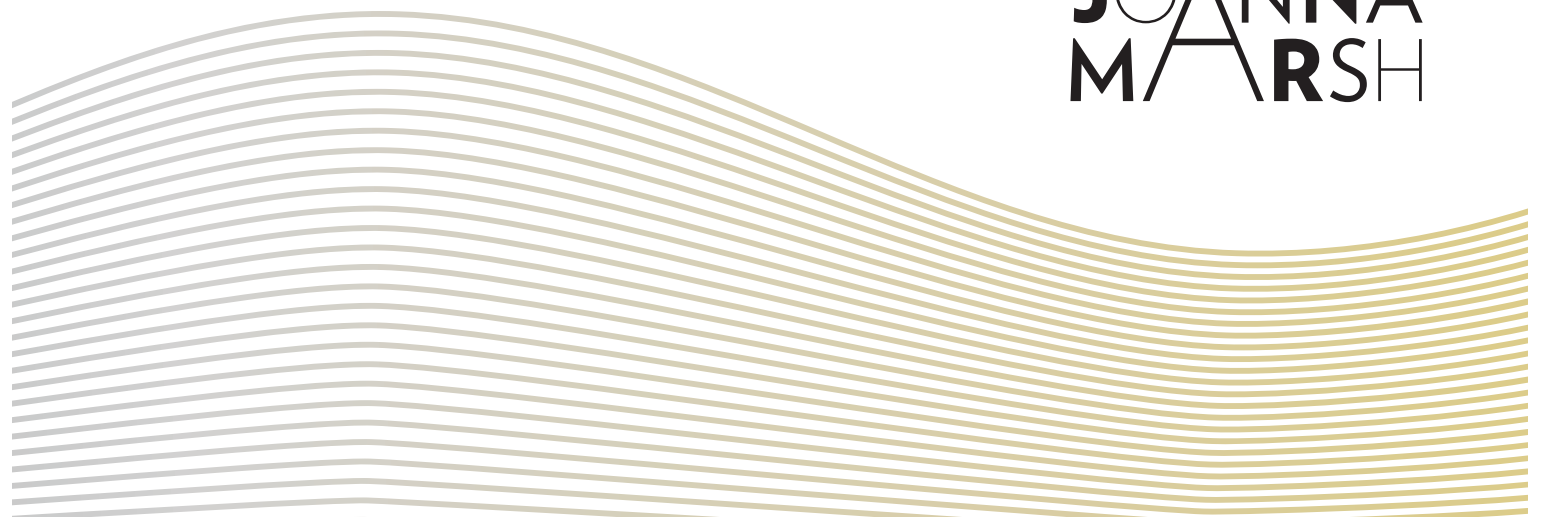


Joanna Marsh

## Arabesques

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

JOANNA  
MARSH





Joanna Marsh

**Arabesques (2012)**

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

Total duration c.13'

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# 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 and the fourth piece 'You want' added to the set.

## 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

$\text{♩} = 98$

ALTO 1

ALTO 2 *mf sost.*  
How will I drag my feet to her

TENOR *mp*  
How will I \_\_\_\_\_ drag my feet to her

BARITONE 1 *mp*  
Drag my feet to her

BARITONE 2 *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

*mf sost.*

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

*mf sost.*

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

*mp* *mf sost.*

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

*mp* *mf sost.*

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

*mp* *mf sost.*

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

*mp* *mf sost.*

now, to her now? In which land which street

14 *sost. mp*

what ci - ty \_\_\_\_\_ should I ask a - bout her? \_\_\_\_\_

what ci - ty \_\_\_\_\_

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

*p*

*sost. mp* *mf sost.*

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

*p*

a - bout her \_\_\_\_\_ if I find \_\_\_\_\_

*mp*

what an (n)



19

*mf* sost. *mf*

find her house \_\_\_ ring the bell? \_\_\_

*mp* *p*

\_\_\_ her house and \_\_\_ will I ring \_\_\_ the bell, ring \_\_\_

*mf* *mp*

find let's say \_\_\_ I do, will I ring ring the bell? \_\_\_

*p*

\_\_\_ her house and \_\_\_ will I ring \_\_\_ the bell, ring \_\_\_

*mf* *mp*

let's say \_\_\_ I do ring the bell? \_\_\_

24

*mp* *f* sost.

How would I an - swer? How should I an - swer

*mp* *mf* *f* sost.

