

ENTER BOSTON - music by Winifred Keane, BMI 1.  
poem by Peter Felsenthal

Sop. solo

S

A

T

B

Enter Boston, in the vein of early dreams;

Enter Boston,

Enter Boston, mm.....

Enter Boston, mm.....

Enter Boston, mm.....

pno

2

Enter Boston -W.Keane/P.Felsenthal

Sop.  
Sop.  
S  
A  
T  
B

Enter Boston, over the hills of clients & reports; Enter Boston, 5

Enter Boston, Enter Boston,

Enter Boston, over the hills of clients & reports; Enter Boston,

Enter Boston, mm.....; Enter Boston,

Enter Boston, mm.....; Enter Boston,

pno

5

Enter <sup>B</sup>oston - W.Keane/P.Felsenthal

Sop. Solo

on the back of the Walden tortoise; Enter Boston, underground riding the

S

Enter Boston, underground riding the

A

mm.....; Enter Boston, mm.....

T

mm.....; Enter Boston, underground riding the

B

mm.....; Enter <sup>B</sup>oston, mm.....

pno

The musical score is written for five vocal parts and piano. The vocal parts are Soprano Solo, Soprano (S), Alto (A), Tenor (T), and Bass (B). The piano part is labeled 'pno'. The lyrics are: 'on the back of the Walden tortoise; Enter Boston, underground riding the'. The score includes musical notation with notes, rests, and dynamic markings such as 'f' and 'mp'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

Enter Boston - W.Keane/P.Felsenthal

Sop Solo

blood red line; Enter Boston, with the Passover cousins; Enter Boston,

S

blood red line; Enter Boston, with the Passover cousins; Enter Boston,

A

.....; Enter Boston,

T

blood red line; Enter Boston, mm.....; Enter Boston,

B

.....; Enter Boston, mm.....

pno

10 mp

mf

p

mm

opt.

Ph.. P..

10

f

p

p

p

Enter <sup>B</sup>Boston - W.Keane/P.Felsenthal

The musical score is arranged in five systems. The first system contains the vocal solo and the vocal parts (Soprano, Alto, Tenor, Bass). The piano part begins in the second system.

**Vocal Solo:** on the marathon of intellect; Enter Boston, by the Turnpike;

**Soprano (S):** Enter <sup>B</sup>Boston, Ah Turnpike;

**Alto (A):** mm.....; Enter Boston, Ah Turnpike;

**Tenor (T):** mm.....; Enter Boston, Ah Turnpike;

**Bass (B):** mm.....; Enter Boston, Ah Turnpike;

**Piano (pno):** The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamic markings such as *mp*, *mf*, and *f*.

Enter Boston - W.Keane/P.Felsenthal

15 *mf*

*f*

Soprano  
Enter Boston, on a raft of old physics companions; Enter Boston, a-

5 Alto  
*mp*  
Enter Boston, oo.....; Enter Boston, a-

A Tenor  
*mp*

T Bass  
*mf* Enter Boston, oo.....; Enter Boston,  
Enter Boston, oo.....; Enter Boston,

B Bass  
*mp*  
Enter Boston, oo.....; Enter Boston,

15 *mf*

*mp*

*mf*

Piano

Enter Boston - W.Keane/P.Felsenthal

Sop Solo

S

A

T

B

pno

-sleep on a secret loved bed over the Charles;

-sleep on a secret loved bed over the Charles; Enter Boston,

oo.....; Enter Boston,

oo.....; Enter Boston,

oo.....; Enter Boston,

oo.....; Enter Boston,

mf

Enter Boston - W.Keane/P.Felsenthal

20

Sop Solo

in the riot of David's room; Enter Boston, contemplating reflection on the

S

oo.....; Enter Boston, oo.....

A

oo.....; Enter Boston, oo.....

T

in the riot of David's room; Enter Boston, oo.....

B

oo.....; Enter Boston, oo.....

20

PNO

mf

f



Enter Boston - W.Keane/P.Felsenthal

Sop  
Solo

Hancock building; Enter Boston, in my father's Back Bay rooming house,  
.....; Enter Boston,  
.....; Enter Boston, oo.....  
.....; Enter Boston, oo.....  
.....; Enter Boston, oo..... Rooming house,

pno

Enter Boston - W.Keane/P.Felsenthal

25

Sop Solo

Musical staff for Soprano Solo, starting with a treble clef and a key signature of one sharp (F#). The melody begins with a rest, followed by a series of eighth and quarter notes. A dynamic marking 'f' is present. The staff ends with a fermata.

