1994

Five old verses

Jacqueline R. (Jacqueline Rachel) Sackman
San Jose State University

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Five Old Verses. [Original composition]

Sackman, Jacqueline Rachel, M.A.

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FIVE OLD VERSES

A Thesis

Presented to

The Faculty of the School of Music

San Jose State University

In Partial Fulfillment

of the Requirements for the Degree

Master of Arts

by

Jacqueline Rachel Sackman

May, 1994

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APPROVED FOR THE SCHOOL OF MUSIC

Pablo F. Furman

Dr. Pablo Furman

[Signature]

Prof. Allen Strange

[Signature]

Prof. Dan Wyman

APPROVED FOR THE UNIVERSITY

M. Lou Lewandowski

ABSTRACT

FIVE OLD VERSES

by Jacqueline Rachel Sackman

Five Old Verses is a song cycle based on Arthur Waley's English translation of five ancient Chinese poems written during the period from the Zhou (1074 B.C.) to the Song (A.D. 1279) dynasties. Reflecting both Confucian and Taoist ideals prevalent during the early Empire, these texts of varied origins paint a homogeneous picture of ancient Chinese philosophy, revealing a perceptible preoccupation with man's mortality.

The composition is written for four solo voices, an ensemble of eight vocalists, and two percussionists. Textural exploration involves the soloistic treatment of all voices, later recombined as needed to build stronger musical forces. The percussion often signals future musical events.

Pitch material is drawn largely from four interrelated synthetic scales and is organized with a deliberate control of intervallic content. The formal structure of the work is tightly coupled to the form of the text but with additional musical recapitulations in the longer movements.

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INSTRUMENTATION

Voices

Soprano Solo
Alto Solo
Tenor Solo
Bass Solo

2 Sopranos
2 Altos
2 Tenors
2 Baritones

Percussion I

Marimba (Mba.)
3 Wood Blocks (W.Bs.)
Bass Drum (B.D.)
4 Tom-Toms (T.Ts.)
Xylophone (Xyl.)
Castanets (Cast.) - mounted
Sizzle Cymbal (Siz. Cym.)

Percussion II

Wooden Chimes (W. Chimes)
Maraca (Mar.)
Tam Tam
Bass Drum (B.D.)
4 Timpani (Timp.)
Vibraphone (Vibes) - bowed
Guero
Crotales (Crot.) - chromatic
Sizzle Cymbal (Siz. Cym.)

PERFORMANCE NOTES

1. All players read from score.
2. Accidentals apply only to the notes they precede and their immediate repetition at the exact pitch.
3. Phonetic syllables pronounced according to the International Phonetic Alphabet standards. For example:
 a = ʌ as in father e = ɛ as in made
 i = ɛɛ as in tree I = ɪ as in hill
 o = ɔ as in no u = ʊ as in boot
 aI = ɪ as in pile ^ = ʊ as in up
4. The two-bar repeated phrases of *sprechenstimme* in the vocal ensemble parts of Movement II may be substituted by ad libitum talking, observing written dynamics.
5. Suggested placement of instruments:

I. NEW CORN

Poem by T'ao Ch'ien

Swiftly the years, beyond recall.
Solemn the stillness of this fair morning.
I will cloth myself in spring clothing
And visit the slopes of the Eastern Hill.
By the mountain-stream a mist hovers,
Hovers a moment, then scatters.
There comes a wind blowing from the south
That brushes the fields of new corn.

II. UNTITLED - from *Nineteen Old Poems*

Anonymous

Of this day's glorious feast and revel
The pleasure and delight are difficult to describe.
Plucking the lute they sent forth lingering sounds,
The new melodies in beauty reached the divine.
Skillful singers intoned the high words,
Those who knew the tune heard the trueness of their singing.
We sat there each with the same desire
And like thoughts by each unexpressed:

"Man in the world lodging for a single life-time
Passes suddenly like dust borne on the wind.
Then let us hurry out with high steps
And be the first to reach the highways and fords:
Rather than stay at home wretched and poor.
For long years plunged in sordid grief."

III. THE DEW ON THE GARLIC LEAF

Anonymous

How swiftly it dries,
The dew on the garlic-leaf.
The dew that dries so fast
To-morrow will fall again.
But he whom we carry to the grave
Will never more return.

