

On the Wings of Poesy
an opera in 1 act

Music by
Samuel Lord Kalcheim

Libretto by
Samuel and Gabriel Lord Kalcheim

Characters:

Fay B. Warren (Prof.), a professor of English Literature who specializes in English Romantic Poetry.....*Soprano*

John Keats/Jason Wood (John), a young poet who claims to be John Keats.....*Tenor*

Setting: The office of Prof. Fay B. Warren. A prestigious University. The present.

Instrumentation:

1 Flute
1 Oboe
2 Clarinets in Bb, A
1 Bassoon
2 Horns in F
Violin I, II*
Viola
Cello
Bass

* The music was conceived for a string section with one player per part. Larger string sections may be used, in which case dynamics may need to be altered.

On The Wings of Poesy

an opera in 1 act

Libretto by Samuel and
Gabriel Lord Kalcheim

Music by Samuel Lord Kalcheim

Prelude:
Allegro molto ♩ = c. 126

Flute

Oboe

Clarinet 1, 2
in B \flat

Bassoon

Horn in F
con sord.
(straight mute)
 f --- pp

Prelude:
Allegro molto ♩ = c. 126

Violin I

Violin II
 ff --- p

Viola
 ff --- p

Violoncello
 mp --- f --- p

Contrabass
 mp --- f --- p

11

Fl. *f* *p*

Ob.

Cl. *f* *p*
1. *mf* *f* *p*⁴ 4

Hn. *f* *pp*
(sempre con sord.)

Vln. I *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *mp* *f* *p*

Cb. *mp* *f* *p*

21

Fl.

Cl. *p*

Bsn. *p cresc.*

Hn. *p*
senza sord.

Vln. II *cresc.*

Vla. *cresc.*

Vc. *mp* *f* *mp* *f* *mp* *cresc.*

Cb. *mp* *f* *mp* *f* *mp* *cresc.*

30

Fl. *p*

Ob. *p*

Cl. *p* (1.)

Bsn. *f > p* *p*

Hn. 1. *mf* *pp* *pp*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

1

1

40

Fl. *cresc.*

Ob. *cresc.*

Cl. *p* *a 2*

Bsn. *p* *cresc.* *f* *f*

Hn. *pp* *p* *mf* *pp* 1.

Vln. I *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *p* *cresc.* *f*

Cb. *p* *cresc.* *f*

Detailed description: This page of a musical score covers measures 40 through 47. The score is for a full orchestra. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), and Horn (Hn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature has one sharp (F#) and the time signature is 4/4. The score features various dynamics such as *pp*, *p*, *cresc.*, *mf*, and *f*. There are also performance markings like *a 2* and a first ending bracket labeled '1.'.

49 2 rit. ♩ = 116

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *p*

Vln. I *p* *p espress.*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p* *p pizz.*

59 1.

Cl. *p espress.*

Vln. I

Vln. II

Vla.

Vc. *arco*

Cb.

67 3

Ob. *p*

Cl. *p*

Hn. *p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

75 *poco rit.*

Ob. *poco rit.*

Cl. *poco rit.*

Hn.

Vln. I *poco rit.*

Vln. II *poco rit.*

Vla.

Vc.

Cb.

81

Ob. *cresc.* 2 2 *f* approx. $\text{♩} = \text{♩}$ rit. *p*

Cl. *cresc.* 2 2 *f* *p*

Vln. I *cresc.* *f* *p*

Vln. II *cresc.* *f* *p*

Vla. *cresc.* *f* *p*

Vc. *cresc.* 2 2 2 2 *f* *p*

Cb. *cresc.* 2 2 2 2 *f* *p*

4



87 $\text{♩} = \text{c.120}$

Fl. *p colla parte*

Cl. *p colla parte*

Hn. 1. *p dolcissimo, rubato* 3

$\text{♩} = \text{c.120}$
pizz.

Vln. II *colla parte* pizz.

Vla. *colla parte*

Vc. pizz. *colla parte*

Cb. *p colla parte*

92

Fl. *p*

Cl. *p* 1.

Bsn. *p*

Hn. *p* *pp* 4 4 4 4

Vln. I *mp espress.* arco

Vln. II *mp espress.*

Vla.

Vc.

Cb.

Detailed description: This page of a musical score, numbered 10 and starting at measure 92, features nine staves for various instruments. The Flute (Fl.) and Clarinet (Cl.) parts begin with a dynamic marking of *p* (piano). The Clarinet part includes a first ending bracket labeled '1.'. The Bassoon (Bsn.) part also starts with *p*. The Horn (Hn.) part features a dynamic marking of *p* followed by *pp* (pianissimo) and includes four sixteenth-note chords, each marked with a '4' above the staff. The Violin I (Vln. I) part is marked *mp espress.* (mezzo-piano, expressive) and *arco* (arco). The Violin II (Vln. II) part is marked *mp espress.*. The Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.) parts provide harmonic support with various rhythmic patterns and dynamics.

97 **poco rit. a tempo**

Fl.

Ob.

Cl.

Bsn.

Hn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

arco

arco

arco

101 5 *molto rit.*

Fl. *f* *p*

Ob. *mf* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *mf* *pp*

Vln. I *f* *molto rit.*

Vln. II *f*

Vla. *f*

Vc. *f* *p*

Cb. *f* *p*

Scene and aria:
Tempo I
a 2

105

Cl. *pp*

Bsn. *p*

Hn. *pp*

[Curtain rises: The office of Prof. Fay B. Warren. Smallish but cozy. The wall covered with rather inexpensive unframed prints of portraits: Milton, Wordsworth, Shelly. A diploma framed. A desk at one side of the office, facing a portrait of Keats on the other. Next to the latter, the door, which stands half open. At the back of an office a large bookshelf. Much poetry—many books of the Romantics and more recent criticism. The office is rather cluttered, papers all over, books. A laptop sits open on the desk. The hallway is visible outside the office.]

Scene and aria:
Tempo I

Vc. *p*

Cb. *p*

6

111

Cl.

Bsn.

Hn.

pp

[A Young Man, who we shall refer to as John, steps cautiously down the hallway, looking for the appropriate room number and name. He is around 30 and rather diminutive in stature, 5'4, looking therefore, a bit younger. In fact, he somewhat resembles the portrait of Keats; quite pale, with wavy brown hair, parted in the middle. He is clutching a magazine in his hand. John finds the office, peers in the door, seeing it empty. He slips in, looking around the office.]

6

Vln. I

Vc.

Cb.

cresc.



120

John

rit. **Moderato** ♩ = c.66

[He eye is caught by the bookshelf. He goes to it, picks up a volume of Keats poems and smiles to himself. Leans back against the bookshelf and recites:]

Bright star, _ would I were stead-fast as thou art,

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *pp* *trem.*

128 1.

Cl. *ppp*

John
 Not in lone splen-dour hung a-loft the night And watch - ing, with e - ter-nal lids a-part, Like

Vln. I
 Vln. II
 Vla.
 Vc.
 Cb.

132 7 **più mosso**

Cl. *pp* *p*

Bsn. *p*

Hn. *mf* *p cresc.* *p* 1.

John
 Nat-ure's pa-tient sleep-less Er - e-mite The mov - ing wa-ters at their priest like task

Vln. I 7 *mp* *p* *f*

Vln. II *mp* *p* *f*

Vla. *mp* *p* *f*

Vc. *mp* *p*

136

Cl. *p* *mf* *pp*

Bsn. *mf* *pp*

Hn. *p* *mf* *pp*

John
8
Of pure ab-lu-tion round earth's hu-man shores, Or gaz-ing at the new soft-fall-en mask Of

Vln. I *p* *p* *p* *f* *p*

Vln. II *p* *p* *p* *f* *p*

Vla. *p* *p* *p* *f* *p*

Vc. *f* *p*


Cb. *f* *p*

140

Cl. 

Bsn. 

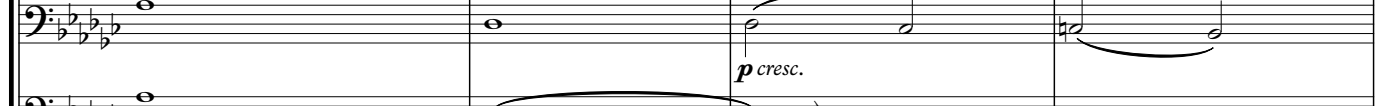
Hn. 

John 

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

144

Cl. *pp* *p* *mp*

Bsn. *pp* *p*

Hn. *p* *mf* *pp* 1. *p*

John
8 Pil-losed up-on my fair love's ripen-ing breast, To feel for ev-er its soft swell and fall

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *p*

148

Fl. *f* > *pp*

Cl. *mf* *f* > *pp*

Bsn. *mf* *f* > *pp*

Hn. *mp* *f* > *pp*

John
8
A-wake for ev - er in a sweet un-rest, Still, still, to hear her ten-der-tak-en breath,

Vln. I *mf* *ff* > *f* *p* < *sf*

Vln. II *mf* *ff* > *f* *p* < *sf*

Vla. *mf* *ff* > *f* *p* < *sf*

Vc. *mf* *ff* > *f* *p*

Cb. *mf* *ff* > *f* *p*

152

poco meno mosso

ancora meno mosso

rit.

a tempo

Fl. *f mf > p*

Cl. *f mf > p pp dolce*

Bsn. *pp cresc. f p*

John *p cresc. ff p*

And so live ev - er, and so live ev - er, And so live ev - er or else swoon to death.

poco meno mosso

ancora meno mosso

rit.

a tempo

Vln. I *p cresc. ff f p trem. pp trem.*

Vln. II *p cresc. ff f p f > p trem. pp trem.*

Vla. *p cresc. ff f p trem. pp trem.*

Vc. *cresc. ff arco f p trem. pp*

Cb. *cresc. ff f p pp*

colla voce

157

Cl.

