

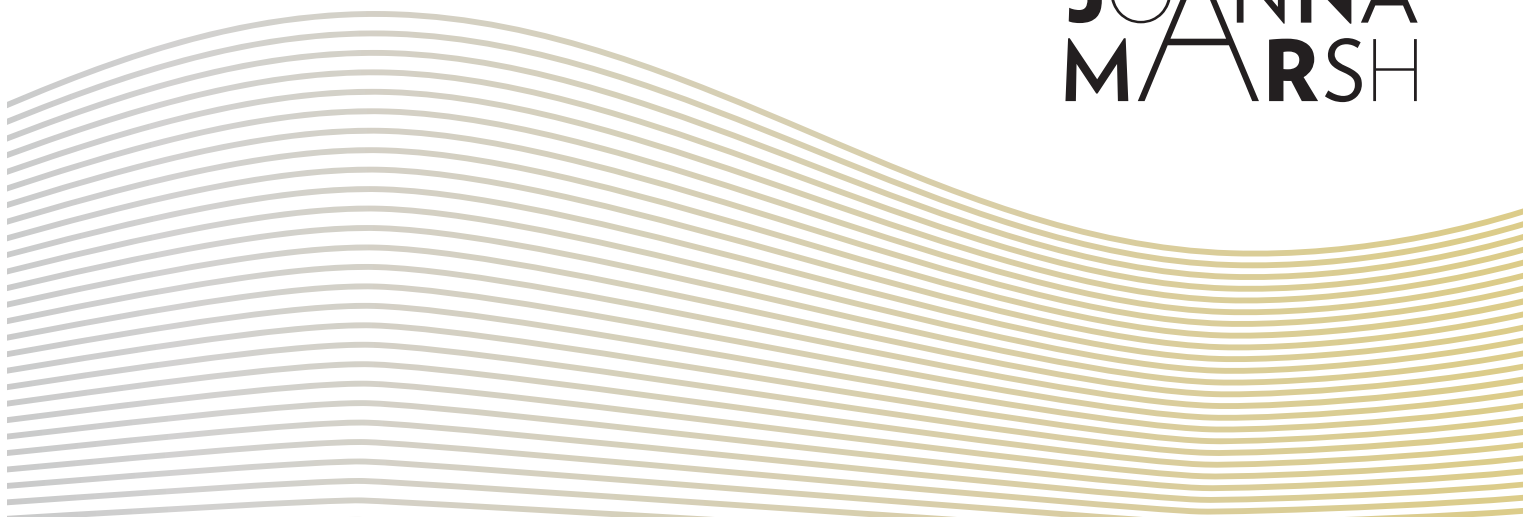
Joanna Marsh

The world is charged

mixed voices unaccompanied
(SSAATBarB)

sample
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JOANNA
MARSH



Sample
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The world is charged (March 2021)

mixed voices unaccompanied
(SSAATBarB)

Duration c.7'30"

The world is charged is one of a short collection of pieces called Four Rewildings that were co-commissioned by Norfolk & Norwich Festival and I Fagiolini Charitable Trust for I Fagiolini's programme, ReWilding The Waste Land in 2021.

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The world is charged

I was startled by the squawk, the simultaneous
long-tailed and spread-winged half-spectacular half-dive

of the cock-pheasant, his wattles, his bronzed body
up over the hedge; and see! there! the Japanese anemone,

pea-green heart within a scatter-ring of gold; and here –
humbler still, and local – see the mare's-tail weed

and the quick reaching of the briars, note, too, how the tiny
pimpernel persist along the driveway, from the red gate

to the front door. Astonishment, from heart to eye to ragwort,
from there to woodlouse, eucalyptus, owl, and on to Sirius

and the Plough... And we have been, years, she and I,
walking by fields where generations lived and loved,

have laboured and have disappeared – with their sheds
and implements and cattle – into the deep, where they stay

resonant in their silence, their poorer cottages crumbled
into liqueur of rose hip, dust of nettle, knowing that we too

will be with them, alive and loving in the warm light
that still persists, hereabouts, and everywhere, and forever.

John F Deane

The world is charged

John F Deane

Joanna Marsh

Performing note

This is piece of long languid lines and should feel more like a piece of Victoria than the Leighton 'God's Grandeur' that inspired it. Think of the text delivery as still and introspective rather than declamatory. The lines move with an ebb and flow but retain throughout a sense of intensity and power.

