

# Moon Beyond the White Clouds

Four Chinese Songs in translation

## I. Distant Bell

Wang Wei (699-761)

trans. G.W. Robinson\*

Peter Seabourne

2003

Very Still - like raindrops ♩=60

like a breeze

Ped.

Damper pedal is intended *not* 3rd Pedal - i.e. R.H. staccato 'bell' notes are laissez vibrer

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12 *mp* (a little 'actually')

val - ley, Fe - wer and fe - wer the fi - sher - men and wood - men,

15 *mp* *poco*

A - way in the far moun tains it is

19 *sub. p*

eve - ning\_ and I am go - ing home a - lone to - wards the white clouds home.

24 *mp*

Wa-ter-chest-nut flo-wers so

30 *mp* *mp* *sub. p* *poco*

de - li - cate, so hard - ly still, Wil-low cat-kins so light, so ea-si-ly

35 *mf* (with a little more warmth and forward movement)

fly, Co-lours of spring on the banks of the marsh to the east, —

39 *pp*

And I am me-lan-cho-ly\_

*p* *pp* *ppp*

43 *pochiss.* *p* (immediately a little more composed and factual)

as I shut my door.

*p* *p* *mp*

47 *molto ten.*

*pp* *p* *pp* *p* *pp*

## II. The Man of the Mountains

Wang Wei (699-761)  
trans. G.W. Robinson

**Stormy - turbulent**  $\text{♩} = 100$

Voice *f*

The man of the mountains—

*pesante* *f* simile

[reminder accidentals are not written in each staff here  
as the chords are maintained throughout the bar and  
should be self-evident]

4 *f*

wants to go home, Clouds dark, dark

8 *ff*

rain dri-ving down, Wa-ters sur-ging, green ru-shes

12

swa - ying, White e - grets sud - den - ly whee - ling a - bout.

15

hsi \* My friend

\* see note on words page

19

you must not hitch up your clothes. Moun - tains ma -

22

ny layered,

24

all one cloud, *ff* Heaven and earth con-

come prima

*ff*

Ped.

27

fused, in - - di - stin - qui - sha - ble,

30

*hsi*

*8va*

*3*

*tr*

*3*

*3*

33 *sempre f*

Trees dim and dark, air hea-vy,

*8va*

*sempre f*

*poco*

*3*

*8vb*  
*Ped.*

36

Mon keys not seen, on - ly heard,

*poco*

*3*

*3*

*5*

*5*

*poco*

*come prima*

39 *ff*

*hsi*

8va

*ff*

tr

41

*molto*

*pp*

*mf*

*pp*

Ped.

43 *p*

Sud - den - ly west of the moun-tains

*pp*

*ppp*

*pp*

*ppp*

*pp*

47

eve-ning light, — We see a -

8<sup>va</sup>-----]

pp

ppp

8<sup>va</sup>-----]

8<sup>vb</sup>-----]

51

mong — the ea - stern fields a dis-tant

pp

pp

ppp

54

vil - lage, — Flat plain green, — hun - dred miles clear, —

pp

8<sup>va</sup>-----]

8<sup>vb</sup>-----]

57

*pp*

non rit. 3

am sad thin-king of you.

*pp*

8<sup>va</sup>

non rit. 3

### III. Drinking Alone by Moonlight

Li Po (701 - 762)

freely adapted PS

Jerky, rather unsteady, 'on the edge' ♩=100

*f* *mp* *8va*

R.H. L.H.

i.e. the lower note is restruck, the top one held

*mf* *mp*

*mf* *mf* 3

From a pot of

8

*dryly mp*

wine a - mong the flowers I drink a-lone, Til

*8va*

*mp mf*

11

lif - ting up my cup I bec - kon the

13

bright moon to be my quest, my sha-dow ma - king three,

*mp* (explanation - matter of fact)

*mp*

15 *f*

The moon, a - las, is no wine

17

drin - ker, my sha - dow emp - ti - ly creeps be -

19 *mp*

side, Yet moon as friend and sha-dow as slave must

22

*f*

Vocal line for measures 22-25. The melody starts with a quarter note G4, followed by eighth notes A4 and B4, then a quarter note C5, and a quarter rest. The key signature has one sharp (F#). The time signature is 4/4.

cheer\_ me 'til the spring is spent.

(8)

Piano accompaniment for measures 22-25. The right hand features a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *f* and *mp*. The time signature is 4/4.

26

*f*

Vocal line for measures 26-27. The melody begins with a quarter rest, followed by a quarter note G4, and then a dotted quarter note A4. The time signature changes to 5/4.

At my song the

Piano accompaniment for measures 26-27. The right hand has a rhythmic pattern of eighth and sixteenth notes. The left hand has a steady bass line. Dynamics include *f*. The time signature is 5/4.

28

moon\_ fli - ckers her beams,

Piano accompaniment for measures 28-31. The right hand features a triplet of eighth notes in measure 28, followed by a melodic line. The left hand has a bass line with triplets in measures 29 and 30. Dynamics include *ff*. The time signature is 5/4.

31 *f*

In my dance my sha - - - dow

*8va*

33 *p*

tum - bles and twines. So - ber we were com -

*8va*

*p*

35 *p*

pa - ni - ons, drunk we

(8)

*mp*

*p*

37

lost each o - ther.

*pp*

*ppp*

rather dispassionately

39 *mp*

May we meet at last on the Ri - ver of Stars...

*mp*

non rit.

## 4. Looking at the moon and thinking of one far away

Chang Chiu-ling (673-740)

freely adapted. PS

Very delicate ♩ = 120

Piano

*p*

*poco*

Ped.

beat groups in 2+3 but not exaggeratedly so

11

*p*

The moon climbs bright

15 *poco*

a - bove the sea, borne

20 *p*

to its fur - thest rim Through the

25

end - - - less night

29

it holds the long - ing thoughts

32

of dis - tant hearts

36

*mp espress.* *mf*

8va

6/16 5/16

40 *mp* *p*

I blow out my can - dle the ra - diance re - mains

*mp espress.* *p* *mf*

*8va*

Ped. Ped.

45 *mp*

I slip on my robe the cold per - sists

*mp espress.* *pp*

*8va*

Ped. Ped.

51 *mp espress.* *pp*

*8va*

57 *mp espress.*

*8va*

Ped.

63

Since I can

69

ga - ther - no moon - light to -

73

— send you Let me

*p*

8va

77

sleep and meet you

81 *mp*

in a dream.

*p*

85