Bsn.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp dolce

n

10

10

pp



Scene:
Allegro molto ♩. = c. 132

161

Cl.

Bsn.

Hn.

Prof.

mp

mp

mp

f

mf

mf

a piacere

[As the recitation ends, Prof. Warren, Assistant Professor of English enters, surprised at seeing an unknown young man in her office. She is around 33, fairly attractive despite a clear attempt to look older than she is —specifically, to look “professorial”. This entails, for her, glasses, rather loose fitting slacks, a rather loose fitting sweater under a rather loose fitting tweed jacket. There is an inner fire in her glance, though her eyes seem worn with care. Steps towards here desk.]

spoken: Can I help you?

Scene:
Allegro molto ♩. = c. 132

Vc.

Cb.

p

cresc.

f

p

cresc.

f

167 a 2 21

Cl. *p* *f*

Bsn. *mf*

Hn. *p* *mf*

Prof.

John *a piacere*
 [Shyly at first:] Ex - cuse me, but are you Miss Fay B War - ren?_

Vc. *p* *f*

Cb. *p* *f*

[There is something odd but fascinating about him, but she knows not what.] [Summons her professional demeanor:]

11

171

Cl. *p* *p*

Bsn. *p*

Hn. *p*

Prof. I am Pro - fes - sor War - ren.

John *a piacere*
p dolce
 Pro - fes - sor?

11

Vc. *p*

Cb. *p*

176 **Andante** ♩ = c.66

Prof.

John [Conquering his shyness with wit:] Pro-fes-sor? If you but "pro-fess-or" were, pro-fess-ing, I would not have

Andante ♩ = c.66

Vln. I

Vln. II *p espress.* *f*

Vla. *p espress.* *f*

Vc. *p espress.* *f*



180

Fl. *mp dolce* *f*

Ob. *p dolce* *f*

Hn. *mf*

John come to-day. But a re-al-i-ty, and not a mere pro-fess-ion, Brought me

Vln. I *p*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

183 **poco rit.** **a tempo**

Fl. *pp* *p* 3 3

Ob. *pp* *p* 3 3

Bsn.

Hn. *pp* *pp*

John
here. Miss War-ren if I may, I found a po - em I thought was

Vln. I *pp* *mp espress.* 3 3 3 3

Vln. II *pp* *p* 3 3

Vla. *pp* *mp espress.*

Vc. *pp* *p* 3 3 3 3

Cb. *p* pizz.

186

Fl. *cresc.* *f*

Ob. *cresc.* *f*

Bsn. *p cresc.* *f* *p*

Hn. *cresc.* *mf* *mf* *pp* *p*

John
8 good With your name, print-ed a-cross the top, I found a po - em

Vln. I *cresc.* *f* *mp espress.*

Vln. II *cresc.* *f* *mp espress.*

Vla. *cresc.* *f* *p espress.*

Vc. *cresc.* *f* *p espress.*

Cb. *cresc.* *f* *p*

189

12

Cl. *p*

Bsn. *f* *p*

Hn. *mf* *pp*

John
 8 that I thought was good, with your name your name _____ print - ed _____ a - cross the

12

Vln. I *mp* *f* *p* 3 3 3

Vln. II *mp* *f* *p* 3 3 3

Vla. *f* *p* 3 3 3

Vc. *f* *p* 3 3 3

Cb. *f* *p* arco

192

Fl. *mf* *mp*

Ob. *mf* *mp*

Cl. *mf* *mp* *p*

Bsn. *mf* *mp* *p*

Hn. *mp* *p* *pp*

Prof. *f* Ah, I wrote that man-y years a-go

John *f* top.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Cb. *mf* *mp* *p*

Fl.

Ob.

Cl.

Bsn.

Hn.

Prof.

Vln. II

Vla.

Vc.

When the broad vis-tas of my fear-less youth Were yet to fade a-way. In the col-lege mag-a-zine I think They

199 **poco più mosso**

Fl. *p* *p dolce*

Ob. *p* *p dolce*

Cl. *pp*

Bsn. *p* *f* *p* *f*

Hn. *p* *mf* *p* *mf*

Prof. final-ly ag-reed to pub-lish it.

John *f*
Ah, miss, ___ but its a song Of ___ beau - ty quite un-

poco più mosso

Vln. I *f* *espress.* *p* *f* *espress.*

Vln. II *f* *espress.* *p* *f* *espress.*

Vla. *f* *espress.* *p* *f* *espress.*

Vc. *f* *espress.* *f* *espress.*

203

Bsn. *p*

Hn. *pp*

Prof. *f a piacere* *mp*

John How on earth did you get this? How on earth did you

John known to our most coarse, un - feel - ing and dog - mat ic lit - tle world.

Vln. I *p* *f* *mp* *f*

Vln. II *p* *f* *mp* *f*

Vla. *p* *f* *mp* *f*

Vc. *p* *f* *mp* *f*

Cl. **13** rit. *p* $\text{♩} = \text{c.80}$ 2.

Prof. get this? *mp dolce*

John quite by chance: I found it in a cof-fee shop Some years a-go and read it there: I

Vln. I **13** rit. *mp* $\text{♩} = \text{c.80}$

Vln. II *mp*

Vla. *mp*

Vc. *mp* pizz.

Cb. *mp*

212

Cl.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

218

Fl.

Cl.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

224

Fl.

Cl.

John

since, I found, you were quite near I had to come and see you here And since, I found, you

Vln. I

Vln. II

Vla.

Vc. pizz. arco

Cb. pizz. arco

229

Cl.

Bsn.

Prof.

John

were quite near, I had to come and see you here.

My God, how sweet, how dear of you to

Vln. I

Vln. II

Vla.

Vc. pizz.

Cb. pizz.

15 rit. meno mosso ♩ = c.60

15 rit. solo meno mosso ♩ = c.60

f *mp* *espress.* *pp*

f *mp* *pp*

f *mp* *pp*

f *mp* *p*

f *mp* *p*

234

Cl.

Bsn.

Prof.

Vln. I

Vln. II

Vla.

Vc.

Cb.

come and bring to life that near-for-got-ten time When, in-no-cent, I tried to re-cre-ate

mf *pp*

cresc.

f *mp*

mf *pp*

mf *p*

mf *p*

arco

arco

239

Cl.

Prof.

Vln. I

Vln. II

Vla.

Vc.

Cb.

beau - ty, I tried to re-cre-ate beau - ty in forms well worn, in forms well

f *mp* *f* *mp*

f *mp* *sf* *p*

f *mp* *p*

f *mp* *p*

f *mp* *p*

f *mp* *p*

244 16 **Allegro** ♩ = c.108 **recit.** ♩ = c.80

Cl.

Bsn.

Hn.

Prof.

John

a piacere
p dolce

16 **Allegro** ♩ = c.108 **recit.** ♩ = c.80

Vln. I

Vln. II

Vla.

Vc.

Cb.

Bsn. $\frac{2}{4}$ - - - - -

Hn. $\frac{2}{4}$ - - - - -

Prof. *a piacere*
 Ah, yes! How fun-ny, I still re-mem-ber eve - ry word.
 [He passes her the journal she glances it over.]

John $\frac{2}{4}$ 8
 poem?

Vln. I $\frac{2}{4}$ *p* *espress.*

Vln. II $\frac{2}{4}$ *p* *espress.*

Vla. $\frac{2}{4}$ *p*

Vc. $\frac{2}{4}$ *p*

Cb. $\frac{2}{4}$ *p*

John $\frac{2}{4}$ 8 *f*
 Could you per-chance re - cite it? Ah, let me hear it sung as on - ly she who wrote it quite knows

Vln. I *fp* *f* *p*

Vln. II *fp* *f* *p*

Vla. *fp* *f* *p*

Vc. *fp* *f* *p*

Cb. *fp* *f* *p*

17

attaca

259 *f*

Prof.

John

17

Vln. I

Vln. II

Vla.

Vc.

Cb.

attaca

Aria:

Andante ♩ = c.80

p dolcissimo

Prof.

Aria:

Andante ♩ = c.80

p dolce

Vln. I

Vln. II

Vla.

Vc.

Cb.

p dolce

274

Hn. *pp* *mp* *pp*

Prof. gain the ar - dor. that was mine To sco-ur the leaves. To scour the leaves that teem-ing

Vln. I *mp* *f* *mp*

Vln. II *mp* *f* *mp*

Vla. *f* *mp*

Vc. *f* *mp*

Cb. *f* *mp*

283

Hn. *mp* *pp*

Prof. ge - nius spread — To sco-ur the leaves. To scour the leaves that teem-ing ge - nius

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

18

292

Cl. *p dolce*

Bsn. *p dolce*

Prof. spread On print- ed page, by

Vln. I *mf p (stacc.) stacc.*

Vln. II *mf p (stacc.) stacc.*

Vla. *mf p stacc.*

Vc. *mf p p*

Cb. *mf p p*



299

Cl. *p*

Bsn. *p*

Prof. mind and con-verse lead, And wrought the more by

Vln. I *(stacc.) stacc.*

Vln. II *(stacc.) stacc.*

Vla. *(stacc.) stacc.*

Vc. *(stacc.)*

Cb.

