



# THE LEGEND OF ST. CHRISTOPHER

A Dramatic Oratorio

FOR SOLO VOICES, CHORUS, ORCHESTRA & ORGAN

THE VERSE BY

ISABELLA PARKER

THE MUSIC BY

HORATIO PARKER

(OP. 43)

HARP

COVER IMAGE

## Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
Editor

Professor of Music  
University of Minnesota - School of Music  
Minneapolis, Minnesota USA

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## Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music Library, London: MS 5152a

Novello's Original Octavo Edition no. 8269, Novello, Ewer & Co., 1898

Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk

David Fielding - dhcfielding@charter.net

## Reference Material and Software

*Notation Software:* Dorico Pro Version 6.0.22.6052   *Audio Software:* NotePerformer 4   *Graphic Software:* Affinity Photo 2

*Document Software:* Affinity Publisher 2   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

## LEGEND OF ST. CHRISTOPHER

from *The Golden Legend of Jacobus de Voragine*,  
translated and adapted by Ryan Granger and Helmut Ripperger.  
(Arno Press: Longmans, Green & Co.) 1941 pp. 377-382

Before his baptism, Christopher was called Reprobis, but after his baptism he was called Christopher, which means Christ-bearer, because he bore Christ in four ways: upon his shoulders when he carried Him, in his body by his fortifications, in his mind by his devotion, and in his mouth by professing and preaching Him.

Christopher, a Canaanite, was a man of prodigious size, being twelve cubits in height, and fearful of aspect. According to certain authors who have written down his deeds, he was in the service of the king of the Canaanites, when the idea came to him that he should go in search of the most powerful king on earth, and should enter his service. Thus he went to a certain very great king, of whom it was commonly said that no other king on earth equaled him in power. And when the king saw him, he gladly received him, and gave him lodgings in his palace.

But one day, in the presence of the king, a minstrel sang a song in which the Devil was named several times. And the king, who was a Christian, made the sign of the cross each time that the Devil's name was mentioned. Christopher was astonished thereat, and wondered why the king did this, and what the sign meant. But the king refused to tell him, until he said: 'Unless thou tell me, I shall no longer remain with thee!' Then the king said: 'Each time that I hear the Devil's name, I make this sign as a safeguard, lest he gain power over me and do me harm!' Then Christopher replied: 'If thou fearest that the Devil harm thee, he must be more puissant than thou! Therefore am I thwarted in my hope, for I thought to be in the service of the most powerful king on earth. So now farewell, for I shall seek out the Devil, and take him for my lord and give myself into his service!'

Then he left the king and hurried off in search of the Devil. And in the desert he came face to face with a great host, whose leader, a soldier fierce and terrible of visage, came to him and asked whither he was going. And Christopher answered: 'I am in search of my lord the Devil, that I may take service with him.' And the soldier answered: 'I am he whom thou seekest!' Christopher rejoiced, and bound himself forever to the Devil. But as they marched along a common road, they came upon a cross, and the Devil, terrified, took flight, and leaving the road, led Christopher through a wild desert, and returned to the road at some distance. He asked the reason thereof, and when the Devil refused to answer, said: 'Then shall I quit thy service, unless thou tell me!' And the Devil was forced to reply: 'A certain man named Christ was once nailed to a cross, and since that time, at the sight of the cross, I take fright and flee!' 'This Christ,' answered Christopher, 'must therefore be greater and more puissant than thou; and once more I have labored in vain, for I have not yet found the most powerful king on earth! Farewell then, for I go to seek Christ!'

Long he sought for someone who could give him word of Christ until at last he found a hermit, who preached Christ to him and diligently instructed him in the faith. And the hermit said to him: 'The King whom thou desirest to serve demands of thee that thou fast oftentimes in His honor!' And Christopher answered: 'Let him demand somewhat else, for to fast I am not able!' 'Then He demands,' said the hermit, 'that thou offer Him many prayers!' 'Nor can I do this service,' answered Christopher, 'for I know not how to pray!' Then the hermit said: 'Knowest thou a certain river, into which many who attempt to cross tumble and are drowned?' 'I know it,' replied Christopher. 'Since thou art mighty of stature and strong of arm,' responded the hermit, 'thou couldst dwell beside the river, and carry over all who wished to cross. This would be most pleasing to Christ, the King Whom thou desirest to serve; and I hope that He may show Himself to thee there!' 'This at last is a thing that I can do,' said Christopher, 'and I promise to do it for the service of Christ!' He betook himself therefore to the river, built a hut upon its bank, and using a great pole as a staff to steady himself in the water, he bore across all who sought his aid.

When many days had passed, he lay asleep one night in his hut, when he heard a child's voice calling him and saying: 'Christopher, come out and carry me across the river!' Swiftly he hurried out of his hut, but found no one. And when he went back indoors, the same voice called to him a second time; but going out again, he found no one. But at the third call he went out, and found a child standing on the river bank, who earnestly besought him to carry him across. Christopher took the child upon his shoulders, and taking up his staff, set out through the water. But little by little the water rose, and the child became heavier than a leaden weight; and the farther he went, the higher rose the water, and the heavier grew the child, until Christopher was so sorely tried that he thought he would founder in the waves. But at last he made his way to the other bank, and set the child down, saying: 'Child, thou hast put me in dire peril, and hast weighed so heavy upon me that if I had borne the whole world upon my shoulders, it could not have burdened me more heavily!' And the child answered: 'Wonder not, Christopher, for not only hast thou borne the whole world upon thy shoulders, but Him Who created the world. For I am Christ thy King, Whom thou servest in this work! And as a sign that I say the truth, when thou shalt have returned to the other side of the river, plant thy staff in the earth near thy hut, and in the morning thou shalt see it laden with flowers and fruits!' And straightway He disappeared. And Christopher planted his staff in the earth, and rising in the morning he saw that it had borne leaves and fruits, like to a palm tree.

[http://projects.mcah.columbia.edu/medieval-architecture/htm/sw/ma\\_sw\\_gloss\\_christopher.htm](http://projects.mcah.columbia.edu/medieval-architecture/htm/sw/ma_sw_gloss_christopher.htm)

## Jacobus de Voragine

**Jacobus de Voragine**, OP (c. 1230 – 1298) was an Italian chronicler and archbishop of Genoa. He was the author, or more accurately the compiler, of the *Golden Legend*, a collection of the legendary lives of the greater saints of the medieval church that was one of the most popular religious works of the Middle Ages.

The preface divides the ecclesiastical year into four periods corresponding to the various epochs of the world's history, a time of deviation, of renovation, of reconciliation and of pilgrimage. The book itself, however, falls into five sections: (a) from Advent to Christmas (cc. 1–5); (b) from Christmas to Septuagesima (6–30); (c) from Septuagesima to Easter (31–53); (d) from Easter Day to the octave of Pentecost (54–76); (e) from the octave of Pentecost to Advent (77–180). The saints' lives are full of fanciful legend, and in not a few cases contain accounts of 13th century miracles wrought at special places, particularly with reference to the Dominicans. The penultimate chapter (181), "De Sancto Pelagio Papa", contains a universal history from the point of view of Lombardy, or *Historia Lombardica* (History of Lombardy), from the middle of the 6th century. The last (182) is a somewhat allegorical disquisition on the dedication of churches, "De dedicatione ecclesiae".

