

for Alice Seville

Yfat Soul Zisso

Naamah

for solo soprano and recorder sextet

Programme notes:

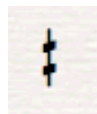
Written in the winter of 2016-17 for the Birmingham Conservatoire recorder department,
this piece is a setting of the first verse of *Naamah* by Alice Seville, to be premiered as part of the 2017 Frontiers festival.

Performance notes:

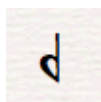
Tremolos are always unmeasured, to be played as fast as possible.



three quarter-tone sharp



quarter-tone sharp



quarter-tone flat

Instrumentation:

Solo Soprano

2 Descant Recorders

2 Tenor Recorders

2 Bass Recorders

Naamah

nightly I dream of a green oasis
then wake to the sound of gulls
even they are astonished
by this naked genesis
the adamant waters below
another dream where from
a scaly sheath I step unfurling
jungle leaves as mere chiffon
my old skin covered in snake bites

Duration: c. 4 mins

for Alice Seville

Naamah

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Mysterious c. ♩ = 63

Musical score for the first system of 'Naamah'. It features six staves: Soprano, Descant Recorder I, Descant Recorder II, Tenor Recorder I, Tenor Recorder II, Bass Recorder I, and Bass Recorder II. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo is marked 'Mysterious' with a quarter note equal to 63. The Soprano part is mostly rests. The Descant Recorder I and II parts have 'overblowing' and 'sim.' markings. The Tenor Recorder I and II parts play a melodic line. The Bass Recorder I and II parts play a bass line.

Musical score for the second system of 'Naamah', starting at measure 5. It features seven staves: Soprano (S.), Descant Recorder I (D. Rec. I), Descant Recorder II (D. Rec. II), Tenor Recorder I (T. Rec. I), Tenor Recorder II (T. Rec. II), Bass Recorder I (B. Rec. I), and Bass Recorder II (B. Rec. II). The key signature is three sharps (F#, C#, G#). The Soprano part has a measure rest followed by a 3/4 time signature change, then a 4/4 time signature change. The Descant Recorder I and II parts have 'A' markings above them. The Tenor Recorder I and II parts play a melodic line. The Bass Recorder I and II parts play a bass line.

B

mf magically, with mystery

B

night-ly I —

10

S.
D. Rec. I
D. Rec. II
T. Rec. I
T. Rec. II
B. Rec. I
B. Rec. II

15

S.
— dream of a green o - a - sis
f *mp*
D. Rec. I
D. Rec. II
T. Rec. I
T. Rec. II
B. Rec. I
B. Rec. II

20 **C** *mf* *f* *mf*

S.

D. Rec. I

D. Rec. II

T. Rec. I

T. Rec. II

B. Rec. I

B. Rec. II

26 **D** *mp* *mf* *f* **E** *mf sinister*

S.

D. Rec. I

D. Rec. II

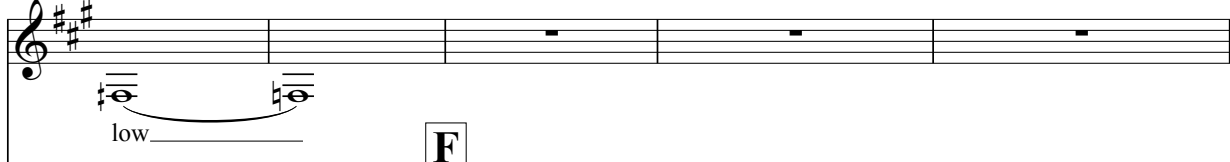
T. Rec. I


T. Rec. II

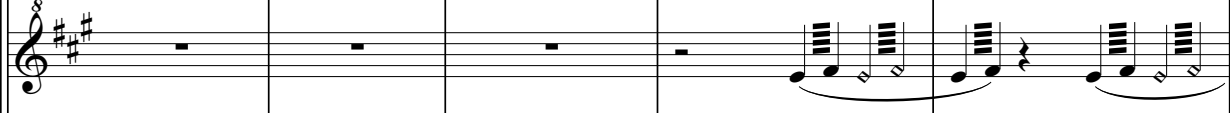
B. Rec. I


B. Rec. II


F


S. 

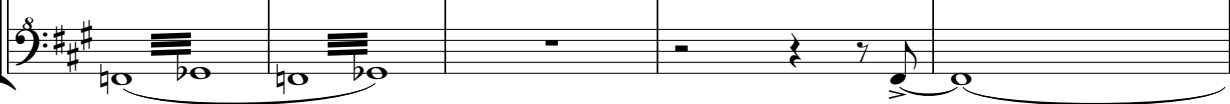
D. Rec. I 

D. Rec. II 

T. Rec. I 

T. Rec. II 

B. Rec. I 

B. Rec. II 

G

mf magically, with mystery

f

S. 

D. Rec. I 

D. Rec. II 

T. Rec. I 

T. Rec. II 

B. Rec. I 

B. Rec. II 

42 *mp* **H** *mf* *accel.*

S. a - sis night-ly I dream then wake to the sound of

D. Rec. I **H** *accel.*

D. Rec. II

T. Rec. I

T. Rec. II

B. Rec. I

B. Rec. II

48 *ff* **I** *turning manic, nightmarish* *mf* *f*

S. gulls a - no - ther dream where from

D. Rec. I **I**

D. Rec. II

T. Rec. I

T. Rec. II

B. Rec. I

B. Rec. II

♩ = 108

52 *mf* *f* *mf*

S. a sca-ly sheath I step un - fur - ling jun-gle leaves mere as chif

D. Rec. I

D. Rec. II

T. Rec. I

T. Rec. II

B. Rec. I

B. Rec. II

tongue trill

tongue trill

tongue trill

tongue trill

55 *f* *mp* *mf*

S. fon my old skin cov-ered in snake bites

D. Rec. I

D. Rec. II

T. Rec. I

T. Rec. II

B. Rec. I

B. Rec. II

sim.

58 **J**

S. *mf* ————— *f*

night - ly I dream, night - ly I

D. Rec. I

D. Rec. II

T. Rec. I

T. Rec. II

B. Rec. I

B. Rec. II

61 *ff*

S. dream of a green o - a - sis

c. ♩ = 80 rit.
longingly, but with slight fear and confusion
p ————— mp ————— pp

D. Rec. I stand up walk away while playing to create dim.

D. Rec. II

T. Rec. I

T. Rec. II

B. Rec. I

B. Rec. II

sfz effect (maybe flz?)

sfz effect (maybe flz?)

sfz effect (maybe flz?)

sfz effect (maybe flz?)