Enter Boston, sail up President's Roads, up the channel to T wharf:

S

Musical staff for Soprano, continuing the melody from the solo part. It begins with a rest and continues with eighth and quarter notes.

Enter Boston, sail up President's Roads, Oh.....

A

Musical staff for Alto, continuing the melody. It begins with a rest and continues with eighth and quarter notes.

Enter Boston, sail up President's Roads, Oh.....

T

Musical staff for Tenor, continuing the melody. It begins with a rest and continues with eighth and quarter notes.

Enter Boston, sail up President's Roads, Oh.....

B

Musical staff for Bass, continuing the melody. It begins with a rest and continues with eighth and quarter notes.

Enter Boston, sail up President's Roads, Oh.....

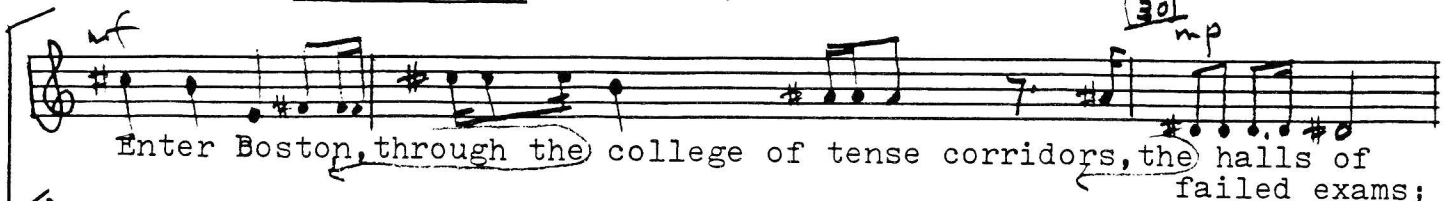
25

pno

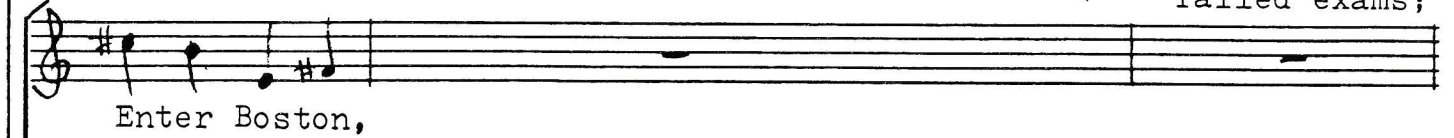
Musical staff for Piano, consisting of two staves (treble and bass clefs). The right hand plays a melody with eighth and quarter notes, and the left hand plays a harmonic accompaniment of chords. Dynamic markings 'f' and 'mf' are present. The staff ends with a fermata.

Enter Boston - W.Keane/P.Felsenthal

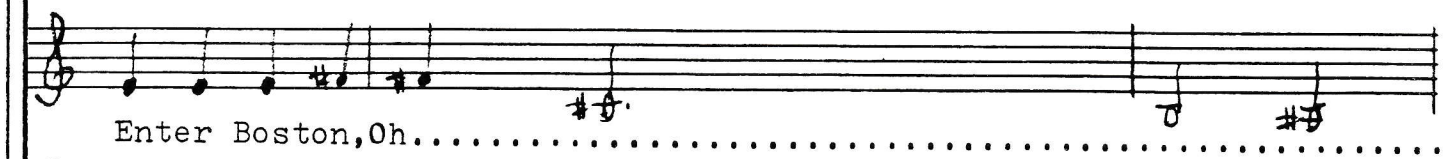
30 mp



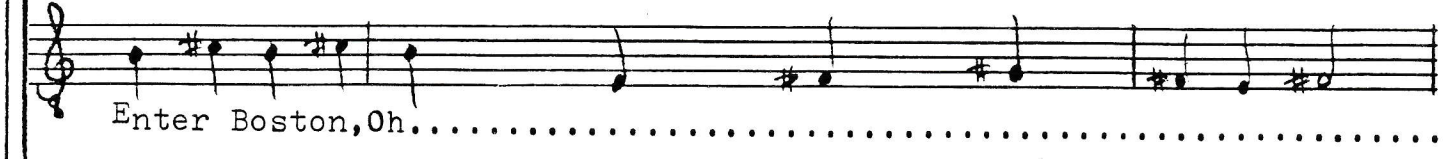
Enter Boston, through the college of tense corridors, the halls of failed exams;



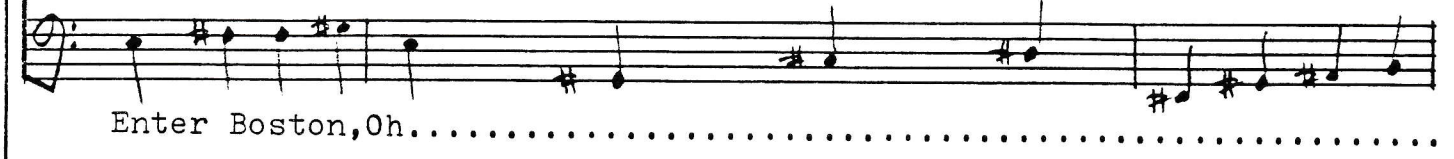
Enter Boston,



Enter Boston, Oh.....



