

Mountain Song

for SSAATTBB Chorus unaccompanied

Tu Fu (712–770),
Gospel of Thomas,
Original Text
R. K. tr., alt.

Robert Kyr

(♩ = c. 52)

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Keyboard
(for rehearsal only)

p *mf* (*poco*) (*pure*) (*pure*)

pp dolcissimo

pp dolcissimo

pp dolcissimo

pp dolcissimo

*Auw

*Auw

*Auw

*Auw

Could _ this be my life? Moon-light shin - ing in dew-drops Shak - en from a crane's bill?

(♩ = c. 52)

* Use a vowel that produces a covered, somewhat distant sound.

A Never hurried (♩ = c. 52)



2 *p pure*

S 1 Moon - light up-on my door, Wind ___ blow-ing o - pen my

S 2 Moon - light up-on my door, Wind ___ blow-ing o - pen my

A 1 Moon - light up-on my door, Wind ___ blow-ing o - pen my

A 2 Moon - light up-on my door, Wind ___ blow-ing o - pen my

T 1 Moon - light up-on my door, Wind ___ blow-ing o - pen my

T 2 Moon - light up-on my door, Wind ___ blow-ing o - pen my

B 1 Moon - light up-on my door, Wind ___ blow-ing o - pen my

B 2 Moon - light up-on my door, Wind ___ blow-ing o - pen my

Never hurried (♩ = c. 52)

7

sub. mp *mf* *rit.* (9)

S 1 robe; Sit down, my friend, _ Hear _ my moun - tain song: _____

S 2 robe; Sit down, my friend, _ Hear _ my moun - tain song: _____

A 1 robe; _ Sit down, my friend, _ Hear _ my moun tain song: _____ (*mf*)

A 2 robe; _ Sit down, my friend _ Hear _ my moun - tain song: _____ (*mf*)

T 1 robe; _ Sit down, my friend, _ Hear _ my moun - tain song: _ (*mf*)

T 2 robe; Sit down, my friend _ Hear _ my moun - tain song: _____ (*mf*)

B 1 robe; _ Sit down, my friend, _ Hear _ my moun - tain song: _____

B 2 robe; Sit down, my friend, _ Hear _ my moun - tain song: _____

rit. (9)

B Broader, tempo rubato (♩ = c. 44)

13 *sub. p* *sub. mp*

S 1 Dark hair _____ turns to snow, Dawn to ev'-ning sha - dow, _____

sub. p *sub. p mp*

S 2 Dark hair _____ turns to snow, Dawn to ev'-ning sha - dow,

sub. p *sub. mp*

A 1 Dark hair _____ turns to snow, Dawn to ev'-ning sha - dow,

sub. p *sub. p mp* (mp)

A 2 Dark hair _____ turns to snow, Dawn to ev'-ning sha - dow, _____

sub. p *sub. p mp* (mp)

T 1 Dark hair _____ turns to snow, Dawn to ev'-ning sha - dow, _____

sub. p *sub. p mp* (mp)

T 2 Dark hair _____ turns to snow, Dawn to ev'-ning sha - dow,

sub. p *sub. mp*

B 1 Dark hair _____ turns to snow, Dawn to ev'-ning sha - dow,

sub. p *sub. mp*

B 2 Dark hair _____ turns to snow, Dawn to ev'-ning sha - dow,

Broader, tempo rubato (♩ = c. 44)

The piano accompaniment consists of two staves. The right hand features a series of chords and arpeggiated figures, while the left hand provides a steady bass line with some rhythmic movement. The tempo is marked as 'Broader, tempo rubato' with a quarter note equal to approximately 44 beats per minute.

rit......

mf ————— *f* ————— *mf* ————— *ff*

S 1
 All is dew on grass — How can an - y - thing stay? —
mf ————— *f* ————— *mf* ————— *ff*

S 2
 All is dew on grass — How can an - y - thing stay? —
mf ————— *f* ————— *mf* ————— *ff*

A 1
 All is dew on grass — How can an - y - thing stay? —
mf ————— *f* ————— *mf* ————— *ff*

A 2
 All is dew on grass — How can an - y - thing stay? —
sub. mf ————— *molto* ————— *molto f* ————— *mf* ————— *ff*

T 1
 All is dew on grass — How can an - y - thing stay? —
sub. mf ————— *molto* ————— *molto f* ————— *mf* ————— *ff*

T 2
 All is dew on grass — How can an - y - thing stay? —
sub. mf ————— *f* ————— *mf* ————— *ff*

B 1
 All is dew on grass — How can an - y - thing stay? —
sub. mf ————— *f* ————— *mf* ————— *ff*

B 2
 All is dew on grass — How can an - y - thing stay? —
rit......

C Tempo primo (♩ = c. 52)

26

S 1

S 2

A 1

p cresc. ----- (*mp*) ----- (*mf*) ----- *f* ----- *mp cresc.* -----

If you be - lieve that the All is lack - ing, Then you are

A 2

p cresc. ----- (*mp*) ----- (*mf*) ----- *f* ----- *mp* ----- *mp*

If you be - lieve that the All is lack - ing, Then

T 1

pp dolcissimo ----- *n*

Auw -----

T 2

pp dolcissimo ----- *n*

Auw -----

B 1

pp dolcissimo

Auw -----

B 2

pp dolcissimo

Auw -----

Tempo primo (♩ = c. 52)

rit.

