

To Jean, my lovely wife since 1972

Wedding Cantata

Alfred, Lord Tennyson (1809-1892)

1. Marriage Morning

Peter Bird

Allegretto ♩ = 112
8va

PIANO

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*

14

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

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

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

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

PNO. *mp*

Wedding Cantata

2

23

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

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

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

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

PNO.

Red.

31

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

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

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

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

PNO.

Wedding Cantata

rit. **A** a tempo (♩ = 112)

38

S. — to be kind, Mead-ows in which we met! Light, so

A. stayed to be kind, Mead-ows in which we met! Light!

T. kind, Mead-ows in which we met! Light!

B. — to be kind, Mead-ows in which we met! Light, so

PNO.

mp *mf* *mf* *mf*

Ped. Ped. Ped.

46

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

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

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

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

PNO.

mp *mp*

Ped. *tr*

Wedding Cantata

4

54

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

A. *mf* *mp*
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* *mp* *mf*
Ped._____

62

S. *mp* *p*
Flash! I___ am rea - dy; I start_____ By mead - ow and stile__ and wood._____ Oh,

A. *mf* *mp*
Flash! I___ am rea - dy; I start_____ By mead - ow and stile__ and wood._____

T. *f* *mf*
8 Flash! I___ am rea - dy; I start_____ By mead - ow and

B. *f* *mf*
Flash! I___ am rea - dy; I start_____ Mead - ow and stile__ and wood._____

PNO. *f* *mf* *mp*
Ped._____

Wedding Cantata

rit.

70

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

A. *p* 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, *mf* In - to my

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

PNO.

rit.

Red.

B

78 *mp* *mf* *mf* *mp*

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

A. *mp* *mf* *mf* *mp*

A. heart and my blood! Heart, are you great e - nough

T. *mf* *mf* *mp*

T. heart and my blood! Heart, are you great e - nough

B. *mf* *mf* *mp*

B. heart and my blood! Heart, are you great e - nough.

B

mf

PNO.

Andante (♩ = 76)

Red.

Wedding Cantata

6

84

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

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

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

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

PNO. *mp*

89

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

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

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

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

PNO. *f* *mf* *mp*

Wedding Cantata

8

104

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

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

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

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

PNO. (hemiola) *f*
Ped. Ped.

109

S. ion miles.

A. ion miles.

T. ion miles.

B. ion miles.

PNO. *mf*
Ped. Ped.

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

Emily Dickinson (1830-1886)

Peter Bird



114 Andante (♩ = 80)

S.

A.

T.

B.



Andante (♩ = 80)

PNO.

mp *mf*

8^{va} 8^{va}

Ped. 3

119

S.

A.

T.

B.

PNO.

mp *p*

8^{va} 8^{va}

Ped.

Wedding Cantata

10

125

S. Ah

A. day This, and my heart be - side

T. 8 Oo Ah.

B. Oo

PNO. *mp*
Ped.

D

131

S. *mf* It's all I have to bring to - day

A. *mp* It's all I have to bring to - day

T. 8 *p* Oo Oo

B. *p* Oo Oo

PNO. **D** *mf*

Wedding Cantata

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 Oo

PNO. *mf* *mp*

142

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

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

T. 8 Oo All the mea - dows wide. Wide. *mf*

B. Oo All the mea - dows wide. *mp* *mf*

PNO. *mp*

Wedding Cantata

12

E

accel.

Andantino (♩ = 95)

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,

PNO. *mf*

E

accel.

Andantino (♩ = 95)

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

161

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

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

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

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

PNO. *mp*

F

rall. a tempo (♩ = 80)

168

S. *mp* *mf*
in the clo - ver dwell. Dwell. It's all I have

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

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

B. *f* *mp* *mp*
in the clo - ver dwell. Dwell. Ah

[In a large chorus, include some women.]

F

rall. a tempo (♩ = 80)

PNO. *mf*

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

B. Ah — Ah — Ah —

PNO.

181

S. side — This, and my heart, — and all 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.

8^{va} *f*

Wedding Cantata

185

S. all meadows... Wide.

A. and all the meadows wide. Wide.

T. and all the meadows wide. wide.

B. All the meadows wide.

PNO.

3

mf

mp

(8)

(8)

Wedding Cantata
3. The Privileged Lovers

16
Rumi (1207-1273)

Peter Bird

191 (♩ = 70)

S.
A.
T.
B. *mf* Ah—

PNO. *f* *mf* Ah—

Ped. Ped. Ped. Ped.

