

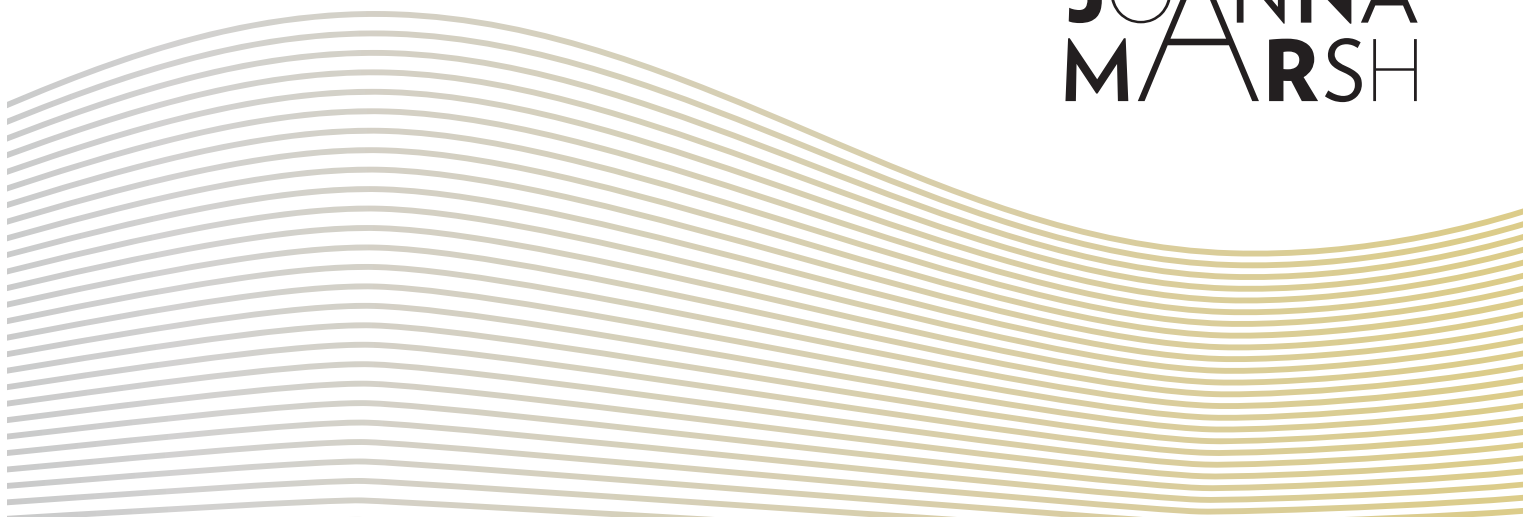
Joanna Marsh

The Veiled Sisters

SSSAAA

with organ and bass viol

JOANNA
M/ARSH



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,

mp

UNISON
ALTOS

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

ORGAN

mp

BASS VIOL

mp

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-lowed 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
 (mf)
 of my skin, ex-posed, sim - mer like

S.3
 (mf)
 How, _____ ex - posed, it would sim - mer

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

A.2
 (mf)
 How, _____ ex - posed, _____

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

S.1 *p* milk, _____ *pp* would sim - mer like

S.2 *p* milk, _____ *pp* like

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

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

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

A.3 *mf*
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

S.1

In — fiam — me, in

S.2

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

S.3

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

A.1

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

A.2

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

A.3

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
like a can - dle

A.1
- ing, like a can - dle glow - ing

A.2
- re, e - im - pa - ra - di - sa i Chio - stri, im - pa - ra -

A.3
- re, e - im - pa - ra - di - sa i Chio - stri, im - pa - ra -

Org.

B. Viol

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

f

f

f

f

f

89

pp *rit.*

S.1
gloved hands.

p *pp*
S.2
hands, hands.

pp
S.3
gloved hands.

p *pp*
A.1
hands, hands.

p *pp*
A.2
hands, gloved hands.

p *pp*
A.3
hands, gloved hands.

Org.

rit.
B. Viol

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*

6

12

p

18

23

29

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

34

Musical score for measures 34-39. The piece is in 3/4 time. The right hand continues the melodic line with eighth notes and rests, while the left hand remains mostly silent.

41

Musical score for measures 41-46. The piece is in 4/4 time. The right hand has a melodic line with eighth notes and rests. The left hand features a rhythmic accompaniment of eighth notes.

47

Musical score for measures 47-51. The piece is in 4/4 time, with a key signature change to E major in measure 50. The right hand has a melodic line with eighth notes and rests. The left hand features a rhythmic accompaniment of eighth notes.

52

Musical score for measures 52-57. The piece is in 3/4 time, with a key signature change to E major in measure 52. The right hand has a melodic line with eighth notes and rests. The left hand features a rhythmic accompaniment of eighth notes. A dynamic marking of *p* (piano) is present in measure 53.

