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# China I - Shanghai

## Songs of Departure

### I Prelude and Separation of the River Kiang

Dinos Constantinides

Slow

1

Solo Soprano

Bassoon

1

Violin

1

2

Viola

1

Violoncello

1

String Bass

1

quasi recitative  
*mp*

3

*mf*

9

light rain is on the light dust. The wil-lows of the inn-yard will be

9

*mf*

9

*f*

3

3

*p*

9

*f*

3

3

*p*

9

*f*

9

*f*

9

*f*

9

*f*

In tempo

S  
15 going green - er and green - er But you, Sir, had bet - ter take wine ere your de -

Bsn.  
15 *mp* *mf* *p*

Vln. 1  
15 *mp* *mf* *p*

Vln. 2  
15 *mp* *p*

Vla.  
15 *mp* Solo *mp* tutti

Cello  
15 *mp* *p*

St.Bass  
15 *p*

Fast

S  
21 par - ture For you will have no friends a - bout you when you come to the gates of Go.

Bsn.  
21 *mp* *mp* *p* *mf*

Vln. 1  
21 *mf* *mp* *mf*

Vln. 2  
21 *p*

Vla.  
21 *mp* *mp* *p*

Cello  
21 *p*

St.Bass  
21 *p*

Musical score for measures 27-30. The score includes parts for Soprano (S), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello, and St. Bass. The key signature is one sharp (F#) and the time signature is 3/4. The Soprano part is silent. The Bassoon part features a triplet of eighth notes in measure 27, followed by a half note in measure 28, and a quarter note in measure 29. Dynamics include *mf* and *f*. The Violin 1 part has a triplet of eighth notes in measure 27 and a half note in measure 28, with a dynamic of *f*. The Violin 2 part has a continuous eighth-note pattern. The Viola part has a continuous eighth-note pattern. The Cello part has a half note in measure 27 and a quarter note in measure 28. The St. Bass part has a half note in measure 27 and a quarter note in measure 28. Dynamics include *mp* and *f*. A *Pizz.* marking is present in measure 29.

Musical score for measures 31-34. The score includes parts for Soprano (S), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello, and St. Bass. The key signature changes to one flat (Bb) and the time signature is 3/4. The Soprano part has lyrics: "Ko - jin west from ko - ka - ku - ro The smoke". The Bassoon part has a half note in measure 31 and a quarter note in measure 32. Dynamics include *mp* and *mf*. The Violin 1 part has a triplet of eighth notes in measure 31 and a half note in measure 32, with a dynamic of *mf*. The Violin 2 part has a continuous eighth-note pattern. The Viola part has a half note in measure 31 and a quarter note in measure 32. Dynamics include *mp* and *p*. The Cello part has a half note in measure 31 and a quarter note in measure 32. Dynamics include *p* and *mf*. The St. Bass part has a half note in measure 31 and a quarter note in measure 32. Dynamics include *p* and *f*. A *Pizz.* marking is present in measure 32, and an *arco* marking is present in measure 33.

S 35 flow - ers are blur - red o - ver the ri - ver his lone sail blots the far *mf*

Bsn. 35

Vln. 1 35 *p*

Vln. 2 35

Vla. 35 *mf*

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

St.Bass 35 *f* *p*

S 39 sky.

Bsn. 39 *mf* *f* *mf* *f* *ff* *f*

Vln. 1 39 *mf*

Vln. 2 39 *mf*

Vla. 39 *mf* *f*

Cello 39 *mf* *f*

St.Bass 39 *f*

Musical score for measures 43-46. The vocal line (S) begins with a forte (*f*) dynamic and includes a triplet of eighth notes. The lyrics are: "And now I see on - ly the ri - ver, The long Kiang - rea - ching". The bassoon (Bsn.) part starts at measure 43 with a mezzo-forte (*mf*) dynamic and features a triplet of eighth notes. The string ensemble (Vln. 1 & 2, Vla., Cello, St. Bass) begins at measure 43 with various dynamics: Vln. 1 (*mf*), Vln. 2 (*mf*), Vla. (*ff* > *mf*), Cello (*mf*), and St. Bass (*mp*).

