

STEVEN M. CRINO

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 21<sup>st</sup> 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

Clarinet in Bb

Marimba

Harp

Baritone

Violin I

Violin II

Viola

Violoncello

*p tranquillo*

*espressivo*

*accel.*

3

3

3

3

**A**

(♩ = 76)

6

Fl. *mf*  $\triangleleft$  *f*

Cl. *f*

Mar. *f*

Harp. *f*

Bar. Solo

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

**A** (♩ = 76)

Detailed description: This is a page of a musical score for a chamber ensemble. The score is divided into two systems. The first system includes parts for Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Harp (Harp.), and Baritone Solo. The second system includes parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The music is in 3/8 time with a tempo of quarter note = 76. The key signature has one flat. The first system starts at measure 6. The Flute part begins with a rest, followed by a half note G4, and then a series of eighth-note triplets. The Clarinet part has a half note G4. The Maracas part has a half note G4. The Harp part has a half note G4. The Baritone Solo part has a whole rest. The second system starts at measure 9. The Violin I part has a half note G4. The Violin II part has a half note G4. The Viola part has a half note G4. The Violoncello part has a half note G4. The section is marked with a box containing the letter 'A' and a tempo marking '(♩ = 76)'.

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), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.).

Measure 9: The Flute part begins with a triplet of eighth notes. The Clarinet part has a long note with a slur. The Maracas part has a rhythmic pattern of eighth notes. The Harp part has a chordal accompaniment. The Baritone Solo part is silent. The Violin I part has a long note with a slur. The Violin II part has a long note. The Viola part has a long note. The Violoncello part has a long note.

Measure 10: The Flute part continues with a triplet of eighth notes. The Clarinet part has a long note with a slur. The Maracas part has a rhythmic pattern of eighth notes. The Harp part has a chordal accompaniment. The Baritone Solo part is silent. The Violin I part has a long note with a slur. The Violin II part has a long note. The Viola part has a long note. The Violoncello part has a long note.

Measure 11: The Flute part continues with a triplet of eighth notes. The Clarinet part has a long note with a slur. The Maracas part has a rhythmic pattern of eighth notes. The Harp part has a chordal accompaniment. The Baritone Solo part is silent. The Violin I part has a long note with a slur. The Violin II part has a long note. The Viola part has a long note. The Violoncello part has a long note.

The score concludes with a "poco rit." marking in the Violin I part.

**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*



17 (2 + 2 + 3)

Fl. *mp*

Cl. *espressivo mp*

Mar. *mp* *espressivo*

Hp. *mp* *espressivo*

Bar. Solo *mp* *espressivo*

shows the trav'-ling clouds. leaves spent, new sea-sons, Al - terd

(2 + 2 + 3)

Vln. *mp* *espressivo*

Vln. *mp* *espressivo*

Vla. *mp* *espressivo* *sul G*

Vc. *mp* *espressivo*

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.

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*

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*

molto rall. . . . .

**D**

32

Fl.

Cl.

*ff*

*ff*

Mar.

*ff*

Tam-tam let ring

Bass Drum

*ff*

Hp.

*ff*

Bar. Solo

**D**

molto rall. . . . .

Vln.

Vln.

Vla.

Vc.

*ff* > *mf*

*ff* > *mf*

*ff* *dim poco a poco*

*ff* *dim poco a poco*

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. *pp* *mysterioso*

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.

Detailed description: This page of a musical score covers measures 42 to 45. The Flute and Clarinet parts are mostly silent, with the Clarinet playing a few notes in measure 45. The Maracas part features a rhythmic pattern of eighth notes, with a specific instruction to 'scatch with wooden mallet handle' in measure 43. The Harp part consists of sustained chords. The Baritone Soloist part includes the lyrics: 'They do not waste their met-ed hours, but men and mast-ers plan and build:'. The string section (Violins, Viola, and Violoncello) is silent throughout the measures.

**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.

*p*

*mp*

*p*

Sus. Cymbal

*p* scrape with wooden mallet handle

*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

*mp*

*mp*

*mp*

*mp*

*mp*

**G**

55 Più mosso (♩. = 64)

(♩. = ♩)

Fl. *p legato*

Cl. *p legato*

Mar.

Hp.

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

**G**

Più mosso (♩. = 64)

(♩. = ♩)

Vln. *p legato*

Vln. *p legato*

Vla. *p legato*

Vc. *p legato*

60

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

Cl. *mf* *mp* *mf*

Mar. *Sus. Cymbal* *mf*

Hp. *p* *mf* *8va* 3 6 9

Bar. Solo

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

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. -

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. *p*

Vln. *p*

Vla. *p*

Vc. *p* arco *p teneramente*

69

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

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

Mar. *pp teneramente* China Cymbal

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* *8va*

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*

78 *poco accel.*

Fl. *mf*

Cl.