IV. OATH OF FRIENDSHIP

Anonymous

If you were riding in a coach
And I were wearing a "li,"¹
And one day we met in the road,
You would get down and bow.
If you were carrying a "teng,"²
And I were riding on a horse,
And one day we met in the road
I would get down for you.

¹ A peasant's broad-brimmed hat.

² An umbrella under which a cheap-jack sells his wares.

V. SONG

Poem by Sung Tzu-hou

On the Eastern Way at the city of Lo-yang
At the edge of the road peach-trees and plum-trees grow;
On the two sides, -flower matched by flower;
Across the road, -leaf touching leaf.

A spring wind rises from the north-east;
Flowers and leaves gently nod and sway.
Up the road somebody's daughter comes
Carrying a basket, to gather silkworms' food.

(She sees the fruit trees in blossom and, forgetting about her silkworms, begins to pluck the branches.)

With her slender hand she breaks a branch from the tree;
The flowers fall, tossed and scattered in the wind.

The tree says:

"Lovely lady, I never did you harm;
Why should you hate me and do me injury?"

The lady answers:

"At high autumn in the eighth and ninth moons
When the white dew change to hoar-frost,
At the year's end the wind would have lashed your boughs,
Your sweet fragrance could not have lasted long.

Though in the autumn your leaves patter to the ground,
When spring comes, your gay bloom returns.
But in men's lives when their bright youth is spent
Joy and love never come back again."

I wish to finish this song,
But this song makes man sad.
Thus I better go back for good wine,
And with lute under my arms ascend the grand hall.

From Arthur Waley, trans., *A Hundred and Seventy Chinese Poems* (New York,
Alfred A. Knopf, 1929), 57, 58, 61, 78, 116. Copyright by HarperCollins Publishers
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FIVE OLD VERSES

(1993)

I. New Corn
Poem by T'ao Ch'ien

Jacqueline Sackman

1

The musical score is written for a vocal ensemble and a percussion ensemble. The vocal parts include Soprano Solo, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, and Baritone II. The percussion ensemble includes Marimba, Woodxy Chimes, Maracas, and Percussion I and II. The score is in 4/4 time with a tempo marking of quarter note = 52. The lyrics are 'e--a e--a e--a' repeated throughout. Dynamics include *p* (piano), *mp* (mezzo-piano), and *fp* (fortissimo). There are four measures of music, each starting with a measure rest marked (4). The percussion parts include specific patterns for Marimba, Woodxy Chimes, and Maracas. A dashed line in the Maracas part indicates a gradual change of vowel.

* Dashed line indicates a gradual change of vowel.

Swiftly the years — be- yond

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

p mp

Soprano Soto

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion I

Percussion II

Mbax.

W. Chimes

Mar.

W.B.S.

3

Soprano Solo

re-call.

mp

3

of this fair

accel.

mp

3

Soprano I

mp

Soprano II

mp

Alto I

mp

Alto II

mp

Tenor I

mp

Tenor II

mp

Baritone I

mp

Baritone II

mp

Percussion I

W. B.

Percussion II

Mar.

W. Chimes

pp

4

5

- - - - - J = 72

Soprano Solo

(4) (accel.) - - - - - f
(p) mf
morn - ing

Soprano I

(4) (p) (accel.) - - - - - f

Soprano II

(4) (p) (accel.) - - - - - f

Alto I

(4) (p) (accel.) - - - - - f

Alto II

(4) (p) (accel.) - - - - - f

Tenor I

(4) (p) (accel.) - - - - - f

Tenor II

(4) (p) (accel.) - - - - - f

Baritone I

(4) (p) (accel.) - - - - - f

Baritone II

(4) (p) (accel.) - - - - - f

Mba. (accel.)

