

Four Song Cycles

for soprano and piano

Peter Seabourne

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9 songs to words of Emily Dickinson

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7 songs to words of Emily Dickinson

September, Just Septembers

Nine Songs to words of Emily Dickinson

September, Just Septembers

Nine Songs to words of Emily Dickinson

- I. They dropped like Flakes -
They dropped like Stars -
Like Petals from a Rose -
When suddenly across the June
A wind with fingers goes -

They perished in the Seamless Grass -
No eye could find the place -
But God can summon every face
On his Repealless List.
- II. I showed her Heights she never saw -
"Would'st Climb," I Said?
She said - "Not so" -
"With me." I said - "With me?"
I showed her Secrets - Morning's Nest-
The Rope the Nights were pul across -
And now - "Would'st have me for a Guest?"
She could not find her Yes-
And then, I brake my life - And Lo,
A Light, for her, did solemn glow,
The larger, as her face withdrew -
And *could* she, further, "No"?
- III. Wild Nights - Wild Nights!
Were I with thee
Wild Nights - should be
Our luxury!

Futile - the Winds -
To a Heart in port,
Done with the Compass,
Done with the Chart!

Rowing in Eden -
Ah, the Sea!
Might I but moor - Tonight
In Thee!
- IV. Midsummer, was it when They died -
A full, and perfect time -
The Summer closed upon itself
in Consumated Bloom -

The Corn, her furthest kernel filled
Before the coming Flail -
When These - leaned into Perfectness
Through Haze of Burial -
- V. Nobody knows this little Rose -
It might a pilgrim be
Did I not take it from the ways
And lift it up to thee.
Only a Bee will miss it-
Only a Butterfly,
Hastening from far journey -
On its breast to lie -
Only a Bird will wonder -
Only a breeze will sigh -
Ah Little Rose - how easy
For such as thee to die!
- VI. She bore it till the simple veins
Traced azure on her hand -
Till pleading, round her quiet eyes
The purple Crayons stand.

Till Daffodils had come and gone
I cannot tell the sum,
And then she ceased to bear it -
And with the Saints sat down.

No more her patient figure
At twilight soft to meet -
No more her timid bonnet
Upon the village street -

But Crowns, instead, and Courtiers -
And in the midst so fair,
Whose but her shy - immortal face
Of whom we're whispering here?
- VII. Whether my bark went down at sea -
Whether she met with gales -
Whether to isles enchanted
She bent her decile sails -

By what mystic mooring
She is held today -
This is the errand of the eye
Out upon the Bay.
- VIII. The Sky is low - the Clouds are mean.
A Travelling Flake of Snow
Across a Barn or through a Rut
De-bates if it will go -

A Narrow Wind complains all Day
How someone treated him
Nature, like Us is sometimes caught
Without her Diadem.
- IX. There's a certain slant of light,
Winter Afternoons -
That oppresses, like the Heft
Of Cathedral Tunes -

When it comes, the Landscape listens -
Shadows - hold their breath -
When it goes, 'tis like the Distance
On the look of Death.
- Composer's note re IX: I originally composed parts of this cycle in the 1980s. The copy of "Winter Afternoons" I had found was, unknown to me, truncated, two verses being omitted. I only afterwards discovered my error. However, the song seemed complete and so when the whole cycle was completely re-composed, and expanded the anomaly was allowed to remain. My apologies, Emily.....
- Emily Dickinson's original punctuation (sometimes quirky) is retained.

September, Just Septembers

Nine Songs to words of Emily Dickinson

Emily Dickinson

I

Peter Seabourne
2002

Allegretto ♩=112

Musical score for the first system, measures 1-4. The score is in treble and bass clefs. The tempo is *Allegretto* with a quarter note equal to 112 beats per minute. The dynamics are marked *mf*. The key signature has one sharp (F#). The time signature is 2/4. The melody features eighth-note patterns with slurs and accents.

Musical score for the second system, measures 5-8. The score continues in treble and bass clefs. The dynamics are *mf*. The key signature has one sharp (F#). The time signature is 2/4. The melody continues with eighth-note patterns and slurs.

Musical score for the third system, measures 9-12. The score includes lyrics: "They dropped like Flakes- They dropped like Stars-". The dynamics are *mf* and *sub. p*. The key signature has one sharp (F#). The time signature is 2/4. The melody features a triplet of eighth notes in measure 12. The piano accompaniment continues with eighth-note patterns.

15

Like Pe - - tals from a

19 *sub. mp*

Rose - When sud - den - ly a - cross the June A wind with

24

fin - gers goes -

27

pp

32 *p* *mp*

They pe - rished in the Seam - less Grass - No eye -

36 *mf*

— could find the place - But God can sum - mon e - very face On

42 *pp* *mp* non rit.

his Re - peal - less List.

