

Ross James Carey
Poems by Margaret T. South

Chang'an Dreaming

Five T'ang Sketches

Mezzo-soprano or Baritone
& Piano

'Chang'an Dreaming - Five T'ang Sketches' for mezzo-soprano or baritone and piano was composed in Xinzheng, Henan, in late October to early November 2023, with a final revision in January 2024.

The five poems I have chosen by Margaret T. South are taken from the chapter 'The Temples of Xi'an' (p. 160-164) from *Encountering China: New Zealanders and the People's Republic*, edited by Duncan Campbell and Brian Moloughney and published by Massey University Press, Auckland (2022) to mark the fiftieth anniversary of formal diplomatic relations between the People's Republic of China and New Zealand.

My interest in setting Margaret's poems was kindled by two visits to Xi'an I undertook in the summer of 2023.

The scenes which South depicts so eloquently came to life before my eyes. These settings for voice and piano of her poems are my homage to Xi'an and its rich history, still evident today in the well-preserved landmarks discussed in the poems and in the legions of young people dressed in T'ang period costume roaming its streets, parks and historical sites.

- I. The Great Mosque ...5
- II. The Temple Bell ...9
- III. The Greater Wild Goose Pagoda ...15
- IV. Tripitaka ...21
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Dur. c.14'

Chang'an Dreaming

Five T'ang Sketches for mezzo-soprano or baritone and piano

I. The Great Mosque

Margaret T. South

Ross James Carey

Andante ♩ = 92

p

In Hua -jue lane the Hui have built a mosque,

pesante, quasi ten.

mf *dim.* *p*

This system contains the first five measures of the piece. The vocal line begins with a rest, followed by the lyrics 'In Hua -jue lane the Hui have built a mosque,'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic, followed by a *dim.* (diminuendo) and then a piano (*p*) dynamic. The piano part features a long, expressive melodic line in the right hand, marked *pesante, quasi ten.* (heavy, almost tenuto).

6

Be -hind high walls a-way from the ci - ty's _ dust.

mf *p* *più p*

This system contains measures 6 through 9. The vocal line continues with the lyrics 'Be -hind high walls a-way from the ci - ty's _ dust.' The piano accompaniment features a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic, and then a *più p* (pianissimo) dynamic. The piano part continues with a long, expressive melodic line in the right hand.

10

A suc - se - sion of court - yards paved with moss - y stone, A

p *cresc.* *mp*

This system contains measures 10 through 13. The vocal line continues with the lyrics 'A suc - se - sion of court - yards paved with moss - y stone, A'. The piano accompaniment features a piano (*p*) dynamic, followed by a *cresc.* (crescendo) and then a mezzo-piano (*mp*) dynamic. The piano part continues with a long, expressive melodic line in the right hand.

14 *mf* *p*

se - ries of arch - ways capped with tur - quoise tile.

dim. *pp sotto voce*

20 *accel.* *cresc.*

26 *Poco più mosso* ♩ = 118 *mp*

A - scend - ing the ter - race, I ad - mire the min - a - ret,

mp *Ped.*

31 *mf*

Sum - moned to prayer leaves ga - ther on the roof.

mf *Ped.*

36 *p* *mp*
 The I - man de - lays

42 *cresc.* *mf*
 but while the faith - ful wait, An an - cient gink - go tree

48 *dim.* *p* *accel.*
 sheds a pool of light.

54 $\text{♩} = 128$ *cresc.* *accel.*
 An an - cient gink - go tree sheds a

60 *mf* *subp* Più mosso ♩ = 152

pool of light.

mf *subp*

rit.

66 *8va*

dim.

8va

dim.

rit.

71 **Tempo I**
mp

(8)

ppp

Tempo I
mp

(8)

ppp

73 *f* *molto rit.* *fff*

pool of light.

f *molto rit.* *fff*

pool of light.

f *fff*

IV *IV* *VI*

IV *IV* *VI*

Ped.