D Hushed, broader (♩ = c. 48)

32

S 1 *pp*
When you make the

S 2 *pp*
When you make the

A 1 *(mf)* *poco f* *pp*
lack - ing in your - self. When you make the

A 2 *cresc.* *(mf)* *poco f* *pp*
you are lack - ing in your - self. When you make the

T 1 *mp cresc.* *(mf)* *poco f* *pp*
Then you are lack - ing in your - self. When you make the

T 2 *mp cresc.* *(mf)* *poco f* *pp*
Then you are lack - ing in your - self. When you make the

B 1 *pp*
When you make the

B 2 *pp*
When you make the

rit.

D Hushed, broader (♩ = c. 48)

9

37

S 1
two in - to one And the in - side as the

S 2
two in - to one And the in - side as the

A 1
two in - to one And the in - side as the

A 2
two in - to one And the in - side as the

T 1
two in - to one And the in - side as the

T 2
two in - to one And the in - side as the

B 1
two in - to one And the in - side as the

B 2
two in - to one And the in - side as the

Piano accompaniment with triplets and chords.

rit. **E** *a tempo*

rit. (9)

42

S 1 *mp*
 out - side, And the ou - ter as the in - ner,

S 2 *mp* *p* *mp* *mp*
 out - side, And the ou - ter as the in - ner, —

A 1 *mp* *p* *mp* *mf* *poco* *f* *mp*
 out - side, — And — the ou - ter as the in - ner, —

A 2 *mp* *p* *mp* *mf* *poco* *f* *mp*
 out - side, And — the ou - ter as — the in - ner,

T 1 *mp* *mf*
 out - side, And — the ou - ter as the in - ner,

T 2 *mp* *p* *mp*
 out - side, And the ou - ter as the in - ner,

B 1 *mp* *f* *mp* *poco*
 out - side, And the ou - ter as the in - ner,

B 2 *mp*
 out - side, And the ou - ter as the in - ner,

rit. **E** *a tempo*

rit.

Piano accompaniment with a triplet in the first measure.

a tempo

rit......

F *a tempo*

S 1 *mf* *mp*
 And the a - bove as the be - low: Then you

S 2 *mf* *mp*
 And the a - bove as the be - low: Then you

A 1 *mf* *molto f* *mf* *mp*
 And the a - bove as the be - low: Then you

A 2 *mf* *molto f* *mf* *mp*
 And the a - bove as the be - low: Then you

T 1 *mf* *molto f* *mf* *mp*
 And the a - bove as the be - low: Then you

T 2 *mf* *mp*
 And the a - bove as the be - low: Then you

B 1 *mf* *mp*
 And the a - bove as the be - low: Then you

B 2 *mf* *mp*
 And the a - bove as the be - low: Then you

a tempo

rit......

F *a tempo*

Piano accompaniment with two staves (treble and bass clef) showing chords and melodic lines.

Serene, broader yet

rit. (♩ = c. 40) *molto rit.*

52

S 1 *p* live in the Re - al, Noth - ing to do or change.

S 2 *p* live in the Re - al, Noth - ing to do or change. *poco*

A 1 *p* live in the Re - al, Noth - ing to do or change.

A 2 *p* live in the Re - al, Noth - ing to do or change. *poco*

T 1 *p* live in the Re - al, Noth - ing to do or change. *poco*

T 2 *p* live in the Re - al, Noth - ing to do or change. *poco*

B 1 *p* live in the Re - al, Noth - ing to do or change. *poco*

B 2 *p* live in the Re - al, Noth - ing to do or change. *poco*

Serene, broader yet

rit. (♩ = c. 40) *molto rit.*

52

p

poco

G Still serene, but somewhat faster (♩ = c. 52)

58

S 1

S 2

A 1 *dolce p* *mp*
 I sit all day — fac-ing moun - tains, On — ly this comes to mind:

A 2

T 1

T 2

B 1 *pp* *dolcissimo, come prima* *n*
 Auw

B 2 *pp* *dolcissimo, come prima* *n*
 Auw

Still serene, but somewhat faster (♩ = c. 52)

14 **H** Very broad, spacious (♩ = c. 44)

59 *p*

S 1
Hear my moun - tain song;

S 2
p Hear my moun - tain song; *pp*

A 1
espr. p Hear my moun - tain song; *mf* On - ly this comes to mind, *pure*

A 2
p Hear my moun - tain song; *pp* *dolcissimo, come prima* Auw

T 1
p Hear my moun - tain song; Ah *pp sub., dolcissimo* come prima Auw

T 2
p Hear my moun - tain song; Ah *pp sub., dolcissimo* come prima Auw

B 1
p Hear my moun - tain song; Ah *pp sub., dolcissimo* Auw

B 2
p Hear my moun - tain song; Ah *pp sub., dolcissimo* Auw

Very broad, spacious (♩ = c. 44)

The piano accompaniment features a series of chords and melodic lines across two staves. It includes triplet markings and a 3:2 ratio marking at the end of the piece.

64

S 1

S 2

A 1

A 2

T 1

T 2

B 1

B 2

pp

prominent **p**

3:2

to — mind. —

n

pp

pp (non dim.)

molto lunga

n

pp

n

pp

3

3:2

molto lunga