

## New corn

T'ao Ch'ien (trans. Arthur Waley)

Phyllis Campbell

Fairly slow

Swift-ly the years, be- yond re - call,

So-lemn the still - ness of this fair mor - ning. I will clothe my

self in spring - clo- thing And vi - sit the slopes of the

Eas - tern Hill.

*mf*

*p*

*f* *ppp*

# A prayer to Kwan-Yin

Taken from a tomb in the Fu-Kiu mountain district. The poem is many centuries old.

In China, the double lotus is the emblem of happy union between two lovers.

[Kwan-Yin is a bodhisattva, associated with compassion.]

(trans. L. Cranmer-Byng)

Phyllis Campbell

**With great expression**

Mo - ther of pi - ty, hear my prayer,

**increase in speed and tone**

That in the end - less round of birth No more may break my heart on earth,

**slower in tempo, a little quicker**

Nor by the wind - less wa - ters of The

*p very smooth and ethereal*

# In Mongolia

Wang Chih-huen (trans. W.J.B. Fletcher)

Phyllis Campbell

**Quick**

The Yel - low Ri - ver ri - ses far

8

**very quick****broaden**

from flee - cy cloud - land tossed.

15  $\text{♪} = \text{♪}$  of previous

Mid - peaks so high our ti - ny town to sight is al - most lost.

21

**broaden****l'istesso tempo**

*f* *ff* *pp dolce*

# The spring

Chang Chung-sur (trans. W.J.B. Fletcher)

Phyllis Campbell

**broaden**

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef and a 12/8 time signature. The middle and bottom staves are piano accompaniment with bass clefs and a 12/8 time signature. The piano part features a complex, rhythmic accompaniment with many beamed notes. A dynamic marking of *p* *very calm* is placed above the piano part. A *8va* marking is placed above the vocal line. The system concludes with a double bar line.

4

The second system begins with a measure rest for the vocal line, followed by the lyrics "The geese in lofty flight re-cross The". The piano accompaniment continues with its characteristic rhythmic pattern. The system ends with a double bar line.

**broaden**

7

The third system begins with a measure rest for the vocal line, followed by the lyrics "Tai - Yeh Lake:". The piano accompaniment continues with its characteristic rhythmic pattern. The system ends with a double bar line.

# Fishing picture

Ta Chung-Kuang (19th Century) (trans. F. Wheelock)

Phyllis Campbell

**Moderately quick**

The fish - er - men draw

7

their nets From the great pool of the T'an

12 **slower**

Ri - ver.

# Evening calm

Kao Shih-Chi (19th century)

Phyllis Campbell

**Slow**

The sun has set, \_\_\_\_\_ the sand spar-kles,

*mp espress.*

Detailed description: This system contains the first five measures of the piece. The vocal line is in 6/8 time, starting with a whole rest followed by a half note G4, then quarter notes A4, B4, and C5, a half note D5, and a quarter note E5. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

6 The sky is bright with af - ter - glow. \_\_\_\_\_

Detailed description: This system contains measures 6 through 10. The vocal line continues with a half note F#5, quarter notes G5, A5, and B5, a half note C6, and a quarter note D6. The piano accompaniment continues with similar textures, including some arpeggiated chords in the right hand.

10 The small waves flic - ker and the swir - ling wa - ter

Detailed description: This system contains measures 11 through 14. The vocal line starts with a quarter rest, followed by quarter notes G4, A4, and B4, a half note C5, and quarter notes D5, E5, and F#5. The piano accompaniment features a more active eighth-note pattern in the right hand, mirroring the vocal line's rhythm.

# Dancing

Yang Kuei-Fei

Phyllis Campbell

**Moderato**

Wide sleeves sway.

Scents, Sweet scents In-ces-sant - ly co - ming.

It is red li - lies, Lo - tus li - lies, Floa - ting

up, And up, Out of Au-tumnmist.

*mf*

*p leggiero*

*rall. . . a tempo*

gliss.

gliss.

gliss.

# Tchirek song

Altun (6th Century Tartar soldier)(trans. Arthur Waley)

Phyllis Campbell

**Slow**

*mf*

Tchi - rek - Ri - ver

*mf*

The piano part is to be played like a harp throughout

5

Lies - un - der the Dark Moun - tains: Where the sky is like the

*p*

8

sides of a tent Stretched down o - ver the Great Steppe.

