

CHEN YIHAN

VANISHED THROUGH TIME

THREE ART SONGS IN OLD CHINESE

for soprano and piano

流

逝

陳

逸

福

2015

CYH MUSIC

VANISHED THROUGH TIME

Dedicated to NAI-CHIA CHEN

PROGRAM NOTES:

The text of this song cycle is taken from “Shijing” (Classic of Poetry), the oldest collection of Chinese poetry, comprising 305 works of various origins dating from the 11th to 7th centuries BCE. Even though many of the poems may have originally been folk songs, they seem to have been edited by the learned, for they are highly polished and are rather consistent stylistically and metrically throughout the collection.

Written in the language of what we now consider to be Old Chinese (the classic language spoken roughly during the 13th - 3rd century BCE), almost all of the poems rhymed at the time, consisting of end rhymes as well as internal rhymes. While some the rhymes still rhyme in the modern varieties of Chinese, many of them have ceased to rhyme in Middle Chinese (the medieval language whose phonology was first documented in 601 CE). Thus the collection has become an important work for providing linguistic evidence for reconstructing Old Chinese.

In this song cycle, I have used, with permission, the most recent and perhaps the most accurate reconstruction of Old Chinese to date by Sinologists William H. Baxter and Laurent Sagart in their most recent book “Old Chinese – A New Reconstruction”, which was published by Oxford University Press in 2014.

The title “Vanished Through Time” reflects on the gradual extinction of this ancient language, the inevitable disappearance of the ways of life and thinking suggested in these poems, and with the common theme of love present in the three poems selected for this song cycle, the ever changing state of both the material and the spiritual.

TEXT:

1. Moonrise

Original Chinese	Old Chinese Reconstruction in IPA	English Translation (James Legge and Chen Yihan)
月出皎兮	ɲ ^w at tk ^h ut k ^ɕ iew g ^ɕ e	The moon rises in her brightness;
佼人僚兮	kr ^ɕ aw? niŋ r ^ɕ ew g ^ɕ e	How lovely is that beautiful lady!
舒窈糾兮	ʃa ʔ ^ɕ ew? kew? g ^ɕ e	Slowly, in your veiled silhouette,
勞心慆兮	r ^ɕ aw səm ts ^h ew? g ^ɕ e	How anxious is my toiled heart!
月出皓兮	ɲ ^w at tk ^h ut k ^ɕ u? g ^ɕ e	The moon rises in her splendor;
佼人憯兮	kr ^ɕ aw? niŋ ru? g ^ɕ e	How attractive is that beautiful lady!
舒懷受兮	ʃa ʔu? du? g ^ɕ e	Slowly, in your graceful silhouette,
勞心慆兮	r ^ɕ aw səm s ^ɕ u? g ^ɕ e	How agitated is my toiled heart!

月出照兮
佼人燎兮
舒夭紹兮
勞心慘兮

ŋ^wat tk^hut taws g^ɕe
kr^ɕaw? niŋ raws g^ɕe
la ʔaw daws g^ɕe
r^ɕaw səm ts^{hɕ}um? g^ɕe

The moon rises and shines;
How brilliant is that beautiful lady!
Slowly, in your sensuous silhouette,
How miserable is my toiled heart!

2. Nascent Reeds

蒹葭蒼蒼
白露爲霜
所謂伊人
在水一方
溯洄從之
道阻且長
溯游從之
宛在水中央

k^ɕem k^ɕra ts^{hɕ}aŋ ts^{hɕ}aŋ
b^ɕrak pr^ɕaks ɕ^waj sraŋ
sq^hra? ɕ^wəts ʔij niŋ
dz^ɕə? stur? ʔit paŋ
sŋ^ɕaks ɕ^{wɕ}əj dzoŋ tə
kəl^ɕu? tsra? ts^ha? ntraŋ
sŋ^ɕaks nru dzoŋ tə
ʔor? dz^ɕə? stur? truŋ ʔaŋ

The reeds and rushes are deeply green,
And the white dew is turned into hoarfrost.
The man of whom I think,
Is somewhere about the water.
I go up the stream in quest of him,
But the way is difficult and long.
I go down the stream in quest of him,
And he is right in the midst of the water.

