my questions. Silence fills
The rooms that once were vibrant with her song,
 And all the things I wanted to talk out
 With her are locked forever in my heart.

I wander through the rooms where she is not.
 Alone I sit on the hassock by her chair,
 And there, at last, I seem to hear her voice:
 "You're a big girl now. You can work things out."

Bea Exner Liu (1907-1997)

duration: c. 3:45

Composer's note

Bea Exner Liu was born and raised in Northfield, Minnesota, and graduated from Carleton College. She moved to China in 1935 to teach English, since teaching positions were scarce in the United States during the Depression. While there, she married a Chinese classmate from Carleton, and witnessed the Japanese invasion of China during the years 1935 to 1945. The eventuality of a Communist takeover finally brought Liu and her family back to Minnesota. She later published an award-winning children's book as well as her memoir, *Remembering China, 1935-1945*.

Mother is the second 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 music of *Mother* mirrors the unsettled sadness of a daughter's long-delayed visit home, now bereft of its center of gravity. Memories of beloved rituals, of a sympathetic ear, are brought to life once more by the nearness of familiar objects, and finally, the almost tangible sound of her mother's voice: "You're a big girl now. You can work it out."

LONGING FOR HOME

II. Mother

Bea Exner Liu (1907-1997)

Carol Barnett

D. = c. 84; espressivo

mezzo-soprano

I wish _____ that I could talk with her a -

D. = c. 84; espressivo

mezzo

gain. _____

That's what I thought of _____ when I thought of

II. Mother

mezzo II

home, _____ Al - ways sup - pos - ing I had a home to come to. _____

mezzo II

$\text{♩} = \text{c. 84}$

If she were here, we'd warm the Chi - nese pot To

$\text{♩} = \text{c. 84}$

mp p

mezzo 21

brew _____ a jas - mine-scent - ed e - lux - ir, And

mezzo 26 I would tell her _____ how my life has been, _____ All the parts that don't _____ make

mezzo 31 sense to me, _____ And she would let me talk, _____

mezzo 36 ah, _____ un - til the parts _____ Fit - ted to - geth - er, _____ to -

II. Mother

mezzo

mezzo

(dotted note = dotted note)

p

geth - er, _____ to - geth - er. _____

6 **8** **2**

(dotted note = dotted note)

p **mp**

42

8 **6** **2**

mezzo

(dotted note = dotted note)

mp

That will nev - er be. _____

2 **3** **4** **2**

(dotted note = dotted note)

p

48

2 **3** **4** **2**

mezzo

p

She could-n't wait for me to come to her, _____ Ten years a - way. _____ I could-n't

3 **2**

mp

2 **3** **4** **2**

mezzo 59 *wish for her to wait, all blind and help - less as she was.* *So*

mezzo 63 *now _____ I have come home to emp - ti-ness:*

mezzo 68 *No sil-ly wel-come rhyme, no hap-py tears, no ea-ger*

The musical score consists of five staves of music. The top staff shows a mezzo-soprano vocal line with lyrics: "wish for her to wait, all blind and help - less as she was." followed by "So". The second staff shows a piano accompaniment with a crescendo marking. The third staff shows a mezzo-soprano vocal line with lyrics: "now _____ I have come home to emp - ti-ness:". The fourth staff shows a piano accompaniment with dynamics mf, cresc., p, and p. The bottom staff shows a mezzo-soprano vocal line with lyrics: "No sil-ly wel-come rhyme, no hap-py tears, no ea-ger". The piano accompaniment continues throughout all staves. Various dynamic markings such as *mf*, *cresc.*, *p*, *mp*, and *mf* are placed above the staves. Measure numbers 59, 63, and 68 are indicated at the beginning of each vocal line. A large, faint watermark reading "For Private Publishing" is visible across the page.

