

Alicia B. Armstrong

FIVE
NOTES
FROM THE
CHINESE POETS

- I. THE TOMB OF CHAO-CHUN
- II. A DREAM OF SPRING
- III. DESOLATION
- IV. THE ISLAND OF PINES
- V. THE PAVILLION OF
ABUNDANT JOY

GRANVILLE

MOZZHOU

To Eleanor M. V. Finegan.

Alicia B. Armstrong

FIVE SONGS

FROM

THE CHINESE POETS

SECOND SERIES

- | | | | | |
|----------------------------------|---|---|---|--|
| 1. <u>THE TOMB</u> OF CHAO-CHÜN | - | - | - | Ch'ang Ch'ien,
<i>Circa A.D. 720.</i> |
| 2. A DREAM OF SPRING | - | - | - | Ts'en Ts'an,
<i>Circa A.D. 750.</i> |
| 3. DESOLATION | - | - | - | Kao-Shih,
<i>Circa A.D. 700.</i> |
| 4. THE ISLAND OF PINES | - | - | - | Po Chu-I,
<i>A.D. 772-846.</i> |
| 5. THE PAVILION OF ABOUNDING JOY | - | - | - | Ou-Yang Hsiu,
<i>A.D. 1007-1072.</i> |

English Text from "A Lute of Jade" and "A Feast of Lanterns."

BY

L. CRANMER-BYNG

SET TO MUSIC BY

GRANVILLE BANTOCK.

Cover design by ALVIN LANGDON COBURN.

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THE TOMB OF CHAO-CHÜN.

DEATH would have ravished her some hapless day
Even among the palaces of Han,
But she was never born to taste
The bitterness of fate so far away—
This pearl of beauty for whose sake did haste
The camels' golden-gleaming caravan.
To-day but dust and bones remain
Of her whose ransom threaded the cold steppes in vain.

Night fell on chariots to the frontier ranged,
But horses champed, for none were fain to part.
Each cursed the lying hand, the traitor's heart.
The moon surprised us scattered round the tomb,
And all our tears were changed
To little piteous lights that ringed the gloom.

CH'ANG CH'EN.

Circa A.D. 720.

THE story of the beautiful Chao-Chün is a favourite theme of Chinese poets and ballad-mongers. The Emperor Kaotsu, the founder of the glorious Han dynasty, made a treaty with a certain Prince of the Huns, who as a pledge of its fulfilment demanded the hand of "a flower from the palace of the Hans." Kaotsu sent a messenger to the capital with orders that all the girls in the palace apartments awaiting a summons from the Emperor should have their portraits painted. When this was done he chose from the number the dullest and most insipid, and commanded the original to be brought into his presence before sending her to the Prince. The astonished Court then beheld a girl whose beauty enchanted all eyes, a vision of loveliness unsurpassed. But the Emperor's word was final, and Chao-Chün crossed the border to her lifelong exile. The Emperor wreaked his vengeance on the faithless painter, whose lying portrait was the cause of her sacrifice; but her lost charms obsessed him, and he could never forget. Vainly the caravan of a hundred camels, laden with gold, the ransom for an Empress, set out for the country of the Huns. Their Prince refused all offers for her while she lived, and when she died even the last honour of burial in her native land was rejected.

(From "A Feast of Lanterns," by L. CRANMER-BYNG.)

THE TOMB OF CHAO-CHÜN.

From the Chinese poet, Ch'ang Ch'ien, circa A. D. 720.

Rendered into English by
L. Cranmer-Byng.

Music by
Granville Bantock.

Maestoso e Grave. *mp con dolore ma liberamente*

VOICE. Death would have ravish'd her some

PIANO. *f pesante* *p poco marc.*

R.H. sfz (Bell) *L.H. sost.* (Bell)

hap-less day— Ev-en a-mong the pa-la-ces of Han,—

p But she was ne-ver born— *espress.* to taste The bit-ter-ness of

The musical score is written for voice and piano. The key signature is one sharp (F#) and the time signature is 4/4. The tempo and mood are 'Maestoso e Grave'. The piano part includes dynamic markings such as *f pesante*, *p poco marc.*, *sfz*, and *p*. There are also performance instructions for the right hand (*R.H.*) and left hand (*L.H.*) of the piano, including *sost.* (sostenuto). The lyrics are in English and are placed below the corresponding musical staves. The score is divided into three systems, each with a voice staff and a piano staff. The first system shows the beginning of the piece with the tempo and mood markings. The second system continues the melody and includes the instruction *mp con dolore ma liberamente*. The third system concludes the piece with the instruction *espress.*

1 *espress.*

fate__ so far a - way__ This pearl of beau - ty for whose

cresc. *sost.* *più p*

sake did haste The cam-els' gold-en gleam - ing ca-ra - van. To day but

cresc. *espress.*

dust and bones remain Of her__ whose ransom thread-ed the cold steppes in vain.____

dim. *f pesante.* *L.H. sost.*

Tempo I?
Maestoso e Grave.