蒹葭萋萋
白露未晞
所謂伊人
在水之湄
溯洄從之
道阻且躋
溯游從之
宛在水中坻

k^ɕem k^ɕra ts^{hɕ}əj ts^{hɕ}əj
b^ɕrak pr^ɕaks məts q^həj
sq^hra? ɕ^wəts ʔij niŋ
dz^ɕə? stur? tə mrər
sŋ^ɕaks ɕ^{wɕ}əj dzoŋ tə
kəl^ɕu tsra? ts^ha? ts^ɕəj
sŋ^ɕaks nru dzoŋ tə
ʔor? dz^ɕə? stur? truŋ drij

The reeds and rushes are luxuriant,
And the white dew is not yet dry.
The man of whom I think,
Is on the margin of the water.
I go up the stream in quest of him,
But the way is difficult and steep.
I go down the stream in quest of him,
And he is on the islet in the midst of the water.

蒹葭采采
白露未已
所謂伊人
在水之涘
溯洄從之
道阻且右
溯游從之
宛在水中沚

k^ɕem k^ɕra sɾ^ɕə? sɾ^ɕə?
b^ɕrak pr^ɕaks məts ɕə?
sq^hra? ɕ^wəts ʔij niŋ
dz^ɕə? stur? tə sɾə?
sŋ^ɕaks ɕ^{wɕ}əj dzoŋ tə
kəl^ɕu? tsra? ts^ha? ɕ^wə?
sŋ^ɕaks nru dzoŋ tə
ʔor? dz^ɕə? stur? truŋ tə?

The reeds and rushes are abundant,
And the white dew is not yet ceased.
The man of whom I think,
Is on the bank of the water.
I go up the stream in quest of him,
But the way is difficult and twisted,
I go down the stream in quest of him,
And he is on the island in the midst of the water.

3. Kudzu Grows

葛生蒙楚 k[˥]at sreŋ m[˥]oŋ sʃa?
 藎蔓于野 ram mans ɣ^wa la?
 予美亡此 la? mrəj? maŋ ts^hej?
 誰與獨處 duj gaʔs d[˥]ok tq^ha?

The kudzu grows, covering the thorn trees;
 The vine spreads all over the wild.
 My beautiful is no more here;
 With whom can I dwell? - I abide alone.

葛生蒙棘 k[˥]at sreŋ m[˥]oŋ krək
 藎蔓于域 ram mans ɣ^wa ɣ^wrək
 予美亡此 la? mrəj? maŋ ts^hej?
 誰與獨息 duj gaʔs d[˥]ok sək

The kudzu grows, covering the jujube trees;
 The vine spreads all over the tombs.
 My beautiful is no more here;
 With whom can I dwell? - I rest alone.

角枕粲兮 k[˥]rok tkəm? ts^hars ɣ[˥]e
 錦衾爛兮 kəm? k^həm r[˥]ans ɣ[˥]e
 予美亡此 la? mrəj? maŋ ts^hej?
 誰與獨旦 duj gaʔs d[˥]ok t[˥]ans

How beautiful was the pillow of horn!
 How splendid was the embroidered coverlet!
 My beautiful is no more here;
 With whom can I dwell? - Alone I wait for the morning.

夏之日 ɣ[˥]ra? tə nik
 冬之夜 t[˥]uŋ tə ɣaks
 百歲之後 p[˥]rak sq^{wh}ats tə ɣ[˥]o?
 歸於其居 k^wəj ʔa ɣə kas

Through the long days of summer,
 Through the long nights of winter,
 Till the lapse of a hundred years,
 When I shall go home to his abode.

冬之夜 t[˥]uŋ tə ɣaks
 夏之日 ɣ[˥]ra? tə nik
 百歲之後 p[˥]rak sq^{wh}ats tə ɣ[˥]o?
 歸於其室 k^wəj ʔa ɣə stit


Through the long nights of winter,
 Through the long days of summer
 Till the lapse of a hundred years,
 When I shall go home to his chamber.


PERFORMANCE NOTES:


- Soprano: 1. gliss.:
 - glissando
 - should begin as soon as the note is initiated
 - heavily weighted
 - the main focus is on the changing of pitch in between the two pitches


2. port.:
 - portamento
 - only at the end of the note
 - expressive
 - lightly weighted
 - the main focus is on the two main pitches


3. grace notes:
 - before the beat

4. :
 - a reference point in a serie of glissandi
 - should not linger on the note

5. :
 - a prolonged consonant

6. :
 - tremolo on a single pitch
 - in the throat
 - similar to early-Baroque style *trillo*

- Piano: 1. :
 - tremolo on a single pitch
 - varied rhythm, like Morse code
 - the speed of the tremolo should be determined by the context, such as the register, dynamics, emotional needs, etc.