II

Still $\text{♩} = 72$ *p* *mp*

I showed her Heights she ne-ver saw— "Would'st Climb?" I Said—

5 *p* *mp*

She said—"Not So" "With me—" I said—"With

10 *mf*

me?" I showed her se - crets— Mor ning's Nest—

14

The Rope the Nights were put a - cross- put And

8^{va}

3 5 3 3 3 5

5 3

ff

sub. mp

Detailed description: This block contains the musical score for measures 14 and 15. It features a vocal line at the top and a piano accompaniment below. The vocal line starts in 3/4 time and changes to 4/4 at measure 15. The piano accompaniment includes a right-hand part with triplets and quintuplets, and a left-hand part with a bass clef. Dynamics include fortissimo (ff) and mezzo-piano (sub. mp). The score includes various musical notations such as slurs, accents, and fingering numbers (3, 5).

16 *ff*

now- "Would'st have me for a Guest?"

ff

sub. mp

Detailed description: This block contains the musical score for measures 16 and 17. It features a vocal line at the top and a piano accompaniment below. The vocal line starts in 3/4 time and changes to 4/4 at measure 17. The piano accompaniment includes a right-hand part with triplets and quintuplets, and a left-hand part with a bass clef. Dynamics include fortissimo (ff) and mezzo-piano (sub. mp). The score includes various musical notations such as slurs, accents, and fingering numbers (3, 5).

18 *sub. mp* *cresc. mollo* *ff*

She could not find her Yes— And then I brake my life—

21 *sub. p* *rubato (not too rigid)* *mf*

And Lo, A Light for her, did so-lemn glow, The

24 *sub. p ten.*

lar - ger, as her face with drew And

27

could_ she_____ fur- ther,_____ "No"?

sub. p

Detailed description: This musical score consists of three systems. The first system is a vocal line in 4/4 time, starting with a treble clef and a key signature of one flat. It features a melodic line with a triplet of eighth notes and a fermata over the final note. The lyrics are "could_ she_____ fur- ther,_____ "No"?". The second system is a piano accompaniment in 4/4 time, starting with a treble clef and a key signature of one flat. It includes a piano dynamic marking *sub. p*. The third system is the piano accompaniment in 4/4 time, starting with a bass clef and a key signature of one flat. It features a bass line with a fermata over the final note. The score concludes with a double bar line.

III

Con fuoco ♩=100

fff

Wild Nights- Wild

fff *ff*

8^{vb}-----|

5

Nights! Were I with thee Wild

fff *ff*

8

Nights- should be our lu - xu - ry.

fff *ff*

8^{vb}-----|

12 *f*

Fu - tile- the Winds- to a

16 *fff*

Heart in port, Done with the Com - pass,

19

Done with the Chart.

21 *sub. f*

Ro - wing in E - den- Ah, ___

sub. f *ff sub. f*

Ped. Ped. Ped.

24

the Sea! // Might I but

ff sub. f 8va

Ped.

27

moor to - night in Thee, ___

(8) (secco)

8vb Ped.

IV

Largo ♩=52

Mid-sum- mer,

6

was it _____ when They died— A full, and

sub. pp

p

10

per - fect time- The Sum - mer—

♩ = 44 mp

3 simile 3

Red.

13

— closed u - pon it - self in Con - su - ma - ted Bloom-

16

$\text{♩} = 52$

p

The Corn, her fur - thest ker - nel filled

20

Be - fore the co - ming_ of the Flail - When these -

23 *mf* ♩ = 44 17

leaned in - to per - - - - - fect - ness. Through

mf

ped.

26

Haze of Bu - ri - al.

mf

V

Insistent, listless $\text{♩} = 72$

mf *sub. p* *mf*

5

mf

No-bo-dy knows this

sub. p *mf*

9

lit - tle Rose - It might a pil - grim

mf

L.H.

12

be Did I not take it from the ways And lift it up

15

to thee. On - ly a Bee will miss it-

18

On - ly a But - ter - fly, Has - te - ning from far jour - ney On its breast to lie-

21 *mf*

On - ly a Bird will won - der, On - ly a breeze will sigh -

24 *f* *sub. mp*

Ah Lit - tle Rose how ea - sy for

27 *p* *non rit.*

such as thee to die!

Semplice $\text{♩} = 44$

p

She bore it till the

mf *p*

Red.

6

pp *p*

sim - ple veins Traced a - zure on her hand Till plea - ding, round her

pp *p*

11

mp

qui - et eyes The pur - ple Cra - yons stand. Till Daf - fo - dils

pp *mp*

Red.

16

had come—and gone— I can-not tell—the sum,— And then she ceased

mf *pp*

mf *ppp*

una corda

Ped.

21

— to bear it— And with the Saints— sat— down—

p *mp*

tre corde

26

No more her pa-tient fi-gure At twi-light soft to meet No more her li-mid

mp *p* *cresc.*

p *cresc.*

30 *f* *dim.*

bon-net U-pon the vil-lage street- But Crowns, in-stead, and Cour-tiers

f

Ped.

35 *p* *pp*

And in the midst so fair, Whose but her shy im-mor-tal face Of

una corda

p *ppp*

39

whom we're whis-pering here?

tre corde

Ped.