II. Mother

mezzo 73 ques - tion-ing. No way to get an an - swer to my ques - tions.

mezzo 78 Si - lence fills the rooms that once were vi - brant with her song, And

mezzo 83 all the things I want - ed to talk out with her are locked for -

The musical score consists of three staves. The top staff is for the soprano voice, the middle staff is for the piano, and the bottom staff is for the basso continuo. Measure 73 starts with a soprano melodic line over a piano harmonic background. Measure 78 begins with a piano introduction before the soprano enters. Measure 83 continues the soprano's narrative. The piano part features sustained notes and chords, while the basso continuo provides harmonic support with sustained notes. Measure numbers 73, 78, and 83 are indicated above the staves, and dynamic markings such as **p** (piano), **mf** (mezzo-forte), and **SP** (sustained pitch) are also present.

mezzo

87 **p**
ev-er _____ in my heart. _____

87 *mp dim.*

93 **p**
I wan - der through the rooms where she is

93 *p*

mezzo
not. _____ A - lone I sit on the has - sock _____ by her chair,

mp

cresc. poco a poco

II. Mother

mezzo 104 *mf* *f* *dim.*
 And there, at last, ah I seem to

mezzo 109 *mp*
 hear her voice: "You're a big girl now. You can work things

mezzo 109 *p*

mezzo 114 *rit.*
 out." *rit.*

mezzo 114 *mp* *dim.* *p*

8

Carol Barnett

Longing for Home

I. Jerusalem

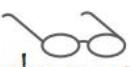
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VOYAGER DUST

When they arrive in the new country,
voyagers carry it on their shoulders,
the dusting of the sky they left behind.

The woman on the bus in the downy sweater,
I could smell it in her clothes.

It was voyager's dust from China.

It lay in the foreign stitching of her placket.

It said: *We will meet again in Beijing,
in Guangzhou. We will meet again.*

My mother had voyager's dust in her scarves.

I imagine her a new student like this woman on the bus,
getting home, shaking out the clothes from her suitcase,
hanging up, one by one, the garments from the old country.

On washing day my mother would unroll her scarves.

She'd hold one end, my brother or I the other,
and we'd stretch the wet georgette and shake it out.

We'd dash, my brother or I, under the canopy,
its soft spray on our faces like the ash
of debris after the destruction of a city,
its citizen driven out across the earth.

We never knew
it was voyager dust. It said:
*We will meet again in Damascus,
in Aleppo. We will meet again.*

It was Syria in her scarves.

We never knew it.
Now it is on our shoulders too.

Mohja Kahf (b. 1967)

published in Mizna: LITERATURE IN REVOLUTION Summer 2012, Vol 13.1

duration: c. 3:30

Composer's note

Syrian-American poet, novelist, and professor **Mohja Kahf** emigrated to the United States with her family in 1971. She graduated from Douglass College in 1988, and later received

her Ph.D. in comparative literature from Rutgers. Since 1995, she has taught at the University of Arkansas. *Voyager Dust* is the third 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. In this poem, I was especially intrigued by the chance to evoke the faraway places of Beijing, Guangzhou, Damascus and Aleppo with musical gestures.

LONGING FOR HOME

III. Voyager Dust

Mohja Kahf

Carol Barnett

$\text{♩} = 104$

mf *espress.*

mezzo-soprano

mezzo-soprano

$\text{♩} = 104$

mf *playful*

When they ar -

This musical score section for mezzo-soprano starts with a rest followed by a measure in common time with a tempo of 104 BPM. The vocal line begins with a dotted half note followed by eighth notes. The key signature changes between common time and 3/4 time. The vocal line includes slurs and grace notes. The lyrics "When they ar -" are written below the staff.

mezzo

mezzo

rive in the new coun - try, voy - ag - ers car - ry it on their shoul - ders, the

5

This musical score section for mezzo-soprano continues the vocal line from the previous section. It features a mix of common time and 3/4 time signatures. The vocal line includes eighth and sixteenth note patterns. The lyrics "rive in the new coun - try, voy - ag - ers car - ry it on their shoul - ders, the" are written below the staff.

mezzo

mezzo

dust - ing of the sky they left be - hind. The

9

This musical score section for mezzo-soprano concludes the vocal line. It features a mix of common time and 3/4 time signatures. The vocal line includes eighth and sixteenth note patterns. The lyrics "dust - ing of the sky they left be - hind. The" are written below the staff.