*rit.* -----

Musical score for measures 47-50. The vocal line (S) begins at measure 47 with the lyrics: "hea - ven.". The bassoon (Bsn.) part starts at measure 47 with a mezzo-forte (*mf*) dynamic and includes a triplet of eighth notes. The string ensemble (Vln. 1 & 2, Vla., Cello, St. Bass) begins at measure 47 with various dynamics and includes triplets: Vln. 1 (*f* to *mp*), Vln. 2 (*mp*), Vla. (*mp*), Cello (*mf cresc.*), and St. Bass (*f cresc.*).

----- Slow

S  
51

Bsn.  
51

1  
Vln.  
51

2  
Vln.  
51

Vla.  
51

Cello  
51

St.Bass  
51

S  
56

Bsn.  
56

1  
Vln.  
56

2  
Vln.  
56

Vla.  
56

Cello  
56

St.Bass  
56

♩ = 72  
molto ritmico

**Solo Voice**  
1 Blue moun-tains to the north

**Bassoon**  
1 *f* *f* *pp* *p*

**Violin**  
1 *f* *pp*  
2 *f* *p* *pp*

**Viola**  
1 *f* *mf* *pp*

**Violoncello**  
1 *f* *mf* *pp*

**String Bass**  
1 *f* *mf* *pp* *pp*

**Voice**  
4 of the walls white ri-ver win-ding

**Bsn.**  
4 *p* *pp* *p* 5

**Vln.**  
1 *p* *pp* *p*  
2 *pp* *pp*

**Vla.**  
4 *pp* *pp*

**Cello**  
4 *pp*

**St. Bass**  
4 *pp*

*pp*

6 *p* a - bout them? Here we must

Bsn. *p* *pp*

Vln. 1 *div.* *f* *p* *Pizz.*

Vln. 2 *arco* *f* *pp* *Pizz.* *arco* *p*

Vla. *Pizz.* *arco* *p*

Cello *arco*

St.Bass *arco*

6

8 *ff* make se - pa - ra - tion

Bsn. 8

Vln. 1 *arco* *f* *p* 5

Vln. 2 *f*

Vla. *p*

Cello 8

St.Bass *Pizz.* *p* 8



Musical score for measures 10-11. The score includes staves for Voice, Bsn., Vln. 1 & 2, Vla., Cello, and St. Bass. Measure 10 features a voice part with the syllable 'se', a bassoon part, and string parts with dynamics *f sub. p*, *div.*, and *p*. Measure 11 features a voice part with the syllable 'se', a bassoon part with dynamics *p* and *pp*, and string parts with dynamics *f* and *(Pizz.)*.

Musical score for measures 12-13. The score includes staves for Voice, Bsn., Vln. 1 & 2, Vla., Cello, and St. Bass. Measure 12 features a voice part with the syllable 'pa', a bassoon part, and string parts with dynamics *f* and *tutti*. Measure 13 features a voice part with the syllable 'pa', a bassoon part, and string parts with dynamics *f* and *tutti*.

14

ra

14

14

14

14

14

14

14

14

div.

arco div.

div.

16

tion

16

16

16

16

16

16

16

16

16

*f* ————— *ff* *rit.* -----

*f*

*ff*

*mf*

*mf*

*mf*

*cresc.*

*ff*

*ff*

*ff*

unis.

arco

Slow

Musical score for strings (Violins, Viola, Cello, St. Bass) from measure 18 to 19. The score is in G minor (one flat) and 4/4 time. Measures 18-19 feature a complex rhythmic pattern of sixteenth notes. Dynamics include *dim.* (diminuendo) and *p* (piano). The Cello and St. Bass parts have a *mf* (mezzo-forte) dynamic in measure 19.

Musical score for voice and instruments from measure 20 to 21. The score is in G minor and 4/4 time. The tempo is marked  $\text{♩} = 72$  *molto ritmico*. The voice part has the lyrics "And go out" and a *p* dynamic. The Bsn. part has dynamics *p*, *mp*, and *p*. The string parts (Vln. 1, Vln. 2, Vla., Cello, St. Bass) have dynamics *p* and *pp*. A *Pizz.* (pizzicato) marking is present in the Cello part in measure 21.

