

## ODE TO PSYCHE

Flute 1

Flute 2

Oboe

Bass Solo

Soprano chorus

Alto chorus

Harp

Celesta

Violin 1

Violin 2

Viola 1

Viola 2

Cello

Percussion - tomtoms

- sus. cym.

- triangle

- bell tree

lyrics <sup>abridged</sup> adapted by chris wind from Keats' "Ode to Psyche"  
music composed by chris wind

duration - approximately 5-7 minutes

category b)

ODE TO PSYCHE

original poem by Keats  
adapted by Chris Wind

music by Chris Wind

Andante

toms sus.cym. let vibrate  
mf triangle

Perc

Bass Solo

Oh god-dess hear these tune-less num-bers wrung by

vi,  
mp cresc mf

vla,  
mp cresc mf

cello

B

sweet en-forcement and re-mem-brance dear, And par-don that thy se-crets should be

vi,  
mp poco cresc mf decresc + mp

vla,  
mp poco cresc

cello  
mp

Fl. *mf*

B  
sung, even un- to thine own soft-couch'd ear

Harp

Cel

vi. *mf*

vi. *mf*

Vla.

cello *mp*

Detailed description: This is a page of a musical score for an orchestra and a soloist. The score is written in G major (one sharp) and 4/4 time. It consists of eight staves: Flute (Fl.), Bass (B.), Harp, Cello (Cel.), Violin 1 (vi.), Violin 2 (vi.), Viola (Vla.), and Cello (cello). The Flute part begins with a rest for two measures, followed by a melodic line starting on G4, marked *mf*. The Bass part has a vocal line with the lyrics "sung, even un- to thine own soft-couch'd ear". The Harp part has a rest for two measures, then a descending arpeggiated figure. The Cello part has a rest for two measures, then a melodic line starting on G2. The Violin 1 part has a melodic line starting on G4, marked *mf*. The Violin 2 part has a melodic line starting on G3. The Viola part has a melodic line starting on G3. The Cello part has a melodic line starting on G2, marked *mp*. There are several dynamic markings and articulation marks throughout the score.

Detailed description: This section contains five empty musical staves, each consisting of five horizontal lines. These staves are positioned below the main musical score and are currently blank.

bell tree

Perc.

B

Sop

Chorus

Alto

Harp

V<sub>1</sub>

V<sub>2</sub>

Va<sub>1</sub>

Cello

sure-ly I dreamt to-day, or did I see the wing-ed Psy-che

mp

cresc.

Al - - - - -

cresc.

mute off

cresc.



Fl  
mp (impetuously)

B  
thought-lessly when, on the sud-den, faint-ing with sur- prise, saw

Harp

Vl<sub>1</sub>  
pizz arco

Vl<sub>2</sub>

Vla<sub>1</sub>  
pizz arco

Vla<sub>2</sub>

Cello  
pizz. arco

Handwritten musical score for a vocal and instrumental ensemble. The score is written on a page numbered -6- at the top center. It features a vocal line (B) and several instrumental parts: Flute 1 (Fl), Harp, Violin 1 (V1), Violin 2 (V2), Viola 1 (Vla1), Viola 2 (Vla2), and Cello. The vocal line includes the lyrics: "thee, fair creature (spoken breathlessly) in deep-est grass be-neath the whis-pring". The instrumental parts include a harp introduction and a string section with a 'leg' (legato) marking. The score is written in a key signature of one sharp (F#) and a 3/8 time signature. The vocal line is in a soprano clef, and the instrumental parts are in their respective clefs. The harp part is written in a grand staff. The string parts are written in a grand staff. The score is divided into three measures. The first measure contains the harp introduction and the vocal line. The second measure contains the vocal line and the string section. The third measure contains the vocal line and the string section. The score is written in a clear, legible hand.

Fl 1 & 2

B

root of leaves, and tender blossoms where there ran a brook-let scarce es-

mp

mp

mp

mp

mp

mp

mp



T1  
T2

mf

B

oh latest born and lowliest vision far, of

Harp

V1

Vla

cello

Fl. 1 & 2

B

all o-lym-pus! fa-der hier-ar-chy fairer than Phoe-be's sap-phire re-gim'd

Viol. 1

Viol. 2

Vla. 1

Vla. 2

cello

F1  
WZ

B

star or ves-per, amorous glan-our of the Sky  
*f* *maestoso*

Harp

cel

V1

V2

Vla1

Vla2

cello

Ⓢ

B  
 Fairer than these the temple thou hast none, nor altar heaped with  
 gently

Vl<sub>1</sub>

Vla<sub>1</sub>

cello

*p*

Fl

B  
 flowers, nor vir-gin choir to make de-licious morn, u-pon the midnight hours. no