The *Golden Legend* was translated into Catalan in the 13th century and a first dated version was published in Barcelona in 1494. A French version was made by Jean Belet de Vigny in the 14th century. A Latin edition is assigned to about 1469; and a dated one was published at Lyon in 1473. Many other Latin editions were printed before the end of the century. A French translation by Master John Bataillier is dated 1476; Jean de Vigny's appeared at Paris, 1488; an Italian one by Nic. Manerbi (Venice, 1475); a Czech one at Plzeň, 1475–1479, and at Prague, 1495; Caxton's English versions, 1483, 1487, and 1493; and a German one in 1489. Overall, during the first five decades of printing in Europe, editions of the *Legenda Aurea* appeared at a rate of about two per year.

[https://en.wikipedia.org/wiki/Jacobus\\_de\\_Voragine](https://en.wikipedia.org/wiki/Jacobus_de_Voragine)

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Isabella Parker

Horatio Parker

## Molto moderato

English Heritage Music Series - 2025

36

*ff* 3 3

**10**

38-47

## ACT I - SCENE 1

Tacet
-------

## ACT I - SCENE 2

24 Andante.

25  $\text{♩} = \text{♩}$ .

Andante. L'istesso tempo

26

Measures 1-12: Treble and bass staves with a key signature of three sharps (F#, C#, G#) and a 3/8 time signature. The measure number 12 is written in the center of the staff. Measures 14-20: Treble and bass staves with a key signature of three sharps and a 3/8 time signature. The measure number 7 is written in the center of the staff. Measures 21-28: Treble and bass staves with a key signature of three sharps and a 3/8 time signature. The measure number 8 is written in the center of the staff.

27

Poco più mosso.

28 Allegro

Measures 29-32: Treble and bass staves with a key signature of three sharps and a 3/8 time signature. The measure number 4 is written in the center of the staff. Measures 33-36: Treble and bass staves with a key signature of three sharps and a 3/4 time signature. The measure number 4 is written in the center of the staff. Measures 37-51: Treble and bass staves with a key signature of three sharps and a 3/4 time signature. The measure number 15 is written in the center of the staff.

Meno mosso.

Measures 52-53: Treble and bass staves with a key signature of three sharps and a 3/8 time signature. The measure number 2 is written in the center of the staff. Measures 58-61: Treble and bass staves with a key signature of three sharps and a 3/8 time signature. The measure number 4 is written in the center of the staff. The text "pizz. D. B. 8ba" is written below the bass staff.

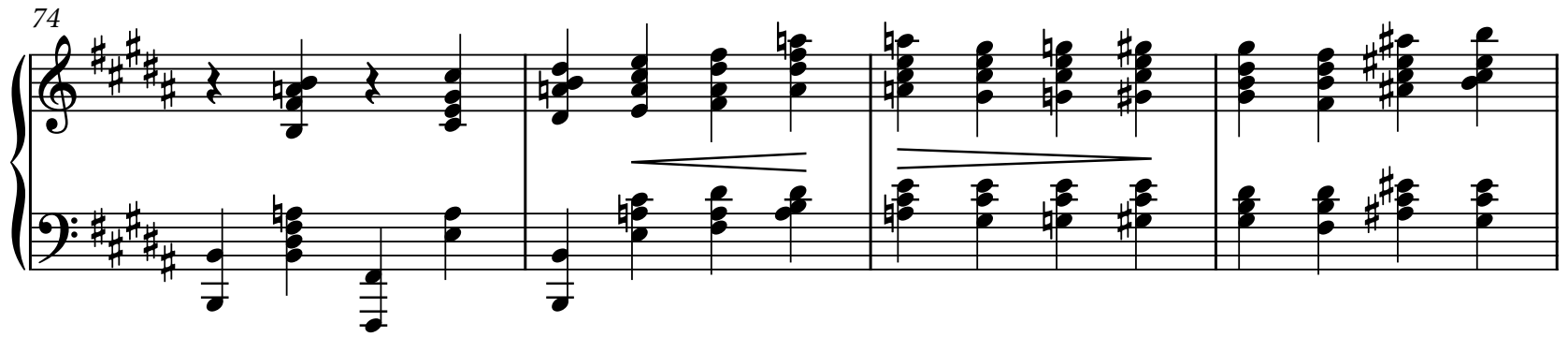
29 Andante.

Measures 62-70: Treble and bass staves with a key signature of three sharps and a common time signature. The measure number 62 is written at the beginning of the staff. The text "pp" is written below the bass staff.

30

Measures 70-73: Treble and bass staves with a key signature of three sharps and a common time signature. The measure number 4 is written in the center of the staff.

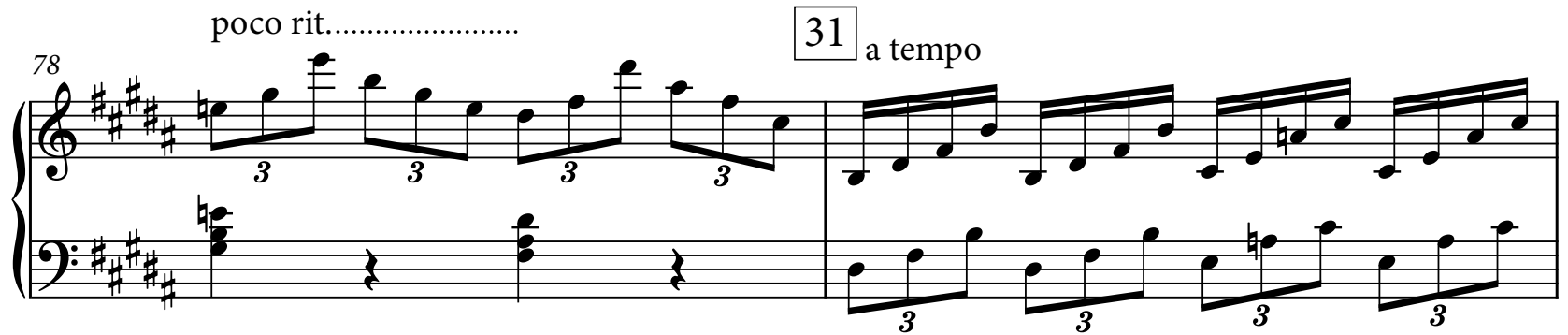
74



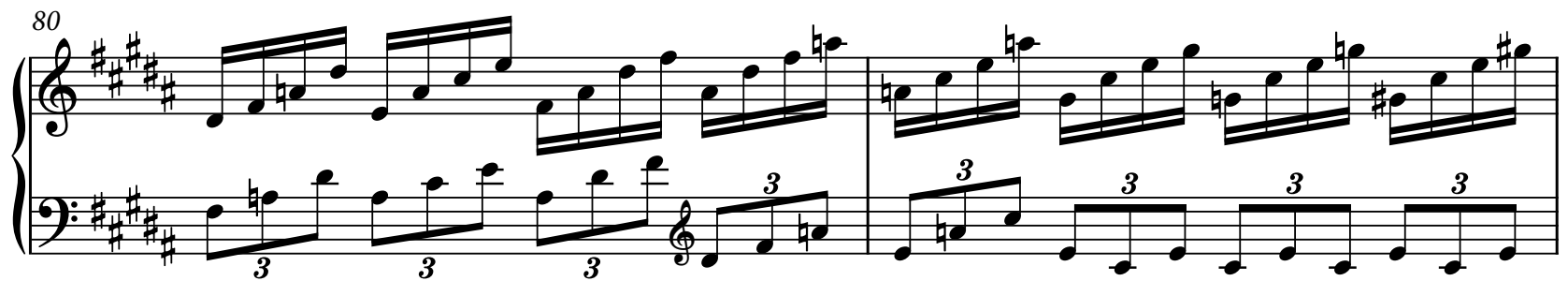
78

poco rit.....