How would I an - swer? How should I an - swer \_\_\_ and how will I

*mp* *f*

How would I and how

*mp*

\_\_\_ would I an - swer? How should I an - swer \_\_\_ and how will I

*p* *mf* *f*

How would I an - swer how will I

\_\_\_ would I an - swer?

$$mf$$

**rit.**

*tenderly*

stare at her touch

**rit.**

Poco meno mosso ♩ = 92

♩ = 92

seep - ing, seep - ing

Tempo I ♩ = 98

37

*mf* rit.

fin - gers? \_\_\_\_

*mf*

'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



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. \_\_\_\_\_

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

all the night through, the night, \_\_\_\_\_ the night through. \_\_\_\_\_

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

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*

**ALTO 1**  
*mf*  
You, you you

**ALTO 2**  
*mf*  
You, you you

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

**BARITONE 1**  
*mf*  
You want, you want, you want, you

**BARITONE 2**  
*mf*  
You want, you want, you want, you

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

4

you you like all wo - men

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

8

*mf*

want, trea - sure trea - sure

*f* *mf*

want, So - lo - mon's trea - sure trea - sure

*f* *mf*

want, So - lo - mon's trea - sure you

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

*mf*

want, You want, you want, trea - sure

want, You want, you want, you

11

*mp* *f*

So - - - lo - mon's trea -

*f*

So - - - lo - mon's trea -

*mf* *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*

So - - - lo - mon's you want, you

*mf* *f*

want, So - lo - mon's you want, you

sub. *mp*

- sure, \_\_\_\_\_ trea - sure like all wo - men

- sure, \_\_\_\_\_ trea - sure.

sub. *mp*

8 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* \_\_\_\_\_

8 want. \_\_\_\_\_

*mf*

Pools of per - fume



22

*mp* You —

*mf* want combs of i - vo - ry — *mp* you —

*p* combs of you want you want you want — *mf* you want a horde

*mp* you want you want you want — *mf* you want a horde

*mp* *lilting* combs — of i - vo - ry — *sub. mp* you want

*mp* *lilting* combs — of a horde — *mf*

25

want, you — want, a horde of slaves —

want, you — want, a horde of slaves —

*mf* a horde — of — slaves —

*mp* you want you want, slaves — you want you want — *p*

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

a horde — of — slaves

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* *p*

Sha - ha - ra - zad, Sha -

*p* *mf* *p*

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

*p* *mf* *p*

like all wo - men! Sha -

*p* *mf* *p*

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

*p* *mf* *p*

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

*p* *mf* *mp*

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

43 *mf* *p*

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

*mf* *p*

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

*mf* *p*

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

*mf* *p*

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

*mf* *p*

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

*mf* *p*

- 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, \_\_\_\_\_ You 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

## Broader

54

*mf* *f*

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 \_

*f*

give you \_\_\_\_\_ to give \_

58

*molto rit.* *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.

*p*

— you the stars \_\_\_\_\_ in the

### 3. FADING

Abboud al Jabiri  
b.1963 Iraq

Joanna Marsh

$\text{♩} = c.92$

ALTO 1 *mp* Where this

ALTO 2 *mp* mm dove

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

BARITONE 1 *seamless mp* I - ma - gine, i - ma - gine, i - ma - gine, i - *sim.*

BARITONE 2

BASS

5

dove will go; when her *p cresc.*

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) *mp*

*p* fad - ing (ng) *mp*

9

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

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

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

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

*mp* — *mf* —

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

*mp* — *mf* —

fad - ing (ng)

13

*mp* *sost.*

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

*mp*

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

*mp*

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 —

slide de - lu - sion? Will a deaf spar-row of - *cresc.*

slide in - to de - lu - sion? Or will a deaf spar - row of - *cresc.*

slide in - to de - lu - sion? Or will a deaf spar-row of - *cresc.*

slide in - to de - lu - sion? Or will a deaf spar-row of - *cresc.*

slide in - to de - lu - sion? of - *cresc.*

or will a deaf spar-row

- fer her a perch to sing, to sing, *mf* *f*

- fer her a perch to sing, to sing, to *mf* *f*

- fer her a perch to sing, to sing, *mf* *f*

- fer her a perch to sing, sing, *mf* *f*

- fer her sing, to sing, *mf* *f*

sing, sing, *mf* *f*



23

*mp* sing? *mf* Tra - vel-ler \_

*mp* sing? *mf* How \_\_\_\_ will she a - po-lo-gise

*mp* sing? *mf* How \_\_\_\_ to a tra - vel-ler

*mp* sing? *mf* To a trav -

*mp* sing? *mf* 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? \_

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 or im - press the grass? Will she

Or im - press the grass?