Vl<sub>1</sub>

Vla<sub>1</sub>

cello

B  
voice, no lute, no pipe, no incense sweet from chain-swing censor teeming no

Vn,  
Va,  
cello

The first system of the musical score consists of five staves. The top staff is the vocal line, with lyrics written below it. The lyrics are: "voice, no lute, no pipe, no incense sweet from chain-swing censor teeming no". The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written in a simple, handwritten font. Below the vocal line are three staves for instruments: Violin (Vn), Viola (Va), and Cello. Each instrument staff has its own clef and key signature. The Violin and Viola parts are in a treble clef, and the Cello part is in a bass clef. The music is written in a simple, handwritten style with various note values and rests. There are some markings above the vocal line, possibly indicating phrasing or breath marks. The system ends with a double bar line.

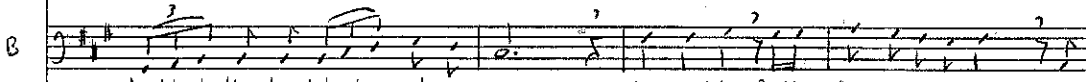
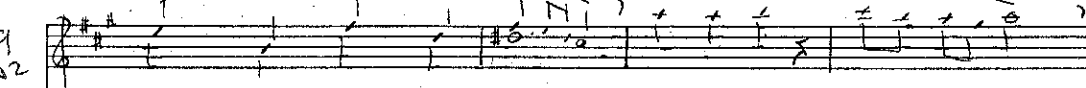
B  
shrine, no grove, no o-racle, no heat, of pale-mouthed prophet dream-ing, oh.

Vn,  
Va,  
cello

The second system of the musical score continues the vocal line and instrumental accompaniment. The lyrics are: "shrine, no grove, no o-racle, no heat, of pale-mouthed prophet dream-ing, oh.". The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are written in a simple, handwritten font. Below the vocal line are three staves for instruments: Violin (Vn), Viola (Va), and Cello. Each instrument staff has its own clef and key signature. The Violin and Viola parts are in a treble clef, and the Cello part is in a bass clef. The music is written in a simple, handwritten style with various note values and rests. There are some markings above the vocal line, possibly indicating phrasing or breath marks. The system ends with a double bar line.

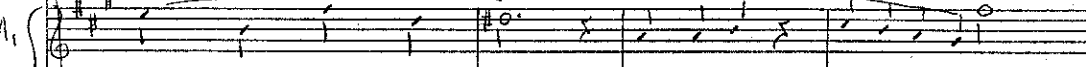
(D)

F1  
142

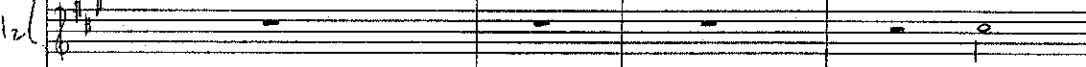


brightest, tho' too late for antique vows, too too late for the fond believing lyre when

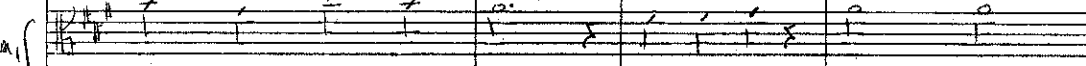
Vl<sub>1</sub>



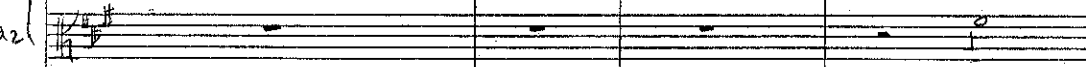
Vl<sub>2</sub>



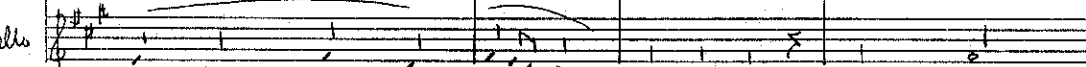
Vla<sub>1</sub>



Vla<sub>2</sub>



cells



Fl  
B  
cel  
vl<sub>1</sub>  
vl<sub>2</sub>  
vla<sub>1</sub>  
vla<sub>2</sub>  
cello

holy were the hunted forest boughs holy, the air, the water and the fire

mf  
p  
multoon

Detailed description: This is a handwritten musical score for page 14. It features eight staves of music. The top staff is for Flute (Fl), followed by Bass (B), Cello (cel), Violin 1 (vl<sub>1</sub>), Violin 2 (vl<sub>2</sub>), Viola 1 (vla<sub>1</sub>), Viola 2 (vla<sub>2</sub>), and Cello (cello). The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics 'holy were the hunted forest boughs holy, the air, the water and the fire' are written under the Bass staff. Dynamic markings include 'mf' (mezzo-forte) and 'p' (piano). There are various musical notations such as slurs, accents, and articulation marks throughout the score.