II. The Temple Bell

Margaret T. South

Ross James Carey

Vivo $\text{♩} = 112$ *f (mp)*

Ram - mers pound - ing,

f (mp)

con ped.

4

thud - ding, thump - ing, Con - crete mix - ers turn - ing, churn - ing. All day po - wer saws

f (mp)

ossia 8va - -

8

scream - ing, screech - ing, All night ham - mers tap - ping, bang - ing.

dim.

12 *p*
Re - treat - ing with -

16
in I con - tem - plate the past. As the pre - sent

20
fades so too does the noise

24
Re - treat - ing with - in I con - tem - plate the

28

past. As the pre - sent fades so too does the

32

noise

36

f Ram - mers pound - ing, thud - ding, thump - ing, Con - crete mix - ers turn - ing, churn ing.

40

ossia 8va - -

All day po - wer saws scream - ing, screech ing, All night ham - mers tap - ping, bang - ing.

44

mp

Ram - mers pound - ing, thud - ding, thump - ing,

48

Con - crete mix - ers turn - ing, churn - ing. All day po - wer saws scream - ing, screech - ing,

52

ossia 8va - -

All night ham - mers tap - ping, bang - ing.

mf

56

p

dim.

61

p

Re - treat - ing with - in I con - tem - plate the

pp *p*

65

past. As the pre - sent fades so too does the

69

noise Re - treat - ing with -

73

in I con - tem - plate the past. As the pre - sent

77 **rall.**

fades so too does the noise

81 $\text{♩} = 92$ **rit.** **Calme** $\text{♩} = 58$ *mp*

mp *p* *mp luminous*

A

Ped.

86 *p*

moss - y path, a monk's se - clu - ded cell, At times,

dim.

90

half heard, the ech - o

p *più p*

Ped.

95

of a bell.

mp

p

mp

piup

rit.

$\text{♩} = 50$

* 8va

101

* L.H. also 8va

Ped.

105

(8)

III. The Greater Wild Goose Pagoda

Margaret T. South

Ross James Carey

Allegretto $\text{♩} = 112$

Stand -ing a - lone — it do - mi - nates — the earth,

mp

con ped.

5

Soar - ing up — its top is in the clouds. — From di - rect - ly be - low — it

10

seems much tall - er still, Its an - cient — steps — a - scend — be - yond — the

accel. cresc.

cresc.

15

Più mosso ♩ = 132

stars. Tier af - ter tier, — view af - ter

mf *mp*

mf *mp*

Ped.

20

view, — High - er and high - er, —

p

25 *rit.* *Tempo I*

p *mp*

I sam - ple each in turn. _____

8va *pp* *cresc.*

30

On the se - venth tier the best one of them all, _____

mf

Red.

33

Spread out like a map the whole of Guan - zhong. Sun - shine and sha - dow,

p *p marc.*

36 *accel.* *cresc.*

va - lleys and hills, Mists and mi - as - mas, ri - vers and streams. A

cresc.

39 *f*

so - li - ta - ry mound,

f

mp

Red. _____

rall. ----- Tempo I

43 *mp* *p*

and emp - er - or's tomb,

dim. *p*

rit. ----- Meno mosso ♩ = 100

47 *p*

A plume of smoke, a

più p

51 *cresc.*

pea - sant's home. Down in the ci - ty near - ly e - very - thing is new,

54 *mp*

But out — in the coun - try - side — lit - tle seems to have changed. I

Ped.

58

see now what men saw then, Tree lined roads and fields of wave - ring grain.

mp

con ped.

62 *cresc.*

On the south - ern ho - ri - zon the fa - mous Zhong - nan range, I share its blue - ness

cresc.

67 *mf* *p*

with the po - ets of the Tang. — Spring and au - tumn they too climbed this

mf *p*

tower, As

po - ets — will a thou - sand years from now.

mf dim.

con ped.

As po - ets will a thou - sand years from now.

mp rit.

p

♩ = 92

cresc.

rit.

sfz f

Ped.

