

S T E V E N M. C R I N O

THE ALCHEMIST
IN THE CITY

for Baritone

with Flute, Clarinet, Harp, Percussion, and String Quartet
(2017)

Poetry by:
Gerard Manley Hopkins

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Instrumentation

Flute

Clarinet in Bb

Harp

Marimba

Bass Drum

Floor Tom

Tam Tam

China Cymbal

Suspended Cymbal

Baritone

Violin I

Violin II

Viola

Cello

About The Work:

The Alchemist in the City is a single movement piece written for baritone and mixed octet. The piece sets the poetry of Gerard Manly Hopkins and depicts an alchemist who has reached the end of his life, and is lamenting the fact that he has failed to accomplish the two primary goals of alchemy; to turn metals into gold, and to create an elixir of immortality. He also reflects on the modernization of the city around him, where he sees that alchemy no longer has a place. With this realization, the Alchemist cannot decide whether to blame the city and modernization for turning him into this anachronism, or the pursuit of alchemy itself for leading him down a path destined for defeat. Despite being written in 1865, the themes found in The Alchemist in the City, such as failure, relevance in society, and the surpassing of old ideas, are still relevant in the world today. It was for this reason that I was attracted to the poem and feel that it should have a life in the 21st century.

Performance Instructions:

The percussion part consists of all of the instruments listed in the key below along with marimba. This percussion key is only valid with the presence of the percussion clef pictured in the key below. If this is not present, then the percussionist is playing the marimba using the grand staff notated. There are also several moments where the percussionist is asked to scrape one of the cymbals with a wooden mallet, such as a marimba mallet. This will be notated with 'x' note heads and has a written performance instruction in the score. When striking the floor tom, please use timpani mallets, not drum sticks.

Percussion Key



The Alchemist in the City

My window shows the travelling clouds,
Leaves spent, new seasons, alter'd sky,
The making and the melting crowds:
The whole world passes; I stand by.

They do not waste their meted hours,
But men and masters plan and build:
I see the crowning of their towers,
And happy promises fulfilled.

And I - perhaps if my intent
Could count on prediluvian age,
The labours I should then have spent
Might so attain their heritage,

But now before the pot can glow
With not to be discover'd gold,
At length the bellows shall not blow,
The furnace shall at last be cold.

Yet it is now too late to heal
The incapable and cumbrous shame
Which makes me when with men I deal
More powerless than the blind or lame.

No, I should love the city less
Even than this my thankless lore;
But I desire the wilderness
Or weeded landslips of the shore.

I walk my breezy belvedere
To watch the low or levant sun,
I see the city pigeons veer,
I mark the tower swallows run

Between the tower-top and the ground
Below me in the bearing air;
Then find in the horizon-round
One spot and hunger to be there.

And then I hate the most that lore
That holds no promise of success;
Then sweetest seems the houseless shore,
Then free and kind the wilderness,

Or ancient mounds that cover bones,
Or rocks where rockdoves do repair
And trees of terebinth and stones
And silence and a gulf of air.

There on a long and squared height
After the sunset I would lie,
And pierce the yellow waxen light
With free long looking, ere I die.

Gerard Manley Hopkins - 1865

The Alchemist in the City

for Baritone and Mixed Octet

(♩ = 64)

Flute
p tranquillo
3
accel..

Clarinet in Bb
p tranquillo
3
espressivo

Marimba
p tranquillo
espressivo

Harp
p tranquillo

Baritone

Violin I
(♩ = 64)
p tranquillo
3
espressivo

Violin II
p tranquillo
espressivo

Viola
p tranquillo
espressivo

Violoncello
p tranquillo
espressivo

A

(♩ = 76)

6

Fl. *mf* \triangleleft *f*

Cl. *f*

Mar. *f*

Harp. *f*

Bar. Solo

Vln. *f*

Vln. *f*

Vla. *f*

Vc. *f*

3 3 3

A (♩ = 76)

Detailed description: This page of a musical score contains eight staves. The top staff is for Flute (Fl.), starting at measure 6 with a dynamic of *mf* and a hairpin crescendo to *f*. The second staff is for Clarinet (Cl.), playing a sustained note with a dynamic of *f*. The third staff is for Maracas (Mar.), with a dynamic of *f*. The fourth staff is for Harp (Harp.), with a dynamic of *f*. The fifth staff is for Baritone Solo (Bar. Solo), which is empty. The bottom four staves are for the string section: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.), all with a dynamic of *f*. The Flute part features triplet patterns in the second measure of the section. A section marker 'A' with a tempo marking '(♩ = 76)' is placed above the Flute staff at the beginning of the section and above the Violin I staff at the start of the second measure.

