

# **The Raven**

A setting of Edgar Allan Poe's *The Raven* for Alto (or  
Baritone) voice and Orchestra

*By Aidan Gold*

## Instrumentation:

3 Flutes, 3<sup>rd</sup> doubling Piccolo  
3 Oboes, 3<sup>rd</sup> doubling English Horn  
3 Bb Clarinets, 3<sup>rd</sup> doubling Bb Bass Clarinet  
3 Bassoons, 3<sup>rd</sup> doubling Contrabassoon

4 Horns in F  
3 Trumpets in Bb  
3 Trombones (1,2 tenor, 3 bass)  
Tuba

Timpani (4 drums)

5 Percussionists:

Player 1: High and Low Woodblocks, Crash Cymbals, Chimes, Rainstick, Miscellaneous Metal, Wood, and Glass Wind Chimes, Slapstick, Suspended Cymbal, Xylophone

Player 2: Slapstick\*, Suspended Cymbal, Triangle, Xylophone\*, Sleigh Bells\*, Bass Drum\*, Glockenspiel

Player 3: Bass Drum, 5-octave Marimba, Glockenspiel, Triangle, Snare Drum, 4 Toms, Miscellaneous Metal, Wood, and Glass Wind Chimes, Sleigh Bells

Player 4: Castanets, Vibraphone, Small Sizzle Cymbal, Suspended Cymbal, Crash Cymbals\*, Triangle

Player 5: Snare Drum\*, Suspended Cymbal, Large Tam-tam, Crotales (both octaves)

*NOTE: No two of the same instrument is played at the same time, so it is up to the performers to decide what to share between the players and what to have multiple of the same instruments for. It is thus theoretically possible to perform the piece with only one of each instrument, but in practice the setup will necessitate some redundancy (ex. multiple suspended cymbals, triangles), however some instruments can definitely be shared (ex. sleigh bells between p2 and p3, etc.)*

\* "Main" player of that instrument; other players who have the instrument listed use it only very little, and should use the main player's instrument if possible

Harp

Piano (strings accessible)

Alto (or Baritone) singer, with range F3-Gb5 (or F2-Gb4 if baritone is used). The singer should be miked so that she/he can stand out above the fortissimo orchestra in the latter third of the piece. The singer should generally try to sing in a more folk-like 'popular' style throughout, avoiding excessive use of vibrato.

Violin I

Violin II

Viola

Cello

Bass

*NOTE: The many string solo sections should not be given all to the principals of their respective sections but instead should be distributed throughout the section to whomever feels comfortable playing them, such that a different player plays each solo. The last solo violin passage from HH to the end should be played offstage, by one of the furthest back stand violinists from either the 1<sup>st</sup> or 2<sup>nd</sup> violins, who should exit offstage as soon as the previous tutti is over, and remain offstage for the rest of the piece, not playing in any of the following tutti violin passages.*

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**Duration: 31.5 min.**

# The Raven

Aidan Gold

Slow, ponderous, and laboured. ♩ = 60 (Tempo I)

The score is written for a full orchestra and includes the following parts:

- Flute 1, 2, 3
- Oboe 1, 2, 3
- Clarinet in B $\flat$  1, 2, 3
- Bassoon 1, 2, 3
- Horn in F 1, 3; Horn in F 2, 4
- Trumpet in B $\flat$  1, 2; Trumpet in B $\flat$  3
- Trombone 1, 2; Trombone 3
- Tuba
- Timpani
- Percussion 1, 2, 3, 4, 5
- Harp
- Piano
- Alto
- Violin I, II
- Viola
- Cello
- Contrabass

Key performance instructions include:

- Tempo: *Slow, ponderous, and laboured. ♩ = 60 (Tempo I)*
- Dynamic markings: *pp*, *p*, *ppp*, *mf*, *una corda*
- Articulation: *div. 2 sul tasto mute*, *mute sul tasto*
- Other: *Piccolo It.*

8

Fl. 2 *pp*

Picc. *pp*

Ob. 1 *p*

Ob. 3 *pp*

B♭ Cl. 1 *pp*

B♭ Cl. 2

B♭ Cl. 3 *pp*

Bsn. 1 *pp*

Bsn. 2 *pp*

Bsn. 3 *pp*

Timp. Soft mallets *pp*

Perc. 2 Bass Drum Large, soft mallets *pp*

Hp.

Pno. strum inside strings of piano *pp* una corda

A. *pp* cold, with little vibrato throughout  
 Once u - pon a mid-night drea-ry, while I pon - dered we - ak and wea-ry o - ver

Vln. I *pp* sul A solo sul pont

Vc. unis. div. 2 unis. div. 2

Cb.



23

Fl. 1 *ppp*

Fl. 2 *ppp*

Picc. *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

Ob. 3 *ppp* take English Horn

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

B♭ Cl. 3 *ppp* take Bass Clarinet

Bsn. 1 *pp*

Hn. 1,3 *ppp*

Hn. 2,4 *ppp*

Tuba *p* mute

Timp. *p* *pp*

Perc. 1 *ppp*

Xyl. *ppp*

Perc. 2 Slp. stk. *pp*

Mrb. Marimba soft mallets *pp*

Perc. 4 Susp. cymb soft mallets *pp*

Crt. *ppp*

Perc. 5 Snare Drum snares off *mp*

Pno. *f* mute strings inside piano with palm

A tap - ping, as of some-one gent-ly rap - ping. rap - ping at my cham-ber door. *p* Tis some vis-i-tor, I mut-tered, tap-ping at my cham-ber door. On - ly this and *mf* *p* *ppp*

Vln. I *niente*

Vln. II *ppp* mute col legno

Vla. *p*

Vc. solo normal position

Cb. *pp*

rit.

