

Josef Holbrooke

Alalume

Poem for Orchestra No. 4

Op. 35

2/6 Sh.



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ULALUME

The skies they were ashen and sober;
The leaves they were crisped and
sere—

The leaves they were withering and
sere;

It was night in the lonesome October
Of my most immemorial year;

It was hard by the dim lake of Auber,
In the misty mid region of Weir—

It was down by the dank tarn of Auber.
In the ghoul-haunted woodland of
Weir.

Here once, through an alley Titanic,
Of cypress, I roamed with my Soul—
Of cypress, with Psyche, my Soul.

These were days when my heart was
volcanic

As the scoriac rivers that roll—

As the lavas that restlessly roll

Their sulphurous currents down Yaanek

In the ultimate climes of the pole—

That groan as they roll down Mount
Yaanek

In the realms of the boreal pole.

Our talk had been serious and sober,
But our thoughts they were palsied
and sere—

Our memories were treacherous and
sere—

For we knew not the month was October,
And we marked not the night of the
year—

(Ah, night of all nights in the year!)

We noted not the dim lake of Auber—
(Though once we had journeyed down
here)—

Remembered not the dank tarn of Auber,
Nor the ghoul-haunted woodland of
Weir.

And now, as the night was senescent
And star-dials pointed to morn—

As the sun-dials hinted of morn—

At the end of our path a liquescent

And nebulous lustre was born,

Out of which a miraculous crescent

Arose with a duplicate horn—

Astarte's bediamonded crescent

Distinct with its duplicate horn.

And I said—"She is warmer than Dian:
She rolls through an ether of sighs—
She revels in a region of sighs:
She has seen that the tears are not dry on
These cheeks, where the worm never
dies,

And has come past the stars of the Lion
To point us the path to the skies—
To the Lethean peace of the skies—
Come up, in despite of the Lion.
To shine on us with her bright eyes—
Come up through the lair of the Lion,
With love in her luminous eyes."

But Psyche, uplifting her finger,
Said—"Sadly this star I mistrust—
Her pallor I strangely mistrust:—
Oh, hasten!—oh, let us not linger!
Oh, fly!—let us fly!—for we must."
In terror she spoke, letting sink her
Wings till they trailed in the dust—
In agony sobbed, letting sink her
Plumes till they trailed in the dust—
Till they sorrowfully trailed in the
dust.

I replied—"This is nothing but dreaming:
Let us on by this tremulous light!
Let us bathe in this crystalline light!
Its Sibyllic splendour is beaming
With Hope and in Beauty to-night:—
See!—it flickers up the sky through
the night!

Ah, we safely may trust to its gleaming,
And be sure it will lead us aright—
We safely may trust to a gleaming
That cannot but guide us aright,
Since it flickers up to Heaven through
the night."

Thus I pacified Psyche and kissed her,
And tempted her out of her gloom—
And conquered her scruples and gloom;
And we passed to the end of a vista,
But were stopped by the door of a
tomb—

By the door of a legended tomb;
And I said—"What is written, sweet sister,
On the door of this legended tomb?"
She replied—"Ulalume—Ulalume—
'Tis the vault of thy lost Ulalume!"

Then my heart it grew ashen and sober
As the leaves that were crisped and sere—
As the leaves that were withering and sere;
And I cried—"It was surely October
On *this* very night of last year
That I journeyed—I journeyed down here—
That I brought a dread burden down here!
On this night of all nights in the year,
Ah, what demon has tempted me here?
Well I know, now, this dim lake of Auber—
This misty mid region of Weir—
Well I know, now, this dank tarn of Auber.—
This ghoul-haunted woodland of Weir."

To my dear friend W. Donald.

Ulalume.

Poem for Orchestra N° 4
after Edgar Allan Poe.

Josef Holbrooke, Op. 35.

Larghetto sostenuto.

Piccolo.
(change to Gd. Flute)

3 Flauti.

2 Oboi.

Corno inglese.

2 Clarinetti in B.

Clarinetto basso in B.

3 Fagotti.
(1 Contrafagotto)

2 Corni in F.

2 Cori in F.

4 Trombe in F.
(o 2 Cornetti)

3 Tromboni e
Contrabasstuba.
(2 players at finish.)

3 Timpani in F. B. C.
(sempre sordino)

Triangolo.
(sordino)

Gran Cassa e Piatti.
Tantam.

2 Arpe.
(sordino)

Violini I.

