

TO MY FRIEND  
W. DONALD

# VOLUME

FOURTH POEM

COMPOSED BY

JOSEF HOLBROOKE.

OP. 35.

Arrangement for Pianoforte Solo by the Composer

Price 3/— net.



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           for Soli, Chorus and Grand Orchestra.  
           a. Vocal Score.

# 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."

WRITTEN IN 1847.

(EDGAR ALLAN POE.)

# ULALUME.

(Fourth Poem.)

Edgar Allan Poe.

(First performed at the Queens Hall Symphony Concerts.)

Josef Holbrooke Op. 35<sup>a</sup>.

Time of Performance, 15 Minutes.

**Adagio molto sostenuto.**

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

**Pianoforte.**

The first system of the musical score for 'ULALUME.' It features a piano accompaniment in G-flat major, 4/4 time. The left hand plays a steady eighth-note pattern, while the right hand plays chords and moving lines. Dynamics include *pp* and *mistère*. Instrumental parts for strings (*Str.*) and clarinet (*Cl.*) are indicated above the piano staff.

The second system of the musical score. It continues the piano accompaniment and includes a cornet part (*Cor.*) with a melodic line. The tempo remains *Adagio molto sostenuto*.

The third system of the musical score. It features a first ending bracket labeled '1' and a *pp* dynamic marking. The piano accompaniment continues with a consistent eighth-note pattern.

The fourth system of the musical score. It includes a second ending bracket labeled '2' and a *pp* dynamic marking. The piano accompaniment continues with a consistent eighth-note pattern.

b.) Here once, through an alley Titanic, Of

The fifth system of the musical score. It includes a *cresc. pesante* marking and a cornet part (*Cor.*) with a melodic line. The tempo remains *Adagio molto sostenuto*.

The musical score consists of five systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings.

- System 1:** Features a series of chords and single notes. Dynamics include *f*, *dim.*, *p*, and *pp*. There are also performance markings like *acc.* and *sc.*.
- System 2:** Starts with a measure marked with a circled '3'. Dynamics include *più f*, *ff*, and *pesante*. There are also performance markings like *acc.* and *sc.*.
- System 3:** Features a series of chords and single notes. Dynamics include *fff stacc.* and *ff*. There are also performance markings like *acc.* and *sc.*.
- System 4:** Features a series of chords and single notes. Dynamics include *ff* and *pp*. There are also performance markings like *acc.* and *sc.*.
- System 5:** Starts with a measure marked with a circled '4'. Dynamics include *pp (una corda)*, *mf*, and *pp*. There are also performance markings like *acc.* and *sc.*.

The score concludes with the instruction *tre corde* at the bottom right.

First system of the musical score. The right hand features a series of chords and arpeggios, with a tempo change to *poco f poco marc.* indicated above the staff. The left hand plays a sustained bass line with some movement. Time signatures 3/4, 4/4, 2/4, and 4/4 are present.

Second system of the musical score. The right hand continues with arpeggiated figures. The left hand has a long, sustained note in the bass. Dynamics include *ppp* and *dim.*. A measure number 5 is boxed at the beginning of the system.

Third system of the musical score. The right hand has a melodic line with some grace notes. The left hand provides harmonic support. A *Pos.* (Positivo) marking is present. The tempo is marked *(poco incalzando)*. Dynamics include *p*.

Fourth system of the musical score. The right hand has a more active melodic line. The left hand has a steady bass line. A measure number 6 is boxed at the beginning of the system. Dynamics include *p*.

Fifth system of the musical score. The right hand continues with a melodic line. The left hand has a steady bass line. A measure number 7 is boxed at the beginning of the system. Dynamics include *mf* and *pp*.

**Più mosso.**

(dim.) *ppp* *pesante* *cresc.*

**Allegro.**

*sempre accel.* *f molto* *cresc.* *Cor.*

**Più allegro agitato.**

c.) These were days when my heart was volcanic As the scoriac rivers that roll—

*pp* *f legg.* *Pos.*

*ff molto* *p cresc.* *f* *pp*

*f* *p legg.*

*f* *p cresc.*

d.) Our talk had been serious and sober, But our thoughts they were palsied and sere

*pp lugubre tenuto* *pp*

*sf* *pf*

*p* *f* *ff* *pp*

*legg.* *molto* *ff*



*pp*

e.) And now, as the night was senescent And star-dials pointed to morn — Str. (*rit.*)

*pp*

At the end of our path a liquescent And nebulous lustre was born,

11

**Animato.**

*cresc. marc.* *pf* *plegg.* *cresc.*

*ff*

*ff*

f.) "She is warmer than Dian: She rolls through an ether of sighs

*meno mosso* *pp express.* *pp*

*pp*

*p* cresc.