III. Voyager Dust

mezzo

14

mezzo

19

mezzo

24

p lontano

pp lontano

III. Voyager Dust

mezzo 29

mezzo 29

mezzo 34

mezzo 34

mezzo 39

mezzo 39

III. Voyager Dust

mezzo 43

new stu - dent ____ like this wo - man ____ on the bus get - ting home, ____ shak - ing out the

mezzo 48

clothes from her suit - case, hang - ing up, one by one, the gar - ments from the

mezzo 52

old coun - try. On

mezzo 52

mezzo *mf playful*

57 $\text{♩} = 69$
wash - ing day — my moth - er ____ would un - roll _____ her scarves. _____

61 $\text{♩} = 69$
 $\left\{ \begin{array}{l} \textit{mp} \\ \text{8} \end{array} \right.$
She'd hold one end, my broth - er or I the oth - er, ____ and we'd stretch _____ the wet geor -

66 $\text{♩} = 69$
 $\left\{ \begin{array}{l} 4 \\ \text{8} \end{array} \right.$
mezzo
gette ____ and shake it out. ____ We'd dash, ____ my broth - er or I, ____ un - der the

66 $\text{♩} = 69$
 $\left\{ \begin{array}{l} \text{8} \\ \text{8} \end{array} \right.$

III. Voyager Dust

mezzo 71

can - o - py, — its soft spray on our fac - es like the ash sh

dim.

mezzo 75

sh sh of de - bris af - ter the des - truc - tion of a

$\text{♩} = 63$

p intense 4

mezzo 78

cresc. cit - y, — its cit - i - zens driv - en out a - cross the earth.

dim.

f

4

mezzo 78

— 2 — cresc. mf dim.

3

3

mezzo (♩ = ♪)

83 *mp* 3
We nev - er knew it was voy - ag - er dust. It

83 (♩ = ♪)
p

88 *p lontano*
said: We will meet a - gain in Da -

88 *pp lontano*
Reo.

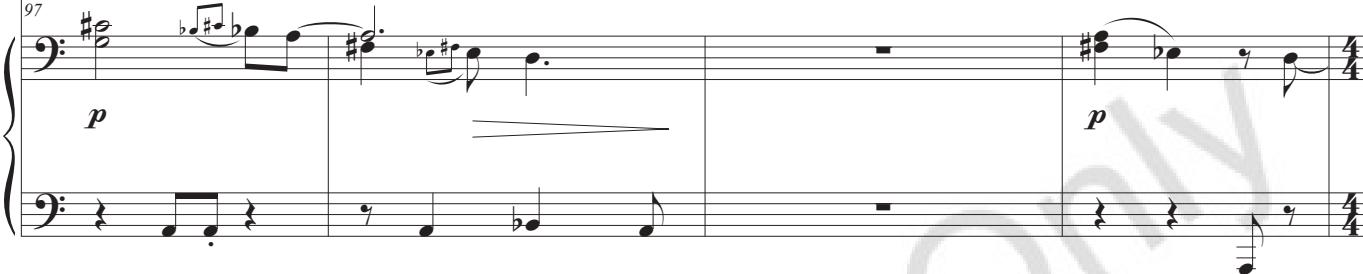
mezzo mas cus, in A - lep po. We will meet a-gain.

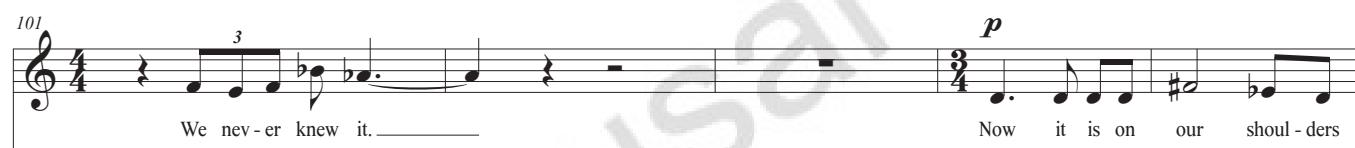
92 3 <

III. Voyager Dust

mezzo

97 *mp*
It was Syr - i - a in her scarves. 

97 *p* *p*


mezzo
101 We nev - er knew it. *p* Now it is on our shoul - ders


Re. 

mezzo
106 too.


106 *pp* 

3

Carol Barnett

Longing for Home

I. Jerusalem

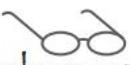
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LETTER TO MARIANNE MOORE

(in tribute to Joseph Grucci)

Come quickly to your city.
All the boats at the piers
are quiet, waiting for you.
Only their flags and pennants move
and those gently as tongues whispering
you down from the sky.
The horns and whistles all are silent,
so that you can hear our softer call.

The Staten Island Ferry leaves no wake.
All the waters are still
mirrors waiting for your face.
If another looks, they erase
with quick ripples and regret.

The bridges are bowed,
waiting, and the tunnels call.
The gargoyles hold their stern faces,
but like children waiting to open
presents, threaten to smile.

The lions at the library, one can see
in peripheral vision, twitch their tails,
eager to follow you down the street.
We have promised them your coming
to quiet them.