a tempo

Fl. 1 *ppp* *f.t.* *ppp*

Fl. 2 *ppp*

Picc. *ppp* *f.t.* *pp* *ppp* *ppp*

Ob. 1 *pp*

E. Hn. *ppp*

B♭ Cl. 1 *pp* *ppp* *pp*

Bsn. 2 *pp*

30

Timp. *ppp* *soft mallets* *pp*

Chm. *ppp* *chimes* *pp*

Perc. 2 *ppp* *Bass Drum* *pp* *Sleigh bells very soft and distant*

Glk. *ppp* *Glockenspiel small and light plastic mallets*

Mrb. *ppp*

Vib. *ppp* *Vibraphone motor always on, medium fast soft mallets* *pp* *Ped*

Crt. *ppp* *Crotales arco* *pp* *ppp* *Ped*

Perc. 5 *ppp* *Tam-tam*

Hp. *pp* *E to Eb* *Eb to E* *p*

Pno. *ppp* *una corda* *una corda*

A *no-thing more.* *pp* *Ah, dis -*

a tempo

Vln. I *ppp* *pp* *ppp*

Vln. II *ppp*

Vla. *ppp*

Vc. *ppp* *tutti* *ppp* *solo* *pp* *div. 2 tutti sul tasto* *unis.*

Cb. *ppp* *normal position* *ppp* *pp* *sul tasto*





C

accel.

Moderately, sadly, and peacefully. ♩=80. (Tempo II)

Picc. *p* *pp* *pp*

E. Hn. *p* *pp* *pp*

Bsn. 1 *ppp* *pp* *pp*

Bsn. 2 *ppp* *pp* *pp*

Bsn. 3 *pp* *pp*

Chm. *mp*

Perc. 2 *ppp* Bass Drum Soft mallets *pp*

Glk.

Mrb. Marimba fast arpeggio med. hard mallets *mp* *p*

Vib.

Perc. 5

Hp. *pp* *p*

Pno.

A. wrought its ghost u - pon the floor. *mp* *molto espress. but with no vibrato* Ea - ger - ly I

C

Moderately, sadly, and peacefully. ♩=80. (Tempo II)

accel.

Vln. I *p* solo unmuted

Vln. II

Vla. *ppp* solo unmuted normal position *p* *molto espress.*

Vc. *p* *p* *p* solo unmuted *niente*

Cb. *ppp* *niente*







Slightly Faster. ♩ = 70.

76

B♭ Cl. 1

B♭ Cl. 2

B. Cl.

Bsn. 1

C. Bn.

take Bassoon

*mf*

*mf*

*pp*

*pp*

B♭ Tpt. 1,2

Tuba

*pp*

*pp*

76

Timp.

hard mallets

*p* *pp*

76

Perc. 2

Slp. stick.

*pp* 3

*pp* 3

76

Mrb.

*p* *pp*

76

Perc. 4

Susp. cymb soft mallets

*p*

*pp* *mf*

76

Perc. 5

Snare Drum  
snare off  
Soft mallets  
mute

*mf* *dim.* *p* *dim.*

sticks un-muted

*mp*

*mf*

76

Hp.

D to D#  
Bb to B

76

Pno.

76

A

ne - ver fe - lt be-fore. so that now, to still the beat-ing of my heart I stood re-peat-ing: Tis some vis-i-tor, en-treat-ing en-trance at my cham-ber door. Some late vis-i-tor, en-treat-ing

*pp* *cresc.* *mf* *f*

Slightly Faster. ♩ = 70.

76

Vln. I

*f*

Vln. II

pizz. normal position

*mf*

*f*

Vla.

pizz.

*mf*

*f*

Vc.

unis.

pizz. normal position

*p* *cresc.* *mf*

*f*

Cb.

*f* *dim.* *p* *cresc.* *mf* *f*



91 accel.

Lively. ♩ = 100.

play instrument

Ob. 2

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

Bsn. 1

Bsn. 2

C. Bn.

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Bassoon

*mf*

Timp.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

low wdblk.

Slp. stck.

cast.

Snare Drum snares off

*ppp*

*p*

*p*

Triangle

*fp* *f*

Hp.

B to Bb  
D to Db  
A to Ab

G# to G

*pp*

Pno.

A

Pre-sent-ly my soul grew stron-ger; he-si-ta-ting then no lon-ger Sir, said I or ma-dam, tru-ly your for-give-ness I im-plore, but the

*pp* *cresc.* *mf*

Lively. ♩ = 100.

91 accel.

solo unmuted

Vln. I

Vln. II

Vla.

Vc.

Cb.

*mf*

*mf*

*mf*

*dim.* *pp* *cresc.* *mp* *mf*

*dim.* *ppp* *cresc.* *mp* *mf*

solo unmuted

solo unmuted

solo unmuted

poco rit.

Tempo I. ♩ = 60.

98

Fl. 1 *pp*

Fl. 2 *pp*

Picc. *pp* Flute

Ob. 1 *mf* play instrument *mp*

Ob. 2 *mf*

E. Hn.

B♭ Cl. 1 *mp* *pp* *mf*

B♭ Cl. 2 *mp*

B. Cl. *mf* *p* *mf* *p*

Bsn. 1 *dim.* *p* niente

Bsn. 2 *dim.* *p* niente

Bsn. 3 *dim.* *p* take Contrabassoon

98

Perc. 1 high wdblk. low wdblk. *mp* *mf* *f*

Perc. 2 Slp. stck. *mp* *mf*

Perc. 4 cast. *mp* *f*

Perc. 5 Snare Drum *mp* *mf* *f*

98

A fact is, I was nap-ping, and so gent - ly you came rap-ping, and so faint - ly you came tap-ping, tap-ping at my cham-ber door, That I scarce was sure I heard you! Here I *p* *f* *o* - pened wi-de the do - or:

Tempo I. ♩ = 60.

98

Vln. *ppp* sul G tutti mute

Vln. *mp* *espress.* sul G tutti mute *pp* *mf*

Vla. *mp* *espress.* tutti mute *pp* *mf*

Vc. *mp* *espress.* solo tutti div. 2 *pp* *mf*

Cb. *pp* *mf*



F

blow air through instrument

Tempo II. ♩ = 80.

