

To Jean, my lovely wife since 1972
Wedding Cantata
1. Marriage Morning

Alfred, Lord Tennyson (1809-1892)

Peter Bird

1. Marriage Morning

1. Marriage Morning

Allegretto ♩ = 112

gva -----

PIANO

Musical score for piano, page 10, measures 11-15. The score consists of two staves. The top staff is in treble clef and 3/4 time, with dynamics *p*, *mp*, and *f*. The bottom staff is in bass clef and 3/4 time, with dynamics *Ped.* and *p*. Measures 11-12 show eighth-note patterns. Measure 13 begins with a bass note followed by eighth-note pairs. Measures 14-15 continue the eighth-note patterns established in measure 13.

7

S. *mf*
Light! on Earth! You send a

A. *mf*
Light, so low up - on Earth,

T. *mf*
Light, so low up - on Earth, You send a

B. *mf*
Light! on Earth,

PNO. *mf*
Ped. *Ped.*

14

S. flash to the Sun. *mf* Gold - en close.

A. Flash! *mp* Sun. *mf* Gold - en close. *mp* Ah;

T. flash to the Sun. *mf* Here is the gold - en close of love; All of my

B. Flash! *mp* Sun. *mf* Here is the gold - en close of love; All of my

PNO. *mp*

Wedding Cantata

2

23

S. - - - - - Oh, all the woods_ and mead - ows: Woods where we

A. ah. All the woods_ and mead - ows; Woods where we

T. 8 woo- ing is done. Oh, all the woods and the mead - ows: Woods where we

B. woo- ing is done. Oh, all the woods and the mead -

PNO. Ped.

Leo. _____

31

S. hid from the wet, *p* We hid from the wet, Stayed

A. hid from the wet, *p* We hid from the wet, Stiles where we

T. hid from the wet, *mp* Stiles where we stayed to be

B. - ows: Woods where we hid from the wet, *mp* We stayed

PNO. *p*

Wedding Cantata

3

rit.

A a tempo ($\text{♩} = 112$)

38

S. — to be kind, — Meadow in which we met! — Light, so

A. stayed to be kind, — Meadow in which we met! — Light!

T. 8 kind, — Meadow in which we met! — Light!

B. — to be kind, — Meadow in which we met! — Light, so

PNO. rit.

A a tempo ($\text{♩} = 112$)

mp *mf*

mp *mf*

mp *mf*

mp *mf*

Ped. *Ped.* *Ped.*

46

S. low in the vale, — Light - en a - far,

A. — Light! — You flash and light - en a - far,

T. 8 Light! — Light! — Light - en a - far, — For

B. low in the vale, — You flash and light - en a - far, — For

PNO. *Ped.*

mp

mp

tr

Wedding Cantata

4

54

S. *mf* - Gold - en morn - ing of love and you are his morn - - - - ing star.

A. *mf* - Gold - en morn - ing of love

T. *mf* - 8 this is the gold - en morn - ing of love and you are his morn - - - - ing star.

B. *mf* - this is the gold - en morn - ing of love and you are his morn - - - - ing star.

PNO. *mf*.

62

S. Flash! I am ready; I start By mead - ow and stile_ and wood. Oh,

A. Flash! I am ready; I start By mead - ow and stile_ and wood.

T. 8 Flash! I am ready; I start By mead-ow and

B. Flash! I am ready; I start Mead - ow and stile_ and wood.

PNO. f mf (b) mp Ped.

Wedding Cantata

5

rit.

70

S. light - en! Oh, light - en in - to my eyes and my heart, In - to my

A. Stile and wood. Oh, light - en in - to my eyes and heart, In - to my

T. *mp* stile and wood. Oh, light-en in - to my eyes and my heart, In - to my

B. *mp* Oh, light-en in - to my eyes and heart, In - to my

PNO. *rit.*

Ped.

B

78 *mp* *mf* Andante ($\text{d} = 76$) *mf* *mp*

S. heart and my blood! Heart, are you great e - nou -

A. *mp* *mf* *mf* *mp* heart and my blood! Heart, are you great e - nou -

T. *mf* *mp* heart and my blood! Heart, are you great e - nou -

B. *mf* *mf* *mp* heart and my blood! Heart, are you great e - nou -

B

Andante ($\text{d} = 76$) *mf*

PNO. *Ped.*

Wedding Cantata

6

84

S. For a love that nev - er tires? Oh heart, are you

A. For a love that nev - er tires? Oh heart, are you

T. For a love that nev - er tires? Heart, are you

B. For a love that nev - er tires? Heart, are you

PNO.

89

S. great e - nough for love? (I have heard of thorns and bri - ars. Of

A. great e - nough for love? (I have heard of thorns and bri - ars. Of

T. great e - nough for love? (I have

B. great e - nough for love? Ah (I have

PNO.

