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Contemporary Music Score Collection

Title

Yangtze River Songs

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1. Companions

Li Po (trans. H. A. Giles, 1898)

Rachel DeVore Fogarty

Flute $\text{♩} = 100-106$

mf *p* *mf*

7 *f* *mf*

piu f

The birds have all flown to their roost in the tree, The last cloud

13 *mp* *mf*

13 *mp*

— has just float-ed la-zi-ly by; — But we ne-ver tire of each o-ther,

19 *f* *mp* *mf*

19 *mf*

— not we, — As we sit there to-gether, — the

25 *mp* *p* *piu f*

25

moun-tains — and I. — The

Fl. 31 *mp* *p*

birds have all flown to their roost in the tree, The last cloud has just

Fl. 36 *mf* *f* *mp* *mf*

float - ed la - zi-ly by; As we sit there to - geth-er,

Fl. 41 *f* *mp* *f*

the moun - tains and I.

Fl. 48 *fp* *mp*

2. Tears

Wang Seng-Ju (trans. H.A. Giles, 1901)

Rachel DeVore Fogarty

Flute

freely *portamento by turning the flute* *a tempo* ♩=90

Fl. 5 *freely* *portamento by turning the flute*

Fl. 10 *a tempo*

High o-ver the hill — the moon barque steers. The lan-tern lights de-

Fl. 16 *portamento by turning the flute*

part. Dead springs are stir-ring in my heart;

Fl. 20

And there are tears.... — tears... But that — which makes my

Fl. 25

grief more deep — Is that — you know not when — I weep. —

Fl. ³¹

portamento by turning the flute

Detailed description: The musical score is written on a single staff for Flute 1. It begins at measure 31, marked with a '31' above the staff. The melody consists of eighth and quarter notes. In measure 34, there is a half note followed by a long, horizontal slur that extends across measures 35 and 36. Above the slur, there are two small, stylized 'H' symbols. Below the slur, the text 'portamento by turning the flute' is written. The staff ends with a double bar line at the end of measure 36.

3. Night Thoughts

Li Po, (trans. H. A. Giles 1898)

Rachel DeVore Fogarty

Flute

mp *mf* *mf* *f*

I wake, _____ and moon-beams play a-round my bed,

Fl. *mp* *f*

Glit-ter-ing like hoar-frost to my won-de-ring eyes;

Fl. *mf* *f* *mf* *f*

Up towards the glo-ri-ous moon I raise my head.

Fl. *p* *mp*

Then lay me down, _____ and thoughts of home a-rise.

Fl. *p* *pp* *fp* *ff*

4. In Absence

Tu Fu (A.D. 712-770)

Rachel DeVore Fogarty

Flute

fp *W.T. (whisper tone)* *flz* *ff* *W.T.* *f* *W.T.* *p* *W.T.*

4 *mf* *W.T.* *pp* *p* *mp*

portamento by turning the flute

White gleam the gulls _____ a - cross the dark - ling tide;

8 *W.T. (whisper tone)* *flz* *W.T.* *mf* *f*

piu p

On the green hills the red flo - wers

12 *f* *mf* *W.T.* *mp* *W.T.*

seem to burn, _____ A - las! _____ A - las! I see

Fl. 17

flz *W.T.* *f* *p* *mp* *p*

I see a - noth-er spring has died... When will it come - When will it

Fl. 24

W.T. (whisper tone) *fp* *mf* *p*

come - the day of my re - turn?

Fl. 29

flz *f* *W.T.* *W.T.*

Fl. 32

p *mf* *p* *p* *pp* *pp*

W.T. *W.T.* *rit.*

portamento by turning the flute

5. Clearing at Dawn

Li Po

trans. Arthur Whaley, 1919

Rachel DeVore Fogarty

Flute *quasi Andante* $\text{♩} = 76$

mp *p* *mf*

portamento by turning the flute

6 *mp* *p* *mp* *morendo*

6 *mp* *mf* *mp* *mf*

The fields ____ are chill; ____ the sparse rain ____ has stopped;

12 *mf* *f* *mf*

12 *f*

____ The co-lours of Spring ____ teem on ev-'ry side.

16 *p* *mp* *f*

16 *mf* *f* *mf* *f*

With leap - ing fish the blue pond is full; With sing - ing

20 *p* *mp* *mp* *mp*

20 *p* *mp*

thrush - es the green boughs droop. ____ The flow-ers of the field have

Fl. 25 *mp* *p* *pp*

dab - bled _____ their pow - dered cheeks; The moun - tain gras - ses are bent le - vel

Fl. 28 *mf* *f*

_____ at the waist. By the bam - boo stream _____ the last frag - ment of

Fl. 31 *tr* *mp* *mf* blow air but no pitch

cloud Blown by the wind slow - ly scat - ters _____ a - way.

Fl. 38 *mp* *p* *morendo* *portamento by turning the flute*