Detailed description: This section contains five sets of empty musical staves, each consisting of five lines. These staves are positioned below the main score and are currently blank.

Flute (Fl) part with notes and dynamics including *mf*.  
Bassoon (B) part with notes and dynamics including *mf*.  
Harp (Harp) part with notes and dynamics including *mf*.  
Cello (cel) part with notes and dynamics including *mf*.  
Violin 1 (V1) part with notes and dynamics including *pp*.  
Violin 2 (V2) part with notes and dynamics including *pp*.  
Viola (Vla) part with notes and dynamics including *pp*.  
Cello (Cello) part with notes and dynamics including *pp*.  
A section labeled "make off" is present in the Violin 1 part.



Fl

Musical notation for Flute 1 (Fl) in G major, 4/4 time. It features a melodic line starting with a quarter note G, followed by eighth notes A, B, C, D, E, F, and a final quarter note G. A slur covers the first four notes, and a fermata is placed over the final G. A dynamic marking 'f' is present below the staff.

B

Musical notation for Bassoon (B) in G major, 4/4 time. It features a melodic line starting with a quarter note G, followed by eighth notes A, B, C, D, E, F, and a final quarter note G. A slur covers the first four notes, and a fermata is placed over the final G.

lucent fans, fluttering among the faint olympians, I see and sing, by my own eyes inspired!

S

Musical notation for Soprano (S) in G major, 4/4 time. It features a melodic line starting with a quarter note G, followed by eighth notes A, B, C, D, E, F, and a final quarter note G. A slur covers the first four notes, and a fermata is placed over the final G. The lyrics "lucent fans, fluttering among the faint olympians, I see and sing, by my own eyes inspired!" are written below the staff. The words "cresc" and "elated" are written under "I see" and "by my own eyes" respectively. A dynamic marking 'f' is present below the staff.

A

Musical notation for Alto (A) in G major, 4/4 time. It features a melodic line starting with a quarter note G, followed by eighth notes A, B, C, D, E, F, and a final quarter note G. A slur covers the first four notes, and a fermata is placed over the final G. The lyrics "lucent fans, fluttering among the faint olympians, I see and sing, by my own eyes inspired!" are written below the staff. The word "Ah" is written under "I see" with a dashed line extending to the right. A dynamic marking 'f' is present below the staff.

V1

Musical notation for Violin 1 (V1) in G major, 4/4 time. It features a melodic line starting with a quarter note G, followed by eighth notes A, B, C, D, E, F, and a final quarter note G. A slur covers the first four notes, and a fermata is placed over the final G. A dynamic marking 'f' is present below the staff.

V2

Musical notation for Violin 2 (V2) in G major, 4/4 time. It features a melodic line starting with a quarter note G, followed by eighth notes A, B, C, D, E, F, and a final quarter note G. A slur covers the first four notes, and a fermata is placed over the final G. A dynamic marking 'f' is present below the staff.

Vla

Musical notation for Viola (Vla) in G major, 4/4 time. It features a melodic line starting with a quarter note G, followed by eighth notes A, B, C, D, E, F, and a final quarter note G. A slur covers the first four notes, and a fermata is placed over the final G. A dynamic marking 'f' is present below the staff.

A series of seven empty musical staves, each consisting of five lines, arranged vertically.

B

S

A

Harp

VI<sub>1</sub>

Vla<sub>1</sub>

cello

So let me be thy choir

And

usc

usc

Fl

B

make a moan u-pon the mid-night hours, thy voice, thy lake, thy pipe, thy incense

V1

V2

Va1

Va2

cello

Fl

B

sweet from swing-ed cen-sor leem ing thy shrine, thy grave, thy or-a-cle, thy

V1

V2

Va1

Fl I

Clarinet

Bassoon

Soprano

Alto

Cello

Violin I

Violin II

Viola

Cello

bell tree

heat  
(spoken appassionato)

Yes I will be thy priest and

h.

