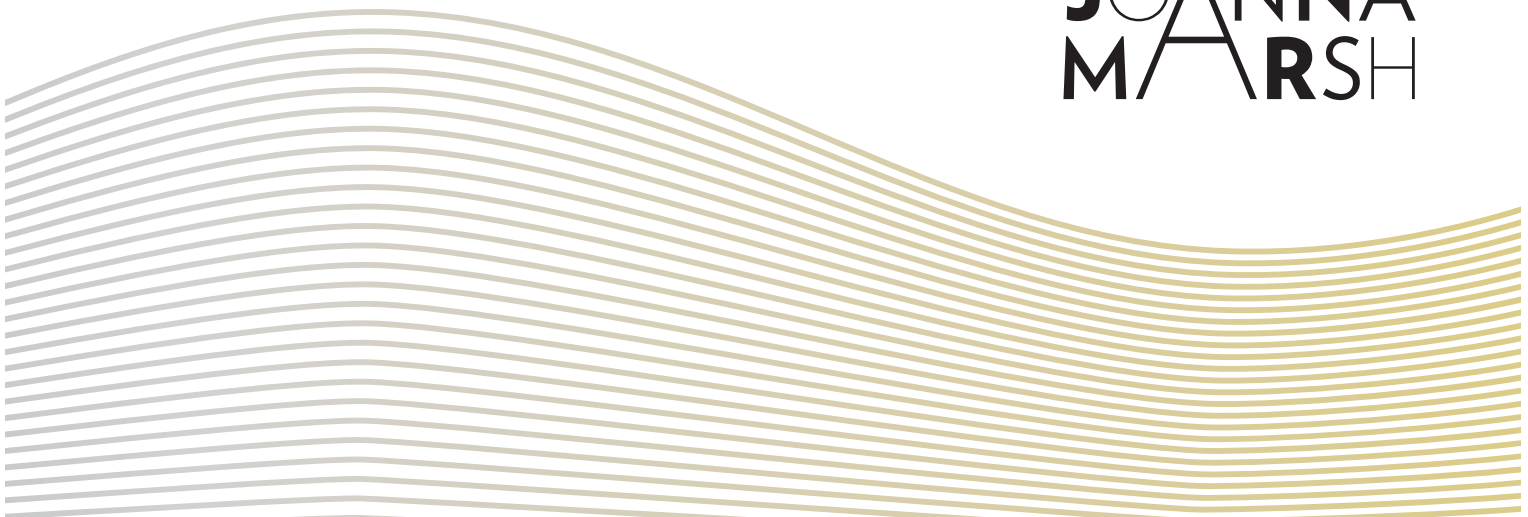


Joanna Marsh

Arabesques

mixed voices unaccompanied
(S, A, A, T, Bar, B)

JOANNA
MARSH



Joanna Marsh

Arabesques (2015)

mixed voices unaccompanied
(S, A, A, T, Bar, B)

Total duration c.13'

ISMN 979-0-9002355-5-8

© 2015 Joanna Marsh
www.joannamarsh.co.uk

Arabesques

A commission for the Kings Singers, Arabesques are settings of four short but highly evocative poems by contemporary male Arab poets. Each tells the story of a woman they have known: 'A Woman', remembers a passionate encounter, 'You want', muses on her acquisitiveness, 'Fading', observes her aging, 'Seeds in Flight', finds rebirth after her death. 'Fading' was premiered at the London A Cappella Festival, on 29th January 2015. 'A Woman', and 'Seeds in Flight', were premiered at The American School in Doha, on May 7th 2015. The pieces were revised in November 2015. A fourth piece 'You want' was included in the set and this arrangement was created to enable the works to be sung by choirs.