306

19

Fl. *p*

Ob.

Bsn. *p sub.* *p*

Hn. *ppp*

Prof. stud - y's harsh in - lay. There ly - ing still u - pon my nar-row bed, I feel a

19

Vln. I *p sub.* *mp*

Vln. II *p sub.*

Vla. *p sub.*

Vc. *p sub.*

Cb. *p sub.*

313

This musical score page contains measures 313 through 318. The instruments and parts are arranged as follows:

- Fl.** (Flute): Measures 313-314 are rests. Measures 315-318 play a melodic line starting with a *p* dynamic.
- Ob.** (Oboe): Measures 313-314 play a melodic line. Measures 315-318 play a melodic line starting with a *p* dynamic.
- Cl.** (Clarinet): Measures 313-314 are rests. Measures 315-318 play a melodic line starting with a *p* dynamic.
- Bsn.** (Bassoon): Measures 313-314 play a melodic line. Measures 315-318 play a melodic line starting with a *p* dynamic.
- Hn.** (Horn): Measures 313-314 are rests. Measures 315-318 play a sustained chord with a *ppp* dynamic.
- Prof.** (Soprano): Measures 313-314 are rests. Measures 315-318 sing the lyrics: "spir - it come to me and say: _____".
- Vln. I** (Violin I): Measures 313-314 play a melodic line. Measures 315-318 play a melodic line starting with a *p sub.* dynamic.
- Vln. II** (Violin II): Measures 313-314 play a melodic line. Measures 315-318 play a melodic line starting with a *mp* dynamic.
- Vla.** (Viola): Measures 313-314 play a melodic line. Measures 315-318 play a melodic line.
- Vc.** (Violoncello): Measures 313-314 play a melodic line. Measures 315-318 play a melodic line.
- Cb.** (Contrabass): Measures 313-314 play a melodic line. Measures 315-318 play a melodic line.

20

Allegro ♩ = c. 72

321

Fl.

Ob.

Cl.

Bsn.

Hn.

Prof.

p

p

pp

mp cresc. poco a poco

There is a place for rest - less youth

20

Allegro ♩ = c. 72

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

f

p

f

p

f

p

f

p

f

327

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *p cresc.* *f*

Bsn. *p cresc.* *f*

Hn. *cresc.* *f*

Prof. *f* *ff*
There is a place for rest - less youth

Vln. I *p cresc.* *f* *ff*

Vln. II *p cresc.* *f* *ff*

Vla. *p cresc.* *f* *ff*

Vc. *p cresc.* *f* *ff*

Cb. *p cresc.* *f* *ff*

21

331

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *pp*

Prof. *p dolce*

That takes i-deal-ized vi-sions for its guide And serves the world by

21

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

337

Fl. *cresc. poco a poco*

Ob. *cresc. poco a poco*

Cl. *cresc. poco a poco*

Bsn. *cresc. poco a poco*

Prof. *cresc. poco a poco*
vir - - - tue of its truth Which

Vln. I *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

340

Fl. *p* *cresc.* *f* *p*

Ob. *f*

Cl. *f*

Bsn. *f* *p*

Hn. *p cresc.* *f*

Prof. *f* *ff* *p dolce*
 in the dusk - y shade per-force may hide. But

Vln. I *f* *ff* *p*

Vln. II *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

Cb. *f* *ff*

344 22

Fl. *p dolce*

Ob.

Cl.

Bsn. *dolce*

Hn. *pp*

Prof. *f p*

when e - lec-tric lights out-last the sun That fer - vor flees in haste, yet scarce be - gun, that

22

Vln. I

Vln. II

Vla.

Vc. *p*

Cb.

351

Fl. *mf*

Ob. *mf*

Cl. *p cresc.*

Bsn. *mf p p cresc.*

Hn. *mf pp*

Prof. *f*
fer - vor flees in haste_ yet_ scarce_ be - gun. Yet scarce be - gun. Yet

Vln. I *f p cresc.*

Vln. II *f p cresc.*

Vla. *p cresc.*

Vc. *f p cresc.*

Cb. *f p cresc.*

357

Fl. *f* *mf* *p*

Ob. *f* *p*

Cl. *f* *p*

Bsn. *f* *p*

Hn. *mf* *pp*

Prof. scarce be - gun.

Vln. I *f* *p* pizz.

Vln. II *f* *p* pizz.

Vla. *f* *p* pizz.

Vc. *f* *p* pizz.

Cb. *f* *mp* *p*

Scene:
recit. ♩ = c.76

23

Moderato
♩ = c.84

Cl. *p* *espress.*

Prof. *p dolce*

This lit-tle poem of mine, how dear it is to me. But noth-ing to those who know bet-ter.

John *mf espress.*

It is a thing of

Scene:
arco
recit. ♩ = c.76

23

Moderato
♩ = c.84

Vln. I *p* arco

Vln. II *p* arco

Vla. *p* arco

Vc. *p* arco

Cb. *p* arco

f

p espress.

p



Cl. *cresc. poco a poco*

John *f*

beau ty. Scorn not a thing of beau-ty, though there be Beau ty still sur-pass - ing. Sa-vor it.

Vln. I *p* *cresc. poco a poco*

Vln. II *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb.

poco rit. a tempo

372

Fl. *p espress.*

Ob. *p espress.*

Cl. *f* *p*

Prof. *f* *mf dolce*

I do, and thank you for re-mind-ing me, Mi-ster... How strange, I have-n't asked your name...

poco rit. a tempo

Vln. I *f* *p espress.*

Vln. II *f* *p*

Vla. *f* *p espress.*

Vc. *f* *p*

Cb. *f* *p*

376

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p* *f*

John *mf* *f*
Do you not know my name, you who so stud-y me? You'll find it strange: I am the poet, up-

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *f*

Vc. *cresc.* *f*

Cb. *cresc.* *f*

380

Cl. *pp*

Bsn. *pp* *p*

Hn. *p*

Prof. *p* *a piacere* *f*
John Keats. John Keats!

John *mp* *p* *f*
on whose most un-time-ly grave was carved: "Here lies one whose name was writ in wa-ter." 'Tis

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

386 **a tempo**

Ob. *p* *f* *p* *f*

Cl. *p* *f* *p* *f*

Bsn. *f* *p* *f*

Hn. *mf* *p* *mf*

Prof. *p* *f* *p* *f*

Why that's ab - surd! De - light - ful, yes but what is your real name?

John *f ardente*

I!

John

a tempo

Vln. I *p* *f* *p* *f*

Vln. II *p* *f* *p* *f*

Vla. *p* *f* *p* *f*

Vc. *p* *f* *p* *f*

Cb. *p* *f* *p* *f*

390

Fl. *p*

Ob. *pp*

Cl. *p*

Bsn. *p*

Hn. *p* *pp*

John
8 Keats, John Keats. I swear. re - viv - ed from the dead. A - waken - ing once a - gain,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

25

393

Fl. *p*

Ob. *p*

Cl. (2.) *p*

Bsn. *p*

Hn. *pp*

John
8
dropped from a-bove. To con - tin-ue where I dropped my fer-tile

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

meno mosso

Allegro molto ♩ = c. 126

396

Fl. *rit.* *f*

Ob. *f*

Cl. *a 2* *f*

Bsn. *3* *f*

Hn. *3* *f* *f* *f* *pp*

Prof.

John
pen, Bring love - li - ness to this world too emp - ty of it. My God, he's mad! *sempre f*
And which to

rit. meno mosso

Allegro molto ♩ = c. 126

Vln. I *f*

Vln. II *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *f* *mp*

Cb. *f* *mp*

401

Fl. *f* *p* *f* *p*

Ob. *mf*

Cl. *f* *p* *f* *p*

Bsn. *mp*

Hn. *f*

John
8 prove I'll glad - ly tell A stor - y that con - tin - ues now

Vln. II *f*

Vla. *f*

Vc. *f* *p* *mp*

Cb. *f* *p* *mp*

408

Fl.

Ob.

Cl.

Bsn.

Hn.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *pp* *f* *pp* *f* *pp*

pp *p* *p* *f* *p* *f*

Of fami - ly death, which po - es - y well Might sooth and great - er peace al - low

414

Fl. *p*⁴

Ob.

Cl. *p*⁴

Hn.

John

Than love for Fan-ny un-re-strain - éd Could give me as my

Vln. II

Vla.

Vc.

Cb.

mp *f* *mp* *f*

422

Cl. *p*

Bsn. *p cresc.* *f > p* *ff* *p*

Hn. *pp* *mf* *f* *a piacere* *p*

John

lungs__ grew weak: I left for Rome thus doub-ly pain - éd, To die, while I could hard - ly speak.

c. = ♩ *rit.* *♩ = c.120*

Vln. I

Vln. II *cresc.*

Vla. *cresc.*

Vc. *mp* *cresc.* *f* *ff*

Cb. *mp* *cresc.* *f* *ff*

c. = ♩ *rit.* *♩ = c.120*

rit. a tempo (♩ = c.120)

431

Cl. *pp* *p colla parte*

Bsn.