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

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

35 *gradual cresc.* *poco rit. a tempo*

look for a kind boy to grind her a grain of

*mp gradual cresc.*

Grind a grain of

*gradual cresc.*

look for a kind boy to grind grain of

*mp gradual cresc.*

Grind her grain of

*gradual cresc.*

a kind boy to grind her grain of

*mp gradual cresc.*

Kind boy to grind her grain of

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 \_\_\_ pas - sions? \_\_\_

*mf* *mp still* *mf*

8 wheat, \_\_\_ old flame \_\_\_ to re-light ag - ing pas - sions? \_\_\_ Per -

*mf* *mp still* *mf*

wheat, \_\_\_ 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

*mp*

Her sad - ness \_\_\_ be - tween a win - dow and a

*mp*

8 - 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

**a tempo**

47 *mf* *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

**molto rit.** **Steadier than Tempo 1**

51 *mp* *p*

birds. Where

*pp* *mp* *p* *sost.*

at the fu - ner - als of birds. Where this

*pp* *mp* *p*

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

*pp* *mp* *p*

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

*pp* *mp* *p*

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

*pp* *mp* *p*

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.*

neigh - bours are

*pp*

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

*pp*

neigh - bours are in - dif - fer - ent to her past. \_\_\_\_\_

*p*

ah dif - fer - ent to her past. \_\_\_\_\_ Fad - ing.

*p*

are in - dif - fer - ent to her past. \_\_\_\_\_ Fad - ing.

*p*

to her past. \_\_\_\_\_

*pp*

\* (Fay)

\* Sing lower note if within range.

# 4. SEEDS IN FLIGHT

Khaled Abdallah  
b.1970 Gaza

Joanna Marsh

Lyrical ♩ = 62

ALTO 1

ALTO 2

TENOR

BARITONE 1

BARITONE 2

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

*p* *mp cresc.* *mf*

Each flower her a - pron is the

*p* *mp cresc.* *mf*

Each flower is the

earth gath - 'ring

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

ear(th).\*

*mp cresc.* *mf*

Flower \_ her a - pron is the

*mp cresc.*

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, 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. \_\_\_\_\_

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

a tempo

16

*f*

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

*f*

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

*f*

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

*f*

In the, in the sun glis - tens, —

*f*

In the sun her tat-too glis - tens, —

20

*mp* *p*

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

*mp* *p*

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

*mp* *p*

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

*mp*

Her hand hen-naed — with

*mp* *mf* *p*

in (n)\* — ear-ing, — dries. — With

*mf* *p*

ear-ing, — dries. —

\* Move to hum on 'n'.



24 *rit.* **a tempo**  
*mf* 3  
 spun the wool, \_\_\_\_\_ the wool of the flock, \_\_\_\_\_  
*mf* 3  
 spun the wool, \_\_\_\_\_ the wool of the flock, spun the wool —  
*mf* *mp*  
 8 God's names, spun the wool, \_\_\_\_\_  
*p* *mf* *mp*  
 God's names, God's names, — spun the wool, \_\_\_\_\_  
*p* *mf*  
 God's, — God's names, — spun the wool —  
*p* *mf*  
 God's, — God's names, — spun the wool —

27  
 — em-broi - dered the wed-ding clothes, gath - - - ered —  
*mf*  
 the wed-ding clothes,  
*mf* *mp*  
 8 the wed - - - ding clothes, — gath -  
*mf* *mp*  
 wed - - - ding clothes,  
*mf* *mp*  
 — gath - - -  
*mp*  
 — wed - - - ding clothes,

\_\_\_\_\_ dried \_\_\_\_\_ flowers. \_\_\_\_\_

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

- ered \_\_\_\_\_ dried \_\_\_\_\_ flowers. (hum) \_\_\_\_\_

gath - ered the dried \_\_\_\_\_ flowers. \_\_\_\_\_

- ered. \_\_\_\_\_ But next sea - son, \_\_\_\_\_

\_\_\_\_\_ dried \_\_\_\_\_ flowers. (hum) \_\_\_\_\_

34 *poco rit.* *p* *pp*

It si - lence (n)\* \_\_\_\_\_ (s).

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

(hum) \_\_\_\_\_ it si - lence (n)\* \_\_\_\_\_ (s).

(hum) \_\_\_\_\_ it si - lenced the whis - pers. \_\_\_\_\_

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

(hum) \_\_\_\_\_ si - lence (n)\* \_\_\_\_\_ (s).

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

38 **a tempo**

*p*

bur-ied \_\_\_\_ With her an - ces-tors,

*p*

(hum) \_\_\_\_ 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*

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*

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

*f* *mf*

grows, grows each sea - son.

*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*

flown. \_\_\_\_\_ These seeds re - main, these seeds re -

*mp*

Re - main, re - main these seeds re -

*mp*

flown \_\_\_\_\_ 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.





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