Cor.

*f cresc. molto*

*ff*  *fff* *fuoco*

 $\mathbf{ff}$ 

13

***fff* Cor.**

Fg

ff marc.  
6 Cor.

This system shows the beginning of a musical piece. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic pattern. The tempo is marked 'marc.' (march) and the dynamics are 'ff' (fortissimo).

Wd. Str. sf pp

This system continues the musical piece. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic pattern. The tempo is marked 'sf' (sforzando) and the dynamics are 'pp' (pianissimo).

8 Wd. Str. Wd. Str. Wd. Str. Poco meno mosso.  
dim. p

This system continues the musical piece. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic pattern. The tempo is marked 'Poco meno mosso.' (a little less motion) and the dynamics are 'dim.' (diminuendo) and 'p' (piano).

Più lento. 14 Cor. f espressivo Ul. a. lume

This system continues the musical piece. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic pattern. The tempo is marked 'Più lento.' (more slowly) and the dynamics are 'f' (forte) and 'espressivo' (expressive). The system number '14' is in a box. The text 'Ul. a. lume' is written below the system.

p dim. rit. Fg.

This system continues the musical piece. The right hand (treble clef) plays a series of chords, while the left hand (bass clef) plays a rhythmic pattern. The tempo is marked 'p' (piano), 'dim.' (diminuendo), and 'rit.' (ritardando). The text 'Fg.' is written below the system.

**Più andante.**

h.) This is nothing but dreaming: Let us on by this tremulous light! Its Sibyllic splendour is beaming With Hope

Str. *pp* *espress.*

15 *(rit.)* *cresc.*

*f* *fz* *f*

16 *pp*

i.) Thus I pacified Psyche and kissed her, And tempted her out of her gloom —

*p (cresc.)*

17 *poco* *cresc.*

**a poco**

**più**

**moto**

j.) And I cried "It was surely October On this very night of last year That I journeyed down here —

18

*ff sosten. tenuto*

Andante.

*ffz* *ffz* *ffz* Silence.

19

*disperato*

First system of measures 19-20. The right hand features a rapid ascending scale in measure 19, followed by a melodic line in measure 20. The left hand has a few notes in measure 19 and a series of chords in measure 20. Dynamics include *ff* and *fff marc.*. A dotted line labeled *disperato* spans measures 19 and 20. A *Pos.* marking is present in the left hand of measure 19. *Red.* markings are at the end of measures 19 and 20.

Second system of measures 21-22. The right hand continues the melodic line with some chromaticism. The left hand has chords and moving lines. Dynamics include *fff*. *Red.* markings are at the end of measures 21 and 22.

Third system of measures 23-24. The right hand has a melodic phrase in measure 23 and a half note in measure 24. The left hand has chords and a moving line. Dynamics include *mp* and *p*. *Red.* markings are at the end of measures 23 and 24.

20

Fourth system of measures 25-26. The right hand has a melodic line. The left hand has chords and a moving line. Dynamics include *pp* and *dolce e tranquillo*. *Red.* markings are at the end of measures 25 and 26.

First system of the musical score. It consists of two staves. The upper staff features a melodic line with various intervals and a final section marked *pp tremolo*. The lower staff provides a harmonic accompaniment with chords and moving lines. The key signature has two flats.

Second system of the musical score, starting with a measure number **21** in a box. The upper staff has a complex, dense texture with many beamed notes. The lower staff continues the accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo). The key signature remains two flats.

Third system of the musical score. The upper staff includes a section marked *Tr.* (trumpet) and another marked *Cor Str.* (cornet/straw). The lower staff has a section marked *Tr.* and *Ed.* (euphonium). Dynamics include *pp* (pianissimo) and *p* (piano). The key signature changes to one flat.

Fourth system of the musical score, starting with a measure number **22** in a box. The upper staff is marked *Grave.* and features a series of sustained notes. The lower staff has a section marked *Pos. Str.* (positively structured) and *pppp* (pianississimo). The key signature is one flat.