Fl. 1 *ppp* blow air through instrument

Fl. 2 *ppp* blow air through instrument

Fl. 3 *ppp* blow air through instrument

Ob. 1 *ppp*

E. Hn. *ppp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *ppp* *pp*

Timp. *mp*

Chm. *pp* Chimes  
random bursts of misc. (metal, wood, etc.) wind chimes.  
Try to be as realistic as possible

Perc. 1

Perc. 2 Bass Drum *p niente* *ppp* Bass Drum

Glk. *ppp* Glockenspiel soft mallets

Vib. *ppp* Vibraphone extremely soft mallets

Perc. 4 Susp. cymb soft mallets *mf* *ppp* Ped

Perc. 5 Tam-tam *ppp*

Hp. *pp*

Pno. *mp* *ppp* Ped

A *ppp* Dark-ness there, and no-thing more. *pp* as if in a state of shock (still no vibrato)  
Deep in-to that dark-ness pee-ring, long I sto-od there wond-ering fear-ing doub-ting, dream-ing

F

Tempo II. ♩ = 80.

Vln. I *fp* *ppp* sul tasto cold and bleak

Vln. II *fp* *ppp* sul tasto cold and bleak

Vla. *fp* *ppp* sul tasto div. 2 cold and bleak unis.

Vc. *fp* *ppp* sul tasto cold and bleak sul tasto

Cb. *fp* *ppp* cold and bleak

Fl. 1 *ppp*

Fl. 2 *ppp*

Fl. 3 *ppp*

Ob. 1 *pp*

Ob. 2 *pp*

E. Hn. *ppp*

B♭ Cl. 1 *ppp*

B♭ Cl. 2 *ppp*

Timp. *pp*

Chm. *pp*

Perc. 1

Perc. 2 Bass Drum *pp*

Glk. *pp*

Mrb. Marimba *ppp*

Vib. Ped

Perc. 5 Tam-tam *niente* *mp*

Pno. *ppp*

A *ppp*

dre-ams no - mor-tals e - ver dared to dream be-fore. but the si-lence was un-bro-ken and the still - ness gave no - to-ken. And the - on - ly - word the-re-spo - ken

Vln. I

Vln. II

Vla. S. *ppp* solo

Vla. *div. 2* *unis.* *div. 2*

Vc.

Cb.



rit. a tempo

Fl. 3 *take Piccolo*

Chm. *mf* (use 2 mallets in 1 hand; flam with 1 hand) *mp*

Perc. 1 *mf*

Perc. 2 *mf* Slp. stck.

Glk. *mf* small and light plastic mallets (if no low F glock available, omit lowest note)

Vib. *mf* Vibraphone med. hard mallets

Crt. *p* Crotales *pp*

Hp. *p*

Pno. *una corda pp*

A *3*  
Back in-to the cham-ber tur-ning, all my soul with-in me bur-ning.  
*p dim. ppp*

Vln. I *fp* *morendo* *niente*

Vln. II *fp* *morendo* *niente*

Vla. *fp* *morendo* *niente*

Vc. *fp* *morendo* *niente*

Cb. *fp* *morendo* *niente*

*fp* *dim.* *pp* *tutti div. 2 sul tasto*

Chm. *I* **Slightly Faster.** ♩ = 70. Chimes

Perc. 2 *pp* Bass Drum med. mallets

Hp. G to G# C to C# G# to G

Pno. *I* **Slightly Faster.** ♩ = 70.

Vc. *un.* *sempre tenuto normal position* *p* *plodding*

Cb. *sempre tenuto normal position* *p* *plodding*

158

B. Cl. *ppp* *cresc.* play instrument

Bsn. 3 *ppp* *cresc.* play instrument Contrabassoon

Perc. 2

Vln. II *sempre tenuto normal position* *p* *plodding* *cresc.*

Vla. *p* *plodding* *cresc.*

Vc. *cresc.*

Cb. *cresc.*

166

Fl. 1 *play instrument* *mf*

Fl. 2 *play instrument* *p*

Ob. 1 *play instrument* *pp* *cresc.* *mp*

Ob. 2 *pp* *cresc.* *mp*

E. Hn. *ppp* *play instrument* *mp* *cresc.*

B♭ Cl. 1 *pp* *play instrument* *mp* *cresc.*

B♭ Cl. 2 *pp* *play instrument* *mp* *cresc.*

B. Cl. *mp* *play instrument* *cresc.*

Bsn. 1 *ppp* *play instrument* *mp* *cresc.*

Bsn. 2 *pp* *play instrument* *mp* *cresc.*

C. Bn. *mp* *play instrument* *cresc.*

Tbn. 1, 2 *play instrument* *mf*

Tbn. 3 *play instrument* *p*

Tuba *play instrument* *p*

166

Timp. *hard mallets* *pp*

Perc. 2

Perc. 4 *cresc.* *Susp. cymb*

Perc. 5 *mf* *Tam-tam struck (not scraped) with metal beater* *f*

Vln. I *sempre tenuto normal position* *mf* *plodding* *cresc.*

Vln. II *mf* *cresc.*

Vla. *mf* *cresc.*

Vc. *mf* *cresc.*

Cb. *mf* *cresc.*

poco rit.

Tempo I. ♩ = 60.

