

THE STONEHOUSE SONGS

FOR SOLO VOICE
OR WITH IMPROVISED ACCOMPANIMENT

JARRAD POWELL

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**for solo voice, or with improvised accompaniment
for Jessika Kenney**

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Stonehouse was a Chinese poet of the 13th-14th Century Yuan Dynasty. He lived the reclusive life of the Zen monk on Red Curtain Mountain, eventually gaining a reputation as one of the age's great Dharma masters. Red Pine tells us, "three hundred years after his death, a scholar is reported to have opened the pagoda built to contain Stonhouse's relics. The relics emitted such an intense golden light, the scholar was stunned and unable to move. Only after others had re-interred the relics and repaired the pagoda did the light stop and the scholar recover."

Stonehouse left his book of poems with the admonition "not to try singing these poems. Only if you sit on them will they do you any good." I am grateful to Red Pine for his masterful translations. The music owes as much to him as it does to me. I am especially grateful for the opportunity that allowed us to collaborate and perform these pieces (and others) together in Seattle and Port Townsend along with Jessika Kenney and Eyvind Kang.

Performance Note

The pieces may be sung by a male or female voice, and may be transposed if desired to suit the vocal range of the singer. The ornamentation within the vocal line is suggested and may be varied according to the vocal training and interest of the singer. The pieces may be sung a cappella or with accompaniment. If an accompaniment is used I prefer simple over complex. A single instrument is perhaps best. The accompanist should create his or her part using heterophony based on the vocal line. Other strategies, such as texture, may also be employed. Electronics may be used. In the past, instruments that have been used include viola, viola with electronics, kamancheh, and meta-harmonium (an electronic instrument based on clarinet samples that sounds much like a harmonium but can inflect the pitch microtonally). The pieces should not be harmonized with chords. If the pieces are memorized they may become part of the singers oral tradition and may evolve over time.



識情奔野馬
妄念走狂猴
不悟空王旨
輪迴卒未休
真空如湛海
微動卽成漚
纔受形骸報
便懷衣食憂

real emptiness is a tranquil sea
where the faintest breath makes bubbles
sooner or later you get a body
and worries about food and clothes
perceptions like a herd of wild horses
delusions so many crazy monkeys
until the King of Nothing makes sense
the Wheel of Rebirth rolls on

山中一雨滋原上
百物好手種
三畝薯亦可延昏早咄
哉世間人名利常關抱
頭上雪紛紛
胃中塵浩浩

when mountains are nourished by rain
what grows on the butte grows fine
planting an acre of yams
can wait for another time
too bad about civilized people
concerned with fortune and fame
heads covered by snow
hearts deserts of dust

紅日半銜山柴門
便掩關綠蒲眠褥
軟白木枕頭彎
松月來先照溪雲
出未還迢迢清夜
夢不肯到人閒

when the red sun bites the mountain
I shut my makeshift door
my green rush mattress gives
my white wood pillow curves
and when the pine moon shines
before clouds return from the valley
clear night dreams go far
but not to the world of men

柴門雖設未嘗關閉看幽禽自往還尺璧易求千丈
石黃金難買一生閒雪消曉嶂聞寒瀑葉落秋林見
遠山古栢煙消清晝永是非不到白雲閒

beyond a door I made but don't close
I glimpse strange birds fly past
for a piece of jade you can own a whole cliff
but gold won't buy a lifetime of freedom
the sound of icy falls on dawnlit snowy ridges
a mountain horizon through leafless autumn woods
mist clears from ancient cedars and days last forever
right and wrong don't enter the clouds

恁麼徹底恁麼去放下從頭放下來兩片脣皮堆白
醜一條古路長蒼苔雲邊木馬飛如電海底泥牛吼
似雷雪覆萬峯晴月夜暗香春信到寒梅

to get to the end the absolute end
just let go let it all go
foam piles up on a pair of lips
moss grows thick on an ancient road
a wooden horse flashes through the clouds
a clay ox thunders beneath the sea
on a moonlit night with snow on a thousand peaks
a hidden scent says spring has reached the winter plum *

