

Joanna Marsh

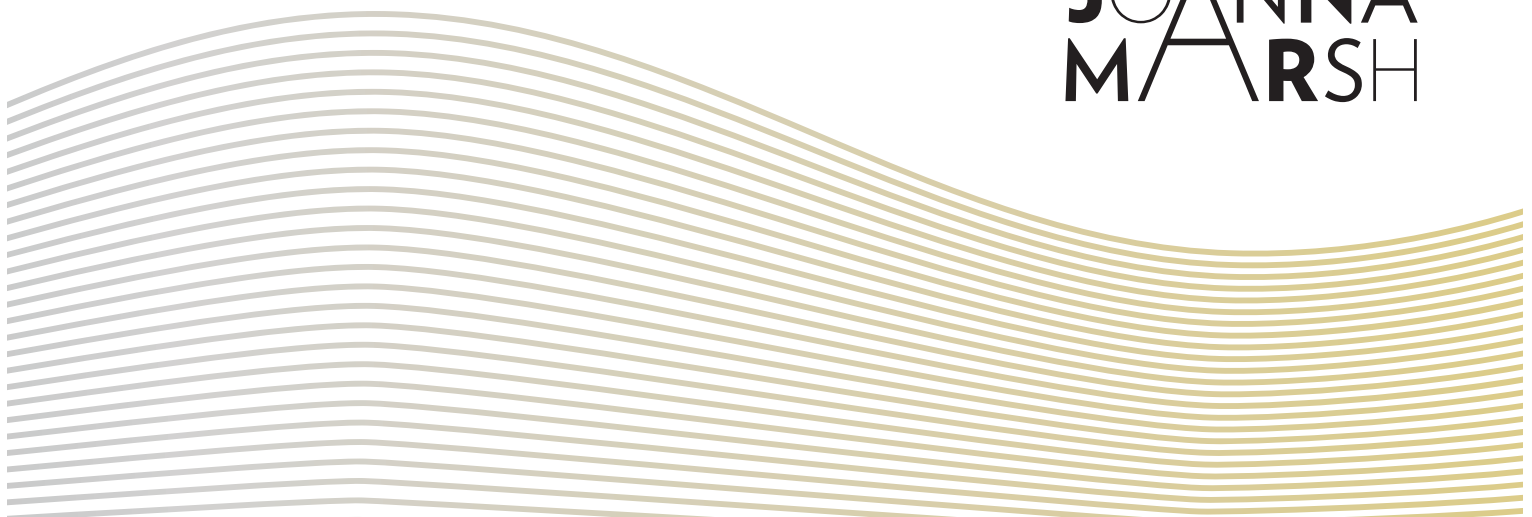
The Veiled Sisters

SSSAAA

with organ and bass viol

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M/ARSH



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Joanna Marsh

The Veiled Sisters (August 2021)

SSSAAA

with organ and bass viol

Duration c.5'30"

The Veiled Sisters intertwines two texts, a poem by Esther Morgan b.1970, 'Half Sister', and a poetic description of Erminia Caterina Abelli a celebrated singer and nun at the convent of San Giovanni Battista in Bologna, who entered monastic life in 1620. This text is by Alessandro Francucci, a lawyer from Parma, collected in a volume of his poetry, Parma, Biblioteca Palatina, Manoscritti Parmense 1198.

The Veiled Sisters

Costei, che il bello col suo bello, abbellà;
Onde d'Abelli li serva bel nome
Sotto l'incarco di corpore some
Vive fatta à Dio sposa, e come Ancella.
*(She, that beautifies Beauty with her beauty,
So that Abelli is a good name for her,
Under the bond of fleshly duties
Lives made into God's bride, and handmaiden.)*

I watch you from my dark house,
How the sun tilts your face towards me,
Your smile blossoming in the warmth.

Al'hor, che elesso solitaria cella

I leave this house rarely
Wrapped in white layers like a bee-keeper
To protect me from the swarms of light,

Con Forbice crudel troncò le chiome
E fe novo stupor,
*(Now she has chosen the solitary cell
With cruel shears she cut her hair
And made a new wonder.)*

Or like the veiled princess
Whose throat was so translucent
The swallowed wine showed through.

Do you sense the thinness of my skin,
How, exposed, it would simmer like milk?
Do I arouse a cruelty in you or tenderness?

Quivi romita et à compagna giace
Romita al Mondo, accompagnata à Dio
*(Now enclosed and frozen to marriage,
Shut away from the world, wed to God.)*

Quivi in fiamme d'amore suo cor si sface,
E col dolce cantar pone in oblio
L'humane cure, e imparadisa i Chiostri.
*(Here in flames of love she turns her heart,
And with sweet singing puts into oblivion
Human worries, and makes the cloisters into a paradise.)*

Last night I offered my sleeplessness to you,
My body glowing like a candle
Under the magnolia's gloved hands.