1. A Woman

How will I drag my feet to her now?
In which land will I see her,
And on which street of what city
Should I ask about her?
And if I find her house,
Let's say I do,
Will I ring the bell?
How should I answer?
And how will I stare at her face
As I touch the light wine
Seeping between her fingers.
How should I say hello...
And how will I take the pain
Of all these years?
Once twenty years ago,
In an air-conditioned train,
I kissed her all night through...

Sa'adi Youssef b.1934 Iraq

2. You want

You want, like all women,
Solomon's treasure.
You want pools of perfume,
Combs of ivory.
You want a horde of slaves.
Sharazad, like all women want.
You want me to give you
The stars, the heav'ns.
You want me to give you
The stars in the heav'ns

Nazir Kabbani 1923-1998 Syria

3. Fading

Imagine where this dove will go;
Imagine when her wings turn grey,
When her call grows old.

Will she turn to the mirrors of young sparrows
Who slide into delusion?
Or will a deaf sparrow offer her
A perch to sing?
How will she apologise to a traveller
Wanting to stroke her feathers
When the flock scatters?
How will she strut through the courtyard
Or impress the grass?
Will she look for a kind boy to grind her
A grain of wheat,
Or an old flame to relight aging passions?
Perhaps she will divide her sadness
Between a window and a metal cage.
Perhaps she'll become a professional mourner
At the funerals of birds.
Imagine where this dove will go
When the trees donate their lowest branch.
Imagine when neighbours
Are indifferent to her past, fading.

Abboud al Jabiri b.1963 Iraq

4. Seeds in Flight

An ancient woman, who has lived all seasons,
Wanders the earth gathering camomile.
Each flower in her apron is a star,
Her apron is the sky.
When she reaches the house,
She strews them to dry
Like shells on a beach –
To bring good luck,
To whisper the future.
In the sun her tattoo glistens,
A star glints in her golden earring,
The camomile dries.
Her hand, hennaed with God's names,
Spun the wool of the flock,
Embroidered the wedding clothes,
Gathered the dried flowers.
But next season, when the future arrived,
It silenced the whispers.
She was buried with her ancestors.
And yet as if by chance,
As if by magic,
As if by a miracle
The camomile grows each season.
Many seeds have flown.
These seeds remain.

Khaled Abdallah b.1970 Gaza

Arabesques

1. A WOMAN

Sa'adi Youssef
b.1934 Iraq

Joanna Marsh

$\text{♩} = 98$

SOPRANO

ALTO 1 *mf sost.*
How will I drag my feet to her

ALTO 2 *mp*
How will I drag my feet to her

TENOR *mp*
Drag my feet to her

BARITONE *mp*
How will I

BASS

5 *più f*
How will I drag my feet to her

mf
now? How will I drag my feet to her

mf *dolce*
now, to her now? How will I drag my feet to her

mf
now? How will I dra - (a)g my feet to her

now, to her now? How will feet to her

mf
now, to her now? How will feet to her

now? In which land will I see her, which street of

now? In which land will I see her, which street of

now to her now? In which land will I see her, which street of

now to her now? In which land and on which street of

now, to her now? In which land will I see her, and on which street

now, to her now? In which land which street

what ci - ty _____ should I ask a - bout her? _____

what ci - ty _____

what ci - ty _____ a - bout her _____ if I find _

what ci - ty _____ should I ask a - bout her? _____ And if I

a - bout her _____ if I find _

what an (n)

19

19

mf sost. find her house ___ *mf* ring the bell? ___

___ her house and ___ *mp* will I ring the bell, *p* ring ___

mf find let's say I do, will I ring *mp* ring the bell? ___

___ her house and *p* Will I ring the bell, ring ___

mf let's say I do *mp* ring the bell? ___

24

24

mf How would I an - swer? *f sost.* How should I an - swer

mf How would I an - swer? *mf* How should I an - swer *f sost.* and how will I

mp How would I *f* and how

___ would I an - swer? *mp* How should I an - swer and how will I

p How would I *mf* an - swer *f* how will I

___ would I an - swer?

poco rit. a tempo

rit.