Wedding Cantata

94

S. thorns and bri - ars.) *p* O - ver thorns and
 A. thorns and bria - ars.) *p* O - ver thorns and
 T. 8 heard of thorns and bri - ars.) *p* O - ver thorns and
 B. heard of thorns and bri - ars.) *p* O - ver thorns and bri - ars,
 PNO. *Ped.*

99

S. bri - ars, O - ver mea - dows and stiles, *mp* O - ver the *mf*
 A. bri - ars, O - ver mead - dows and stiles, *mp* O - ver the *mf*
 T. 8 bri - ars, Mea - dows and stiles, *mp* O - ver the *mf*
 B. — O - ver mea - dows and stiles, *mp* O - ver the *mf*
 PNO. *mp* *mf*

Wedding Cantata

8

104

S. world to the end of it; *subito f*. Flash of a mil - -

A. world to the end of it; *subito f*.

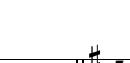
T. 8 world to the end of it; *subito f*. Flash of a mil - -

B. world to the end of it; *subito f*. Flash of a mil - -

PNO. (hemiola) *f* Ped.

109

S. lion miles. 

A. lion miles. 

T. 8 lion miles. 

B. lion miles. 

PNO. *mf* Ped. 

Wedding Cantata
2. It's All I Have to Bring Today

9

Emily Dickinson (1830-1886)

Peter Bird

114 Andante (♩ = 80)

S.

A.

T.

B.

PNO.

C
Andante (♩ = 80)
8va

mp *mf*

8va

Ped. *Ped.* *3*

S.

A.

T.

B.

PNO.

119

p

It's all I have... Ah...

mp

It's all I have to bring to -

p

Ah. Oo...

p

Ah. Oo...

(8) *mp* (8) *p*

Ped.

Wedding Cantata

10

125

S.

A.

T.

B.

PNO.

day _____ This, _____ and my heart be - side
Oo _____ Ah.

mp

Ped.

D

131

S.

A.

T.

B.

PNO.

It's all I have to bring to - day
Oo _____ Oo

mf

p

D

mf

Wedding Cantata

11

136

S. This, and my heart be - side This, and my heart,

A. This, and my heart be - side This, and my heart,

T. 8 Oo And my heart be - side. Oo

B. Oo

PNO. *mf* *mp*

142

S. — and all the fields, and all the mea - dows wide. Wide.

A. — and all the fields, and all the mea dows wide. Wide.

T. 8 Oo Wide.

B. Oo All the mea - - - dows wide.

PNO. *mp* *mf*

Wedding Cantata

12

E accel.

149

S. *mf* Be sure you count, _____ should I for -

A. *mf* Be sure you count, _____ should I for - get,

T. *mf* Be sure you count, _____ should I for - get,

B. *mf* Be sure you count,

E accel.

Andantino ($\text{♩} = 95$)

PNO. *mf*

154

S. get, _____ Be sure you count; _____ Some - one the sum could tell.

A. Be sure you count, _____ should I for - get, _____ Some - one the sum could tell.

T. Be sure you count; _____ Some - one the sum could tell.

B. — should I for - get, _____ Should I for - get, _____ Some - one the sum could tell.

PNO.

Wedding Cantata

13

161

S. This, and my heart, and all the bees That **f**

A. This, and my heart, and all the bees That **f**

T. And my heart, and all the bees That **f**

B. This, and my heart, All the bees That

PNO.

rall. **F** a tempo ($\text{♩} = 80$)

168 S. in the clo - ver dwell. Dwell. It's all I have.

A. in the clo - ver dwell. Dwell. It's all I have.

T. in the clo - ver dwell. Dwell. It's all I have.

B. in the clo - ver dwell. Dwell. Ah

[In a large chorus, include some women.]

PNO.

Wedding Cantata

14

175

S. — to bring to - day This, and my heart be -

A. — to bring to - day This, and my heart be -

T. — to bring to - day This, and my heart be -

B. Ah Ah Ah

PNO.

181

S. side This, and my heart, and all the fields,

A. side This, and my heart, and all the fields,

T. 8 side This, and my heart, and all the fields,

B. Ah

PNO. 8va f

Wedding Cantata

15

185

S. — all mea - dows... *mp* Wide.

A. — and all the mea - dows wide. *p* Wide.

T. 8 and all the mea - dows wide. *p* wide.

B. — All the mea - dows wide. *p*

PNO. (8) *mf* (8) *mp*

3

Wedding Cantata
3. The Privileged Lovers

16

Jalāl ad-Dīn Muhammad Rūmī (1207-1273)

Peter Bird

191 (♩ = 70)

S.

A.

T.

B. 9:8

PNO.