9

Fl.

Cl.

Mar.

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

poco rit.

The image shows a page of a musical score, page 3, starting at measure 9. The score is for a full orchestra and includes a Baritone Soloist. The instruments are arranged in the following order from top to bottom: Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Harp (Hp.), Baritone Solo (Bar. Solo), Violins (Vln.), Viola (Vla.), and Violoncello (Vc.).
- **Flute (Fl.):** Measures 9-11 feature a triplet of eighth notes in the right hand. The triplet pattern is repeated in measures 9, 10, and 11. The tempo marking "poco rit." is placed above the staff.
- **Clarinet (Cl.):** Measures 9-11 feature a melodic line with a long slur over measures 9 and 10, and a final note in measure 11.
- **Maracas (Mar.):** Measures 9-11 feature a rhythmic accompaniment with a steady pulse in the bass line and chords in the treble line.
- **Harp (Hp.):** Measures 9-11 feature a harmonic accompaniment with chords in both hands. A melodic line appears in the right hand starting in measure 11.
- **Baritone Solo (Bar. Solo):** The Baritone Soloist has a whole rest in measures 9, 10, and 11.
- **Violins (Vln.):** The first violin part has a long slur over measures 9 and 10. The second violin part has a melodic line starting in measure 11.
- **Viola (Vla.):** Measures 9-11 feature a melodic line with a long slur over measures 10 and 11.
- **Violoncello (Vc.):** Measures 9-11 feature a bass line with chords and a melodic line starting in measure 11.
- **Tempo:** The tempo marking "poco rit." is present above the Flute and Violin staves.

B

Poco meno mosso

poco rit. . . a tempo (♩ = 60)

(2 + 2 + 3)

Fl. *mp delicato* *p* *p tranquillo*

Cl. *mp delicato* *p* *p tranquillo*

Mar. *mp delicato* *p tranquillo*

Hp. *mp delicato* *p*

Bar. Solo *p tranquillo*

My win - dow

B

Poco meno mosso

poco rit. . . a tempo (♩ = 60)

(2 + 2 + 3)

Vln. *mp delicato* *p* *p tranquillo*

Vln. *mp delicato* *p tranquillo*

Vla. *mp delicato* *p*

Vc. *mp delicato* *p tranquillo*

C

Più mosso

22

Fl.

Cl.

Mar.

Hp.

Bar. Solo

mf *agitato*

mf *agitato*

Floor Tom

mf *agitato*

mf *agitato*

sky, the mak-ing and the melt-ing clouds: The whole world pass-es, _

C

Più mosso

Vln.

Vln.

Vla.

Vc.

mf *agitato*

mf *agitato*

mf *agitato*

mf *agitato*

26

Fl.

Cl.

Mar.

China Cymbal

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

ff *molto espressivo*

mf

ff *molto espressivo*

ff *molto espressivo*

ff *molto espressivo*

ff *molto espressivo*

ff *molto espressivo*

ff *molto espressivo*

ff *molto espressivo*

ff *molto espressivo*

ff *molto espressivo*

ff *molto espressivo*

The whole world pass - es, The whole world, The

Subito (♩ = 78)

Fl. *sub. p cresc. poco a poco animato*

Cl. *sub. p cresc. poco a poco animato*

Mar. *sub. p cresc. poco a poco animato*

Sus. Cymbal

Marimba

Hp. *f animato*

Bar. Solo *whole world, — The whole world pass-es;—*

Subito (♩ = 78)

Vln. *sub. p cresc. poco a poco animato*

Vln. *sub. p cresc. poco a poco animato*

Vla. *sub. p cresc. poco a poco animato*

Vc. *sub. p cresc. poco a poco animato*

E

accel. Subito (♩ = 60)

35

Fl. *mf* *f* *pp*

Cl. *mf* *p*

Mar. Marimba *f* Tam *p* *mysterioso*

Hp. *mf* *f* *p* *mysterioso* loco

Bar. Solo *pp* *mysterioso*

I stand by.

E

accel. Subito (♩ = 60)

Vln. *mf* *ff* *pp* *pp* *mysterioso*

Vln.

Vla. *p*

Vc. *p*

42

Fl.

Cl.

pp *mysterioso*

pp *mysterioso*

Mar.

pp

pp

scatch with wooden mallet handle

Hp.

pp

Bar. Solo

pp

They do not waste their met-ed hours, but men and mast-ers plan and build:

Vln.