tenderly

her face _____

stare at her face _____ as I touch the light wine

her _____ face I touch the light wine

stare at her face _____ as I touch the light wine

stare at her fa(ce) _____ at her face as I touch the light wine

stare at her touch

Poco meno mosso ♩ = 92

seep - - - - ing

seep - ing, seep - ing 'tween her fin - gers, -

seep - ing, seep - ing be - tween her _____ fin - gers, -

seep - ing, seep - ing be - tween her _____ fin - gers, -

seep - ing, seep - ing 'tween her fin - gers, -

seep - ing, seep - ing

37

mf *rit.* **Tempo I** ♩ = 98

fin - gers? ____

'tween her fin - gers? ____

mp *p* fin - gers? should I ____

mp *p* be - tween her fin - gers? How should I, ____

mp *mf sost.* be - tween her fin - gers? How

mp 'tween her fin - gers? ____

42

mf legato and

mf sost. How should I say, hel - lo and

mf how should I should say, hel - lo and how will

how should how should I say and how ____

should I say, should say hel - lo

mf hel - lo

how will I _____ take the pain of

how will, how will I take, I take the pain, I take _____ the pain of

how will I take the pain of

how will I take I take the pain, I take _____ the pain of

how will, how will, how will I take the pain of

of

of

all these years? _____ Once

all, of all _____ these, these years? _____ Once

all these years, _____ these years? _____ Once

all, of all, _____ these, these years, _____ these years? _____ Once

all these years, these years? _____ Once

all these years? _____ Once

51 *f* *mf*

twen - ty years a - go, I kissed her

twen - ty years a - go in an air - con - di - tioned train

a - go, air - con - di - tioned train I kissed her

a - go in an air - con - di - tioned train

twen - ty years a - go, I kissed her

in an air - con - di - tioned train I kissed her

56 *mp* *rit.* *dim.* *p*

all the night through, the night, the night through.

the night, the night through.

mf dim. *mp* *dim.* *p*

all the night through, all the night through.

mf *mp dim.*

all the night through, the night, the night.

all the night through.

all the night through.

2. YOU WANT

Nazir Kabbani
1923–1998 Syria

Joanna Marsh

$\text{♩} = 120$
ad lib. first two beats

SOPRANO
mf
You, you you

ALTO 1
mf
You want, you want, you want, you

ALTO 2
mf
You want, you want, you want, you

TENOR
mf
You want, you want, you want, you

BARITONE
mf
You want, you want, you want, you

BASS
mf
You want, you want, you want, you

4

you you like all wo - men

want, you want, you want, you want, wo - men

want, you want, you want, you want, wo - men

want, you want, you want, you want, wo - men

want, you want, you want, you want, wo - men

want, you want, you want, you want, wo - men

want, you want, you want, you want, wo - men

8

mf trea - sure trea - sure

f want, So - lo - mon's _____ *mf* trea - sure you

f want, So - lo - mon's _____ *mf* trea - sure you

8 want, You want, you want, trea-sure you

mf You want, you want, trea-sure

want, You want, you want, you

11

mp So - lo-mon's trea - *f*

want _____ So - lo-mon's So - lo-mon's trea - *f*

want _____ So - lo-mon's you want, you *mf* *f*

want So - lo-mon's So - lo-mon's you want, you *mf* *f*

8 want So - lo-mon's So - lo-mon's you want, you *mf* *f*

So - lo-mon's you want, you *mf* *f*

want, So - lo-mon's you want, you *mf* *f*

sub. *mp*

- sure, _____ trea - sure like all wo - men

- sure, _____ trea - sure.

sub. *mp*

want, _____ trea - sure all wo - men

f

sub. *mp*

want, you want like all wo - men.

sub. *mp*

want, _____ trea - sure like all wo - men.