Everyone knows that there are brown butter-
flies in your hair, and agates
and small mirrors in your purse
and words.

Come quickly to your city.

Eugene McCarthy (1916-2005)

duration: c. 3:15

Eugene Joseph McCarthy (1916-2005) was an American politician, poet, and long-time Congressman from Minnesota. He took up writing poetry in the 1960s, and his increased political prominence led to increased interest in his published works. "If any of you are secret poets, the best way to break into print is to run for the presidency", he wrote in 1968.

A Letter to Marianne Moore is the fourth 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. Eugene McCarthy's fanciful invitation to Marianne Moore, who died in 1972, mentions several landmarks in the city where she was a long-time resident. The boats, the piers, the ferry, the bridges, the gargoyles and the lions at the library all afford opportunities for sonic pictures – horns, still waters or ripples, and those library lions sashaying down the street.

LONGING FOR HOME

IV. A Letter to Marianne Moore

Eugene McCarthy

Carol Barnett

$\text{♩} = 116$, espressivo

Baritone

The musical score consists of two staves. The top staff is for the Baritone, starting with a rest followed by a dynamic instruction. The bottom staff is for the Piano, featuring a treble clef, a bass clef, and a common time signature. The piano part includes dynamic markings (pp, cresc., f), measure numbers (7, 9, 9), and a performance instruction 'Ped. ad lib.'. The vocal line begins with a melodic line and transitions into lyrics. The piano accompaniment provides harmonic support with eighth-note chords.

$\text{♩} = 116$, espressivo

Bar.

pp cresc.

7

9

9

Ped. ad lib.

3

f

Come, _____

come quick - ly, come quick - ly to your

3

3

f

3

3

3

3

3

3

3

3

IV. A Letter to Marianne Moore

Bar. 6

cit - y. Come.

Bar. 9

All the

dim.

Bar. 12

boats at the piers are quiet, waiting for you, for you.

pp

mp

p

IV. A Letter to Marianne Moore

Bar. 16 **p**

On - ly their flags and pen-nants move _____ and those gent - ly as

Bar. 19

tongues whis - per - ing you down from the sky.

Bar. 22

The

IV. A Letter to Marianne Moore

24

Bar. horns and whis - tles all are si - lent,— so that you can hear our soft - er

24

{

27

Bar. call. _____ *mp* The Sta - ten Is - land

27

{

31

Bar. Fer - ry leaves no wake. *p* All the wa - ters are

31

{

IV. A Letter to Marianne Moore

5

34

Bar. still mir - rors wait - ing for your face.

34

Bar. *mf*

37

If an - oth - er looks, they e - rase with

37

mf

39

quick rip - ples and re - gret.

39

dim. poco *mp*

IV. A Letter to Marianne Moore

42

Bar.

The bridg - es are bowed, wait - ing,

and the tun - nels call. The gar - goyles—

hold their stern fac - es— but like chil - dren wait - ing to o - pen

IV. A Letter to Marianne Moore

7

Bar. 56

pre-sents, — threat - en to smile.

Bar. 56

Bar. 60

The li - ons, la - a - a - a - a -

Bar. 60

Bar. 64

i - ons at the li - brar - y, one can see in pe-riph-er - al

Bar. 64

IV. A Letter to Marianne Moore

Bar. 67

vi - sion,
twitch their tails,
ea - ger to

Bar. 67

6
p

fol - low, fol - low, fol - low, fol - low you da - a - down the street.

70

cresc.