# The Raven

Fl. 1 *f* *mf* *dim.*

Fl. 2 *f* *mf* *dim.*

Picc. *f* *mf* *dim.*

Ob. 1 *f* *mf* *dim.* *mp dim.*

Ob. 2 *f* *mf* *dim.* *mp dim.*

E. Hn. *f* *mf* *dim.* *mp dim.*

B♭ Cl. 1 *f* *mf* *dim.*

B♭ Cl. 2 *f* *mf* *dim.* *mp dim.*

B. Cl. *f* *mf* *dim.* *mp dim.*

Bsn. 1 *f* *mf* *dim.* *mp dim.*

Bsn. 2 *f* *mf* *dim.* *mp dim.*

C. Bn. *f* *mf* *dim.* *mp dim.*

Hn. 1,3 *mf* *mp* *dim.*

Hn. 2,4 *mf* *mp* *dim.*

B♭ Tpt. 1,2 *mf* *mp* *dim.*

B♭ Tpt. 3 *mf* *mp* *dim.*

Tbn. 1,2 *f* *mf* *dim.*

Tbn. 3 *f* *mf* *dim.*

Tuba *f* *mf* *dim.*

Timp. *f* *mf* *dim.*

Chm. *f* *mf* *dim.*

Perc. 1 *f* *mp*

Perc. 2 *ff* *f* *mp*

Perc. 4 *f* *f* *mp*

Crt. *f* *pp*

Perc. 5 *ff* *f* *pp*

Vln. I *ff* *f* *dim.* *normal vib.* *pp*

Vln. II *ff* *f* *dim.* *normal vib.* *pp*

Vla. *ff* *f* *dim.* *normal vib.* *mp div. 2*

Vc. *ff* *f* *dim.* *normal vib.* *mp*

Cb. *ff* *f* *dim.* *normal vib.* *mp*



192

Fl. 1 *f* *mf*

Fl. 2 *p* *mf*

Ob. 1 *p*

Ob. 2 *pp*

E. Hn. *mf* *p*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *p*

Hn. 1,3 *p*

Hn. 2,4 *mp* *espress.* *Open*

Tbn. 1,2 *p* *espress.* *Open*

Tbn. 3 *p* *Open*

Tuba *mp* *espress.* *Open* *p*

Timp.

Chm. *p* *Chimes*

Perc. 1

Glk. *p* *Glockenspiel hard rubber mallets*

Perc. 2 *mp* *Susp. cymb*

Mrb. *mf* *espress.* *Marimba med. hard mallets*

Vib. *p* *Vibraphone soft mallets* *Ped* *mp*

Perc. 4

Crt. *pp* *soft mallets* *p*

Perc. 5 *p* *Snare Drum snares off* *dim.*

Pno. *p*

A *mf* "Sure-ly," said I, "sure-ly that is some-one at my win-dow lat-tice, let me see then, what there - at is, and this my - ste - ry ex - plore. Let my heart be still a mo-ment, and this *dim.* *p*

Vln. I *p* *pizz.* *pp*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc.

Cb.



L

Subito Tempo II. ♩ = 80.

198 rit. a tempo

Fl. 1 *pp* *ppp* *p*

Fl. 2 *p*

E. Hn. *ppp* extremely fast grace notes *p*

B♭ Cl. 1 *pp* *pp* *ppp* *mf*

B♭ Cl. 2 *p*

Bsn. 1 *p*

Tbn. 1,2

Tbn. 3 *p*

Tuba *pp*

Timp. *ppp*

Chm. *ppp*

Perc. 1 high wdblk. low wdblk. *f* very hard yarn mallets *p*

Xyl. *pp*

Glk. *pp*

Perc. 2 Bass Drum *ppp*

Perc. 3 Triangle *f*

Vib. *p* *ppp* *ppp*

Perc. 4 cast. *mf*

Perc. 5 Tam-tam with tam-tam beater *ppp* Susp. cymb soft mallets *mf*

Hp. *pp* Bb to B G to G# G# to G C# to C *mf*

Pno.

A my - ste - ry ex - plore. *ppp* 'Tis the wind, and no - thing more. *p* O - pen here I flung the shut - ter, when, with

198 rit. a tempo

Vln. I *ppp* arco *pp* *ppp* pizz. un-muted "strummed" *p*

Vln. II *ppp* arco *mf* pizz. un-muted "strummed" *p*

Vla. *ppp* arco *mf* pizz. un-muted "strummed" *p*

Vc. *ppp* solo *p* *pp* *fp* *fp*

Cb. *ppp*

L Subito Tempo II. ♩ = 80.



214

Fl. 1 *p* *mp* *dim.* *rit.*

Fl. 2 *p* *p dim.*

Picc.

E. Hn. *mp* *mf*

B♭ Cl. 1 *mf* *mp*

B♭ Cl. 2 *mf* *mp*

Hn. 1,3 214 3. Open *mf* *espress.*

Perc. 2 214 *ppp* *p* *dim.*

Glk.

Vib. *mf* Ped Ped Ped Ped

Hp. 214 *G# to G* *dim.*

A 214  
 but with mein of lord or la - dy perched a - bove my cham - ber do - or. Perched u - pon a bust of Pal - las, just a - bove my cha - m - ber door. Perched \_\_\_ and *dim.*

Vln. I *mf* *rit.* *tutti* *mp* *dim.*

Vln. II *mp* *dim.*

Vla. *unis.* *div. 2* *dim.*

Vc.

Cb.



233

Picc. *fp*

B♭ Cl. 1 *fp*

B♭ Cl. 2 *fp*

B. Cl. *p cresc.* *mf*

Bsn. 1 *pp cresc.* *mf*

Bsn. 2 *pp cresc.* *mf*

C. Bn. *pp cresc.* *mf*

Hn. 1,3 *fp* *p* *mf*

Hn. 2,4 *fp* *p* *mf*

B♭ Tpt. 1,2 *mf* *p* *mf*

B♭ Tpt. 3 *mf* *p* *mf*

Tbn. 1,2 *mf* *p* *mf*

Tbn. 3 *mf*

Tuba *p* *mf*

Timp. *pp* *mf* *p* *mf*

Perc. 2 *mf*

Perc. 3

Pno. *mf*

A *overly accentuated and dramatic, with parodic intent*  
 coun - te - nance it wore. *f* "Though thy crest be shorn and sha - ven, Thou," I said, "art sure no cra - ven, *mp* Ghast - ly grim and an - cient Ra - ven wand - ering from the Night - ly shore: *f*

Vln. I

Vln. II

This musical score page, numbered 28, is titled "The Raven". It features a variety of instruments including Flutes 1 and 2, Piccolo, Oboes 1 and 2, English Horn, Bass Clarinet, Bassoons 1 and 2, Contrabassoon, Tuba, Percussion 4 and 5, Piano, Violin I and II, and Viola. The score is divided into measures, with a section starting at measure 240. Dynamics range from *f* (forte) to *mp* (mezzo-piano) and *fp* (fortissimo). Performance instructions include "arco" for strings and "(1/2 step upwards turn)" for woodwinds. The woodwind parts (Flutes, Piccolo, Oboes, English Horn) play melodic lines with triplets and slurs. The brass section (Bass Clarinet, Bassoons, Contrabassoon, Tuba) provides a rhythmic accompaniment with triplets. Percussion 5 has a complex rhythmic pattern with triplets and a crescendo to *fp*. The piano part features a steady accompaniment with triplets and slurs. The string parts (Violin I, Violin II, Viola) play melodic lines with triplets and slurs, with Violin II marked "arco".