P

7 + / / + / / 5

7 + / / /

Fl  
mf

B  
build a fanc in some un-trod-den re-gion of my mind, where branched thoughts new

Vl<sub>1</sub>

Vla<sub>1</sub>

Vla<sub>2</sub>

Vcllo

Fl

B  
groun with plea-sant pain in stead of pines shall mur-mur in the wind

cel

Vl<sub>1</sub>

Vla<sub>1</sub>

Vla<sub>2</sub>

Vcllo

Vcllo

Vcllo

Fl

B

S

A

cl

V1

Va1

Va2

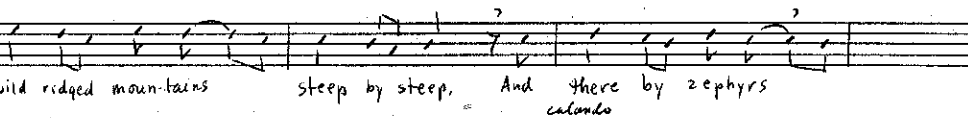
mp

(hum) -----

Far far a-round shall those dark clus-tered trees fledge the


F1 

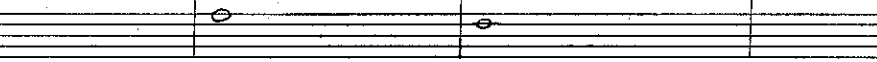
*calando*

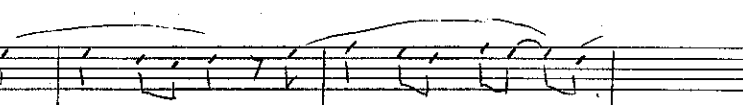
B 

wild ridged mountains steep by steep, And there by zephyrs

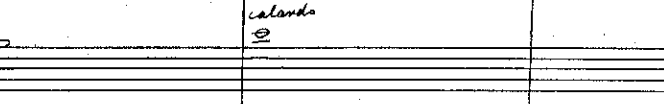
*calando*

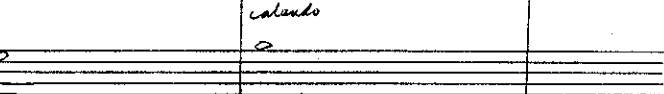
S 

A 

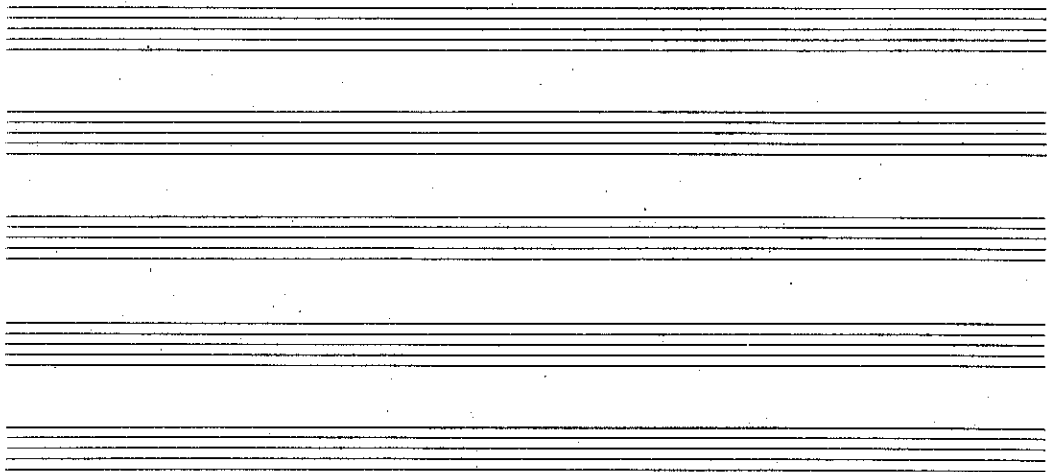
Fl 

*calando*

Clar. 1 

Clar. 2 

*calando*



Fl

B

S

Ch

A

V1

V2

Vla

Vcl

Streams and birds and bees, the moss-lain Dry-ads shall be lulled to sleep

rit.

at.

rit.

molt off

rit.



Ⓜ

B And in the midst of this wide quietness, a rosy sanctuary will I dress, with the  
(spoken)

B wreath-ed trel-lis of a wor-king brain with buds and bells and stars with-out a

VI<sub>1</sub>

VI<sub>2</sub>

VI<sub>1</sub>

VI<sub>2</sub>

cello

Fl

B

name, with all the gard'ner Fancy e'er could feign who

Vn<sub>1</sub>

Vn<sub>2</sub>

Vla<sub>1</sub>

Vla<sub>2</sub>

cello

Fl  
B

breeding flowers will never breed the same. And there shall be for thee all soft de-

Vi1  
Vi2  
Vla1  
Vla2  
cello

Fl 1  
B  
light that shadow-y thought can win a bright torch and case-ment ope at

vi<sub>1</sub>  
vi<sub>2</sub>  
vi<sub>1</sub>  
vi<sub>2</sub>  
cello

Detailed description: This is a page of a musical score, page 27. It features five staves of music. The top staff is for Flute 1 (Fl 1), followed by Bassoon (B). Below these are two staves for Violins (vi<sub>1</sub> and vi<sub>2</sub>) and two staves for Violas (vi<sub>1</sub> and vi<sub>2</sub>). The bottom staff is for Cello. The music is in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The lyrics 'light that shadow-y thought can win a bright torch and case-ment ope at' are written below the Bassoon staff. The score includes various musical notations such as notes, rests, and dynamic markings.

