

257
12

DEDICATED TO
AND RECITED BY
DAVID BISPHAM



THE RAVEN

(EDGAR ALLAN POE)

A MELODRAMA



MUSIC BY
ARTHUR BERGH



PRICE \$1.00

OLIVER DITSON COMPANY
BOSTON

DEDICATED TO
AND RECITED BY
DAVID BISPHAM



THE RAVEN

(EDGAR ALLAN POE)

A MELODRAMA



MUSIC BY
ARTHUR BERGH



PRICE \$1.00

OLIVER DITSON COMPANY
BOSTON

CHAS. H. DITSON & CO.
NEW YORK

LYON & HEALY
CHICAGO

The first public performance of this work was by Mr. Bispham, with the composer at the piano, at the Hall of Fame, New York University, January 19th, 1909.

The first performance with orchestra was by Mr. Bispham at a concert of the New York Center of the American Music Society, at Carnegie Hall, April 18th, 1909, the composer conducting.

Score and Orchestra parts in manuscript, and may be rented of the Publisher.

THE RAVEN

EDGAR ALLAN POE

ARTHUR BERGH
Op.20

Andantino sostenuto il canto un poco più forte. ♩=60

p *mf* *p* *mf*

f

mp *ff* *mf*

p *Cantando. ♩=76*

f *p*

mf

f

pesante.

rit.

ff

p

(Except where expressly indicated, the reading should be in as free a style as possible.)

Once upon a midnight dreary, while I pondered, weak and weary, Over many a quaint and
Andante quasi Allegretto.

pp

curious volume of forgotten lore— While I nodded, nearly napping, suddenly there came a tapping,

p

pp

As of some one gently rapping—
dolce.

marcato.

mf

p

mf

rapping at my chamber door.

"'Tis some visitor," I muttered,
"Tapping at my chamber door,"

Musical score for the first system, featuring piano accompaniment. The right hand has a melodic line with slurs and accents, while the left hand provides harmonic support. Dynamics include *mf* and *p*, with a *rit.* marking.

Con gravita. ♩. = 76

"On-ly this and nothing more,"

Musical score for the second system, featuring piano accompaniment. The tempo is marked *Con gravita.* with a quarter note equal to 76. The music consists of sustained chords and moving lines in both hands.

A poco più mosso. ♩. = 92

Ah, distinctly I remember, it was in the bleak December, And each separate dying ember

Musical score for the third system, featuring piano accompaniment. The tempo is marked *A poco più mosso.* with a quarter note equal to 92. The music is more rhythmic and active than the previous system, with a dynamic of *mp*.

wrought its ghost upon the floor; Eagerly I wished the morrow: vainly I had sought to borrow

accel.

Musical score for the fourth system, featuring piano accompaniment. The music is more rhythmic and active, with a dynamic of *mf* and an *accel.* marking.

From my books surcease of sorrow—

Con amore.

♩. = 69

Musical score for the fifth system, featuring piano accompaniment. The tempo is marked *Con amore.* with a quarter note equal to 69. The music is more melodic and expressive, with dynamics of *mf* and *p*, and a *rit.* marking.

sorrow

for the lost

Le - nore —

For the rare and radiant

Musical notation for the first system, including piano accompaniment and vocal line. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal line consists of a single melodic line with lyrics.

maiden

whom the angels name

Le - nore —

Musical notation for the second system, including piano accompaniment and vocal line. The piano part continues with the eighth-note accompaniment. The vocal line continues with lyrics. A dynamic marking of *mf* is present.

Nameless here

for ev - er - more.

And the silken sad un-certain rustling of each

L'Istesso tempo.

colla voce.

Musical notation for the third system, including piano accompaniment and vocal line. The piano part features chords and some eighth-note accompaniment. The vocal line continues with lyrics. Dynamic markings include *p* and *p*. The tempo marking *L'Istesso tempo.* and the instruction *colla voce.* are present.

purple curtain.

Thrilled me —

filled me with fantastic terrors never felt be-

Musical notation for the fourth system, including piano accompaniment and vocal line. The piano part features chords and some eighth-note accompaniment. The vocal line continues with lyrics. A dynamic marking of *f* is present.

fore,

So that

now to still the beating of my

heart, I stood repeating

Musical notation for the fifth system, including piano accompaniment and vocal line. The piano part features chords and some eighth-note accompaniment. The vocal line continues with lyrics. Dynamic markings include *p* and *ff*.