195 *mf* *mp*

S. *mf* Ah Ah The *mp*

A. Ah The *mp*

T. *mf* Ah The *mp*

B. Ah The *mp*

PNO. *mp*

Ped. Ped. Ped.

Wedding Cantata

G

200

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

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

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

B. *mf* *mp*
Moon is now a dan - cer at this fes - tiv - val of love; this

PNO.

G

[this phrase in strict rhythm]

204

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

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

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

B. *mf* *f* *mf*
dance of love; this sac - red bless - ing. Di -

PNO. *mf* *f* *mf*

Wedding Cantata

18

208

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

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

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

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

PNO.

213 *mf* *f* *attaca* **H** **Fast and free** ($\text{♩} = 90$)

S. *mf* *f*
...Eyes... Pas - sion.

A. *mf* *f*
...Eyes... Pas - sion.

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

B. *8* *f* *mf*
eyes of fier - y pas - sion. Cho - sen ones who have sur - ren - der'd!

PNO. *f* *mf*

Wedding Cantata

217 *mf*

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

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

T. *mp*
Ah _____ Ho _____ Hup Hup

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

PNO. *f*

221 *mf*

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! *mp*
Ah _____

T. *mp*
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. *mf* *tr*

229

S. Ah Ah Ya

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

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

B.

PNO. *f* *Ped.*

Wedding Cantata

233

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

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

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

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

PNO.

237

A tempo (♩ = 70)

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

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

T. Sun - beams re - un - nit - ed!

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

PNO. *ff* *mf*

Wedding Cantata

22

242

I

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

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

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

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

PNO. *mf*

247

rit.

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

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

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

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

rit.

PNO. *mf*

Red.

Wedding Cantata

251

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

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

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

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

PNO. *f*
Ped. Ped.

Wedding Cantata
4. A Faery Song

24

W. B. Yeats (1865-1939)

Peter Bird

J

255 **Adagio** (♩ = 72)

S. *pp*
We who are old,

A. *pp*
We who are old,

T. *pp*
We who are old,

B. *pp*
We who are old,

PNO. *mp*
Ped.

261

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

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

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

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

PNO. *mf*
Ped.

Wedding Cantata

K

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* 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. *f* *mf*

K

277

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

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

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

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

PNO. *mf* Ped. Ped. Ped.

Wedding Cantata

26

285

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

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

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

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

PNO. *Red.* *Red.* *Red.* **L**

293

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

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

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

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

PNO. *Red.* *Red.*

Wedding Cantata

M

301

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

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

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

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

PNO. *mp*

Ped. Ped. Ped. Ped. Ped. Ped.

M

309

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

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

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

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

PNO. *p*

Ped. Ped. Ped.

Wedding Cantata

28

314

S.
Thou-sands of years, thou-sands of years, if all were told.

A.
Thou-sands of years, thou-sands of years, if all were told.

T.
Thou-sands of years, thou-sands of years, if all, all were told.

B.
Thou-sands of years, thou-sands of years, if all were told.

PNO.
mf
Ped. Ped. Ped. Ped.

To Jean, my lovely wife since 1972

PIANO

Wedding Cantata

1. Marriage Morning

Alfred, Lord Tennyson (1809-1892)

Peter Bird

Allegretto ♩ = 112

8^{va}

p *mp* *mf* *mp* *p*

péd. *péd.* *péd.* *péd.* *péd.* *péd.*

7 13 20 27 32

Wedding Cantata
PIANO

2

37 rit. 2

mp

Ped. Ped.

45 **A** a tempo (♩ = 112) *mf* *tr*

Ped. Ped.

52

59 *f* *mf*

Ped.

66 *mp*

Ped.

73 rit. 2

Ped.

Wedding Cantata
PIANO

B

Andante (♩. = 76)

80 *mf* Ped.

84 *mp* *f*

90 *mf* *mp*

96 *p* *mp*

100 Ped. *mf* (hemiola)

105 *f* Ped.

110 *mf* Ped. Ped.

Detailed description: This page of a piano score for a Wedding Cantata, measures 80-110. The tempo is marked 'Andante' with a quarter note equal to 76 beats per minute. The music is in 9/8 time. It features a variety of dynamics: mezzo-forte (mf), mezzo-piano (mp), piano (p), and forte (f). Performance instructions include 'Ped.' (pedal) markings and a 'hemiola' section at measure 100. The score is written for piano with treble and bass staves. The key signature has one flat (B-flat). The piece concludes at measure 110 with a key signature change to one sharp (F#) and a time signature change to 4/4.