Violini II.

Violo.

Violoncelli.

Bassi.

"The skies they were ashen and sober; The leaves

Larghetto sostenuto.

1

Musical score for the first system, featuring multiple staves with various dynamics and markings. The score includes:

- Staff 1 (Violin I):** *Soli*, *mp sofl.*, *Soli*, *pp sofl.*
- Staff 2 (Violin II):** *Soli*, *mp*, *Soli*, *mp*
- Staff 3 (Viola):** *Soli*, *mp*, *Soli*, *mp*
- Staff 4 (Cello):** *Soli*, *pp*, *p*, *Soli*, *pp*
- Staff 5 (Double Bass):** *Soli*, *pp*, *p*, *Soli*, *pp*

they were crisped and sere - The leaves they were withering and sere; It was night in the lonesome October" etc.

Musical score for the second system, featuring multiple staves with various dynamics and markings. The score includes:

- Staff 1 (Violin I):** *sempre pp*, *of p*
- Staff 2 (Violin II):** *pp*, *of p*
- Staff 3 (Viola):** *pp*, *of p*
- Staff 4 (Cello):** *pp*, *of p*
- Staff 5 (Double Bass):** *pp*, *of p*

1

Musical score for the first system, featuring multiple staves with various musical notations including dynamics (*pp*, *mf*, *p*), articulation (accents), and performance instructions (*Soli*, *Solo*, *arco*, *ppp sost.*). The score includes a circled number '2' in the top right corner.

Musical score for the second system, continuing the piece with similar notation and dynamics. It includes the instruction *allarg.* at the end of the system.

This musical score, labeled Part B. 2137, consists of 14 staves. The top section includes a woodwind section with flutes and oboes, and a string section with violins and violas. The middle section features a harp and a double bass part. The bottom section includes a vocal line and a piano accompaniment. The score is marked with various dynamics such as *espr.*, *crenc.*, *f*, *p*, and *unis*. The key signature is one flat, and the time signature is 4/4. The harp part is specifically marked *p senza cord.* and includes two diagrams of the harp's strings. The vocal line is marked *unis* and includes dynamic markings *espr.*, *crenc.*, and *f*. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

3

This musical score consists of 15 staves. The top five staves are for woodwinds (flute, oboe, clarinet, bassoon, and contrabassoon), the middle five for strings (violin I, violin II, viola, cello, and double bass), and the bottom five for piano (right hand, left hand, and grand staff). The score is divided into three measures. The first measure contains a piano introduction with dynamics *pp* and *mf*. The second measure features a piano solo with a *cresc.* marking. The third measure continues the piano solo with *cresc.* markings. The piano part includes complex rhythmic patterns and slurs. The woodwind and string parts provide harmonic support with various articulations and dynamics.

3

Più animato.

Picc.

II. III.

naturale

naturale

pesante

pesante

Tamtam (small)

Large

bowed

The musical score consists of 14 staves. The top five staves are for woodwinds (Piccolo, Flute, Oboe, Clarinet, Bassoon). The next five staves are for strings (Violin I, Violin II, Viola, Violoncello, Contrabasso). The sixth staff is for Tamtam (small). The seventh staff is for a large drum. The bottom five staves are for bowed strings. The score includes various dynamics such as *ff*, *mf*, *ffz*, and *ffz*. The tempo is marked *Più animato.* and *Large*. The score is divided into two systems by a double bar line.

This musical score, labeled Part B. 2137, is a complex orchestral or chamber work. It consists of 18 staves of music. The top two staves are for piano, with the right hand playing a melodic line and the left hand playing a dense, rhythmic accompaniment. The next six staves are for strings, with the first two staves (Violins I and II) playing a melodic line and the remaining four staves (Violas, Cellos, and Double Basses) playing a rhythmic accompaniment. A section labeled "Triangolo" (Triangle) is indicated on the 10th staff. The score includes various musical notations such as dynamics (pp, ff), articulation (accents), and phrasing (brackets). The key signature is one flat (B-flat), and the time signature is 3/4. The score is divided into two systems, with the first system containing 10 staves and the second system containing 8 staves. The final measure of the second system includes the instruction "div." (divisi) and a dynamic marking of "pp".

4

rit. molto Tempo I.

Musical score for Part B, 2137, featuring multiple staves with musical notation, dynamics, and performance instructions. The score is marked "rit. molto Tempo I." and includes a section marked "4".