"Tis some visitor entreating entrance at my chamber door— Some late visitor entreating entrance at my chamber

molto rit.
mf a tempo.
p

door:—

Con gravita. ♩. = 86

This it

mf

is and nothing more."

Presently my soul grew stronger
hesitating then no longer,

"Sir" said I, "or Madam, truly your for - giveness I implore, But the fact is I was
Alla marcia.

f
p
mf

napping, and so gently you came rapping, And so faintly you came tapping— tapping

segue.

at my chamber door, That I scarce was sure I

heard you;

here I opened
wide the door;

Musical score for the first system, featuring piano accompaniment for the lyrics "at my chamber door, That I scarce was sure I heard you; here I opened wide the door;". The score is written in G major and 3/4 time, with a key signature of one flat (F major). It consists of two staves: a treble clef staff and a bass clef staff. The music is primarily chordal and arpeggiated, with some melodic lines in the right hand.

Come prima. $\text{♩} = 80$

Darkness

Musical score for the second system, featuring piano accompaniment for the lyrics "there and nothing more.". The score continues from the first system, maintaining the same key signature and time signature. It consists of two staves: a treble clef staff and a bass clef staff. The music is primarily chordal and arpeggiated, with some melodic lines in the right hand.

there

and nothing more.

Musical score for the third system, featuring piano accompaniment for the lyrics "Deep into the darkness peering, long I stood there wondering, fearing,". The score continues from the second system, maintaining the same key signature and time signature. It consists of two staves: a treble clef staff and a bass clef staff. The music is primarily chordal and arpeggiated, with some melodic lines in the right hand.

Deep into the darkness peering, long I stood there wondering, fearing,

Musical score for the fourth system, featuring piano accompaniment for the lyrics "Doubting, dreaming dreams no mortal ever dared to dream before; But the". The score continues from the third system, maintaining the same key signature and time signature. It consists of two staves: a treble clef staff and a bass clef staff. The music is primarily chordal and arpeggiated, with some melodic lines in the right hand.

Doubting, dreaming dreams no mortal ever dared to dream before; But the

Musical score for the fifth system, featuring piano accompaniment for the lyrics "Doubting, dreaming dreams no mortal ever dared to dream before; But the". The score continues from the fourth system, maintaining the same key signature and time signature. It consists of two staves: a treble clef staff and a bass clef staff. The music is primarily chordal and arpeggiated, with some melodic lines in the right hand. Dynamic markings include *dim.* and *pp*.

silence was unbroken, and the darkness gave no token, And the

p *mf*

only word there spoken was the whispered word, "Le -
Come prima.

pp

This I whispered and an echo murmured

pp

nore!"

back the word "Le - nore!"

mf

Mere-ly this and noth-ing more.

p

Back into the chamber turning, all my soul within me burning,

Soon again I

Agitato. ♩. = 92

Musical score for the first system, featuring piano accompaniment with a mezzo-forte (*mf*) dynamic. The music is in a 9/8 time signature and consists of two staves (treble and bass clef).

heard a tapping, somewhat louder than before.

Musical score for the second system, including piano accompaniment with dynamics *ff* and *mf*, and the instruction *ben pronunciato*. The music is in a 9/8 time signature and consists of two staves.

Musical score for the third system, including piano accompaniment with dynamics *dolce*, *mf*, and *rit.*. The music is in a 9/8 time signature and consists of two staves.

"Surely" said I, "surely that is something at my
 window lattice,
 Let me see, then, what thereat is, and this
 mystery explore —
 Let my heart be still a moment and this
 mystery explore :—

Musical score for the fourth system, including piano accompaniment with dynamics *p* and *con grazia*. The music is in a 9/8 time signature and consists of two staves.

" 'Tis the wind and nothing more."

Musical score for the fifth system, including piano accompaniment with dynamic *pp*. The music is in a 9/8 time signature and consists of two staves.

Open here I flung the shutter, when with many
a flirt and flutter, In there stepped a

stately Raven of the saintly days of yore;

Maestoso. ♩ = 92

Musical notation for the first system, featuring piano accompaniment with a forte (*f*) dynamic and a triplet of eighth notes.