Vln.

Vla.

Vc.

F

poco rit. (♩ = 58)

Fl. *pp*

Cl. *pp*

Mar. *p serio*

Marimba

Hp. *p serio*

Bar. Solo *p serio*

I see the crown-ing of their tow'rs, and hap-py prom-is-es ful - fill'd. And I, per-

F

poco rit. (♩ = 58)

Vln. *pp*

Vln. *pp misterioso*

Vla. *p serio*

Vc. *p serio*

51

Fl.

Cl.

Mar.

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

scrape with wooden mallet handle

p

mp

p

mp

mp

mp

mp

mp

haps if my in - tent could count on pre - di - luv - i - an age, the lab - ours I should then have spent might so at - tain their

G

55 Più mosso (♩ = 64)

(♩ = ♩)

Fl. *p legato*

Cl. *p legato*

Mar.

Hp.

Bar. Solo *p*
her-i-tage,

G

61 Più mosso (♩ = 64)

(♩ = ♩)

Vln. *p legato*

Vln. *p legato*

Vla. *p legato*

Vc. *p legato*

60

Fl. *rall.* ($\bullet = 52$) (2 + 2 + 3)

Cl. *mf mp mf*

Mar. *mf*

Hp. *p mf* 8^{va} 3 6 9

Bar. Solo

Vln. *rall.* ($\bullet = 52$) (2 + 2 + 3) *p*

Vln. *mf p*

Vla. *mf p*

Vc. *mf p*

H

62 *molto rit.* (♩ = 60)

Fl. *mp*

Cl. *mp*

Mar. *mp*

Hp. *mp*

Bar. Solo

H

molto rit. (♩ = 60)

Vln. *p legato*

Vln. *p legato*

Vla. *p legato*

Vc. *p*

65

Fl. *p* *p teneramente*

Cl. *p*

Mar.

Hp. *mp teneramente* *p*

Bar. Solo *p teneramente*
But now be - fore the pot can glow with not to be dis-cov-erd

Vln.

Vln.

Vla.

Vc. *arco* *p teneramente*

69

Fl. *p* *mp* *mp* *pp* *mp*

Cl. *p* *mp* *mp* *pp* *mp*

Mar. *pp teneramente*

Hp. *mp* *mp* *pp* *mp* *8va*
loco

Bar. Solo *mp* *pp* *mp*
gold, at length the bel-lows shall not blow, the fur-nace shall at last be

Vln. *pp teneramente*

Vln. *mp teneramente* *pp* *mp*

Vla. *p teneramente* *mp* *mp* *pp* *mp*

Vc. *mp* *mp* *pp* *mp*

I

73

Fl. *p* *p* *serioso* *sub. ff*

Cl. *p* *sub. ff* *serioso* *mp*

Mar. *p* *serioso* *mp* *mp* *Marimba*

Hp. *p* *serioso* *sub. ff* *mp*

Bar. Solo *p* *p* *serioso* *mp* *3*

cold. Yet it is now too late, Yet it is now too late, too

I

Vln. *pp* *serioso* *sub. ff* *sub. mp*

Vln. *pp* *p* *serioso* *sub. ff* *sub. mp*

Vla. *p* *serioso* *sub. ff* *sub. mp*

Vc. *p* *serioso* *sub. mp*

83

Fl. *sub. p*

Cl. *sub. p*

Mar. scrape with wooden mallet handle *p*

Hp. *p*

Bar. Solo *sub. p*

Vln. *sub. p*

Vln. *sub. p*

Vla. *sub. p*

Vc. *sub. p*

poco rall.

6

which makes me ___ when with men I deal more pow er-less than the blind or lame.

J a tempo (♩ = 60)

85

Fl. *f* *espressivo*

Cl. *f* *espressivo*

Mar. *f* *espressivo*

Hp. *f* *espressivo*

Bar. Solo *f* *espressivo*

No, _____ I should love the cit - y less ev-en then this my thank-less lore;

J a tempo (♩ = 60)

Vln. *f* *espressivo*

Vln. *f* *espressivo*

Vla. *f* *espressivo*

Vc. *f* *espressivo*

89

Fl. *molto espressivo*

Cl. *molto espressivo*

Mar. *f*

Hp. *f*

Bar. Solo *molto espressivo*

Vln. *molto espressivo*

Vln. *molto espressivo*

Vla. *molto espressivo*

Vc. *molto espressivo*

but I des-i - re the wil - der-nes or weed-ed land-slips of the shore.