VII

Allegretto $\text{♩} = 66$

mf *p*

5 *mf* 3

Whe-ther my bark went down at sea

pp *mf* *8va*

9 *mf* 3 *sub. mp* *mf* 3

Whe-ther she met with gales— Whe-ther to isles en -

f *mf* *8va*

12

chan - ted She bent her do - cile sails—

15

mf *p*

19

p legato By what mys - tic moo - ring She—

sva

mf *pp (legato)* *mp*

24

is held to day. This is the er - rand

p *pp* *p* *mp* *p* *p*

28

of the eye Out u - pon the Bay.

mp *mf* *5* *mp* *pp* *8va*

31

p *pp* *ppp* *15ma* *non ril.*

VIII

Andante con moto ♩=80

mp

5 *mp* *p* *mp*

The Sky is low the Clouds are mean. A

9

Tra - vel - ling Flake of Snow A cross a Barn or though a

13 = *mp*

Rut De - bates if it will go A

mp

18

Nar - row Wind com - plains all Day How some - one

21

Irea - ted Him Na - ture, like Us, is

p

25

some - times caught without her Di - a - dem.

pp

IX

Lontano ♩=44
una corda (like imaginary harmonics)

pp < *ppp* *pp* <

8vb Ped. 8vb

6

pppp *ppp* *pppp*

8vb Ped.

10 *pp* 3 5 3

There's a cer - tain slant of light, Win - ter Af - ter - noons — That op -

13 *p*

pres - ses, like the Heft Of Ca - the - dral Tunes

tre corde *p* *ppp*

pp *Red.*

17 *mp* *p*

When it comes

poco *p*

21 *p*

the Land - scape lis - tens Sha dows hold their breath -

tre corde *p* *pp*

pp *8vb* *Red.*

24 *pp*

When it goes, 'tis like the dis - tance on the look of

(8).....

26

Death.

pp *ppp*

tre corde al fine
una corda al fine

LH

8^{vb}

* rehold without resounding

Sappho Songs

Four Songs in translation by Renée Vivien (1903)

Peter Seabourne

Sappho Songs

Four Songs in translation by Renée Vivien (1903)

1. Tu m'oublies

L'eau trouble reflète, ainsi qu'un vain miroir,
 Mes yeux sans lueurs, mes paupières pâlies.
 J'écoute ton rire et ta voix dans le soir...
 Althis, tu m'oublies.
 Tu n'as point connu la stupeur de l'amour
 L'effroi du baiser et l'orgueil de la haine;
 Tu n'as désiré que les roses d'un jour,
 Amante incertaine.

The turbid water reflects, as an empty mirror,
 My eyes without light, my eyelids now pale.
 I listen to your laughter and your voice in the evening ...
 Althis, you forget me.
 You knew not at all the stupor of love
 The awe of a kiss and the pride of hatred;
 You desired only the roses of a day,
 Doubtful lover.

2. Je serai toujours vierge

Je demeurerai vierge comme la neige
 Sereine, qui dort là-bas d'un blanc sommeil,
 Qui dort pâlement, et que l'hiver protège
 Du brutal soleil.
 Et j'ignorerai la souillure et l'empreinte
 Comme l'eau du fleuve et l'haleine du nord.
 Je fuirai l'horreur sanglante de l'étreinte,
 Du baiser qui mord.
 Je demeurerai vierge comme la lune
 Qui se réfléchit dans le miroir du flot,
 Et que le désir de la mer importune
 De son long sanglot.

I shall remain virgin as the untrodden snow,
 Which sleeps there of a white slumber,
 Which sleeps pallidly, and which the winter protects
 From the brutal sun.
 And I shall not know stain or imprint
 As the water of the river and the breath of the North.
 I shall shun the bloody horror of embrace,
 The kiss which bites.
 I shall remain virgin as the moon
 Which is reflected in the mirror of the stream,
 And which the desire of the sea troubles
 With its long sob.

3. Ondine

Ton rire est clair, ta caresse est profonde,
 Tes froids baisers aiment le mal qu'ils font;
 Tes yeux sont bleus comme un lotus sur l'onde,
 Et les lys d'eau sont moins purs que ton front.
 Ta forme fuit, ta démarche est fluide,
 Et tes cheveux sont de légers réseaux;
 Ta voix ruisselle ainsi qu'un flot perfide;
 Tes souples bras sont pareils aux roseaux,
 Aux longs roseaux des fleuves, dont l'étreinte
 Enlace, étouffe, étrangle savamment,
 Au fond des flots, une agonie éteinte
 Dans un nocturne évanouissement.

Your laughter is clear, your caress is profound,
 Your cold kisses love the harm that they do;
 Your eyes are blue like a lotus on the wave,
 And the water lilies are less pure than your brow..
 Your form flees, your parting is fluid,
 And your hair falls in gentle cascades;
 Your voice streams as a treacherous tide;
 Your supple arms are like reeds.
 Like long river reeds, whose embrace
 Entwines, chokes, strangles knowingly,
 In the depths of the waves, an agony extinguished
 In a nocturnal evanescence.

4. Roses du Soir

Des roses sur la mer, des roses dans le soir,
 Et toi qui viens de loin, les mains lourdes de roses!
 J'aspire ta beauté. Le couchant fait pleuvoir
 Ses fines cendres d'or et ses poussières roses...
 Des roses sur la mer, des roses dans le soir.
 Un songe évocateur tient mes paupières closes.
 J'attends, ne sachant trop ce que j'attends en vain,
 Devant la mer pareille aux boucliers d'airain,
 Et te voici venue en m'apportant des roses...
 Ô roses dans le ciel et le soir ! Ô mes roses!