Not the least obeisance made he, Not an instant stop'd or stayed he, But with mien of

Musical notation for the second system, continuing the piano accompaniment with a triplet of eighth notes.

Lord or Lady

perched above my cham-ber door —

Musical notation for the third system, featuring piano accompaniment.

Perched upon a bust of Pallas just above my chamber door —

meno mosso.

a tempo.

Musical notation for the fourth system, featuring piano accompaniment with a forte (*f*) dynamic and a triplet of eighth notes.

Perched and sat and noth - ing more.

Musical notation for the fifth system, featuring piano accompaniment with dynamics *mf*, *dim.*, and *pp*, and a triplet of eighth notes.

Then this ebony bird beguiling my sad fancy into smiling By the grave and stern decorum of the

Musical notation for the first system, piano accompaniment. It consists of two staves (treble and bass clef) in a key signature of three sharps (F#, C#, G#). The music features a melody in the right hand with a piano (*p*) dynamic and a bass line in the left hand. There are triplet markings in the right hand.

countenance it wore, "Though thy crest be shorn and shaven,

Musical notation for the second system, piano accompaniment. It consists of two staves (treble and bass clef) in a key signature of three sharps. The music features a melody in the right hand with a forte (*f*) dynamic and a bass line in the left hand. There are long melodic lines in the right hand.

thou,' I said "art sure no craven,

Ghastly, grim and ancient Raven
misterioso.

Musical notation for the third system, piano accompaniment. It consists of two staves (treble and bass clef) in a key signature of three sharps. The music features a melody in the right hand with a fortissimo (*ff*) dynamic and a bass line in the left hand. There are long melodic lines in the right hand. The system ends with a piano (*pp*) dynamic marking.

wandering from the nightly shore Tell me what thy lordly name is on the night's Plutonian shore!"

Musical notation for the fourth system, piano accompaniment. It consists of two staves (treble and bass clef) in a key signature of three sharps. The music features a melody in the right hand and a bass line in the left hand, both with a steady rhythmic pattern.

Quoth the Raven,

A rigore di Tempo.

Musical notation for the fifth system, piano accompaniment. It consists of two staves (treble and bass clef) in a key signature of three sharps. The music features a melody in the right hand with a piano (*p*) dynamic and a bass line in the left hand. The system is divided into three measures with different time signatures: 5/4, 5/4, and common time (C). The dynamics change to mezzo-forte (*mf*) and then forte (*f*). There are triplet markings in the right hand.

“Nev - er more!”

Much
a commodo.

Musical score for the first system, featuring piano accompaniment with dynamics *pp* and *p*, and a triplet of eighth notes.

I marveled this ungainly fowl to hear discourse so plainly, Though its answer little meaning,—

Musical score for the second system, featuring piano accompaniment with dynamic *f* and triplet markings.

little relevancy bore; For we cannot help agreeing that no living human being,

Musical score for the third system, featuring piano accompaniment with dynamic *mf* and multiple triplet markings.

Ever yet was blessed with seeing bird above his chamber door— Bird or beast upon the sculp-

Musical score for the fourth system, featuring piano accompaniment with dynamic *f* and triplet markings.

tured bust above his chamber door, With such name as “Nevermore!”

ma non troppo.

Musical score for the fifth system, featuring piano accompaniment with dynamics *ff* and *p*.

But the Raven sitting lonely

on that placid bust, spoke only, That one word, as if

his soul in that one word he did out - pour.

Nothing further then he uttered

Not a feather then he fluttered—Till I scarcely more than mut - tered

"Other friends have flown be - fore —

On the morrow he will leave me,

as my hopes have flown before."

Musical score for the first system, featuring piano accompaniment with chords and melodic lines in both hands.

Then the bird said.

"Never

Musical score for the second system, continuing the piano accompaniment.

more."

Startled at the stillness broken by *molto agitato*.

Musical score for the third system, showing a change in tempo and dynamics with "molto agitato" and "ppp" markings.

reply so aptly spoken,

"Doubtless," said I, "what it utters is its only stock and store

Musical score for the fourth system, featuring a "cresc." marking and a melodic line in the right hand.