K Più mosso (♩ = ♩)

93

Fl. *sub. p* *f* *f*

Cl. *sub. p* *f* *f*

Mar. *sub. p* *mf* *f*

Hp. *mf* *f*

Bar. Solo *f*

I walk my bree - zy bel - ve dere

K Più mosso (♩ = ♩)

Vln. *mf* *f*

Vln. *sub. p* *f*

Vla. *sub. p* *f*

Vc. *sub. p* *f*

L

poco rit. a tempo (♩. = 60)

103

Fl.

Cl.

Mar.

Hp.

Bar. Solo

mf

mf

mf

mf

ground be-low me___ in the bear-ing air;

L

poco rit. a tempo (♩. = 60)

Vln.

Vln.

Vla.

Vc.

mf

mf

mf

mf

M

106 poco rit. (♩ = 56) (♩. = ♩)

Fl. *teneramente p*

Cl. *pp teneramente*

Mar. *p teneramente*

Hp. *teneramente p*

Bar. Solo *p teneramente*

Then find _____ in the hor-

M

poco rit. (♩ = 56) (♩. = ♩)

Vln. *pp teneramente p*

Vln. *teneramente pp p*

Vla. *teneramente pp p*

Vc. *teneramente pp p*

109

Fl.

Cl.

Mar.

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

p *mp* *mp* *mp* *mp* *mp* *mp* *mp*

i - zon round One spot and hun - ger

N (♩. = 60)

111

Fl. *mf espressivo*

Cl. *mf espressivo*

Mar. *mf espressivo*

Hp. *mf espressivo*

Bar. Solo *mf espressivo*

too _____ be _____ there.

N (♩. = 60)

Vln. *mf espress.* *cresc. poco a poco*

Vln. *mf espressivo* *cresc. poco a poco*

Vla. *mf espressivo* *cresc. poco a poco*

Vc. *mf espressivo* *cresc. poco a poco*

115 *accel.*

Fl. *f poco marc.*

Cl. *f poco marc.*

Mar. *f poco marc.*

Hp. *mf f poco marc.*

Bar. Solo

Vln. *accel.* *f poco marc.*

Vln. *f poco marc.*

Vla. *f poco marc.*

Vc. *f poco marc.*

(3 + 2 + 2 + 2)

117

Fl. *sub. p cresc. poco a poco*

Cl. *sub. p cresc. poco a poco*

Mar. *sub. p* 6 6 6 6 *cresc. poco a poco* China Cym.

Hp. *sub. p cresc. poco a poco* *glissando*

Bar. Solo

Vln. *sub. p cresc. poco a poco* 3 3 3 3

Vln. *sub. p cresc. poco a poco* 3 3

Vla. *sub. p cresc. poco a poco*

Vc. *sub. p cresc. poco a poco*

O Più mosso (♩. = 78)

119

Fl. - *f agitato*

Cl. - *f agitato* *f*

Mar. - *f agitato* Marimba 3

Hp. - *f* *f*

Bar. Solo *f agitato* 2 2 2 2 2

And then I hate the most that lore that hold no prom - ise

O Più mosso (♩. = 78)

Vln. - *f agitato*

Vln. - *f agitato*

Vla. - *f agitato*

Vc. - *f agitato*

(3 + 3 + 2 + 2)

122

Fl.

Cl.

Mar.

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

espressivo

espressivo

f

espressivo

espressivo

espressivo

espressivo

espressivo

of succ - ess; Then sweet - est seems the house-less shore,

(3 + 3 + 2 + 2)

P

125 (3 + 2 + 2)

Fl.

Cl.

Mar.

Hp.

Bar. Solo

then free _____ and kind the wil-der-ness, or an-cient mounds that

P

(3 + 2 + 2)

Vln.

Vln.

Vla.

Vc.

129

Fl.

Cl.

Mar.

Hp.

Bar. Solo

cov - er bones, or rocks _____ where rock-doves do re - pair

Vln.

Vln.

Vla.

Vc.

Detailed description of the musical score: The score is for measures 129-132. It features a Baritone Soloist with lyrics: "cov - er bones, or rocks _____ where rock-doves do re - pair". The instrumental parts include Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Harp (Hp.), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The music is written in 6/8 time and includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. The Baritone Soloist part has a melodic line with lyrics. The other instruments provide accompaniment with various textures and rhythms.

132

Fl.

Cl.

Mar.

Hp.