31 a tempo

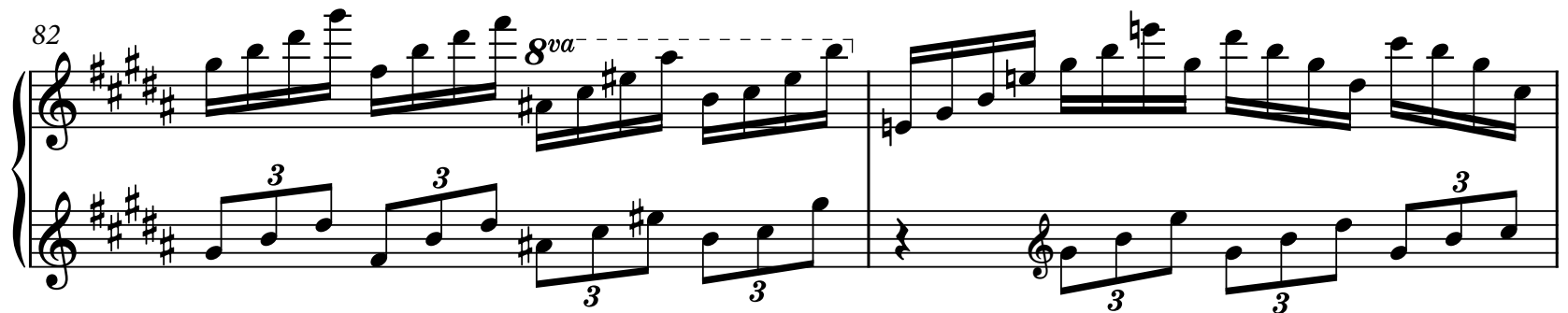


80



82

8va



84



32

86

*poco a poco cresc.*

Measures 86-87. Measure 86 begins with a piano (*p*) dynamic. The right hand plays a series of ascending eighth notes, while the left hand plays a descending eighth-note pattern. In measure 87, the right hand continues the ascending line, and the left hand has a whole rest.

88

Measures 88-89. Measure 88 features a continuous ascending eighth-note line in the right hand, with a whole rest in the left hand. Measure 89 continues the ascending line in the right hand, while the left hand plays a descending eighth-note pattern.

90

Measures 90-91. Measure 90 continues the ascending eighth-note line in the right hand, with a descending eighth-note pattern in the left hand. Measure 91 begins with a fortissimo (*fff*) dynamic, featuring a descending eighth-note line in the right hand and a descending eighth-note pattern in the left hand.

92

Measures 92-94. Measure 92 starts with a *dim.* (diminuendo) marking. The right hand plays a descending eighth-note line, and the left hand plays a descending eighth-note pattern. Measure 93 features a series of triplets in the left hand, while the right hand has a whole rest. Measure 94 continues the descending eighth-note line in the right hand, with a descending eighth-note pattern in the left hand.

95

*8va*

Measures 95-98. Measure 95 begins with an *8va* (octave) marking. The right hand plays a series of chords, while the left hand plays a descending eighth-note pattern. Measure 96 continues the chords in the right hand and the descending pattern in the left hand. Measure 97 features a descending eighth-note line in the right hand and a descending eighth-note pattern in the left hand. Measure 98 concludes with a final chord in the right hand and a descending eighth-note pattern in the left hand. The piece ends with a double bar line and a 3/4 time signature.

99 33  $\text{♩} = \text{♩}$  Poco più mosso. 34 Maestoso non lento.

100-103 104-107 109-116

35 Con moto. cresc. e più mosso.

117-126 127-134 135-140

Allegro poco rit. rit. 36 Allegro [a tempo]

141-144 147-148 149-160

37 Tranquillo ma non lento.

161-166 167-172 173-188

38 Lento Un poco animato. a tempo 39 colla voce.

189-192 193-196 197-200 201-214

## ACT I - SCENE 3

40 Allegro molto vivace. 41 42

22 28 14

3-24 25-52 53-66

cresc. molto. 43 44 45

4 20 9 23

67-70 71-90 91-99 100-122

46 Presto 47 48

4 12 20 13

123-126 127-138 139-158 159-171

49 50 Allegro, non troppo ma con fuoco. rit.

16 3 11

172-187 188-190 191-201

51 Allegro moderato. 52 53 Moderato cresc. ed accel.

16 19 4 12

203-218 219-237 238-241 242-253

rit. 54 Tempo I  $\text{♩} = \text{♩}$  poco rit.

254-255      256-265      266-267      269-272

55 Più tranquillo      Un poco animato. 56

274-276      277-284      285-292      293-298      299-300

57 Moderato. 58 poco rit. a tempo

301-315      316-319      320-321

324

*p*

327

End of Act I

## ACT II - SCENE 1

Andante con moto

59

60

Più mosso.

32 18 10 4

1-32 33-50 51-60 61-64

61

Maestoso.

rit. molto.

Allegretto.

62

12 3 1 13 24

65-76 77-79 81-93 94-117

63

64

65

66

23 18 18 20

118-140 141-158 159-176 177-196

67

crescendo poco a poco rit.

68

Tempo I, quasi maestoso.

5 8 10 2 15

197-201 202-209 210-219 220-221 222-236

Animato.

69

Tempo I, quasi maestoso.

Poco riten.

70

Allegro.

♩ = ♩.

34 26 2

238-271 272-297 298-299

Glock. 15ma

301-311

71

320

*ff*

1

326

332

72

Tempo I

4

4

336-339

340-343

Quasi maestoso.

Andante.  $\text{♩} = \text{♩}$

73

Tempo I

29

1

18

344-372

375-392

75

Missa: Tempo di poco più largo.

7

24


tacet al fine

393-399


401-424

425-431


ACT II - SCENE 2

Andante. 

Tempo I

Andante. 