(4) (p) (accel.) - - - - - f

Percussion I

(4) (p) (accel.) - - - - - f

Tam Tam

(4) (p) (accel.) - - - - - f

Percussion II

(4) (p) (accel.) - - - - - f

mp - f

I will clothe myself in spring cloth - ing

and visit the slopes - of the Eastern

4

(4)

(4) (p)

(4) (p)

(4) (p)

(4) (p)

(4) (p)

(4) (p)

(4) (p)

(4) (p)

(4) (p)

(4) (p)

f Sim.

ff (ca. 6 sec.)
 Soprano I
 ff (ca. 6 sec.)
 Soprano II
 ff (ca. 6 sec.)
 Alto I
 ff (ca. 6 sec.)
 Alto II
 ff (ca. 6 sec.)
 Tenor I
 ff (ca. 6 sec.)
 Tenor II
 ff (ca. 6 sec.)
 Baritone I
 ff (ca. 6 sec.)
 Baritone II
 ff (ca. 6 sec.)
 Percussion I
 B.D.
 ff (ca. 6 sec.)
 Percussion II
 mp (ca. 6 sec.)
 (scrape with metal beater)

[illegible]

[illegible]

Score for "The Song of the Shovel" by Charles Ives

Vocal Parts:

- Soprano Solo
- Soprano I
- Soprano II
- Alto I
- Alto II
- Tenor I
- Tenor II
- Baritone I
- Baritone II

Percussion Parts:

- Mb. (Maracas)
- B.D. (Bells)
- Percussion I
- Percussion II

Key Features:

- Time Signature:** 4/4
- Key Signature:** One sharp (F#)
- Dynamics:** The score includes various dynamic markings such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ppp* (pianississimo).
- Rhythm:** The music features complex rhythmic patterns, including syncopation and irregular groupings of notes.
- Tempo:** The tempo is marked as "Moderato".

[illegible]

II. (Untitled) from *Nineteen Old Poems*

Anonymous

10

This page of a musical score is for a large ensemble, featuring vocal and percussion parts. The vocal parts are arranged in two systems, with the first system including Soprano Solo, Tenor Solo, Bass Solo, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, and Baritone II. The percussion parts are arranged in two systems, with the first system including Percussion I and Percussion II. The score includes various musical notations such as notes, rests, and dynamic markings (f, mf, p, sf). The page is numbered 10 in the top left corner.

[illegible]

* Speech-like singing.
** x indicates approximate pitch.

12

Vocal Parts:

- Soprano I:** (cresc.) - - - ff. Lyrics: a ha ha ha ha a I a I o? - - - dim. - - - mp.
- Soprano II:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Alto I:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Alto II:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Tenor I:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Tenor II:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Baritone I:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.
- Baritone II:** (cresc.) - - - ff. Lyrics: a a i a u i a o u i u o? - - - dim. - - - mp.

Percussion Parts:

- Percussion I:** T. 1, 2, 3, S., Timp. (pp, ff, mf). Includes a section marked "ca. 3 sec." with a fermata.
- Percussion II:** T. 1, 2, 3, S., Timp. (pp, ff, mf). Includes a section marked "ca. 3 sec." with a fermata.

This musical score is for a vocal ensemble and percussion. It consists of ten staves for vocalists and two for percussion.

Vocalists:

- Soprano I:** Starts with a melodic line, followed by a series of notes with dynamics *mf*, *mp*, *f*, *ff*, and *pp*. The staff ends with a *dim.* marking.
- Soprano II:** Similar to Soprano I, with dynamics *mf*, *mp*, *f*, *ff*, and *pp*. The staff ends with a *dim.* marking.
- Alto I:** Starts with a melodic line, followed by notes with dynamics *mf*, *mp*, *f*, *ff*, and *pp*. The staff ends with a *dim.* marking.
- Alto II:** Similar to Alto I, with dynamics *mf*, *mp*, *f*, *ff*, and *pp*. The staff ends with a *dim.* marking.
- Tenor I:** Starts with a melodic line, followed by notes with dynamics *mf*, *mp*, *f*, *ff*, and *pp*. The staff ends with a *dim.* marking.
- Tenor II:** Similar to Tenor I, with dynamics *mf*, *mp*, *f*, *ff*, and *pp*. The staff ends with a *dim.* marking.
- Baritone I:** Starts with a melodic line, followed by notes with dynamics *mf*, *mp*, *f*, *ff*, and *pp*. The staff ends with a *dim.* marking.
- Baritone II:** Similar to Baritone I, with dynamics *mf*, *mp*, *f*, *ff*, and *pp*. The staff ends with a *dim.* marking.