處吹起波濤響半空
峯頂團團盡是松茅廬著在樹陰中天風一陣來何

around the summit I only see pines
and a thatch hut set in their shade
where does that wild wind come from
blowing waves echoing through space

* Stonehouse responds to two similar koans here, the second of which is better known. Tung-shan asked Lung-shan what truth he saw that made him move to the mountain on which he settled. Lung-shan answered, "I saw two clay oxen plunge into the sea. And up till now there's been no news."

real emptiness is a tranquil sea

from *The Mountain Poems of Stonehouse*

translation by Red Pine

♩ = ca. 45 (senza misura) espressivo

J. Powell

p *f* *poco dim.* *p*

real emp - ti - ness is a tran - quil sea

mp *f* *tr* *mp* *tr*

where the faint — est breath makes bub — bles

mf *mp* *tr*

soon — er or la — ter you

p *f* *poco dim.*

get a bo — dy and wor — ries

mf *p*

a — bout food and clothes per — cep — tions

poco cresc. *mf* *p*

like a herd of wild hor — ses de — lu — sions

The first line of musical notation is on a single staff in treble clef. It begins with a whole rest, followed by a quarter note G4, a quarter note A4 with a sharp sign, and a quarter note B4. A slur covers these three notes, with 'cresc.' written above. This is followed by a triplet of eighth notes: C5, D5, E5, with a '3' above the slur. The next note is a quarter note F5, with a dynamic marking 'f' above it. After a whole rest, there is a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers these three notes. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. A slur covers these three notes. The line ends with a quarter note G4 with a sharp sign, a quarter note F5, and a quarter note E5. A slur covers these three notes, with a fermata above the final note.

so ma - ny cra - zy mon - kees un - til the king of no - thing

The second line of musical notation is on a single staff in treble clef. It begins with a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers these three notes, with a dynamic marking 'mf' above. This is followed by a quarter note C5, a quarter note B4, and a quarter note A4. A slur covers these three notes, with a fermata above the final note. After a whole rest, there is a quarter note G4, a quarter note A4, and a quarter note B4. A slur covers these three notes, with a dynamic marking 'p' above. This is followed by a triplet of eighth notes: C5, D5, E5, with a '3' above the slur and 'rit.' written above. The next note is a quarter note F5, with a '3' above it. This is followed by a quarter note G5, a quarter note F5, and a quarter note E5. A slur covers these three notes, with a '3' above the slur. The line ends with a quarter note D5, a quarter note C5, and a quarter note B4. A slur covers these three notes, with a fermata above the final note and a trill symbol 'tr' above it.

makes sense the wheel of re - birth rolls on

when mountains are nourished by rain

from *The Mountain Poems of Stonehouse*

translation by Red Pine

J. Powell

♩ = ca. 64 (senza misura) espressivo

when moun_____ tains are nour - ished

f *mf* *dim.*

by rain what grows on the butte grows

p *f* *3*

fine plant - ing an a - cre of yams can wait for an -

p *mp*

oth - er time when moun_____ tains

p *cresc.* *f*

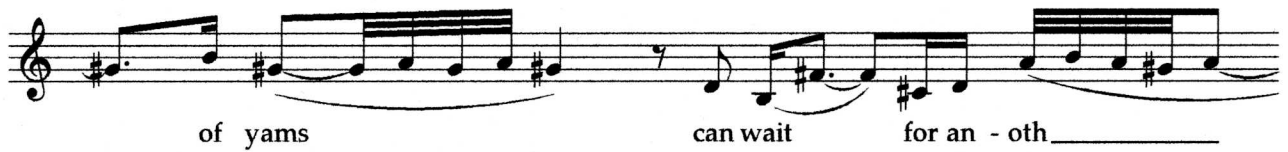
are nour_____ ished by rain what grows on

