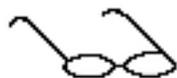




CAROL BARNETT

MUSIC FOR HEROINES

*for Soprano and Harp*



BEADY EYES PUBLISHING

[www.carolbarnett.net](http://www.carolbarnett.net)

CAROL BARNETT  
MUSIC FOR HEROINES  
*for Soprano and Harp*

Text by Jila Nikpay

Commissioned by Jila Nikpay for the publication  
*Heroines: Transformation in the Face of Breast Cancer*

Premiered April 8, 2006 by Janet Gottschall-Fried, soprano, and Judy Kogan, harp,  
at the Open Book, Minneapolis, MN

c. 12 minutes

PROGRAM NOTE:

In November of 2005, I received an e-mail from Jila Nikpay inquiring about music to accompany her book, *Heroines: Transformation in the Face of Breast Cancer*, a collection of her photographs of breast cancer survivors with her poetic descriptions of each woman. Rather reluctantly, since it was a busy time, I agreed to meet with her, and went armed with a list of other women composers who would be perfect for the job. But when I saw the remarkably expressive photographs and read the poetry, I began to hear music, and to imagine how the poems might be set... The result was *Music for Heroines*, a cycle of five songs on Jila's poems.

Learn more about Jila Nikpay's artistry at [www.jilanikpay.com](http://www.jilanikpay.com).

*Grateful thanks to the organizations and individuals  
whose contributions made this project possible.*

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*Music in the Park Series  
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My culture has forgotten:

The mind and the body  
The body and the spirit  
And the spirit and the mind  
Are One.

To remember,  
I walk through  
The maze of inner self  
In search of healing.

I was the invisible child.  
Knotted  
Wanting  
To know the heart.

Through illness  
I was mothered  
By many.  
Feeling no separation,  
I entered into the circle of love  
Free and strong.

I'm not afraid of death  
But to sort through my life  
before I am gone  
I tirelessly bead  
making jewels  
To give away  
And delight.

I am not afraid of death  
I know I am strong  
I'll walk through heaven's gates  
With laughter.

Grieved as I was  
Lying on the hospital bed  
Severed  
Like  
Saint Agatha  
I was filled with light

I sense the Light  
It fills me  
From time to time

Suddenly I was stripped  
Breastless  
Bald  
Sick

I became awake—  
To perceive  
Suffering behind faces.  
To see  
Even the eclipsed Moon  
Caught in the shadow play of sky  
Is blessed with the the Sun's beauty  
Forever.

Jila Nikepay

from *Heroines: Transformation in  
the Face of Breast Cancer*

Commissioned by Jila Nikpay  
and dedicated to women and their companions who travel together the ominous road of cancer.

# MUSIC FOR HEROINES

JILA NIKPAY

CAROL BARNETT

## I. In Search of Healing

$\text{♩} = c. 80$

SOPRANO

*mp*

My -

sharp, determined

HARP

*mp*

6

culture has for- got - ten: the mind and the body

*mp*

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11

the body and the spir-it the

15

spir-it and the mind are

19

One.

HEROLDING

poco meno mosso, poco rubato

3

a tempo (♩ = c. 80)

23 *p* To re-mem-ber, \_\_\_\_\_ I walk, \_\_\_\_\_ *mp* I

27 *mf cresc. poco a poco* walk, \_\_\_\_\_ I walk, \_\_\_\_\_ walk \_\_\_\_\_ through the

31 maze \_\_\_\_\_

35 *mf*  
 of in-ner self

*mf*  
*ped. gliss.*  
*f*  
*mf*  
*ped. gliss.*

39 *mp* *poco rubato*  
 in search of

*mp*  
*tra*  
*i.v.*

44 *giusto* (♩=c.76)  
 healing, heal-ing, heal-ing.

*p* *pp*  
*(p)*

# II. Filled With Light

dramatic  
f recit.

♩ = c. 108

I've always been a seek-er.

rit.-----

meno mosso, ♩ = c. 92

Grieved as I was, ly-ing on the



39 *mf* *cresc.*  
 light, \_\_\_\_\_ light. \_\_\_\_\_

*♩ = c. 104*

46

52 *mp*  
 I sense \_\_\_\_\_ the Light; \_\_\_\_\_

MERVINE'S

60

it fills me

*mp* *2.v.* *p*

67

from time to time.

*gliss.* *mp*

74

*rit.* *mf* *p* *pp*

### III. Wanting to Know the Heart

*♩* = c. 88

*mf*  
I,

*mf*

8 I was the in-vi-si-ble child,

15 *mp* knotted, want ing to

*mp* % % *cresc.* %

21 *mf*  
 know the heart.