*dim* -----

Fl

Musical notation for Flute (Fl) with dynamics *mf* and *mf*.

B

Musical notation for Bassoon (B) with dynamics *allarg.* and *mf*.

Chs  
S&A

night to let the warm love in!

*allarg.* *full force*

Musical notation for Chorus and Soprano/Alto (Chs S&A) with lyrics "night to let the warm love in!" and dynamics *allarg.* and *full force*.

cel

(trump) *allarg.* *full force*

Musical notation for Cello (cel) with dynamics *(trump) allarg.* and *full force*.

V1

*allarg.* *f* *rit.* *rit.*

Musical notation for Violin 1 (V1) with dynamics *allarg.*, *f*, *rit.*, and *rit.*.

V2

*allarg.* *f*

Musical notation for Violin 2 (V2) with dynamics *allarg.* and *f*.

va1

*allarg.* *f*

Musical notation for Viola 1 (va1) with dynamics *allarg.* and *f*.

va2

*allarg.* *f*

Musical notation for Viola 2 (va2) with dynamics *allarg.* and *f*.

cello

*allarg.* *f*

Musical notation for Cello (cello) with dynamics *allarg.* and *f*.

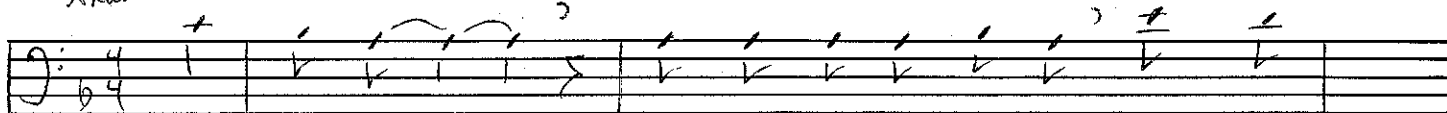
Perc

*bell tree*

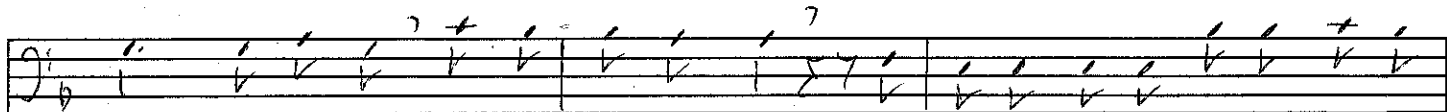
Musical notation for Percussion (Perc) with dynamics *bell tree*.

Four empty musical staves at the bottom of the page.

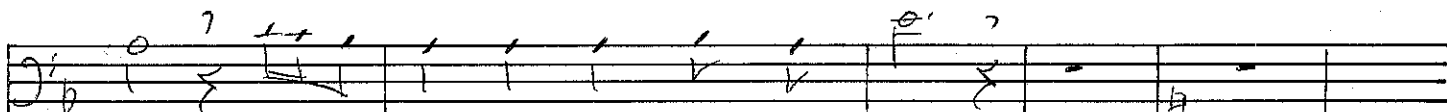
*Andante*



mf Oh God-dess! hear these time-less num-bers wrung by



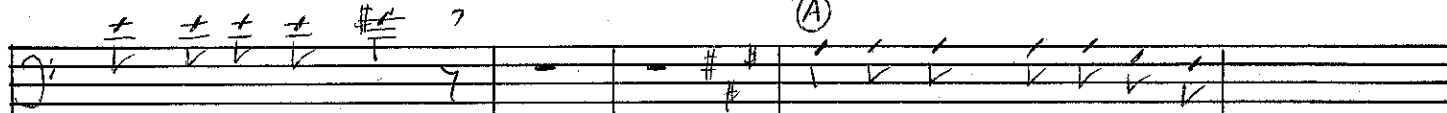
sweet en-force-ment and re-mem-brance dear, And pardon that thy secrets should be