N

Fl. 1 *mp*

Fl. 2 *mp*

Picc. *mp* (1/2 step upwards turn)

Ob. 1 *f* (1/2 step upwards turn)

Ob. 2 *f* (1/2 step upwards turn)

E. Hn. *f* (1/2 step upwards turn)

B. Cl. *f*

Bsn. 1 *f*

Bsn. 2 *f*

C. Bn. *f*

Hn. 1,3 *p* *mf*

Hn. 2,4 *p* *mf*

B♭ Tpt. 1,2 *f* *mf*

B♭ Tpt. 3 *f* *mf*

Tbn. 1,2 *f* *mf*

Tbn. 3 *f* *mf*

Tuba *f* *mf*

Timp. *f* *mf*

Perc. 2 *mf* Bass Drum

Perc. 4 *ff* *mf* Crash Cymb.

Perc. 5 *mf*

Pno. *mf*

A *f*

Tell me what thy lord - ly name<sup>3</sup> is on<sup>3</sup> the Night's Plu - to - ni - an shore!

N

Vln. I *f*

Vln. II *mp* (1/2 step upwards turn)

Vla. *f*







268

Fl. 1

Ob. 1

Ob. 2

B♭ Cl. 1

B♭ Cl. 2

Hn. 1,3

Tbn. 3

Tuba

Perc. 2

Mrb.

Pno.

A

Vln. I

Vln. II

Vla.

Vc.

Cb.

*pp*

*ppp*

*pp*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*pp*

Triangle

Marimba

with a bit more pitch emphasis- but still not like normal singing

though its an - swer lit - tle mean - ing, lit - tle re - le - van - cy bore. For we can - not help a - gree - ing that no li - ving hu - man be - ing e - ver yet was blessed with see - ing bird a - bove his cham - ber door.



283 *poco rit.* *a tempo*

E. Hn. *p*

Bsn. 1 *p espress.* *pp*

Bsn. 2

Bsn. 3 *pp*

Hn. 2,4 *pp*

Chm. *p*

Perc. 2 *pp*

Mrb. *mp*

Perc. 4 *Susp. cymb* *p* *pp* *mp* *pp*

Perc. 5 *Tam-tam* *pp* *p*

Hp. *D# to D* *mp*

Pno. *fast arpeggio* *p* *Ped* *Ped* *Ped*

A  
 fur-ther then he ut-tered, not a fea-ther then he flut-tered, till I scarce-ly more than mut-tered: "O-ther friends have flown be-fore. On the - mor - ro - w he wi - ll leave me as my - ho - pes ha - ve

Vln. *mp* *p* *poco rit.* *a tempo*

Vla. S. *solo* *p*

Vla. *mp*

Vc. *tutti* *p*

Cb. *p*



300

Fl. 1 *ppp* *f.t.* *ppp* *f.t.*

Fl. 2 *ppp* *f.t.*

Fl. 3 *ppp* *f.t.*

Ob. 1 *ppp*

B♭ Cl. 2 *ppp*

Bsn. 1 *ppp*

Bsn. 3 *ppp*

Hn. 1,3 *ppp* 1. stopped

B♭ Tpt. 1,2 *pppp* 1. mute

Tuba *ppp* Open

Timp. *pp*

Chm. *ppp*

Perc. 2 *pp* soft mallets arco

Perc. 3 *pp* *f*

Vib. *pp* Ped. Crotales arco

Crt. *pp*

Perc. 5 *ppp*

Hp. D to Db

Pno. *mf* octave harmonic produced by pressing finger on piano string while playing key *ppp* roll on low strings with soft mallets

A *mf* *ppp*

still - ness bro - ken by re - ply so apt - ly spo - ken, "Doubt - less," said I, "what it ut - ters is its on - ly stock and store. Caught from some un - hap - py mas - ter

Vln. I *niente* *ppp* *niente* sul G

Vln. II *ppp* col legno *ppp* col legno

Vla. *ppp*

Vc. *ppp* unis.

Cb. *ppp*









T

B. Cl. *p* *cresc.* *mf*

Bsn. 1 *p* *cresc.* *mf*

Bsn. 2 *p* *cresc.* *mf*

C. Bn. *p* *cresc.* *mf*

Hn. 1,3 *p* *mf*

Hn. 2,4 *p* *cresc.* *mf*

B♭ Tpt. 1,2 *p* *cresc.* *mf*

B♭ Tpt. 3 *mf*

Tbn. 1,2 *p* *cresc.* *mf*

Tbn. 3 *mf*

Tuba *p* *cresc.* *mf*

Timp. *mf* *p* *mf*

Perc. 2 *f* *mf*

Mrb. *mf*

Perc. 4 *f*

Hp. *mf*

Pno. *mf*

A *normal singing* *cresc.* *mf* *exaggeratedly harsh* *f*

Then u - pon the vel - vet sin - king, I be - took my-self to lin - king fan - cy on - to fan - cy thin - king, what this o - mi - nous bird of yore, what this grim un - gain - ly gha - st - ly gaunt and