Smooth with flow ♩ = 60

The musical score is written for a vocal ensemble and piano. It consists of eight staves. The vocal parts are Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor, Baritone, and Bass. The piano part is at the bottom, marked 'PIANO (for rehearsal only)'. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score is divided into two systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the piano accompaniment. The tempo is marked 'Smooth with flow' with a metronome marking of ♩ = 60. The dynamics range from *p* (piano) to *mf* (mezzo-forte). The lyrics are: 'I was star-tled by the squawk the si - mul - ta - neous', 'Star - tled by the squawk the si - mul - ta - neous', 'Long', 'Star - tled by the squawk the si - mul - ta - neous', 'Squawk the si - mul - ta - neous long'.

SOPRANO 1

SOPRANO 2

ALTO 1

ALTO 2

TENOR

BARITONE

BASS

PIANO
(for rehearsal only)

p *mf* *p* *mf* *mp* *mf*

I was star-tled by the squawk the si - mul - ta - neous

Star - tled by the squawk the si - mul - ta - neous

Long

Star - tled by the squawk the si - mul - ta - neous

Squawk the si - mul - ta - neous long

Smooth with flow ♩ = 60

4

p *mp* *mf*

Spread - - wing'd spec - ta -

- tailed _____ and spread - wing'd half - - spec - ta -

p *mp*

____ long - tailed and spread - wing'd half - spec-ta - cu - lar

p *mp* *mf*

long _____ half - spec-ta - cu - lar half -

mp *mf*

_____ and spread - wing'd _____ half-spec-ta - cu - lar half -

mp *mf*

half - spec-ta - cu - lar half -

p *mp*

spread - wing'd _____ half

p *mp* *mf*

8

- cu - lar half - - dive

- cu - lar half - - dive

mf half - - dive *mp* of the cock - pheasant - -

- dive, half - - dive *mp* of the cock - pheasant - -

- dive, half - - dive *mp* of the cock - pheasant - -

- dive of the cock - pheasant - -

mf dive *mp* of the cock - pheasant - -

dive of the cock - pheasant - -

mp

12

mp *mf*

his bronzed_ bo - dy up o-ver the hedge The

p *mf*

his wat-tles _____ up o-ver the hedge there!_ The

p *mf*

_____ his wat-tles _____ bo-dy up o-ver the hedge and see! there!

p *mp* *mf*

_____ his bronzed_ bo - dy up o-ver the hedge and see! The

p *mp* *mf*

_____ his wat-tles _____ up _____ see! there!

p *mp* *mf*

_____ his wat-tles _____ up _____ and see!

p *mf*

_____ his wat-tles _____ see!

p *mp* *mf*

16

Ja - pa-nese a - ne-mo-ne with-in a scatter - ring

Ja - pa-nese a - ne-mo-ne pea - green heart scatter-ring of

pea-green heart with-in a scatter - ring of

Ja - pa-nese a - ne-mo-ne pea-green heart a scat - ter-ring of

Ja - pa-nese a - ne - mo-ne pea - green heart of

Ja - pa-nese a - ne - mo-ne pea - green heart

Ja - pa-nese a - ne - mo-ne pea - green heart

Ja - pa-nese a - ne - mo-ne pea - green heart

p

and _____ here _____ still

p

gold _____ lo - cal

p

gold _____ and here _____ hum-ble still, and lo - - cal

p

gold _____ and here hum - ble still, _____ and lo -

gold hum - ble still, and lo - cal

p

gold _____ and here hum - ble _____ lo - cal

p

of gold _____ lo - cal

26

see the mare's - tail weed reach - ing

the quick reach-ing_ of the

see and the quick reach-ing briars,

- cal see the quick reach-ing_ of the

the mare's - tail weed reach-ing briars,

see mare's - tail and the quick reach-ing briars,

see the mare's - tail weed briars,

30 *mf* *p* *mp*

briars, _____ how the ti - ny pim - per - nel per - sist a-long the

mf *p* *mp*

briars, note _____ too, pim - per - nel _____

mf *mp*

the quick reach - ing _ how the ti - ny pim - per - nel

mf *p* *mp*

briars, note _____ too, per - sist _____ a-long the

mp

ti - ny pim-per-nel

mf *p* *mp*

the quick reach-ing of the briars, note too, pim - per - nel _____ long the

mf *p* *mp*

_____ note too, the pim - per - nel _____ a-long the

mf *p* *mp*

35

drive - way, As -

mp lightly *f*

from the red gate to the front door. As -

mp lightly *f*

from the red gate to the front door. As -

p

drive - way, to the front door.