sung, even un-to thine own soft-conched ear

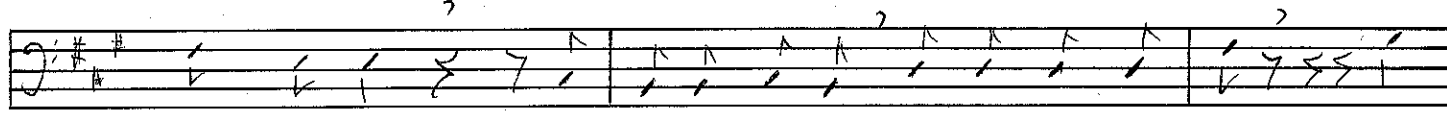


mp Sure-ly I dreamt to-day, or did I see the wing-ed Psy-che

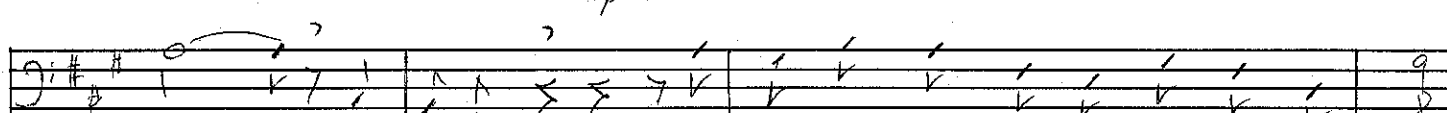


with a-wa-kened eyes? I wan-dered in a fo-rest

*giocoso, mf*



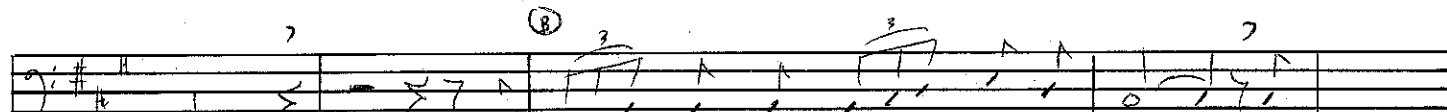
thought-less-ly when on the sud-den, faint-ly with sur-prise saw



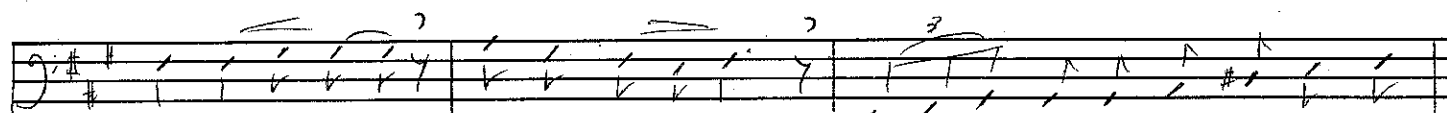
thee fair creature in dee-pest grass be-neath the whis-pring  
(spoken breathlessly)



roof of leaves, and tender blossoms where there ran a brook-let scarce es-



o. pied. oh latest born and loveliest vision far of



all ol-ym-p-as' faded hier-ar-chy Fairer than Phoebe's sap-phire re-gioned

star or vesper, a-mor-ous glow-worm of the sky

*maestoso*

Fair-er than these tho tem-ple thou hast none, nor al-tar heaped with  
gently

flaw-er nor vir-gin choir to make deli-cious moan u-pon the mid-night hours, no

voice, no lute, no pipe, no in-cense sweet from chain-swing cen-sor teeming no

shrine, no grove, no o-ra-cle, no heat of pale-mouthed pro-phet dream-ing. oh

brightest, tho too late for an-tique vows too, too late for the

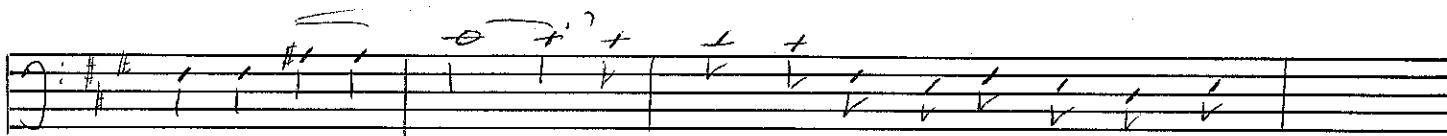
fond be-liev-ing lyre when holy were the hun-ted fo-rest boughs

Holy the air, the water and the fire (spoken) yet even in these

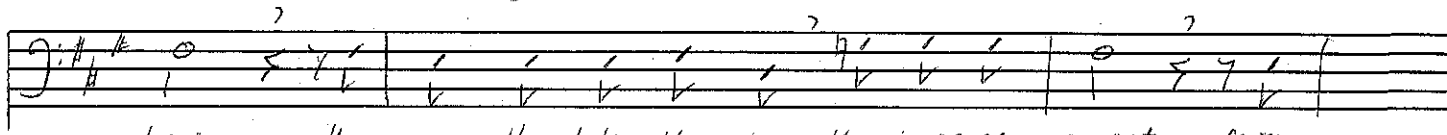
days, so far re-tired from happy pieties, thy lu-cent fans, fluttering among the

faint olympians, I see and sing, by my own eyes inspired!

