



R O Y A L

C O L L E G E

O F M U S I C

London

KARL RANKL

**A CHINESE PICTURE-BOOK OP. 5
FOR TENOR, MEZZO SOPRANO
AND PIANO**

RCM EDITIONS

RCM Editions

RCM Editions are performing editions of works. They have been created to support College performances, recordings and research. They are published to bring the works to a wider public.

MUSIC, MIGRATION AND MOBILITY

This edition has been prepared for the research project 'Music, Migration and Mobility - The Legacy of Migrant Musicians from Nazi Europe in Britain', a performance-led and multi-disciplinary project that aimed to better understand the significance of migration and mobility for music. Funded by the Arts and Humanities Research Council (AHRC) from 2019-2023, the project brought together an international team of musicians, archival researchers, musicologists and geographers for one of the biggest practice-led research projects at the RCM to date. The project studied the mobile lives, artistic products and impact on British culture of musicians who came from Nazi-ruled Europe during the 1930s and '40s. The project also probed the practical challenges of performing and mediating the largely unknown body of works by these musicians, doing so through a series of open rehearsal workshops, public performances and recordings involving RCM students and staff.

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RCM Editions of Songs Op. 5-10 by Karl Rankl

Created for research and performances at the Royal College of Music, these performing editions are faithful transcriptions of the manuscripts. Digital reproductions of Rankl's manuscripts are available publicly on the website of the KUG Library:

<https://phaidra.kug.ac.at/>

Editorial interventions have been kept to a minimum. Below is a small list of corrections made by editor Louis Stanhope:

Op/No.	Bar	Change
Op. 7/2		Spelling of Sara Teasdale – h removed on Sara.
Op. 7/3	9	B-flat changed to dotted quaver in piano right hand.
Op. 7/3	18	5 th quaver rest changed to dotted quaver in piano left hand.
Op. 7/3	38	Minim changed to dotted minim.
Op. 7/5	26	Spelling of 'being' corrected.
Op. 7/9	70	C changed from crotchet to dotted crotchet in piano left hand.
Op. 7/9	74	Spelling of 'physic' corrected.
Op. 7/9	74	Added staccatos to the whole bar.
Op. 7/9	93	Quaver rest changed to semiquaver.
Op. 8/5		Spelling of Mendez corrected.
Op. 8/5	49	Changed crotchet tied to minim to dotted minim.
Op. 9/6	14	C-sharp changed to semiquaver.
Op. 10/7	4	Added hyphen to 'amaze' to show it is one word.
Op. 10/7	4	Semiquavers changed to demisemiquavers on beat 1 left hand piano.
Op. 10/7	14	The word 'a' changed to 'an'.
Op.10/10	4	B-flat minim changed to dotted minim in baritone

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Karl Rankl's Songs Op. 5-10

by Norbert Meyn

Born near Vienna in 1898, Karl Rankl studied privately with Arnold Schoenberg and Anton Webern from 1918-1921, often together with his close friend Hanns Eisler. From 1922 to 1925 Rankl was répétiteur and chorus master for the Volksoper Vienna. He later worked as conductor and répétiteur at Liberec, Königsberg and finally at the Krolloper Berlin from 1928. In 1931 Rankl became Kappellmeister in Wiesbaden, moving to Graz as Music Director from 1933 to 1937 and finally to Prague from 1937 to 1939.

Rankl was persecuted by the Nazis for political reasons due to his known association with socialist worker choirs during the 1920s. He was forced to emigrate to Britain via Prague in August 1939. Following his escape from the Nazis, Rankl and his wife Adele first settled in Bristol, but like most German, Austrian, and Italian nationals in Britain during this period, he was interned as an "enemy alien" during the summer of 1940. By the time he was released his health had declined, and, unable to accept paid employment because of his refugee status, Rankl turned to composition, in particular to setting English texts by British and American authors. All the English songs in Op. 5-10 date from this period, written in Oxford between 1941 and 1942. The German songs in Opus 6 and 10 were written in Bristol in 1939.¹ Some of the songs were performed in Oxford at the time, and the cycle *A Chinese Picture Book* was submitted to the BBC in 1944 but rejected.

After that, things started to improve for Rankl as he was offered opportunities to conduct the London Philharmonic Orchestra toward the end of the war. In 1946 he was appointed music director of the Royal Opera House at Covent Garden, one of the most important positions in post-war British musical life. He held this position until 1951 and afterward conducted several other leading orchestras in Britain and Australia. Rankl later orchestrated some of his songs for his oratorio *Der Mensch* (1963/64), but none of these songs were ever published. Eventually, their manuscripts were donated to the Kunstuniversität Graz, where they have been digitized and made available to the public. Rankl's compositions in Britain during and after the war included, in addition to *Der Mensch*, eight symphonies and an opera, *Deirdre of the Sorrows*. Unlike most migrant musicians of his generation, and despite the fact that he spent less than a third of his life in Britain and re-migrated to Austria toward the end of his life, Rankl is characterized as a "British conductor and composer of Austrian birth" in the *New Grove Dictionary of Music and Musicians*. This forms a stark contrast with the views of many at the time of his

¹ For a list of all the songs with dates of composition see:
Nicole Ristow, *Karl Rankl*, von Bockel Verlag, Neumünster, 2017, p. 514-522

appointment at Covent Garden who criticized the selection of an Austrian refugee and foreigner rather than a British artist.

Attempts to place the English Songs within a clear national or geographical context can lead to similar tensions. Their style of composition demonstrates clear roots in the Second Viennese School, unsurprisingly since Rankl studied with Arnold Schoenberg and Anton von Webern in Vienna. His treatment of harmony and atonality is associative and rather free, reminiscent sometimes of the earlier works of Schoenberg and of those of Zemlinsky. At other times, the songs feature elements of the more rhetorical style of his friend Hanns Eisler, a representative of the socialist art of Bertolt Brecht's circle in Berlin, where both musicians lived and worked for a number of years. This music arguably sounds more "Austro-German" than "English" to a majority of listeners, yet their English-language texts, consisting of poems by Siegfried Sassoon and Thomas Lisle as well as a number of twentieth-century American authors, locate the songs within an Anglo-American cultural context.