Performance instructions and dynamics include:

- gestopft* (stopped)
- marc.* (marcato)
- pp* (pianissimo)
- espress.* (espressivo)

The score is divided into two systems, each starting with a boxed "4". The first system includes staves for strings and woodwinds, with specific markings for "gestopft" and "marc." in the woodwind parts. The second system includes staves for strings and woodwinds, with "espress." markings throughout.

4

rit. molto Tempo I.

5

Musical score for Part B. 2137, page 9. The score consists of 16 staves. The first system (staves 1-8) features a woodwind section with various instruments (flutes, oboes, clarinets, bassoons) and strings. The second system (staves 9-16) continues the woodwind and string parts. The score includes dynamic markings such as *pp*, *p*, and *dim.*, and performance instructions like *sordini* and *pp espr.*. A boxed number "5" is present at the bottom center of the page.

Poco più moto.

6

The musical score consists of several systems of staves. The first system includes a piano introduction with *pp* dynamics and a *legg.* marking. The second system features a *p sost.* marking and a *piaz.* marking. The third system includes a *sul G* instruction. The fourth system features a *piaz.* marking and an *ARZO* marking. The score concludes with a *piaz.* marking and an *ARZO* marking.

Poco più moto.

6

This page of musical notation, labeled "Part B. 2187", contains a complex arrangement of staves. The upper section consists of ten staves, with the top two staves featuring a melodic line and the remaining eight staves providing accompaniment. The lower section includes a section for "Arpa Solo" (Solo Harp) on two staves, followed by a section with four staves. The harp part features a prominent arpeggiated passage marked *pp* (pianissimo). The lower section includes dynamic markings such as *arco* (arco) and *espress.* (espressivo), and the word *div.* (diviso) appears on the right side of the staves. The notation is dense, with many slurs and ties, indicating a highly technical and expressive piece.

This musical score, labeled Part B. 2137, consists of two systems of staves. The first system includes a grand staff (treble and bass clefs) and several lower staves. The notation is highly detailed, featuring complex rhythmic patterns, slurs, and dynamic markings such as *pp*, *mp*, *p*, and *dim.*. A large fermata is present over a section of the music. The second system continues the composition with similar complexity, including a *div.* (diviso) marking and a *espress.* (espressivo) instruction. The score is written in a key signature of two flats and a common time signature.

7

pp legato

pp legato

pp

ppp

pp

ppp

pp

pp

4 2

pp

pp

pp

pp

dim.

P. Bb. C.

dim.

pp

(a 3)

ppp

7

Anima.

Musical score for Part B. 2137, *Anima*. The score is arranged in systems. The top system includes staves for various instruments, with dynamic markings *pppp* and *cresc.* repeated across several staves. A solo section for the first violin is marked "1. Solo" and "gliss." with a *pp* dynamic. The bottom system includes staves for Viol. I. div., Viol. II. div., and other instruments, with dynamic markings *pppp* and *cresc.* repeated. The score concludes with a *mass. cresc.* marking.

8

Allegro. 15

Musical score for Part B. 2137, measures 8-15. The score is in 3/4 time and features a variety of instruments including strings, woodwinds, and brass. The tempo is marked "Allegro." and the key signature has one flat. The score includes dynamic markings such as "poco marc.", "p", "f", and "cresc.", as well as articulation marks like accents and slurs. The bottom system shows a dense texture with many instruments playing chords and moving lines.

8

Part B. 2137.

Allegro.

Allegro feroce.

Flauto picc.

Flauti

ppp Sordini

Sordini

ppp

Tamtam.

Solo

"These were days when my heart was volcanic As the scoriac rivers that roll!" — etc.

Allegro feroce.

This page of musical notation, labeled "Part. B. 2137", features 14 staves. The top two staves are vocal lines, with the upper staff containing lyrics: "più cresc." and "più cresc.". The remaining staves are for piano accompaniment, including a grand staff (treble and bass clefs) and a double bass line. The piano part includes various dynamic markings such as *cresc.*, *pp*, *pizz.*, and *arco*. There are also performance instructions like *a 2* and *pp* in the lower staves. The notation includes complex rhythmic patterns, slurs, and articulation marks.

Molto meno mosso.

Animato. 10

Musical score for the first system, measures 1-10. The score is written for multiple staves, including strings and woodwinds. The tempo is initially *Molto meno mosso* and then changes to *Animato*. Dynamics include *pp*, *p*, *f*, and *pp*. Performance instructions include *Solo*, *cresc.*, *decresc.*, *espr.*, and *Triangolo*.