Enter Boston, Oh.....

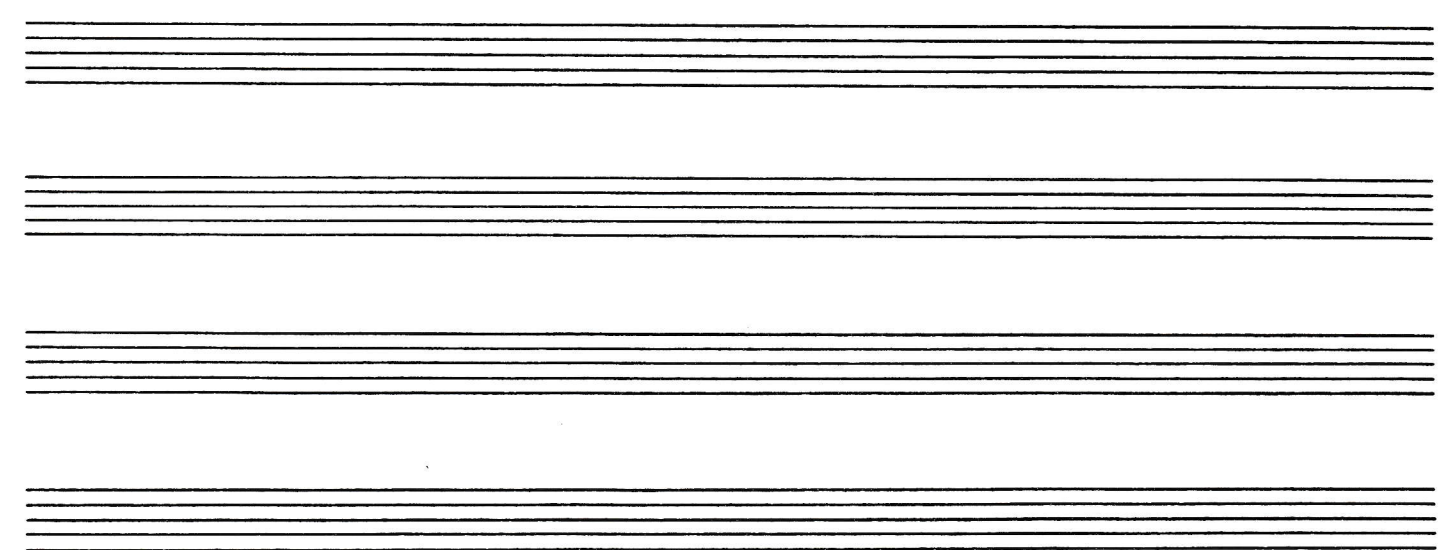


Enter Boston, Oh.....

31 p



Enter Boston, Oh.....



Enter Boston - W.Keane/P.Felsenthal

mf mp mf

Enter Boston, on the doctor's suicide wave; Enter Boston, on the paint-brush of

Enter Boston, Oh.....; Enter Boston, Oh.....

Enter Boston, Oh.....; Enter Boston, Oh.....

Enter Boston, Oh.....; Enter Boston, Oh.....

Enter Boston, Oh.....; Enter Boston, Oh.....

p mf

Enter Boston - W.Keane/P.Felsenthal

35

Alison; Enter Boston, in the smile of May; Enter Boston, running to meet the

.....; Enter Boston, in the smile of May; Enter Boston,

.....; Enter Boston, Ah.....; Enter Boston, Ah.....

.....; Enter Boston, Ah.....; Enter Boston, Ah.....

.....; Enter Boston, Ah.....; Enter Boston, running to meet the

Detailed description: This block contains the vocal score for the piece. It consists of five staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a time signature of 7/8. The melody is written in a soprano voice. The lyrics are: "Alison; Enter Boston, in the smile of May; Enter Boston, running to meet the". The second staff continues the melody with the lyrics: ".....; Enter Boston, in the smile of May; Enter Boston,". The third staff has the lyrics: ".....; Enter Boston, Ah.....; Enter Boston, Ah.....". The fourth staff has the lyrics: ".....; Enter Boston, Ah.....; Enter Boston, Ah.....". The fifth staff has the lyrics: ".....; Enter Boston, Ah.....; Enter Boston, running to meet the". There are various musical notations including notes, rests, and dynamic markings like 'f'.