# Poems from the Chinese

## 1 Lo-yang

Emperor Ch'ien Wen-ti, c.AD500 (trans. Arthur Waley)

Phyllis Campbell

**Moderately quick**

A beau-ti-ful place \_\_\_\_\_ is the town \_\_\_\_\_

The first system of the musical score is in 6/8 time. It features a vocal line and a piano accompaniment. The piano part begins with a piano (*p*) dynamic and consists of chords and moving lines in both hands.

6  
\_\_\_\_\_ of Lo - yang: \_\_\_\_\_ The big streets \_\_\_\_\_ are full of spring

The second system continues the piece, starting at measure 6. The piano accompaniment features a more active bass line with eighth notes.

10  
light. \_\_\_\_\_ The lads go dri - ving

The third system starts at measure 10. The piano accompaniment becomes louder, marked with a forte (*f*) dynamic. The vocal line continues with the lyrics.

# 2 The ferry

"A lady is waiting for her lover at the ferry which crosses a small stream.  
When he does not come, she bitterly suggests that he is as afraid of the little stream  
as though it were the Yellow River, the largest river in China."

Emperor Ch'ien Wen-ti (trans. Arthur Waley)

Phyllis Campbell

**Moderately quick**

Of marsh - mal -

*mf molto espressivo*

The first system of the musical score for 'The ferry' is in 6/8 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest for four measures, followed by the lyrics 'Of marsh - mal -'. The piano accompaniment starts with a melodic line in the right hand and a bass line in the left hand, both marked *mf molto espressivo*. The key signature has one flat (B-flat).

7  
lows my boat is made, The ropes are li - ly roots.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line starts at measure 7 with the lyrics 'lows my boat is made, The ropes are li - ly roots.' The piano accompaniment continues with the same melodic and bass lines, maintaining the *mf molto espressivo* dynamic.

12  
The pole - star is a- thwart the sky: The

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line starts at measure 12 with the lyrics 'The pole - star is a- thwart the sky: The'. The piano accompaniment continues with the same melodic and bass lines, maintaining the *mf molto espressivo* dynamic. The system concludes with a double bar line.

# Li Fu-Jen

Written when his mistress Li Fu-Jen died

Emperor Wu-Ti (trans. Arthur Waley)

Phyllis Campbell

Moderately slow

1

The sound of her silk skirt \_\_\_\_\_ has stopped.

*mf with feeling*

6

On the mar-ble pave-ment dust

*p*

10

grows. \_\_\_\_\_ Her emp - ty room is cold and still. \_\_\_\_\_

15

Fal - len leaves are piled \_\_\_\_\_ a - gainst the \_\_\_\_\_ doors.

# Poems by Li-Po

## 1 The Summit Temple

The temple is in a district in Hupeh, so isolated from the outside world that this poem of Li-Po, written on a painted board and left on the beams of the ceiling, remained unmolested for centuries until it was discovered by a local magistrate, thus settling a dispute over its authorship which had arisen in the meantime.

Li-Po (trans. Shigeyoshi Obata)

Phyllis Campbell

**Moderately slow**

To - night I stay at the Sum-mit Tem-ple.

*mp*

5

**poco rit. . . . a tempo**

Here I could pluck the\_

8

stars\_ with my hand.\_

## 2 Nocturne

Li-Po (trans. Shigeyoshi Obata)

Phyllis Campbell

**Slow and expressive**

Blue wa-ter, a clear moon.

5

In the moon-light the white he-rons are fly-ing.

9

**a little quicker**

Lis-ten! Do you hear the girls who

# 3 The Ching-Ting Mountain

Li-Po (trans. Shigeyoshi Obata)

Phyllis Campbell

**Moderato**

Flocks of birds \_\_\_\_\_ have flown high \_\_\_\_\_ and a - way;

The first system of the musical score is in 6/8 time. It features a vocal line with a melodic line and a piano accompaniment with chords and moving lines in both hands.

7

A so - li - ta - ry drift of cloud, too, has gone, wan - de - ring on. \_\_\_\_\_

The second system continues the piece, starting at measure 7. It includes a key signature change to one sharp (F#) and a time signature change to 6/8. The vocal line and piano accompaniment continue with similar textures.

12

**rall. al fine**

And I sit a-lone with the Ching-Ting peak tow' - ring be - yond. We

The third system begins at measure 12 and concludes the piece. The tempo marking 'rall. al fine' is placed above the system. The vocal line ends with a final note, and the piano accompaniment provides a concluding harmonic structure.