Mar. Bass Drum *mf* *f*

Hp.

Bar. Solo *mf* *f*

late, yet it is now too late, too late, too late to heal the in-cap a ble\_ and cum-brous shame

*poco accel.*

Vln. *mf* *f*

Vln. *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*



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. Marimba 6

Hp. *f*

Bar. Solo *molto espressivo*

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

Vln. *molto espressivo*

Vln. *molto espressivo*

Vla. *molto espressivo*

Vc. *molto espressivo*

**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*

96

Fl.

Cl.

Perc.

Marimba

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

to watch the low and lev - ant sun I see the ci - ty pig - cons veer

100

Fl.

Cl.

Mar.

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

*f*

*f*

*f*

*f*

*f*

*f*

3

3

2

2

2

2

I watch the tow - er swall - ows run bee - tween the tow-er tops\_ and the

Detailed description: This is a page of a musical score for page 26. It features eight staves: Flute (Fl.), Clarinet (Cl.), Maracas (Mar.), Harp (Hp.), Baritone Soloist (Bar. Solo), Violin I (Vln.), Violin II (Vln.), Viola (Vla.), and Violoncello (Vc.). The tempo is marked '100'. The Flute part begins with a grace note and a triplet of eighth notes. The Clarinet part has a triplet of eighth notes. The Maracas part has a rhythmic pattern. The Harp part has a melodic line with a fermata. The Baritone Soloist part has a vocal line with lyrics: 'I watch the tower swallows run between the tower tops\_ and the'. The string parts (Violins, Viola, and Cello) provide accompaniment with various rhythmic patterns and dynamics. The score includes dynamic markings such as 'f' (forte) and articulation like 'acc.' (accent). The key signature has one sharp (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*





**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 3

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

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*

*espressivo*

*f*

*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.



132

Fl.

Cl.

Mar.

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

and trees of ter - e bith and stones

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*

137

Fl. *f* 3 6 6 6

Cl. *f*

Perc. Marimba *f* 3

Hp. *f*

Bar. Solo

Vln. *f*

Vln. *f*

Vla. *f* sul G

Vc. *f*

The musical score consists of eight staves. The Flute part (Fl.) begins at measure 137 with a dynamic marking of *f* and features a triplet of eighth notes followed by sixteenth-note runs. The Clarinet part (Cl.) has a dynamic marking of *f* and includes a triplet of eighth notes. The Percussion part (Perc.) features a Marimba with a dynamic marking of *f* and a triplet of eighth notes. The Harp part (Hp.) has a dynamic marking of *f* and includes a triplet of eighth notes. The Baritone Solo part (Bar. Solo) is a single bass staff. The Violin parts (Vln.) have dynamic markings of *f*. The Viola part (Vla.) has a dynamic marking of *f* and includes the instruction "sul G". The Violoncello part (Vc.) has a dynamic marking of *f*. The score is divided into three measures with time signatures of 3/4, 3/4, and 7/8.

140

Fl.

Cl.

Perc.

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

Detailed description of the musical score: The score is for measures 140-143. It features eight staves: 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 two sharps (F# and C#). The time signature changes from 3/4 to 2/4 and back to 3/4. The Flute and Clarinet parts have melodic lines with slurs and triplets. The Percussion part has a complex rhythmic pattern with triplets. The Harp part has a melodic line with slurs and triplets. The Baritone Solo part is mostly silent. The Violin I and II parts have melodic lines with slurs and triplets. The Viola and Violoncello parts have melodic lines with slurs and triplets.

**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 a Baritone Soloist (Bar. Solo). The Flute part begins at measure 144 with a dynamic marking of *animato* and includes a fermata over a sixteenth-note run in measure 145. 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 145. The Baritone Soloist 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 start of measure 146. The score is written in 5/8 time, which changes to 4/8 time in measure 145. A rehearsal mark 'R' with 'accel..' is placed above the first staff at the beginning of measure 144.

S

molto rall. (♩ = 52)

147

Fl. *ff*

Cl. *molto espressivo* *fff*

Perc. Sus. Cymbal *ff* *molto espressivo* *fff*

Hp. *molto espressivo* *fff*

Bar. Solo

Detailed description: This block contains the musical notation for the Flute, Clarinet, Percussion, and Harp parts. The Flute part begins with a dynamic of *ff*. The Clarinet part features a triplet of eighth notes and a dynamic of *molto espressivo* that transitions to *fff*. The Percussion part includes a suspended cymbal with a dynamic of *ff* and *molto espressivo*, transitioning to *fff*. The Harp part has a triplet of eighth notes with a dynamic of *molto espressivo* and a later section with a dynamic of *fff*. The Baritone Solo part is currently silent.

