

Gregory J. Hutter

Spirits of the Dead

for Soprano, Cello and Piano

Distributed by
Subito Music Corporation
Verona, New Jersey 07044
SMD.SUBITOMUSIC.COM



Program Note

While the subject matter varies between the poems set in this cycle, the reflective and melancholy tone of the text weaves one cohesive mood that is attributed to Poe's well-known style. "Song" is a strophic setting that builds upon itself in textual and musical intensity with each strophe. "Hymn" employs an accompaniment that sounds very much like a typical hymn, juxtaposed by an irrelevant ostinato (a repeated rhythmic and melodic pattern) that is heard in the cello part. The centerpiece of the cycle, "Spirits of the Dead," begins with a rather existential melody heard in the piano part, which returns throughout the song in various guises. The setting of "The Lake: To—" is reflective the lieder of Schubert with its (mostly) traditional harmonic vocabulary and flowing rhythms. "To the River" is set in a form that reflects the literary structure of the poem: a dissonant middle section, reflective of the dramatic turn in the text, is encapsulated by outer sections that evoke a sensation of the flowing currents of a river.

—Gregory J. Hutter
Chicago, IL (2009)

Contents

I.	SONG	3
II.	HYMN	11
III.	SPIRITS OF THE DEAD	15
IV.	THE LAKE: TO-	25
V.	TO THE RIVER	32

Duration: ca. 18 minutes

Commissioned by Tracy Cowden with support from the Niles Faculty Research Award through the College of Liberal Arts and Human Sciences at Virginia Tech.

for Tracy Cowden, Ariana Wyatt and Benjamin Wyatt
Spirits of the Dead
for Soprano, Cello and Piano

Edgar Allan Poe (1809-1849)

Gregory J. Hutter

I. Song

Very fast $\text{♩} = 140$

Soprano

Violoncello

Piano

pizz. f

Very fast $\text{♩} = 140$

mf

Led. (in touches)

5

f

I saw thee on thy

sf

*Perusal Score Only
Not for Performance*

Musical score for voice and piano, page 2. The score consists of three staves: soprano, basso continuo, and piano. The vocal line begins at measure 9 with lyrics "brid - al day". The piano accompaniment features sustained notes and eighth-note patterns. Measure 13 starts with a piano dynamic *f*. The vocal line continues with "When a burn - ing blush came". The piano accompaniment includes dynamics *sf*, *mf*, *sf*, and *f*. Measure 17 begins with "o'er thee," followed by piano dynamics *sf*, *sffz*, *sffz*, and *sffz*. The piano part concludes with a final *sf*.

2

9

brid - al day

mp

f *sf*

13

When a burn - ing blush came

sf *mf* *sf* *f*

17

o'er thee,

mf

sf *sffz* *sffz* *sffz*

sf

21 *f*

Though hap - pi - ness a - round thee

sffz *sffz* *sffz* *f*

25 *ff* *f*

lay, The wood all love be -

sf

29 *f* *p*

fore thee:

mf *sf* *sf* *sf*

gradually add more ped.

Perusal Score Only
Not For Performance

33

Con effetto

cresc.

full ped.

tenza ped.

K_{sub.}

37

And in thine ey - a kind - ling

arco

mp

sotto voce

(ped. in touches)

41

light (What - ev - er it might be)

mp _(sub.)

mf

mp

Perusal Score Only
Not for Performance

**Perusat Score Only
Not For Performance**

5

45 *p* *mp*

Was all on Earth my

49 *f* *mp* (sub.)

ach - ing sight love - li - ness could

53 *mp* *a niente* **Animato**

see. *a niente*

fp

Animato

dim. *p* *sffz* (sub.)

senza ped.

6

57

Perusal Score Only

15^{ma}

sffz *mp* (sub.)

sf *mp* (sub.)

sffz

mp

Ped. (*sempre*)

61

mp

That blush, per haps,

sf *mp* (sub.)

(15)

(ped.)

sim.

65

mf

was maid - en shame As

mf

mp

mf

(15)

69

such it well may pass.

(15)

73

mp

Though its slow hath

(15)

77

mf

raised a fierce - r flame

(15)

sf *mp* (sub.)

Perusal Score Only
Not for Performance

81 , ————— *f*

In the breast of him,

mf *f*

(45) *cresc.*

85 *ff*

a - las!

ff

cresc.

sf *sf* *sf* *sffz* *sffz*

Lento

f *pizz.* *>* *f* *sf*

ff *dim.* *mf*

Ped. (in touches)

**Perusal Score Only
Not for Performance**

93

Who saw thee on_____ that

sf

97

brid - al day,

f

101

When that deep___ blush would come

sf

8va----- sf

Perusal Score Only
Not for Performance

10
105

o'er _____ thee, _____

mf

sffz *sffz* *sffz*

8va *8va* *8va*

109

Though hap - pi ness a round thee

f

sffz *sffz* *f*

113

ay, The world all love be -

ff *f*

sf *f*

ova

Perusal Score Only

Not for Performance

This musical score page contains three systems of music. System 1 (measures 10-11) features vocal parts with lyrics 'o'er _____ thee,' dynamic *mf*, and performance instructions *sffz*. System 2 (measures 105-108) shows a continuation of the vocal line with lyrics 'Though hap - pi ness a round thee' and dynamics *f*, *sffz*, and *f*. System 3 (measures 109-113) includes lyrics 'ay, The world all love be -' and dynamics *ff*, *f*, *sf*, and *f*. The score is annotated with a large, diagonal watermark that reads 'Perusal Score Only' and 'Not for Performance'.