The Veiled Sisters

Esther Morgan b.1970
Alessandro Francucci Fl 1620s

Joanna Marsh

Like a beloved folk song ♩ = 66 She, that beautifies Beauty with her beauty,

UNISON ALTOS *mp*

Cos - tei, — che — il bel - lo — col su - o bel - lo, ab -

ORGAN *mp*

BASS VIOL *mp*

4 So that Abelli is a good name for her *mf*

S.3 I watch you — from my

A. unis. bel - la; On - de d'A - bel - li le ser - va bel — no-me, — So-to l'in -

Org.

B. Viol

8 Under the bond of fleshly duties Lives made into God's bride, and handmaiden.

S.1

S.2

S.3
 dark house, _____ How _____ the sun tilts your face _____ to -

A.1
 - car - co di _____ cor - po - re _____ so - me Vi - ve fat - ta à Di - o

A.2
 - car - co di _____ cor - po - re _____ so - me Vi - ve fat - ta à Di - o

A.3
 - car - co di _____ cor - po - re _____ so - me Vi - ve fat - ta à Di - o

Org.

B. Viol

12

mf

S.1 Your smile _____ blos-som-ing in the

mf

S.2 Your smile blos - som-ing in the

mf

S.3 - wards me, _____ Your smile, your smile _____ blos-som-ing in the

mf

A.1 spo - sa, e co-me An-cel - la. _____ Your smile blos - som-ing in the

mf

A.2 spo - sa, e co-me An-cel - la. _____ Smile _____ blos - som-ing in the

mf

A.3 spo - sa, e co-me An-cel - la. _____ Smile _____ blos - som-ing in the

p

Org.

B. Viol

Now, she has chosen the solitary cell

17

S.1 *p* warmth. _____

S.2 *p* warmth. _____

S.3 *p* warmth. _____ *mf* I leave this house

A.1 *p* warmth. _____

A.2 *p* warmth. _____ *mp* Al - 'hor, al - 'hor che e -

A.3 *p* warmth. _____ *mp* Al - 'hor, al - 'hor che e -

Org.

B. Viol *mp*

21

mf

S.1

White lay - ers like a

mf

S.2

Wrapped in white

S.3

rare - ly lay - ers like a

mf

A.1

Wrapped in white lay - ers like a

A.2

- les - so, che e - les - - so so - li - ta - ri - a

A.3

- les - so, che e - les - - so so - li - ta - ri - a

Org.

B. Viol

25

S.1
bee - - keep-er To pro - tect me, to pro - tect from the

S.2
To pro - tect me, pro - tect me from the

S.3
bee - keep - er To pro - tect me, to pro - tect me

A.1
bee - keep - er to pro - tect me from the

A.2
mf
cel - - la... To pro - tect, to pro - tect me from the

A.3
mf
cel - - la... To pro - tect from the

Org.

B. Viol

With cruel shears she cut her hair

29

f blazing

S.1 swarms _____ of light, _____ tron -

f blazing

S.2 swarms, _____ Con For - - bi - ce cru - del_

f blazing

S.3 swarms, the swarms _____ of _____ light, Con _____ For - bi - ce cru - del tron -

f blazing

A.1 swarms, the swarms _____ of _____ light, _____ Con _____ For - bi - ce cru - del_ tron -

f blazing

A.2 swarms, the swarms _____ of _____ light, Con For - - bi - ce cru - del tron -

f blazing

A.3 swarms, the swarms _____ of _____ light, Con For - - bi - ce cru - del tron -

Org.

B. Viol

And made a new wonder,

33

S.1
- cò — le chio - me E fe no - vo, no -

S.2
le chio - - me no - vo stu -

S.3
- cò — le chio - - me E fe no - vo stu -

A.1
- cò — le chio - me, tron - - cò — le chio - me E fe no - vo stu -

A.2
- cò, le chio - me, tron - cò E fe no - vo stu -

A.3
- cò, le chio - me, tron - cò E fe no - vo stu -

Org.

B. Viol

38

S.1 *mp*
- - - vo, Or _____ like the veiled

S.2
- por, no - vo stu - por, Like

S.3
- por, E fe no - vo stu - por, stu - por,

A.1 *mp*
- por, E fe no - vo stu - por, stu - por, veiled,

A.2
- por, E fe no - vo stu - por,

A.3 *mp*
- por, E fe no - vo stu - por, Or _____ like the veiled

Org.