Roses on the sea, roses in the evening
 And you, who come from afar, your hands heavy with roses!
 I breathe in your beauty. The setting sun rains
 Its fine cinders of gold and its dusting of roses...
 Roses on the sea, roses in the evening.
 An evocative dream holds my eyelids closed
 I wait, not quite knowing that for which I wait in vain,
 Before the sea, like shields of brass,
 And here you have come bringing me roses...
 Oh roses in the sky and the evening! Ah my roses!

Sappho Songs

Four Songs in French translation

1. Tu m'oublies

Translation Renée Vivien (1903)

Peter Seabourne
March 2002

Bitter, harsh $\text{♩} = 63$

sfz *sub. pp* *mp* *sfz*

Ped.

4 $\text{♩} = 84$

pp *pp* *pp*

8 *p*

L'eau trou - ble re - flè - te, ain - si qu'un vain mi -

pp *p* *sfz* *p* *pp* *pp*

11

- roir, Mes yeux sans lu - eurs, mes pau - pi - ères

mf *sub. mf*

sfz *mp* *sfz* *mp*

p *sfz*

13

pâ - lies.

mp *mf*

Ped.

15

J'é - cou-te lon rire et ta voix dans le soir...

mf *sffz* *mf* *f* *sfz*

mf *Ped.* *Ped.* *8^{va}* *Ped.*

18

Musical score for measures 18-20. The system includes a vocal line and a piano accompaniment. The piano part features triplets and dynamic markings: *f*, *sfz*, *f*, and *ff*. Pedal markings (*Ped.*) are indicated at the bottom of the piano part.

21

Musical score for measures 21-23. The system includes a vocal line with lyrics and a piano accompaniment. The tempo is marked as quarter note = 63. Dynamics include *p*, *sub. pp*, and *p tendre*. Octave markings (*8va* and *8vb*) are used.

At - this, tu m'ou - - bli - es.

26

Musical score for measures 26-29. The system features a piano accompaniment with dynamics *mp* and *mf*, and a triplet in the final measure.

31 $\text{♩} = 84$ *mp*

Tu n'as point con - nu la

34 *f*

stu - peur de l'a mour L'ef-froi du bai - ser et l'or

Ped. Ped. Ped.

37 *ff*

quel de la haine; Tu n'as dé -

Ped. Ped.

40

- si - ré - que les ro - ses d'un jour,

mf *molto* *pp*

Ped.

43

$\text{♩} = 63$ *p*

A -

sub. pp poco rit. *mp*

8va

Ped.

47

man - te in - cer - taine.

(8) *sub. pp* *sfz* *long* *sfz* *long*

Ped.

2. Je serai toujours vierge

Transient, suspended $\text{♩} = 96$

p

5:6

Je de-meu-re-rai vierge com-me la nei-ge Se - rei - - ne,

pp

8va

3

Ped.

5

5:6

quidort là- - bas d'un blanc som - meil, Qui dort pâle - ment,

(8)

3

mp

8

et que l'hi - ver pro - tège Du bru-tal so-leil.

11 rit. a tempo
pp

Et ji - gno - re -

14 cresc... poco... a... poco...

rai lasou - il - lure et l'em - prein - te Com-me l'eau du

18 *f*

fleu - ve et l'ha - lei - ne du nord.

(8)

20 *f* increasingly impassioned

Je fui - rai l'hor - reur san - glan - te

(8)

22 *ff*

de l'é - trein - te, Du bai - ser qui mord.

(8)

8va

8vb

24

8va

8va

3

tr^b

(8)

25

sub. p

Je de - meure - rai vier - -

8va

5:6

5

sub. pp

5:6

27

- ge com-me la lu - ne Qui se ré - flé - chit dans le mi - -

3

5:6

8va

5

31

roir du flot, Et que le dé - sir de la mer

p

5:6

mp

3

34

im - por - tu - ne De son long san -

mp

mf

3

mp

mf

37

glot.

8va

p

mp

3

mp

p

(8)

45

40

pp

(8)

41

3. Ondine

Capricious, cold $\text{♩} = 88$

Musical score for "3. Ondine" by Frédéric Chopin. The score is in 6/8 time and consists of three systems. The first system (measures 1-4) features a piano introduction with a treble clef and a bass clef. The right hand has a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The left hand has a similar triplet. Dynamics include *mf*. The second system (measures 5-8) continues the piano introduction. The right hand has a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. The left hand has a similar triplet. Dynamics include *sub. p* and *mf*. The third system (measures 9-12) includes vocal lines. The vocal line starts with "Ton_ ri - re est clair, ta_ ca - re -". The piano accompaniment continues with a triplet of eighth notes in the first measure, followed by eighth and sixteenth notes. Dynamics include *mf* and *mp*.