117

gradually add more *p*

121

cresc.

full p

Metronomic $\text{♩} = 80$

II. Hymn

mp

arco

At morn at

pp

sim.

Metronomic $\text{♩} = 80$

sffz

+ (stopped)

l.v.

mp (like a reed organ)

una corda

Led.

sim.

A large diagonal watermark 'Not For Performance' is overlaid across the page.

Musical score page 12, measures 4-6. The score consists of three staves. The top staff has lyrics: "noon at twi - light dim". The middle staff has a continuous eighth-note pattern. The bottom staff has dynamics: *sf*, *mp*, *mf*, *mp*. Measure 4 ends with a fermata over the bassoon line.

Musical score page 12, measures 7-9. The top staff has lyrics: "Ma - ri - a! thou hast heard my". The middle staff continues the eighth-note pattern. The bottom staff has dynamics: *p*, *p*, *mp*.

Musical score page 12, measures 10-12. The top staff has lyrics: "nymph! In joy and wo in good and". The middle staff continues the eighth-note pattern. The bottom staff has dynamics: *p*, *mp (sub.)*, *sf*, *mp*.

Perusal Score Only
Not for Performance

*Perusal Score Only
Not For Performance*

13 *mf*

ill Moth - er of God, be with me

16 *mf*

Still! When the Hours flew bright-ly by,

19 *pp* rit.

And not a cloud ob-scured the sky,——

My soul, lest it

mp

rit.

Mesto $\text{♩} = 60$

mp

mp (*sempre*)

Mesto $\text{♩} = 60$ *8va* -----

pp

pp

mp cantabile

semper ped. (half changes for clarity)
tre corde

22 *mf* ————— *mp* ————— *f* ————— *mf*

should truant be, — Thy grace did guide to thine and thee;

(8)

25 *mp* ————— *mf* ————— *m* ————— *p* —————

Now, when storms of Fate o - cast Dark ly my Pres-ent and my

(8)

28 *mf* ————— ————— ————— *mf*

Past, Let my Fu-ture ra - di - ant shine —————

(8)

31 *mp* ————— *mp* ————— *p* ————— *niente*

 With sweet hopes__ of thee__ and thine!_____

(8)

morendo

35

pp ————— *pp* *a niente*
8va —————
pp (R.H. sempre) *p* *cresc.* *sf* *a niente*

Tenebroso $\text{♩} = 65$
 III. Spirits of the Dead

pp *sf* *p* ————— *p* ————— *fp*
8vb con ped. (una corda)

Perusal Score Only
 Not for Performance

Quasi recitativo **p**

a piacere Thy soul shall
mp **fp** *p* *a niente*

Quasi recitativo

sf *tre corde*
sempre ped.

(8)

mp *mf*, *mp* (*sub.*) **pp**

find it - self a - lone

p *mp*

PP sub. *8vb*

(sempre ped.)

Animato (flexible tempo)

mp *mf* > *mp* **p**

mid dark thoughts of the gray tomb-stone Not one, of all the crowd, to pry In - to thine

p *fp*

Animato (flexible tempo)

mp colla voce *sf* *mp* > *p*

Ped. *sim.*

Perusal Score Only
Not for Performance

Perusal Score only

Not for Performance

12 *mf* *mp*
hour of se - cre - cy.

14 *mf* *mp* *mf*
sf *fp* *p* *p* *mp*
Be si - silent
a niente

17 *pp* *p* *mp* *p* *mp*
in that sol - i - tude, Which is not lone-li - ness for then The spir-its of the
Tranquillo = 50

dead who stood In life be-fore thee_ are a-gain In death a round

thee and their will Shall o-ver-shad-ow thee: be still.

The night, tho' clear, shall frown

con ped. (una corda)

8vb

15ma

(sempre)

*Perusal Score Only
Not For Performance*

30

— And the stars shall look not down — From their high thrones in the

mp

(15)

(8)

33

heav-en, With light like Hope to mor-tals giv-en But their red orbs, with -

mp

(15)

(8)

36

out beam, To thy wear-i - ness shall seem As a burn-ing

mp

(15)

(8)

**Perusal Score Only
Not for Performance**

**Perusal Score Only
Not for Performance**

39 *p* *mp* *mf*

and a fe-ver Which would cling to thee for ev - er.

mp *p*

(15)

p *pp* *sf*

(8) *ped. in touches*

42 *pp*

Tempo I $\text{♩} = 65$

p *fp*

(15) *p*

(8) *ped. in touches*

mp *p*

p *p* (sub.) *mp* *p*

(8) *tre corde*

a piacere

48 *mp* — *mf* — *mp* — *p* *mf* (*sub.*)

Now_ are thoughts thou shalt not ban- ish, Now are vi -

pizz. *mf*

Ghostly $\text{♩} = 55-60$

(p)

51 *f* *mf*

sus ne'r to van - ish;

Purusal Score Only

Not For Performance

53 (mf) —————— mp ————— p mp ——————
 From thy spir - it shall they pass No
 f —————— mp mf ——————
 {
 2
 2
 55 <mf —————— mf ————— mp
 mire - e dew - drop from the grass.
 mp —————— mf ——————
 {
 cresc.
 2
 2


**Perusal Score Only
Not for Performance**

57

The breeze—
the breath of God—
arco

f

f dim.