mp *dim.* *p* *mp* *cresc.*

the butte grows fine plant - ing an a - cre

mf *p*

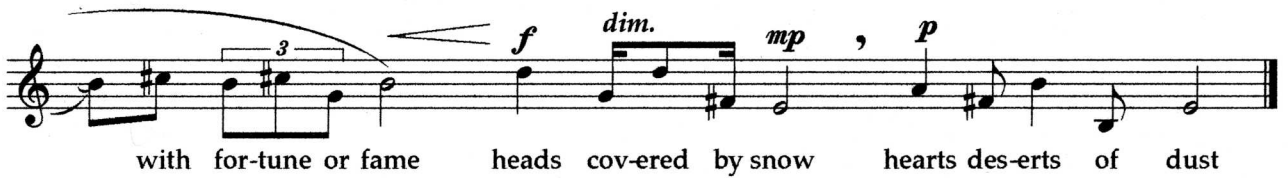
when mountains... p. 2



of yams can wait for an - oth _____



- er time to bad a-bout ci - vi-lized peo - ple con-cerned



with for-tune or fame heads cov-ered by snow hearts des-erts of dust

when the red sun bites the mountain

from *The Mountain Poems of Stonehouse*

translation by Red Pine

$\text{♩} = \text{ca. } 50 \text{ (senza misura) freely}$ J. Powell

mf *cresc.* *f* *dim.* , *p* *tr* *tr* *tr*

when the red sun bites the moun — tain

mp *tr* *tr* *tr*

I shut my make-shift door my green rush mat-tress

cresc. *mf* *cresc.* *f* *dim.* *Tr.* *tr* ,

gives my white wood pil-low curves

mf *p* *cresc.*

and when the pine moon shines be-fore clouds re-

mf *dim.* , *p* *cresc.* *mf*

turn from the val — ley clear night dreams

poco rit. *a tempo* *mp*

go far but not to the world of men

beyond a door I made but don't close

from *The Mountain Poems of Stonehouse*

translation by Red Pine

♩ = ca. 50-54 (senza misura) freely

J. Powell

p

be - yond a door I made but don't close I

glimpse strange birds fly past for a piece of jade

poco cresc. *f*

you can own a whole cliff but gold won't buy a

dim. *mf*

life - time of free - dom the sound of i - cy

mp *mf*

falls on dawn - lit snow - y rid - ges (a)

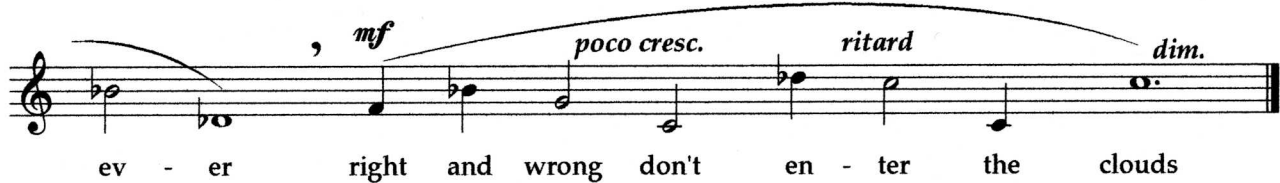
moun - tain ho - ri - zon through leaf - less au - tumn woods

beyond a door ... p. 2



cresc. *f* *mp*

mist clears from an - cient ce - dars and days last for -



, *mf* *poco cresc.* *ritard* *dim.*

ev - er right and wrong don't en - ter the clouds

to get to the end the absolute end
from *The Mountain Poems of Stonehouse*
translation by Red Pine

$\text{♩} = \text{ca. } 65 \text{ (senza misura) freely}$ J. Powell

f to get to the end the ab-so-lute end *, mp* just let go *tr*

, mf let it all go foam piles up on a pair of lips

cresc. f mp moss grows thick on an an - cient road a wood - en horse

cresc. f mf flash - es through the clouds a clay ox thun - ders be - neath the

sea on a moon - lit night with snow on a thou - sand

cresc. f , p tr peaks a hid - den scent says spring has reached the win - ter plum

around the summit I only see pines

from *The Mountain Poems of Stonehouse*
translation by Red Pine

J. Powell


♩ = ca. 60 (senza misura) freely



p
a - round the sum - mit I on - ly see pines



mf *poco cresc.*
and a thatch hut set in their shade where does that wild wind



f *mp* *f* *p*
come from blow - ing waves ec - ho - ing through space



O - E O - E - A A - E - O - E A - E - O - A

Repeat the last line several times, each time increasing the ornamentation.
The wind is blowing. You are the wind.