

**FAREWELL
TO
WANG WEI**

**for mixed choir
soprano • alto • tenor • bass**

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FAREWELL TO WANG WEI

Meng Hao-lian

Lonely, lonely, for what am I waiting?
Day after day, I come back with emptiness.
I like to go where there is sweet grass.
I am sorry to be parted from my old friend.
Who of those in power will give you a break?
Understanding friends are really precious.
I realize I should keep to myself quietly,
And stay in my old home behind closed doors.

留 別 王 維

孟 浩 然

寂寂竟何待 朝朝空自歸 欲尋芳艸去 惜與故人違
當路誰相假 知音世所稀 低應守寂寞 還掩故園扉

19

S
A
T
B

day, Day af - ter day, I come back with I come back

Day af - ter day, Day af - ter day,

mf

23

S
A
T
B

emp - ti - ness. emp - ti - ness. emp ti - ness. emp ti - ness. emp ti - ness.

come back with emp - ti - ness. emp ti - ness. emp ti - ness.

with emp - ti - ness. emp ti - ness. emp ti - ness.

I come back with emp - ti - ness.

29

S
A
T
B

allargando cresc. *ff* *dim.* *p* *f*

emp - ti - ness. emp ti - ness. emp ti - ness. emp - ti - ness. emp - ti - ness.

allargando cresc. *ff* *dim.* *p* *f*

emp ti - ness. emp ti - ness. emp ti - ness. emp ti - ness. emp ti - ness.

allargando cresc. *ff* *dim.* *p* *f*

emp ti - ness. emp ti - ness. emp ti - ness. emp ti - ness. emp ti - ness.

allargando cresc. *ff* *dim.* *p* *f*

emp ti - ness. emp ti - ness. emp ti - ness. emp ti - ness. emp ti - ness.

a tempo piú mosso
spirited and dreamy

34

$\text{♩} = 84$
 $(\text{♩} = 56 = \text{♩} = 168)$

mp un poco staccato

Musical score for measures 34-38, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is *a tempo piú mosso* and *spirited and dreamy*. The dynamic is *mp un poco staccato*. The lyrics are: "I like to go where there is sweet grass. I like to go where there is sweet grass." The Soprano part has a rest in measure 34 and enters in measure 35. The Alto part has a rest in measure 34 and enters in measure 35. The Tenor part has a rest in measure 34 and enters in measure 35. The Bass part has a rest in measure 34 and enters in measure 35.

39

Musical score for measures 39-42, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The dynamic is *mp un poco staccato*. The lyrics are: "there is sweet grass. I like to go where there is sweet grass. I like to go where there is sweet grass." The Soprano part has a rest in measure 39 and enters in measure 40. The Alto part has a rest in measure 39 and enters in measure 40. The Tenor part has a rest in measure 39 and enters in measure 40. The Bass part has a rest in measure 39 and enters in measure 40.

43

Musical score for measures 43-46, featuring Soprano (S), Alto (A), Tenor (T), and Bass (B) parts. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "grass. sweet grass. sweet grass. I like to go where there is sweet grass. I like to go where there is sweet grass." The Soprano part has a rest in measure 43 and enters in measure 44. The Alto part has a rest in measure 43 and enters in measure 44. The Tenor part has a rest in measure 43 and enters in measure 44. The Bass part has a rest in measure 43 and enters in measure 44.

47

Sweet I like to go where there is sweet grass.

there is sweet grass. sweet grass.

I like to go where there is sweet grass. sweet

(sweet) grass. sweet grass.

51

(grass). sweet grass. sweet grass.

sweet grass. sweet grass.

(sweet) grass. sweet grass. sweet grass.

(grass). sweet grass. sweet grass.

cresc. poco a poco

55

(grass). sweet grass. sweet grass. sweet grass. sweet grass.

(grass). sweet grass. sweet grass. sweet grass. sweet grass.

(grass). sweet grass. sweet grass. sweet grass. sweet grass.