T

Vln. I *f* *normal position*

Vln. II *f* *normal position*

Vla. *f* *normal position*

Vc. *f* *unmuted*

Cb. *f* *unmuted*

U

334

B. Cl. *mf*

Bsn. 1 *pp* *mf*

Bsn. 2 *ppp* *mf*

C. Bn. *ppp* *mf*

Hn. 1,3 *mf*

Hn. 2,4 *mf*

B♭ Tpt. 1,2 *mf*

B♭ Tpt. 3 *mf*

Tbn. 1,2 *mf*

Tbn. 3 *mf*

Tuba *dim.* *ppp* *mf*

Timp. *pp* *ff* *mf*

Chm. *pp*

Perc. 2 *pp* *ff* *mf*

Vib. *pp*

Perc. 5 *pp*

Pno. *pp* *mf*

A  
 o - mi - nous bird of yore, meant in croa - king "Ne - ver - more"  
*dim.* *pp*

334

Vln. I *pp* *sf*

Vln. II *pp* *sf*

Vla. *pp* *sf*

Vc. *pp* *sf*

Cb. *pp* *sf*

U

341

B. Cl. *dim.* *pp*

Bsn. 1 *dim.* *pp*

Bsn. 2 *dim.* *pp*

C. Bn. *dim.* *pp*

Hn. 1, 3

Hn. 2, 4

B $\flat$  Tpt. 1, 2 *pp* *espress.* *morendo niente*

B $\flat$  Tpt. 3

Tbn. 1, 2

Tbn. 3 *dim.* *ppp* *niente*

Tuba *dim.* *pp* *ppp* *niente*

Timp. *pp* *soft mallets* *mp*

Chm. *mf* *p*

Perc. 2 *pp* *mf* *pp*

Perc. 5 *f* Tam-tam

Hp. *pp*

Pno. *dim.* *pp*

Cb.



$\text{♩} = 55.$

366 *pp*

Fl. 1

Fl. 2 *pp*

Picc. *pp*

B $\flat$  Cl. 1 *pp*

B $\flat$  Cl. 2 *pp*

Hn. 1,3 *pppp* stopped

Hn. 2,4 *pppp* stopped

B $\flat$  Tpt. 1,2 *pppp* Et.

B $\flat$  Tpt. 3 *pppp* Et.

Tbn. 1,2 *pppp* mute

Tbn. 3 *pppp* mute

Tuba *pppp* mute

Chm. *pp*

Perc. 2

Glk. *pp* Glockenspiel hard rubber mallets

Perc. 4 *pp* Susp. cymb

Crt. *pp* Crotales hard rubber mallets

Hp. *pp* B to B $\flat$

Pno. *pp* play random extremely high notes until end of line

Ped.

A *pp*  $\text{fi}$  -  $\text{rey}$   $\text{ey}$  -  $\text{es}$  now burned in - to my bo - som's

$\text{♩} = 55.$   
*pp* molto sul pont finger each chord, and bounce bow across all 4 strings

Vln. I *pp*

Vln. II *pp*

Vla. *tutti* harmonic gliss sul D (a la Firebird)

Vc. *tutti* *p* make random tounge clicks and finger snaps to simulate popping embers.

D.B. *tutti* make random tounge clicks and finger snaps to simulate popping embers.

The Raven

W

Regretful. ♩ = 66.

accel.

Tempo II. ♩ = 80.

Fl. 1

Fl. 2

Picc.

E. Hn.

B♭ Cl. 1

B♭ Cl. 2

English Horn

*pp*

*niente*

Hn. 1,3

Hn. 2,4

Tbn. 1,2

Tbn. 3

Tuba

*pppp*

*niente*

Chm.

Perc. 1

Glk.

Perc. 2

Glk.

Mrb.

Vib.

Crt.

Perc. 5

Pno.

*pp*

Rainstick

*pp*

Glockenspiel  
small and light plastic mallets

*pp*

Marimba  
soft mallets

*pp*

Vibraphone

Ped

*pp*

Crotales  
arco

Ped

*pp*

Susp. cymb

*ppp* *p*

A

Core.

This and more I sa - t di - vi - ning with my head a - t ease re - cli - ning on the cu - shion's vel - vet li - ning

*pp*

*p*

Vln. I

Vln. II

Vla.

Vc.

Cb.

Regretful. ♩ = 66.

accel.

Tempo II. ♩ = 80.

W

Fl. 1, Fl. 2, Picc., E. Hn.

376

molto rit.

f.t. *ppp*

*mp* *molto dim.* *pp*

Timp., Chm., Perc. 1, Glk., Perc. 2, Mrb., Vib., Crt., Perc. 5, Pno.

376

*pp*

Bass Drum soft mallets *pp*

Ped. *pp*

arco *ppp*

Tam-tam *pp*

*pp*

Sub Ped. *pp*

A

376

that the lamp-light gloa-ted o'-er, but whose vel-vet vio-let li-ning with the lamp-light gloa-ti-ng o'-er, she sha-ll press, a-h, ne-ver-more.

*p* *mp* *molto dim.* *pp*

Vln. I, Vln. II, Vla., Vc., Cb.

376

normal position niente *mp* *molto dim.* *pp*

normal position niente *mp* *molto dim.* *pp*

niente *mp* *molto dim.* *pp*

niente *mp* *molto dim.* *ppp*

*pp* *ppp*







imperceptibly pushing forward Y

403

Fl. 1 *pp*

E. Hn. *pp* breathe as necessary *mp*

B♭ Cl. 1 *pp*

B♭ Cl. 2 *pp*

Bsn. 1 *fp*

Bsn. 2 *fp*

C. Bn. *fp*

Tbn. 1,2 *pp* 2. mute

Tuba *fp*

Timp. med. hard mallets *mf*

Chm. *mf* *mp*

Perc. 2 *fp*

Mrb. Marimba *p*

Perc. 5 *pp* *pp* *pp*

Hp.

