

Qasida of Breath

SSAA a cappella

Recorded by Voci Women's Vocal Ensemble

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Tempo: ♩ = 66, Dynamics: *p*, *poco*

Soprano 1
The call to prayer, the call to prayer at five a.

Soprano 2
The call to prayer, the call to prayer at five a.

Alto 1
The call to prayer, the call to prayer at five a.

Piano
For rehearsal only

S1
m.* spreads my fing - ers o - ver the scars, ov - er the

S2
m.* spreads my fing - ers ov - er the scars, ov - er the

A1
m.* spreads my fing - ers ov - er the scars, ov - er the

Piano

*Pronounce the letter name, "em,"
not the sound, "mm."

6

S1 scars of ap - ple trees, _____ and the smell of sleep - y earth in my

S2 scars of ap - ple trees. _____ and the smell of sleep - y earth in my

A1 scars of ap - ple trees _____ and the smell of sleep - y earth in my

A2 _____ and the smell of sleep - y rarth in my

6

10

S1 love's hair _____ makes hum - ming - birds _____ race,

S2 love's hair, humm,* Hum - ming - birds race

A1 love's hair hum - ming - birds race, hum - mng - birds

A2 love's hair makes Hum - ing birds, hum - ming -

10

* Go immediately to the "mm" sound.

12 *f*

S1 hum - ming - birds race in - to the buds of the fus - chia.

S2 humm, Hum - ming - birds race in - to buds of the fus - cia.

A1 race, hum - ming - birds in - to the buds of the fus - cia.

A2 birds, hum - ming - birds, in - to buds of the fus - cia.

14 *mp*

S1 Not long a go, not long a - go the air grew

S2 Not long a - go, not long a - go the air grew

A1 Not long a - go, not long a - go the air grew

A2 Not long a - go the air grew

17 *p* *mp*

S1 soft, the air grew soft when the sun crawled from rock to

S2 soft, the air grew soft, soft,

A1 soft, the air grew soft, soft, when the sun crawled from

A2 soft, the air grew soft, soft,

20 *p* *mp*

S1 cloud, And I would pray to ev - ery - thing

S2 cloud. I would pray to ev - ery - thing

A1 rock to cloud. And I would pray to ev - ery - thing

A2 cloud. And I would pray to ev - ery - thing

23

S1 sa - cred and I would bow _____ and stare deep - ly at the earth, — and *mf*

S2 sa - cred and I would bow _____ and stare deep - ly at the earth, and *mf*

A1 sa - cred and I would bow _____ and stare deep - ly at the earth, and *mf*

A2 sa - cred, bow _____ at the earth, *mf*

26

S1 walk _____ through old cem - e - tar - ies to find the dead soft - ly

S2 walk through and walk _____ through, to find the dead soft - ly

A1 walk through old cem - e - tar - ies to find the dead soft - ly

A2 walk through old cem - e - tar - ies to find the dead soft - ly

29

S1 *mp* *p* *mp*
 gaz ing,, gaz - ing, gaz ing. Some - times,

S2 *mp* *p* *mp*
 gaz - ing, gaz - ing,, gaz - ing.. Some - times,

A1 *mp* *p* *mp*
 gaz - ing,, soft - ly gaz - ing,, gaz - ing., Some - times,

A2 *mp* *p* *mp*
 gaz - ing,, soft - ly gaz - ing,, gaz - ing. Some - times,

Piano accompaniment for measures 29-33, featuring a 4/4 time signature that changes to 3/4 at measure 31. Dynamics include *mp* and *p*. The music consists of chords and moving lines in both hands.

34

S1 *mf*
 some - times, you breathe, you breathe, some - times you breathe red

S2 *mf*
 some - times, you breathe, you breathe, some - times you breathe red

A1 *mf*
 some - times, you breathe, some - times you breathe red

A2 *mf*
 some - times, you breathe, some - times you breathe red

Piano accompaniment for measures 34-38, featuring a 2/4 time signature. Dynamics include *mf*. The music consists of chords and moving lines in both hands.

39 *f*

S1 *ten.* pop - pies — o - ver the hills in Pal - es - tine,

S2 *ten.* pop - pies — o - ver the hills in Pal - es - tine,

A1 *ten.* pop - pies — o - ver the hills in Pal - es - tine,

A2 *ten.* pop - pies — *f* Ov - er the hills, red pop - pies

43 *mf*

S1 *mf* ov - er the hills in Pal - es - tine, and I see girls with or - chards of

S2 *mf* ov - er the hills in Pal - es - tine, and I see girls with or - chards of

A1 *mf* ov - er the hills in Pal - es - tine, and I see girls with or - chards of

A2 *mf* ov - er the hills in Pal - es - tine, and I see girls with or - chards of

47

S1 al-monds in their eyes, girls with or - chards of

S2 al-monds in their eyes, in their eyes, or - chards of al - monds, girls with

A1 al-monds in their eyes, in their eyes, girls with or - chards of

A2 al-monds in their eyes, in their eyes, girls with or - chards of

51

S1 alm - onds in their eyes, and old men stroll - ing

S2 al - monds in their eyes, in their eyes, their

A1 al - monds in their eyes, in their eyes. their

A2 al - monda in their eyes, in their eyes, their

meno moso mp

meno moso mp
G# = Ab

meno moso mp
D# = Eb

meno moso mp
C# = Db

meno moso

54 *p* *a tempo mp*

S1 si - lent - ly a - mong burned vil - lag - es. And I can't

S2 eyes, a - mong burned vil - liag - es. And I can't

A1 eyees a - mong burned vil - lag - es. And I can't

A2 eyes, a - mong burned vil - ag - es. And I can't

57

S1 say how I love my peo - ple, and I can't tell my love how to

S2 say how I love my peo - ple, and I can't tell my love how to

A1 say how I love my peo - ple, and I can't tell my love how to

A2 say how I love my peo - ple, can't tell how

First sopranis divide

60

S1 *mf*
 leave our land without weep-ing, I can't al-ways love this

S1 *mf*
 leave our land without weep-ing, and I can't al-ways love this land, and I can't

S2 *mf*
 leave our land without weep-ing, and I can't al-ways love,

A1 *mf*
 leave our land without weep-ing, and I can't al-ways love, I can't

A2 *mf*
 — with-out weep-ing, and I can't al-ways love

60

64 *rit.*

S1 land, I can't al-ways love this land, this

S1 al-ways love this land, this — land, this *rit.*

S2 al - ways love, I can't al-ways love, I can't al-ways love this *rit.*

A1 al - ways love, I can't al-ways love, I can't al-ways love this *rit.*

A2 al - ways love land this *rit.*

64 *rit.*

One soprano
sings top note.

68

S1
land.

S1
land.

S2
land. *p* The call to prayer at five a. m. spreads my

A1
land. *p* The call to prayer at five a. m. spreads my

A2
land, *p* The call to prayer at five a. m. spreads my

68

72 *rit. al fine*

S1
the scars

S2
rit. al fine
fing - ers ov - er the scars

A1
rit. al fine
fing - ers ov - er the scars

A2
rit. al fine
fing - ers ov - er the scars

72 *rit. al fine*