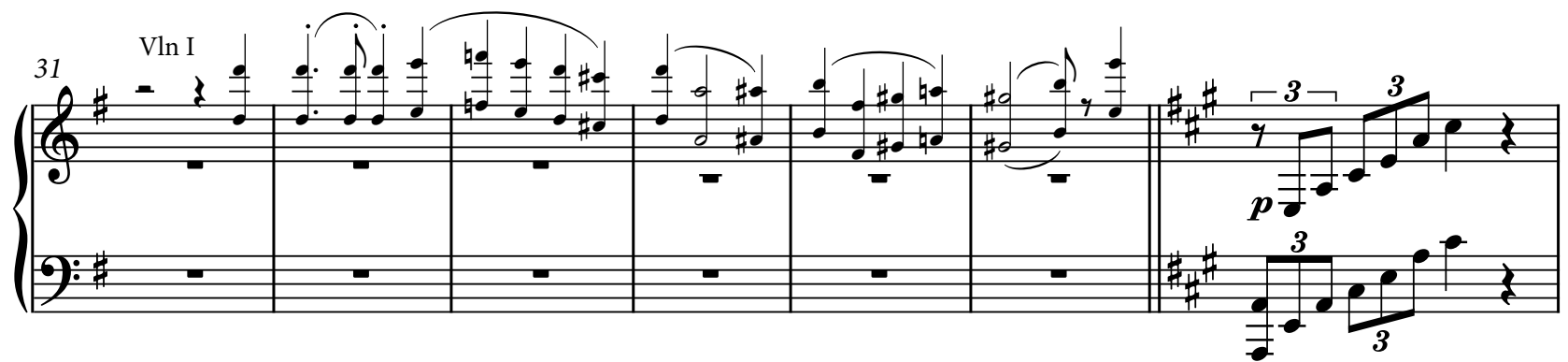
Tempo I



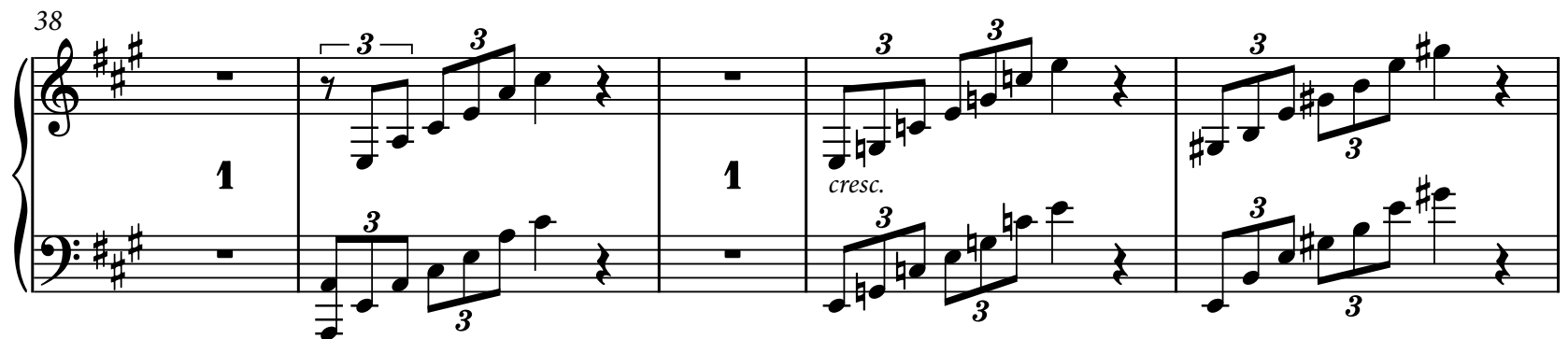
76

Andante poco più mosso.

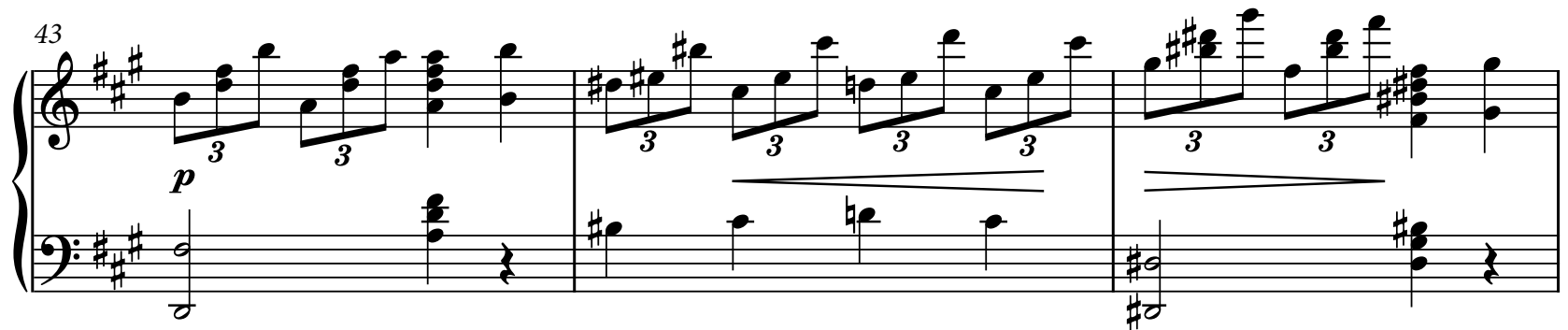
31 Vln I



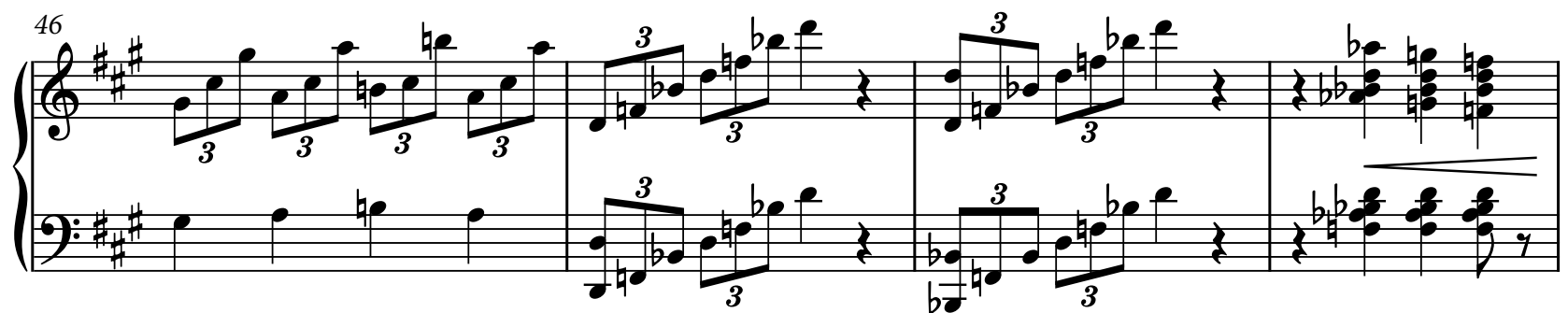
38



43



46



50 poco rit. a tempo



Più mosso.

78

79

Vln II 1

Musical score for Harp, measures 63-94. The score is in G major (one sharp) and common time. It consists of five measures. Measures 63-69 are marked with a large '7'. Measures 70-86 are marked with a large '17'. Measures 87-94 are marked with a large '8'. The Vln II 1 part is shown in the top right corner, with a measure rest followed by a quarter note G.

Musical score for Harp, measures 97-100. The score is in G major (one sharp) and common time. Measures 97-98 are marked with a large '7'. Measures 99-100 are marked with a large '17'. The Vln II 1 part is shown in the top right corner, with a measure rest followed by a quarter note G.

Musical score for Harp, measures 101-104. The score is in G major (one sharp) and common time. Measures 101-102 are marked with a large '7'. Measures 103-104 are marked with a large '17'. The Vln II 1 part is shown in the top right corner, with a measure rest followed by a quarter note G.