sub. *mp*

want, _____ trea - sure all

a tempo

19 *p* _____ *mp* _____

want _____

mp _____ *p* _____

you want you want you want you want you want you want you want you

p _____ *mp* _____

want _____

mf

Pools of per - fume

22

want combs of i - vo - ry — you —
 combs of you want you want you want — you want a horde
 you want you want you want — you want a horde
 combs — of i - vo - ry — you want
 combs — of a horde —

mp
mf
p *mp* *mf*
mp *mf*
mp *mf*
mp *mf*
mp *mf*
sub. mp
mf

25

want, you — want, a horde of slaves —
 want, you — want, a horde of slaves —
 a horde — of — slaves —
 you want you want, slaves — you want you want —
 you want you want, a horde of — slaves — want —
 a horde — of — slaves

mf
mp
p

molto rall.

mf *mp*

per - fume _____ a

mp *mf* *mp*

pools of per - fume _____ i - vo - ry, _____ a

mp

combs of i - vo - ry, _____ a

p *mp*

_____ you want you want you want _____ combs of i - vo - ry, _____ a

p *mp*

pools _____ of per - fume _____ combs of i - vo - ry, _____ a

mp

combs of i - vo - ry, _____ a

34 *mf* *mp*

horde of slaves. _____ Sha - ha - ra - zad, _____

mf *mp*

horde of slaves _____ Sha - ha - ra - zad, _____

mf

horde of slaves _____

mf *mp*

horde of slaves _____ like

mf *mp*

horde of slaves _____ like

mf

horde of slaves _____

39

p Sha - ha - ra - zad, *p* Sha -

p Sha - ha - ra - zad, like all wo - men! *mf* Sha -

p like all wo - men! *mf* Sha -

p all wo - men! Sha - ha - ra - zad, like all wo - men! *mf* Sha -

p all wo - men! Sha - ha - ra - zad, like all wo - men! *mf* Sha -

p Sha - ha - ra - zad, like all wo - men! *mp* Sha -

43

mf - ha - ra - zad, *p* wo - men want like

mf - ha - ra - zad, like all wo - men! Sha - ha - ra - zad, like

mf - ha - ra - zad, like all wo - men! Sha - ha - ra - zad, like

mf - ha - ra - zad, like all wo - men! Sha - ha - ra - zad, like

mf - ha - ra - zad, like all wo - men, want like

mf - ha - ra - zad, like all wo - men! Sha - ha - ra - zad, like

46 *mf* *sub. p* *f* *With a swagger*

all wo - men want, You want me to give

all wo - men want, You want me to

all wo - men want, You want to

all wo - men want, You want me to

all wo - men want, me

all wo - men me

50

you the stars in the heav'ns, you want me

give you the stars in the heav'ns, you want me to

give the stars the heav'ns,

give you the stars the heav'ns, you want me to

you the the heav'ns to

you the the heav'ns to

54

mf *f*

give you the stars in the heav'ns. You want me to give _

mf *f*

give you the stars in the heav'ns. You want me to give _

mf *f*

the stars in the heav'ns. You want me to give _

mf *f*

give you the stars heav'ns. You want me to give _

mf *f*

give you the stars in the heav'ns. You want me to give _

give you to give _

58

p

— you the stars in the hea - - - - - vens.

p

— you the stars in the hea - - - - - vens.

p

— you the stars in the hea - - - - - vens.

p

— you the stars in the hea - - - - - vens.

p

— you the stars in the vens.

— you the stars in the

3. FADING

Abboud al Jabiri
b.1963 Iraq

Joanna Marsh

$\text{♩} = c.92$

SOPRANO *mp* Where _____ this

ALTO 1 *mp* mm _____ dove _

ALTO 2 *seamless mp sim.*
I - ma - gine, i - ma - gine, i - ma - gine, i -

TENOR *seamless mp sim.*
I - ma - gine, i - ma - gine, i - ma - gine, i -

BARITONE

BASS

5

dove will go; _____ when her

mp go, _____ o, _____ o; _____ when

p cresc.