S

molto rall. (♩ = 52)

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

Vln. *molto espressivo* *fff*

Vla. *molto espressivo* *fff*

Vc. *molto espressivo* *fff*

Detailed description: This block contains the musical notation for the Violin, Viola, and Violoncello parts. The Violin I part starts with a dynamic of *ff* and *molto espressivo*, transitioning to *fff*. 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 *8va* marking is present above the Violin I staff.



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

Fl.

Cl.

Perc.

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

The musical score consists of eight staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in treble clef. The Percussion (Perc.) staff is in two parts: the upper part is in treble clef and the lower part is in bass clef. The Harp (Hp.) staff is in two parts: the upper part is in treble clef and the lower part is in bass clef. The Baritone Solo (Bar. Solo) staff is in bass clef. The bottom four staves are for Violins (Vln.), Viola (Vla.), and Violoncello (Vc.), all in their respective clefs. The score begins at measure 151 with a tempo change to 'rall.' and a 'T' time signature box. The key signature has one flat (B-flat). The time signature changes from 3/4 to 7/8 and back to 3/4. Dynamic markings of 'f' (forte) are present throughout. The Percussion part features a complex rhythmic pattern with accents. The Harp part has a melodic line in the right hand and a bass line in the left hand. The Baritone Solo part is mostly silent. The string parts (Vln., Vla., Vc.) provide harmonic support with various articulations and dynamics.



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  $(\text{♩} = 60)$

Fl.

Cl.

Mar.

Hp.

Bar. Solo

*p* tranquillo

*p*

*p* tranquillo

$(\text{♩} = 60)$

Vln.

Vln.

Vla.

Vc.

V

168

Fl. *dolce*

Cl. *dolce*

Mar. *dolce*

Hp. *dolce*

Bar. Solo *p dolce*

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

V

Vln. *p dolce*

Vln. *dolce*

Vla. *dolce*

Vc. *dolce*

172

Fl. *mp*

Cl. *mp*

Mar. *mp*

Hp. *mp*

Bar. Solo *mp*

lie, \_\_\_\_\_ and pierce the yel-low wax-en light with free long look-ing \_\_\_\_\_ with

Vln. *mp*

Vln. *mp*

Vla. *mp*

Vc. *mp*

*8va*



(♩ = 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. . . .

178

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 score includes a section marker 'W' and a tempo marking '(♩ = 60)'. The score is marked *poco rit.*

184

Fl.

Cl.

pp

Mar.

pp *delicato*

Harp.

p *delicato*

pp

Bar. Solo

Vln.

Vln.

Vla.

Vc.

pp *delicato*

Detailed description: This page of a musical score covers measures 184 through 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 key signature has one sharp (F#) and the time signature is 3/4. The Flute part has a melodic line with some rests and a fermata. The Clarinet part has a melodic line starting in measure 185, marked *pp*. The Maracas part has a rhythmic accompaniment starting in measure 185, marked *pp delicato*. The Harp part has a melodic line starting in measure 185, marked *p delicato*. The Baritone Solo part has a melodic line starting in measure 185. The Violin I and Violin II parts have melodic lines with some rests. The Viola part has a melodic line starting in measure 185, marked *pp delicato*. The Violoncello part has a melodic line starting in measure 185.

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 six measures. The Flute part begins with a whole note chord (F4, C5, G5) and a half note (A4), followed by rests. The Clarinet part has a half note (B3), a whole note (D4), and a half note (E4). The Maracas part features a rhythmic pattern of eighth notes with various accidentals. The Harp part has a half note (B3) and a half note (D4). The Baritone Solo part is silent. Dynamics include *pp* for the Flute and Harp, and *p* for the Harp. A boxed 'X' is placed above the first measure.

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 six measures. The Violin I part has a half note (G4), a half note (A4), and a half note (B4). The Violin II part has a half note (G4), a half note (A4), and a half note (B4). The Viola part has a half note (G3), a half note (A3), and a half note (B3). The Violoncello part has a half note (G2), a half note (A2), and a half note (B2). Dynamics include *pp* for the Violin I and II, and *p* for the Viola and Violoncello. A boxed 'X' is placed above the first measure.

Y

197

Fl.

Cl.

Mar.

Hp.

Bar. Solo

ppp

ppp

ppp

Y

8<sup>va</sup>

Vln.

Vln.

Vla.

Vc.

ppp

ppp

ppp

ppp



202 *rall.* . . . . .

Fl.

Cl.

Mar.

Hp.

Bar. Solo

Vln.

Vln.

Vla.

Vc.

*rall.* . . . . .