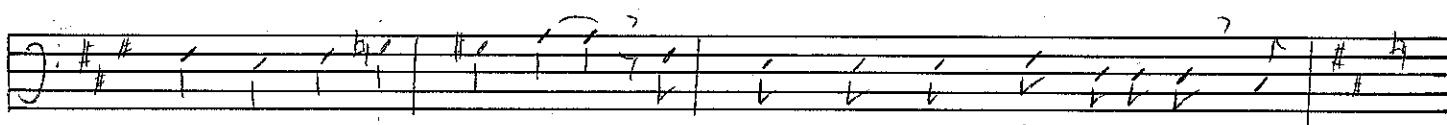
So



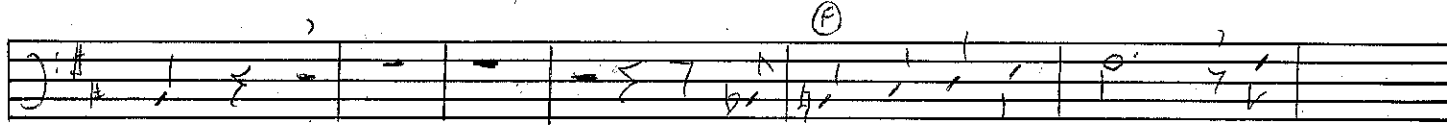
let me be thy choir And make a moan u-pon the mid-night



hours, thy voice, thy lute, thy pipe, thy in-cense sweet from

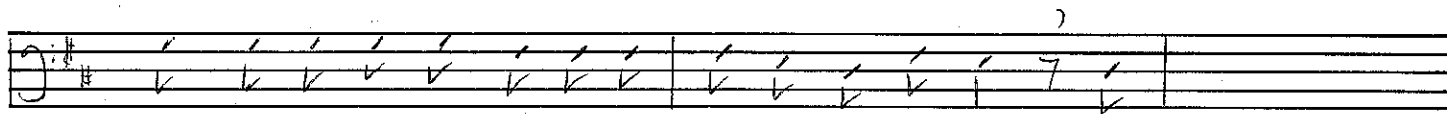


Swing-ed cen-sor keeping thy shrine, thy grove, thy o-ra-cle, thy

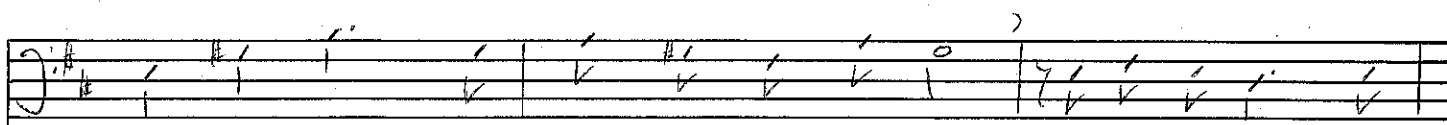


heat  
(spoken appassionate)