12

- se est pro - fon - de,

sub. *mf*

15^{ma}

p

16

p

Tes_ froids bai - sers ai - - ment le mal_ qu'ils

p

20

mp

— font; Tes_ yeux_ sont bleus_

sub. *pp*

mp

23

com - me un lo - tus sur l'on - de,

27

Et les lys d'eau sont moins purs que ton front.

32

8va

Ta - for - me fu-it,

35 *mf*

ta dé - mar - che est flu - ide

38 *mf*

Et tes che - veux sont de lé - gers ré - seux;

42 *f*

Ta voix puis - sel - le ain -

45 *sub. mf*

si qu'on flot per - fi - de; tes

48 *poco*

sou - ples bras sont pa - reils aux ro -

50 *f* *cresc. poco a poco*

seaux, Aux longs ro - seaux des

53 *ff*

fleu - ves, - dont l'é - trein - te En - la - - ce,

8va

ff

3

56

é - touf - fe, é - tran - gle sa - vam-ment,

(8) *8va*

sub. p

3

59 *sub. p*

Au - fond des flots,

8va

sub. ff

3

8vb

62 *sub. p* *poco cresc.*

u-ne a - go - ni - e — é - tein - - - le

sub. p *poco cresc.*

8^{vb}

66 *p*

dans un — noc - tur - - - ne é - va -

p *tr* 3 3

8^{vb}

69

- nuis - - se - ment.

3

(8)

71

ppp

8^{vb}

4. Roses du Soir

'Saturated', sultry $\text{♩} = 72$

First system of musical notation. The left hand (bass clef) plays a descending eighth-note scale starting on B-flat, moving from the 7th finger to the 1st. The right hand (bass clef) has a whole rest followed by a triplet of eighth notes: B-flat, A-flat, G. The dynamic is *mf* for the left hand and *mp* for the right hand. A 'Ped.' (pedal) marking is present below the left hand.

Second system of musical notation. The left hand (bass clef) plays a descending eighth-note scale starting on B-flat, moving from the 9th finger to the 1st. The right hand (treble clef) has a whole rest followed by a fifth-note chord: B-flat, A-flat, G, F, E. The dynamic is *mf* for the left hand and *mp* for the right hand.

Third system of musical notation. The left hand (bass clef) plays a descending eighth-note scale starting on B-flat, moving from the 10th finger to the 1st. The right hand (treble clef) has a whole rest followed by a fifth-note chord: B-flat, A-flat, G, F, E. The dynamic is *f* for both hands.

Fourth system of musical notation. The left hand (bass clef) plays a descending eighth-note scale starting on B-flat, moving from the 5th finger to the 1st. The right hand (treble clef) has a whole rest followed by a triplet of eighth notes: B-flat, A-flat, G. The dynamic is *ff* for the left hand and *mf* for the right hand.

7

mp *p*

Des ro - ses sur la mer, _____ des ro - ses dans le

9

mf *sub. p*

soir, _____ Et toi qui viens de

11

ppp

loin, _____ les mains lour - des de ro - ses!

14

ff

J'as -

15

3

pi - - - re - ta

16

beau - - - té. Le

17

cou - chant fait pleu - voir Ses

18

fi - nes cend - dres d'or

19

et ses pous - siè - res ro - ses...

21 (8)

pp 3

ppp 3

mp 3

23

mp

Des ro - - ses sur la

mp 3

24

p

mer, des ro - - ses dans le

p 3

9

25 *mf* *mp*

soir. Un

27

son-ge é - vo - ca - teur tient mes pau-piè res clo - ses.

29 *sub. p*

J'at-tends, ne sa-chant trop ce que j'at - tends en vain, De -

31

vant la mer pa -

32

molto cresc.

-reil - le aux bou - ciers d'ai - rain,

33

ff

Et te voi - ci ve - nue en m'ap - por - tant des

8^{va}

ff

rehold

ff

34

PO - - - - - ses... Ô

ff intense

This system contains measures 34 and 35. The vocal line (treble clef, 3/4 time) features a triplet of eighth notes in measure 34, followed by a quarter note in measure 35. The piano accompaniment (bass and treble clefs, 3/4 time) is marked *ff intense* and consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. A fermata is placed over the final note of the piano accompaniment in measure 35.

35

PO - - - - -

14:16 *14:16* *14:16*

This system contains measures 35 and 36. The vocal line (treble clef, 3/4 time) continues with a triplet of eighth notes in measure 35 and a quarter note in measure 36. The piano accompaniment (bass and treble clefs, 3/4 time) features three distinct *14:16* intervals in the right hand, each spanning a measure. The left hand continues with a bass line. A fermata is placed over the final note of the piano accompaniment in measure 36.

36

- ses dans le ciel et le soir!

14:16 *14:16*

This system contains measures 36 and 37. The vocal line (treble clef, 3/4 time) has a triplet of eighth notes in measure 36 and a quarter note in measure 37. The piano accompaniment (bass and treble clefs, 3/4 time) features two *14:16* intervals in the right hand, each spanning a measure. The left hand continues with a bass line. A fermata is placed over the final note of the piano accompaniment in measure 37.

38 *f* *molto ten.* *molto*

Ô mes ro - ses!

poco dim. *f* *molto* *mp*

41 *p* *molto ten.*

Ô mes ro - ses!

pp *p*

44 *len.*

len.