2 Più lento. *p*

Night fell on

cresc. 3 *marziale* *quasi ad lib.*

cha-ri-ots to the fron-tier ranged, But hor-ses champed, for none were fain to part.

mf irato *sost.*

Each cursed the ly-ing hand, the trai-tor's heart.

p **3** *Meno mosso. con molto espress. mf*

The moon surprised us scat-tered round the tomb, And all our tears were changed to

dim. *più p*

lit-tle pi-teous lights that ringed the gloom, that ringed

dim.

Allargando. pp sost. **4**

the gloom.

R.H. p pesante dim. pp sost.

L.H. f ten. ten. ten. ten.

SONGS

BY

EUGÈNE GOOSSENS.

TWO SONGS (Op. 9)						2	0
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1. Chanson de Fortunio. 2. Chanson de Barberine.

WORDS BY ALFRED DE MUSSET.

DEUX PENSÉES LYRIQUES (Op. 16)				2	0
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1. Hier, dans le jardin ensoleillé . . . 2. Mon chemin s'était assombri.

WORDS BY EDWIN EVANS.

PERSIAN IDYLS (Op. 17) 3 0

1. The Breath of Ney. 2. Heart of Kalyan.

WORDS BY EDWIN EVANS.

AFTERNOON (Westminster) (Op. 19, No. 1) 2 0

WORDS BY G. JEAN-AUBRY.

EPIGRAM (Op. 19, No. 2) 2 0

WORDS BY EDWIN EVANS.

[illegible]

WORDS BY G. JEAN-AUBRY.

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SONGS
BY
POLDOWSKI.

						<i>Net Cash.</i>		
							s.	d.
L'ATTENTE (Words by PAUL VERLAINE)	...	...	...	...	...	2	c	
BERCEUSE D'ARMORIQUE (Words by ANATOLE LE BRAZ)	...	...	...	...	...	2	o	
BRUME (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
CIRCONSPÉCTION (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
COLOMBINE (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
CORTÈGE (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
CRÉPUSCULE DU SOIR MYSTIQUE (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
CYTHÈRE (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
DANS UNE MUSETTE (Words by JEAN DOMINIQUE)	...	...	...	...	...	2	o	
DANSONS LA GIGUE (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
EFFET DE NEIGE (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
FANTOCHES (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
IMPRESSION FAUSSE (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
LE FAUNE (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
L'HEURE EXQUISE (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
MANDOLINE (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
NOCTURNE (DES CANTILÈNES) (Words by JEAN MORÉAS)	...	...	...	...	...	2	o	
PANNYRE AUX TALONS D'OR (Words by ALBERT SAMAIN)	...	...	...	...	...	3	o	
SÉRÉNADÉ (LA FORÊT BRUISSANTE) (Words by ADOLPHE RATTI)	...	...	...	...	...	2	o	
SOIR (Words by ALBERT SAMAIN)	...	...	...	...	...	2	o	
SPLEEN (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	
SUR L'HERBE (Words by PAUL VERLAINE)	...	...	...	...	...	2	o	

These songs are the work of one of the most remarkable and original of living composers, who has already made a great reputation. Such beautiful and original settings of poems, chosen with the greatest taste, should be known to every discerning singer.

J. & W. CHESTER,

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I, PALACE PLACE, CASTLE SQUARE.

To my Friend ALVIN LANGDON COBURN.

FIVE SONGS

FROM

THE CHINESE POETS

- | | | |
|--|-----------|-----------------------|
| 1. THE OLD FISHERMAN OF THE MISTS AND WATERS | - | Chang Chih-Ho |
| | | <i>Circa A.D. 750</i> |
| 2. THE GHOST-ROAD | - - - - - | Tu Fu |
| | | <i>A.D. 712-770</i> |
| 3. UNDER THE MOON | - - - - - | Li Po |
| | | <i>A.D. 702-762</i> |
| 4. THE CELESTIAL WEAVER | - - - - - | T'ung Han-Ching |
| | | <i>Circa A.D. 870</i> |
| 5. RETURN OF SPRING | - - - - - | Ssu-K'ung Tu |
| | | <i>A.D. 834-908</i> |

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