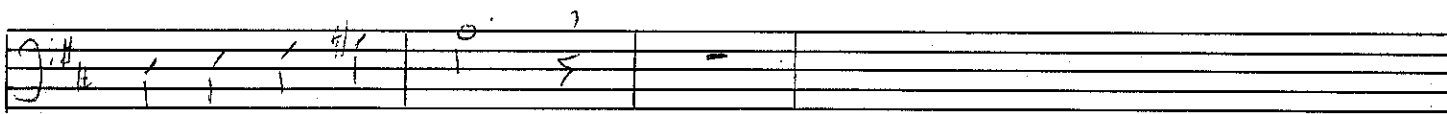
yes I will be thy priest and



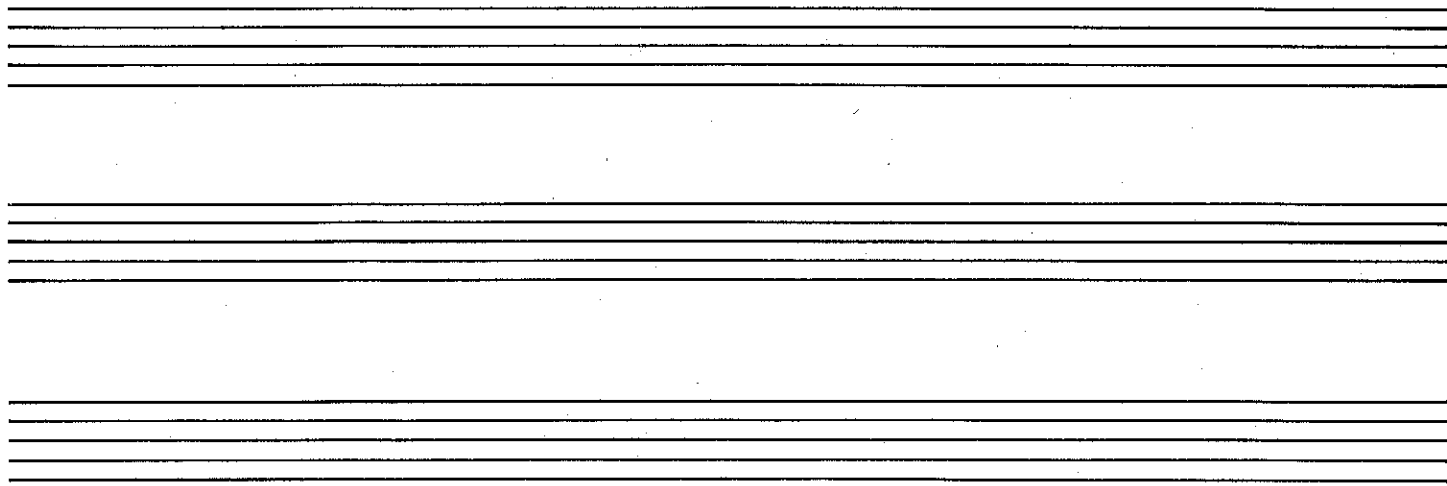
build a fame in some un-tro-ddeu re-gion of my mind, where



bran-ched thoughts new grown with plea-sant pain in-stead of pines shall



murmur in the wind





⑥

Far far a-round shall these dark clustered trees fledge the wild ridged mountains  
*mp*

steep by steep And there by zephyrs, streams and birds and bees the  
*alando*

⑦

miss-lain Dry-ads shall be lulled to sleep And in the midst of this wide quietness  
*(spoken)*

a rosy sanctuary will I dress with the wreathed tresses of a working brain with

buds and bells and stars without a name with all the garden's Fancy e'er could

feign who breeding flowers will never breed the same And

⑧

There shall be for thee all soft de-light that shadow-y thought can win a

bright torch and casement open at night to let the warm love in  
*allays* *fulfills*

Ode to Psyche

adapted from Keats

O Goddess! hear these tuneless numbers, wrung  
By sweet enforcement and remembrance dear,  
And pardon that thy secrets should be sung  
Even into thine own soft-conched ear:  
Surely I dreamt today, or did I see  
The winged Psyche with awaken'd eyes?  
I wander'd in a forest thoughtlessly,  
And, on the sudden, fainting with surprise,  
Saw thee! fair creature  
In deepest grass, beneath the whisp'ring roof  
Of leaves and trembled blossoms, where there ran  
A brooklet, scarce espied:

O latest born and loveliest vision far  
Of all Olympus' faded hierarchy!  
Fairer than Phoebe's sapphire-regioned star,  
Or Vesper, amorous glow-worm of the sky;  
Fairer than these, though temple thou hast none,  
Nor altar heaped with flowers;  
Nor virgin-choir to make delicious moan  
Upon the midnight hours;  
No voice, no lute, no pipe, no incense sweet  
From chain-swung censer teeming;  
No shrine, no grove, no oracle, no heat  
Of pale-mouthed prophet dreaming.

O brightest! Though too late for antique vows,  
Too, too late for the fond believing lyre,  
When holy were the haunted forest boughs,  
Holy the air, the water, and the fire;  
Yet even in these days so far retired  
From happy pieties, thy lucent fans,  
Fluttering among the faint Olympians,  
I see, and sing, by my own eyes inspired.  
So let me be thy choir, and make a moan  
Upon the midnight hours;  
Thy voice, thy lute, thy pipe, thy incense sweet  
From swung censer teeming;  
Thy shrine, thy grove, thy oracle, thy heat

Yes, I will be thy priest, and build a fane  
In some untrodden region of my mind,  
Where branched thoughts, new grown with pleasant pain,  
Instead of pines shall murmur in the wind:

Far, far around shall those dark-clustered trees  
Fledge the wild-ridged mountains steep by steep;  
And there by zephyrs, streams, and birds and bees,  
The moss-lain Dryads shall be lulled to sleep'  
And in the midst of this wide quietness  
A rosy sanctuary will I dress  
With the wreathed trellis of a working brain,  
With buds, and bells, and stars without a name,  
With all the gardener fancy ever could feign,  
Who breeding flowers, will never breed the same:  
And there shall be for thee all soft delight  
That shadowy thought can win,  
A bright torch, and a casement ope at night,  
To let the warm Love in!