Wedding Cantata

PIANO

4
Emily Dickinson (1830-1886)

2. It's All I Have to Bring Today

Peter Bird

C
114 **Andante** (♩ = 80)
8^{va}
mp *mf*
Ped.

118 (8)
mp
Ped. 3 Ped.

123
p
Ped.

129 **D**
mp *mf*

133

Wedding Cantata
PIANO

138

mf mp

This system contains measures 138 through 145. The music is in G major and 4/4 time. It features a piano accompaniment with chords in the right hand and a bass line in the left hand. The dynamic markings are *mf* (measures 138-141) and *mp* (measures 142-145). There are hairpins indicating a gradual increase in volume.

146

E accel.

mp

This system contains measures 146 through 151. It begins with a boxed letter 'E' above the staff, followed by the instruction 'accel.' with a dashed line. The music continues with a piano accompaniment. The dynamic marking is *mp*. The bass line shows a rhythmic pattern of eighth notes.

152

Andantino (♩ = 95)

mf

This system contains measures 152 through 156. The tempo is marked 'Andantino' with a quarter note equal to 95 beats per minute. The music is in G major and 4/4 time. The dynamic marking is *mf*. The bass line features a steady eighth-note accompaniment.

157

mp

This system contains measures 157 through 163. The music continues in G major and 4/4 time. The dynamic marking is *mp*. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

164

rall.

This system contains measures 164 through 170. It begins with the instruction 'rall.' with a dashed line. The music continues in G major and 4/4 time. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Wedding Cantata
PIANO

171 - - - - a tempo (♩ = 80)

Musical score for measures 171-176. The piece is in G major (one sharp) and 4/4 time. The tempo is marked 'a tempo' with a quarter note equal to 80 beats per minute. The dynamic is marked 'mf' (mezzo-forte). The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of chords and moving lines in both hands.

177

Musical score for measures 177-181. The dynamic is marked 'mf'. The right hand has an 8va (octave) marking above the staff. The left hand has an 8va marking below the staff. The music continues with similar textures to the previous system.

182 (8)

Musical score for measures 182-185. Both the treble and bass clef staves have an (8) marking above and below the staff, respectively, indicating an octave shift. The dynamic is marked 'f' (forte). A triplet of eighth notes is marked with a '3' below it in the final measure.

186 (8)

Musical score for measures 186-189. Both the treble and bass clef staves have an (8) marking above and below the staff, respectively. The dynamic is marked 'mf' in measure 186 and 'mp' (mezzo-piano) in measure 188. The music concludes with sustained chords in the final measure.

190

Musical score for measure 190. The piece ends with a final chord in both the treble and bass clef staves, marked with a double bar line and repeat dots.

Wedding Cantata

PIANO

3. The Privileged Lovers

7
Peter Bird

Rumi (1207-1273)

191 (♩ = 70)

Musical notation for measures 191-193. The piece is in 9/8 time. Measure 191 starts with a forte (*f*) dynamic. Measure 193 ends with a mezzo-forte (*mf*) dynamic. Pedal points are indicated below the bass staff for measures 191, 192, and 193.

Musical notation for measures 194-197. Measure 194 begins with a pedaled chord. Pedal points are indicated below the bass staff for measures 194, 195, and 197.

Musical notation for measures 198-201. Measure 198 features a mezzo-piano (*mp*) dynamic and a G major chord symbol. Pedal points are indicated below the bass staff for measures 199 and 201.

Musical notation for measures 202-205. Measure 202 includes the instruction "[this phrase in strict rhythm]". Dynamics range from mezzo-forte (*mf*) to forte (*f*). A fermata is present over the final note of measure 205.

Musical notation for measures 206-209. Measure 206 starts with a mezzo-forte (*mf*) dynamic. The music features a melodic line in the right hand and a supporting bass line.

Musical notation for measures 210-212. Measure 210 includes a sharp sign (#) above a note. Pedal points are indicated below the bass staff for measures 211 and 212.

Musical notation for measures 213-216. Measure 213 begins with a forte (*f*) dynamic. The piece concludes with a double bar line and repeat signs. Pedal points are indicated below the bass staff for measures 213 and 215.

Wedding Cantata
PIANO

8

H

215 **Fast and free** (♩ = 90)

Musical score for measures 215-217. The piece is in 10/8 time. Measure 215 starts with a mezzo-forte (*mf*) dynamic. The melody in the right hand is a series of eighth notes, while the left hand provides a steady accompaniment of dotted eighth notes. Measure 217 features a forte (*f*) dynamic. The key signature changes to one flat (B-flat) in measure 217.