## 4 A farewell song of white clouds

Li-Po (trans. Shigeyoshi Obata)

Phyllis Campbell

**Moderato**

The white clouds float o-ver the moun - tains of Chu

7

As o-ver the moun - tains of Chin. Ev' - ry-where the white clouds will fol-low you on...

13 **a little quicker**

They will fol-low you on ev' - ry - where With

18

you they will en - ter the Chu moun-tains And cross the wa-ters of the Hsiang.

\* Hsiang should be pronounced as one syllable, gliding to a stress on 'ang'. The MS separates the two syllables.

# Three poems by Li-Po

## 1 The silk spinner

The White King City is Szechuan. The Chu-tang gorge, situated near Wushan in the same province, is one of the most dangerous spots in the Yangtze Kiang. Further down the river in Hupeh, Ching-Chow is located, where the silk spinner awaits her lover.

Li-Po (trans. Shigeyoshi Obata)

Phyllis Campbell

**Rather quick**

Up the ri - ver by the White King Ci - ty The

*mf light*

Detailed description: This system contains the first four measures of the piece. The vocal line begins with a whole rest, followed by a half note 'Up', a quarter note 'the', a quarter note 'ri - ver', a quarter note 'by the', a quarter note 'White King', a quarter note 'Ci - ty', and a quarter note 'The'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with chords in the left hand. The tempo marking 'Rather quick' and dynamic 'mf light' are indicated.

5

wa - ter swells\_ and the wind is high. It is May\_

Detailed description: This system contains measures 5 through 8. The vocal line continues with a quarter note 'wa - ter', a quarter note 'swells\_', a quarter rest, a quarter note 'and the wind', a quarter note 'is high.', a half rest, a quarter note 'It is', a quarter note 'May\_', and a quarter rest. The piano accompaniment continues with the eighth-note pattern, with some chromatic movement in the bass line. Measure 8 ends with a key signature change to one flat.

9

Through the Chu-tang gorge Who dares to sail\_ down\_ to me now,

Detailed description: This system contains measures 9 through 12. The vocal line begins with a quarter note 'Through the', a quarter note 'Chu-tang gorge', a quarter rest, a quarter note 'Who dares to', a quarter note 'sail\_', a quarter note 'down\_', a quarter note 'to me now,', and a quarter rest. The piano accompaniment continues with the eighth-note pattern, with chromatic movement in the bass line. Measure 12 ends with a key signature change to two flats.

## 2 Sorrow of the Long Gate Palace

Lady Chen, who was Queen to Wu-Ti, a Han Emperor, lost his favour and was left in the solitude of the Long Gate Palace to pine alone. The Northern Dipper is Ursa Major, and The Golden House always refers to a palace for women.

Li-Po (trans. Shigeyoshi Obata)

Phyllis Campbell

**Slow**

The Nor-thern Dip-per has turn'd round in the sky, And now hangs o-ver the

*mp tranquillo*

**a little quicker**

**Tempo 1**

West Tower. In the Gol-den House there are none save the

*con rubato*

*colla voce*

*f*

**rall. . .**

fire - flies sail-ing the gloom, While the moon-light falls

## 3 The Mirror Lake

Li-Po (trans. Shigeyoshi Obata)

Phyllis Campbell

Slow

The wa - ter of the Mir - ror Lake Is clear like the moon.

7  
The girl of Yeh-Chi Has a face white as snow. Her

13  
sil - - v'ry i - mage Trem - - bles in the

## Cock-crow song

Anon. 1st century B.C. (trans. Arthur Waley)

Phyllis Campbell

Very joyous

In the eas-tern quar - ter dawn breaks, the

stars flick - er pale. The mor-ning cock at Ju - nan

mounts the wall and crows. The

*f*

*8va*

*ff*

*p*

# 8 On hearing the flute at Lo-Cheng one spring night

"Willow-breaking" was a popular parting-song.

Li-Po (trans. Shigeyoshi Obata)

Phyllis Campbell

**Moderato**

When - ce comes this

voice of the sweet bam - boo, Fly - ing in the

dark? It flies with the spring wind,

Ho-ver-ing o - ver - the ci - ty of Lo.

How mem'-ries of home come back to -

# On hearing the flute in the Yellow Crane House

Li-Po (trans. Shigeyoshi Obata)

Phyllis Campbell

**Slow**

Voice

A wan - der-ing ex - ile I came a-way to Long

Flute

6 **rall.** . . . . .

Voice

Beach I gazed toward home, be - yond the ho - ri - zon

Fl.

9 **a tempo**

Voice

Toward the ci - ty of Chang-an

Fl.