

Ulalume

a ballad for piano

opus 99

for Piano

J.M. Suijkerbuijk



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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 ghoulish-woodland of Weir.

Here once, through an alley Titanic,
Of cypress, I roamed with my Soul-
Of cypress, with Psyche, my Soul.
There 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 ghoulish-woodland of Weir.

And now, as the night was senescent,
And star-dials pointed to morn-
As the star-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 until 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 Sybilic splendor 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 the 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."

Edgar Allan Poe, 1847

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Grave (♩ = 46)

The first system of the musical score for 'Ulalume' is in 7/8 time and marked 'Grave' with a tempo of ♩ = 46. It consists of two staves, treble and bass clef. The piece begins with a piano (*p*) dynamic. The right hand features a melodic line with a triplet of eighth notes and a half note. The left hand provides a harmonic accompaniment with a triplet of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

The second system of the musical score continues the piece. It begins with a forte (*f*) dynamic in the right hand, which then transitions to piano (*p*) in the left hand. The right hand has a triplet of eighth notes. The system ends with a mezzo-forte (*mf*) dynamic marking.

Più leggero (♩ = 84)

The third system of the musical score is marked 'Più leggero' with a tempo of ♩ = 84. It begins with a piano (*p*) dynamic. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

The fourth system of the musical score continues the piece. It begins with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with a triplet of eighth notes. The left hand has a bass line with a triplet of eighth notes. The system concludes with a mezzo-forte (*mf*) dynamic marking.

9

Musical score for measures 9-10. The piece is in a key with one flat (B-flat major or D minor) and 3/4 time. Measure 9 features a melodic line in the right hand with a slur and a quarter rest in the left hand. Measure 10 begins with a forte (*f*) dynamic, showing a more active accompaniment in the left hand.

11

Musical score for measures 11-12. Measure 11 includes a four-measure slur in the right hand and a triplet in the left hand. Measure 12 is marked *p dolce* (piano dolce), featuring a triplet in the right hand and a steady accompaniment in the left hand.

13

Musical score for measures 13-14. Measure 13 contains a triplet in the right hand and a steady accompaniment in the left hand. Measure 14 continues with similar textures, including a triplet in the right hand.

15

Musical score for measures 15-16. Measure 15 is marked *ff* (fortissimo), featuring a complex texture with a triplet in the right hand and a busy accompaniment in the left hand. Measure 16 continues with a similar texture, including a triplet in the right hand.

17

p dolce

4

3

Detailed description: This system contains measures 17 and 18. Measure 17 features a piano introduction with a 4-measure chordal pattern in the bass and a melodic line in the treble. Measure 18 begins with a dynamic marking of *p dolce* and contains a triplet of eighth notes in the treble and a corresponding bass line.

19

3

3

Detailed description: This system contains measures 19 and 20. Measure 19 has a triplet of eighth notes in the treble and a bass line. Measure 20 continues the melodic and harmonic development with similar rhythmic patterns.

21

ff

7

7

Detailed description: This system contains measures 21 and 22. Measure 21 is marked *ff* (fortissimo) and features a complex, dense texture with multiple chords and a 7-measure bass line. Measure 22 continues this dense texture.

23

subito p

4

4

Detailed description: This system contains measures 23 and 24. Measure 23 is marked *subito p* (subito piano) and features a 4-measure chordal pattern in the bass and a melodic line in the treble. Measure 24 continues with a similar 4-measure bass line and treble melody.

25

Musical score for measures 25-26. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 25 features a four-measure rest in the upper staff and a four-measure rest in the lower staff. Measure 26 begins with a four-measure rest in the upper staff and a four-measure rest in the lower staff. The music is in 6/8 time and contains various chords and melodic lines.

26

Musical score for measures 27-28. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 27 features a four-measure rest in the upper staff and a four-measure rest in the lower staff. Measure 28 begins with a four-measure rest in the upper staff and a four-measure rest in the lower staff. The music is in 6/8 time and contains various chords and melodic lines. Dynamics include *mp*.

28

Musical score for measures 29-30. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 29 features a four-measure rest in the upper staff and a four-measure rest in the lower staff. Measure 30 begins with a four-measure rest in the upper staff and a four-measure rest in the lower staff. The music is in 6/8 time and contains various chords and melodic lines. Dynamics include *mf*.

