

Ode on a Grecian Urn

John Keats

for Mixed Chorus, Mezzo Soprano and Baritone Soli and Orchestra

Jack Jarrett

1 *Andante tranquillo* (♩=85)

Soprano
Alto
Tenor
Bass

Piano

6 *poco rall.* *a tempo*

Piano

11 *poco rall.* *a tempo*

Piano

14

Thou still un - rav - ish'd bride of qui - et - ness, —
 Thou still un - rav - ish'd bride of qui - et - ness, —
 Thou still un - rav - ish'd bride of qui - et - ness, —
 Thou still un - rav - ish'd bride of qui - et - ness, —

18

Thou fos - ter child _____ of si - lence _____ and slow _____
 Thou fos - ter child _____ of si - lence _____ and slow _____
 Thou fos - ter child _____ of si - lence _____ and slow _____
 Thou fos - ter child _____ of si - lence _____ and slow _____

22 *p* *rall.* *a tempo* *p*

time. Syl - van his - to - ri - an, who

time. Syl - van his - to - ri - an, who

time. Syl - van his - to - ri - an, who

time. Syl - van his - to - ri - an, who

p *pp* *p*

26 *cresc.* *poco a poco stringendo* *mf* *mp*

canst — thus ex - press A flow - ery tale more sweet - ly than — our rime: What leaf - fringed

canst thus ex - press — more sweet - ly than our rime: What leaf - fringed

canst thus — ex - press — more sweet - ly — than our rime: Ah, —

canst thus — ex - press — more sweet - ly — than our rime:

mf *p*

29

le - gend haunts a - - bout thy shape Of de - i - ties or

le - gend haunts a - - bout thy shape Of de - i - ties or

Ah, Of de - i - ties or

mp What leaf - - fringed le - gend haunts thy shape Of de - i - ties or

p senza sord.

cresc.

cresc.

cresc.

cresc.

cresc.

31

f mor - tals, or of both?

f mor - tals, or of both?

f mor - tals, or of both?

f mor - tals, or of both?

f

33

f

What men _____ or gods _____ are these? What maid -ens loath? What mad pur -suit? What strug -gle to es

f

What men _____ or gods _____ are these? What maid -ens loath? What mad pur -suit? What strug -gle to es

f

What men _____ or gods _____ are these? What maid -ens loath? What mad pur -suit? What strug -gle to es

f

What men _____ or gods _____ are these? What maid -ens loath? What mad pur -suit? What strug -gle to es

36

cresc.

- cape? _____ What pipes _____ and tim - brels? What wild _____

cresc.

- cape? _____ What pipes _____ and tim - brels? What wild _____

cresc.

- cape? _____ What pipes _____ and tim - brels? What wild _____

cresc.

- cape? _____ What pipes _____ and tim - brels? What wild _____

38 *con passione* (♩=100)

ff
ec - sta - sy?

ff
ec - sta - sy?

ff
ec - sta - sy?

ff
ec - sta - sy?

40 *rall.*

Mezzo Soprano Solo

Heard

dim. *p*

44 *Tempo I* *poco meno* (♩=80)

mel - o - dies are sweet, But those un - heard are sweet - er;

47

There - fore, ye soft pipes, play on; There - fore, ye soft pipes, play on;

51 *poco rall.* *a tempo*

Not to the sen - sual ear, But, more en - deared, Pipe to the spi - rit

54

dit - ties of no tone: Fair youth, be - neath the trees, thou canst not

57

leave thy song, nor ev - er can those trees be bare; Bold Lov - er, nev - er,

59

nev - er canst thou kiss, Though win - ning near the goal. Yet, do not grieve;

62

She can - not fade, though thou hast not thy bliss, For - ev - er wilt thou love, and she be

p *mp* *p*

65

poco a poco accel.

(♩-95)
rall.

fair!

mp

69

Tempo I (♩-80)

rall.

tutti

a tempo

pp

Ah, hap - py, hap - py

pp
Ah, hap - py, hap - py

pp
Ah, hap - py, hap - py

pp
Ah, hap - py, hap - py

pp
Ah, hap - py, hap - py

pp
Ah, hap - py, hap - py

pp
Ah, hap - py, hap - py

Ah, hap - py, hap - py

ff *p* *p*

73

boughs! that can -not shed Your leaves, nor ev - er bid the Spring a - dieu, And, hap - py me - lo - dist,

boughs! that can -not shed Your leaves, nor ev - er bid the Spring a - dieu, And, hap - py me - lo - dist,

boughs! that can -not shed Your leaves, nor bid a - dieu, And, hap - py me - lo

boughs! that can -not shed Your leaves, nor bid a - dieu, And, hap - py me - lo

p

76

un - wea - ried, For - ev - er pip - ing songs for - ev - er new,

un - wea - ried, For - ev - er, for - ev - er new,

dist, un - wea - ried, For - ev - er songs for - ev - er new,

dist, un - wea - ried, For - ev - er songs for - ev - er new,

cresc.

cresc.

cresc.

cresc.