About twenty of these songs were performed during a 2017 student workshop at the Austrian Cultural Forum (with Austrian pianist Joseph Breinl), London and in concerts by Ensemble Émigré in London and Oxford in 2019. Then, in late 2022 and early 2023, 18 songs were recorded by advanced students and recent graduates of the Royal College of Music as part of the Music, Migration and Mobility project. Musicians and audiences found them well-crafted as well as engaging, humorous, and approachable. However, several performers commented on the occasional oddity of the text setting, sometimes felt to be more German than English. A similar observation could apply to Handel's English oratorios and Britten's settings of German and French poetry, which likewise reflect the mobility of these composers, but in the case of a less familiar composer such as Rankl, the discrepancy engenders another obstacle to appreciation of the music. If one maintains the ingrained habit of evaluating music with reference to fixed geographical location, then these songs may easily be regarded as deficient, "not really German" or "not really English," difficult to place exactly. However, if they are regarded as constituted not only by fixity but also by movement, then the path opens toward a favourable assessment of their stylistic hybridity and innovative nature, and to acceptance of Rankl as a positive agent of cultural mobility, rather than dismissal of him as a historical anomaly.

An earlier version of this text and further information about the research of the AHRC project Music, Migration and Mobility can be found in: Meyn, N. and Grosch, N. and Adey, P. (2023) *Foregrounding mobility rather than belonging: a conceptual framework for engaging with music shaped by transnational migration*. Acta Musicologica, 95 (1) pp. 4-20.

A Chinese Picture-Book, Op.5

for tenor and mezzo-soprano

Ruth Tenney

Karl Rankl (1898-1968)

No.1: In a Peking Shop

Allegretto **rit.**

Tenor: Sir, may I ask your ho-nour-a-ble

Allegretto **rit.**

Piano: *p*

8 **A tempo** **Tranquillo** **A tempo**

T. name? My hum-ble name is Li.

Piano: **A tempo** **Tranquillo** **A tempo**

mf *p subito* *f*

14 **poco rit.** **Poco tranquillo**

T. My wret-ched shop is fa-voured that you came. Pray _____

poco rit. **Poco tranquillo**

Piano: *mf* *p espr.*

19

T. take a chair and drink this bowl of

Piano:

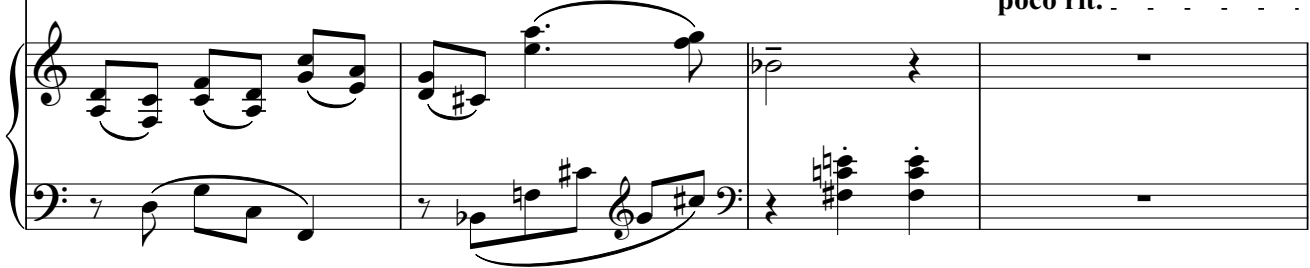
23 **poco rit. Slow Valse**

T. 

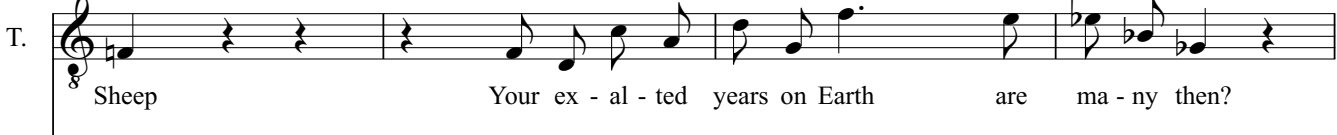
Pno. 

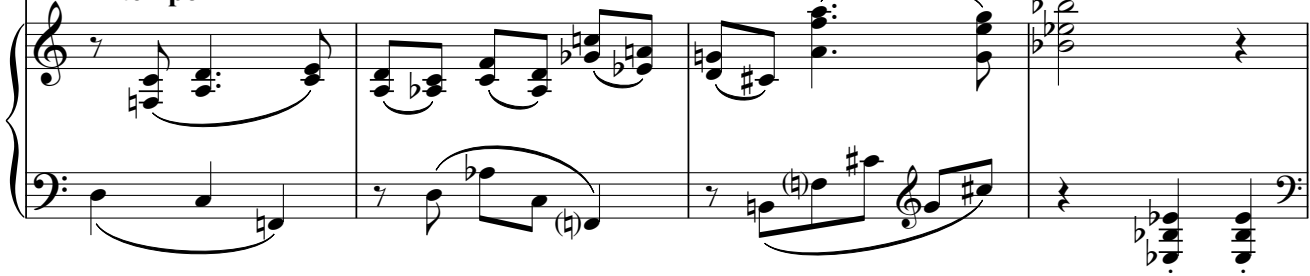
27 **poco rit.**

T. 

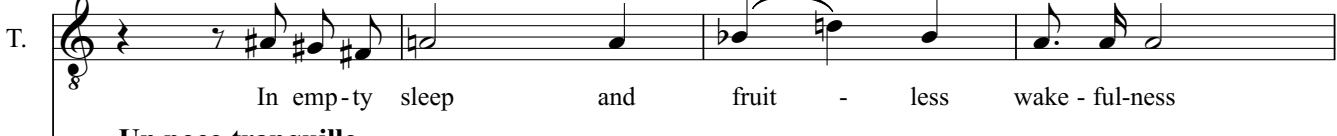
Pno. 


31 **A tempo**

T. 

Pno. 

35 **Un poco tranquillo**

T. 

Pno. 

39 **rit.** **A tempo**

T. I have passed fif - ty three. The great man

Pno. **mf**

rit. **A tempo**

43 **Un poco tranquillo**

T. lives with - in the ci - ty walls? I come from the

Pno. **f**

Un poco tranquillo

47 **A tempo** **poco rit.**

T. dis - tant pro - vince of Shan si. And his es - teemed de - sire? —

Pno. **mf** **p** **f**

A tempo **poco rit.**

51 **Allegretto (Tempo 1)**

T. A small ear - pick of jade, two rolls of ho - ney - hued bro - cade, a coat of

Pno. **p**

Allegretto (Tempo 1)

57 **poco rit.** **A tempo** **rit.**

T. ⁸ fox-es' be-llies and a gown of pea-cock gauze. I

Pno. **poco rit.** **A tempo** **rit.**
molto cresc.