Hn. *p dolcissimo, rubato*

John *mf dolce*

Or I could tell you_ of a place, To mor-tal eyes un

rit. a tempo (♩ = c.120)

Vln. I *p colla parte*

Vln. II *p colla parte* *pizz.*

Vla. *p colla parte* *pizz.*

Vc. *p colla parte* *pizz.*

Cb. *p colla parte*

437

Cl.

Hn.

John *f* *mf*

seen. There dwells a pure ce - les - tial race Where se - ers of beau-ty live be-

Vln. I

Vln. II

Vla.

Vc.

Cb.

441

Fl. *p*

Cl. *p*

Bsn. *p*

Hn. *p*, *pp*

John

tween be-tween Death and this new pos - si - bil-i - ty Of Life a - gain, - as here I stand, A -

28

Vln. I *mp espress.*

Vln. II *mp espress.*

Vla. *arco*

Vc. *arco*

Cb. *arco*

28

446

Fl.

Ob.

Cl.

Bsn.

Hn.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco.

cross the gulf that binds mor - tal - i - ty To stay with - in this dy - ing land, with

f

mf

p

f

mp

Recit: Allegro c. ♩ = ♩

c. ♩ = ♩

29

451

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *pp*

John *a piacere*

in this dy - ing land. There I met my friend Shel - ly — Who fol - lowed me too quick - ly to the

mf

Recit: Allegro c. ♩ = ♩

c. ♩ = ♩

29

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

457 **Adagio**

John *p dolce*

grave... There too was Mo - zart, ev - er the de - light... Of my keen

Adagio

Vln. I *p* *f* *p*

Vln. II *p* *f* *p*

Vla. *p* *f* *p*

Vc. *p détaché* *f* *p*

464

Fl. *mf*

John *f*

ear for beau - - ty. Such a place, such a place it was For those who wrought great

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f*

470

Fl. *p*

Bsn. *mf* *pp*

John *p*

love-li-ness but died Be-fore their pen had gleaned their teem-ing brain, had gleaned their teem-ing

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *sf* *sf* *sf*

Cb. *sf* *sf* *sf*

30

Allegro ♩ = c.120

475

Fl.

Ob.

Cl.

Bsn.

Hn.

Prof.

John

pp

f

1. *f*

f a piacere

So shall I too meet Moz-art

mf

brain, had gleaned, their teem-ing brain.

Ah, the world Is not pre-

30

Allegro ♩ = c.120

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

479

John

pared to heed his strains ce - les - tial, As he would make,

Vln. I

Vln. II

Vla.

Vc.

Cb.

simile

simile

f

f

p

p

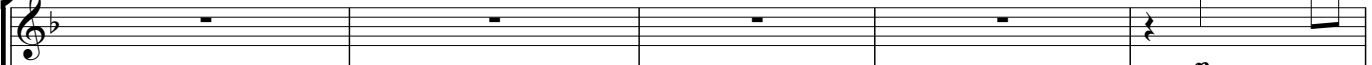
f

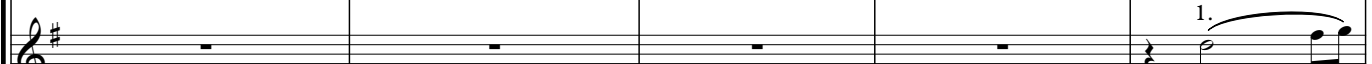
p


f

p

483


Fl. 


Cl. 


Bsn. 


John 


would make a-new, as he would make a - new. He would be dri - ven

Vln. I 

Vln. II 

Vla. 

Vc. 

Cb. 

488

Fl.

Cl.

Bsn.

John

Mad_ with dis-ap - point - ment, And per - force must find some oth - er work, per-haps in films, per-haps, per-haps in

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

f

p

f

p

f

p

493

Fl. *p* *p* *p* *pp*

Cl. *p* *p* *p* *pp*

Bsn. *p* *p* *p* *pp*

John
8
films. And he per - force must find some oth - er work, per - haps in films, per - haps, per - haps in films.

Vln. I *f* *p* *f*

Vln. II *f* *p* *f*

Vla. *f* *p* *f*

Vc. *f* *p* *f*

Cb. *f* *p* *f*



498

Ob. *p*

John
8
f ardente But let him write his For - ty - sec - ond Sym - pho - ny: None shall pay heed. The same it is with me: —

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp* *p*

503

Fl.

Bsn.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f *p*

f *p*

f *p*

f *p*

Ob-scure in life, and now ob-scure a-gain, On-ly in death could I a-chieve some fame... My writ - ing has not

508

Fl.

Ob.

Bsn.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

f *fp*

p

f *fp*

mp *f*

changed, but ed-i-tor And cri-tic, both a - like re-ject my la - bor, Tell me a-like: You can-not write to-day Like

32

32

f *p* *f*

f *p* *f*

f *p* *f*

f *fp* *f*

f *fp* *f*

513

rit.

meno mosso

♩ = c.100

Cl. *f espress.*

Bsn. *f*

Hn. *mf*

Prof. *ff*

John *a piacere*

Keats, though Keats is great, this is pas - sé Ah that was me, though

rit.

meno mosso

♩ = c.100

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

f espress.

f

33

ancora meno mosso

♩ = c. 84

518

Fl. *f* *p* *rit.*

Ob. *f* *p*

Cl. *p*

Bsn. *p*

Hn. *p* 2. *p*

Prof. *p*

John *ff* *mp dolce*

nev-er was I mad.

"And that is why I find you here, A-lone and pale - ly

33

ancora meno mosso

♩ = c. 84

Vln. I *p* *rit.*

Vln. II *p*

Vla. *p*

Vc. *p*

522

Ob. *p*

Cl. 1. *p espress.*

Bsn.

Hn. *p*

John
loiter-ing in this of - fice, Play - ing the nar-row mind-ed a - ca-dem ic part When yours is a po - et's soul, _

Vln. I *p espress*

Vln. II *p espress*

Vla. *p*

Vc. *p*

Cb. *p*

526 34 rit. a tempo

Fl. *p espress.*

Ob. *p espress.*

Cl. *p espress.*

Bsn. *p*

Hn. *p* 1. *p*

John *mf ardente*

— a po-et's heart! Come, Ms. War-ren, come, for you shall try Po-e - try a- gain,

34 rit. a tempo

Vln. I *p* *p* *f* *p* *p*

Vln. II *p* *p* *f* *p* *p*

Vla. *p* *p* *f* *p* *p*

Vc. *p*

Cb.

530

rit.

Ob. *mf*

Bsn. *mf* *pp*

Hn. *mf* *pp*

Prof. *f*

John
 8 now great-er still, Your art shall far sur-pass the grat-ing, bleak un-music-al cre - a-tions of our age.
 You're kind but

Vln. I *p* *f* *rit.*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *f*

Cb. *f*

meno mosso ♩ = c. 66

534

Fl. *pp dolce*

Ob. *pp dolce*

Prof. no, it can-not be.

John *p dolcissimo*

I, Keats, will be your guide, The mid-wife of your

meno mosso ♩ = c. 66

Vln. I *p* *trem.* *pp*

Vln. II *p* *trem.* *pp*

Vla. *p* *trem.* *pp*

Vc. *p*

Cb. *p*



Cl. *p dolce*

Hn. 1. *p dolce* *mf dolce*

Prof. You, if you be tru-ly Keats were e're my muse. When po-et-ry I wrote, but now no

John *mf*

great - est poem.

Vln. I *p*

Vln. II *p*

Vla. *p*

543

Cl.

Bsn.

Prof.

John

p espress. *f* *ff* *a piacere* *mp*

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p espress. *f* *ff* *f* *ff* *f* *ff*



547

Allegro ♩ = c.120

John

Allegro ♩ = c.120

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *p* *p* *f* *f* *p* *p* *f* *f* *p* *p*

557

Fl.

Cl.

Bsn.

John

8 knew that verse was some-thing quite a-part From the dull prose we ev - er spoke and heard, from the dull

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

f

f

f

f

37

un poco meno mosso

561 rit.

Fl. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *f*

Hn. *mf* *mf*

John *sempre f*

8 prose we ev-er spoke and heard. Still, Ms, War-ren, still may you free-ly sing In the old way,

37

un poco meno mosso

rit.

Vln. I *p* *f* *f* *mp*

Vln. II *p* *f* *f* *mp*

Vla. *p* *f* *f* *mp*

Vc. *p* *f*

Cb. *p* *f*

566 38 *mf* *espress.* *cresc.* *accel.* 79

Fl. *f*

Ob.

Cl.

Bsn. *mf*

Hn. *mp* *ff*

John

that spir-it ev-er fair is e-ver new, re - newed in

38 *mf* *espress.* *cresc.* *accel.*

Vln. I *f*

Vln. II *f* *mf* *cresc.*

Vla. *f* *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

un poco più mosso

rit.

571

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f*

Prof. [She is moved and yet confused by this. Does not know what to say. Turns away.]

John *8* love-li-ness.

un poco più mosso

rit.

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

Adagio ♩ = c.54

(quasi ♩ = ♩)

577

Ob. *p*

Cl. *p*

Bsn. *p*

Prof. *p*

John

Show me that you are John Keats...

What have you but my

Adagio ♩ = c.54

(quasi ♩ = ♩)

Vln. I

Vln. II

Vla.

Moderato e agitato

♩ = c.80

Prof. *f* *p* *f*

Your word, that's it! For on-ly Keats could ver-si-fy like Keats; If you do this, then, then I shall be

John

word?