Musical score for Harp, measures 105-107. The score is in G major (one sharp) and common time. Measures 105-106 are marked with a large '7'. Measure 107 is marked with a large '17'. The Vln II 1 part is shown in the top right corner, with a measure rest followed by a quarter note G.

Musical score for Harp, measures 108-111. The score is in G major (one sharp) and common time. Measures 108-109 are marked with a large '7'. Measures 110-111 are marked with a large '17'. The Vln II 1 part is shown in the top right corner, with a measure rest followed by a quarter note G.

111

Musical notation for measures 111-113. Treble and bass staves in D major. Treble staff has chords: D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, D4-F#4-A4, D4-F#4-A4. Bass staff has chords: D3-F#3-A3, D3-F#3-A3, D3-F#3-A3, D3-F#3-A3, D3-F#3-A3, D3-F#3-A3, D3-F#3-A3.

114

Musical notation for measures 114-116. Treble and bass staves in D major. Measures 114-115 have chords in both staves. Measures 116-117 have ascending eighth-note runs in both staves.

117

Musical notation for measures 117-119. Treble and bass staves in D major. Measures 117-118 have eighth-note runs in both staves. Measure 119 has chords in both staves.

81

120

Musical notation for measures 120-122. Treble and bass staves in D major. Measure 120 has eighth-note runs in both staves. Measures 121-122 are empty staves with bar lines.

121-130

131-143

82

144

Hn 1

149

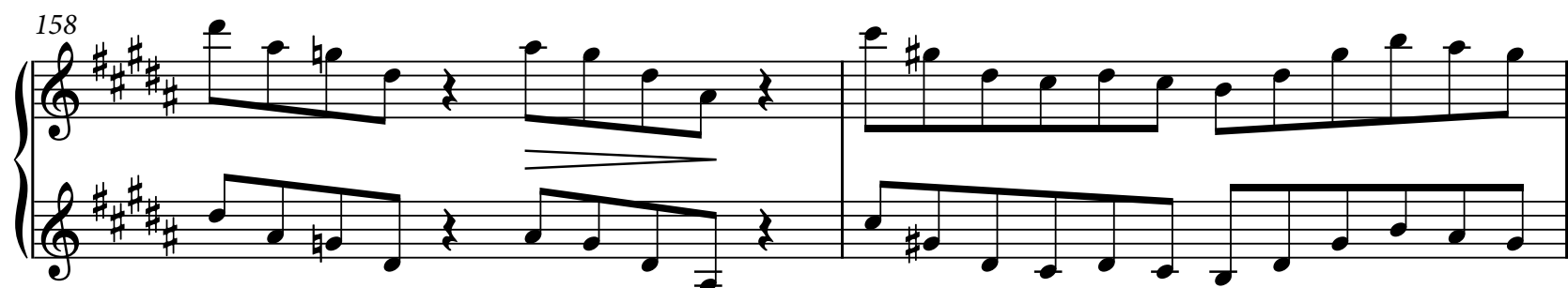
151

153

155

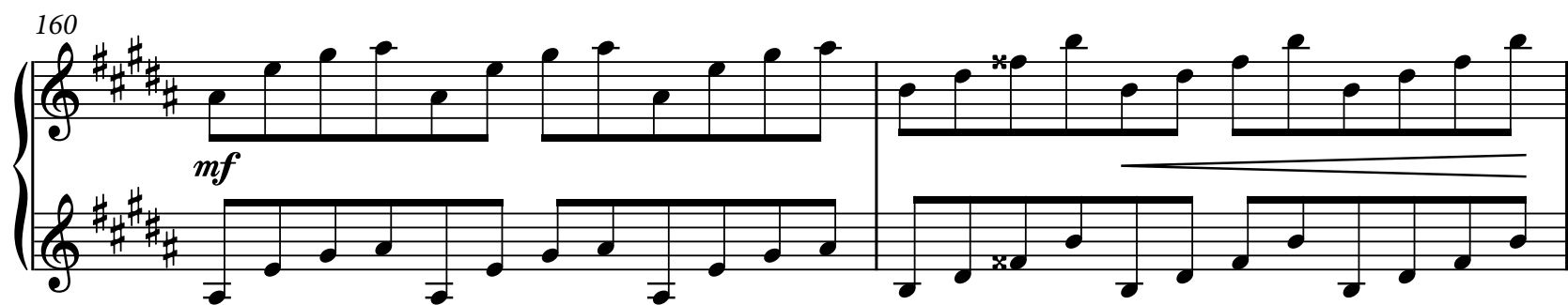
*ff*

158



160

*mf*

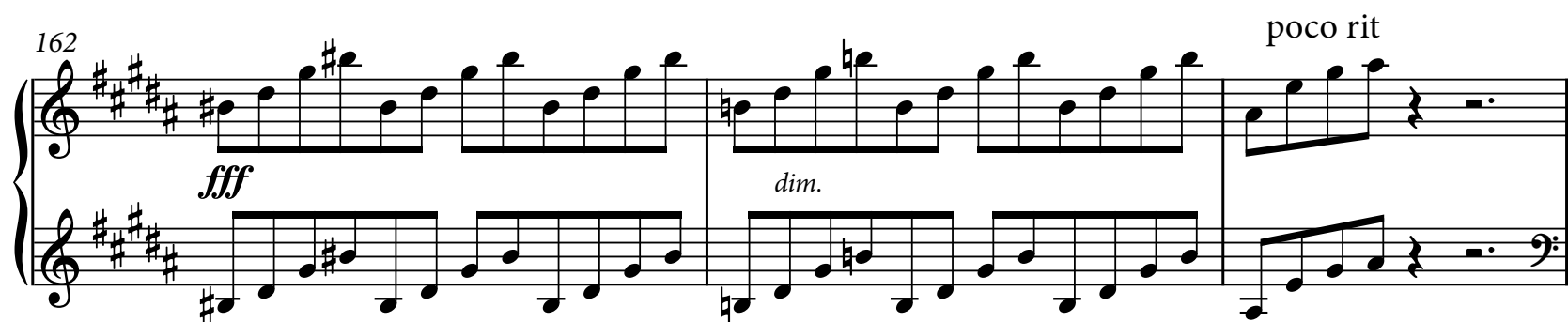


162

*fff*

*dim.*

poco rit



165

83

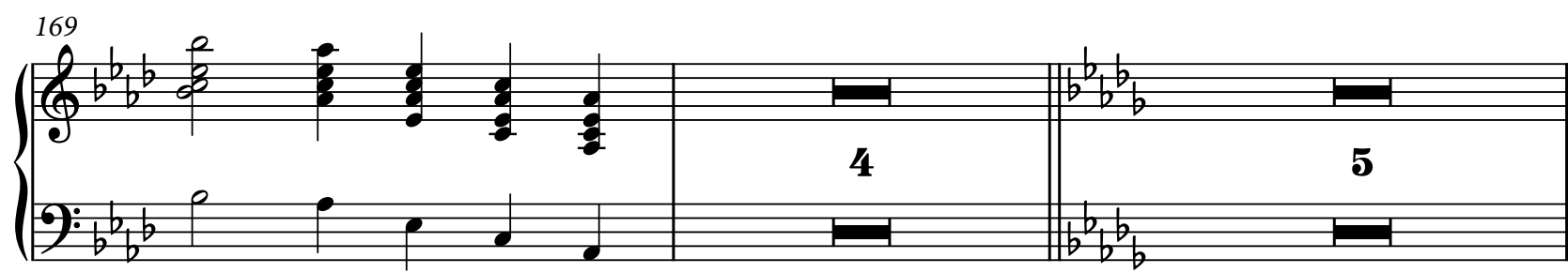
a tempo



169

4

5



170-173

174-178

84

179

*p*

181

182

184

8<sup>va</sup>

185

(8)