62 **Poco pesante** **accel.** **A tempo**

T. ⁸ pray you sir, sit down you will be served

Pno. **Poco pesante** **accel.** **A tempo**
f p f

67 *(p!)* **Molto pesante** **Quasi tempo**

T. ⁸ and kind-ly sip your tea.

Pno. **Molto pesante** **Quasi tempo**
p delicately

71 **rit.**

T. ⁸

Pno. **rit.**
dim. ppp

No.2: Lullaby of the Outcast

Adagio

Mezzo-soprano

Child, born of my

Piano

p espr.

77

M-S.

wee - ping, sleep! They have bea - ten me and cast me out of the

Pno.

sfz

sfz

80

M-S.

vi-llage. Sleep, my own. Your fa - ther was a

Piano

p espr.

poco rit. , *A tempo*

poco rit. *A tempo*

pp

83

M-S.

mer-chant who passed through the fields; his sleeves were of silk and his hair shone

Piano

p espr.

Ped.

86

M-S. in the dusk. Sleep, my son;

Pno. *p cantabile*

*

89

M-S. may you ne - ver ne - ver know pain. The

Pno. *espr.* *rit.* *A tempo* *pp* *p dolce*

92

M-S. blos-so-ming wheat shel ters us. Far off, the vil-lage dogs bay to the night

Pno. *f* *p*

95 poco rit. . .

M-S. 

Pno. 

98 - - - - - A tempo

M-S. 

Pno. 

101

M-S. 

Pno. 

104

M-S. 

Pno. 

107 (*p!*)

M-S. see - ing you in my arms, — lit - tle one, lit-tle prince clothed in rags, must

Pno. *pp* *p espr* *pp*

110 **Poco tranquillo**

M-S. pi - ty us with a great pi - ty and fling us alms.

Pno. **Poco tranquillo** *p espr.*

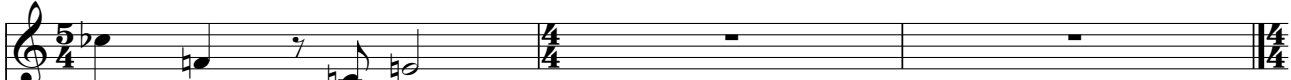
Ped. *

112 **A tempo**


M-S. Sleep on my heart, lit - tle son, may you ne - ver,

Pno. **A tempo** *p espr.* *espr. sempre*

115 **rit.** **A tempo**

M-S. 
ne - ver know pain.

rit. **A tempo**

Pno. 
dim. *ppp* *pp*

No.3: Moon-Eclipse

Agitato ma non troppo

Tenor

To - night who dares to

Piano

p

121

T.

look in - to the skies? Let each man bring a

Pno.

cresc. *f* *mf*

123

T.

Poco pesante A tempo

bowl filled from the spring! The

Pno.

Poco pesante A tempo

cresc. *f* *p*

125

T.

my - ste-ry of my - ste-ries, the di - rest of ca - la - mi-ties let

Pno.

p

127

T. *8* each man watch with ear - nest, down-bent eyes! To - night

Pno. *mf* *f* *p*

130

T. *8* To - night Who dares to keep his room? All must come forth! And let each

Poco pesante

Poco pesante

Pno. *f* *f*

133

T. *8* wear his bright-est gown! Let each man bear a ta - per,

A tempo

A tempo

Pno.

136

T. *8* that there may be light, more light,

Pno. *cresc.*

138

T. in the un - na - tu - ral gloom!

Pno. *ff* *cresc.*

Detailed description: This system covers measure 138. The vocal line (T.) is in 5/4 time, starting with a whole rest followed by a melodic phrase. The piano accompaniment (Pno.) is in 5/4 time, featuring a dynamic marking of *ff* and a *cresc.* instruction. The piano part consists of a complex rhythmic pattern with many sixteenth notes.

140

T. To-night who dares be still?

Pno. *fp* *molto cresc.*

Detailed description: This system covers measure 140. The vocal line (T.) is in 5/4 time, starting with a whole rest followed by a melodic phrase. The piano accompaniment (Pno.) is in 5/4 time, featuring a dynamic marking of *fp* and a *molto cresc.* instruction. The piano part consists of a complex rhythmic pattern with many sixteenth notes.

143

T. Let each man loudly strike a gong or drum or a noisy-ful thing!

Pno. *f* *Red.* *

Detailed description: This system covers measure 143. The vocal line (T.) is in 5/4 time, starting with a whole rest followed by a melodic phrase. The piano accompaniment (Pno.) is in 5/4 time, featuring a dynamic marking of *f* and a *Red.* instruction with an asterisk. The piano part consists of a complex rhythmic pattern with many sixteenth notes.


146

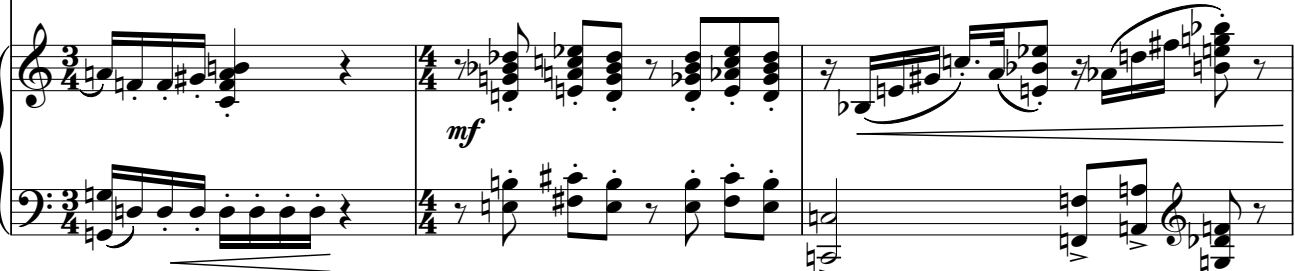
T. Lif - ting his voice in tu - mult shrill,

Pno. *ff* *Red.* *

Detailed description: This system covers measure 146. The vocal line (T.) is in 5/4 time, starting with a whole rest followed by a melodic phrase. The piano accompaniment (Pno.) is in 5/4 time, featuring a dynamic marking of *ff* and a *Red.* instruction with an asterisk. The piano part consists of a complex rhythmic pattern with many sixteenth notes.