Ped.

Moon Beyond the White Clouds

Four classical Chinese songs in translation

Peter Seabourne

Moon Beyond the White Clouds

Four classical Chinese songs in translation

I. Distant Bell

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

Distant bell sounding at the mouth of the valley,
Fewer and fewer the fishermen and woodmen,
Away in the far mountains it is evening and
I am going home alone to-wards the white clouds home.

Water-chestnut flowers so delicate, so hardly still,
Willow catkins so light, so easily fly,
Colours of spring on the banks of the marsh to the east,
And I am melan-choly as I shut my door.

II. The Man of the Mountains

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

The man of the mountains wants to go home,
Clouds dark, dark rain driving down,
Waters surging green, rushes swaying,
White egrets suddenly wheeling about. hsi*

My friend you must not hitch up your clothes,
Mountains many layered, all one cloud,
Heaven and earth confused, indistinguishable, hsi
Trees dim and dark, air heavy,

Monkeys not seen only heard, hsi
Suddenly west of the mountains evening light,
We see among the eastern fields a distant village,
Flat plain green, hundred miles clear, I am sad thinking of you.

[*hsi - a nonsense syllable to fill space]

III. Drinking Alone by Moonlight

Li Po (701 - 762) freely adapted PS

From a pot of wine among the flowers I drink alone,
'Til lifting up my cup I beckon the bright moon to be my guest, my shadow making three,
The moon, alas, is no wine drinker, my shadow emptily creeps beside,
Yet moon as friend and shadow as slave must cheer me 'til the spring is spent.

At my song the moon flickers her beams,
In my dance my shadow tumbles and twines.
Sober we were companions, drunk we lost each other.
May we meet at last on the Ri-ver of Stars.

IV. Looking at the moon and thinking of one far away

Chang Chiu-ling (673-740) freely trans. PS

The moon climbs bright above the sea, borne to its furthest rim
Through the endless night it holds the long-ing thoughts of distant hearts
I blow out my candle the radiance remains
I slip on my robe the cold persists
Since I can gather no moonlight to send you
Let me sleep and meet you in a dream.

Moon Beyond the White Clouds

Four classical Chinese songs in translation

I. Distant Bell

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

Peter Seabourne
2003

Very Still - like raindrops ♩=60 *8va*-----1
like a breeze

*Ped.*_____

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

* By permission of Pequin Books and the family of the late Mr Robinson - translations are now placed in the public domain

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

pp *p* *mp*

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

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

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

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

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

p *mf* *sub. mp* *p*

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 *pp* *p* *pp* *p* *pp* *molto ten.*

pp *p* *pp* *p* *pp* *molto ten.*

II. The Man of the Mountains

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

Stormy - turbulent ♩=100

f
The man of the moun tains.

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
wants to go home, Clouds dark, dark

f
3

3
tr

f

8
rain dri-ving down, Wa ters sur - ging, green ru - shes

ff
3

3
3
5

ff

12

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

15

hsi * My friend

f

pesante

f come prima

* see note on words page

19

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

sub. mf

sub. mf

22

ny layered,

24

all one cloud, Hea-ven and earth con-

come prima

ff

ff

8va

8va

ff

Ped.

27

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

30

hsi

8va

3

tr

3

tr

3

33 *sempre f*

Trees dim and dark, air hea-vy,

8va

sempre f

poco

8vb
Ped.

36

Mon keys not seen, on - ly heard,

3

3

3

5

5

poco

47

eve-ning light, We see a -

8va

pp

ppp

8vb

51

mong the ea - stern fields a dis-tant

pp

ppp

8vb

54

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

pp

8va

8vb

57

The musical score consists of two staves. The upper staff is for the voice, and the lower staff is for the piano. The key signature has one flat (B-flat), and the time signature is 7/8. The voice part begins with a rest, followed by the lyrics "am sad thin-king of you." The piano accompaniment starts with a *pp* dynamic and features a series of chords in the right hand, with the left hand mostly silent. The final measure of the piano part includes an *8va* marking and a triplet of chords.

pp non ril. 3
am sad thin-king of you.

pp non ril. 3
8va

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

mp (explanation - matter of fact)

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

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*

cheer_ me 'til the spring is spent.

(8)

26 *f*

At my song the

28

moon_ fli - ckers her beams,

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

8va

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

p

poco

Ped.

beat groups in 2+3 but not exaggeratedly so

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*

Ped. Ped.

45 *mp*

I slip on my robe the cold per - sists

mp

Ped. Ped.

51 *mp* *espress.* *pp*

mp *espress.* *pp*

57 *mp* *espress.*

mp *espress.*

Ped.

63

Since I can

69

ga - ther no moon - light to

73

send you Let me

8va

77

sleep and meet you

81 *mp*

in a dream

p

85

The Garden in the Brain
Seven Songs to words of Emily Dickinson

Peter Seabourne

The Garden in the Brain

Seven Songs to words of Emily Dickinson

I. Within my Garden, rides a Bird
Upon a single Wheel -
Whose spokes a dizzy Music make
As 'twere a travelling Mill -

He never stops, but slackens
Above the Ripest Rose -
Partakes without alighting
And praises as he goes,

Till every spice is tasted -
And then his Fairy Gig
Reels in remoter atmospheres -
And I rejoin my Dog,

And He and I, perplex us
If positive, 'twere we -
Or bore the Garden in the Brain
This Curiosity -

But He, the best Logician,
Refers my clumsy eye -
To just vibrating Blossoms!
An Exquisite Reply!

