

THE DOVE

(second movement of "Posthumous Keats" -
in memory of John S. Waddell; teacher, composer, friend)

John Keats

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Soprano *mf* *mp*

Mezzo *mf* *mp*

Alto *mf* *mp*

Piano

I had a dove And the sweet dove died. And I have thought it died _ of greav-ing

I had a dove And the sweet dove died. And I have thought it died _ of greav-ing

I had a dove And the sweet dove died. And I have thought it died _ of greav-ing

2 (3/p.) *mf*

pp *mf*

O,

Gray: The Dove p.2

5

What could it grieve for? *mf* What could it grieve for?

8

What could it grieve for? *mp* What could it grieve for? *mp* What could it grieve for? *mp* What could it grieve for?

Gray: The Dove p.3

11 *uni.* *mf*

O, its feet were tied With

ff *mf*

14 *mp* *p* *pp* *div.*

a sin- gle thread of my own hand's weav - ing. Sweet

mp *p* *pp*

17

lit- tle dove. *mp* (gradually brighten the diphthong)

lit- tle dove. Why? _____

lit- tle dove. *p* (gradually brighten the diphthong) Why? _____

p *mp*

Gray: The Dove p.4

20

mf (gradually brighten the diphthong)

Musical score for measures 20-23. The score is in G major (one sharp) and 4/4 time. It features a vocal line and a piano accompaniment. The vocal line consists of a single melodic line with lyrics "Why?" written below it. The piano accompaniment is written for both the right and left hands. The right hand plays a series of eighth-note chords, while the left hand plays a similar pattern. The dynamic marking *mf* is present at the beginning of the piano part. The tempo/mood instruction "(gradually brighten the diphthong)" is written above the first vocal staff. The score includes various musical notations such as slurs, ties, and dynamic markings like *f sim.* and *mf*.

23

f sim.

Musical score for measures 23-26. The score continues from the previous page. The vocal line has lyrics "Why?" written below it. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *f sim.* is present at the beginning of the piano part. The score includes various musical notations such as slurs, ties, and dynamic markings like *f* and *mf*.

Gray: The Dove p.5

26 *uni.*
ff Why should you die? *f* Why should you leave me?

28 (2/♩.) *div.*
 Why should you leave me, sweet bird, Why?

31 (3/♩.)
ff Why should you die?
 Why should you die?
 Why should you die?
 Why should you

Gray: The Dove p.6

(2 / ♩)

33

f Why should you leave me? *mf* You lived a - lone in the

f Why should you leave? *mf* You lived a - lone in the

die? *f* Why should you.. *mf* You lived a - lone in the

(3 / ♩)

35

for - est_ tree *ff* Why, pret-ty thing!

for - est_ You liv'd a-lone in the for - est tree, *ff* Why, pret-ty thing!

for - est_ You liv'd a-lone in the for - est tree, *ff* Why, pret-ty

mp *cresc.* *ff*

Gray: The Dove p.7

(2 / ♩)

38

f

mf

Why pretty thing!

Why, pretty thing would you not live with me?

thing!

f

diminuendo

mp

(3 / ♩)

41

mp

Why, pret-ty

mf

mp

Why pretty thing would you not live with me?

Why, pret - ty thing

mp

Why, pret - ty thing

mp

(b)

Gray: The Dove p.8

44

thing? Why would you not live with

Why, pret-ty thing would you not live with

Why, pret-ty thing, Would you not live with

46

me?

me?

me?

p *pp* *ppp*