p *f*

drive - way, to the front door. As -

p *f*

drive - way, to the front door. As -

pp

-to - nish - ment from heart to eye rag - wort, there___ to

-to - - nish-ment, from heart to rag - wort, there

-to - - nish-ment, to eye from there___ to

f
from___ heart___ to___ eye___ to rag - wort,___ to

8
-to - nish-ment, as - to-nish - ment, from heart to eye___ there___

-to - nish - ment, from heart___ to rag - wort, there to

-to - - nish-ment, from heart___ to eye___ from there to

mf *mf*

wood-louse, to

wood - louse, *mf* owl, *mp* and on,

wood - louse, eu-ca-lyp - tus, owl, *mf* and on *mp*

wood - louse, eu-ca-lyp - tus, owl, *mf* on to *mp*

eu - ca - lyp - tus, owl, *mf* and on, *mp* on to

wood - louse, eu-ca-lyp - tus, owl, *mf* and on *mp*

wood - louse, eu-ca-lyp - tus, owl, *mf* and on to *mp*

wood - louse, eu-ca-lyp - tus, owl, *mf* and on to *mp*

51 *mp* *Still pp*

Si - ri - us _____ and the Plough _____

Si - ri - us _____ And we _____ have been,

Plough _____ And we _____ years, _____ she and

Si - ri - us _____ and the Plough _____ we have been, years, _____ she and

Si - ri - us _____ have been, years, _____

Si - ri - us _____ and the Plough _____ And we _____

Si - ri - us _____ and the Plough _____ we _____

Still pp

59 *mp* *mf* *p*

I, walk-ing by fields _____ where _____ ge - ne - ra - tions lived _____

mp *mf* *p*

walk-ing by fields _____ ge - ne - ra - tions lived _____

mp *mf* *p*

I, _____ fields _____ where _____ ge - ne - ra - tions lived _____

mp *p*

I, _____ walk - ing - by fields _____ lived _____

mp *mf* *p*

I, walk-ing _____ where _____ ge - ne - ra - tions lived _____

mp *mf* *p*

I, walk-ing fields _____ where ge - ne - ra - tions lived _____

mp *mf*

ge - ne - ra - tions

mp *mf* *p*

Slightly slower ♩ = 56

— and loved, — *pp*

— and loved, — *mp* *pp* dis - - ap -

and loved, — *mp* *pp* la - boured —

— and loved, — *mp* *pp* dis - ap -

— have — *p* la-boured and dis - - ap -

— and loved, — *mp* *pp* la - - - boured

loved, — *mp* *pp* la - - - boured dis - ap -

Slightly slower ♩ = 56

72

pp

the

- peared and im - ple - ments and cat - tle

and im - ple - ments and cat - tle in - to the

- peared

pp

- peared sheds and im - ple - ments and cat - tle in - to the

p

with their sheds and im - ple - ments and cat - tle in - to the

pp

- peared and im - ple - ments and cat - tle

p

pp

gradually pick up movement

deep, where they stay

p re - so - nant in their

deep, where they stay

p re - so - nant in their

deep, where they stay re - so - nant

deep, in

deep, in their

gradually pick up movement

p

83

pp Tempo 1

their poor - er cot - ta-ges to—

si - lence, cot - ta-ges_ crum - bled to

si - lence, their poor - er cot - ta-ges crum - bled in - to

si - lence, their poor — crum - bled

their — poor - er — cot - ta-ges — crum - bled in - to

— their si - lence, crum - bled in - to

si - lence, — cot - ta-ges_ crum - bled

Tempo 1

mp *p* *mp*

87

mf *mp*

li - queur of rose hip, dust of net - tle, that

mf

li - queur of rose hip, dust of net - tle,

mf *mp*

dust of net - tle,

mf *mp*

li - queur of rose hip, dust know - ing that

mf *mp*

li - queur of rose hip, dust of net - tle, know - ing that

mf *mp*

li - queur of rose hip, dust know - ing that

mf *mp*

rose hip, dust know - ing that

mf *mp*

92 **Broader** **Tempo 1**

f *ff*

we too with them, a - live, _____ live _____ and

f *ff*

too will be with them, a - live, _____ and lov -

f *ff*

we too will be with them, a - live _____ and lov -

f *ff*

we too will be with them, a - live, a - live, a - live _____ and

f *ff*

we too will be with them, a - live, a - live _____ and

f *ff*

we too will be with them, a - live, a - live _____ lov - ing,

f *ff*

we too will be with them, a - live _____ and lov -

Broader **Tempo 1**

f *ff*

lov - ing light that still per - sists, that

- ing in warm light

- ing in the warm light that still, that

lov - ing in the warm light light that still per - sists, that

lov - ing in the warm light that still, that

lov - ing warm light that still per -

- ing light warm light that still per - sists,