mf

70

mf

73

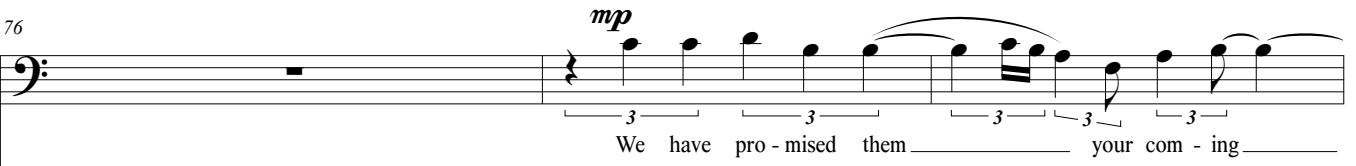
f

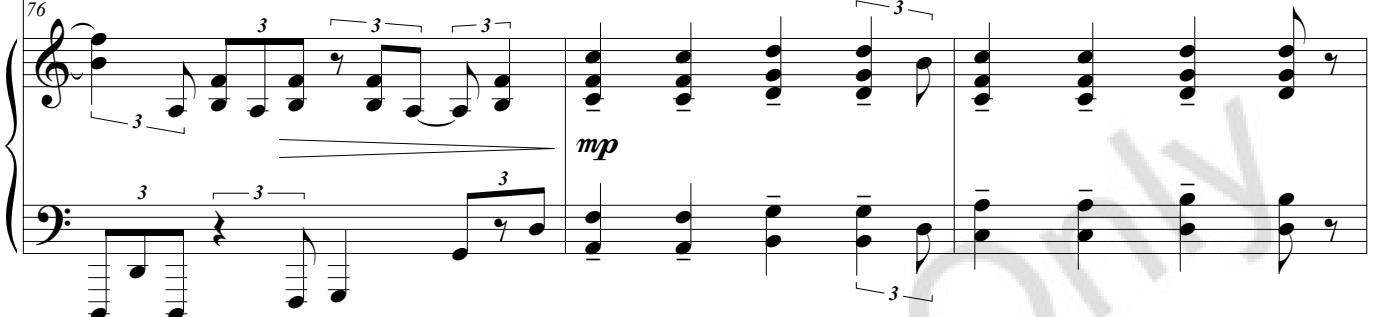
mf

73

IV. A Letter to Marianne Moore

9

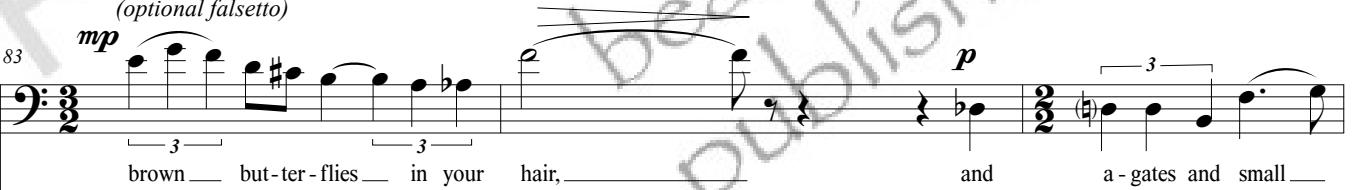
76 *mp*
 Bar. 
 We have pro - mised them your com - ing

76

mp

79 *rit. poco* $\text{♩} = 112$ *p*
 Bar. 
 to qui - et them. *rit. poco* $\text{♩} = 112$ *p* Ev - 'ry - one knows that there are

79 *p (ma una corda)*

 $\text{♩} = 112$

Bar. *(optional falsetto)* mp

 brown but-ter - flies in your hair, *p* and a - gates and small

83 
 mp

IV. A Letter to Marianne Moore

Bar. 86

mir - rors in your purse and words. Come quick - ly, come

Bar. 87

quick - ly to your cit - y. Come.

Bar. 90

pp

p

7

pp

8

Carol Barnett

Longing for Home

I. Jerusalem

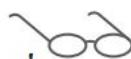
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DANCING TOWARD THE PROMISED LAND

I, Miriam, took my tambourine
and finger cymbals with me
out of the land of slavery
with its daily insults and petty
exemptions, and so remain always
ready to dance on the long, long journey,
dance at every victory, beginning with
surviving the Passover, then the strange
occurrence when the Red Sea dried beneath
our feet as we ran, safely passing over the narrow
strip onto the Sinai Peninsula, all the way out
from the land of longing toward the storied memory of Home.

I danced to the song that spilled out of me,
loud up to Heaven, rejoicing on hopeful feet,
rejoicing with arms flying through warm air like wings.

God knows it may take a long time to return.
It's been five hundred years, after all.
A long time gone, but our stories keep it alive
in our hearts. I wonder if I'll live to see it from
the mountains across River Jordan. I wonder
if I'll be an old woman, and dance down
the side of Mt. Nebo with arms wide open,
heart fluttering strong, leading the way
with cymbals and songs into the Promised Land.

This poem is in the unpublished book, *My Blessed Misfortunes*, by Alla Renée Bozarth,
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duration: c. 3:00

Composer's note

Poet and prose writer **Alla Renée Bozarth** was among the first eleven women ordained as Episcopal priests in 1974. She has over forty years of professional experience as a soul caregiver—soul-mending as a psychotherapist, and soul-tending as a spiritual director.