*mf* *cresc.*

*poco meno*  $\text{♩} = c.76$

27 *p*  
 Through ill-ness I was moth-ered by

*pp* *l.v.*

33 *mp*  
 man-y, man-y, man-y.

*mf*

49 *p* Feeling no sep-a-ra-tion, — I en-tered

46 *mf* in — to the cir-cle of love *f* free and strong. —

50

24111/1157

# IV. I Became Awake

$\text{♩} = c. 58$

*sf* *mf*

Sud-den-ly I was stripped, breast-less,

pedal buzz  
*pp* *gliss.* *pp cresc.* *poco a poco*

*sf* *f* *mf*

bald, sick.

ord.

\* with L.H. thumbnail, slide rapidly upward on metal string

\*\* strike metal strings with palm

10 *(♩, ♩)*

I be-came a-wake

*sva*

*(♩, ♩)*

*ord.*

*mf* *mp* *mp*

\* L.H. touch lightly to muffle

15 *cresc. poco a poco*

*mf* *decresc. poco a poco*

to per-ceive suff-'ring be-hind

*ord.*

*gliss.*

*mp*

19 *p*

*cresc. poco a poco*

fac-es. To see e-ven th'e-dipsed

*gliss.*

*p*

23 moon, caught in the shadow play of sky,

*cresc. poco a poco*

27 is blessed with the sun's beauty

*mp*

for-ev-er.

*p*

59110293H

# V. Through Heaven's Gates

♩ = c. 126

First system of musical notation. The vocal line begins with a whole rest. The piano accompaniment consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. The music is marked *mp* and *Lightly*. The system concludes with a double bar line and a repeat sign.

Second system of musical notation. The vocal line begins with a treble clef and a 3/4 time signature. The lyrics are "I'm not a-fraid of death, \_\_\_\_\_ not a-fraid,". The music is marked *mp* and *Lightly*. The piano accompaniment consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. The system concludes with a double bar line and a repeat sign.

Third system of musical notation. The vocal line begins with a treble clef and a 3/4 time signature. The lyrics are "not a-fraid, not a-fraid, not a-fraid, a-fraid, a-fraid, a-". The music is marked *p* and *cresc. poco a poco*. The piano accompaniment consists of two staves. The upper staff has a treble clef and a 3/4 time signature. The lower staff has a bass clef and a 3/4 time signature. The system concludes with a double bar line and a repeat sign.

15 *mf*  
 fraid, not a-fraid, a-fraid, a-fraid, a-fraid, a-fraid, I'm not a-fraid of death, \_\_\_\_\_

*mf* *pedal gliss.*

20 *mp*  
 \_\_\_\_\_ but to sort through my life \_\_\_\_\_

*mp* *ped. gliss.*

25 *mf*  
 \_\_\_\_\_ be-fore I'm gone, \_\_\_\_\_

*mf*

31 *p*

I tire

37

less-ly bead, bead, bead, bead, bead,

43

bead, bead, bead, bead, bead, making jew-els to give a-

MUSIC IN US

44 *mf*  
 way and de-light.

55 *mp*

*mp*

61 *p*  
 I'm not a-raid of death.

*p*

MEKON 67

67 *mp*  
 I know \_\_\_\_\_ I am strong. \_\_\_\_\_

73 *mp* *mf*  
 I'll walk, walk, walk, \_\_\_\_\_ I'll

79 *mf*  
 walk, walk, walk, \_\_\_\_\_ I'll walk \_\_\_\_\_ through heaven's gates

85

with laugh-ter,

This system contains the first system of music, starting at measure 85. It features a vocal line in the upper staff and piano accompaniment in the lower staff. The vocal line begins with a whole note followed by a half note, then a quarter note, and continues with a melodic phrase. The piano accompaniment consists of chords and rhythmic patterns. The lyrics "with laugh-ter," are written below the vocal line.

90

laugh-ter, laugh-ter.

This system contains the second system of music, starting at measure 90. It features a vocal line and piano accompaniment. The vocal line has a melodic phrase with the lyrics "laugh-ter, laugh-ter." written below it. The piano accompaniment continues with chords and rhythmic patterns.

95

This system contains the third system of music, starting at measure 95. It features a vocal line and piano accompaniment. The vocal line has a melodic phrase. The piano accompaniment includes a section with a diagonal line and the marking "gliss." (glissando), indicating a slide between notes. The system ends with a double bar line.

7 6 5 4 3 2 1