23 *f mp*

through a thou - sand miles of dead grass

Bsn. *p mp p*

Vln. 1 *pp mf mp*

Vln. 2 *pp mf*

Vla. *p mp pp*

Cello *mp pp*

St.Bass *pp pp*

25 *p f*

Mind like a floa - ting wide

Bsn. *mf mp*

Vln. 1 *f mp mf*

Vln. 2 *f mp mf*

Vla. *f p mf*

Cello *p mf*

St.Bass *arco*

*rit.* *mf* *f* Very slow quasi recitative *mp* *mf*

27 cloud sun - set like the par - ting of old ac -

Bsn. 27

1 Vln. 27 *mf* *p*

2 Vln. 27

Vla. 27 *mf* *p*

Cello 27 *mf* *p*

St.Bass 27 *p*

*rit.* *f* *mp*

29 quain - tan - ces who bow o - ver their clasped hands at a dis - tance

Bsn. 29

1 Vln. 29 *mf* *mp*

2 Vln. 29 *mp*

Vla. 29 *mp*

Cello 29

St.Bass 29 *p*

Slower

31 *p* Our hor - ses neigh to each o - ther as we are de - par - ting

Bsn. 31 *p* *mf* *mp*

Vln. 1 31 *p* *pp*

Vln. 2 31 *pp*

Vla. 31 *pp* *p* *pp* *mf* unis.