Bar. Solo

and trees of ter - e bith and stones

Vln.

Vln.

Vla.

Vc.

Q

rall.

Maestoso (♩ = 60)

134

Fl.

Cl.

Mar.

Bass Drum

Hp.

Bar. Solo

f

molto espressivo

ff

f

molto espressivo

ff

f

molto espressivo

ff

ff *molto espressivo*

and si - lence and a gulf _____ of air.

Q

rall.

Maestoso (♩ = 60)

Vln.

Vln.

Vla.

Vc.

f

molto espressivo

ff

molto espressivo

ff

molto espressivo

ff

molto espressivo

ff

140

Fl.

Cl.

Perc.

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

Detailed description: This page of a musical score covers measures 140 through 143. The key signature is one sharp (F#), and the time signature changes from 3/4 to 2/4 and back to 3/4. The instruments are Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Harp (Hp.), Baritone Solo (Bar. Solo), Violins (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts feature melodic lines with slurs and accents. The Percussion part includes a complex rhythmic pattern in the bass clef. The Harp part has a few chords in the right hand. The Baritone Solo part is mostly rests. The Violin and Viola parts have melodic lines with slurs and accents. The Violoncello part has a bass line with slurs and accents. There are several triplets (marked '3') in the Flute, Percussion, Viola, and Violoncello parts. The score ends with a double bar line and repeat signs.

R accel..

144

Fl. *animato*

Cl. *cresc. poco a poco animato*

Perc. *animato*

Hp. *animato* *glissando*

Bar. Solo

R accel..

Vln. *cresc. poco a poco animato* *ff*

Vln. *cresc. poco a poco animato*

Vla. *cresc. poco a poco animato*

Vc. *cresc. poco a poco animato*

Detailed description: This page of a musical score covers measures 144 to 146. It features five staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Harp (Hp.), and Baritone Solo (Bar. Solo). The Flute part begins at measure 144 with a dynamic marking of *animato* and includes a fermata over a sixteenth-note run. The Clarinet part starts at measure 144 with *cresc. poco a poco animato*. The Percussion part is marked *animato*. The Harp part is marked *animato* and features a *glissando* in measure 146. The Baritone Solo part is empty. The string section (Violins, Viola, and Violoncello) begins at measure 144 with a dynamic marking of *cresc. poco a poco animato*. The Violin I part includes a *ff* marking at the end of measure 146. The score is written in 5/8 time, which changes to 4/8 time at measure 145. A rehearsal mark 'R' with 'accel..' is placed above the first staff at measure 144.

S

molto rall. (♩ = 52)

147

Fl. *ff*

Cl. *molto espressivo* *fff*

Perc. *ff* *molto espressivo* *fff*

Hp. *molto espressivo* *fff*

Bar. Solo

Detailed description: This section of the score covers measures 147 to 150. It features four staves: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), and Harp (Hp.). The Flute part begins with a dynamic of *ff* and includes a triplet in measure 148. The Clarinet part also features a triplet and dynamic markings of *molto espressivo* and *fff*. The Percussion part includes a cymbal (cym.) roll starting in measure 148, with dynamics *ff*, *molto espressivo*, and *fff*. The Harp part has a triplet in measure 148 and a dynamic of *fff* in measure 150. The Baritone Soloist (Bar. Solo) has a whole rest in all four measures. The time signature changes from 5/8 to 2/4 to 4/4 to 5/4.

S

molto rall. (♩ = 52)

Vln. *ff* *molto espressivo* *fff*

Vln. *molto espressivo* *fff*

Vla. *molto espressivo* *fff*

Vc. *molto espressivo* *fff*

Detailed description: This section of the score covers measures 147 to 150 for the string section. It features three staves: Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). All parts begin with a dynamic of *ff* and include triplet markings in measure 148. The Violin I part has an *8va* marking in measure 148. The Violin II part has a dynamic of *molto espressivo* and *fff*. The Viola part has a dynamic of *molto espressivo* and *fff*. The Violoncello part has a dynamic of *molto espressivo* and *fff*. The time signature changes from 5/8 to 2/4 to 4/4 to 5/4.

151 (2 + 2 + 3) rall. **T**

Fl.

Cl.

Perc.