- ma - gine, i - ma - gine, _____ i - ma - gine, i - ma - gine, i -

- ma - gine, i - ma - gine, _____ i - ma - gine, i - ma - gine, i -

airy sigh p (ahhh) _____ fad - ing (ng)

gliss. mp

p mp fad - ing (ng)

9

(9)

wings turn grey, — when her call grows old. —

(9)

wings turn grey, — when her call grows old. —

-ma - gine, i - ma - gine, i - ma - gine, i - ma - gine.

-ma - gine, i - ma - gine, i - ma - gine, old. —

mp *mf*

fad - ing (ng) i - ma - gine, i -

mp *mf*

fad - ing (ng)

13

(9) *mp* *sost.* (9)

— Will she turn to the mir - rors of young spar - rows who

(9) *mp* (9)

— Will she turn to the mir - rors — of young spar - rows who

mp (9)

Will — turn to the mir - rors — of young spar - rows who

mp

Will she — turn who

mp

-ma - gine mir - rors young spar - rows

mp

young spar - rows —

in - to de - lu - sion? Or will a deaf spar-row of -

in - to de - lu - sion? Or will a deaf of -

in - to de - lu - sion? Or will a deaf spar-row

- fer her a perch to sing, to sing,

- fer her a perch to sing, to sing, to

mf f

mf f

mf f

20

The musical score consists of five systems, each with a vocal staff and a piano accompaniment staff. The key signature has one sharp (F#) and the time signature changes from 7/4 to 5/4 and back to 7/4. Dynamics include *mf* and *f*. The lyrics are: - fer her a perch to sing, _____ to sing, _____ to sing, _____.

- fer her a perch to sing, _____ to sing,

- fer her a perch to sing, _____ to sing, _____ to

- fer her a perch to sing, _____ sing, _____ to sing, _____

- fer her a perch to sing, _____ to sing, _____

sing, _____ sing, _____

sing,

23

mp , *mf*

sing? Tra - vel - ler

mp , *mf*

sing? How will she a - po - lo - gise to a tra - vel - ler

mp ,

sing?

mp ,

sing? How

mp , *mf*

sing? To a trav -

mp , *mf*

sing? How trav -

27

stroke her fea - thers when the flock scat - ters?

want - ing to stroke her fea - thers when the flock scat - ters?

mf

when the flock scat - ters?

mf

want - ing to stroke her fea - thers.

- 'ler stroke when the flock sca?

- 'ler stroke flock sca?

Or im - press the grass? Will she

How will she strut through the court-yard or im - press the grass?

How will she strut through the court-yard Will she

Or im - press the grass?

— Stru(t) through — or im - press the grass? Will —

— Stru(t) through — or im - press the grass?

mp

mp

mp

mp

look for a kind boy to grind her a grain of

Grind — a grain of

look for a kind boy to grind a grain of

to grind her grain of

— a kind boy to grind a grain of

Kind boy to grind her grain of

gradual cresc.

poco rit. a tempo

mp gradual cresc.

gradual cresc.

mp gradual cresc.

gradual cresc.

mp gradual cresc.