Caught from some unhappy master, whom unmerciful disaster, Followed fast and followed faster

Musical score for the fifth system, featuring a "f" marking and a melodic line in the right hand.

till his songs one burden bore—

Till the dir-ges of his hope the melancholy burden bore. Of "Never —

(colla voce.)
marcato.

But the Raven still beguiling all my
sad soul into smiling,
Straight I wheeled a cushioned seat
in front of bird and bust and door.

Nevermore."

Cantando. ♩ = 76

Then, upon the velvet sinking,

I betook myself to linking Fancy unto fancy,

thinking what this ominous bird of yore,— What this grim, ungainly, ghastly gaunt

mf

and ominous bird of yore Meant in croaking "Nevermore."

f

dolce e cantabile.

Thus I sat engaged in guessing, but no syllable expressing

p

To the fowl whose fiery eyes Now burned into my bosom's core;

p

This and more I sat divining with my head at ease re - clining on the cushion's

pp *rall.*

18 velvet lining that the lamplight gloated o'er, But whose
Andante affetuoso.

p

velvet violet lining with the lamplight gloating o'er, She shall

pp

press ah, nev - er - more! Then methought the air grew

espressivo.
pp

denser, perfumed by an unseen censer Swung by

p

Seraphim whose footfalls tinkled on the tufted floor

p

mf

"Wretch," I cried, thy God hath lent thee —
 Furioso. ♩ = 104

f

by these angels he hath sent thee Respite,— respite and nepenthe

mf cresc.

from thy memories of Lenore!
 Quaff, oh quaff this kind ne - pen - the - and for -

f colla voce.

get the lost Le - nore!"
con strepito.

ff

Come prima.

Quoth the Raven

Musical notation for the first system, featuring piano accompaniment with chords and melodic lines in both staves.

"Never - more!"

Musical notation for the second system, including dynamic markings *mf* and *cresc.*

"Prophet," said I, "thing of evil! Prophet still, if bird
 Con moto.

Musical notation for the third system, including a 3/4 time signature change and dynamic marking *ff*.

Whether tempest sent, or whether tempest tossed thee
 Allegro ma non presto.

or devil!

Musical notation for the fourth system, including dynamic marking *p*.

here ashore, Desolate yet all undaunted, on this desert land enchanted, —

Musical notation for the fifth system, including dynamic markings *accel.* and *cresc.*

On this Home by horror haunted || Tell me 21
molto appassionato.

The piano accompaniment for the first system features a treble and bass clef. The treble clef has a key signature of two flats (B-flat and E-flat) and a common time signature. The bass clef has a key signature of two flats. The music consists of chords and moving lines in both hands. A dynamic marking of *ff* (fortissimo) is present in the middle of the system.

tru-ly I im - plore Is there, is there

The piano accompaniment for the second system continues with the same key signature and time signature. It features a mix of chords and melodic fragments. A dynamic marking of *ff* is visible in the middle of the system.

balm in Gilead? tell me, tell me, I implore!"

The piano accompaniment for the third system includes a dynamic marking of *ff* and a *rit.* (ritardando) marking towards the end of the system. The music continues with chords and moving lines in both hands.

Quoth the

The piano accompaniment for the fourth system features a dynamic marking of *mf* (mezzo-forte) and a triplet of eighth notes in the treble clef. The music continues with chords and moving lines in both hands.

Raven, "Never - more!"

The piano accompaniment for the fifth system concludes the piece with a final chord and a key signature change to one flat (B-flat) in the final measure. The music continues with chords and moving lines in both hands.

"Prophet" said I, "thing of evil! prophet still, if bird or dev - il!
Andante patetico.

By that heaven that bends above us,—
con anima.

by that God we both adore,— Tell this soul with sorrow laden
doloroso.

if within the distant Aidenn, It shall clasp a sainted

maiden, whom the angels name, Le - nore.

pp

rare and radiant maiden, whom the angels name Le - nore."

p mf

Quoth the Raven, "Never - more."

p

Allegro energico. ♩ = 152

"Be that word our sign of

f

parting, bird or fiend!" I shrieked upstarting —

cresc.