36

Detailed description: This block contains the piano accompaniment for the piece. It consists of two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The key signature is one sharp (F#) and the time signature is 7/8. The music features chords and melodic lines in both hands. There are dynamic markings like 'f' and 'fz'.

Detailed description: This block contains several empty musical staves, likely for additional parts or a continuation of the piece.

Enter Boston - W.Keane/P.Felsenthal

40 *mp*  
squash balls off Harvard walls; Enter Boston, in the scarlet of my old sails;  
Enter Boston,  
.....; Enter Boston, oo.....;  
.....; Enter Boston, oo.....;  
squash balls off Harvard walls; Enter Boston, oo.....;

40 *mp*

Enter Boston - W.Keane/P.Felsenthal

mf  
Enter Boston, fly over the Mystic, land on eastern fill; Enter Boston, 45 mp

Enter Boston, p oo.....; Enter Boston,

Enter Boston, oo.....; Enter Boston,

Enter Boston, oo.....; Enter Boston,

Enter Boston, oo.....; Enter Boston,

45

mf

mp

Enter Boston - W.Keane/P.Felsenthal

in a radiation of poetry; Enter Boston, a- mong the shards of  
crashed discs

Enter Boston, a- mong the shards of  
crashed discs

in a radiation of poetry; Enter Boston, a- mong the shards of  
crashed discs,

in a radiation of poetry; Enter Boston, a- mong the shards of  
crashed discs,

in a radiation of poetry; Enter Boston, a- mong the shards of  
crashed discs

Detailed description: This block contains five vocal staves. Each staff begins with a rest followed by a melodic line. The lyrics are printed below the notes. The first staff has a dynamic marking 'f' at the beginning. The second staff has 'mf'. The third staff has 'mf'. The fourth and fifth staves do not have explicit dynamic markings. The lyrics are: 'in a radiation of poetry; Enter Boston, a- mong the shards of crashed discs'.

Detailed description: This block contains two piano accompaniment staves. The right hand (treble clef) has a dynamic marking 'f' at the beginning, followed by 'mf'. The left hand (bass clef) has a dynamic marking 'f' at the beginning. The music consists of chords and moving lines in both hands. There are several accidentals (sharps) throughout the piece. The notation includes eighth and sixteenth notes, as well as rests.



Enter Boston - W.Keane/P.Felsenthal

Vocal score for 'Enter Boston'. The score consists of five staves. The first staff is the vocal line with lyrics: "broken memory cores; En- ter Bos- ton, En- ter". The second staff has lyrics: "Ah.....; Enter Boston En- ter". The third staff has lyrics: "Ah.....; En- ter Bos- ton, En- ter". The fourth staff has lyrics: "Ah.....; Enter Boston Ah.....". The fifth staff has lyrics: "Ah.....; Ah....., En- ter". Dynamics include *mf*, *mp*, and *p*. A circled number "50" is written above the first staff.

Piano accompaniment for 'Enter Boston'. The score consists of two staves. The first staff is the right hand with lyrics: "broken memory cores; En- ter Bos- ton, En- ter". The second staff is the left hand with lyrics: "Ah.....; Ah....., En- ter". Dynamics include *mf*, *mp*, and *p*. A circled number "50" is written above the first staff.

Four sets of empty musical staves, each consisting of a grand staff (treble and bass clefs).

Enter Boston - W.Keane/P.Felsenthal

The musical score consists of five vocal staves and one piano accompaniment staff. The vocal parts are arranged in a descending order of pitch. The lyrics are: "Bos- ton, Bos- ton!" for the first four parts, and "Bos- ton, Ah.....!" for the fifth. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various dynamics and articulations. The score is written in a handwritten style with some corrections and annotations.

**Vocal Staves:**

- Staff 1: *mf* Bos- ton, Bos- ton!
- Staff 2: *p* Bos- ton, Bos- ton!
- Staff 3: *mp* Bos- ton, *mf* Bos- ton!
- Staff 4: *mf* Ah.....! *f* Ah.....!
- Staff 5: *mf* Bos- ton, Ah.....!

**Piano Accompaniment:**

- Right Hand: *mf* (melodic line with slurs and accents)
- Left Hand: *p* (bass line with slurs and accents)