"Remembered not the dark tarn of Auber, Nor the ghoul-haunted woodland of Weir!" etc.

Musical score for the second system, measures 11-20. The score continues with various dynamics and performance instructions like *pizz.*, *cresc.*, *pizz.*, *p legg.*, and *arco*.

Molto meno mosso.

Animato. 10

This musical score, labeled "Part B. 2137", consists of 15 staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key performance instructions include:

- Staff 1:** *a3* (third octave)
- Staff 2:** *a2* (second octave)
- Staff 3:** *natural* (natural sign)
- Staff 4:** *sordini* (mutes)
- Staff 5:** *ppp* (pianississimo)
- Staff 6:** *Tantum* (Tantum)
- Staff 7:** *cresc.* (crescendo)
- Staff 8:** *arco* (arco)
- Staff 9:** *arco* (arco)
- Staff 10:** *pp* (pianissimo)
- Staff 11:** *pp* (pianissimo)
- Staff 12:** *arco* (arco)

Musical score for Part B. 2137, featuring multiple staves with complex notation, including dynamics like *pp*, *p*, and *pp legg.*, and performance instructions like *Solo*, *sordini*, and *arco*.

The score is divided into two systems. The first system includes staves with various dynamics and performance markings such as *naturale*, *sordini*, and *pp legg.*. The second system includes staves with markings like *Solo*, *pp*, *pp legg.*, and *arco*.

The notation includes complex rhythmic patterns, slurs, and dynamic markings. The score is written for multiple instruments, likely a string quartet or similar ensemble.

Meno mosso.

II Animato.

Musical score for the first section, featuring multiple staves with various dynamics and markings. The score includes:

- Staff 1: *Solo*
- Staff 2: *Solo*
- Staff 3: *Solo*
- Staff 4: *Solo*
- Staff 5: *Solo*
- Staff 6: *Solo*
- Staff 7: *Solo*
- Staff 8: *Solo*
- Staff 9: *Solo*
- Staff 10: *Solo*
- Staff 11: *Solo*
- Staff 12: *Solo*
- Staff 13: *Solo*
- Staff 14: *Solo*
- Staff 15: *Solo*
- Staff 16: *Solo*
- Staff 17: *Solo*
- Staff 18: *Solo*
- Staff 19: *Solo*
- Staff 20: *Solo*
- Staff 21: *Solo*
- Staff 22: *Solo*
- Staff 23: *Solo*
- Staff 24: *Solo*
- Staff 25: *Solo*
- Staff 26: *Solo*
- Staff 27: *Solo*
- Staff 28: *Solo*
- Staff 29: *Solo*
- Staff 30: *Solo*
- Staff 31: *Solo*
- Staff 32: *Solo*
- Staff 33: *Solo*
- Staff 34: *Solo*
- Staff 35: *Solo*
- Staff 36: *Solo*
- Staff 37: *Solo*
- Staff 38: *Solo*
- Staff 39: *Solo*
- Staff 40: *Solo*
- Staff 41: *Solo*
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- Staff 83: *Solo*
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- Staff 87: *Solo*
- Staff 88: *Solo*
- Staff 89: *Solo*
- Staff 90: *Solo*
- Staff 91: *Solo*
- Staff 92: *Solo*
- Staff 93: *Solo*
- Staff 94: *Solo*
- Staff 95: *Solo*
- Staff 96: *Solo*
- Staff 97: *Solo*
- Staff 98: *Solo*
- Staff 99: *Solo*
- Staff 100: *Solo*

"But Psyche, uplifting her finger, Said - "Sadly this star I mistrust" etc. .

Musical score for the second section, featuring multiple staves with various dynamics and markings. The score includes:

- Staff 1: *espressivo*
- Staff 2: *espressivo*
- Staff 3: *espressivo*
- Staff 4: *espressivo*
- Staff 5: *espressivo*
- Staff 6: *espressivo*
- Staff 7: *espressivo*
- Staff 8: *espressivo*
- Staff 9: *espressivo*
- Staff 10: *espressivo*
- Staff 11: *espressivo*
- Staff 12: *espressivo*
- Staff 13: *espressivo*
- Staff 14: *espressivo*
- Staff 15: *espressivo*
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- Staff 97: *espressivo*
- Staff 98: *espressivo*
- Staff 99: *espressivo*
- Staff 100: *espressivo*

Meno mosso.