Moderato e agitato

♩ = c.80

Vln. I *sfp* *f* *p cresc.*

Vln. II *sfp* *f* *p cresc.*

Vla. *sfp* *f* *p cresc.*

Vc. *f* *p* *f* *p*

Cb. *f* *p* *f* *p*

rit.

40

586

Fl. *p* *ff*

Ob. *ff*

Cl. *p* *ff* To Cl. in A Clarinet in A *p espress.*

Bsn. *ff*

Hn. *p < f*

Prof. *a piacere*
lieve You are the one who taught me love of beau-ty.

John *mp*
Be it so;

rit.

40

Vln. I *ff* *p* pizz.

Vln. II *ff* *p* pizz.

Vla. *ff* *p* pizz.

Vc. *ff* *p* pizz.

Cb. *ff* *p*

592

Fl.

Ob.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

I will re-cite some vers-es new - ley writ-ten, these I wrote But yes - ter-day; They're

p

596

Fl.

Ob.

Prof.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

I'll glad-ly hear them!

not en-ti re-ly fin- ished. Ver - y well, Ver-y well:

pp

f

f

a piacere

p

3

6

3

p

f

f

f

f

f

p

p

p

p

f

p

600 **41**

Fl.

Ob.

John

mp espress.

When sor - rows took my spi - rit once con - signed to bar - ren fields of las - ting

Vln. I

Vln. II

Vla.

Vc.

Cb.

605

Fl.

Cl.

Bsn.

John

hope - less - ness De - ter - mined in it's brood - ing yet to find What in - no - cents can think is

p

cresc.

Vln. I

Vln. II

Vla.

Vc.

Cb.

609

Fl. *pp* *pp sub.*

Ob. *p* *pp sub.*

Cl. *p* *pp sub.* *p espress.*

Bsn. *pp* *p* *pp sub.*

Hn. *pp*

John *f* *pp* *mp*

hap-pi-ness what in-no-cents can think is hap-pi-ness. I nev-er knew the

Vln. I *p sub.*

Vln. II *arco* *p sub.*

Vla. *p sub.*

Vc. *p sub.*

Cb. *p sub.*

614

Fl. *mp espress.* *p*

Cl.

Bsn.

Hn. *p espress. con sord (straight mute)*

John
8 world was such a cheat Of false sick-ning plea-sure, glee re-strained, That
f *mp*

Vln. I 7

Vln. II 7

Vla.

Vc. 4

Cb. 4

618

Ob.

Cl.

Bsn.

Hn.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

joy was ne - ver_ got by prayed for treat Of tra - vels in a fo - reign land de - signed To

p

pp

p

f

mp

p

p

p

p

p

622

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. (sempre con sord.) *pp*

John
8
make me grea-ter but by no - vel sights a - lone When hap - pi-ness was

Vln. I *p*

Vln. II *p*

Vla. *p* pizz.

Vc. *p*

Cb. *p*

rit.

43

626

Fl.

Ob.

Cl.

Bsn.

Hn.

John

there for me at home. Yet

p

senza sord.

p

p *dolcissimo*

Detailed description: This block contains the musical notation for the first system of instruments. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), and John. The Flute, Oboe, and Bassoon parts feature long, sustained notes with phrasing slurs. The Clarinet part has a similar sustained line. The Horn part has a melodic line starting in the second measure. The John part has the lyrics "there for me at home. Yet" under a melodic line. Dynamics include *p* and *p* *dolcissimo*. A box with the number "43" is above the Flute staff. The tempo marking "a tempo e un poco meno mosso" and the tempo signature "(♩ = c.66)" are at the top right. The instruction "rit." is above the Flute staff.

rit.

43

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco.

p

pp

p

pp

p

pp

p

pp

p

pp

p

p

p

Detailed description: This block contains the musical notation for the string section. It includes staves for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). All string parts are marked "arco." and play a rhythmic pattern of eighth notes. Dynamics include *p* and *pp*. A box with the number "43" is above the Violin I staff. The tempo marking "a tempo e un poco meno mosso" and the tempo signature "(♩ = c.66)" are at the top right. The instruction "rit." is above the Violin I staff.

632

Cl. *pp* *p*

John
hap - pi-ness the peer-less foe of grief is not a thing like match-es to be won,

Vln. I

Vln. II

Vla.

Vc.

Cb.

636

Fl. *p*

Cl. *p espress.*

Bsn. *p espress.*

John
And sport-ing once con-futes con-futes the vain be lief That ra-ces must con-tin ue once be-gun.

Vln. I

Vln. II

Vla.

Vc.

Cb.

44

44

640

Fl.

Ob.

Cl.

Bsn.

John *mf*
8 And rid-ers can-not quit the dust - y track which leads but to a hoard of pin - ing doubt; They *p dolce*

Vln. I

Vln. II

Vla.

Vc.

Cb.

644

Fl.

Ob. *pp*

Cl. *pp*

Bsn. *pp*

John

would not deign to turn a paint-ed back On glo - ry, glo-ry such as he-roes fought a - bout.

Vln. I *colla voce* *fp* *espress.*

Vln. II *colla voce* *fp* *espress.*

Vla. *colla voce* *fp* *espress.*

Vc. *legato* *fp*

Cb. *legato* *fp*

f *a piacere* *p*

649 45

Bsn. *p*

John *dolcissimo*
While sick at heart they long for gen-tle rest, True joy, True joy round gen-tle

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

653

Fl. *p espress.*
1. *pp*

Cl. *p espress.*
pp

Bsn.

John
sad - ness dressed, they long for gen-tle rest True joy round gen-tle

Vln. I

Vln. II

Vla.

Vc.

Cb.

46

Tempo I

a tempo

657

Fl. *p*

Ob.

Cl. *p*

Bsn. *p*

Hn. *pp*

John *mp espress.*

sad - ness dressed. For sad - ness is the

46

Tempo I

a tempo

Vln. I

Vln. II


Vla.

Vc.

Cb. *pizz.*

663

Fl. 
Ob. 
Cl. 

John 
font__ of true con- tent. Not Le- the's stea- ming draught, but clear and cool Comes thence a brook - let

Vln. I 
Vln. II 
Vla. 
Vc. 
Cb. 

667

Fl. *cresc.* *f*

Ob. *pp*

Cl. *cresc.* *f*

Bsn. *p cresc.* *f*

John
 where my wea - ry soul Drinks and re - vives, to seek the spi - rit sent. From bet - ter realms_ un

Vln. I *cresc.* *f*

Vln. II *cresc.* *f*

Vla. *cresc.* *pizz.* *f*

Vc. *arco* *cresc.* *pizz.* *f*

Cb. *cresc.* *f*

671

Fl. *tr.*

Ob. *p*

Cl. *p espress.*

Bsn. *p*

Hn. *pp*

John *mf espress.*
 known. As when a bird Flits win-some through the grass be-fore it sings, And blind to hu-man judg-ment has not

Vln. I *pizz.*

Vln. II *p pizz.*

Vla. *p*

Vc. *p*

Cb. *p*

675

Fl.

Ob.

Cl.

Bsn.

Hn.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

heard of what to-mor-row brings: Pure spi-rit finds what thought could not be-stow And is the balm that

p dolce

p

p dolce

pizz.

48

679

Ob.

Bsn.

Hn.

John

p

p

p

pru - - dence could not sow. The balm that pru - dence could not_ sow_ the balm that

48

Vln. I

Vln. II

Vla.

Vc.

Cb.

arco

arco

arco

arco

arco

684

Ob.

Bsn.

John

f

a piacere

p dolcissimo

pru-dence, the balm that pru - dence, pru - dence could not sow, the balm that

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

f

p

f

p

f

p

688 rit.

Fl.

Ob.

Cl.

Bsn.

Hn.

John

pru-dence could not sow.

pp

pp

pp

pp

pp

rit.

rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

p

p

p

rit.

Scene: L'istesso tempo

693

Fl.

Ob.

Cl. To Cl. in B \flat Clarinet in B \flat

Bsn.

Hn.

John *a piacere*
 Now 'tis your turn O Sap - pho of our age, 'Tis yours to put your

Scene: L'istesso tempo

Vln. I *fp colla voce*

Vln. II *fp colla voce*

Vla. *fp colla voce*

Vc. *fp colla voce*

Cb. *fp colla voce*

696

John *molto rit. Adagio* ♩ = c. 54 *a piacere* *f*
 soul in-to a song So full of beau-ty that the An gels hear-ing, Though filled with peace and hap-pi-ness shall

Vln. I *molto rit. Adagio* ♩ = c. 54 *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

699 50

più mosso

51

molto rit.

Fl. *p dolce*

Cl. *p* *ff*

Bsn. *p < f*

Hn. *p < f*

Prof. I can- not_ I can- not_

John weep. Ah, but you shall.. Take what life

f sempre a piacere *p dolce*

50

più mosso

51

molto rit.

Vln. I *f* *p* *ff* *colla voce* *p*

Vln. II *f* *p* *ff* *colla voce* *p*

Vla. *f* *p* *ff* *colla voce* *p*

Vc. *f* *p* *ff* *colla voce* *p*

Cb. *f* *p* *ff* *colla voce* *p*

un poco più mosso

♩ = c.60

704

Fl. *pp*

Cl. *pp* *p* *p dolciss.*

Bsn. *pp*

Hn. *pp* con sord.