B. Viol *mp*

43

S.1 *p*
 prin-cess Whose throat _____

S.2 *mp* *p*
 the veiled prin-cess Whose throat _____

S.3 *p*
 was so trans-lu-cent. The swal-lowed

A.1 *p*
 — the veiled prin-cess Whose throat was so trans-lu-cent. The swal-lowed

A.2 *mp*
 the veiled prin-cess

A.3
 prin-cess

Org.

B. Viol *p*

47

S.1 *mf*
Do you sense the

S.2 *p* *mf*
showed through, showed through.

S.3 *mf*
wine _____ showed through, showed through.

A.1 *mf*
wine Do you sense the

A.2 *p* *mf*
wine _____ showed through, showed through.

A.3 *mp* *mf*
The swal-owed wine showed through. Do you sense the

Org.

B. Viol *mf*

50

S.1
 thin - ness of my skin, How, ex - posed, — would sim - mer like

S.2
 of my skin, ex-posed, sim - mer like

(mf)

S.3
 How, — ex - posed, it would sim - mer

(mf)

A.1
 thin - ness of my skin, How, — ex - posed,

A.2
 How, — ex - posed, —

(mf)

A.3
 thin - ness of my — skin, — How, ex - posed, it would sim-mer — like

Org.

B. Viol

Now enclosed and frozen to marriage,

54

p *pp*

S.1 milk, _____ would sim - mer like

S.2 milk, _____ like *pp*

S.3 *p* *mp* like milk, _____ like _____

A.1 *p* *pp* milk, like milk, like milk? _____

A.2 *p* Qui - vi ro-mi-ta _____ et à com - pag - na, _____ com-pag-na

A.3 *p* milk? Qui - vi ro-mi-ta _____ et à com - pag - na, _____ com-pag-na

Org. *p*

B. Viol *p*

Shut away from the world, wed to God,

58

p *mf*

S.1 milk? Do I a-rouse cru - el - ty or ten - der - ness?

S.2 milk? or ten - der - ness?

S.3 milk? or ten - der - ness?

p *mf*

A.1 Do I a-rouse cru - el - ty or ten - der - ness?

mf

A.2 gia - ce, Ro - mi - ta al Mon - do, ac - com - pag - na - ta à Di - o

mf

A.3 gia - ce, Ro - mi - ta al Mon - do, ac - com - pag - na - ta à Di - o

Org. *mf*

B. Viol *mf*

Here in flames of love she turns her heart,

ff

63

S.1

In — fiam — me, in

S.2

ff

— Qui — vi in fiam-me d'a — mo — re, — in

S.3

ff

Qui — vi in fiam-me, in — fiam — me d'a — mo — re, in —

A.1

ff

Qui — vi in fiam-me, in — fiam — me d'a — mo — re, in —

A.2

ff

Qui — vi in fiam-me, in — fiam — me d'a — mo — re, in —

A.3

ff

Qui — vi in fiam-me, in — fiam — me d'a — mo — re, in —

Org.

f

B. Viol

67

S.1 *mf*
fiam - - - me d'a - mo - re... Last_

S.2
fiam - me d'a - mo - re, in fiam - me d'a - mo - re..._

S.3 *mf*
fiam - me d'a - mo - re, in_ fiam - me d'a - mo - re... Last_

A.1 *mf*
fiam - me d'a - mo - re, in_ fiam - me d'a - mo - re... Last_

A.2 *mf*
fiam - me d'a - mo - re, in_ fiam - me d'a - mo - re... E col dol - ce, dol -

A.3 *mf*
fiam - me d'a - mo - re, E col dol - ce, dol -

Org.

B. Viol

72

And with sweet singing... *mp* *...puts into oblivion*

S.1
 night I of-fered my sleep-less-ness to you, My

S.2
mf *mp*
 I of-fered sleep-less-ness to you,

S.3
mp
 night I of - fered my sleep-less-ness to you, —

A.1
 night I of-fered

A.2
 - ce, — E col - dol - ce can - tar po - ne in o - -

A.3
 - ce, — E col - dol - ce can - tar po - ne in o - -

Org.

B. Viol

Human worries...

76

mf

S.1
bo - dy - glow - - - - ing

mf

S.2
bo - - - - dy glow - - - - ing

S.3

A.1
mf
glow -

A.2
- bli - o L'hu - ma - ne, l'hu - ma - ne cu -

A.3
- bli - o L'hu - ma - ne, l'hu - ma - ne cu -

Org.

B. Viol
mp

...and makes the cloisters into a paradise.

80

S.1

S.2

S.3

A.1

A.2

A.3

Org.

