
Adolphus Hailstork

Nobody Know

*for Baritone Voice
and String Quartet*

Sample



PRESSER

Commissioned by the Harlem Chamber Players

NOBODY KNOW is a concert aria based on a text by Herbert Martin,
an American poet based in Dayton, Ohio.

The work depicts a “song from the other cross,”
a viewpoint of one of the thieves crucified with Christ on Good Friday,
the thief who pleaded to be remembered by Christ.

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NOBODY KNOW is also available for
Baritone Voice and Piano (111-40279).

Text by Herbert Martin used by permission of the poet.

NOBODY KNOW

Concert Aria

(A Song from the other cross)

Herbert Martin

Adolphus Hailstork

Adagio $\text{♩} = 48$

Musical score for strings (Violin 1, Violin 2, Viola, Cello) in 2/4 time, key of G major. The score shows sustained notes with dynamic markings f, p, ff, and mp. Measure 15 is indicated at the end of the page.

Musical score for strings (Violin 1, Violin 2, Viola, Cello) in 2/4 time, key of G major. The score shows sustained notes with dynamic markings pp, p, pp, pp, and pp. Measure 15 is indicated at the end of the page.

16

p

accel.

mp

mp

mp

p

mp

Allegro $\text{♩}=104$

23

pp

f

pp

f

pp

f

pp

f

pp

f

Musical score page 32. The score consists of four staves. The top three staves begin with a dynamic marking of *mf*, followed by a crescendo arrow pointing to *f*. The bottom staff begins with *mf*, followed by a crescendo arrow pointing to *f*. The music is divided into measures by vertical bar lines. Measures 1-4 contain eighth-note patterns. Measures 5-8 contain sixteenth-note patterns. Measures 9-12 contain eighth-note patterns. Measures 13-16 contain sixteenth-note patterns. Measures 17-20 contain eighth-note patterns. Measures 21-24 contain sixteenth-note patterns.

35

mp *f*

<mp *f*

mp *f*

f

40

42

Spirito $\text{♩} = 120$

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

$\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

45

51

50

52

accel.

54

ff

59

v.

f

p

f

v.

f

p

f

v.

f

p

f

v.

v.

p

v.

65

p> *f* *p* *p>* *f* *p* *p>* *f* *p* *p>* *f* *ff*

69

p> *f* *p* *p>* *f* *p* *p>* *f* *p* *p>* *f* *ff*

p> *f* *p* *p>* *f* *p* *p>* *f* *p* *p>* *f* *ff*

p> *f* *p* *p>* *f* *p* *p>* *f* *p* *p>* *f* *ff*

This section contains four staves of musical notation. The first three staves begin with dynamic markings *p>*, followed by *f*, then *p*. The fourth staff begins with *p>*, followed by *f*, then *p*. Measures 66-67 show a crescendo, indicated by a diagonal line with a triangle pointing upwards. Measures 68-69 show another crescendo, indicated by a diagonal line with a triangle pointing upwards. Measures 70-71 show a decrescendo, indicated by a diagonal line with a triangle pointing downwards.

71

This section contains four staves of musical notation. The first three staves begin with dynamic markings *p>*, followed by *f*, then *p*. The fourth staff begins with *p>*, followed by *f*, then *p*. Measures 72-73 show a decrescendo, indicated by a diagonal line with a triangle pointing downwards. Measures 74-75 show another decrescendo, indicated by a diagonal line with a triangle pointing downwards.

75

78

p pp p

p pp p

p pp p

p

81

pp —

pp —

pp —

pp —

f

f

f

f

85

86

pp

f

pp

f

pp

f

pp

f

89

mf

f

mf

f

mf

f

3

f

93

94

Lento $\text{♩} = 66$

93

94

Lento $\text{♩} = 66$

f

$ff > ff > ff > f$

$ff > ff > ff > f$

$ff > ff > ff > ff$

99 Vivace $\text{♩} = 120$ Moderato ($\text{♩} = \text{c. } 108$)

Lord!

99

Vivace $\text{♩} = 120$

Moderato ($\text{♩} = \text{c. } 108$)

f

f

f

f

$ff > ff > ff > ff$

103

Lento $\text{♩} = 66$ *f*

0

Lento $\text{♩} = 66$

103

*ff**mf**f**ff**mf**f**ff**mf**f**ff**mf**f*Moderato ($\text{♩} = \text{c. } 108$)

106

Lord!

106

*mf**f**mf**f**mf**f**mf**f*