II. You see I cannot see - your lifetime -
I must guess -
How many times it ache for me - today - Confess -
How many times for my far sake
The brave eyes film -
But I guess guessing hurts -
Mine - get so dim!

Too vague - the face -
My own - so patient - covers -
Too far - the strength -
My timidness enfolds -
Haunting the Heart -
Like her translated faces -
Teasing the want -
It - only - can suffice!

III. What if I say I shall not wait!
What if I burst the fleshy Gate -
And pass escaped - to thee!

What if I file this Mortal - off -
See where it hurt me - That's enough!
And wade in Liberty!

They cannot take me - any more!
Dungeons can call - and Guns implore
Unmeaning - now - to me -

As laughter - was - an hour ago -
Or Laces - or a Travelling Show -
Or who died - yesterday!

IV. Fairer through Fading - as the Day
Into the Darkness dips away -
Half Her Complexion of the Sun -
Hindering - Haunting - Perishing -

Rallies Her Glow, like a Dying Friend -
Teasing with glittering Amend
Only to aggravate the Dark
Through an expiring - perfect - look -

V. A Dying Tiger - moaned for Drink -
I hunted all the Sand -
I caught the Dripping of a Rock
And bore it in my Hand -

His Mighty Balls - in death were thick -
But searching - I could see
A Vision on the Retina
Of Water - and of me -

'Twas not my blame - who sped too slow -
'Twas not his blame - who died
While I was reaching him -
But 'twas - the fact that He was dead -

VI. Two butterflies went out at Noon -
And waltzed upon a Farm -
Then stepped straight through the Firmament
And rested, on a Beam -

And then - together bore away
Upon a shining Sea -
Though never yet, in any Port -
Their coming, mentioned - be -

If spoken by the distant Bird -
If met in Ether Sea
By Frigate, or by Merchantman -
No notice - was - to me -

VII. Good Morning - Midnight -
I'm coming Home -
Day - got tired of Me -
How could I - of Him?

Sunshine was a sweet place -
I liked to stay -
But Morn - didn't want me - now -
So - Goodnight - Day!

I can look - can't I -
When the East is Red?
The Hills - have a way - then -
That puts the Heart - abroad -

You - are not so fair - Midnight -
I chose - Day -
But - please take a little Girl -
He turned away!

The Garden in the Brain

I. Within my Garden, rides a Bird

Emily Dickinson

Peter Seabourne

May/June 2003

With gentle but purposeful forward movement ♩ = 92

mp

5

mp

9

mp

Wi - thin my Gar - den, rides a Bird_ U - pon a sin - gle Wheel -

13

one syllable

Whose spokes a diz-zy Mu-sic make_ As 'twere a trav_el-ling Mill-

16

He ne - ver stops, but

20

sla-ckens A - bove the Ri-pest Rose- Par-takes wi-thout a-

24

mp

ligh-ting And prai-ses as he goes, Till eve-ry spice is tas-ted

8va

mp

27

And then his Fai-ry Gig Reels in re-mo-ter at-mos - pheres-

30

And I re-joinmy Dog, And He and I, per-plex us If po - si-live, 'twere

34 *p*

we- Or bore the Gar-den in the Brain This Cu-ri - o - si - ty

38 *poco* *mp*

42 *mp*

But He, the best Lo - gi - cian__ Re - fers my dum-sy eye-

46 *non rit.*

To just vi-bra-ling Blos-soms!__ An ex - qui-site re-ply.

II. You see I cannot see - your lifetime

Lontano - lento molto ♩=32

this staff - sempre lontano

The musical score is written for piano and consists of two systems, each with three staves. The first system begins with a tempo marking of *Lontano - lento molto* and a quarter note equal to 32 (♩=32). The first staff of the first system is marked *p* and contains a high register line with an *8va* marking. The second and third staves of the first system are marked *mp* and feature complex chordal textures with triplets. The second system begins with a measure number '4' and continues with similar complex textures and triplets. The key signature is B-flat major (two flats), and the time signature is 4/4.

7 *p* simply but with great intensity

You see I can - not see- your life - time-

9 I must guess-

12 *mp* *mf* *sub. mp*
How ma-ny times it ache for me- to - day- Con-fess- How ma-ny

15 *sub. mp*

times for my far sake The brave eyes film- But I guess

18 *p plainer*

guess-sing hurts- Mine- get so dim! Too vague- the face-

22 *poco* *p*

My own- so pa-tient- co-vers- Too far- the strength-

26 *mp*

My ti - mid-ness en - folds- Haun-ting the Heart- Like

29 *mf* *sub. mp*

her trans-la - ted fa - ces- Tea-sing the want-

32 *p*

It - on - ly - can - suf - fice!