Cello 31 *pp* *pp*

St.Bass 31 *pp*

36

Bsn. 36 *f* *mp*

Vln. 1 36 *f* *p* *mp* *p* *pp* *n*

Vln. 2 36 *f* *p* *p* *pp* *n*

Vla. 36 *f* *p* *p* *pp* *n*

Cello 36 *p* *pp* *n*

St.Bass 36 *p* *pp* *n*

Very slow

quasi recitativo

*mp*

1

Solo Soprano  
1 They say the roads of San - so are steep

Bassoon  
1 *mp* *mf* *p* *pp*

Violins  
1 *mf* *f* *p*  
2 *f* *p*

Viola  
1 *mf* *p* *pp*

Violoncello  
1 *mf* *p* *pp*

String Bass  
1

in tempo

quasi recitativo

*mp*

4

S  
4 Sheer as the moun-tains The walls rise in a man's

Bsn.  
4 *f*

Vln.  
1 *f cresc.* *ff* *p*  
2 *f* *ff* *p*

Vla.  
4 *p* *n* *f* *ff* *p*

Cello  
4 *p* *n* *f* *ff* *p*

St. Bass  
4 *p > n* *f > p*

in tempo

S 8 face Clouds grow out of the hill at his *mf*

Bsn. 8 *p* 3 *mf* *mf* *mp*

Vln. 1 8 *pp* *f* *mf* *f* *mf* *mp*

Vln. 2 8 *pp* *f* *f* *mf* *mp*

Vla. 8 *pp* *f* *mf* *mp*

Cello 8 *pp* *p* *mp*

St.Bass 8 *pp* *mp*

S 13 horse - 's bri - dle. *f*

Bsn. 13 *mp* *f* *f*

Vln. 1 13 *mf* *mp* *f* *f*

Vln. 2 13 *mf* *mp* *mf* *ff* *f*

Vla. 13 *mf* *mp* *mf* *ff*

Cello 13 *mp* *mf* *ff*

St.Bass 13 *mp* *f*



Ritmico - poco piú mosso

S 17 *mf* Sweet trees are on the *f*

Bsn. 17 *mf* *mp*

Vln. 1 17 *ff* *mp*

Vln. 2 17 *ff* *mp*

Vla. 17 *f* *p*

Cello 17 *f* *p*

St.Bass 17 *f* *p*

S 22 *p* paved way of Shin, *mp* their trunks burst through the

Bsn. 22 *p*

Vln. 1 22 *p*

Vln. 2 22 *p*

Vla. 22

Cello 22 *mp* *p*

St.Bass 22 *p*

S 26 pa - ving, And fresh - ets are burs - ting there

Bsn. 26 *p* *pp*

Vln. 1 26 *pp*

Vln. 2 26 *pp*

Vla. 26 *pp*

Cello 26 *mp* *pp*

St.Bass 26 *mp* *pp*

S 31 ice in the midst of Sho - ku a proud ci - ty

Bsn. 31 *p* *pp* *pp*

Vln. 1 31 *p* *mf*

Vln. 2 31 *p* *mf*

Vla. 31 *p* *p*

Cello 31 *p*

St.Bass 31 *p* *pp* *mp*

Musical score for measures 36-41. The score includes parts for Soprano (S), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cello), and St. Bass (St. Bass). The Soprano part begins with a *pp* dynamic and a fermata. The Violin parts start with a *f* dynamic and include markings for *to sul tasto* and *dim.*. The Viola and Cello parts play a rhythmic pattern with a *mf* dynamic. The St. Bass part also plays a rhythmic pattern with a *mf* dynamic. Measure numbers 36, 37, 38, 39, 40, and 41 are indicated at the beginning of their respective staves.

Musical score for measures 42-47. The score includes parts for Soprano (S), Bassoon (Bsn.), Violin 1 (Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Cello (Cello), and St. Bass (St. Bass). The Soprano part has lyrics: "Men's fates are al-rea-dy set, There is no need". The score includes markings for *rit.*, *Slow*, *p*, *mp*, *con sord.*, and *arco*. The Bassoon part starts with a *mp* dynamic and includes a *pp* dynamic. The Violin parts start with a *p* dynamic and include a *pp* dynamic. The Viola and Cello parts start with a *p* dynamic and include a *pp* dynamic. The St. Bass part starts with a *p* dynamic and includes a *pp* dynamic. Measure numbers 42, 43, 44, 45, 46, and 47 are indicated at the beginning of their respective staves.

*p*  
S  
49 of ask - ing di - vi - ners

Bsn.  
49 *pp* *n*

Vln.  
1 49  
2 49

Vla.  
49 *p* *pp*

Cello  
49 *dim.* *ppp* *n*

St.Bass  
49 *ppp* *n*

Detailed description: This page of a musical score is for the piece 'Songs of Departure' from 'China I - Shanghai'. It features a vocal line (Soprano) and an instrumental accompaniment. The vocal line begins at measure 49 with the lyrics 'of ask - ing di - vi - ners'. The instrumental parts include Bassoon (Bsn.), Violins (Vln. 1 and 2), Viola (Vla.), Cello, and St. Bass. The score includes dynamic markings such as *p* (piano), *pp* (pianissimo), and *ppp* (pianississimo), as well as accents and breath marks. The vocal line has a *p* dynamic and a slur over the first few notes. The Bassoon part has a *pp* dynamic and an accent. The Viola part has a *p* dynamic followed by a *pp* dynamic. The Cello and St. Bass parts have a *ppp* dynamic and an accent. The score is written in 4/4 time and includes various musical notations such as slurs, accents, and dynamic markings.

**System 1:**

- Tempo:** Slow (first measure), Fast (second measure)
- Lyrics:** 1 The phoe - nix are at play
- Instrumentation:** Solo Soprano, Bassoon, Violins (1 & 2), Viola, Violoncello, String Bass
- Dynamic Markings:** *f* (Soprano), *mf* (Bassoon), *f* (Violins), *ff furioso* (Violins), *mf* (Viola), *mf* (Violoncello), *mf* (String Bass)

**System 2:**

- Tempo:** Slow (first measure), Fast (second measure), Slow (third measure)
- Lyrics:** 4 on their ter - race The Phoe - nix are
- Instrumentation:** Solo Soprano, Bsn., Vlns. (1 & 2), Vla., Cello, St. Bass
- Dynamic Markings:** *f* (Soprano), *mf* (Bsn.), *ff* (Vlns.), *f* (Vlns.), *mf* (Vlns.), *mf* (Vla.), *mf* (Cello), *ff* (St. Bass), *ff* (St. Bass), *p* (St. Bass), *mf* (St. Bass)

Fast

*rit.* -----

Solo Soprano

8 gone

Bsn.

8

Vln. 1 div.

8 *f ff*

8 *f*

Vln. 2

8 *ff*

Vla.