30

Musical score for measures 31-32. The system consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Measure 31 features a four-measure rest in the upper staff and a four-measure rest in the lower staff. Measure 32 begins with a four-measure rest in the upper staff and a four-measure rest in the lower staff. The music is in 6/8 time and contains various chords and melodic lines. Dynamics include *f*.

32

ff

Detailed description: This system contains measures 32 and 33. Measure 32 features a complex texture with multiple chords and moving lines in both staves. A four-measure slur is placed over the first half of the system. Measure 33 continues the texture with a dynamic marking of *ff* (fortissimo).

34

fff

Detailed description: This system contains measures 34 and 35. Measure 34 has a four-measure slur. Measure 35 features a dynamic marking of *fff* (fortississimo).

Inquieto e freddo (♩ = 116)

36

fff p

Detailed description: This system contains measures 36 and 37. Measure 36 has a dynamic marking of *fff*. Measure 37 has a dynamic marking of *p* (piano).

39

4 5

Detailed description: This system contains measures 39 and 40. Measure 39 has a four-measure slur. Measure 40 has a five-measure slur. The system concludes with a double bar line.

41

pp

5

5

Detailed description: This system contains measures 41 and 42. The music is in 6/8 time. Measure 41 features a complex texture with multiple chords and melodic lines in both hands, including a five-fingered scale in the bass. Measure 42 continues this texture with a *pp* dynamic marking. The system concludes with a fermata over the final chord.

43

subito p

3

3

Detailed description: This system contains measures 43 and 44. Measure 43 shows a change in texture with more rhythmic activity in the right hand and sustained chords in the left. Measure 44 features a *subito p* dynamic marking and includes a triplet of eighth notes in the right hand. The system ends with a fermata.

46

3

3

Detailed description: This system contains measures 45, 46, and 47. Measure 45 has a triplet of eighth notes in the right hand. Measure 46 continues with similar rhythmic patterns. Measure 47 shows a change in the bass line and a fermata over the final chord. The system concludes with a 3/4 time signature change.

Pesante (♩ = 88)

49

pp

Detailed description: This system contains measures 48, 49, 50, and 51. The music is in 3/4 time and marked *Pesante* with a tempo of ♩ = 88. Measure 48 starts with a *pp* dynamic. The piece concludes with a final chord in measure 51, marked with a fermata.

A tempo (♩ = 116)

52

p

4

4

Detailed description: This system contains measures 52 and 53. Measure 52 begins with a piano (*p*) dynamic. The right hand features a melodic line with a slur over measures 52-53 and a four-measure chordal pattern starting in measure 53. The left hand has a steady eighth-note accompaniment. A four-measure chordal pattern is also indicated in the left hand at the end of measure 53.

54

Detailed description: This system contains measures 54 and 55. Measure 54 continues the melodic line in the right hand with a slur. The left hand has a complex accompaniment with many beamed notes. Measure 55 shows the continuation of the melodic line and accompaniment.

55

subito p

Detailed description: This system contains measures 55 and 56. Measure 55 features a *subito p* dynamic marking. The right hand has a melodic line with a slur and a double bar line. The left hand has a complex accompaniment. Measure 56 continues the melodic line and accompaniment.

Poco meno mosso (♩ = 96)

57

pp

4

4

4

4

Detailed description: This system contains measures 57 and 58. Measure 57 begins with a pianissimo (*pp*) dynamic. The right hand has a melodic line with a slur. The left hand has a steady eighth-note accompaniment with four-measure chordal patterns indicated by brackets and the number 4. Measure 58 continues the melodic line and accompaniment.

60

Musical score for measures 60-63. The piece is in 3/8 time. The right hand features a melodic line with eighth-note patterns and slurs, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

64

Titubante

p

Musical score for measures 64-66. Measure 64 is marked with a dynamic of *p* and the tempo marking "Titubante". The right hand has a melodic line with a slur and a four-measure rest. The left hand has a melodic line with a slur and a four-measure rest. There are also four-measure rests in the right hand for measures 65 and 66.

67

Musical score for measures 67-69. The right hand has a melodic line with a slur and a five-measure rest. The left hand has a melodic line with a slur and a five-measure rest. There are also five-measure rests in the right hand for measures 68 and 69.

70

pp

Musical score for measures 70-73. The piece is in 6/8 time. The right hand has a melodic line with a slur and a five-measure rest. The left hand has a melodic line with a slur and a five-measure rest. There are also five-measure rests in the right hand for measures 71, 72, and 73. The dynamic is marked *pp*.

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