39 *mf* *mp still* *mf*

wheat, — or an old flame — to re-light ag - ing pas - sions? —

mf *mp still* *mf*

wheat, — or an old flame — to re-light ag - ing pas - sions? —

mf *mf*

wheat, — Per -

mp still *mf*

or an old flame — to re-light ag - ing pas - sions? — Per -

mf *mf*

wheat, — pas - sions? — Per -

mf *mp still* *mf*

wheat, — or an old flame — light ag - ing pas - sions? — Per -

43 *mp* *poco rit.*

A win - dow and a

Her sad - ness — be - tween a win - dow and a

- haps she will di - vide her sad - ness —

mp

- haps she will di - vide her sad - ness — be - tween a win - dow and a

mp

- haps she will di - vide her sad - ness — be - tween a win - dow and a

mp

- haps she will di - vide sad - ness — be - tween a win - dow and a

47 *mf* **a tempo** *f* *mp*

me - tal cage. A pro - fes - sion - al mour - ner

me - tal cage. She'll be - come (m) mour - ner

Per - haps be - come a pro - fes - sion - al mour - ner

me - tal she'll be - come a pro - fes - sion - al mour - ner

me - tal cage. A pro - fes - sion - al mour - ner

me - tal cage. Per - haps she'll be - come fes - sion - al mour - ner

51 *pp* **molto rit.** *mp* *p* *sost.*

at the fu - ner - als of birds. Where

birds. Where this

at the fu - ner - als of birds. I - ma - gine, i - ma - gine, i -

at the fu - ner - als of birds. I - ma - gine, i - ma - gine, i -

at the fu - ner - als of birds. I - ma - gine, i -

at of birds.

55

mp
when the trees do-nate their low-est branch. _____ When

mp
dove will go _____ their low-est branch. _____ When

mp
-ma - gine when the trees do-nate their low-est branch. I - ma - gine when

mp
-ma - gine _____ fad - ing, _____ i - ma - gine when

mp
-ma - gine _____ fad - ing, _____ ma - gine when

mp
fad - ing, _____

59

rit. *pp*
neigh - bours are _____ fad - ing.

pp
neigh - bours are in - dif - fer - ent to her past. _____

pp
neigh - bours are in - dif - fer - ent _____ fad - ing.

p *pp*
ah dif - fer - ent to her past. _____ Fad - ing.

p *pp*
are in - dif - fer - ent to her past. _____ Fay.

p *pp*
to her past. _____ Fay.

4. SEEDS IN FLIGHT

Khaled Abdallah
b.1970 Gaza

Joanna Marsh

Lyrical ♩ = 62

SOPRANO

ALTO 1

ALTO 2

TENOR

BARITONE

BASS

An - cient wo-man (n), wan - ders the

Who _ has lived all sea-sons wan - ders

An an - cient wo-man (n), wan - ders the

An an - cient who _ has lived all sea - sons, _____

4

Each flower her a - pron is the

Each _ flower is the

earth gath - 'ring

gath - 'ring _ ca - mo-mile. In her a-pron is a star; is the

ear(th).*

Flower _ her a - pron is the

gath - 'ring _ ca - mo-mile. Flower

* Barely audible 'th'.

8

sky. _____ *p* Reach - es _____ *mp* she strews _ them _ to

sky. _____ *mp* Reach - es the house

sky. _____ *mp* When she reach - es _____ she strews _ them _ to

sky. _____ *mp* Reach - es the house

sky. _____ *mp* Reach - es _____ she strews _ them _ to

sky. _____ *mp* When she reach - es _____ the house

12

dry _____ *p* shells on a beach, to bring good luck, _____ *mf* *rit.* *mp* the

to dry _____ like _ shells _ on a beach, luck, _____ *mp* the

dry _____ *mf* shells _____ on a beach, to bring good luck, to whis-per the

dry _____ *mf* shells _____ on a beach, to bring luck, to whis-per.

dry _____ *mf* beach, luck. _____

p to dry _____ like _ shells *mf* luck. _____

a tempo

fu - ture. — In the sun, the sun glin —

fu - ture. — In the sun her tat-too glis - tens, — a star glints —

fu - ture. — In the sun glis-tens, — a star glints —

In the, in the sun glis-tens, —

In the sun her tat-too glis - tens, —

her gold - en ear-ing, the ca-mo-mile dries.

in ear-ing, the ca-mo-mile dries.

in her gold - en ear-ing, the ca-mo-mile dries.

Her hand hen-naed with

in (n)* ear-ing, dries. With

ear-ing, dries.

* Move to hum on 'n'.