Dancing Toward the Promised Land is the fifth 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. Ranging freely across the centuries, Miriam, sister of Moses, remembers her younger self leading the way out of Egypt with her dances and songs, and imagining what it will be like to enter the Promised Land. But Miriam never did reach the Promised Land, and the poet is writing many centuries later. How powerfully historical events still influence us, and how strong is the urge to return to the promised land of home.

LONGING FOR HOME

V. Dancing Toward the Promised Land

Alla Renée Bozarth

Carol Barnett

$\text{♩} = \text{c. } 88$

mezzo-soprano

light pedal ad lib.

mezzo

f

I, Mi - ri - am, took my tam - bou - rine and

mf

V. Dancing Toward the Promised Land

mezzo 7

fin - ger cym - bals with me _____

mf 3

out of the land of slav - 'ry

mezzo 7

8va - - - - - *8va* - - - - -

f

mf

mezzo 10

cresc.

with its dai - ly in - sul ts and pet - ty ex - emp - tions, and so re - main al - ways read - y to

f

cresc.

mezzo 13

dance,

p 3

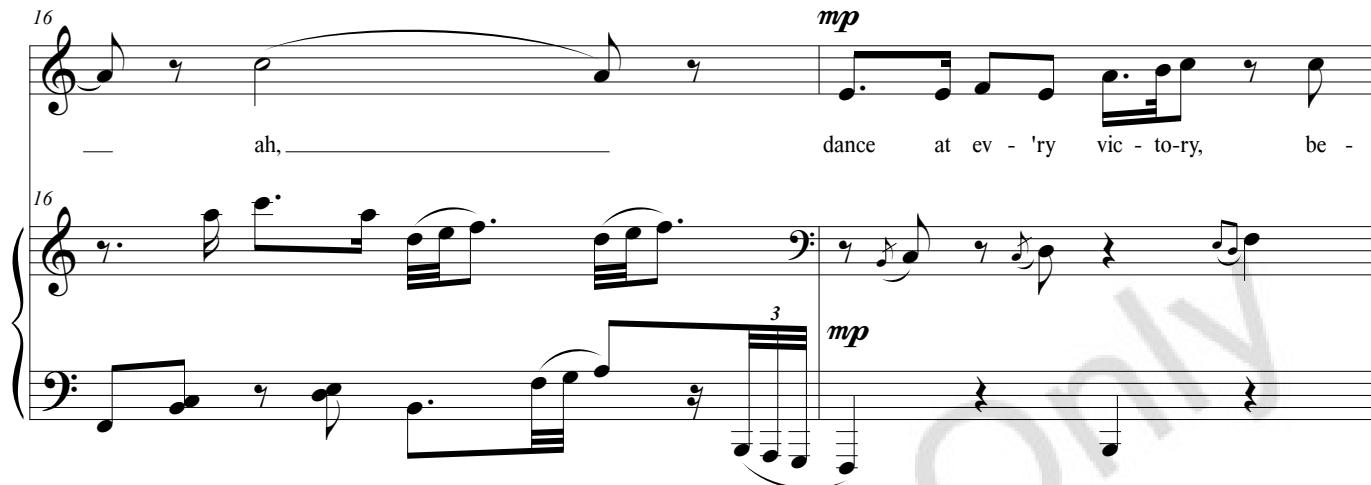
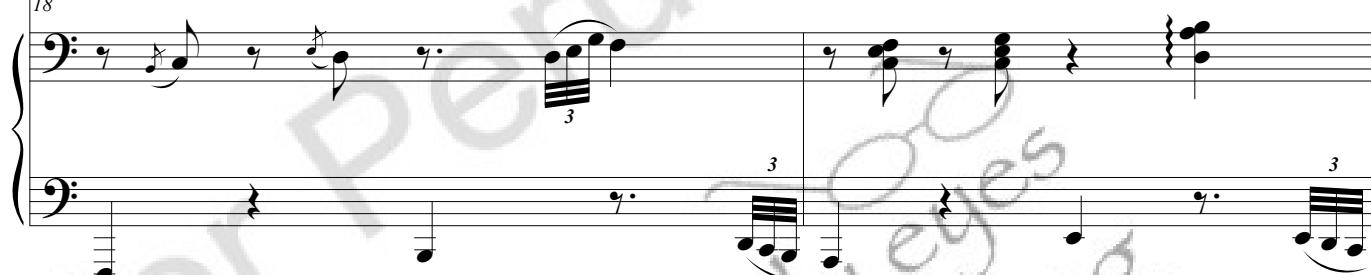
dance on the long, long jour - ney,

f

mf

p

V. Dancing Toward the Promised Land

mezzo 16 *mp*
 ah, _____ dance at ev - 'ry vic - to-ry, be -

 gin - ning ____ with sur - viv - ing the Pass - o - ver, then the strange oc - cur - rence
 18
 then the strange oc - cur - rence