John gives. A sud-den glance of this, a thought of that, Des -

un poco più mosso

♩ = c.60

sul pont.

Vln. I *pp* sul pont.

Vln. II *pp* sul pont.

Vla. *pp* sul pont.

Vc. *pp* sul pont.

Cb. *pp*

708

Fl. *pp* *p dolciss.*

Cl. *f* *p*

Bsn. *p* *f* *p*

Hn. *p* *ppp* *pp* *pp* *f* senza sord. senza sord.

Prof.

John
 crite, _____ and in it pour your in-most thoughts, that souls May on-ly quite ex-press in verse. What

Vln. I *p* *f* *p* nat. nat.

Vln. II *p* *f* *p* nat. nat.

Vla. *p* *f* *p* nat. nat.

Vc. *pp* *p* *f* *p* nat. nat.

Cb. *pp*

712

Ob. *mf* *pp* 2.

Cl. *mp dolce*

Bsn. *pp* *f* *pp*

Hn. *mf* *pp*

Prof. charm is cast u-pon this day? Am I a - wake or do I dream? *f*

John So then dream

Vln. I *mp* *espress.* *f* *p* *f* *mp* 3

Vln. II *pp* *f* *p* *f* *mp*

Vla. *pp* *f* *p* *mp* *f* *p*

Vc. *pp* *f* *p* *f* *mp*

Cb. *ppp*

716

poco rit. a tempo, poco acc.

Fl. *p* *ppp* *mf* *pp*

Ob. *p* *cresc.*

Cl. *mf* *p* *cresc.*

Bsn. *p* *ppp* *p cresc.*

Hn. *pp* *mp* *ppp* *pp* *cresc.*

John *mp cresc.*

on and ne - ver Wake. But rath - er make your wake - ful life A

poco rit. a tempo, poco acc.

Vln. I *mf* *p* *p cresc.*

Vln. II *mf* *p* *mp espress.* *cresc.*

Vla. *mp* *mf* *p* *mp espress.* *cresc.*

Vc. *mp* *pp* *mf* *p cresc.*

Cb. *mp* *pp* *mf* *p cresc.*

rit.

719

Fl. *ff* *p dolciss.* *ff* *colla voce*

Ob. *f* *ff* *p dolciss.* *ff* *colla voce*

Cl. *ff* *p dolciss.* *ff* *colla voce*

Bsn. *ff* *p dolciss.* *ff* *colla voce*

Hn. *f* *p* *ppp* *f* *f* *colla voce*

Prof. *f* *mp dolce* *f* Ah, "Beau-ty is

John *f* *mp dolce* *f* fan-cy's dream of beau-ty, A fan-cy's dream of beau-ty and thus, true.

rit.

Vln. I *ff* *p dolciss.* *ff* *colla voce*

Vln. II *ff* *p dolciss.* *ff* *colla voce*

Vla. *ff* *p dolciss.* *ff* *colla voce*

Vc. *ff* *p* *ff* *colla voce*

Cb. *ff* *p* *ff* *colla voce*

molto rit.

Adagio ♩ = c.60

723

Fl. *p espress.*

Ob.

Cl. *p espress.*

Bsn. *p*

Hn. *pp*

Prof. Truth, Truth. Beau-ty. That is all Ye know on earth, and all ye need to know."

molto rit.

Adagio ♩ = c.60

Vln. I *p espress.*

Vln. II *p espress.*

Vla. *p espress.*

Vc. *p espress.*

Cb. *p*

più mosso ♩ = 72

727

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

Hn. *pp* *ppp*

Prof. *mf*
I'll do it! I'll compose, and may my

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp* ³ ³

Vc. *p* *pp* ³ ³

Cb. *p* *pp*

più mosso ♩ = 72

731 **meno mosso**

Fl. *f* *p* *p > ppp*

Ob. *f* *p* *p > ppp*

Cl. *f* *p* *p > ppp*

Bsn. *f* *p* *p > ppp*

Hn. *f* *pp* *pp > ppp*

Prof. *a piacere* *p espress.*
 words be worth-y in thy sight, O heaven sent muse! Once what I was in

John [He transcribes as she recites]

meno mosso

Vln. I *f* *p dolce e sempre legato con sord.*

Vln. II *f* *p dolce e sempre legato con sord.*

Vla. *p* *f* *p dolce e sempre legato con sord.*

Vc. *p* *f* *p dolce e sempre legato con sord.*

Cb. *f* *p dolce e sempre legato*

736

Prof. life and what I meant To be in-stead stood still in grave re-lief. I looked u-pon a pros-pect grim and rent, and

Vln. I

Vln. II

Vla.

Vc.

741

Prof. rent with sad-nes and too oft de - nied be-lief In Right whose ser - vant is that bright i - deal

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

f p

f p

f p

fp

fp

745

Prof. Of what I could be with in our sick-ly time, Of plea - sure bought with soul de - stroy - ing task that

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

cresc.

f

cresc.

cresc.

cresc.

cresc.

cresc.

f

f

f

f

749 55

Prof. *p* gives the lie, that gives the lie to pru-dent fore-thought real. *espress.* Or self-im-prove - ment

Vln. I *pp* *f* *p*

Vln. II *pp* *f* *p*

Vla. *pp* *f* *p*

Vc. *pp* *f* *p*

Cb. *pp* *f* *p*

753 *pp dolce*

Prof. on the true de- sign of who I am de- spite the tran- sient mask, Or self-im-prove-ment

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf* *pp*

757

Prof. *p* on the true de-sign_ of who I am, de- spite, de- spite the tran - sient mask. *a piacere*

John *mf* This is a-bout

Vln. I *p* *f* *mf*

Vln. II *p* *f* *mf*

Vla. *p* *f* *mf*

Vc. *p* *f* *mf*

Cb. *p* *f* *mf*



762

Ob. *p espress.*

John you I see. That is why you put it so well. Now you need but e- lab - o- rate. Two more like

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *p*

766

rit.

a tempo

Fl. *p*

Ob. *pp*

Cl. *p*

Hn. *pp* *ppp*

John
 stan-zas will be the right length. But you know just as well as I.

rit.

a tempo

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

770 56

Fl.

Ob.

Cl.

Bsn.

Hn.

Prof.

Vla.

Vc.

Cb.

p

mf

For truck-ling to what emp - ty false con-ceit In - sists in new and

56

773

Fl.

Ob.

Cl.

Bsn.

Prof.

now and there-fore good Out-strips fal-la-cious think-ing. With de-ceit. And gives the Now the

Vln. I

Vln. II

Vla.

Vc.

Cb.

p dolce

p dolce

777

Fl.

Ob.

Cl.

Hn. *2.*
p dolce

Prof.
place of cher-ished Should. The truth that's here is but a dim-méd shade Of some still great-er truth that lies be-

Vln. I *sf* *mp*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

781

Fl. *p*

Cl. *p* 1.

Bsn. *p*

Hn. *mf*

Prof. yond the meth-od of a sci-en-tif-ic mind, Which though e're use - ful be the things it made Is ill e-quipped, and

Vln. I *espress.*

Vln. II *mp espress.*

Vla. *mp*

Vc. *mp*

Cb. *mp*

più mosso

785 57

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *f*

Prof. *f a piacere*
 scare-ly ev-er fond of fan - cy and it's urge for_ truth be-hind. *a piacere*
 This day_ I state I am just what I

57

più mosso

Vln. I *f* *senza sord.* *p* *ff*

Vln. II *f* *p* *ff*

Vla. *f* *senza sord.* *ff*

Vc. *f* *senza sord.* *ff*

Cb. *f* *senza sord.* *ff*

Allegro ♩ = 66

789

Fl.

Ob.

Cl.

Bsn.

Hn.

Prof.

think I am and will not veil my-self in lies.

p

Allegro ♩ = 66

Vln. I

Vln. II

Vla.

Vc.

Cb.



794

Cl.

Bsn.

799 **58**

Cl.

Bsn.

Prof. *mp*

58

Vln. I *p*

Vln. II *p*

Vc. *p*

And I'll af - firm that there's a pre - cious link and I af - firm that there's a

803

Ob.

Bsn. *p*

Prof. *f*

pre - cious link, that there's a prec - cious link Twixt us and some-thing

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f*

Vc. *f* *p*

Cb. *f* *p*

807

Ob.

Cl.

Bsn.

mf dim

mf dim

mp

Prof.

per- fect, that it ties The thought of hu- man kind to some- thing full of Truth and Beau- ty,

Vln. I

Vln. II

Vla.

Vc.