58

Musical score for measures 58-62. The piece is in 3/4 time, with a key signature change to E major in measure 58. The right hand has a melodic line with eighth notes and rests. The left hand features a rhythmic accompaniment of eighth notes. Dynamic markings of *mf* (mezzo-forte) and *f* (forte) are present in measures 60 and 61 respectively.

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 sixteenth notes, often beamed together. The bass line provides harmonic support with 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 continues with eighth and sixteenth notes, including some grace notes. The bass line features chords and moving lines.

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 includes sixteenth-note runs and rests. The bass line has chords and moving lines.

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 features eighth and sixteenth notes. The bass line has chords and moving lines.

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 includes sixteenth-note runs and rests. The bass line has chords and moving lines.

89

Musical score for measures 89-92. The time signature is 4/4. The melody features eighth and sixteenth notes, ending with a fermata. The bass line has chords and moving lines. 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

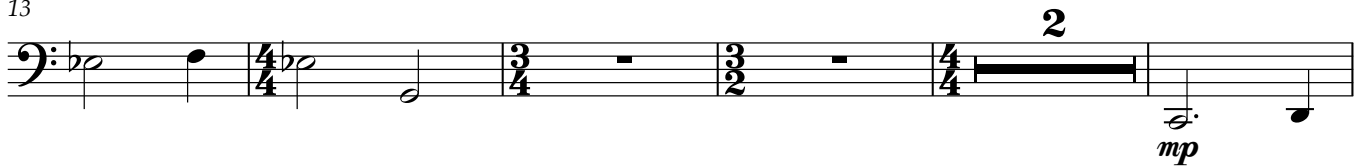


mp

7



13



mp

20

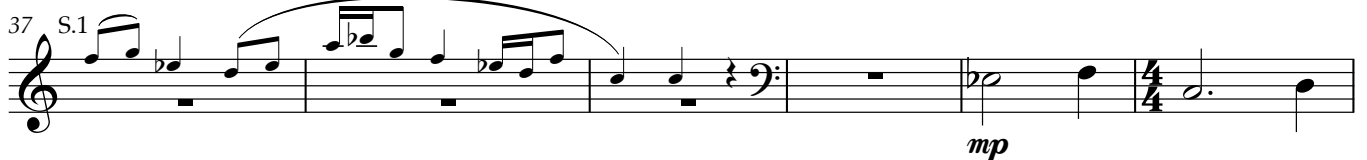


26



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. The music consists of a sequence of notes: a half note G2, a half note G2, a dotted quarter note G2, an eighth note F2, a dotted quarter note F2, an eighth note E2, a dotted quarter note E2, an eighth note D2, a dotted quarter note D2, an eighth note C2, a dotted quarter note C2, and a final quarter note B1. 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. The music consists of a sequence of notes: a dotted quarter note G2, an eighth note F2, a dotted quarter note F2, an eighth note E2, a dotted quarter note E2, an eighth note D2, a dotted quarter note D2, an eighth note C2, a dotted quarter note C2, and a final quarter note B1. 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. The music consists of a sequence of notes: a dotted quarter note G2, an eighth note F2, a dotted quarter note F2, an eighth note E2, a dotted quarter note E2, an eighth note D2, a dotted quarter note D2, an eighth note C2, a dotted quarter note C2, and a final quarter note B1. Dynamics include *mf*.

62

Musical staff for measures 62-67. The staff is in bass clef with a key signature of two flats. The music consists of a sequence of notes: a dotted quarter note G2, an eighth note F2, a dotted quarter note F2, an eighth note E2, a dotted quarter note E2, an eighth note D2, a dotted quarter note D2, an eighth note C2, a dotted quarter note C2, and a final quarter note B1. 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. The music consists of a sequence of notes: a dotted quarter note G2, an eighth note F2, a dotted quarter note F2, an eighth note E2, a dotted quarter note E2, an eighth note D2, a dotted quarter note D2, an eighth note C2, a dotted quarter note C2, and a final quarter note B1. 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. The music consists of a sequence of notes: a dotted quarter note G2, an eighth note F2, a dotted quarter note F2, an eighth note E2, a dotted quarter note E2, an eighth note D2, a dotted quarter note D2, an eighth note C2, a dotted quarter note C2, and a final quarter note B1. 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. The music consists of a sequence of notes: a dotted quarter note G2, an eighth note F2, a dotted quarter note F2, an eighth note E2, a dotted quarter note E2, an eighth note D2, a dotted quarter note D2, an eighth note C2, a dotted quarter note C2, and a final quarter note B1. 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 87-92. The staff is in bass clef with a key signature of two flats. The music consists of a sequence of notes: a dotted quarter note G2, an eighth note F2, a dotted quarter note F2, an eighth note E2, a dotted quarter note E2, an eighth note D2, a dotted quarter note D2, an eighth note C2, a dotted quarter note C2, and a final quarter note B1. Time signatures change from 3/4 to 2/2 to 4/4. Dynamics include *mp*.

www.joannamarsh.co.uk