(grass). sweet grass. sweet grass. sweet grass. sweet grass.

allargando ten. a tempo ff dim. poco a poco rit. pp $\text{♩} = 110$

61 $\text{♩} = 55$ *alla breve, striding bravely*

S I am

A I am sor - ry to be part - ed

T I am sor - ry to

B I am sor - ry to be part - ed from my old friend.

f

68

S sor - ry to be part - ed

A from my old friend. I am sor - ry to be part - ed

T be part - ed from my

B I am sor - ry to be part - ed from my

75 *cresc. rit. ff dim. p a tempo* $\text{♩} = 110$

S from my old friend. old friend. old friend.

A from my old friend. old friend. old friend.

T old friend. old friend. old friend.

B old friend. old friend. old friend.

aggressively with righteous anger

80 $\text{♩} = 110$ *ff*

S
A
T
B

Who in pow-er will give you a break? Who of those in

83 *simile*

S
A
T
B

of those in pow-er give Who in pow-er will give you a break? Who of those in

86

S
A
T
B

break? Who of those in pow-er break pow-er

114 *ff*

S Who in pow-er will give you a break? Who of

A Who in pow-er will give you a break? Who

T Who in pow-er will give you a

B Who in pow-er will give you a break? Who in pow-er

117 *cresc.* *ff* *dim.* *rallentando* $\text{♩} = 55$

S those in pow-er Who of those in pow-er will give you a

A in pow-er give Who of those in pow-er will give you a

T break? Who will give Who of those in pow-er will give you a

B Who in pow-er Who of those in pow-er will give you a

123 *(dim. sempre)* *(rall. sempre)* *poco a poco* *ppp* *a tempo* $\text{♩} = 55$

S break? pow-er break pow-er break pow-er

A break? pow-er break pow-er break pow-er

T break? pow-er break pow-er break pow-er

B break? pow-er break pow-er break pow-er

128 *reflective, tranquillo assai* $\text{♩} = 55$ *pp*

(i soli) *un poco* *simile* *sempre*

S Un - der - stand - ing friends

A Un - der - stand - ing friends

T Un - der - stand - ing friends

B Un - der - stand - ing friends

(i soli) *un poco* *simile* *sempre*

133 *a tempo primo* $\text{♩} = 66$

S are - real - ly - prec - ious.

A are - real - ly - prec - ious.

T are - real - ly - prec - ious.

B are - real - ly - prec - ious.

138 *resigned* *p*

S I re - al - ize I

A I re - al - ize I

T I re - al - ize I should

B I re - al - ize I should keep

(unis.)

142

S should keep to my self qui - et - ly, And stay

A should keep to my - self qui - et - ly, And

T keep to my - self qui - et - ly, And

B to my - self qui - et - ly, And stay

148

S in my old home be - hind closed

A stay in my old home be - hind

T stay in my old home be -

B in my old home

154

S doors. Lone ly, Lone *ppp* ly, *p*

A (hind) closed doors. Lone ly,

T (be) hind closed doors. Lone ly, Lone ly,

B be - hind closed doors. Lone

160

S Lone - ly, for what am

A Lone - ly, for what am I

T ly, Lone - ly, for what am

B ly, Lone - ly, for what

166

S I wait ing? wait ing? wait ing? wait ing? wait ing? wait ing?

A I wait ing? wait ing? wait ing? wait ing? wait ing? wait ing?

T I wait ing? wait ing? wait ing? wait ing? wait ing? wait ing?

B I wait ing? wait ing? wait ing? wait ing? wait ing? wait ing?

am I wait ing? wait ing? wait ing? wait ing? wait ing? wait ing?

cresc. *poco a poco*

173

S wait ing? wait ing? wait ing? wait ing?

A wait ing? wait ing? wait ing? wait ing?

T wait ing? wait ing? wait ing? wait ing?

B wait ing? wait ing? wait ing? wait ing?

fff *dim.* *poco a poco* *rallentando* *pppp*