Percussion:

- Percussion I:** Features a complex rhythmic pattern with dynamics *pp*, *f*, *ff*, and *pp*. The staff ends with a *dim.* marking.
- Percussion II:** Features a complex rhythmic pattern with dynamics *pp*, *f*, *ff*, and *pp*. The staff ends with a *dim.* marking.

Other markings:

- Mba.:** Marking above the Percussion I staff, indicating a specific instrument or effect.
- T.T.:** Marking above the Percussion I staff, indicating a specific instrument or effect.
- B.D.:** Marking above the Percussion II staff, indicating a specific instrument or effect.
- mf, mp, f, ff, pp, dim.:** Dynamic markings throughout the score.
- 4/4, 3/4, 2/4:** Time signatures indicated by the number of beats in the measure.
- mf, mp, f, ff, pp, dim.:** Dynamic markings throughout the score.

13

Soprano:
Alto:
Tenor
Baritone
Percussion I
Percussion II

14

ff
Of this days — glor-ious feast — and re-vel
ff
Of this days — glor-ious feast — and re-vel

14

Soprano
Alto
Tenor
Baritone
Percussion I
Percussion II

f
the plea-sure and de-light are diff-icult to de-scribe.
f
the plea-sure and de-light are diff-icult to de-scribe.
mf
Plucking the late they send forth ling-er-ing sounds
mf
Plucking the late they send forth ling-er-ing sounds
f
the new melo-dies
f
the new melo-dies

[illegible]

16

Soprano
Alto

Tenor
Baritone

Percussion I

Percussion II

mf *(ca. 4 sec.)* *mp* *tutti, ad lib.* *mp* *(2 sec.)*

heard the true-ness of their sing *ing*

Spoken: We sat there each with the same de-sire and like thought by each un-expressed.

Mba. *mp* *B.D.*

17

Bass Solo

$\text{B} = 80$ *mf*

Man in the world

lodg - ing for a sing - le life - time

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion I

Percussion II

pp

Man in the world

lodg - ing for a sing - le life - time

p

man in the world

lodg - ing for a sing - le life - time

mp

Man in the world

lodg - ing for a sing - le life - time

mp

p

pp

Bass Solo

mf Pass-es sud-den-ly like dust born on the wind

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion I

Percussion II

pp Pass-es sud-den-ly like dust born on the wind.

p Pass-es sud-den-ly like dust born on the wind.

mp Pass-es sud-den-ly like dust born on the wind.

mf Then let us hurry out with high steps and be the first to reach the

mf Then high steps and be the first

mf Then let us high steps and be the first

mf Then let us hurry high steps and be the first

mf high steps and be the first

f

3

p

f

mp

p

pp

Bass Solo
high-ways and flocks
mf
Rather than stay — at home wretched and poor
for long years
plunged in

Soprano I
pp
Rather than stay — at home wretched and poor

Soprano II
pp
Rather than stay — at home wretched and poor

Alto I
f
Rather than stay — at home wretched and poor

Alto II
f
Rather than stay — at home wretched and poor

Tenor I
f
Rather than stay — at home wretched and poor

Tenor II
f
Rather than stay — at home wretched and poor

Baritone I
mp
Rather than stay — at home wretched and poor

Baritone II
mp
Rather than stay — at home wretched and poor

Percussion I
mba.
ff
for long years

Percussion II
ff
for long years

18

rit. *mp*
sor - did *grief.*

p=63
ppp *cresc.*
a A o ca a i A i c o

ppp *cresc.*
A u o o . e o A i A a a

ppp *cresc.*
a i A a i o? e e i c e o

ppp *cresc.*
A u a i A u i A o u i u o

ppp *cresc.*
a i A i A i c o a i A a i o? *sub. mf*
hah kah keh

ppp *cresc.*
A a i o A a A u a i A u i

ppp *cresc.*
o e i c e o A u o o c. o

ppp *cresc.*
A o u i u o? a i o e a

rit. *mp*
years plucked in *grief*
rit. *mp*
plucked in sor - did *grief*

ppp *cresc.*
[ca. 4 sec.] A o u i u o? a i o e a

Mba. *p=63*
mp *pp*

Bass Solo

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion I

Percussion II

The musical score is arranged in a system with ten staves. The first eight staves are for vocal parts, and the last two are for percussion.

