

*To Jean, my lovely wife since 1972*

# Wedding Cantata

Jalāl ad-Dīn Muhammad Rūmī (1207-1273) 3. The Privileged Lovers

Peter Bird

( $\text{d} = 70$ )

SOPRANO

ALTO

TENOR

BASS

( $\text{d} = 70$ )

PIANO

*f*      *mf*

*Ped.*      *Ped.*      *Ped.*      *Ped.*

*Ah* \_\_\_\_\_

The musical score consists of five staves. The top four staves represent the vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff represents the Piano. The vocal parts are mostly silent, indicated by short vertical dashes. The piano part features eighth-note chords in common time, with dynamics ranging from *f* (fortissimo) to *mf* (mezzo-forte). Pedal points are marked with *Ped.* under each piano measure. The vocal parts enter with the word "Ah" on the final measure.

5      *mf*      *mp*

S.      Ah \_\_\_\_\_ Ah \_\_\_\_\_ The

A.      *mf*      *mp*

Ah \_\_\_\_\_ The

T.      *mf*      *mp*

Ah \_\_\_\_\_ The

B.      *mf*      *mp*

Ah \_\_\_\_\_ The

*Ped.*      *Ped.*      *Ped.*

*PNO.*      *mp*

*Ped.*      *Ped.*      *Ped.*

The musical score consists of five staves. The top four staves represent the vocal parts: Soprano, Alto, Tenor, and Bass. The bottom staff represents the Piano. The vocal parts sing melodic lines with sustained notes, indicated by horizontal lines above the notes. The piano part features eighth-note chords in common time, with dynamics ranging from *mf* (mezzo-forte) to *mp* (mezzo-pianissimo). Pedal points are marked with *Ped.* under each piano measure.

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2

**A**

10

S. Moon is now a dan - cer at this fes - ti - val - of love; this

A. Moon is now a dan - cer at this fes - ti - val of love; this

T. Moon is now a dan - cer at this fes - ti - val - of love; this

B. Moon is now a dan - cer at this fes - ti - val - of love; this

PNO.

[this phrase in strict rhythm]

14

S. dance of light; this sac - red bless - ing.

A. dance of light; this sac - red bless - ing.

T. 8 dance of light; this sac - red bless - ing. Di -

B. dance of light; this sac - red bless - ing. Di -

PNO.

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3

18

S. *To a world a - ris-ing new... ...Lov - ers...*

A. *To a world a - ris-ing new... ...Lov - ers...*

T. *vine love beck-ons us... ...New, for these lov - ers with their*

B. *vine love beck-ons us... ...New, for these lov - ers with their*

PNO.

*Reo.* *Reo.*

23 *mf* *f* *attaca* **B** *Fast and free (♩ = 90)*

S. *...Eyes... Pas - sion.*

A. *...Eyes... Pas - sion.*

T. *eyes of fier - y pas - sion.*

B. *eyes of fier - y pas - sion. Cho - sen ones who have sur - ren - der'd!*

PNO.

*Reo.* *Reo.*

**B** *Fast and free (♩ = 90)*

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4

27

S. Cho - sen ones who have sur - ren - der'd! Once on - ly a light; now they are

A. Cho - sen ones who have sur - ren - der'd! Once on - ly a

T. Ah Ho Hup Hup

B. Once on - ly a light; now they are Sun - beams re - u - nit - ed!

PNO.

31

S. Sun - beams re - u - nit - ed! Cho - sen ones who have sur - ren - der'd!

A. light; now they are Sun - beams re - u - nit - ed! Ah

T. Ho Hup Hup Ho Hup Hup Cho - sen ones who

B. Cho - sen ones who have sur - ren - der'd! Once on - ly a light; now they are

PNO.

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5

35

S. Once on - ly a light; now they are Sun - beams re - u - nit - ed!

A. *Oh* *Ah*

T. 8 have sur - ren - der'd! Once on - ly a light; now they are Sun - beams re - u -

B. Sun-beams re - u - nit - ed!

PNO.

39 *f*

S. Ah Ah Ya

A. *f* Cho - sen ones who have sur - ren - der'd! Once on - ly a

T. *f* 8 nit - ed! Cho - sen ones who have sur - ren - der'd! Once on - ly a

B.

PNO. *f* *mf* *tr* *tr*

*Reo.*

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6

43

S. Once on - ly a light; now they are ***f*** ***ff***

A. light; now they are Sun - beams re - u - nit - ed! ***ff*** Now they are

T. ***ff***

B. light; now they are Sun - beams re - u - nit - ed! Now they are ***ff***

PNO. ***f***

Cho - sen ones who have sur - ren - der'd! Once on - ly a light; now they are

***Ped.*** ***Ped.*** ***Ped.***

47

A tempo ( $\text{d} = 70$ )

S. Sun - beams re - u - nit - ed! ***ff***

A. Sun - beams re - u - nit - ed!

T. Sun - beams re - u - nit - ed! ***ff***

B. Sun - beans re - u - nit - ed!

PNO. ***ff*** ***mf***

***Ped.*** ***Ped.*** ***Ped.***

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7

52

S. *mp* C They have left be - hind the world of fool - ish games, of fool - ish games.

A. *mp* They have left be - hind the world of fool - ish games, of fool - ish games.

T. *mp* 8 They have left be - hind the world of fool - ish games, of fool - ish games. Di -

B. *mp* They have left be - hind the world of fool - ish games, of fool - ish games. Di -

PNO. *mf*

rit.

57 *mp* S. Ah To a world a - ris - ing new for these

A. *mp* Ah To a world a - ris - ing new for these

T. *mp* 8 vine love beck - ons us... A - new, for these

B. *mp* vine love beck - ons us... A - new, for these

PNO. *mf* rit. *mf* Ped.

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8

61

S. lov - ers with their eyes of fier - y pas - sion!

A. lov - ers with their eyes of fier - y pas - sion!

T. 8 lov - ers with their eyes of fier - y pas - sion!

B. lov - ers with their eyes of fier - y pas - sion!

PNO.

*Ped.*

PIANO

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## 3. The Privileged Lovers

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Peter Bird

(♩ = 70)

*f*

*mf*

Ped.

Ped.

Ped.

4

Ped.

Ped.

Ped.

8

A

*mp*

Ped.

II

Ped.

Ped.

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2

[this phrase in strict rhythm]

13

17

21

**B**

25 Fast and free ( $\text{♩} = 90$ )

28

## Wedding cantata: 3. The privileged lovers

3

The musical score consists of six staves of music, likely for a piano-vocal duet or similar ensemble. The top two staves are for the treble clef voice, and the bottom two staves are for the bass clef bassoon or continuo. The fifth staff shows the bassoon part with sustained notes and dynamic markings like *mf* and *f*. The sixth staff shows the bassoon part with dynamic markings like *ff* and *mf*, and a tempo marking of  $\frac{9}{8}$ . Various articulations such as *tr.* (trill) and *ped.* (pedal) are indicated throughout the score.

31

*mf*

*f*

34

*tr.*

*mf*

38

*tr.*

*f*

41

*(h)*

*ped.*

*ped.*

44

*ped.*

*ped.*

46

*ff*

$\frac{9}{8}$

*ped.*

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4

49 **A tempo** ( $\text{♩} = 70$ )

**C**

53

**rit.**

57

61

**f**