II Animato.

Rec. accel.

sf *ff* *ff* *p*
sf *ff* *ff* *p*
sf *ff* *ff* *p*
sf *ff* *ff* *p*

Triangolo *pp* *cresc.*

"Oh, hasten! - oh, let us not linger! Oh, fly! - let us fly! - for we must!"

cresc.
cresc.
cresc.
cresc.
cresc.

accel.

Picc. **Animato.****Allegro.**

Musical score for the first system, featuring Piccolo and Solo parts. The score is written for Piccolo (Picc.) and Solo. The tempo is **Allegro.** The music is in 2/4 time. The Piccolo part is marked **Solo** and **pp**. The Solo part is marked **p**. The score consists of ten staves, with the Piccolo part on the top two staves and the Solo part on the remaining eight staves. The Piccolo part has a melodic line with some grace notes. The Solo part has a more rhythmic, arpeggiated texture.

Musical score for the second system, featuring 4 Violini Soli. The tempo is **Allegro.** The music is in 2/4 time. The score is for 4 Violini Soli. The tempo is **Allegro.** The music is in 2/4 time. The score consists of ten staves, with the Violini Soli part on the top four staves and the Solo part on the remaining six staves. The Violini Soli part is marked **arco** and **pizz**. The Solo part is marked **arco** and **pizz**. The Violini Soli part has a melodic line with some grace notes. The Solo part has a more rhythmic, arpeggiated texture.

Animato.**Allegro.**

Picc.

Vivo.

a 2

mf *cresc.*

a 2

ff

natura *a 2*

natura

mf marc. *a 2*

mf marc. *cresc. molto*

Piatti.

Roll with Drumstick and vibrato.

"Thus I pacified Psyche and kissed her, And tempted her out of her gloom". etc.

arco

cresc. molto

ff marc.

mf marc.

mf marc.

Vivo.

13 *allarg.* 8.....10

Flauto

Piano

13 *allarg.* div.

Moderato.

The musical score is divided into two systems. The first system features a piano part with a melodic line and accompaniment, marked with *dim.* (diminuendo). The string part includes a section marked *sordini* (mutes) with a *p* (piano) dynamic. The second system continues the piano part with a more complex texture, marked with *ppp dim.* (pianissimo diminuendo). The string part continues with *p* dynamics. The tempo is indicated as *Moderato.* at the top and bottom of the page.

Moderato.

14

Più lento e dim.

Musical score for measures 14-18. The score includes vocal lines and piano accompaniment. The vocal line features the lyrics "Ualume" and "Soli". Performance markings include *nost.*, *pp*, and *espr.*.

"But were stopped by the door of a tomb"— etc.

Musical score for measures 19-23. The score includes vocal lines and piano accompaniment. The vocal line features the lyrics "But were stopped by the door of a tomb".

14

Più lento e dim.

4 Fl. Più andante-abbandonato.

15

Musical score for 4 Flutes. The score begins with a 15-measure rest, indicated by a box containing the number 15. Following the rest, the music features a complex melodic passage with various dynamics including *pp*, *mf*, *sf*, and *ppp*. The notation includes slurs, accents, and dynamic markings such as *pp*, *mf*, *sf*, *ppp*, and *pp*.

4 Cor.

Musical score for 4 Cornets. The score features a melodic line with dynamics including *sf* and *sost.*. The notation includes slurs and dynamic markings such as *sf* and *sost.*.

"This is nothing but dreaming: Let us on by this tremulous light!"

Musical score for vocal parts. The score includes lyrics and performance instructions such as *sul A*, *sul G*, and *sul D*. The notation includes slurs, accents, and dynamic markings such as *sost.*, *ppp*, *pp*, and *p*.

Più andante-abbandonato.

15

This musical score, labeled "Part B. 2137", consists of 14 staves. The top two staves feature dense, rapid sixteenth-note passages. The third staff has a melodic line with a *ppp* dynamic marking. The fourth and fifth staves are bass lines with sustained notes and some melodic movement. The sixth and seventh staves continue the melodic and bass lines, with the seventh staff also marked *ppp*. The eighth and ninth staves show more complex rhythmic patterns, with the ninth staff marked *ppp*. The tenth and eleventh staves are mostly rests. The twelfth and thirteenth staves are bass lines with sustained notes, with the thirteenth staff marked *cresc.*. The final staff is a melodic line with a *cresc.* marking.