2. :
 - tremolo on multiple notes
 - if there are two notes, it is performed as a trill, with the bottom note played first

- if there are three notes, it is performed as a repeated arpeggio, with the direction of from bottom to top

3. grace notes:

- before the beat

DURATION: ca. 15 min.

for NAI-CHIA CHEN

VANISHED THROUGH TIME

THREE ART SONGS IN OLD CHINESE

for soprano and piano

Text from SHIJING

Old Chinese reconstruction by

WILLIAM H. BAXTER

LAURENT SAGART

Music by CHEN YIHAN

I. MOONRISE

♩ = ca. 40

Lento espressivo

Soprano

Piano

Very wet pedaling
As if in a cathedral

Detailed description: This block contains the first system of the musical score. It features a Soprano line and a Piano line. The Soprano line is mostly rests, with a few notes in the final measure. The Piano line is more active, starting with a melody in the right hand and accompaniment in the left hand. Dynamics range from *mp* to *ppp* and *mf*. There are markings for *8va* and a triplet of 3. The tempo is *Lento espressivo* with a metronome marking of ca. 40. The key signature has one sharp (F#) and the time signature is 4/4.

④

rit. (♩ = ca. 40) a tempo

rit. (♩ = ca. 40) a tempo

Detailed description: This block contains the second system of the musical score, starting at measure 4. It features a Soprano line and a Piano line. The Soprano line has a few notes, with a *rit.* marking and a tempo change to *a tempo* (♩ = ca. 40). The Piano line continues with a melody in the right hand and accompaniment in the left hand. Dynamics range from *mp* to *ppp*, *p*, *mf*, and *pp*. There is a triplet of 3. The tempo is *Lento espressivo* with a metronome marking of ca. 40. The key signature has one sharp (F#) and the time signature is 4/4.

⑦

8va

3

f

p

mf

5

3/4

4/4

⑨

delicate *pp* *sp*

mp

pp *mp* *sf*

8va

8vb

ηwat tkhut_
月 出

gliss.

5

4/4

2/4

⑬

p *ppp* *mp*

3

n.v. v.o.

port.

3

ppp *p* *pp* *mp*

3

5

k'iew g'e kr'aw niη r'iew g'e
皎 今 佼 人 僚 今

2/4

4/4

8

16 *pp* \leftarrow *sp* \leftarrow *mp* \rightarrow *pp* \leftarrow *mf* *mp* \leftarrow *poco*

la 舒 *gliss.* ?ew 窈 kew 糾 *gliss.* g'e 兮 *gliss.* r'aw 勞 s-səm 心

pp \leftarrow *pp* \leftarrow *mp* \rightarrow *mp*

p \leftarrow *mp*

19 *trembling* *sp* \leftarrow *mp* \rightarrow *p* \leftarrow *mf* rit. a tempo ($\bullet = \text{ca. } 40$)

ts'ew 悄 g'e 兮 η'wat 月 tk'ut 出

rit. a tempo ($\bullet = \text{ca. } 40$)

pp \leftarrow *p* \leftarrow *mp* \rightarrow *ppp*

22 *mp* \leftarrow *pp* \leftarrow *mf*

k'u 皓 *gliss.* g'e 兮 *port.* kr'aw 佼 niη ru 人 憐 *port.* g'e 兮

pp \leftarrow *mf*

25 *p* *smf* *mf* *p* *f* *mf* *poco*

gliss. *gliss.* *gliss.* *gliss.*

la ʔu du g'e r'au s-səm
 舒 慢 受 兮 勞 心

28 *smfp* *f* *rit.*

s'u g'e
 怪 兮

mp *pp* *mp*

rit.

(♩ = ca. 40)
 a tempo

30 *p* *smf* *mf* *p* *port.* *v.o.*

gliss. *gliss.* *port.*

ŋ^wat tk^hut taws g'e kr^saw niŋ
 月 出 照 兮 佼 人

(♩ = ca. 40)
 a tempo

pp *pp*

33 *f* *mf* *smf* *mp* *mf* *mp*

raws g'e la ɾaw
 燎 兮 舒 夭

port. *gliss.*

mf *mp* *f* *mf* *mp*

35 *mf* *p* *f* *mf* *f* *mf*

daws g'e r'aw səm ts^hum
 紹 兮 勞 心 慘

gliss.