Musical score for measures 218-220. The melody continues with eighth notes in the right hand. Measure 220 ends with a whole rest in the right hand and a quarter rest in the left hand.

Musical score for measures 221-223. Measure 221 starts with a mezzo-forte (*mf*) dynamic. Measure 223 features a forte (*f*) dynamic. The key signature changes to two flats (B-flat and E-flat) in measure 223.

Musical score for measures 224-227. Measure 224 includes a trill in the right hand. Measure 227 features a mezzo-forte (*mf*) dynamic. The key signature changes to one flat (B-flat) in measure 227.

Musical score for measures 228-230. Measure 228 includes a trill in the right hand. Measure 230 features a forte (*f*) dynamic. The key signature changes to two flats (B-flat and E-flat) in measure 230.

Musical score for measures 231-233. Measure 231 includes a trill in the right hand. The piece concludes with a *Ped.* (pedal) marking under measures 232 and 233.

Wedding Cantata
PIANO

234

Musical score for measures 234-235. The right hand features a melodic line with eighth notes and quarter notes. The left hand provides harmonic support with chords. Pedal markings are present under both measures.

236

Musical score for measures 236-238. Measure 236 includes a *ff* dynamic marking. The piece concludes with a double bar line and repeat signs. Pedal markings are present under measures 236 and 238.

239 A tempo (♩ = 70)

Musical score for measures 239-242. The tempo is marked 'A tempo' with a quarter note equal to 70. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. Pedal markings are present under measures 239 and 241.

243

Musical score for measures 243-246. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. A *mf* dynamic marking is present in measure 245. A first ending bracket labeled 'I' spans measures 243-244.

247

Musical score for measures 247-250. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. A *rit.* marking is present above measure 248. Pedal markings are present under measures 248 and 250.

251

Musical score for measures 251-254. The right hand has a melodic line with some rests. The left hand has a steady eighth-note accompaniment. A *f* dynamic marking is present in measure 252. The piece concludes with a double bar line and a 3/4 time signature. Pedal markings are present under measures 251 and 253.

Wedding Cantata

PIANO

4. A Faery Song

Peter Bird

10

W. B. Yeats (1865-1939)

255 **Adagio** (♩ = 72)

Musical score for measures 255-258. The piece is in 3/4 time, with a tempo of Adagio (♩ = 72). The key signature has two flats. The music is marked *mp*. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with dotted rhythms. Pedal markings are present at the end of measures 255 and 258.

259

J

Musical score for measures 259-263. The time signature changes to 4/4. The music is marked *mf*. The right hand continues with a melodic line, and the left hand has a more active accompaniment. Pedal markings are present at the end of measures 259, 261, 262, and 263.

264

Musical score for measures 264-272. The time signature changes to 3/4. The music is marked *f*. The right hand features a more complex melodic line with some grace notes, and the left hand has a steady accompaniment. Pedal markings are present at the end of measures 264, 266, 268, 270, and 272.

273

K

Musical score for measures 273-279. The music is marked *mf*. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Pedal markings are present at the end of measures 273, 275, 277, 279, and 281.

280

Musical score for measures 280-287. The music is marked *mf*. The right hand has a melodic line with some grace notes, and the left hand has a steady accompaniment. Pedal markings are present at the end of measures 280, 282, 284, 286, and 288.

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L

288

Ped.

This system contains measures 288 to 294. The music is in a 4/4 time signature with a key signature of two flats. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. A 'Ped.' marking is present at the beginning of the system.

295

Ped. Ped.

This system contains measures 295 to 300. The right hand continues the melodic line with some longer note values. The left hand accompaniment includes chords and moving lines. Two 'Ped.' markings are located at the end of the system.

301

Ped. Ped. Ped. Ped. Ped.

This system contains measures 301 to 307. The right hand has a more active melodic line. The left hand accompaniment is more rhythmic. Five 'Ped.' markings are placed throughout the system.

M

308

mp

Ped. Ped. Ped. Ped.

This system contains measures 308 to 312. The time signature changes to 4/4. The right hand has a more active melodic line. The left hand accompaniment is more rhythmic. A dynamic marking of *mp* is present. Four 'Ped.' markings are placed throughout the system.

313

mf

Ped. Ped. Ped. Ped.

This system contains measures 313 to 318. The time signature changes to 3/4. The right hand has a more active melodic line. The left hand accompaniment is more rhythmic. A dynamic marking of *mf* is present. Four 'Ped.' markings are placed throughout the system.