Cb.

f

p

f dim.

f

p

f dim.

p

f dim.

sf

f dim.

sf

sf

812

Fl. *p* *f* *p*

Cl. *p* *f* *p*

Bsn. *p* *f* *p*

Hn. *p* *f* *p*

Prof.
to that dis - tant shore Where Good it - self and per-fect jus-tice dwell, and per-fect jus-tice

Vln. I *p* *ff* *p*

Vln. II *p* *ff* *p*

Vla. *p* *ff* *p*

Vc. *sf* *p* *ffp*

Cb. *sf* *p* *ffp*

817

Cl. *mf dim*

Bsn. *mp*

Hn. *f*

Prof. *mp* *f*
 dwell. Ne're will it wai - ver, or by ma-lice lull— The mind to false com-plai-sance

Vln. I *ff p* *f dim.*

Vln. II *ff p* *f dim.*

Vla. *ff p* *f dim.*

Vc. *ff p* *f dim.* *sf* *sf*

Cb. *ff p* *f dim.* *sf* *sf*

822

Fl. *p* *f* *p*

Cl. 1. To Cl. in A Clarinet in A *f* *p*

Bsn. *p* *f* *p*

Hn. *p* *f*

Prof. ev - er more... But by it's im - age we know all is well. We know all is

Vln. I *p* *ff* *p*

Vln. II *p* *ff* *p*

Vla. *p* *ff* *p*

Vc. *sf* *p* *ff* *p*

Cb. *sf* *p* *ff* *p*

60

827

Ob. *p* *p cresc. poco a poco*

Bsn. *p* *p cresc. poco a poco*

Prof. *mp* well. *cresc. poco a poco* But by its

60

Vln. I *ff p* *cresc. poco a poco*

Vln. II *ff p* *cresc. poco a poco*

Vla. *ff p* *cresc. poco a poco*

Vc. *ffp* *cresc. poco a poco*

Cb. *ffp* *cresc. poco a poco*

832

Fl. *p cresc.* *f*

Ob. *f*

Bsn. *f*

Hn. *p cresc. poco a poco* *mf*

Prof. *f*
im - age we know all is well, But by its im - age we

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

838 **meno mosso** ♩ = 72

Fl. *ff*

Ob. *ff*

Bsn. *ff* *f*

Hn. *f* *mf*

Prof. *a piacere*
 we, We know all is well. We know all ___ is well.

meno mosso ♩ = 72

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

molto rit.

meno mosso e con amore

844

Fl. *f*

Ob. *ff*

Cl. *f*

Bsn. *ff*

Hn. *f*

Prof.

John

[They are transformed by this. Stare at each other, only half knowing what they feel.]

molto rit.

meno mosso e con amore

$\text{♩} = 72$

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

con arco

847

Fl. Ob. Cl. Hn. Vln. I Vln. II Vla. Vc.

6 6 6 6 6 6 6 6 3

Detailed description: This system of musical notation covers measures 847 to 852. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#). The flute part has a melodic line with a slur over measures 847-852. The oboe and clarinet parts play a sixteenth-note rhythmic pattern, with the number '6' written below each measure. The horn part has a melodic line with a slur and a triplet of eighth notes in measure 852. The string parts (Vln. I, Vln. II, Vla., Vc.) play a series of chords, with the number '6' written below each measure.

849

Fl. Ob. Cl. Hn. Vln. I Vln. II Vla. Vc.

mf cresc. *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.* *mf cresc.*

6 6 6 6 6 6 6 6 3 3

Detailed description: This system of musical notation covers measures 849 to 854. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The key signature is three sharps (F#, C#, G#). The flute part has a melodic line with a slur over measures 849-854. The oboe and clarinet parts play a sixteenth-note rhythmic pattern, with the number '6' written below each measure. The horn part has a melodic line with a slur and two triplets of eighth notes in measures 853 and 854. The string parts (Vln. I, Vln. II, Vla., Vc.) play a series of chords, with the number '6' written below each measure. The dynamic marking *mf cresc.* is written above each staff in the second half of the system.

62 più mosso ♩ = c.96

853

Fl.

Ob.

Cl.

Bsn.

Hn.

Prof.

John

[They embrace—a passionate kiss.]

Detailed description: This block contains the woodwind and voice parts of the score. The Flute (Fl.) part starts with a melodic line marked *ff* and *f*. The Oboe (Ob.) and Clarinet (Cl.) parts feature rapid sixteenth-note passages marked *ff* and *f*, with fingerings of 6 and 3. The Bassoon (Bsn.) part has a melodic line marked *f* and *p*. The Horn (Hn.) part has a melodic line marked *f* and *mf*. The Professor (Prof.) part is silent. John's part includes the instruction "[They embrace—a passionate kiss.]" and is silent.

62 più mosso ♩ = c.96

Vln. I

Vln. II

Vla.

Vc.

Cb.

Detailed description: This block contains the string parts of the score. Violin I (Vln. I) and Violin II (Vln. II) parts have melodic lines marked *ff*. The Viola (Vla.) part has a melodic line marked *ff*. The Violoncello (Vc.) part has a melodic line marked *ff*. The Contrabasso (Cb.) part has a melodic line marked *ff*. The Viola (Vla.) part also has a melodic line marked *p*. The Violoncello (Vc.) part has a melodic line marked *p*. The Contrabasso (Cb.) part has a melodic line marked *p*. The Viola (Vla.) part also has a melodic line marked *mp espress.*

859

Bsn. *pp* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *p* *p*

Cb. *pp* *pp*

63

868 rit. Andante ♩ = 54

Cl. *p dolcissimo*

Bsn. *p*

Prof. *p*

John *p*

I must type this, it must be pre-served.

My writing should be

63

rit. Andante ♩ = 54

Vln. II

Vla. *p*

Vc. *p*

Cb. *p*

873

Cl.

Bsn.

Prof.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

It is, But typ - ing it per - haps I can a - mend A few small things.

clear e - nough.

p

p *dolcissimo*

p *dolcissimo*

p pizz.

pizz.

arco

64 un poco più mosso ♩ = c.66

poco rit.

876

Fl. *p dolce*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn.

Prof. [She goes to the computer at her desk; starts to copy the poem]

64 un poco più mosso ♩ = c.66

poco rit.

Vln. I

Vln. II

Vla.

Vc.

Cb.

un poco meno mosso

880

Fl. *f mp*

Ob. *f mp*

Cl. *f mp*

Bsn. *p f p*

Hn. *p mf p*

rit.

Allegro molto ♩ = c. 126

886

Fl. *p* *f*

Cl. *p* *pp* *f*

Bsn. *p* *pp* *p* solo *mp* *f*

Hn. *p*

Prof. *p*

[She seems suddenly anxious]

rit.

Allegro molto ♩ = c. 126
con sord.

Vln. I *pp* con sord.

Vln. II *pp* con sord. *f*

Vla. *pp* con sord. *f*

Vc. *f* pizz.

892

Cl. *p* *mp* *f*

Bsn. *p* *mp* *f* *mp* *mp*

Hn. *p* *fmp*

Vln. I

Vln. II *p* *mp cresc.* *fmp*

Vla. *p* *mp cresc.* *fmp*

Vc. *mp* *mp* *arco*

Cb. *mp*

Detailed description: This page of a musical score, numbered 892, contains seven staves for different instruments. The top staff is for Clarinet (Cl.), the second for Bassoon (Bsn.), the third for Horn (Hn.), the fourth for Violin I (Vln. I), the fifth for Violin II (Vln. II), the sixth for Viola (Vla.), and the seventh for Violoncello (Vc.) and Contrabass (Cb.). The music is in a key with three flats and a 3/4 time signature. The Cl. part starts with a *p* dynamic, followed by *mp* and *f*. The Bsn. part has dynamics *p*, *mp*, *f*, *mp*, and *mp*. The Hn. part has *p* and *fmp*. The Vln. II and Vla. parts have *p*, *mp cresc.*, and *fmp*. The Vc. and Cb. parts have *mp* and *arco* markings. The score includes various musical notations such as slurs, accents, and dynamic markings.

899

Bsn. *f* *mp* *f* *mp cresc.*

Hn. *fmp* *p* *mf*

Prof. I was too

66

Vln. I

Vln. II *f* *f dim* *p*

Vla. *f* *f dim* *p*

Vc. *f* *mp* *f* *mp cresc.*

Cb. *f* *mp* *f* *mp cresc.*

66

66

906

Fl. *mf* *f* *p cresc.* *f*

Cl. *mf* *f* *p cresc.* *f*

Bsn. *f* *p cresc.* *f*

Hn. *p cresc.* *mf*

Prof. hap - py!... It was too per - fect to be true!

Vln. I

Vln. II *mp* *f* *p* *f* senza sord.

Vla. *mp* *f* *p* *f* senza sord.

Vc. *f* *p cresc.* *f*

Cb. *f* *p cresc.* *f*

913 **un poco meno mosso ma agitato**

Fl. *p*

Cl. *p*

Bsn. *p*

Hn. *pp*

Prof. Why ___ is life, why is re - al - i - ty ___ so_ real? Why, why, al-ways so real?

un poco meno mosso ma agitato
senza sord.

Vln. I *p espress.*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p pizz.* arco

921 67

Ob. *f* *p*
1.

Cl. *p*

Bsn. *p*

Prof. Why do I wake from dream - ing just when my joy was per - fect?

John *f*
2
What's the

67

Vln. I *f* *p espress.*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Cb. *f* *p*

929

Fl. *mp cresc.*

Cl. *mp cresc.*

Bsn.

Prof. No, I can-not bear to say!

John mat-ter? You must my love!

Vln. I *cresc.*

Vln. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

Cb. *cresc.*

937

Fl.

Ob.

Cl.

Bsn.

Hn.

John

f cresc.

ff

ff

p

f

p

You must my love!

Vln. I

Vln. II

Vla.

Vc.

Cb.

ff

ff

ff

ff

ff

944

Bsn.

Hn.

Prof.

p a piacere

3

I just re-ceived an e-mail: A U-ni-ver-si-ty a-ler-t For-ward-ed from a

Vln. I

Vln. II

Vla.

Vc.

pp colla voce

pp colla voce

pp colla voce

pp colla voce

meno mosso

947

Cl.

Bsn.