78

More hap - py love! more hap - py, hap - py love! For - ev - er warm and

More hap - py love! more hap - py, hap - py love! For - ev - er warm and

More hap - py love! more hap - py, hap - py love! For - ev - er

More hap - py love! more hap - py, hap - py love! For - ev - er

f

f

f

f

80 *poco accel* *cresc.*

still to be en - joyed, For - ev - er pant - ing and for - ev - er young;

still to be en - joyed, For - ev - er pant - ing and for - ev - er young;

warm and still to be en - joyed, For - ev - er pant ing and ___ for - ev - er young;

warm and still to be en - joyed, For - ev - er pant ing and ___ for - ev - er young;

mp cresc.

f cresc.

a tempo (♩=80) *ff*

82 *dim.*

All breath - ing hu - man pas - - sion far a bove, That leaves a heart high

ff *dim.*

Breath - - - ing hu - man pas - sion far a bove, ___ That leaves a heart high

ff *dim.*

Breath - - - ing pas - sion far a bove, That leaves high

ff *dim.*

Breath - - - ing pas - - sion far a - bove, That leaves high

ff *dim.*

rall.

p

84

sor - row - ful and cloyed, A burn - ing fore - head, and a parch - ing tongue. —

sor - row - ful and cloyed, A burn - ing fore - head, and a parch - ing tongue. —

sor - row - ful and cloyed, A burn - ing fore - head, and a parch - ing tongue. —

sor - row - ful and cloyed, A burn - ing fore - head, and a parch - ing tongue. —

p

87

Baritone Solo

Who are these com - ing to the sac - ri - fice? To what green

mp

90

al - tar, O mys - te - rious priest, — Lead'st thou that hei - fer low - ing at the skies, — And

mp

93

all her silk - en flanks _____ with gar - - - - - lands dressed? What lit - tle town _____

pp

95

_____ by ri - ver or sea - shore, Or moun - tain - built with peace - ful ci - ta - del,

p

97

Is emp - tied of this folk, this pi - ous morn?

pp

99

And, lit - tle town, thy streets for - ev - er - more will si - - lent be;

p

101

And not a soul to tell Why thou art de - so - late, _____ can e'er re - turn. _____

>pp *p*

104

mf

107

p

cresc.

111

f

mp

O At - tic shape! Fair at - ti - tude! With brede of

f

mp

O At - tic shape! Fair at - ti - tude! With brede of

f

mp

O At - tic shape! Fair at - ti - tude! With brede of

tutti

f

mp

O At - tic shape! Fair at - ti - tude! With brede of

mf

mp

114

men and maid - ens o - ver - wrought; Thou, si - lent form, ___ dost teas us out of

men and maid - ens o - ver - wrought; Thou, si - lent form dost tease from

men and maid - ens o - ver wrought; Thou, si - lent form dost tease from

men and maid - ens o - ver wrought; Thou, si - lent form dost tease from

> *p*

118

thought As doth e - ter - ni - ty: ___ Cold pas - - - - to - ral!

thought As doth e - ter - ni - ty: ___ Cold pas - - - - to - ral!

thought As doth e - ter - ni - ty: ___ Cold pas - - - - to - ral!

thought As doth e - ter - ni - ty: ___ Cold pas - - - - to - ral!

cresc.

127 *f* *cresc.*

"Beau - ty is truth, — truth beau - ty," — That is all ye know on earth, and

f *cresc.*

"Beau - - ty is truth," — That is all ye know on earth, and

f *cresc.*

"Beau - - ty is truth," — That is all ye know on earth, and

f *cresc.*

"Beau - - ty is truth," — That is all ye know on earth, and

f *cresc.*

129 *ff*

all ye need — to know. —

ff

all ye need to know.

ff

all ye need to know.

ff

all ye need to know. —

ff

132 *ff* *rall.* *dim.*

"Beau - ty is truth, — truth beau - ty," That is all ye know on earth, and all ye need — to

ff *dim.*

"Beau - ty is truth, — truth beau - ty," all — ye need to

ff *dim.*

"Beau - ty is truth, truth beau - ty," all ye need to

ff *dim.*

"Beau - ty is truth, truth beau - ty," That is all ye know, and all ye need to

dim.

135 *Tempo I* *p* (♩-70) (♩-80)

know. —

p know. —

p know. —

p know. —

p know. —

p *pp*

The image displays a musical score for measures 139, 140, and 141. The top system consists of four staves, all of which contain rests throughout the three measures. The bottom system is a piano accompaniment. In measure 139, the right hand plays a series of chords: G4-B4, G4-A4, G4-B4, and G4-A4. The left hand has a whole rest. In measure 140, the right hand has a complex chordal texture with notes G4, A4, B4, C5, and D5, and a dynamic marking of *pp* with an accent (<). The left hand plays a half note chord of G4-B4. In measure 141, the right hand has a complex chordal texture with notes G4, A4, B4, C5, and D5, and a dynamic marking of *ppp*. The left hand plays a half note chord of G4-B4. The piece concludes with a double bar line at the end of measure 141.