- Soprano I:** Starts with a *ff* dynamic, followed by a *ff* dynamic. The melody is marked with *ff* and *ff*.
- Soprano II:** Starts with a *ff* dynamic, followed by a *ff* dynamic. The melody is marked with *ff* and *ff*.
- Alto I:** Starts with a *ff* dynamic, followed by a *ff* dynamic. The melody is marked with *ff* and *ff*.
- Alto II:** Starts with a *ff* dynamic, followed by a *ff* dynamic. The melody is marked with *ff* and *ff*.
- Tenor I:** Starts with a *ff* dynamic, followed by a *ff* dynamic. The melody is marked with *ff* and *ff*.
- Tenor II:** Starts with a *ff* dynamic, followed by a *ff* dynamic. The melody is marked with *ff* and *ff*.
- Baritone I:** Starts with a *ff* dynamic, followed by a *ff* dynamic. The melody is marked with *ff* and *ff*.
- Baritone II:** Starts with a *ff* dynamic, followed by a *ff* dynamic. The melody is marked with *ff* and *ff*.
- Percussion I:** Starts with a *ff* dynamic, followed by a *ff* dynamic. The melody is marked with *ff* and *ff*.
- Percussion II:** Starts with a *ff* dynamic, followed by a *ff* dynamic. The melody is marked with *ff* and *ff*.

The score includes various musical notations such as notes, rests, and dynamic markings (*ff*, *f*, *mf*, *mp*). The percussion parts are marked with *Mba.* and *Timp.*.

[illegible]

This musical score page, numbered 22, is divided into three main sections: vocal soloists, a large chorus, and a percussion section.

Vocal Soloists: The top section includes staves for Soprano Solo and Tenor Solo. The Soprano Solo part begins with a forte (*f*) dynamic and includes lyrics: "in", "per - pet - u - um", and "sen - ti".

Chorus: Below the soloists is a large block of staves for the chorus, consisting of Soprano I & II, Alto I & II, Tenor I & II, and Baritone I & II. All these parts begin with a pianissimo (*pp*) dynamic.

Percussion: The bottom section features two percussion staves. Percussion I includes a trill marked with a 4/6 time signature and a *mf* dynamic. Percussion II includes a snare drum part marked with a 4/6 time signature and a *pp* dynamic, with the instruction "S.D." (snare drum) written below.

Orchestral/Instrumental: The right side of the page contains several staves for instrumental parts, likely woodwinds or strings, with dynamics ranging from *mf* to *p*.

Score for Soprano Solo, Tenor Solo, and various vocal and percussion parts.

Vocal Parts:

- Soprano Solo:** *f* in per - pet - u - um, in per - pet - u - um. *molto rit. + dim. - p*
- Tenor Solo:** *mf* in per - pet - u - um, in per - pet - u - um. *molto rit. + dim. - p*
- Soprano I:** in Prae - sen - ti, Prae - sen - ti.
- Soprano II:** in Prae - sen - ti, Prae - sen - ti.
- Alto I:** in Prae - sen - ti, Prae - sen - ti.
- Alto II:** in Prae - sen - ti, Prae - sen - ti.
- Tenor I:** in Prae - sen - ti, Prae - sen - ti.
- Tenor II:** in Prae - sen - ti, Prae - sen - ti.
- Baritone I:** in Prae - sen - ti, Prae - sen - ti.
- Baritone II:** in Prae - sen - ti, Prae - sen - ti.

Percussion:

- Percussion I:** *1/16* *p*
- Percussion II:** *pp*

Other:

- Mba.:** *sf* *fff*
- B.D.:** *fff*

Tempo/Performance: *(ca. 2 sec.)*

24

$$J = 63$$

20 Anonymous
J = 63

Alto Solo
Soprano I
Soprano II
Alto I
Alto II
Tenor I
Tenor II
Baritone I
Baritone II
Xylophone
Percussion I
Mounted Castanets
Vibraphone
Guiro
Percussion II

[illegible]

[illegible]

Alto Solo

2.3

27

The dew — that dries so fast

gar-lic leaf — (fish).

sub. p

p

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion I

Percussion II

Vibes

Guero

Vibes

* Flatten by three quarter-tones.