Prof.

cer - tain in - sti - tu - tion for the men - tal - ly ill. It reads as such:

meno mosso

Vln. I

Vln. II

Vla.

Vc.

950

Cl.

Bsn.

Prof.

spoken: Please forward to your students and faculty: One of our patients, Jason Wood, has escaped, and has been sighted on your campus. He is severely delusional and possibly suicidal, though not dangerous. He is five foot four, thin and pale, with wavy hair parted at the middle. When not medicated he answers only to the name of John Keats, and speaks with an English accent. His parents, both trustees of your University, have been informed of this, and are very anxious for his recovery. To that end, they have offered a reward of ten thousand dollars for any information on his whereabouts.

Vln. I

Vln. II

Vla.

Vc.

Cb.

952 *Andante* ♩ = c.72 *molto rit.* *a tempo*

Fl. *p espress.*

Cl. *f* *p* 1. 3

Bsn. *f* *p*

Prof. *p dolce*
So, Ja-son Wood, is

Andante ♩ = c.72 *molto rit.* *a tempo*

Vln. I *f > p* *p*

Vln. II *p*

Vla. *f > p* *p*

Vc. *f > p*

Cb. *f > p*

957

Fl. *mf* *p* 3 3

Ob. *p*

Prof. that your real name?

John *mf* *p*
I have been called by that name, But I am no long-er he.

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

961

Fl.

Bsn.

Hn.

John

Vln. I

Vln. II

Vla.

Vc.

3

1.

p

mf

mp espress.

f

p

f

f

f

p

f

f

He was A pur-
pose-less young man, and I have pur-
pose. He

70

Andante $\text{♩} = \text{c.80}$

966

Ob. *p espress.*

Bsn. *p espress.*

Hn. *p* 1. *pp*

John

lin-gered in an emp-ty life, though once, His fresh-man year, he read a love-ly po - em.

70

Andante $\text{♩} = \text{c.80}$

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

p dolce

p dolce

p dolce

p dolce



971

John

a piacere p dolce

And he loved the auth-or, though she knew him not. He had not the spir-it to

a piacere

Vln. I

Vln. II

Vla.

Vc. *colla voce*

977 *f* *p* 71 rit. a tempo *mf*

John *8* speak to her; and then she left. But then I learned I

Vln. I *p* *f* *p* pizz.

Vln. II *p* *f* *p* *p* pizz.

Vla. *p* *f* *p* *p* pizz.

Vc. *p* solo *f* *mp* espress. pizz.

Cb. *p*

983 2. *p* *3*

Cl. *p*

John *8* was John Keats, And bit by bit I soon re-called my for-mer life; eve-ry de-tail. And so I knew my

Vln. I

Vln. II

Vla.

Vc.

Cb.

988

Fl.

Cl.

Bsn.

Prof.

John

Vln. I

Vln. II

Vla.

Vc.

Cb.

p espress.

p

mf

p

arco.

arco.

arco.

pizz.

I rec og-nized your face, but knew not whence. And sweet it was, some years gone

pur-
pose in this world.

993

Fl. *mf*

Ob. *mf*

Cl. *mp* (1.)

Bsn. *mf*

Prof. by, for you to come and find me here. But you need not pretend that you are Keats.

John *f* I'm not pre-tend - ing. John

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

1002

Fl. *f* *mp cresc.*

Ob. *f* *mp cresc.*

Cl. *mp*

Bsn. *mp cresc.*

Hn. *p cresc.*

Prof. *mp cresc.*
Ah. yes you must re -

John
8 seem, how could I not?

Vln. I *mf cresc.*

Vln. II *mf cresc.*

Vla. *mp cresc.*

Vc. *mf cresc.*

Cb. *mp cresc.*

1006

Fl. *ff* *p*

Ob. *ff*

Cl. *mf* *f* *pp* *p*

Bsn. *mf* *f* *ff* *p*

Hn. *mf* *f* *pp*

Prof. *f* *p espress.*
turn to where You may be treat - ed, then once in a bet - ter state do come a -

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Cb. *ff* *p*

1012

Fl. *mf* *mf* *ff*

Ob. *mf* *mf* *ff*

Cl. *mf* *mf* *ff*

Bsn. *f* *mp* *ff*

Hn. *mf* *p* *f*

Prof. gain. Then I must re-ply to this e mail.

John *f* *ff*
 Ah no, I shan't go back. Do not! I im - plore you.

Vln. I *f* *mp* *ff*

Vln. II *f* *mp* *ff*

Vla. *f* *mp* *ff*

Vc. *f* *mp* *ff*

Cb. *f* *mp* *ff*

Aria and final scene

Adagio ♩ = c.60

1019

Cl. *f* *p*

Bsn. *f* *p*

Hn. *mf* *pp* *p espress*

John
8 Don't send me there to hell, there where I drink The cup of hem- lock;

Aria and final scene

Adagio ♩ = c.60

Vln. I *p* pizz

Vln. II *p* pizz

Vla. *p*

Vc. *p*

Cb. *p* pizz



1025

John
8 not a cup of death. Far bet-ter it would take a-way my_ breath Than take my soul from me

Vln. I

Vln. II

Vla.

Vc.

Cb.

1029 *f* 75

John and make me think, My true self but a sha-dow of a dream. 'Tis bet-ter far to die, my flesh to rot, con

Vln. I

Vln. II

Vla.

Vc.

Cb.

1034

Cl. 1. *p* *p sub.*

Bsn. *p* *p sub.*

John sumed by worms, than be what I am not; To be no more John Keats, no long-er him Who

Vln. I

Vln. II

Vla. *p sub.*

Vc. *p sub.*

Cb.

1039 (1.)

Cl.

Bsn.

John

loves you and is loved. To be no long-er him Who loves you

Vln. I

Vln. II

Vla.

Vc.

Cb.

p

p

76

1045

Ob. *p espress.*

Cl. 2. *fp*

Bsn. *p dolce*

Prof. [She begins to type]

John and is loved.____

76

Vln. I *arco espress. f p*

Vln. II *p f p*

Vla. *arco espress. f p*

Vc. *f p*

Cb. *f*

77

1051

Ob. *f p*

Cl. *p*

Hn. 2. *pp*

Vln. I *f p*

Vln. II *f p*

Vla. *f p*

Vc. *p f p*

1055

Ob.

Cl.

Hn.

Prof.

John

p

p agitato
3

I have writ-ten my re - ply.

What are you writ-ing? No, please! Do not send it!

f



1058

Ob.

Cl.

Hn.

Prof.

pp

pp

pp

rit.

a piacere

I think per-haps you should hear it first. spoken*: To whom it may con-cern,

* Rhythms should not be exact-- they are meant to suggest the rough timing of this speech; the words should be spoken naturally.

a tempo (♩ = 60)
e con amore

1061

Fl. *pp* 3 3 3 3

Cl. *pp* *dolcissimo*

Prof. 6 3 3

I think I can ac - count for a man such as you des - crite hav - ing been



1062

Fl. 3 3 3 3

Cl. 3 3 3 3

Prof. 6 6

seen on this cam - pus. I'm sor - ry to re - port that you have been mis -



1063

Fl. 3 3 3 3 3 3 3 3

Cl. 3 3 3 3 3 3 3 3

Prof. 3 3 3 6 3

tak - en in his i - den - ti - ty. This man is an old ac - quaint - ance of mine, who has re - cent - ly come to vis - it me. It is un - for tu - nate that

1065

Fl. *3* *3* *3* *3*

Cl.

Prof. *5* *6*

he has been con - fused with an es - caped in - mate at your in - sti - tu - tion.



1066

Fl. *3* *3* *3* *3*

Cl.

Prof. *5* *5* *3* *3*

Let me wish you all good for - tune in the re - cov - er - y of your pa - tient, and a -



1067

Fl. *3* *3* *3* *3*

Cl.

Prof. *3* *3*

po - lo - gize that I could not have been more help - ful. Sin - cere - ly

accel. poco più mosso

1068

Fl. *p* *f espress.*

Ob. *f espress.*

Cl. *p* *f*

Bsn. *p* *f*

Hn. *p* *mf*

Prof. Fay B. War-ren. [John's eyes are filled with tears of joy. Another embrace.]

accel. poco più mosso

Vln. I *f espress.*

Vln. II *f espress.*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

1071

Fl.

Ob.

Cl.

Bsn.

Hn.

Prof.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *mf* *f* *mp*

If you be mad, then be you nev - er cured!

1075

Fl. *f* *mf* *f*

Ob. *f* *mf*

Cl. *f* *mf* *f* a 2

Bsn. *f* *mf*

Hn. *f* *mf* *f*

Prof. *f* *mf* *mf*

And if I sleep, ah, let me sleep for - ev - ver.

Vln. I *f* *mf* *f*

Vln. II *f* *mf* *f*

Vla. *f* *mf* *f*

Vc. *f* *mf* *f*

Cb. *f* *mf* *f*

1079

Fl.

Cl.

Bsn.

Hn.

John

80

Vln. I

Vln. II

Vla.

Vc.

Cb.

1087

rit.

Allegro molto (♩ = c. 100)

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *pp*

Prof. *a piacere p*
 [smiles] I think it's time you grew a beard!

rit.

Allegro molto (♩ = c. 100)

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

Cb. *p*

1091

Fl. *ff* *rit.* *poco meno mosso*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *f*

Prof. [Curtain falls]

Vln. I *ff* *rit.* *poco meno mosso*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*