8va *5*

f *mf* *f* *mf* *mf* *f* *mf*

ff

37 *ff* *mf* *f* *mf* *ff* *f*

g'e r'aw səm ts^hum ts^hum g'e ts^hum g'e
 兮 勞 心 慘 慘 兮 慘 兮

port. *port.*

ff *f* *sf*

40

mp *f* *smf*

port. 3

5

mp *p* *mf*

ts^hum 惨 g^e 兮 ts^hum 惨 g^e 兮

8^{vb}

43

p *sp* *p*

gliss.

ts^hum 惨 g^e 兮

8

2. NASCENT REEDS

♩ = 32-40

Lento espressivo e con molto rubato

♩ = 32-40

Lento espressivo e con molto rubato

ppp *p* *p* *ppp*

p *ppp*

wet pedaling, but not muddy

7

5

③

mp

pp

p

pp

3

7

3

3

4/4

4/4

4/4

⑥

pp

f

p

mp

espr.

3

3

4/4

2/4

3/4

4/4

2/4

3/4

4/4

⑨

p

ppp

p

8va

3

6

4/4

4/4

4/4

12 accel.

pp *espr.* ppp *accel.* p mp

8^{va}

14 $\text{♩} = 52$ **Più mosso** *pure p* *p*

pp *ppp*

p change pedal to harmony

$\text{♩} = 52$ **Più mosso**

k^ˈem k^ˈra ts^{hˈ}an ts^{hˈ}an b^ˈrak pr^ˈaks
兼 葭 蒼 蒼 白 露

18 *pp* *mf*

gliss. 3

g^waj sraŋ sq^hra g^wəts ʔij niŋ
為 霜 所 謂 伊 人

21 *p espr.* *accel.*

dz^sə stur ʔit paŋ
在 水 一 方

accel.

24 *rit.* *a tempo* *p*

sq^saks g^wəj dzoŋ tə
湖 洄 從 之

rit. *a tempo* *ppp*

p

27 *espr.* *pp*

kəl^su tsra ts^ha ntraŋ sq^saks nru
道 阻 且 長 湖 游 *8va*

30 *mf* *p* *mp* *pp* < >

dzoŋ tə — ʔor dz'ə stur truŋ ʔaŋ
從 之 宛 在 水 中 央

(8)

pp

3 5

33

mp *pp* *p*

6 7

3 3 3

35

mp *mf* *mp* < *mf*

fpp

6 7 6

5 3 6

37 *ppp* *fp* *f*

gliss. *3* *8va* *3*

k'em k'ra ts'əj ts'əj
兼 葭 萋 萋

pp *p* *mp*

40 *p* *mf* *port.* *p*

gliss. *3* *port.* *gliss.*

b'rak pr'aks mətə q'həj sq'hra ɔ'wətə
白 露 未 晞 所 謂

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

43 *f* *mp* *f* *mp* *f* *p*

gliss. *3* *3* *3* *3*

ʔij niŋ dz'ə stur tə mrəj
伊 人 在 水 之 湄

p *mf* *mp* *f*

rit. a tempo (♩ = 52)

mp *f*

46

sj^saks ɣ^{ws}əj dzoŋ tə
 溯 洄 從 之

rit. a tempo (♩ = 52)

p *p* *mf*

8^{va}

6

49

mp *mf* *mp* *f* *mf*

kəl^su tsra ts^ha ts^səj
 道 阻 且 躋

mp *f*

6 5 6 6

accel.

51

mf *f* *mf* *f* *mf*

sj^saks nru sj^saks nru dzoŋ tə
 溯 游 溯 游 從 之

accel.

mp

3

♩ = 66
Più mosso

54 *ff* *f* *f* *mf* *f* *mf*

ʔor dz'ə stur truŋ drij ʔor dz'ə stur
 宛 在 水 中 坻 宛 在 水

♩ = 66
Più mosso

57 *fp* *f* *f* *ff* *f* *ff*

truŋ ʔor dz'ə
 中 宛 在

♩ = 52
Meno mosso
ppp

60 *ff* *ffp* *fff* *p*

ʔor dz'ə stur truŋ drij k'em k'ra
 宛 在 水 中 坻 蒹 葭

♩ = 52
Meno mosso

pp

8^{va}
Ped.