Pno. *fp* *fp* *fp*

Vla. *mp*

Vc. *fp* *fp* *fp* normal position

Cb. *fp* *fp* *fp* normal position

imperceptibly pushing forward Y







443

Fl. 1 *f* *ff* AA

Fl. 2 *f* *ff*

Picc. *f* *ff*

Ob. 1 *less legato, more bell-like* *f* *ff*

Ob. 2 *f* *ff*

E. Hn. *f* *ff*

B> Cl. 1 *f* *ff*

B> Cl. 2 *f* *ff*

B. Cl. *f* *mf*

Bsn. 1 *f* *mf*

Bsn. 2 *f* *mf*

C. Bn. *f* *mf*

Hn. 1,3 *f*

Hn. 2,4 *f*

B> Tpt. 1,2 *mf* *ff*

B> Tpt. 3 *mf* *ff*

Tbn. 1,2 *f* *f* *furiouly driving*

Tbn. 3 *f* *f* *furiouly driving*

Tuba *f* *f* *furiouly driving*

Timp. *f* *ff*

Perc. 1 *f* *p* *f* *Susp. cymb*

Perc. 2 *f* *ff*

Perc. 3 *f* *Snare Drum snares on*

Perc. 4 *f* *Crash Cymb.*

Perc. 5 *f* *Tam-tam*

A *ff* Quaff, o quaff this kind ne-pen - the! and for - get this lost Le -

Vln. I *ff* *f* AA

Vln. II *ff* *f*

Vla. *ff* *f*

Vc. *ff* *f*

Cb. *ff* *f*





Fl. 1 *ff* *mp* *ff* *mf* *ff* *mp* *ff* *mf*

Fl. 2 *ff* *p* *ff* *mp* *ff* *p* *ff* *mp*

Picc. *ff* *f* *ff* *f* *ff* *f* *ff* *f*

Ob. 1 *ff* *mf* *ff* *mf* *ff* *mf* *ff* *mf*

Ob. 2 *ff* *mp* *ff* *p* *ff* *mp* *ff* *p*

E. Hn. *ff* *p* *ff* *pp* *ff* *p* *ff* *pp*

B♭ Cl. 1 *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp*

B♭ Cl. 2 *ff* *pp* *ff* *p* *ff* *pp* *ff* *p*

B. Cl. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Bsn. 1 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Bsn. 2 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

C. Bn. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Hn. 1,3 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Hn. 2,4 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

B♭ Tpt. 1,2 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

B♭ Tpt. 3 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Tbn. 1,2 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Tbn. 3 *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Tuba *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Timp. *pp* *ff* *pp* *ff* *pp* *ff* *pp* *ff*

Perc. 2 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

4 Tms. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Perc. 4 *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Pno. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

A *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

"Pro - phet" said I, "Thing of e - vil" Pro - phet still if bird or de - vil!

BB Faster, stormy. ♩ = 160.

Vln. I *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Vln. II *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Vla. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Vc. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

Cb. *ff* *pp* *ff* *pp* *ff* *pp* *ff* *pp*

The Raven

464

Fl. 1 *ff* *mp* *ff* *mp*

Fl. 2 *ff* *p* *ff* *mp*

Picc. *ff* *f* *ff* *f*

Ob. 1 *ff* *mf* *ff* *mf*

Ob. 2 *ff* *p* *ff* *p*

E. Hn. *ff* *pp* *ff* *pp*

B♭ Cl. 1 *ff* *mp* *ff* *mp*

B♭ Cl. 2 *ff* *pp* *ff* *pp*

B. Cl. *pp* *f* niente

Bsn. 1 *pp* *f* niente

Bsn. 2 *pp* *f* niente

C. Bn. *pp* *f* niente

Hn. 1,3 *ff* *pp* *f* niente

Hn. 2,4 *ff* *pp* *f* niente

B♭ Tpt. 1,2 *ff* *pp* *f*

B♭ Tpt. 3 *ff* *pp* *f*

Tbn. 1,2 *ff* *pp* *f* niente

Tbn. 3 *ff* *pp* *f* niente

Tuba *ff* *pp* *f* niente

Timp. *ff* *f* *ff*

Chm. *ff* *f* *ff*

Perc. 2 *ff* *f* *ff*

4 Tms. *ff* *f* *ff*

Perc. 5 *pp* *f*

Pno.

A

464

wh e - ther temp - ter sent or wh e - ther tem - pest

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

Cb.



Fl. 1 *ff*

Fl. 2 *ff*

Picc.

Ob. 1 *ff*

Ob. 2

E. Hn.

B♭ Cl. 1 *ff*

B♭ Cl. 2

B. Cl.

Bsn. 1 *ff*

Bsn. 2 *ff*

C. Bn. *ff*

Hn. 1,3 *f* *a2*

Hn. 2,4 *f* *a2*

B♭ Tpt. 1,2 *f* *pp* *ff* *f*

B♭ Tpt. 3

Tbn. 1,2

Tbn. 3

Tuba

Timp. *f* *ff*

Perc. 2 *f* *ff*

4 Tms. *pp* *ff* *f*

A  
de - sert land en - chan - ted, on this home by hor - ror haun - ted, tell me

Vln. I

Vln. II

Vla.

Vc.

Cb.

476 *mp* *rit.* **CC** *ff* *molto rit.*  $\text{♩} = 160.$

Fl. 1 *mp* *ff* *ff*

Fl. 2 *p* *ff* *ff*

Picc. *f* *ff* *ff*

Ob. 1 *mf* *ff* *mf molto espress.* *ff*

Ob. 2 *p* *ff* *mf molto espress.* *ff*

E. Hn. *pp* *ff* *mf molto espress.* *ff*

B♭ Cl. 1 *mp* *ff* *ff*

B♭ Cl. 2 *pp* *ff* *ff*

B. Cl. *mf* *molto espress.* *ff*

Bsn. 1 *mf* *molto espress.* *ff*

Bsn. 2 *mf* *molto espress.* *ff*

C. Bn. *mf* *molto espress.* *ff*

Hn. 1,3 *mf* *molto espress.* *ff*

Hn. 2,4 *mf* *molto espress.* *ff*

B♭ Tpt. 1,2 *mf* *molto espress.* *f*

B♭ Tpt. 3 *mf* *molto espress.* *f*

Tbn. 1,2 *mf* *molto espress.* *ff*

Tbn. 3 *mf* *molto espress.* *ff*

Tuba *mf* *molto espress.* *ff*

Timp. *mf* *pp* *mf* *ff*

Chm. *mf* *pp* *mf* *ff*

Perc. 2 *f* *pp* *pp* *ff*

Perc. 4 *f* *pp* *pp* *ff*

Perc. 5 *f* *pp* *pp* *ff*

Hp. *ff* with finger

A  
 tru - ly, I i - m plore: Is there - Is there balm in Gi - le - ad?  
*mf* *molto espress.* *ff* *molto rit.*  $\text{♩} = 160.$