148


T.  Let_ each, em - bol - dene d shout:—

Pno.  *mf*

Detailed description: This system shows measure 148. The vocal line (T.) is in 3/4 time, starting with a whole rest followed by a half note G4, then a quarter note A4, and a half note B4. The piano accompaniment (Pno.) features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A dynamic marking of *mf* is present.

151

T.  "Sky - - King, Cloud - - King, —

Pno.  *ff*

Detailed description: This system shows measure 151. The vocal line (T.) is in 3/4 time, starting with a whole rest, followed by a half note G4, and a whole note A4. The piano accompaniment (Pno.) features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A dynamic marking of *ff* is present.

153

T.  Thou ra - ve-nous mon - ster, come, —

Pno.  *ff*

Detailed description: This system shows measure 153. The vocal line (T.) is in 3/4 time, starting with a whole rest, followed by a half note G4, and a whole note A4. The piano accompaniment (Pno.) features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A dynamic marking of *ff* is present.

155

T.  Thy vic - tim vo - mit out!"

Pno.  *ff*

Detailed description: This system shows measure 155. The vocal line (T.) is in 3/4 time, starting with a whole rest, followed by a half note G4, and a whole note A4. The piano accompaniment (Pno.) features a complex texture with sixteenth-note runs in the right hand and chords in the left hand. A dynamic marking of *ff* is present.

157

Pno.

ff brilliant

159

T.

To - night, to - night

Pno.

p subito

161

T.

who wills not to re - joice? When she is saved, the

Pno.

f

163

T.

flaw - less one, the gol - den one, the boun - ti -

Pno.

167

T. *8* ful, Let each man kneel, and

Pno. *mf*

169

T. *8* three times thrice beat, beat his head u-pon the ground.

Pno. *f* *mf* *p*

172

T.

Pno. *cresc.*

174

T.

Pno. *ff* *fff*

No.4: Camel-Bells

Mezzo-soprano

Not too slow

Oh the wea - ry note of ca - mel bells a -

Piano

p dolce

M-S.

3

bout the an - cient ci - ty gate! Their

Pno.

M-S.

6

dim, dis - cor - dant chime draws a slow march time for hea - vy

Pno.

M-S.

9

fall - ing feet. Pa-tient, plod-ding ones,

Pno.

l.h.

p

12

M-S. clum-sy va - ga - bonds, whi - ther are you bound?

Pno. *p espr.*

16

M-S. To what di - stant land, Go - bi, Tur-ke-stan, or fur - ther yet, be -

Pno. *mp espr.*

20

M-S. yond some mi - sty moun - tain crest that, name-less and un - guessed, tips the hea-ven's

Pno. *p espr.*

24

M-S. end? Oh

Pno.

27 **allargando** - - - - -

M-S. wea - ry, wea - ry sound of ca - mel - bells a - round the

allargando - - - - -

Pno. *pp*

Ped. *

30 - - - - - **molto rit. and dim.** - - - - -

M-S. gray wall's bend.

- - - - - **molto rit. and dim.** - - - - -

Pno. *ppp*

Ped. * Ped. * Ped. *

No.5: The Spirit-Letter

Andante

Tenor

Be - low the Long - Life Pa - go - da, old Mr.---

Piano

p dolce

6 poco rit. A tempo

T.

Pi is send - ing a let - ter to the Shen. Re - spect - ful - ly knee - ling

Pno.

pp *p espr.*

11

T.

on his reed mat, his brush held tight be-tween his

Pno.

15

T.

thumb and fore - fing - er on rice _____ parch - ment of white he

Pno.

20 **rit.**

T. writes, slow - ly read - ing out each neat char - ac - ter as he puts the **rit.**

Pno.

24 **A tempo**

T. fi - nal stroke. An - cient, no - ble

Pno. **A tempo**
mp espr.

29 **rit.** **Poco meno mosso**

T. Sir, Cure my on - ly son of the **rit.** **Poco meno mosso**

Pno. **p**


33 **poco rit.**

T. Flo - wer - Ma - la - dy. I vow that at the **poco rit.**


Pno.


36 **Poco pesante**

T. 
 8 co - ming New Year there will be co - me-dies sung for you and a gift-scarf of


Pno. 
mf

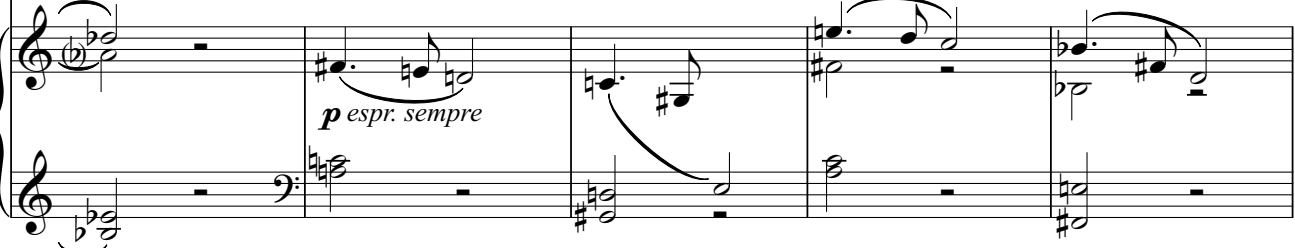
39 **rit.** **A tempo**

T. 
 8 red. If, Old One, you let him


Pno. 
p espr.


44

T. 
 8 die, who then in my stead will make for you the bi - year - ly

Pno. 
p espr. sempre

49

T. 
 8 of - fer-rings or burn in - cense here be - fore your

Pno. 

53 **poco rit.** **A tempo (but meno mosso)**

T. 8 shrine? Sir, I beg you,

Pno. *dim.* *pp*

58 **rall.** **rall.**

T. 8 turn the fe - ver - de - vils from his head. You shall

Pno. *cresc.*

62 **molto rit.** **Poco pesante**

T. 8 have a feast of dump - - lings at the

Pno. **molto rit.** **Poco pesante** *f*

65 **rit.** **rit.**

T. 8 new moon.

Pno. *mf* *p* *mf* *p*

69 **A tempo (Tempo 1)**

T. *8*
When he has ceased, he folds the let - ter care - ful - ly

Pno. **A tempo (Tempo 1)**
p espr.