16

16

Part B. 2137.

This page contains a musical score for Part B, 2137. The score is written for a large ensemble, including strings, woodwinds, and piano. The notation is complex, featuring many slurs, accents, and dynamic markings. The score is divided into two systems. The first system consists of 12 staves, and the second system consists of 10 staves. The music is in a key with one sharp (F#) and a 3/4 time signature. The score includes various musical symbols such as accents, slurs, and dynamic markings like *espr.*, *p*, *p sost.*, and *mp*. The piano part is particularly prominent, with a *p sost.* marking in the lower register and a *mp* marking in the upper register. The woodwind and string parts also feature complex rhythmic patterns and slurs.

17 accel.

The musical score is written for a large ensemble. The top system consists of ten staves: Violin I, Violin II, Viola, Violoncello, Contrabasso, Flute I, Flute II, Clarinet in B-flat, Bassoon, and Double Bass. The bottom system consists of five staves: Harp, Piano I, Piano II, Piano III, and Piano IV. The score is in 2/4 time and features a complex arrangement of instruments including strings, woodwinds, brass, and piano. The music is marked "17 accel." and includes a harp solo section. The score is divided into two systems, each ending with a "17 accel." marking.

più accel.

cresc.

cresc. molto
pesante
marc.
cresc. molto

And I cried - It was surely October On this very night of last year, That I journeyed - I journeyed down here -

più accel.
cresc.

Lento.

poco a poco accel.

37

18

Musical score for the first system, measures 1-18. The score is written for a large ensemble, including strings, woodwinds, and brass. The tempo is marked 'Lento.' and 'poco a poco accel.'. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *pp*, *ff*, and *vibrato*. A 'Solo' section is indicated for the woodwinds in measure 18.

Gr. Casa.
Tutti
vibrato

Solo

Lento.

poco a poco accel.

18 Part. B. 2137.

molto accel. *rit.* *lunga* **Allegro.**

Gr. *Cassa*

cresc.

glissando

rit. *lunga* **Tempo**

molto accel. *rit.* **Allegro.**

19 *Maestoso molto.*

Musical score for Part B, 2137, featuring multiple staves with various instruments and dynamics. The score is marked *Maestoso molto.* and includes the following elements:

- Staves 1-4:** Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fg.).
- Staves 5-6:** Violin I (Vn. I) and Violin II (Vn. II).
- Staves 7-8:** Viola (Vla.) and Cello (Vcl.).
- Staff 9:** Double Bass (Cb.).
- Staff 10:** Grand Cassa (Gr. Cassa).
- Staff 11:** Tam-tam (Tam-tam) with *vibrato* marking.
- Staff 12:** Divan (div.)
- Staff 13:** Trombone I (Tr. I).
- Staff 14:** Trombone II (Tr. II).
- Staff 15:** Trombone III (Tr. III).
- Staff 16:** Euphonium (Euph.).
- Staff 17:** Tuba (Tuba).

Dynamics include *mf*, *f*, *sfz*, *ten.*, and *ten. v*. The score includes various musical notations such as slurs, accents, and articulation marks.

19 *Maestoso molto.*

a 2
p *sonf.*
espr.
p *sonf.* *En. Bb. C.* *pp*

Con moto.

allarg.

This musical score page contains the following elements:

- Tempo and Performance Instructions:** The score begins with "Con moto." and "allarg." markings. A "Sordini." instruction is placed in the middle of the score, indicating that the strings should be muted.
- Dynamic Markings:** The score includes various dynamic levels such as *pp* (pianissimo), *ppp* (pianississimo), *f* (forte), and *ppp* (pianississimo) again later in the piece.
- Instrumentation:** The score is arranged for a full orchestra, including strings, woodwinds, brass, and percussion. Specific percussion parts are labeled "Gr. Cassa." (Great Cymbal) and "Tambur." (Tambourine).
- Notation:** The score features complex musical notation with slurs, ties, and various rhythmic values across multiple staves.

Con moto.

allarg.

rit.

21 allarg.

Musical score for Part B, 2137, featuring multiple staves with various instruments and dynamics. The score is divided into two systems. The first system includes staves for strings, woodwinds, brass, and percussion. Dynamics include *pp*, *ppp*, *f*, *mf*, *ff*, *mfz*, and *ppp*. The second system includes staves for strings, woodwinds, brass, and percussion. Dynamics include *rit.*, *pp*, *ppp*, *f*, *mf*, *ff*, *mfz*, and *ppp*. The score is marked with *rit.* and *allarg.* (allargando).