[illegible]

IV. Oath of Friendship

Anonymous

25

The musical score is for a piece titled "IV. Oath of Friendship" by an anonymous composer. It is marked with a box containing the number "25". The score is written for a vocal ensemble and a percussion ensemble. The vocal parts include Alto Solo, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, and Baritone II. The percussion ensemble includes Percussion I, Percussion II, Xyl., Vibes, Crotales, and Guiro. The Alto Solo part begins with the lyrics "will never more" and "re-turn" (veh). The score includes various musical notations such as dynamics (mp, pp, mf, p), articulation (accents, slurs), and performance instructions (e.g., "sub. p", "veh"). The percussion parts feature rhythmic patterns on Xyl., Vibes, Crotales, and Guiro. The score concludes with a final measure marked with a double bar line and a fermata.

* Duration in seconds.

The musical score is arranged in a table-like format with staves for each instrument. The parts are as follows:

- Tenor Solo:** Starts with a 3-measure rest, then plays a series of notes with dynamics *ppp*, *p*, *mp*, and *ppp*.
- Soprano I:** Plays a series of notes with dynamics *ppp*, *p*, *mp*, and *ppp*.
- Soprano II:** Plays a series of notes with dynamics *p*, *mp*, and *ppp*.
- Alto I:** Plays a series of notes with dynamics *p*, *mp*, and *ppp*.
- Alto II:** Plays a series of notes with dynamics *ppp*, *p*, *mp*, and *ppp*.
- Tenor I:** Plays a series of notes with dynamics *ppp*, *p*, *mp*, and *ppp*.
- Tenor II:** Plays a series of notes with dynamics *ppp*, *p*, *mp*, and *ppp*.
- Baritone I:** Plays a series of notes with dynamics *p*, *mp*, and *pp*.
- Baritone II:** Plays a series of notes with dynamics *p*, *mp*, and *pp*.
- Percussion II:** Plays a series of notes with dynamics *p*, *mp*, and *pp*.

The score is divided into measures with time markings (2'', 5'', 8''). The 'Clot.' (Cello) part is also included.

* Closed mouth position but without closed lips or tongue touching roof of mouth.

26

Ad lib., mp

If you were riding in a coach
and I was wearing a "l,"
and one day we met in the road,

Tenor Solo

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion II

5"

5"

5"

2"

4"

7"

28

Tenor Solo *mf* *mp* *p*
 You would get down — and bow. —

Soprano I *mp* *p*
 — a —

Soprano II *pp* *mp* *p*
 — a —

Alto I *mp*
 — a —

Alto II *p*
 — a —

Tenor I *mp* *p*
 — a —

Tenor II *pp* *mp* *p*
 — a —

Baritone I
 —

Baritone II
 —

Percussion II
 —

1" 8" 9"

29

Score for page 33, rehearsal mark 29. The score includes parts for Tenor Solo, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, Baritone II, and Percussion II. The lyrics are: "If you were car-ning a 'teng'".

Instrumental Parts:

- Tenor Solo:** Melody line with lyrics "If you were car-ning a 'teng'".
- Soprano I:** Melody line.
- Soprano II:** Melody line.
- Alto I:** Melody line.
- Alto II:** Melody line.
- Tenor I:** Melody line.
- Tenor II:** Melody line.
- Baritone I:** Melody line.
- Baritone II:** Melody line.
- Percussion II:** Includes a "Crot." (Crota) part and a "6" part.

Dynamic Markings: *mp* (mezzo-piano), *p* (piano), *ppp* (pianissimo).

Rehearsal Mark: 29

Tenor Solo

and I were riding a horse,
and one day we met
in the road,

Soprano I

(a)

Soprano II

(a)

Alto I

(a)

Alto II

(a)

Tenor I

(a)

Tenor II

(a)

Baritone I

(a)

Baritone II

(a)

Percussion II

(6")

9"

9"

2"

mf f sub. p mp

I would get down for you.