Vln. I *sf* *mf* *molto espress.* *ff* *mp* *ff*

Vln. II *sf* *mf* *molto espress.* *ff* *mp* *ff*

Vla. *sf* *mf* *molto espress.* *ff* *mp* *ff*

Vc. *sf* *mf* *molto espress.* *ff* *mp* *ff*

Cb. *sf* *mf* *molto espress.* *ff* *mp* *ff*

*p* *mf* *molto espress.* *ff*





















Starting ON the third beat, hold the fermata for around 4 seconds.

**molto rit.**  $\text{♩} = 80.$  *sing in most comfortable octave (doubling vocal soloist)*

**molto rit.**  $\text{♩} = 100.$  *Starting ON the third beat, hold the fermata for around 4 seconds.*

FL. 1 *pp* "Ne - ver - more!" *play instrument*

FL. 2 *pp* "Ne - ver - more!" *play instrument*

Picc. *pp* "Ne - ver - more!" *play instrument*

Ob. 1 *pp* "Ne - ver - more!" *play instrument*

Ob. 2 *pp* "Ne - ver - more!" *play instrument*

E. Hn. *pp* "Ne - ver - more!" *play instrument*

B♭-Cl. 1 *pp* "Ne - ver - more!" *play instrument*

B♭-Cl. 2 *pp* "Ne - ver - more!" *play instrument*

B. Cl. *pp* "Ne - ver - more!" *play instrument*

Bsn. 1 *pp* "Ne - ver - more!" *play instrument*

Bsn. 2 *pp* "Ne - ver - more!" *play instrument*

C. Bn. *pp* "Ne - ver - more!" *play instrument*

Hn. 1,3 *pp* "Ne - ver - more!" *Open* *play instrument*

Hn. 2,4 *pp* "Ne - ver - more!" *Open* *play instrument*

B♭ Tpt. 1,2 *pp* "Ne - ver - more!" *Open* *play instrument*

B♭ Tpt. 3 *pp* "Ne - ver - more!" *Open* *play instrument*

Tbn. 1,2 *pp* "Ne - ver - more!" *Open* *play instrument*

Tbn. 3 *pp* "Ne - ver - more!" *Open* *play instrument*

Tuba *pp* "Ne - ver - more!" *Open* *play instrument*

Timp. *mf* random fast ad lib

Chm. *f* random fast ad lib

Perc. 1 *f* Crash Cymb.

Perc. 2 *f* Large, soft mallets

4 Tms. *mp* 4 Toms random fast ad lib

Perc. 4 *mp* Triangle

Perc. 5 *mp* Susp. cymb

Hp. *f* madly gliss with both hands across whole range of hand. D C B | E F G A

Pno. *mf* continue random cluster chords, getting faster and faster

A *sung normally*  
off my door!" Quoth the Ra - ven, "Ne - ver - more!"

Vln. I *with incredible intensity*  $\text{♩} = 80.$  **molto rit.**  $\text{♩} = 50.$  *div. 4*  $\text{♩} = 100.$  **molto rit.**

Vln. II *with incredible intensity*

Vla. *with incredible intensity* *div. 3*

Vc. *with incredible intensity* *div. 3*

Cb. *with incredible intensity* *div. 4* *moving gradually to sul tasto* *p*

*Tam-tam overwhelm the entire orchestra*

HH Slow, haunting and quiet. ♩ = 40.

E. Hn. *whispery, drained of emotion*  
*ppp sempre*

Timp. *soft hammers*  
*ppp*

Chm. *ppp*

Perc. 2 *ppp*

Mrb. *Marimba med. soft mallets*  
*whispery, drained of emotion*  
*ppp sempre*

Hp. *ppp*

A *whispery, drained of emotion*  
*ppp sempre*

HH *slow, haunting and quiet. ♩ = 40.*  
*mute sul tasto*

Vln. I *ppp* *whispery, drained of emotion*

Vla. *ppp sempre*

Vc. *mute div. 2 sul tasto*  
*ppp*

Cb. *sul tasto*  
*ppp*



E. Hn. *ppp*

Timp. *ppp*

Chm. *ppp*

Perc. 2 *ppp*

Mrb. *ppp*

Perc. 4 *Small Sizzle Cymb.*  
*ppp*

Perc. 5 *Tam-tam*  
*ppp*

Hp. *ppp*

Pno. *ppp*

A *pal-lid bust of Pal-las, just a - bove my cha-m-ber door.*  
*And his ey-es have all the see-ming of a de-mon's that is drea-ming.*

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

8<sup>sub</sup> Ped. *pp*



poco rit.

a tempo

II

Picc. *pppp* soft and wispy

Chm.

Perc. 1 Rainstick *pppp*

Perc. 2

Glk. Glockenspiel very soft mallets- barely audible *pppp*

Perc. 3 Sleigh bells *pppp*

Perc. 4 Susp. cymb soft mallets *pppp*

Crt. Crotales very soft mallets- barely audible *pppp*

Perc. 5 *ppp*

Hp. *ppp*

Pno. *ppp* strum high strings up and down

Ped

A. And the lamp-light o'er him stream-ing throws his sha-dow on the floor. And my - soul from out that

Vln. *ppp* tutti (onstage) mute sul pont. *ppp* sul tasto *ppp*

Vln. II *ppp*

Vla. tutti mute sul pont. *ppp*

Vc. sul pont. *ppp*

Cb.