74 **poco rit.** **Molto tranquillo**

T. *8*
and, bow - ing toward the East, sets it a - flame in the great

Pno. **poco rit.** **Molto tranquillo**

78 **Quasi a tempo**

T. *8*
bronze urn.

Pno. **Quasi a tempo**
p espr. *pp*

83 **molto rit.**

T. *8*

Pno. **molto rit.**
dim. *ppp*

Ped.

*

No.6: On the River

Allegro moderato

Mezzo-soprano

Bent, old

Piano

f *p*

90

M-S.

wo-men are rub-bing rag-ged clothes on the ri-ver bank with a round gray

Pno.

f *p*

93

M-S.

stone on a woo - den plank bent, old wo men are

Pno.

f *dim.*

96

M-S.

scrub - bing. Fa-ded coat and tat-tered gown.

Un poco meno mosso

Pno.

mp *cresc.* *mf*

Un poco meno mosso

99

M-S. See! Their clum-sy claws have pried

Pno. *f*

101

M-S. a sleeve in two. The

Pno. *p* *cresc.* *f* rit.

103

M-S. la-zy tide car-ries the fray-ing pie-ces down.

Pno. *p* *mp espr.* rall.

106

M-S. Joi-ning the

Pno. *Moderato* *un poco piu mosso* *p*

109

M-S. *mid - stream med - ley of cab - bage leaves and dung, they*

Pno. *cresc. f dim.*

112

M-S. *float, Tou - ching the keel of a lit - tle*

Pno. *Poco tranquillo p dolce*

115

M-S. *boat where a girl sits veiled.*

Pno. *poco rit. Molto tranquillo molto rit. espr.*

117 - *Allegro ma non troppo*

M-S. *Oh! that must be Yun - lo, the thir - teen year old*

Pno. *p*

119 **poco rit.**

M-S. *bride.* They send her to that fi - sher fel-low be - low the dam.

Pno. *p espr.* *pp*

122 **A tempo** **Poco tranquillo**

M-S. A wee - ping wil-low adds its fluff to the

Pno. **A tempo** **Poco tranquillo** *mp* *p espr.*

125 **A tempo**

M-S. mo - ving tide. When

Pno. **A tempo**

128 **rit.**

M-S. *crim-son lan-terns flic-ker through the dawn, then she will "pass__ the gate"__*

Pno. *p espr. — pp*

131 **A tempo**

M-S. *See, now! She parts her veil too late, the*

Pno. **A tempo**
mp espr. *pp*

134

M-S. *stream has borne her on; her, too.*

Pno. *p* *cresc.* *f*

137 **Tempo 1, Allegro moderato.**

M-S. *Bent, old wo-men are rub-bing rag-ged*

Pno. **Tempo 1, Allegro moderato.**
f *p*

No.7: Temple Roofs

Molto adagio

Tenor

Piano

p espr., dolce

4

T.

As we stand here, looking

Pno.

7

T.

down on the gray tiled roofs be-low, does it seem to you as

Pno.

10

T.

though this were some stray hour of the

Pno.

delicately

13

T. 8 past, by our - selves re - co-vered at last, lived its due _____ by us a -

Pno.

17

T. 8 lone, while time _____ rest - ed for a space, _____ till this va - grant

Pno.

pp

p espr.

21

T. 8 hour _____ should pass? _____ Far a -

Pno.

pp 3 3

24

T. 8 way a tem - ple bell sounds _____ but scarce - ly breaks the

Pno.

p espr.

27 *poco rit.*

T. 8 spell of strange still - ness...

Pno. *dim.*

Ped. *

30 *A tempo*

T. 8 It might be the e - cho of some har - mo - ny;

Pno. *ppp* *espr.*

32

T. 8 The last tone of some song half-sung in a for - got - ten

Pno. *mp* *dim.*

36

T. 8 cen - tu - ry, where - on this one lost hour

Pno. *dim. sempre* *pp*

40

T.

8

hung. _____

Pno.

ppp 3 3

pppp

8va

8va

3 3

3 3

pppp

No.8: Day-Dream in the Court of the Daughters

44 **Andantino**

M-S.
 When I am grown a wo - man of thir-teen, and pass, a__

Pno.
p espr.

47 **Andantino**

M-S.
 ser vant, through the Mar-riage-Gate, in - to the Man-sion of the Earth - ly Queen, my

Pno.
espr.

50 **poco rit. A tempo**

M-S.
 Mo-ther-in-Law, I hope she will be kind, and not chas - tise me, if I

Pno.
p

54 **poco rit. A tempo**

M-S.
 rise too late, or burn the rice, or do not keep my mind on her com-

Pno.
mf
p

58 **Poco piu mosso**

M-S. *mands.* I hope the go - be - tween will make a

Pno. *p espr.* *p*

63 **poco rit. Tranquillo**

M-S. lu - cky match, that I shall find the son of my new

Pno. **poco rit. Tranquillo** *mf* *p*

66 **rall.**

M-S. Mo-ther tall and slim, with face not too much pit - ted by the flow-ers

Pno. **rall.** *mf* *p* *mf* *p* *espr.*

69 **Molto tranquillo**

M-S. and swal-low - eye - brows slan-ting; then the hours will be great.

Pno. **Molto tranquillo** *pp* *p espr.* *mf*

72 **rit. . . A tempo**

M-S. joy ——— that I shall spend with him.

Pno. *f* ——— *p* *p*

75 **Tempo 1** **rit. . .**

M-S. Oh, I shall wear a gown of red sa - teen

Pno. **Tempo 1** **rit. . .** *p*

78 **Molto tranquillo**

M-S. and trem - ble as he whis - pers in my ear how beau - ti - ful it

Pno. **Molto tranquillo** *pp* *ppp* *p*

82 **Poco piu mosso**

M-S. is. I wish t'were here ——— that

Pno. **Poco piu mosso** *p espr.* *p*

87 **molto rit.** **A tempo**

M-S. Hea - ven - Day! I wish this Now were

molto rit. **A tempo**

Pno. *pp*

91 **rit.** **Pesante**

M-S. Then, and that I were a wo - man of thir-teen, a

rit. **Pesante**

Pno. *mp* *mf* *p* *mf* *p*

94 **A tempo** **molto rit.** **A tempo**

M-S. bride in love - ly gown of red sa - teen, in - stead

A tempo **molto rit.** **A tempo**

Pno. *p* *f* *p*

96 **poco rit.** . . . **A tempo (tranquillo)** **rit.**

M-S. 

of just a lit-tle girl of ten!

poco rit. . . . **A tempo (tranquillo)** **rit.**

Pno. 

p espr. < >

No.9: The Cruel Raingod

Allegro pesante

Tenor

Be-cause I dragged my - self be - neath the

Piano

sfz *mf*

102

T.

sun, swo - llen-limbed, dry leaves up - on my

Pno.

f *p*

104

T.

head, be - cause I plead with you: "send rain, send

Pno.

f *cresc.*

106

T.

rain." Like burnt-out sticks, the

Pno.

ff

l.h.