187

4

188-191

194

tranquillamente

196

agitato

86

199

85 Più mosso.

86 Più mosso.  
Poco più lento, ma molto risoluto.

2

12

8

200-201

202-213

214-221

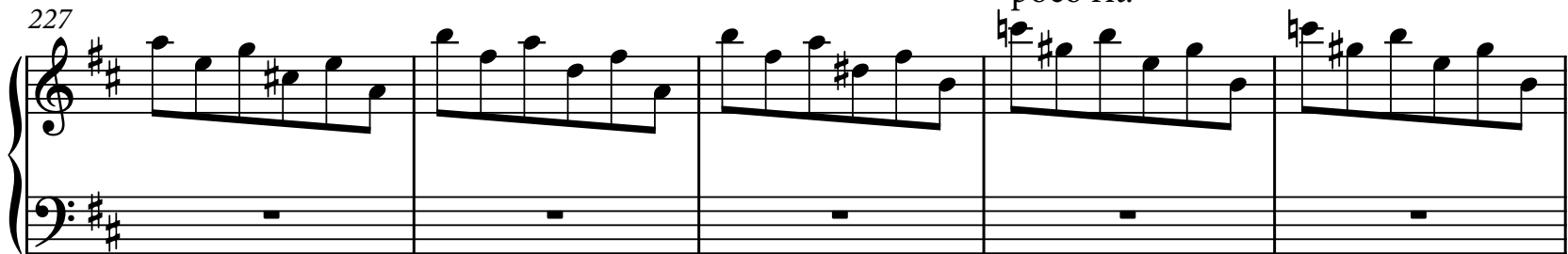
poco a poco più mosso.

222



poco rit.

227



a tempo

87 Più mosso.

accelerando

232

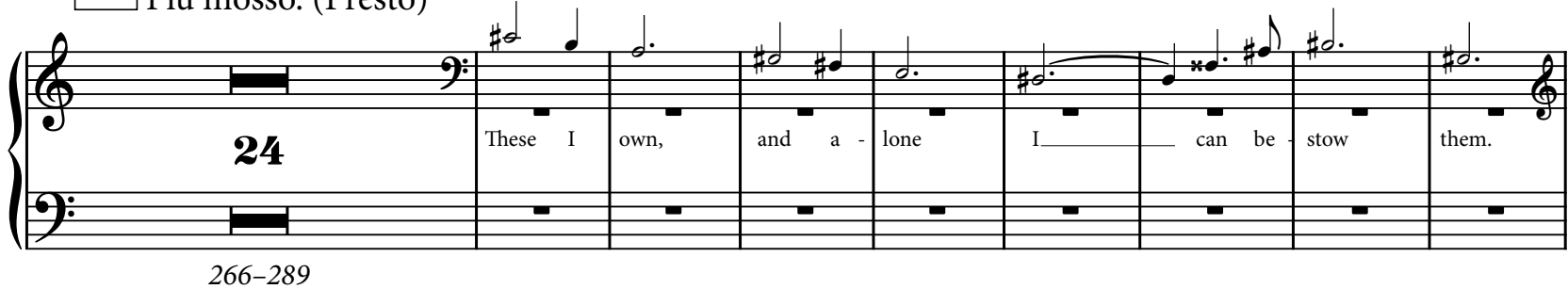


234-241      242-257      258-265

88 Più mosso. (Presto)

Satan

24

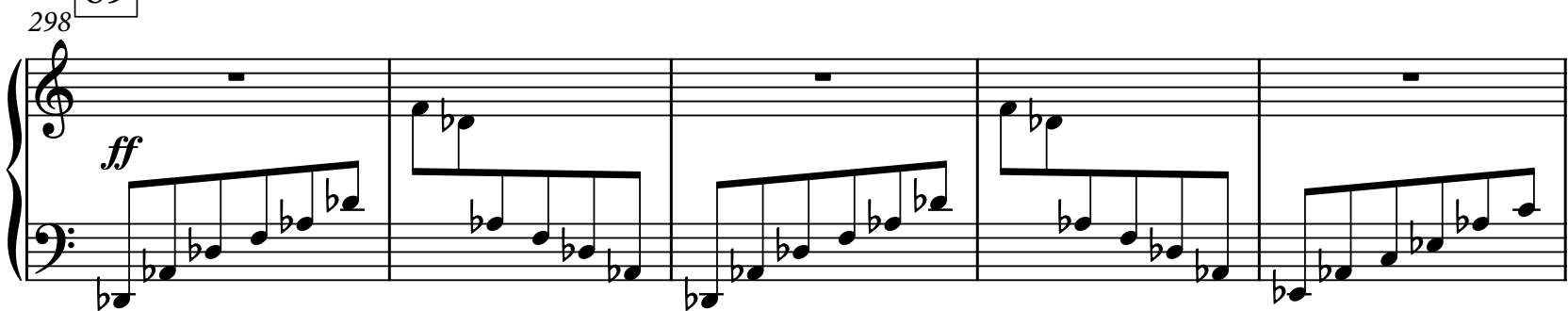


These I own, and a - lone I can be - stow them.

266-289

89

298



303

311

90

315-318 321-337

338

Lento. 91 Andante. Molto maestoso. Allegro.

339-346 347-350 351-358 359-365

92

poco rit. a tempo

366-373 375-382 383-394

93 Moderato. 94 Poco più mosso.

395-414 415-423 424-435

95

Più mosso.

Piu mosso.

8

3

Org.

436-443

444-446

96

Più mosso [ quasi Presto. ]

fff

1

451

97

Moderato.

9

3

459-467

468-470

3

471

4

477-480

98

481

*p*

485

489

492

poco rit.

a tempo

rit.

*p*

3

4

494-496

497-500

End of Act II

ACT III - SCENE 1

100

Moderato.

99 poco a poco più mosso. poco meno mosso.

1-21 22-32 33-39 40-47

101

un poco agitato.

Tranquillamente

102

Molto maestoso.

48-51 52-78 79-98 99-102

103

104

L'istesso tempo

105

106

Meno mosso maestoso.

103-127 128-145 146-175 176-182

183

Molto maestoso

107

molto maestoso.

184-200 202-212 214-228

109

108

tranquillamente.

110

229-238 239-240 241-253 254-261

Più mosso.

Allegro moderato.

The Hermit 8ba

2

It is not strange, for I am O - re - ens, the mon - arch proud,

262-263

268

who now for man - y years have served the King of kings.

2 1

poco rit.

272-273

111 Allegro.

275

Measures 275-277 of the Harp part. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. Measure 275 begins with a forte (*f*) dynamic. The right hand features a series of ascending eighth-note runs, while the left hand provides a steady accompaniment of eighth notes.

