

Epithalmion

DANNIE ABSE

♩ = 69c. joyful

Piano introduction in G major, 6/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *f* and *Red.* with asterisks.

Vocal line 1 in G major, 4/4 time. The melody begins with a rest, followed by a series of eighth and quarter notes. Dynamics include *f*. A five-measure phrase is marked with a bracket and the number 5.

Sing-ing to - day I ma-ried my white girl

Piano accompaniment 1 in G major, 4/4 time. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Dynamics include *mp*, *ff*, *f*, and *mp*. A five-measure phrase is marked with a bracket and the number 5.

Vocal line 2 in G major, 4/4 time. The melody continues with eighth and quarter notes. Dynamics include *f*. A five-measure phrase is marked with a bracket and the number 5.

beau-ti-ful in a bar-ley field. Green_ on thy

Piano accompaniment 2 in G major, 4/4 time. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Dynamics include *f*, *ff*, and *f*. A five-measure phrase is marked with a bracket and the number 5.

Vocal line 3 in G major, 4/4 time. The melody continues with eighth and quarter notes. Dynamics include *f*. A five-measure phrase is marked with a bracket and the number 5.

fin-ger a grass_ blade curled, so with this ring I thee wed, I thee

Piano accompaniment 3 in G major, 4/4 time. The right hand has a melodic line with eighth notes, and the left hand has a bass line with eighth notes. Dynamics include *mp*. A five-measure phrase is marked with a bracket and the number 5.

ff

wed, and send our love to the love-less world of

f *ff*

all the li-ving and all the dead. —

p *mf* *p* *mf* *p*

*And. ** *And. **

Now, no more than

pp *p*

*And. ** *And. ** *And. ** *And. **

vul-nera-ble hu - man, we, more than one, less than two, are

*And. ** *And. ** *And. ** *And. **

near - ly our-selves in a bar - ley field, and love is the rent that's due

though the bai-liffs of time re - turn a - new

to all the li-ving but not the dead.

Ship-wrecked, the

sun sinks down har - bours of a sky, un -

loads its li - quid car - go of ma - ri - golds, and I and my

white girl lie still in the bar - ley who else wi - shes to speak,

what more can be said by all the li - ving a - gainst all the dead?

7/16 4/4

mp *p* *pp*

9/16 9/16

mf *p* *mf* *p* *pp*

red. * red. * red. *

9/16 4/4

p

Come then all you

mf *p*

3

wedding guests: green ghosts of trees, gold of barley, you

mf *p*

mf p

black-bird priests in the field, — you wind that shakes the pan - sy head

mf p mp

flu - tter - ing on a stalk like a bu - tter - fly; come the li - ving and come the

dead. —

ff

*Red. **

ff

Li - sten flowers,

*Red. **

birds, winds, worlds, tell all to-day that I —

ma - rried more — than a white girl in the bar - ley;

for to -

day I took to my hu-man bed flower and bird and wind and world, and

ff

all the li - ving and all the dead.

ff

p sub.

3

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line is in bass clef with a key signature of one sharp (F#). It begins with a triplet of eighth notes (F#, G, A) followed by a quarter note (B) and a half note (C#). The piano accompaniment is in treble and bass clefs. The right hand starts with a triplet of eighth notes (F#, G, A) and continues with a series of eighth notes. The left hand plays a steady eighth-note accompaniment. Dynamics include fortissimo (ff) and piano (p sub.).

p

fff

p

Red.

Sua

Detailed description: This system continues the musical piece. The vocal line features a triplet of eighth notes (F#, G, A) and ends with a half note (C#). The piano accompaniment consists of eighth-note patterns in both hands. Dynamics include piano (p), fortissimo (fff), and piano (p). Performance markings include 'Red.' (ritardando) and 'Sua' (sustained) with a dashed line above the notes.