

To Mr. Oscar Seagle

# In the Yellow Dusk

The words from the Chinese of  
Li Po\*  
(circa A.D. 700)

Edward Horsman

**Tranquillamente** *rit.* *a tempo* *mp*

The yel - low  
5 dusk winds round the cit - y wall: The crows are drawn to nest;  
9 Si - lent - ly down the west They has - ten home, they has - ten  
13 home, and from the branch - es call.  
20 **Tranquillo** *p* A wo - man sits and weaves with fin - gers deft Her  
23 sto - ry of the flow'r - lit stream, Thread - ing the jas - per gauze in  
26 dream, thread - ing the jas - per gauze in dream,

\* From "Lute of Jade; Selections from the Classical Poets of China," published by E.P. Dutton & Co.

29 **Meno mosso**  
*pp*

Till, like faint smoke,\_\_\_ it dies,\_\_\_ and she, be - reft,\_\_\_ be -

32

reft, Re-calls the part-ing words that died Un-der the case-ment some far\_\_\_\_\_

37 *rit.* **Come prima**  
*p*

e-ven - tide,\_\_\_ And stays the dis-ap - point-ed loom, While

43

from the lit - tle lone - ly room In-to the lone-ly night she peers: And like the

47 *rit.*

rain,\_\_\_ un - heed-ed, un - heed - ed fall her tears.

The musical score is written for a single melodic line in treble clef with a key signature of one sharp (F#). It consists of five staves of music. The first staff (measures 29-31) begins with a *pp* dynamic and a **Meno mosso** tempo marking. It features a half note followed by a quarter note, then a half note with a fermata. The second staff (measures 32-34) continues with quarter and eighth notes, including a triplet of eighth notes. The third staff (measures 35-36) includes a half note with an accent (>) and a *rit.* marking. The fourth staff (measures 37-46) starts with a **Come prima** marking and a *p* dynamic, followed by a *f* dynamic. The fifth staff (measures 47-49) concludes with a *rit.* marking and a final half note with a fermata. The piece ends with a double bar line.