Red. *

108

T. *8* un-reaped wheat lies dead. With

Pno.

111

T. *8* mer-chants from a dis-tant sou-thern town, my chil-dren I have bar-tered a-against

Pno. *p*

114

T. *8* bread. I sang my prayer to you; I smote the gong, I

Pno. *mf*

117 *poco rit.* *a tempo*

T. *8* cried to you the whole hot sum - mer day; so now take

Pno. *cresc.* *f* *1.h.* *3* *3*

Red. *

120

T. *8* that, you dull and thank - less dirt, take that, and that!

Pno.

122

T. *8* I'll break the cur - sed clay _____ that hides _____ your ug - ly,

Pno.

124

T. *8* use - less, de - vil's heart. I'll _____ beat _____ you to the

Pno.

ff *3* *poco pesante* - - -

fff *3* *poco pesante* - - -

126 *a tempo*

T. *8*
filth from which you sprang.

Pno. *f* *ff* *8va*

128 *molto rit.*

Pno.

130 *Moderato* *allargando* *sempre*

T. *8*
Be - low the shri-velled pas-tures, they do lie, those o - thers of my

Pno. *Moderato* *allargando* *sempre* *p*

133 *Largo doloroso*

T. *8*
blood and all my friends. Last of the fa-mine-stri-cken vill-age,

Pno. *Largo doloroso* *cresc.*

136

T. *8*
I, _____ who will de - part, I, too, when this day ends. _____

Pno. *f* *dim.*

138 *rit.* *Molto tranquillo*

T. *8*
Long since the sun has dropped be - low the

Pno. *rit.* *Molto tranquillo* *pp*

140

T. *8*
sky. I, too will go when this red twi - light blends in - to the

Pno. *pp sempre* *simile* *ppp*

143

T. *8*
dark; my spi - rit with it wanes. Con - sumed by rage and hun - ger, I _____ will

Pno. *p espr.* *espr.* *mf*

146

T. *8* die, a curse_____ on my last breath for you...

Pno. *pp* *f* *p*

149 **Molto espressivo** rit. **A tempo, Largo doloroso**

T. *8* But

Pno. *mf* *dim.* *p*

151

T. *8* why? Your_ bro - ken lips are laugh - ing. Ah, I see._____

Pno. *cresc.*

153 **molto rit.**

T. *8* One fi - nal trick, your last cruel mock - e - ry.

Pno. *mf* *dim.* **molto rit.**

155 - - - - - **a tempo, Allegro pesante** *(f)*

T. *8*

Pno. *dim.* *ppp* *ff* *p*

a tempo, Allegro pesante Light - ning

157

T. *8* and thun - der cloud. It

Pno. *f* *fff*

159

T. *8* rains.

Pno. *mf* *ff* *fff*

8va

161

Pno. *poco rit.* *fff*

No.10: Ceremonial

Tranquillo

Mezzo-soprano

When day dies, — Tor - ches are light-ed in the

Piano

mp *pp*

4

rit. molto rit. A tempo

M-S.

skies. — At the wane of the year, a myr-iad

Pno.

p espr. *pp* *p*

7

M-S.

flames — the fo - rests — flare. —

Pno.

p espr. molto *sfz*

10

M-S.

Sea - ted on a white mare, — to -

Pno.

f

14

M-S. day _____ my lord rode forth_ to war.

Pno. *p* *cresc.* *f*

18

M-S. _____ When

Pno. *sfz* *p* *pp*

23

M-S. eve - ning comes, I'll go in - to the court and cull_____ a glim-mer of chry-

Pno. *ppp* *p*

26

M-S. san - the-mums, and_ set them in a night_____ blue_

Pno. *pp*

29

M-S.

bowl.

Pno.

p espr.

ppp

The musical score consists of two staves. The upper staff, labeled 'M-S.', contains four measures of whole rests. The lower staff, labeled 'Pno.', contains four measures of music. The first measure of the piano part begins with a dynamic marking of *p espr.* and features a melodic line in the right hand and a bass line in the left hand. The second measure continues the melodic line in the right hand. The third measure features a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *ppp*. The fourth measure concludes the piano part with a melodic line in the right hand and a bass line in the left hand, also marked *ppp*. The score ends with a double bar line and a 4/8 time signature.

No.11: The Writing Lesson

Andantino

Tenor

Piano

p

Five year scho - lar,

36

T.

Pno.

drop your brush 'twixt your thumb and fore - fin - ger

39

T.

Pno.

p *mf* *p*

Le - vel strokes lie smooth and clear, bold_ the per - pen -

42

T.

Pno.

f

di - cu - lar.

45

T. $\frac{8}{8}$ First the left_ and then the right. Now the ho-noured small lord needs

Pno. *p*

49

T. $\frac{8}{8}$ know - ledge of the les-ser marks, these, styled "wa - ter-me-lon seeds."

Pno. *p* *pp* rit.

53 **A tempo rall.** **A tempo rall.** **A tempo**

T. $\frac{8}{8}$ Up-ward lift, now, to the right. Straight_ from

Pno. *p* **A tempo rall.** **A tempo rall.** **A tempo**

57

T. $\frac{8}{8}$ left to right and down.

Pno.

60

T. *8* Blunt the one, the oth - er sharp, These the marks termed "two in one."

Pno. *p* *mf* *p espr.*

64 *molto rit.* *Molto tranquillo* *rall.* *A tempo*

T. *8* One stroke more_ young lord must learn:

Pno. *molto rit.* *Molto tranquillo* *rall.* *A tempo* *pp*

67 *rit.* *Molto tranquillo*

T. *8* That will con - sti - tute the eight "gent - ly fal - ling to the

Pno. *rit.* *Molto tranquillo* *pp* *ppp*

70 *poco rit.* *A tempo (but tranquillo)*

T. *8* right." I go now for it_ grows

Pno. *poco rit.* *A tempo (but tranquillo)* *mp espr.* *pp* *p espr.*

74 **poco rit. . . A tempo, tempo I**

T. late. Ease_____ and

Pno. *p espr.* *mp* *pp* *mp (very delicately)*

79

T. beau - ty he must gain, prac - tise hours_ a day with care,_____

Pno.