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

Detailed description of the musical score: The score is for measures 151-154. It features a variety of instruments: Flute (Fl.), Clarinet (Cl.), Percussion (Perc.), Harp (Hp.), Baritone Solo (Bar. Solo), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The key signature has one flat (B-flat). The time signature changes from 3/4 to 7/8, then to 3/4, and finally to 4/4. The tempo is marked 'rall.' (rallentando) and a 'T' in a box indicates a time signature change to 4/4. Dynamic markings include 'f' (forte) and accents. The Flute part has a melodic line with a fermata in measure 151. The Clarinet part has a similar melodic line. The Percussion part has a rhythmic pattern with accents. The Harp part has a sustained chord in measure 151 and a melodic line in measure 154. The Baritone Solo part is mostly silent. The Violin I and II parts have melodic lines. The Viola and Violoncello parts have harmonic support.

U

155 *molto accel.* (♩ = 66)

Fl. *p* *f* > *p* *p* *tranquillo*

Cl. *p* *f* > *p* *p* *tranquillo*

Perc. *f* *p* Marimba *tranquillo*

Hp. *p* *f* *pp* *serioso*

Bar. Solo

U

molto accel. (♩ = 66)

Vln. *p* *f* *p* *p* *tranquillo*

Vln. *f* > *p* *p* *tranquillo*

Vla. *f* > *p* *p* *tranquillo*

Vc. *p* *p* *tranquillo*

161 ♩ = 60

Fl.

Cl.

Mar.

Hp.

Bar. Solo

Vln. *p tranquillo*

Vln. *p*

Vla.

Vc. *p*

p tranquillo

2/4

V

168

Fl. *dolce*

Cl. *dolce*

Mar. *dolce*

Hp. *dolce*

Bar. Solo *p dolce*

There on a long and square-ed height aft-er the sun-set I would

V

Vln. *p dolce*

Vln. *dolce*

Vla. *dolce*

Vc. *dolce*



(♩ = 60)

poco rit. . . .

177

Fl.

Cl.

Mar.

Hp.

Bar. Solo

Musical score for Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Harp (Hp.), and Baritone Soloist (Bar. Solo). The score is in 2/4, 3/4, and 4/4 time signatures. The Baritone Soloist part includes the lyrics: "free long look ing_ ere I die." The Flute and Clarinet parts are marked *pp delicato*. The Maracas part is marked *p*. The Harp part is marked *p*.



(♩ = 60)

poco rit. . . .

Vln.

Vln.

Vla.

Vc.

Musical score for Violins (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is in 2/4, 3/4, and 4/4 time signatures. The Violins and Violoncello parts are marked *pp delicato*. The Viola part is marked *p*. The Violins part includes a first ending bracket marked with a circled 8.

184

Fl.

Cl.

pp

Mar.

pp *delicato*

Harp.

p *delicato*

pp *delicato*

Bar. Solo

Vln.

Vln.

Vla.

Vc.

pp *delicato*

Detailed description: This page of a musical score covers measures 184 to 190. The instruments are Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Harp (Harp.), Baritone Solo (Bar. Solo), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The Flute and Clarinet parts feature melodic lines with slurs and accents. The Maracas part consists of rhythmic patterns, with dynamics *pp* and *pp* *delicato*. The Harp part has a melodic line with dynamics *p* *delicato* and *pp*. The Baritone Solo part is mostly silent. The Violin I and Violin II parts have complex melodic lines with slurs and accents. The Viola part has a melodic line with dynamics *pp* *delicato*. The Violoncello part has a steady bass line. The key signature has one sharp (F#) and the time signature is 3/4.

X

191

(2 + 2 + 3)

Musical score for Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Harp (Hp.), and Baritone Solo (Bar. Solo). The score is in 2/4 time and consists of 191 measures. The Flute part begins with a whole note chord (F4, C5, G5) and continues with a melodic line. The Clarinet part features a long note with a slur. The Maracas part consists of a rhythmic pattern of eighth notes. The Harp part has a melodic line with a slur. The Baritone Solo part is mostly silent. Dynamics include *pp* and *p*.

X

(2 + 2 + 3)

Musical score for Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The score is in 2/4 time and consists of 191 measures. The Violin I part has a melodic line with a slur. The Violin II part has a melodic line with a slur. The Viola part has a melodic line with a slur. The Violoncello part has a melodic line with a slur. Dynamics include *pp* and *p*.

Y

197

Fl.

Cl.

Mar.

Hp.

Bar. Solo

ppp

ppp

ppp

Y

8^{va}

Vln.

Vln.

Vla.

Vc.

ppp

ppp

ppp

ppp

202 *rall.*

Fl.

Cl.

Mar.

Hp.

Bar. Solo

rall.

Vln. I

Vln. II

Vla.

Vc.