2

mf

dim.

59

(*mp*) ————— *p*

is still—
And the

mp

mp *dim.*

p

p sotto voce

senza ped.

ped. (in touches)

62

m.m.

last upon the hill—
Shad-ow-y—
sotto voce

(*p*)

mp

p sotto voce

mp

p (sub.)

65 *p* *mp* *mf* < *f*

yet un - bro - ken, Is a sym - bol and a to- ken

sotto voce

68 *mf* *mp* *p* *p*

How it hangs u-pn the trees, A

71 *p* *a niente*

myst - ter - y of myst - ter - ies!

mp *p* *p* << *p* (sub.)

p 2 2

8vb
(ped. in touches)

**Perusal Score Only
Not For Performance**

74

rit.

Percussive Score Only

IV. The Lake: To-

Poco agitato $\text{♩} = 65$ *mf*

Percussive Score Only

5

Percussive Score Only

Percussive Score Only

26

9

which I could not love the less— So love - ly was the lone - li-ness Of a

Perusal Score Only

13

wild lake, with black rock bound, And the tall pine trees that tow-erd a -

17

round...

Perusal Score Only

Not For Performance

A musical score page featuring a vocal part and a piano part. The vocal part includes lyrics such as "Then— ah, then— I would a - wake To the ter - ror" and "of the lone lake.". The piano part features dynamic markings like *mf*, *f*, *sf*, *fp*, *cresc.*, and *p*. A large, diagonal watermark reading "Perusal Score Only Not For Performance" is overlaid across the page.

32 *mf* *f*
Then— ah, then— I would a - wake To the ter - ror
mf *sf* *mf* (sub.) *sf*

35 *mp*
of the lone lake.
fp *sf* *fp*
cresc. *fp*

38 *p*
Yet that ter - ror was not fright, But a trem - u -
fp *fp*
p *sf* *p* *sf*

*Perusal Score Only
Not for Performance*

41

lous de - light— A feel - ing not the

44

jew - elled mine Could teach or bribe me to de - fine—

pizz.

47

Nor al - though the Love were thine.

>mf

sf

mf

sf

mf

sf

poco dim.

poco rit.

mp

arco

p

sf

poco rit.

fp (sub.)

f

mf

a niente

mp

sotto voce

f

mf

mf

sf

mp

(mp)

Perusal Score Only
Not for Performance

50

53 Tempo I

56

**Perusal Score only
Not for Performance**

60

sol - ace bring To his lone im - ag - in - ing

64

Whose sol - it - ar - soul could make An

68

E - den f that dim lake.

A musical score for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The score consists of eight staves of music, divided into three systems by vertical bar lines. The vocal line includes lyrics. The piano part features various rhythmic patterns and dynamics. The score is set in common time, with a key signature of one flat.

The vocal line includes the following lyrics:

- wa - ter Thou art an em-blem of the glow
- Of beau-ty the un-hid-de^r heart
- The play ful maz-i-ness of art

Dynamics and performance instructions include:

- Measure 5: *p*, *mp*
- Measure 6: *mp*, *p*, *(p)*
- Measure 7: *(mp)*, *mf*, *f*
- Measure 8: *sf sub. p < mp*, *mf*, *f*
- Measure 9: *mf*, *f*

Perusat Score Only
Not For Performance

mf *mp* *p*

In old Al-bert - o's daugh- ter;

mf *f* *mp*

Intenso (l'istesso tempo) *mf*

But

arcò

p *mf*

Intenso (l'istesso tempo)

p sub. *cresc.* *mp*

sim.

then with-in wave *she looks-* *Which glis-tens*

f *mf*

Not for Perusal Score Only

17 *mf* —————— *mp* = *mf*

then, and trem - bles. Why, then, the

(mf) —————— *mp* *mf*

19 *mf* *3* pret - ti - est of brooks Her worship - per — re-

vizz. *p* *mf* *3* *sf* *sf*

21 trem - bles. *an* *p* *p* (*sub*)

**Perusal Score Only
Not For Performance**

Tempo I

poco rit.

**Perusal Score Only
Not for Performance**

23

poco rit.

Tempo I

p *a niente*

dim.

p

mf

For in his heart, as is thy

pizz.

sf

mp

sf

mp

8vb

mf

p

p

(p)

lies His heart which trembles at the

sf

mp

(8)

29 *mf* —————— *mp* —————— *p*

beam Of her soul - search-ing eyes.

sf *mp* *pp*

calando

(8)

June 8-July 8, 2009
Chicago, IL

Perusal Score Only
Not For Performance