63 *pp* *pp espr.*

sfə 采 sfə 采 b'rak 白 pr'aks 露 mətə 未 gə 已

(Ped.) change pedal to the harmony

66 *pp* *p espr.* *p*

sq'ra 所 g'wəts 謂 ?ij 伊 niŋ 人 dz'ə 在 stur 水

ppp *p* *pp*

69 *pp* *espr.*

tə 之 sgrə 涖 sŋ'aks 湖 g'wəj 洄

p *pp*

72

dzon tə kəl'su tsra ts'ha Gwə
從 之 道 阻 且 右

8va

75

sn'aks nru dzon tə ʔor dz'ə stur trun tə
溯 游 從 之 宛 在 水 中 汨

rit. mp rit.

8va

♩ = 60-72

Adagio quasi recitativo

3. KUDZU GROWS

p

k'at sren (ŋ) m'ou sra
葛 生 蒙 楚

port. port.

♩ = 60-72

Adagio quasi recitativo

⑥ *p*

ram man - s g^wa la la mrəj
 薇 蔓 于 野 予 美

port.

⑪

maŋ (ŋ) ts^hej duj ga - s d^ook tq^ha
 亡 此 誰 與 獨 處

gliss.

⑫

pp

pedale secco

pesante

♩ = 72-80

Poco più mosso

22

p *espr.*

k'at sren (n)
葛 生

8^{vb}

♩ = 72-80

Poco più mosso

27

p *mp* *p* *espr.*

m'ou krak
蒙 棘

port.

31

p *espr.* *p* *mf*

ram mans g'wa g'rak
薺 蔓 于 域

gliss.

8^{vb}

35 *mp* *mf* *p* *mp* *sp* *mf* *pp*

la mrəj maŋ (ŋ)
予 美 亡

p *mp* *smp* *p* *smp*

8^{vb}]

38 *f* *mf* *smf* *mp*

ts^hej duj ga s d^sok sək
此 誰 與 獨 息

mp *smf* *mp* *mf* *p*

♩ = 80-92
Più mosso

42 *sf* *ff* *f* *espr. =*

k^crok tkəm ts^hars
角 枕 祭

♩ = 80-92
Più mosso

sf *mf* *smf* *mf*

45 *f* *espr.* *f* *poco* *f*

gliss. *port.*

g⁵e 兮 kəm 錦 k^həm 衾

48 *poco* *mf* *ff*

gliss.

8va

r⁴ans 爛 *g⁵e* 兮

51 *f* *ff* *mf* *ff* *mf*

gliss.

la 予 *mrəj* 美 *maŋ* 亡

54 *ff* *gliss.* *f* *ff* *mf* *port.*

ts'ej duj gas
此 誰 與

57 *ff* *fff*

d'ok t'ans
獨 旦

♩ = 69

Andante molto espressivo

61 *p* *mp* *p* *espr.*

g'ra tə nik t'unj tə gaks p'rak
夏 之 日 冬 之 夜 百

♩ = 69
Andante molto espressivo

Do not interrupt the pedal
Do not show the changing of harmony

65 *p pp mp p mp pp*

sq^{wh}ats tə ɡ'ɔ k^wəj ʔa ɡə kas
歲 之 後 歸 於 其 居

68 *mf p mf*

t'un tə ɡaks ɡ'ra tə nik
冬 之 夜 夏 之 日

72 *mp espr. mf p f mp*

p^rak sq^{wh}ats tə ɡ'ɔ k^wəj
百 歲 之 後 歸

75 *mp* *f* *mp* *f* *p* *f*

port. *port.*

ʔa gə stit g'ra tə nik
於其室 夏之日

cresc. *f*

79 *ff* *f* *ff*

port.

t'unj tə gaks p'rak sq^{wh}ats tə g'o
冬之夜 百 歲 之後

82 *f* *espr.* *mf* *ff* *f*

port. *port.*

k'əj ʔa gə kas t'unj tə gaks
歸 於其居 冬之夜

mf *ff*

86 *ff* *port.* *mf* *port.* *f* *mf* *port.*

g^rra tǝ nɪk p^rak sq^{wh}ats tǝ g^o k^wəj
 夏 之 日 百 歲 之 後 歸

90 *mp* *mf* *f* *mp*

ʔa gǝ stit p^rak
 於 其 室 百

95 *espr.* *port.* *mp* *espr.* *port.*

sq^{wh}ats tǝ g^o k^wəj ʔa gǝ
 歲 之 後 歸 於 其

99

stī
室

gə
其

stī
室

p < > *p* *espr.*

port.

pp

Ped. *8vb*

103

stī
室

gə
其

pp *espr.* *pp*

pp

pp

Ped. *8vb*

107

stī
室

ppp < > *ppp* *pp*

ppp *Ped.* *8vb* *8vb*