(♩ = 70) Ah__

f

mf

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

S. 195 *mf*

A. Ah__ Ah__ The

A. Ah__ The *mp*

T. Ah__ The *mp*

B. Ah__ The *mp*

PNO. *Ped.* *Ped.* *Ped.*

Wedding Cantata

17

G

200

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 - tiv - val of love; this

PNO.

[this phrase in strict rhythm]

204

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 love; this sac - red bless - ing. Di -

PNO.

Wedding Cantata

18

208

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

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

T. vine love beck - ons us... *8* ...New, for these lov - ers with their

B. vine love beck - ons us... *8* ...New, for these lov - ers with their

PNO. *Ped.* *Ped.*

213 *mf* attaca **H** **Fast and free (♩ = 90)**

S. ...Eyes... *f* Pas - sion. **10** **8**

A. ...Eyes... *f* Pas - sion. **10** **8**

T. eyes of fier - y pas - sion. *f* **10** **8**

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

PNO. *f* *mf* *Ped.* *Ped.*

Wedding Cantata

19

217 *mf*

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. *mp*
Ah Ho *mp* Hup Hup

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

PNO. *f*

221

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 Ho____ Cho - sen ones who

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

PNO. *mf* *f*

Wedding Cantata

20

225

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.

229 *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. *f*

PNO.

Wedding Cantata

21

233

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

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

T. 8 light; now they are Sun - beams re - u - nit - ed! *ff* Now they are

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

PNO. *Ped.* *Ped.* *Ped.*

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

S. Sun - beams re - u - nit - ed! | 9 8 - - -

A. Sun - beams re - u - nit - ed! | 9 8 - - -

T. 8 Sun - beams re - un - nit - ed! | 9 8 - - -

B. Sun - beams re - u - nit - ed! | 9 8 - - -

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

Wedding Cantata

22

242

S. *mp* [I] 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* 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.

247 *mp*

S. Ah _____ To _____ a world a - ris - ing new _____ for these

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

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

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

PNO. *rit.* *ped.*

Wedding Cantata

23

251

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.

Wedding Cantata 4. A Faery Song

24

24
W. B. Yeats (1865-1939)

255 Adagio ($\bullet = 72$)

Peter Bird

Soprano (S.) part: Treble clef, 3/4 time, key signature of B-flat major (two flats). The vocal line consists of sustained notes and rests.

Alto (A.) part: Treble clef, 3/4 time, key signature of B-flat major. Dynamics include ***p*** (pianissimo) and ***pp*** (ppianissimo).

Tenor (T.) part: Treble clef, 3/4 time, key signature of B-flat major. Dynamics include ***p*** (pianissimo) and ***pp*** (ppianissimo).

Bass (B.) part: Bass clef, 3/4 time, key signature of B-flat major. Dynamics include ***p*** (pianissimo) and ***pp*** (ppianissimo).

Piano (PNO.) part: Treble and bass staves, 3/4 time, key signature of B-flat major. Dynamics include ***mp*** (mezzo-pianissimo). Pedal points are marked with **Ped.** under the bass staff.

Text: "We who are old," repeated by all voices.

Performance instruction: Adagio ($\text{♩} = 72$)

Section marker: J

261

S. *p* old _____ and gray, *mp* O so old! *p* Thou-sands of years, *mp* thou-sands of

A. *p* old and gray, *mp* O so old! *p* Thou-sands of years, *mp* thou-sands of

T. *p* old and gray, *mp* O so old! *p* Thou-sands of years, *mp* thou-sands of

B. *p* old and gray, *mp* O so old! *p* Thou-sands of years, *mp* thou-sands of

PNO. *mf* Ped. Ped.

Wedding Cantata

25

268

S. *mf* years, if all were told. *mp* Give to these chil - dren, new from the world,

A. *mf* years, if all were told. *mp* Give to these chil - dren, new from the world,

T. *mf* ⁸ years, if all, all were told. *mp* Give to these chil - dren, new from the world,

B. *mf* years, if all were told. *mp* Give to these chil - dren, new from the world,

PNO.

K

277

S. — Si - lence and love; and the long, dew-drop-ping hours of the

A. — Si - lence and love; and the long, dew-drop-ping hours of the

T. — Si - lence and love; and the long, dew-drop-ping hours of the

B. — Si - lence and love; and the long, dew - drop - ping hours of the

PNO.