8 *ff*

Cello

8 *ff*

St. Bass

8 *ff*

Pizz.

arco

Slow

*mp* <

Solo Soprano

11 the ri - ver flows on a lone Flo - wers and gr - ass co - ver

1 Vlns.

11 *pp ppp*

2 Vlns.

11 *pp ppp*

Vla.

11 *ppp*

Cello

11 *ppp*

St. Bass

11 *ppp*

*mp* *cresc.*

Solo Soprano  
14 o - ver the dark path where lay the dy - nas - tic house

Bsn.  
14 *p*

Vlins.  
1  
2  
14

Vla.  
14

Cello  
14

St. Bass  
14

*f*

Solo Soprano  
17 3 of the Go. The ri - ver flows on a - lone.

Bsn.  
17 3 *pp*

Vlins.  
1  
2  
17

Vla.  
17

Cello  
17 *pp*

St. Bass  
17

Solo Soprano

Bsn.

Vlins. 1

Vlins. 2

Vla.

Cello

St. Bass

Fast

1

Vlins. 1

Vlins. 2

Vla.

Cello

St. Bass

*ff* furioso

*dim.*

*pp*

*ff* furioso

*dim.*

*pp*

*ff*

*ff* furioso

*dim.*

*pp*

*ff*

*ff* furioso

*dim.*

*pp*

*ff*

*ff* furioso

*dim.*

*pp*

*f* *dim.*

*pp*

*f* *dim.*

*pp*



29

Listesso tempo *pp*  
(secco)

Solo Soprano  
29 The bright cloths and bright caps of Shin are now the base

Bsn.  
29 *pp*

Vlns.  
1 *sim.*  
2 *ppp*

Vla.  
29 *ppp*

Cello  
29 *p* *mp*

St.Bass  
29

34

Solo Soprano  
34 *mf* of old hills. *p* The Three *f*

Bsn.  
34 *pp*

Vlns.  
1 *ff*  
2 *ff*

Vla.  
34 *mp* *ff*

Cello  
34 *pp* *pp*

St.Bass  
34 *pp*

Solo Soprano  
37 Moun - tains fall *ff* *gliss.* through *mp* the far hea

Bsn.  
37

Vlins.  
1 37 *dim.* *p*  
2 37 *p* *sim.*

Vla.  
37 *dim.*

Cello  
37 *ff dim.* *p*

St.Bass  
37 *mf*

Solo Soprano  
40 ven. The isle of White Heron splits the two streams a

Bsn.  
40 *mp* *f*

Vlins.  
1 40 *mf*  
2 40 *mf* *p*

Vla.  
40

Cello  
40 *Pizz.* *p*

St.Bass  
40 *Pizz.* *p*

*rit.*-----

Slow

Solo Soprano 44 *mf* part now the high clouds *f* *p* rit.

Bsn. 44 *mp* *mf* *p*

Vlins. 1 44 *mp* *p* Solo *mf* 5

2 44 *mp* *p*

Vla. 44 *mp* *p* *mp*

Cello 44 arco *p* Solo *mp* *mf*

St. Bass 44

Very slow

Solo Soprano 47 *p* co - ver the sun. And I can not see Choan a - far *p*

Bsn. 47

Vlins. 1 47 *mp* *pp* tutti

2 47 *pp* *pp*

Vla. 47 *pp* *pp* tutti

Cello 47 *mp* *mf* 3 *pp* tutti

St. Bass 47 *pp* *pp*

Solo Soprano

55 *pp* *And* I am sad. *p* *And* I am

Bsn.

55 *pp*

Vlins. 1 2

Vla.

55

Cello

55

St. Bass

55 *pp*

Solo Soprano

65 *>* (Spoken) sad. Light rain is on the light dust The wil-lows of the inn-yard

Bsn.

65

Vlins. 1 2

65

Vla.

65

Cello

65 *Solo* *tutti*

St. Bass

65

*mp* *p* *pp* > *ppp*

Solo Soprano  
73 will be go-ing green-er and green-er

Bsn.  
73

1  
Vlns. *pp*  
73

2  
73

Vla.  
73

Cello  
73

St. Bass  
73

*n*