



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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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

♩ = 116, *espressivo*

Baritone

♩ = 116, *espressivo*

pp *cresc.*

Ped. ad lib.

3 *f*

Come, _____

come quick - ly, come quick - ly to your

IV. A Letter to Marianne Moore

6

Bar. *cit - y. Come.*

6

ff

9

Bar. *All the*

9

dim. p dim.

12

Bar. *boats at the piers are qui-et, wait-ing for you, for you.*

12

pp mp p

16 *p*

Bar. *pp*

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

19

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

22

Bar. *p*

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. — The Sta - ten Is - land

27 

31

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

31 

IV. A Letter to Marianne Moore

42 *mp*

Bar. The brid - es are bowed, wait - ing,

42 *p*

47 *p*

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

47 *mp* *p*

51

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

51 *pp*

The image shows a musical score for a piece titled 'IV. A Letter to Marianne Moore'. It consists of three systems of music, each with a vocal line and a piano accompaniment. The first system (measures 42-46) features a vocal line starting with a rest, followed by the lyrics 'The bridges are bowed, waiting,'. The piano accompaniment includes triplets and a dynamic marking of *mp*. The second system (measures 47-50) has a vocal line with lyrics 'and the tunnels call. The gargoyles —'. The piano accompaniment includes triplets and dynamic markings of *mp* and *p*. The third system (measures 51-54) has a vocal line with lyrics '— hold their stern faces — but like children waiting to open'. The piano accompaniment includes a *pp* dynamic marking. A large watermark 'For Perusal Only beady eyes Publishing' is overlaid on the score.

56

Bar. *pre-sents, — threat - en to smile. —*

56

pp

mp

60

Bar. *The li - ons, la - a - a - a - a -*

60

mf

mp

64

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

64

mf

mp

76 *mp*

Bar. *mp*

We have pro - mised them your com - ing

76 *mp*

79 *rit. poco* $\text{♩} = 112$ *p*

Bar. *rit. poco* $\text{♩} = 112$ *p* (*ma una corda*)

to qui - et them. Ev - 'ry - one knows that there are

79 *rit. poco* $\text{♩} = 112$ *p* (*ma una corda*)

83 *mp* (*optional falsetto*) *p*

Bar. *mp* (*optional falsetto*) *p*

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

83 *mp* (*optional falsetto*) *p*

86

Bar. 

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

90

Bar. 

quick-ly to your cit-y. Come.

pp *p* *pp*

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