83 **rit. . . . Molto tranquillo**

T. Then, per-haps he'll paint a word by his

Pno. *pp* *pp*

87 **A tempo**

T. twelfth or four - teenth year._____

Pno. *p* *dim.* *pp* *p*

91

T. *rit.*

Pno. *dim.* *rit.* *ppp*

The image shows a musical score for two parts: T. (Tenor) and Pno. (Piano). The score begins at measure 91. The T. part is written in a single staff with a treble clef and a common time signature. It contains a whole rest for the entire duration. The Pno. part is written in two staves, treble and bass clefs, with a common time signature. The first two measures of the Pno. part feature a *dim.* (diminuendo) marking. A slur covers the first two notes in the treble staff. The third measure of the Pno. part has a *rit.* (ritardando) marking. The final measure of the Pno. part is marked *ppp* (pianississimo). The score concludes with a double bar line.

No.12: The Travelling Players

Allegro moderato

Mezzo-soprano

See - saw! Saw - a log! —

Piano

3

M-S.

At Grand-mo-ther's gate, the neigh-bours are ga - thered to

Pno.

mf *f* *p*

5

M-S.

see a fine play. Don't you be late!

Pno.

poco rit. *a tempo* *cresc.* *f*

8

M-S.

Send for the daught-ter in - vite the in-laws! E-ven small you,

Pno.

p *f*

10 *poco rit.*

M-S. lit - tle boy from out - side of her courts, you may go

Pno. *poco rit.*

12 **A tempo**

M-S. too. Tell me, what is the play they will give?

Pno. **A tempo**
cresc. *f* > *p*

14

M-S. "The Mon-key's Cap." Show me, what will the peo - ple do?

Pno. *f* > *p*

16

M-S. Clap, clap and clap.

Pno. *f* *p* *f*

19

M-S. See - saw! Saw a log! At

Pno. *p* *mf* *f*

21

M-S. Grand - mo-ther's gate, the neigh-bours are ga - thered to see a fine play. Don't you be

Pno. *p* *rit.*

23 **a tempo**

M-S. late!

Pno. *a tempo* *cresc.* *ff*

No.13: The Priest's Cry at Evening

Lento

Tenor

Glimmer-ing green of twi - light,

Piano

p *pp*

29

T. in - cense-haze, one_ more_ day out of a dream of

Pno.

32

T. days draws to a close. One more day_ out of an

Pno.

p espr. *espr.*

35

T. age - less_ maze of li - ving, goes.

Pno.

mp espr. *p*

38

T. 8 Wear - i - ly he climbs the long stair. Hills, night, re -

Pno. *pp* *p* *mp espr.* *mf*

41

T. 8 ceive his___ prayer!

Pno. *p* *pp*

43

T. 8 Bound, bound, for - e - ver bound, for - e - ver___ bound to the

Pno. *p* *espr. molto*

46

T. 8 Wheel. How ma-ny more lives a -

Pno. *mp espr.* *mf*

49

T. *8* - wait me still? How ma - ny more, Budd - ha?

Pno. *p* *p espr.* *cresc.*

52

T. *8* How ma - ny more, Je - wel

Pno. *mf molto espr.* *p*

55

T. *8* in the lo - tus - flow - er?

Pno. *pp* *p espr.*

57 *rall.*

T. *8* *rall.*

Pno. *pp*

No.14: The Go-Between

60

Allegretto

Mezzo-soprano

Old great - aunt, have you ea - ten

Allegretto

Piano

p

61

Un poco tranquillo

M-S.

rice to - day? I ate at noon, and you?—

Un poco tranquillo

Pno.

64

A tempo

M-S.

One hour be - fore. What brings you—

A tempo

Pno.

pp

67

M-S.

to my beg - gar - ly gate - way? I am

Pno.

p

70

M-S. a go - be-tween A - las! No more does this un - hap - py

Pno. *f espr.* *p*

73

M-S. house need_ such as you_ Our son, my last - born,

Pno. *mp* *pp*

rit. *molto rit.* **Largo**

77

M-S. died a moon a - go. See, there, his cof - fin sealed for

Pno. *p*

molto rit. **Molto adagio, Grave**

80

M-S. bu - ri - al. How old was the young lord? Four -

Pno. *dim.* *pp* *pp*

← ♩ = ♩ →

83 **molto rit.** **Andante**

M-S. *teen, — this year.* *And will his*

Pno. *dim.* *ppp* *p espr., dolce* 3 3

86

M-S. *poor — young spi - rit wan - der through the chil - ly win - dingla - by*

Pno. *pp*

89 **molto rit.** **A tempo**

M-S. *rin - - thine hall — a - lone?* *The dis - pleased*

Pno. *pp espr.* 3 3

91 **rit. Tranquillo**

M-S. gods have willed it so. Would_ you not

Pno. **rit. Tranquillo**
ppp espr. < p

93 **A tempo (Andante)**

M-S. change a doom so pi - ti - ful? The hall of Hell is

Pno. **A tempo (Andante)**
p

96 **poco accel.**

M-S. damp_ and dark - ly_ drear. His soul_ will

Pno. **poco accel.**

98 **A tempo**

M-S. *ne - ver find_ a path - way there.*

Pno. **A tempo**

100 **Piu mosso (almost Tempo 1)**

M-S. *I have a plan: a few li to the*

Pno. **Piu mosso (almost Tempo 1)**

103 **poco rit.**

M-S. *west there dwells be-side the ou - ter ci - ty gate, one, Chang, of good re -*

Pno. **poco rit.**

107 **A tempo**

M-S. *pute. He, too, has donned the_ white, for he did lay in - to the*

Pno. **A tempo**

110 *rit.*

M-S. *rit.*

ground last week his youn - gest girl,

Pno. *pp* *p espr.* *mf*

112 **Molto moderato**

M-S. **Molto moderato**

a maid mo - dest in life and wise. Her

Pno. *p espr.*

114 *rit.*

M-S. *rit.*

feet were not too great and neat - ly bound.