B. Viol

like a can - - - dle

ing, like a can - dle glow - - - ing

- re, e - im - pa - ra - di - sa i Chio - stri, im - pa - ra -

- re, e - im - pa - ra - di - sa i Chio - stri, im - pa - ra -

84

S.1 mag - no - - - - - li-a's

S.2 Un - der mag - no - - - li-a's gloved

S.3 Un - - - der the mag - no - - - - - li-a's

A.1 mag - no - - - - - li-a's gloved

A.2 - di - sa - Chio - stri. mag - no-li-a's gloved

A.3 - di - sa - Chio - stri. Mag - no - - - li-a's gloved

Org.

B. Viol

f

pp

rit.

S.1

gloved hands.

S.2

p hands, *pp* hands.

S.3

pp gloved hands.

A.1

p hands, *pp* hands.

A.2

p hands, *pp* gloved hands.

A.3

p hands, *pp* gloved hands.

Org.

rit.

B. Viol

hands, gloved hands.

Commissioned by Laurie Stras for Musica Secreta
for the album Mother Sister Daughter, 2022

The Veiled Sisters

Esther Morgan b.1970
Alessandro Francucci Fl 1620s

Joanna Marsh

Like a beloved folk song ♩ = 66

ORGAN *mp*

Musical notation for measures 1-5. The score is for organ. The key signature has one flat (B-flat). The tempo is marked 'Like a beloved folk song' with a quarter note equal to 66 (♩ = 66). The dynamics are marked *mp*. The time signature changes from 4/4 to 3/4, then 5/4, and back to 3/4. The melody is in the right hand, and the bass line is in the left hand.

6

Musical notation for measures 6-11. The time signature changes from 4/4 to 3/4, then 5/4, 3/4, 4/4, and 3/4. The melody continues in the right hand, and the bass line is in the left hand.

12

p

Musical notation for measures 12-17. The time signature changes from 3/4 to 4/4, 3/4, 3/2, 4/4, and 4/4. The dynamics are marked *p*. The melody continues in the right hand, and the bass line is in the left hand.

18

Musical notation for measures 18-22. The time signature changes from 3/4 to 4/4, 3/4, 5/4, and 3/4. The melody continues in the right hand, and the bass line is in the left hand.

23

Musical notation for measures 23-27. The time signature changes from 3/4 to 4/4, 3/4, 4/4, and 5/4. The melody continues in the right hand, and the bass line is in the left hand.

29

Musical score for measures 29-33. The piece is in G minor. Measure 29 is in 4/4 time. Measure 30 changes to 4/4. Measure 31 changes to 3/4. Measure 32 is in 3/4. Measure 33 is in 3/4. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a simple harmonic accompaniment.

34

Musical score for measures 34-39. The piece is in 3/4 time. The right hand continues with a melodic line, and the left hand provides a simple harmonic accompaniment.

41

Musical score for measures 41-46. The piece is in 4/4 time. The right hand features a melodic line with some rests, and the left hand provides a simple harmonic accompaniment.

47

Musical score for measures 47-51. The piece is in 4/4 time. Measure 50 changes to 5/4. Measure 51 changes to 3/4. The right hand features a melodic line with some rests, and the left hand provides a simple harmonic accompaniment.

52

Musical score for measures 52-57. The piece is in 3/4 time. Measure 53 changes to 4/4. Measure 54 is marked with a piano (*p*) dynamic. The right hand features a melodic line with some rests, and the left hand provides a simple harmonic accompaniment.

58

Musical score for measures 58-62. The piece is in 3/4 time. Measure 59 changes to 4/4. Measure 60 changes to 3/2. Measure 61 changes to 4/4. Measure 62 is in 3/4. The right hand features a melodic line with some rests, and the left hand provides a simple harmonic accompaniment. Dynamics include mezzo-forte (*mf*) and forte (*f*).

64

Musical score for measures 64-67. The piece is in a key with one flat (B-flat major or D minor). The time signature changes from 3/4 to 4/4, then 5/4, then 4/4, and finally 3/4. The melody in the right hand features eighth and quarter notes, while the bass line in the left hand consists of simple chords and single notes.

68

Musical score for measures 68-72. The time signature changes from 3/4 to 4/4, then 3/4, then 4/4, and finally 3/4. The melody in the right hand continues with eighth and quarter notes, and the bass line in the left hand provides harmonic support with chords and single notes.

73

Musical score for measures 73-77. The time signature changes from 3/4 to 4/4, then 3/4, then 4/4, and finally 3/4. The melody in the right hand features eighth and quarter notes, and the bass line in the left hand consists of chords and single notes.