III. What if I say I shall not wait!

Defiantly -with a gush! ♩=132

ff

What if I say I shall not wait! What if I burst the flesh-ly

ff

Ped.

4

Gate-

sub. mp

8va-----

Ped.

7

floating on air - mp

And pass es - caped- to thee!

(8)-----

10 *sub. ff*

What if I file this Mor-tal- off- See where it hurt me- That's e -

sub. ff

13 *(non dim)*

nough- And wade

8va

5 (non dim)

15 *pesante*

in Li - ber - ty! They can - not

pesante

19

take me- a - ny more! Dun - geons can call- and Guns im -

22

plore Un - mea-ning- now- to me-

mp

sub. scherzando

25

p light-headed - heedless As laugh-ter- was- an hour a - go- *p* Or La-cies- or

p *8va-* *sfz* *mf* *8va-*

29

a Tra-vel - ling Show-

(8)

sfz *mf*

31

mp

Or who died- yes - ter - day!

mp *non ril.* *molto*

IV. The Perfect Look

Extremely delicate, almost unbearably so ♩ = 72

una corda

p *len.*

Ped.

Fai - rer through

4

p very legato - dreamy

p very legato - dreamy

Fai - rer through

9

Fai - rer through

Fa - - ding- as the Day

12

In - to the Dark - ness dips a - way-

len.

16

mp

Half Her Com -

mp

20

ple - xion of the Sun- Hin - de - ring-

mp

24

Haun-ting- De - ri - shing—

28

Ral-lies Her

33

Glow, like a dy - ing Friend—

37

Tea - sing with glit - te - ring A - mend

len.

41

sub. mp

On - ly to

poco f

sub. mp

44

poco a poco dim. (but like a warm reminiscence)

ag - gra - vate the Dark Through an ex - pi - ring

48

Musical score for measures 48-50. The score is in 2/4 time and features a vocal line and a piano accompaniment. The vocal line includes the lyrics "per - fect- look-". The piano accompaniment consists of two staves, with a piano dynamic marking (*p*) in measure 50. The key signature has one flat (B-flat).

51

Musical score for measures 51-54. The score is in 2/4 time and features a piano accompaniment. The key signature has two flats (B-flat and E-flat). The score concludes with a double bar line and repeat dots. The piano accompaniment consists of two staves.

V. A Dying Tiger

Andante ♩=72

mp

dry - rather like a dull thud

A Dy-ing Ti-ger-

mp

p

8^{vb}

6

p

moaned for Drink-

p

p tender

mp *R.H. legato*

come prima

Red.

8^{vb}

10

mp

I hun-ted all the Sand-

poco cresc.

p *sub. mf*

molto

3

(8)

8^{vb}

14 *mp*

I caught the Drip-ping of a Rock And bore it in my Hand-

p *p* *p* *mp* *p tender* 5

mp *mp* *Ped.*

18 *mp*

His Migh - ty

mp *sub. mf* 3

ten. R.H. legato 3

Ped.

22 *mf* *molto* *p* *increasingly poignant*

Balls- in Death were thick- But sear-ching- I could see

mf *molto* *p very tender* 5

Ped. *Ped.*

25

poco rit.

A Vi-sion on the Re-ti-na— Of Wa-ter- and of me—

come prima

poco rit.

mp

29

mp

'Twas not my blame- who sped

8vb

Ped.

33

too slow- 'Twas not his blame- who died While I was rea-ching him—

Ped.

37 *sub. p* *very tender*

But 'was- the fact that

40

He was dead-

VI. Two Butterflies

Jittery ♩ = 72

mf

Two but - ter - flies went out at Noon-

mf

8va

Detailed description: This system contains the first three measures of the piece. The vocal line is in 2/4 time, starting with a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *mf* is present. An 8va marking is above the final piano chord.

4

And waltzed u-pon a Farm

8va

Detailed description: This system contains measures 4 through 6. The vocal line changes to 3/4 time, with a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *mf* is present. An 8va marking is above the final piano chord.

7

Then stepped straight through the Fir-ma-ment And res - ted, on a Beam

p

8va

Detailed description: This system contains measures 7 through 9. The vocal line changes to 2/4 time, with a half note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. A dynamic marking of *p* is present. An 8va marking is above the final piano chord.

10 (8)

mf *mp*

13 *mf*

And then to - ge-ther bore a-way U -

8va

mf

17

pon a shi - ning Sea- Though ne-ver yet, in

(8)

mf

32

not - tice- was- to

(8)

34

me-

8va

8va

VII. Good Morning - Midnight

Extremely poignantly ♩ = 60

p
 Good Mor-ning-Mid-night- I'm co-ming Home Day- got

p

Ped.

6
 tired of Me- How could I- of Him?

10 *mp* *poco* *mf* *p semplice*
 Sun - shine was a sweet place- I liked to stay- But Morn di - dn't

mp *poco* *mf* *p semplice*

13

poco animato, affronted

mp

want me- now- So- Good-night- Day! I can look-

16

mf

can't I- When the East is Red? The Hills-have a way- then- That

20

f *passionate, desperate, even a little angry*

puts the Heart- a - broad- You- are not so fair- Mid-night-

passionate, desperate, even a little angry