"Get thee back into the tempest and the nights Plutonian shore! Leave no black plume as a
a poco più mosso e bon marcato.

token of the lie thy soul hath spoken! Leave my loneliness unbroken! quit the bust above my door!

Take thy beak from out my heart and take thy form from off my door!"

Presto.

rapido: *accel.*

rit. Quoth the Raven, "Nevermore!"

Andante maestoso. ♩ = 80

The first system of music consists of two staves, a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The music is written in a grand staff format. The right hand features a complex, flowing melodic line with many slurs and ties, while the left hand provides a steady accompaniment of chords and single notes.

And the Raven, never flitting, still is

The second system of music continues the piano accompaniment from the first system. It features the same two-staff grand staff format with treble and bass clefs. The musical notation is consistent with the first system, showing the intricate interplay between the right and left hands.

sitting, still is sitting, On the pallid bust of Pallas, just above my chamber

The third system of music continues the piano accompaniment. It maintains the same two-staff grand staff format. The right hand's melodic line continues to be highly detailed with many slurs, and the left hand's accompaniment remains steady and rhythmic.

door.

The fourth system of music continues the piano accompaniment. It features the same two-staff grand staff format. The musical notation is consistent with the previous systems, showing the continuation of the complex melodic and harmonic textures.

And his eyes have all the

The fifth system of music continues the piano accompaniment. It features the same two-staff grand staff format. The musical notation is consistent with the previous systems, showing the continuation of the complex melodic and harmonic textures.

seeming of a demon that is dreaming, And the lamplight o'er him

Musical notation for the first system, featuring piano accompaniment in G minor with a melody in the right hand.

streaming, throws his shadow on the floor, And

Musical notation for the second system, continuing the piano accompaniment and melody.

my soul from out that shadow that lies floating on the

Musical notation for the third system, continuing the piano accompaniment and melody.

floor

Shall be

Musical notation for the fourth system, including dynamic markings *p* and *dim.*

lifted

Never - more!

Musical notation for the fifth system, including dynamic markings *pp* and *rit.*

Favorite Songs of Famous Singers



A series of beautifully printed books edited by great singers. Issued in editions for *High Voice* and for *Low Voice*, at \$1.00 per volume, postpaid



My Favorite Songs

By Julia Culp

BOOKS I AND II

THE favorite songs of this highly praised *Lieder*-singer are drawn from the music of many different lands, from her native Holland to our own America, and including France, Germany, Ireland, etc. This collection is made up of such numbers as have won Mme. Culp's affection as well as proved their acceptability to her enthusiastic audiences, and the volume is of extraordinary interest. A charming introduction from the singer's own pen and portraits enrich the book.

The triumphs of the singer are reflected in her book.—*The Musician*.

My Favorite French Songs

By Emma Calvé

BOOKS I AND II

THE great singer here gathers together her favorites among French songs—mostly modern, some operatic, and a few of the ultra-modern school. To these she adds a group of "Songs my Grandmother sang," making a truly unique and distinguished collection. From these charming old melodies down to the songs of Debussy the singer indicates all that is best in the realm of French song composition. Complete with biographical sketch with portraits and an introduction from Mme. Calvé's pen.

A splendid group of songs valuable to both singers and concert goers.—*Boston Times*.

My Favorite Songs

By Geraldine Farrar

THIS gifted singer shows her musical training by the preponderance of German songs in the collection she has brought together. Many are new to the average teacher or singer. Songs from other lands, such as Russia and Scandinavia are also included. The book contains a biographical sketch, portraits, a striking portrait on the cameo plate paper cover, in the engraver's best art.

Miss Farrar's selection evidences a most eclectic and at the same time impeccable musical taste.—*Musical Courier*.

My Favorite German Songs

By Elena Gerhardt

As an interpreter of German lyric art, Miss Gerhardt has few rivals. From her recital programs she has selected the most effective and successful numbers to make up this representative collection of mastersongs. The book contains an autobiographical sketch in German and English, and portraits.

A notable volume and stands high in the productions of American publishing houses. It is, indeed, a treasury of German *lieder* chosen with rare judgment.—*Musical America*.

Oliver Ditson Company, 150 Tremont Street, Boston

Chas. H. Ditson & Co., New York

Lyon & Healy, Chicago

Order of your local dealer, or the above