Tenor Solo

Soprano I

Soprano II

Alto I

Alto II

Tenor I

Tenor II

Baritone I

Baritone II

Percussion II

5" 3" 6" 2" 4" 1"

Crot.

mf

p

Detailed description: This is a musical score for a vocal ensemble and percussion. The page is numbered 35. The score is written for Tenor Solo, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, Baritone II, and Percussion II. The Tenor Solo part begins with the lyrics 'I would get down for you.' and is marked with dynamics mf, f, sub. p, and mp. The vocal ensemble parts (Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, Baritone II) are marked with dynamics mp, ppp, p, and mp. The Percussion II part is marked with dynamics mf and p. The score includes various musical notations such as notes, rests, and dynamic markings. The percussion part includes a section marked 'Crot.' (Crotchet) and 'mf' (mezzo-forte). The score is divided into measures, with measure numbers 5", 3", 6", 2", 4", and 1" indicated at the bottom.

V. Song

Poem by Sung Tzu-hou

31 J = 44

The musical score is written for a large ensemble. It includes the following parts:

- Vocal Soloists:** Soprano Solo, Alto Solo, Tenor Solo, Bass Solo, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, Baritone II.
- Percussion:** Marimba, Snare Cymbal, and various drums (labeled with 'P' for percussion).

The score includes dynamic markings such as *pp*, *p*, *mf*, and *f*. It also includes a section marked *ad lib.* for improvisation. The tempo is marked *Timp.*

Soprano Solo
 Alto Solo
 Tenor Solo
 Bass Solo
 Soprano I
 Soprano II
 Alto I
 Alto II
 Tenor I
 Tenor II
 Baritone I
 Baritone II
 Percussion I
 Percussion II

Musical score for a large ensemble, including vocal soloists and a full orchestra. The score is written for Soprano Solo, Alto Solo, Tenor Solo, Bass Solo, Soprano I, Soprano II, Alto I, Alto II, Tenor I, Tenor II, Baritone I, Baritone II, Percussion I, and Percussion II. The music features complex vocal lines with various dynamics (pp, p, mp, mf, sf, sfz) and tempo markings (poco rit., a tempo). The percussion section includes Snare, Cym., Crot., and Timp. The score is written in a standard musical notation with staves for each part.

[illegible]

[illegible]

[illegible]

35

[illegible]

[illegible]

[illegible]

[illegible]

(4)

41

Soprano Solo *mp* *solo voce*
 Alto Solo *mp* *Sous le tree:*
 Tenor Solo
 Bass Solo

Soprano I *mf* *f-p*
 Soprano II *mf* *f-p*
 Alto I *mf* *f-p*
 Alto II *mf* *f-p*
 Tenor I *mf* *f-p*
 Tenor II *mf* *f-p*
 Baritone I *mf* *f*
 Baritone II *mf* *f*
 Percussion I *mf*
 Percussion II *mp* *f*

Love-ly la-ry, I never did you harm, why should you hate me and do me in-jury?
Love-ly la-ry, I never did you harm, why should you hate me and do me in-jury?
dead-stick
mf

(5)
 (ca. 5 sec.)
 (4)

Timp.
mp *f*

42 *a tempo*

Soprano Solo

mf *At high autumn*

mp *When the white dew hangs so low - frost*

Percussion II

Crot. *mf* *Timp.* *sf*

Soprano Solo

mf *At the year's end*

f *the wind would have lashed your boughs.*

mp *Your sweet fragrance - could not have last - ed long -*

Percussion II

Crot. *mf* *Timp.*

43

Soprano Solo

f *Though in autumn - your leaves pat - ter to the ground,*

mf *when spring comes, - your gay bloom re - turns.*

mp *But in men's lives - when their boyhood is*

Alto Solo

mf *Though leaves - pat - ter down*

spring *re - turns.*

Percussion II

Crot. *f*

[illegible]

[illegible]

APPENDIX

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77-85 Fulham Palace Road
Hammersmith
London W6 8JB
Telephone 081-741 7070
Facsimile 081-367 4440
Telex 25611 Collins G

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22441 S Walnut Circle B
Cupertino
CA 95014 USA

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