K

Wedding Cantata

26

285

S. *p* night, _____ and the stars a - bove: *mp* Give to these chil - dren, new from the
 A. *p* night, _____ the stars a - bove: *mp* Give to these chil - dren, new from the
 T. *p* night, _____ the stars a - bove: *mp* Give to these chil - dren, new from the
 B. *p* night, _____ and the stars a - bove: *mp* Give to these chil - dren, new from the

PNO. *L* *mp*

Ped. *Ped.* *Ped.*

293

S. world, _____ Rest far from men. *mf* Is an - y-thing bet -
 A. world, _____ Rest far from men. *mf* Is an - y-thing bet -
 T. world, _____ Rest far from men. *mf* Is an - y-thing bet -
 B. world, _____ Rest far from men. *mf* Is an - y-thing bet -

PNO. *Ped.* *Ped.*

Wedding Cantata

27

301

S. *p* ter? Is an - y-thing bet- ter? Tell it us then: _____ Us who are

A. *p* ter? Is an - y-thing bet- ter? Tell it us then: _____ Us who are

T. *p* ter? Is an - y-thing bet- ter? Tell it us then: _____ Us who are

B. *p* ter? Is an - y-thing bet- ter? Tell us then: _____ Us who are

M *mp*

PNO. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

309

S. old, old and gray, *p* O so old!

A. old, old and gray, *p* O so old!

T. *s* old, old and gray, *p* O so old!

B. old, old and gray, *p* O so old!

PNO. *Ped.* *Ped.* *Ped.*

Wedding Cantata

To Jean, my lovely wife since 1972

PIANO

Wedding Cantata

1. Marriage Morning

Alfred, Lord Tennyson (1809-1892)

Peter Bird

PIANO
Wedding Cantata

2

37 rit.

2

A

45 a tempo ($\text{♩} = 112$)

mf

tr

Ped. *Ped.*

52

59

f

mf

Ped.

66

mp

Ped.

rit.

73

2

2

Ped.

PIANO
Wedding Cantata

3

B

Andante ($\text{♩} = 76$)

The sheet music consists of two systems of piano music. The top system starts at measure 80 and ends at measure 105. The bottom system starts at measure 106 and ends at measure 110. Both systems are in common time (indicated by '9' over '8') and use a treble and bass staff. Measure 80 begins with a dynamic of *mf*. Measures 81-83 show a transition with a bass pedal (Ped.) indicated by a bracket. Measures 84-87 feature a bass line with eighth-note patterns and a treble line with sixteenth-note patterns. Measures 88-91 show a continuation of the melodic line. Measures 92-95 show a more sustained harmonic texture. Measures 96-100 show a return to a more active melodic line. Measures 101-105 show a final section with a bass pedal indicated by a bracket. The bottom system begins at measure 106 with a dynamic of *mf*. Measures 107-109 show a continuation of the melodic line. Measures 110 shows a final section with a bass pedal indicated by a bracket.

PIANO
Wedding Cantata

2. It's All I Have to Bring Today

Peter Bird

CAndante ($\text{♩} = 80$)

114

118 (8)

123

D

129

133

PIANO
Wedding Cantata

5

138

E

146

accel.

mp

152

Andantino ($\text{♩} = 95$)

mf

157

mp

164

rall.

rall.

FPIANO
Wedding Cantata

171 - - - a tempo ($\text{♩} = 80$)

mf

177

$8va$

$8va$

182 (8)

(8)

f

3

186 (8)

(8)

mf

mp

190

$\frac{5}{8}$

$\frac{9}{8}$

Jalāl ad-Dīn Muhammad Rūmī (1207-1273)

PIANO
Wedding Cantata

3. The Privileged Lovers

Peter Bird

7

191 (♩ = 70)

194 Ped. Ped. Ped.

198 G

[this phrase in strict rhythm]

202 Ped.

206 mf

210

213 Ped.

218 10/8

219 10/8

PIANO
Wedding Cantata

H

215 **Fast and free** ($\text{♩} = 90$)

218

221

224

228

231

Ped. *Ped.*

PIANO
Wedding Cantata

9

234

Ped.

Ped.

236

ff

Ped.

239 A tempo (♩ = 70)

mf

I Ped.

Ped.

243

mf

247 rit.

ff

Ped.

251

f

Ped.

Ped.

10
W. B. Yeats (1865-1939)

PIANO
Wedding Cantata
4. A Faery Song

Peter Bird

255 Adagio ($\text{♩} = 72$)

mp

Ped. Ped. Ped. Ped.

259

J

mf

Ped. Ped. Ped. Ped.

264

f

K

273

mf

280

Ped. Ped. Ped. Ped. Ped.

PIANO Wedding Cantata

288

F

F

Ped.

Musical score for piano, page 10, measures 295-296. The score consists of two staves. The top staff is in treble clef, B-flat major, and 2/4 time. It features a dynamic instruction 'Ped.' followed by a short horizontal line. The bottom staff is in bass clef, A-flat major, and 2/4 time. It also features a dynamic instruction 'Ped.' followed by a short horizontal line.

301

Ped. Ped. Ped. Ped. Ped.

308 M

mp

Ped.