24 rit.

a tempo

mf spun the wool, _____ the wool of the flock, _____

mf 3 spun the wool, _____ the wool of the flock, spun the wool -

mf 3 *mp* spun the wool, _____

p 8 God's names, God's names, _____ spun the wool, _____

p God's, _____ God's names, _____ spun the wool -

p God's, _____ God's names, _____ spun the wool -

27

mf 3 em - broi - dered the wed - ding clothes, gath - ered -

mf the wed - ding clothes,

mf 3 *mp* the wed - ding clothes, _____ gath -

mf 3 wed - ding clothes, _____ gath - ered -

mp wed - ding clothes,

dried _____ flowers. _____

mp *express.*

gath - ered the dried flowers. _____ But next sea - son, _____

- ered _____ dried _____ flowers. (hum) _____

mf

gath - ered the dried _____ flowers. _____

mp *express.*

But next sea - son, _____

dried _____ flowers. (hum) _____

poco rit.

p *pp*

It si - lence (n)* _____ (s).

p *pp*

_____ when the fu - ture ar - rived, it si - lenced the whis - pers. _____

p *pp*

(hum) _____ it si - lence (n)* _____ (s).

p *pp*

(hum) _____ it si - lenced the whis - pers. _____

p *pp*

_____ when the fu - ture ar - rived, it si - lenced the whis - pers. _____

p *pp*

(hum) _____ si - lence (n)* _____ (s).

* Close to hum on 'n' and position the 's' with the end of 'whispers'.

38

a tempo***p***

With her an - ces-tors,

p

(hum) _____ bur-ied _____ with her an - ces-tors,

p

She was bur-ied _____ with _____ her an - ces-tors,

mp

She _____ was bur-ied _____ with _____ her an - ces-tors, yet _____ as _____

p

(hum) _____ Bur-ied _____ her and _____

p

She was bur-ied _____ with her an - ces-tors,

43

if _____

by ma - gic,

cresc.

as if by chance, by chance, by ma - gic, as _____

cresc.

as if by chance, by chance, as if _____ by _____ ma - gic,

cresc.

if _____ as if _____ by _____ chance, as if by ma - gic,

cresc.

if by chance, chance, by ma - gic, as

cresc.

as if by chance, by chance, by

47 *mp* *mf* *mp*

if by a mi - ra - cle, the ca - mo - mile, the

mp *mf* *mp* *mp*

if by a mi - ra - cle, a mi - ra - cle, ca - mo - mile,

mp *mf* *mp*

if by a mi - ra - cle, mi - ra - cle, ca - mo - mile

mp *mf* *mp*

8 if by a mi - ra - cle, the ca - mo - mile, the

mp *mf* *mp*

if by a mi - ra - cle, the ca - mo - mile

mf *mp*

mi - ra - cle, ca - mo - mile

51 *f* *rit.* *a tempo*

ca - mo - mile grows each sea - son.

f *mf*

ca - mo - mile grows each sea - son. Ma - ny

f *mf*

grows Ma - ny seeds have

f *mf*

8 ca - mo - mile grows each sea - son.

f *mf*

grows, grows each sea - son. Ma - ny seeds have

f *mf*

grows, grows. Ma - ny seeds have

55 *mf* *mp*

Flown _____ re - main, re -

mp

flown. _____ These seeds re - main, these seeds re -

mp

flown. _____ These seeds re - main, these seeds, re -

mp

These seeds re - main, these seeds re -

mp

flown. _____ Re - main, re - main these seeds re -

mp

flown. _____ Re - main, re -

59 *f* *sost.*

- main, these seeds re - main. _____

f *sost.*

- main, these seeds re - main. _____

f *sost.*

- main, these seeds re - main, re - main. _____

f

- main, these seeds re - main, re - main. _____

f

- main, these seeds re - main.

f

- main, these seeds re - main.

www.joannamarsh.co.uk

ISMN 979-0-9002355-5-8



9 790900 235558

