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*Quiet Songs* was commissioned by the New York Festival of Song

*Dove Sta Amore* was commissioned by the Concert Artists Guild

# QUIET SONGS

## 1. maggie and milly and molly and may

John Musto  
(1990)

Breezily (♩ = 66)

*mf*

mag - gie and mil - ly and mol - ly and

*mp*

*lightly pedalled*

3 *poco rubato*

may went down to the beach (to play one—

*colla voce*

*l.h.*

6 *a tempo* *poco rall.*

— day) and

*legato*

*l.h.*

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Poco meno mosso (♩ = 46)

9 mag - gie dis - co - vered a shell that sang so sweet - ly — she

*colla voce*

12 could - n't re - mem - ber her troub - les — and

**Tempo I**

*legato* *L.h.*

*Ped.* \*

14 mil - ly be - friend - ed a strand - ed star —

*molto Ped.*

16 whose rays five lan - guid

*rubato*

*f colla voce*

# 4. Christmas Carol

Edna St. Vincent Millay

(To Jesus On His Birthday)

John Musto

Maestoso (♩ = 63)

Maestoso (♩ = 63)

*f* *mf*

*f* *mf* *p* (non rubato)

Red. \* Red. (gradually release) \*

4 *mf*

For this your moth - er sweat - ed in — the cold, —

*mf* (laissez vibrer)

Red. \*

7

For this you bled u - pon the bit - ter tree: —

*poco f*

Red. \*

"To Jesus On His Birthday." Copyright © 1928, 1955  
 by Edna St. Vincent Millay and Norma Millay Ellis.  
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 Elizabeth Barnett, Literary Executor.

A yard of tin - sel rib-bon bought and sold;

**Meno mosso**

**A tempo**

A pa-per wreath; A day at home for me.

The mer-ry bells ring out, the peo-ple kneel;

# 5. Palm Sunday: Naples

Arthur Symons

John Musto  
*rubato*

*Andante grazioso* (♩ = 144)

*mp*

Be - cause it is the day of Palms, Car - ry a

*p mormorando*  
*tr*

4

palm for — me, Car-ry a palm in San - ta Chia - ra, —

*8va-7*  
*colla voce*  
*tr*

7

And I will watch the sea.

*8va-7* *loco*  
*mf*  
*poco*

*no tr*

10

I sit and watch the lit - tle sail lean

*mp sub.*

# 6. Lullaby

Léonie Adams

John Musto

Slowly (♩ = 44)

rall.

a tempo (♩ = 88)

Carl Sandburg

# DOVE STA AMORE

John Musto

## 1. Maybe

Moderately (♩ = 82)

The musical score is written for piano and voice. It begins with a piano introduction in 4/4 time, marked *mf*. The piano part features a melodic line with many triplets and a bass line with sustained chords. The vocal line enters at measure 3 with the lyrics: "May-be he be-lieves me,— may - be not. May-be I can mar-ry him,—". The piano accompaniment continues with triplets and arpeggiated figures. At measure 6, the piano part is marked *mp*. The vocal line continues with "may - be not. May-be the". The score concludes at measure 9 with the vocal line ending on "May-be the".

"Maybe" from GOOD MORNING, AMERICA, by Carl Sandburg  
Copyright 1928, 1927, and renewed 1955, 1956 by Carl Sandburg

12

wind on the prai - rie, The wind on the sea,

This system contains measures 12, 13, and 14. The vocal line features a melody with several triplet markings. The piano accompaniment includes a complex texture with multiple triplet markings and a 'Ped.' (pedal) instruction at the end of the system.

15

may - be, may - be, Some-bo-dy some-where, may-be, may - be, can tell.

*f* *mp*

*8va* *p*

*ped.* \*

This system contains measures 15, 16, and 17. The vocal line includes dynamic markings *f* and *mp*. The piano accompaniment features a *8va* (octave) marking and a *p* (piano) dynamic. A *ped.* (pedal) instruction with an asterisk is located at the bottom of the system.

18

This system contains measures 18, 19, and 20. The vocal line is mostly silent, with a few notes at the beginning. The piano accompaniment is highly rhythmic and complex, featuring numerous triplet markings and a *f* (forte) dynamic marking.

# 3. The Hangman At Home

Carl Sandburg

John Musto

Moderately (♩ = 92)

*mf rubato*

freely

What does the

*mf*

*mp*

Detailed description: This system contains the first two staves of the piece. The vocal line is in 2/4 time, starting with a whole rest followed by a half note G4, then a quarter note A4, and a quarter note B4. The piano accompaniment is in 2/4 time, starting with a half note chord (F#4, A4) and a half note chord (B4, D5). The tempo is marked 'Moderately' with a quarter note equal to 92 beats per minute. The dynamics are marked 'freely', 'mf', and 'mp'. The key signature has one sharp (F#).

4 *a tempo*

hang-man think- a - bout— When he goes home at night from work?

*l. h.*

Detailed description: This system contains the third and fourth staves. The vocal line continues with a quarter note C5, a quarter note D5, a quarter note E5, and a quarter note F#5. The piano accompaniment continues with a half note chord (F#4, A4) and a half note chord (B4, D5). The tempo is marked 'a tempo'. The dynamics are marked 'mf' and 'mp'. The key signature has one sharp (F#).

7 *poco rubato a tempo*

When he sits down with his wife— and Chil - dren—

3

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment continues with a half note chord (F#4, A4) and a half note chord (B4, D5). The tempo is marked 'poco rubato a tempo'. The dynamics are marked 'mf' and 'mp'. The key signature has one sharp (F#).

"The Hangman At Home" from SMOKE AND STEEL by Carl Sandburg, Copyright 1920 by Harcourt, Inc. and renewed 1948 by Carl Sandburg, reprinted by permission of the publisher.

# 4. How Many Little Children Sleep

James Agee

John Musto

Simply, quietly (♩ = 44)

The musical score is written in 6/8 time with a key signature of one flat (Bb). It consists of a vocal line and a piano accompaniment. The piano part features a steady bass line of eighth notes in the left hand and a more melodic line in the right hand, often using slurs and accents. The vocal line is marked with dynamics such as *mp* and *p*. The lyrics are: "How man-y lit - tle child - ren sleep To wake, like you, on - ly to weep: How man - y oth - ers play who will Like you, and all men, weep and kill. And man - y par - ents".

# 5. Dove sta amore

Lawrence Ferlinghetti

John Musto

Freely *f* Lightly dancing (♩ = 140)

Do-ve sta a - mo - re, Do-ve sta a - mo - re

*ff* *colla voce* *mf*

5 *freely* *a tempo*

Where lies

*p* *con Ped.*

9 *mp*

love

13 *mf* *mp*

*senza Ped.*

17 *freely*  
*mf*

*a tempo*

Do-ve sta a-mo - re \_\_\_\_\_ Do -

*8va* - 1

*p*

*con Ped.*

22

- ve, Do - - ve,

26

Do - ve, Do - - ve Here lies

*freely*  
*f*

*8va* - - 1

*mf*

31

*a tempo*  
*mp*

love \_\_\_\_\_ The

*mp*

*8va* - - 1

*senza Ped.*