Pno. *pp espr.*

116 **A tempo**

M-S. *3* *3* *3* *3*
 Let _____ this dead girl _____ be wed to your young lord. The dead

Pno. **A tempo**
p *f* grave *mp*

119 **Andante**

M-S. *3* *3*
 bound to the dead. I will ar-range: the girl shall be ex-humed, her

Pno. **Andante**
pp *p* *espr.* *3* *3*

122 **rit. Pesante A tempo**

M-S. *3* *3* *(p!)* *3* *3*
 bo - dy brought to you to be en - tombed, Be -

Pno. **rit. Pesante A tempo**
mp espr. molto *3* *3* *3* *3*

124 **Molto tranquillo** **A tempo**

M-S. *3* *3* *3*
 decked in flo-wers and wed-ding-veil of red, be-side your son at

Pno. **Molto tranquillo** **A tempo**
pp *f* *p* *3*

126 **molto rit.** **Adagio**

M-S. *(p!)* *3* *3*
 your an-ces-tral mound. So shall his bones find peace, his

Pno. **molto rit.** **Adagio**
pp *pp espr.* *3* *3*

129 **Molto tranquillo** **molto rit.**

M-S. *3* *3*
 soul be led to Ya-ma's court, at last, be-

Pno. **Molto tranquillo** **molto rit.**
pp espr. *espr.* *3* *3*

131 **Andante** (♩ = quasi ♩ as before) **Tempo I, subito**

M-S. low the Sea of Man's Re-birth, there to re-ceive a-gain the bo-dy of— a boy.

Andante (♩ = quasi ♩ as before) **Tempo I, subito**

Pno. *p* *p*

135

M-S. Speak,now! Yourfee? Two strings of coppersh.

Pno. *p*

139

M-S. See to it, then.

Pno. *p espr.* *p* *dim.* *ppp*

No.15: The Story-Teller

Allegro ma non troppo

Tenor

Piano

Allegro ma non troppo

ff

145 **poco rit.** **Andante**

T.

Pno.

poco rit. **Andante**

p *sim.*

By the vil - lage of the Eight Stone

149

T.

Pno.

Tur - tles at the Gate of Mists he stands, the Tale - Tel - ler, Laugh - ter - mon - ger

mp

153

T.

Pno.

Dream - sel - ler. Like a bolt of red bro -

f

155

T. *8* cade his long drum, of sheep-skin made. With brown, horned

Pno. *mf* *f* *p*

158

T. *8* fin - ger nails he raps a mea-sure as he wails:_____

Pno. *poco accel.* *f cresc.*

161 - - - - - **Allegro ma non troppo**

T. *8* "Come, you vil - lage peo - ple, come

Pno. *ff* *f* *8va* **Allegro ma non troppo**

163

T. *8* hear the Sto - ry - Tel - ler's drum cal - ling you to such sweet

Pno. *poco rit.* *poco rit.*

165 **A tempo**

T. 8
plea-sures. Come and sam-ple of my trea-sures! Saw - yers, leave your la-bours now!

Pno. **A tempo**
 f

168

T. 8
Far - mers, lay a - side the plough!

Pno. *ff*

171

T. 8
Come, you mil-lers, leave your mills! Wine dis - til - lers, leave your

Pno. *mf* *cresc.* *ff* *8va-1*

174

T. 8
stills! Fier - - cer li - quor have I

Pno. *f*

177

T. here than your mix-tures. Ga-ther near!

Pno.

180

T. Chil-dren, too.

Pno.

183

Pno.

186 **Tranquillo** **accel.** **Allegro** **rit.**

T. Shall I re-late 'The Mon-key and the Ma-gis-trate?

Pno.

188 **A tempo** rit. **A tempo**

T. Or shall I tell you

Pno. **A tempo** rit. **A tempo**
mf *mf*

190 **Poco pesante** accel.

T. how the tan - ner, Wang, a - venged his mo - ther's ho - nour?

Pno. **Poco pesante** accel.
f *cresc.*

192 **Allegro ma non troppo**

T. Or the

Pno. **Allegro ma non troppo**
ff *p* *pp*

194

T. Tao - ist Ab - bot charmed

Pno. *p* *pp* *dim.*

196 **poco rit.** **A tempo**

T. *8* For - ty fox - sprites, all un - armed?

Pno. *8^{va}* **poco rit.** **A tempo**
molto dim. *pppp*

198

T. *8* Come, good peo - ple,

Pno. *p* *f* *ff* *f*

201 **poco rit.**

T. *8* two or three cop - per cash will buy from me

Pno. **poco rit.**
dim. *p*

203 **A tempo** **Poco pesante**

T. *8*
 gay ——— le - gends of men and beasts. I will bid you to such

Pno. **A tempo** **Poco pesante**
espr. dolce *f*

206 **poco rit. - Allegretto**

T. *8*
 feasts: Meats, with wine-dipped, white li - chees, De - li - ca - cies from these seas

Pno. **poco rit. - Allegretto**
mf *p dolce, espr.* *p dolce*

210 **rit. - Molto tranquillo**

T. *8*
 fit to make your bel - lies year: ——— sing - ing girls will

Pno. **rit. - Molto tranquillo**
f *pp subito, espr.*

213 **molto rit.**

T. 8 sway and turn, stir - - ring

Pno. **molto rit.**
cresc. **f**

215 **Subito Allegro ma non troppo**

T. 8 you to love... A - no-ther cop-per now.

Pno. **Subito Allegro ma non troppo**
r.h. **ff** l.h.
Ped. *

217 **allargando**

T. 8 Thank you old bro-ther. One more, then and you shall

Pno. **allargando**
mf **p**

219 ----- **A tempo**

T. *8* hear how Lin, the migh - ty war - ri - or tricked

Pno. *pp* *f* 3

222

T. *8* five ban - dit chief - tains in their lair."

Pno. *ff* 3

224 *molto rit.*

T. *8* *molto rit.*

Pno. *ff* *f* *p* 3

227 **Andante**

T. 8 By the vil - lage of the Eight Stone Tur - tles, at the

Pno. **Andante**
p *sim.*

231

T. 8 Gate of Mists, he stands, - the Tale - Tel - ler, Laugh-ter-mon-ger

Pno. *mp*

234 **allargando** **A tempo**

T. 8 Dream - sel - ler.

allargando **A tempo**

Pno. *dim.* *pp* *f* *fff*