 20 *cresc.* *mf*
 when the Red Sea dried ____ be - neath our feet as we ran, safe-ly pass-ing o - ver the


V. Dancing Toward the Promised Land

mezzo *dim.*

23 nar - row strip on - to the Si - nai Pen - in - su-la,

23 dim. mp p

mezzo *cresc. poco a poco*

26 all the way out from the land of long - ing t'ward the

26 p *cresc. poco a poco*

mezzo *poco rit.*

28 sto - ried mem - 'ry of Home.

28 *poco rit.*

This musical score is for a voice and piano, specifically for the section "V. Dancing Toward the Promised Land". The vocal part is written for mezzo soprano. The piano accompaniment consists of two staves, one for the right hand and one for the left hand/bass. The vocal line features several melodic phrases with varying dynamics and time signatures. The lyrics describe a narrow strip leading to Sinai Peninsula and a journey from a land of longing towards home. The piano part provides harmonic support and rhythmic drive, with specific dynamics like "dim.", "mp", and "p" indicated. Measure numbers 23, 26, and 28 are visible, along with measure 25 which is implied by the continuation of the vocal line. The overall style is expressive and narrative, fitting the title of the section.

V. Dancing Toward the Promised Land

mezzo *a tempo* **p**

31 I danced to the song, I danced to the song that spilled out of

mezzo *a tempo* **p**

31 me, loud up to Heav'n, re - joic - ing on hope - ful

mezzo *mp* *mf*

34 feet, re - joic - ing, re - joic - ing, re - joic - ing with

mezzo *cresc.*

37 *mp* *p* *cresc.*

V. Dancing Toward the Promised Land

mezzo *f*

40 arms — fly - ing through warm — air like

40 *f* 5 5

mezzo *mf* poco rit. $\text{♩} = \text{c. } 80$ *p*

wings. God knows it may

42 *mf* poco rit. $\text{♩} = \text{c. } 80$ *p*

mezzo $\text{♩} = \text{c. } 80$ $\text{♩} = \text{c. } 80$

take a long time to re - turn. It's been five hun-dred years, — af - ter all. A

45

V. Dancing Toward the Promised Land

mezzo *mp*

49 long ____ time gone, _____ but our sto - ries keep it a - live in our

51 hearts. _____ I won - der _____ if I'll

54 live to see it from the moun - tains a-cross Riv - er Jor - dan. _____

V. Dancing Toward the Promised Land

mezzo

57 *p*
I won - der if I'll be an old wo - man, _____ and

57 *p*

mezzo

60 *accel. poco a poco*
cresc. poco a poco
dance down the side of Mount Ne - bo _____ with arms wide o - pen, heart flutter-ing

60 *accel. poco a poco*
cresc. poco a poco

mezzo

63 (♩ = c. 82) *mf* *cresc.*
strong, lead - ing the way with

(♩ = c. 82)

63 *mf* *cresc.*

The musical score consists of three staves. The top staff is for mezzo-soprano voice, starting at measure 57. It features a mix of eighth and sixteenth-note patterns, with dynamic markings like *p* and *poco a poco* crescendo. The middle staff is for piano, also starting at measure 57, with bass and treble clefs and various dynamic markings. The bottom staff is for mezzo-soprano, starting at measure 60. It includes lyrics such as "dance down the side of Mount Ne - bo" and "lead - ing the way with". The piano part continues below the mezzo-soprano staff. The score is set against a background watermark that reads "Eddy Publishing beady eyes". Measure numbers 57, 60, and 63 are indicated above the staves. Time signatures change frequently, including 4, 9/8, 6/8, and 3/8.

mezzo $\text{♩} = \text{c. } 88$

65 ***ff***

cym - bals and songs in - to the Prom - - - - ised

65 $\text{♩} = \text{c. } 88$

mezzo ***ff***

67 ***f***

Land, _____ ah. _____

67 ***f*** ***#88:***