IV. Tripitaka

Margaret T. South

Ross James Carey

Gently rocking ♩ = 65

p

In search of the Law — you tra - velled to the west, — A -

with a soft presence

p

e sim.

* L.H. slur
P.L.D.

4

cross tall mount - ains brav - ing frost and ice: — De - serts too, — long

7

sta - ges with - out food, — Where shriek - ing de - mons guard the sand - y wastes. —

10

hmmn hmmn The sa-cred texts — so diff-i-cult to find, — A -

mp

13

gainst all odds — three bas-kets you ob-tained. The ho-ly script — not

16

ea-sy to trans late — hmmn hmmn Re-turn-ing to the ca-pi-tal you

p

19

la-boured ma-ny years. But here a-mong the pines at last you lie at rest, —

mf *p*

22 *cresc.*

Soothed by the sound of ri-ver at your feet. — Re-leased for a while from this

25 *f*

world's noise and dust, — I bow three times — and of-fer my re-spects. — And

28 *mp*

of-fer my re-spects. — hmn hmn hmn hmn hmn —

32 *p*

hmn hmn

35 rit. *pp* **Meno mosso** ♩ = 56

38

(8)

V. The Temple of the Town God

Margaret T. South

Ross James Carey

Allegretto ♩ = 112

mp

The town god had a tem - ple some - where here,

5

In vain I sought it down a dust - y lane. —

p *mp* *p* *mp*

11

thought I saw its roof a - bove a wall, —

mf *p* *mf* *p*

Ped. —

17

But the gate was — bar - red,

mp *p* *dim.*

Ped. — Ped. — Ped. —

24

and I came — a - way — a -

mf *pp* *mf*

Ped. —

Slightly broader ♩ = 102

31

gain

p

p (L.H.)

p (R.H.)

Ped.

38

cresc.

mp

cresc.

Ped.

46

f

8va

Ped.

54

8va

dim.

mp

8va

Ped.

62

Musical score for measures 62-65. The piece is in G major. Measure 62 has a piano (p) dynamic. Measure 63 has a mezzo-forte (mf) dynamic. Measure 64 has a piano (p) dynamic. Measure 65 has a mezzo-forte (mf) dynamic. The bass line features a sustained pedal point in G. A 'Ped.' marking is present at the end of the system.

66

rall.

Musical score for measures 66-71. The piece is in G major. Measure 66 has a piano (p) dynamic. Measure 67 has a mezzo-forte (mf) dynamic. Measure 68 has a mezzo-forte (mf) dynamic. Measure 69 has a mezzo-forte (mf) dynamic. Measure 70 has a mezzo-forte (mf) dynamic. Measure 71 has a mezzo-forte (mf) dynamic. The bass line features a sustained pedal point in G. A 'rall.' marking is present above the system. A 'cresc.' marking is present in the bass line of measure 68. A 'VI' marking is present in the bass line of measure 69. A 'IV' marking is present in the bass line of measure 70. A 'VI' marking is present in the bass line of measure 71.

72 Poco meno mosso ♩ = 94

Musical score for measures 72-76. The piece is in G major. Measure 72 has a fortissimo (ff) dynamic. Measure 73 has a mezzo-forte (mp) dynamic. Measure 74 has a forte (f) dynamic. Measure 75 has a mezzo-forte (mf) dynamic. Measure 76 has a mezzo-forte (mf) dynamic. The bass line features a sustained pedal point in G. A 'Ped.' marking is present at the end of the system.

77

rall.

Musical score for measures 77-81. The piece is in G major. Measure 77 has a piano (p) dynamic. Measure 78 has a mezzo-forte (mp) dynamic. Measure 79 has a mezzo-forte (mf) dynamic. Measure 80 has a mezzo-forte (mf) dynamic. Measure 81 has a mezzo-forte (mf) dynamic. The bass line features a sustained pedal point in G. A 'rall.' marking is present above the system.

28

8va

Grave ♩ = 69

(8)

94

Meno mosso ♩ = 54

rit.