Musical score for Part B, 2137, featuring multiple staves with various instruments and dynamics. The score is divided into two systems. The first system includes staves for strings, woodwinds, brass, and percussion. Dynamics include *pp*, *ppp*, *f*, *mf*, *ff*, *mfz*, and *ppp*. The second system includes staves for strings, woodwinds, brass, and percussion. Dynamics include *rit.*, *pp*, *ppp*, *f*, *mf*, *ff*, *mfz*, and *ppp*. The score is marked with *rit.* and *allarg.* (allargando).

rit.

21 allarg.

Morendo molto - - - - - Grave.

22

Musical score for Part B. 2137, page 48. The score is for a large ensemble, including strings, woodwinds, brass, and percussion. It features a "Morendo molto" section transitioning into a "Grave" section. The score includes dynamic markings such as *pp*, *ppp*, and *pppp*, and performance instructions like "pp molto legato" and "Tutti div.". The percussion part includes "Gr. Cassa." and "Tamtam Solo". The score is divided into two systems, with the second system starting at measure 22.

Morendo molto - - - - -

Grave.

22

Part B. 2137.

JUL 27 1926

And I said—"She is warmer than Dian:
She rolls through an ether of sighs—
She revels in a region of sighs:
She has seen that the tears are not dry on
These cheeks, where the worm never
dies,
And has come past the stars of the Lion
To point us the path to the skies—
To the Lethean peace of the skies—
Come up, in despite of the Lion,
To shine on us with her bright eyes—
Come up through the lair of the Lion,
With love in her luminous eyes."

But Psyche, uplifting her finger,
Said—"Sadly this star I mistrust—
Her pallor I strangely mistrust:—
Oh, hasten!—oh, let us not linger!
Oh, fly!—let us fly!—for we must."
In terror she spoke, letting sink her
Wings till they trailed in the dust—
In agony sobbed, letting sink her
Plumes till they trailed in the dust—
Till they sorrowfully trailed in the
dust.

I replied—"This is nothing but dreaming:
Let us on by this tremulous light!
Let us bathe in this crystalline light!
Its Sibyllic splendour is beaming
With Hope and in Beauty to-night:—
See!—it flickers up the sky through
the night!
Ah, we safely may trust to its gleaming,
And be sure it will lead us aright—
We safely may trust to a gleaming
That cannot but guide us aright,
Since it flickers up to Heaven through
the night."

Thus I pacified Psyche and kissed her,
And tempted her out of her gloom—
And conquered her scruples and gloom;
And we passed to the end of a vista,
But were stopped by the door of a
tomb—
By the door of a legended tomb;
And I said—"What is written, sweet sister,
On the door of this legended tomb?"
She replied—"Ulalume—Ulalume—
'Tis the vault of thy lost Ulalume!"

Then my heart it grew ashen and sober
As the leaves that were crisped and sere—
As the leaves that were withering and sere;
And I cried—"It was surely October
On this very night of last year
That I journeyed—I journeyed down here—
That I brought a dread burden down here!
On this night of all nights in the year,
Ah, what demon has tempted me here?
Well I know, now, this dim lake of Auber—
This misty mid region of Weir—
Well I know, now, this dank tarn of Auber,—
This ghoulish-woodland of Weir."

WRITTEN IN 1847. (EDGAR ALLAN POE.)

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Franz Liszt, Symphonische Dichtungen Nr. 1—12
Richard Wagner, Eine Faust-Ouvertüre
— Das Liebesmahl der Apostel. Eine biblische Szene
— Lohengrin. Romantische Oper in 3 Akten.
— Tristan und Isoide.
Auf gewöhnlichem Papier in einem Bande, broschiert . .
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Numerierte Liebhaber-Ausgabe auf Büttenpapier, 3 Bände, ge-
bunden, komplett
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— Tristan und Isoide, Vorspiel
— — Vorspiel und Isoldens Liebestod
Felix Weingartner, Lustige Ouvertüre, Op. 53

QUINETTE

- Weingartner**, Quintett für 2 Violinen, 2 Bratschen und Violon-
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Brauer, Quartett Fdur
Esposito, Quartett Ddur, Op. 33
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Nielsen, Quartett Nr. 2, C moll, Op. 5
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