

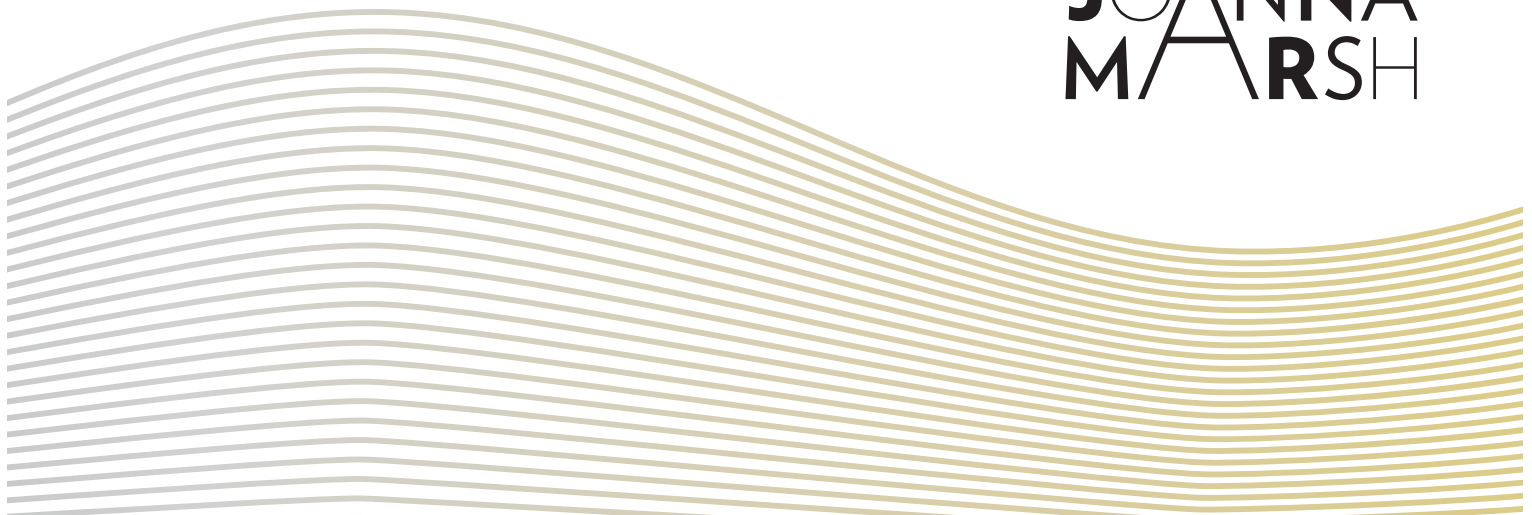
Joanna Marsh

The world is charged

mixed voices unaccompanied
(SSAATBarB)

Sample
copy

JOANNA
M/ARSH



Sample
copy

Joanna Marsh

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.

© 2021 Joanna Marsh

www.joannamarsh.co.uk

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

SOPRANO 1

SOPRANO 2

ALTO 1
I was star-tled by the squawk the si - mul - ta - neous

ALTO 2
Star - tled by the squawk the si - mul - ta - neous

TENOR
Long

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

BASS
Squawk the si - mul - ta - neous long

PIANO
(for rehearsal only)

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

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

dive of the cock - pheasant - -

mf *mp*

dive of the cock - pheasant - -

mp

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

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

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

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

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

— his wat-tles _____ up _____ and see!

— his wat-tles _____ see!

mp *mf*

p *mf*

p *mf*

p *mp* *mf*

p *mp* *mf*

p *mp* *mf*

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

mp mf mp p

mp mf mp p

mp mf mp p

p

and _____ here _____ still

p *p*

gold _____ lo - cal

p

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

p

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

p

gold hum - bler still, and lo - cal

p

gold _____ and here hum - bler _____ 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 *f*
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, owl, and on,

wood - louse, eu-ca-lyp - tus, owl, and on

wood - louse, eu-ca-lyp - tus, owl, on to

eu - ca - lyp - tus, owl, and on, on to

wood - louse, eu-ca-lyp - tus, owl, and on

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

mp

Still

51 *mp* *pp*

Si - ri - us _____ and the Plough _____

pp

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

pp

Plough _____ And we _____ years, _____ she and

pp

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

pp

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

pp

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

pp

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, —

— and loved, — dis - - ap -

and loved, — la - boured —

— and loved, — dis - ap -

— have — la-boured and dis - - - ap -

— and loved, — la - - - boured

loved, — la - - - boured dis - ap -

Slightly slower ♩ = 56

gradually pick up movement

deep, where they stay

re - - - so - nant in their

deep, where they stay

re - so - nant in their

deep, where they stay re - so - nant

deep, in

deep, in their

The vocal score consists of seven staves. The first staff is a vocal line with lyrics 'deep, where they stay'. The second staff is a vocal line with lyrics 're - - - so - nant in their'. The third staff is a vocal line with lyrics 'deep, where they stay'. The fourth staff is a vocal line with lyrics 're - so - nant in their'. The fifth staff is a vocal line with lyrics 'deep, where they stay re - so - nant'. The sixth staff is a bass line with lyrics 'deep, in'. The seventh staff is a bass line with lyrics 'deep, in their'. Dynamics include *p* (piano) in the second, fourth, and seventh staves. The time signature is 5/4.

gradually pick up movement

The piano accompaniment consists of two staves. The right hand plays a melody with chords, and the left hand plays a bass line with chords. Dynamics include *p* (piano) in the second staff. The time signature is 5/4.

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 - er 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*

Tempo 1

92

Broader

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 -

Tempo 1

Broader

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, -

Musical score for voice and piano. The score is in a key signature of three flats (B-flat major or D-flat minor) and features a complex, multi-measure rhythmic structure. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The score includes dynamic markings such as *f* (forte) and *ff* (fortissimo), and phrasing slurs. The lyrics are: "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 - ing light warm light that still per - sists, -". The score is divided into systems, with the piano part starting at the bottom.

104

f *mf*

still per - sists, here - a - bouts,

mf

here - a - bouts, and ev - 'ry -

f *mf*

still per - sists, here - a - bouts, and ev - 'ry - where,

f *mf*

still per - sists, here - a - bouts, ev -

f *mf*

still per - sists, here - a - bouts, ev -

f *mf*

- sists, and ev - 'ry -

f *mf*

per - sists, here - a - bouts, and ev - 'ry -

f *mf*

109

Slower *p* *rit.* *mf* *p*

and for - e - - ver, e - - - ver.

p *mf* *p*

- where, for-e - ver, for - e - - ver.

p *mf* *p*

and for - e - - - ver, for - e - - ver.

p *mf* *p*

- 'ry-where, for-e - - ver, for - e - - ver.

p *mf* *p*

- 'ry-where, and for - e - - - ver, for - e - - ver.

p *mf* *p*

- where, e - - - ver, for - e - - ver.

p *p*

- where, e - - - ver, ver.

Slower *p* *rit.* *mf* *p*

Sample
copy

Sample
copy

www.joannamarsh.co.uk