78

Musical score for measures 78-82. The time signature changes from 3/4 to 4/4, then 3/4, then 4/4, and finally 3/4. The melody in the right hand continues with eighth and quarter notes, and the bass line in the left hand provides harmonic support with chords and single notes.

83

Musical score for measures 83-88. The time signature changes from 4/4 to 3/4, then 4/4, then 3/4, then 4/4, then 3/4, and finally 4/4. The melody in the right hand features eighth and quarter notes, and the bass line in the left hand consists of chords and single notes.

89

Musical score for measures 89-92. The time signature is 4/4. The melody in the right hand features eighth and quarter notes, and the bass line in the left hand consists of chords and single notes. The piece concludes with a *rit.* (ritardando) marking.

Commissioned by Laurie Stras for Musica Secreta
for the album Mother Sister Daughter, 2022

The Veiled Sisters

Esther Morgan b.1970
Alessandro Francucci Fl 1620s

Joanna Marsh

Like a beloved folk song ♩ = 66

BASS VIOL

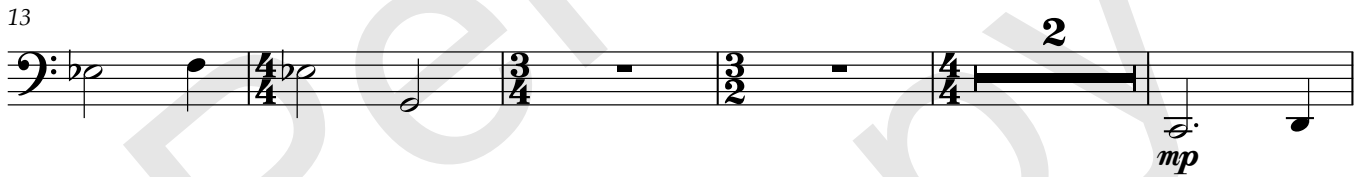


mp

7



13



mp

20

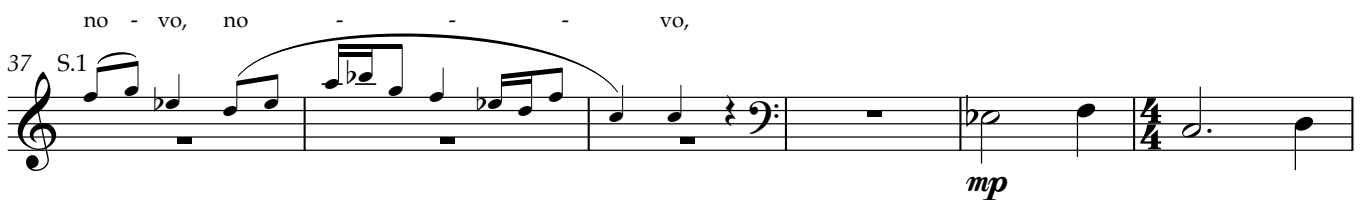


26



no - vo, no - - - vo,

37 S.1



mp

43

Musical staff for measures 43-49. The staff is in bass clef with a key signature of two flats. It contains a sequence of notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4. Dynamics include *p* and *mf*.

50

Musical staff for measures 50-55. The staff is in bass clef with a key signature of two flats. It contains a sequence of notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4. Time signatures change from 5/4 to 3/4 to 4/4. Dynamics include *p*.

56

Musical staff for measures 56-61. The staff is in bass clef with a key signature of two flats. It contains a sequence of notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4. Dynamics include *mf*.

62

Musical staff for measures 62-67. The staff is in bass clef with a key signature of two flats. It contains a sequence of notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4. Time signatures change from 3/2 to 4/4 to 3/4 to 4/4 to 5/4 to 4/4. Dynamics include *mf*.

68

Musical staff for measures 68-74. The staff is in bass clef with a key signature of two flats. It contains a sequence of notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4. Dynamics include *mf*. An organ part is indicated by 'Org.' in the first measure.

75

Musical staff for measures 75-80. The staff is in bass clef with a key signature of two flats. It contains a sequence of notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4. Time signatures change from 3/4 to 4/4 to 3/4 to 4/4. Dynamics include *mp*.

81

Musical staff for measures 81-86. The staff is in bass clef with a key signature of two flats. It contains a sequence of notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4. Time signatures change from 3/4 to 4/4 to 3/4 to 4/4 to 3/4. Dynamics include *mp*.

87

Musical staff for measures 87-90. The staff is in bass clef with a key signature of two flats. It contains a sequence of notes: G2, A2, Bb2, C3, D3, Eb3, F3, G3, A3, Bb3, C4. Time signatures change from 3/4 to 2/2 to 4/4. Dynamics include *mp*.

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