

Richard St. Clair

SONGS OF THE PURE LAND

For Soprano and Piano
(1997)

Lyrics by Honen Shonin

Dur.: 11:00

Songs of the Pure Land

for Soprano and Piano

Text: Honen Shonin (Japan, 1133-1212)
(English rendition by Coates)

Music by Richard St. Clair
Opus 101 (1997)

I. The Seasons

Moderato $\text{♩} = 84$

mp

Voice

O mist of spring, thou hid - est all things beau - ti - ful and

Piano

5

bright, as if there did not shine the true, im - per - ish - a - ble light!

10

espressivo

I gaze and gaze each

p gently

simile

14

pass - ing day on the ger - an - i - um sweet, And for the hap - py

18

day I yearn my A - mi - da to meet.

22

If from Bud - dha A - mi - da my heart its col' - ring

26

gains,

30

it will be like the beau - teous boughs in au - tumn's

34 *come primo mp*

crim - son stains. If in the win - ter

38

of our pain, A - mi-da's name we call, warm rays from him will

42

chase a - way the cold and snow - drifts all, the

45

snow - - drifts all. *rit.* - - - - -

II. Sacrifice

50 *Sostenuto* $\text{♩} = 72$ *poco f*

Dear

54 *poco f* *mf*

life it - self is not too dear for wo - man's love to

58 *f* *dimin.*

give.

61 *mp*

The musical score is written for voice and piano. It begins at measure 50 with a tempo marking of 'Sostenuto' and a quarter note equal to 72 beats. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The voice part starts with a whole note rest, followed by a half note 'Dear' in measure 53. The piano accompaniment features a series of chords and moving lines in both hands. Dynamic markings include 'poco f', 'mf', and 'f'. A crescendo hairpin is present in the piano part between measures 54 and 58. The score continues with lyrics 'life it - self is not too dear for wo - man's love to' starting at measure 54. At measure 58, the piano part has a 'dimin.' (diminuendo) marking. The voice part has a whole note rest followed by a double bar line and a key signature change to three sharps (F#, C#, G#). The score ends at measure 61 with a piano part marked 'mp'.

66

mp *p ritenuto*

70

poco mf a tempo

For joys e -

a tempo *mp*

74

ter - nal, then, why fear to sac - ri - fice and live?

mf

Red.

78

dimin. *rit.* *p*



III. My Mountain Home

♩ = 80

Moderato, cantabile

82

Measures 82-83 of the piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, including a sharp sign. The left hand provides a harmonic foundation with sustained chords and a bass line. A piano (*p*) dynamic marking is present. The instruction *con Pedale* is written below the left hand.

84

Measures 84-86 of the piano accompaniment. The right hand continues the melodic development. The left hand features a more active bass line with moving chords. A *Ped.* marking is visible at the end of measure 86.

87

mp

Measures 87-89 of the piano accompaniment. The right hand includes vocal entries with lyrics. The left hand continues with sustained chords and a moving bass line. A piano (*p*) dynamic marking is present. The instruction *con Pedale* is written below the left hand.

A - bove the thatch of my

90

Measures 90-92 of the piano accompaniment. The right hand includes vocal entries with lyrics. The left hand continues with sustained chords and a moving bass line.

moun - tain home the white

93

clouds morn - ing and eve - ning hov - er. Ah! When

95

shall the hour of that day come that the

98

O - jo pur - ple shall me

Red.

101

cov - er? *rit.* - - - -

IV. Amida's Light

105 Sostenuto ♩ = 84 *mp*

There is no place where the moon - light casts

p molto legato, tenere

lightly pedal

108 not its cheer - ing ray; with him who has the

111 see - ing eye a - lone that light will

114 stay.

poco f

p

poco f

V. The Little Pine

♩ = 108

Allegretto, non rubato

mp

117

'Tis called the

p no nuances

R.H. simile

122

lit - tle pine- I mar - vel why; Its tow - er-ing bran - ches seem

127

to touch the sky.

132

(pause!)

don't slow, don't fade

(pause!)

VI. The Cicada

Lilting, not fast ♩ = 136

137

Like the ci-ca-da that has

140

cast its shell but sings its rap-turous lay, like the ci-ca-da that has

144

cast its shell but sings its rap-turous lay,

147

The

f expansive

con Pedale

151

voice of him who calls His name, *tr*

155

who calls His name from the frail bo - dy of this clay,

159 *f*

his heart to scenes of Par - a - dise al - read - y hav - ing

f *sempre dimin.*

163 *dimin.* *mp*

flown a - way. - *tr*

mp

Red. al fine

168

non ritard.!

dimin.

pp

8va

VII. The Glorious Vision

172 $\text{♩} = 72$ **Maestoso** *f pesante*

The Pure Land's glor - ious vi - sion is bliss that

mf pesante

179 *f*

all may claim, if he but wor - thi - ly re - peats, re -

187 *rit.* **ff**

peats A - mi - da's Sac - red name, re - peats A - mi - da's Sac - red Name.

cresc. *rit.* **sfz**

Red.

VIII. Precious Memory

195 Gentle, rolling $\text{♩} = 60$ *mp*

First in the Bless - ed Pure

p
con Pedale

197 Land

199 When I at - tain my

201 birth,

The musical score is written for voice and piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is marked 'Gentle, rolling' with a quarter note equal to 60 beats per minute. The dynamics range from piano (*p*) to mezzo-piano (*mp*). The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. The vocal line is a simple melody with lyrics. The score includes measures 195 through 201. The lyrics are: 'First in the Bless - ed Pure', 'Land', 'When I at - tain my', and 'birth,'.

203

shall be the pre - cious mem - o - ry of

205

friends I left on earth, on earth;

207

first in the Bless - ed Pure Land

209

when I at - tain my birth, shall be the

piu f

211

pre - cious mem - o - ry of friends I

213

left on earth, of friends I left on earth,

poco dimin.

rit. - - - -

poco dimin.

215

on earth.

mp *a tempo*

mp *a tempo*

217

rit. *poco dimin.* *p* *fine*

Red. al fine