278

Measures 278-282 of the Harp part. The right hand continues with ascending eighth-note patterns, and the left hand maintains a consistent eighth-note accompaniment. The texture is light and flowing.

283

Measures 283-284 of the Harp part. The right hand plays a series of ascending eighth-note runs, and the left hand continues with a steady eighth-note accompaniment.

285

Measures 285-286 of the Harp part. The right hand features ascending eighth-note runs, and the left hand provides a steady eighth-note accompaniment.

287

Measures 287-290 of the Harp part. The right hand continues with ascending eighth-note runs, and the left hand maintains a steady eighth-note accompaniment. The piece concludes with a final chord in the right hand and a whole rest in the left hand.

290

*f*

292

294

112

296

3

299

*ff*

302

tacet al fine

305-309

## ACT III - SCENE 2

310 L'istesso tempo ♩ = ♩ 113

2 1 7 *p*

310-311 314-320

322

326

329

3 3 3 3 3 10

331-340

114

341

*p*

341-344

115

345

Poco più mosso.

347-354

356

$\text{♩} = \text{♩}$

Vln I

357-358

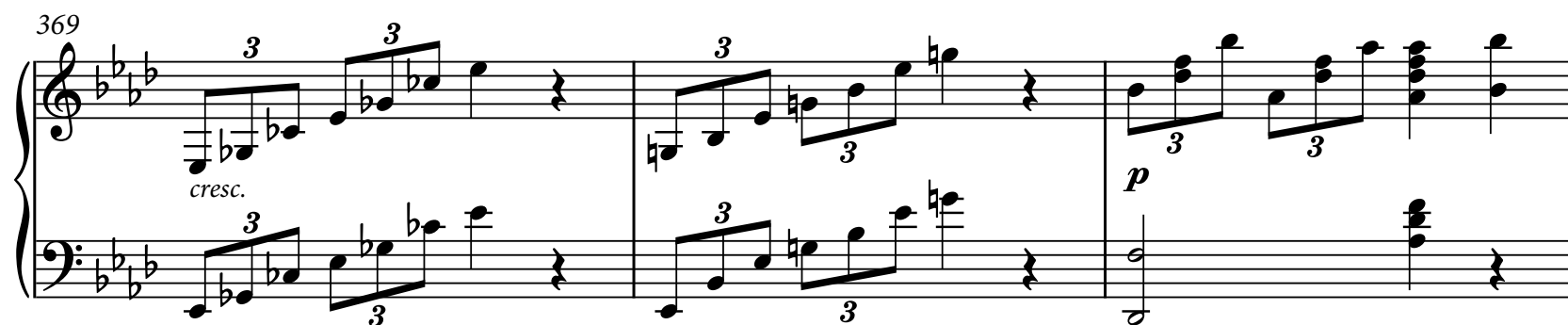
364

364-367

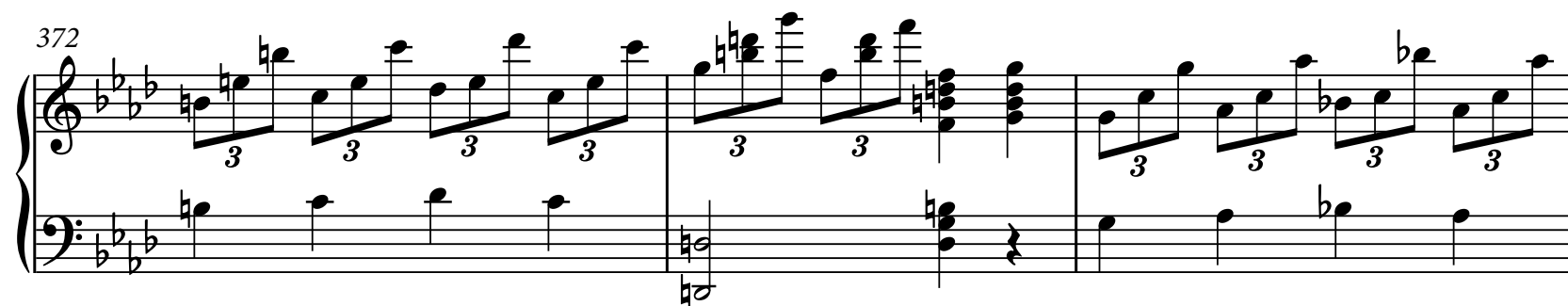
369

*cresc.*

*p*

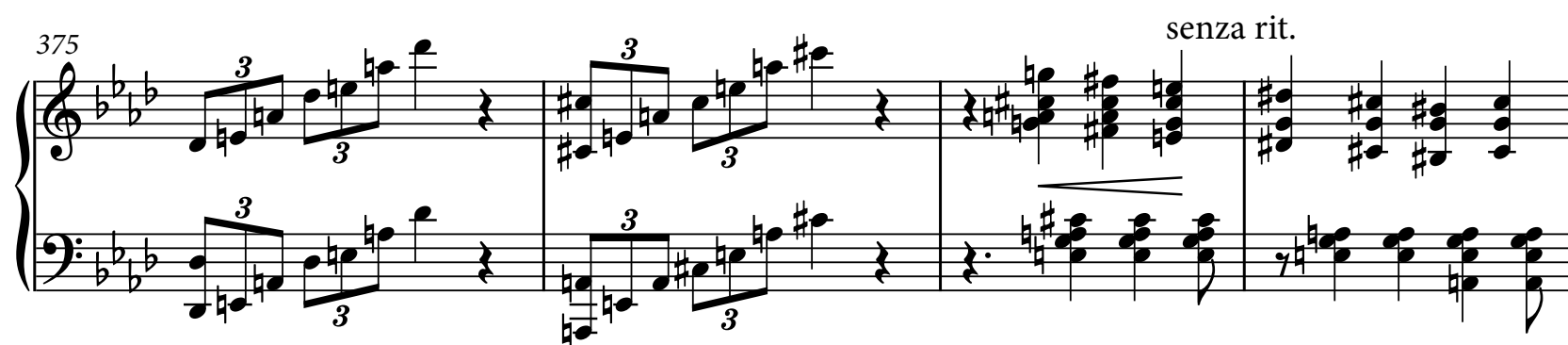


372

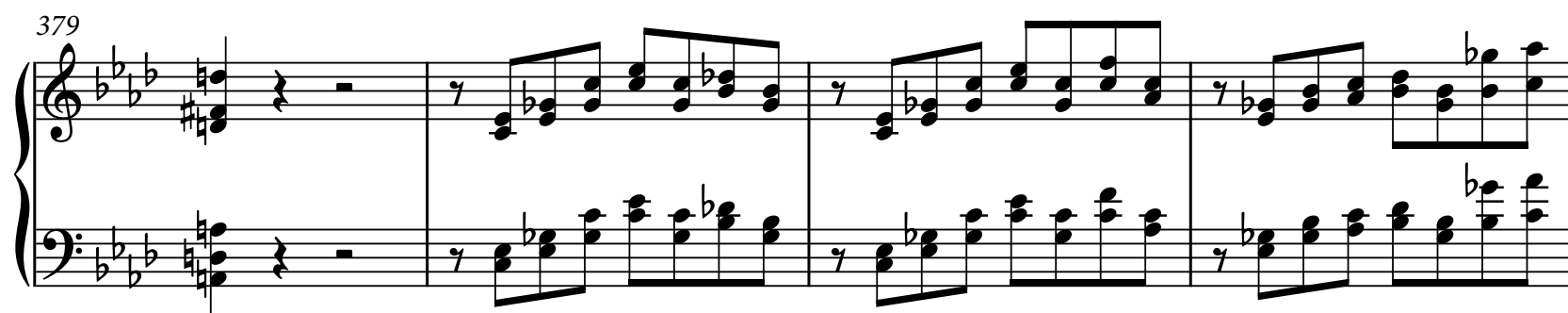


375

*senza rit.*

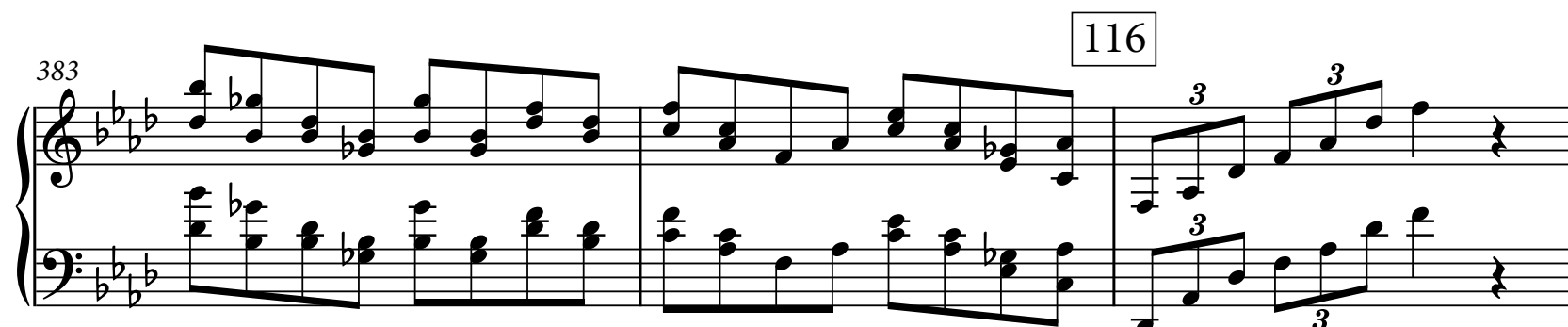


379



383

116



386

389

8<sup>va</sup>

392

394

Andante.

5

396-400

117

402

*f*

405

408

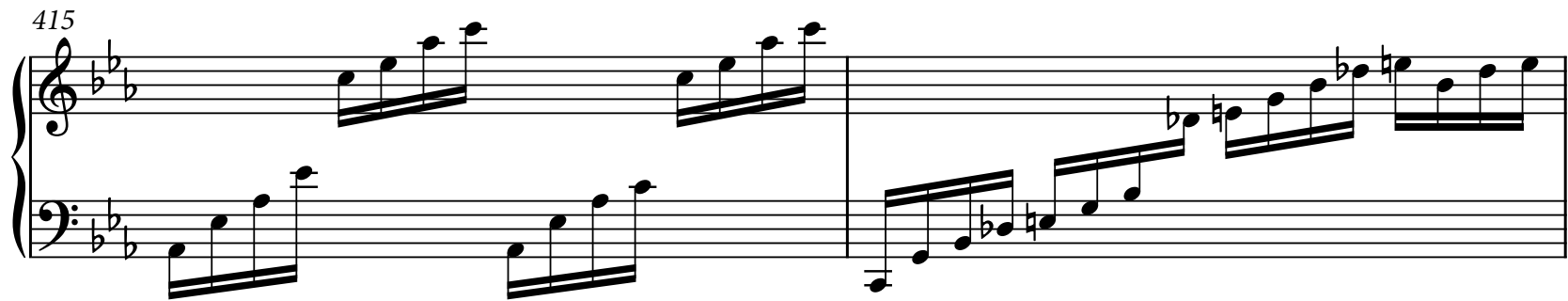
411

413

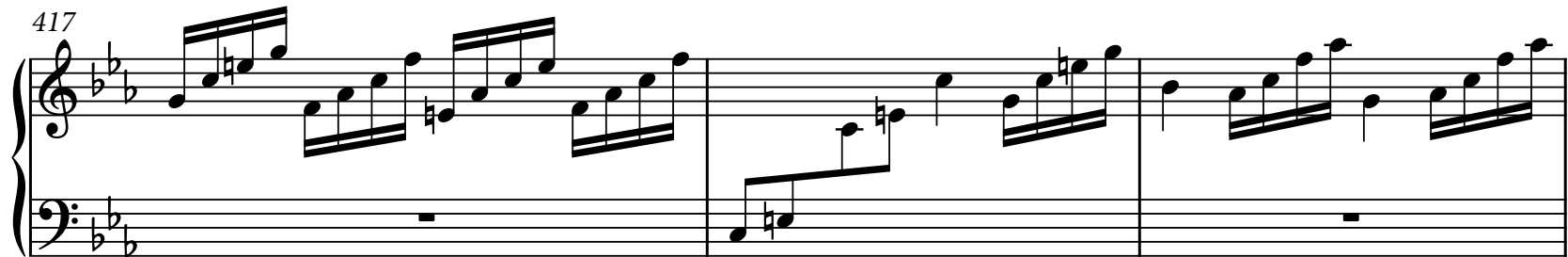
Animato.

*cresc.*

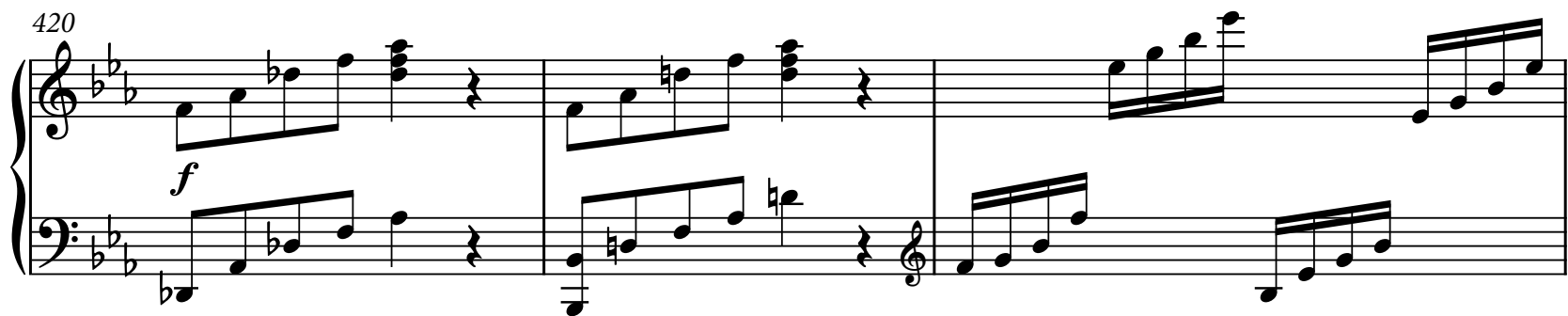
415



417



420



423

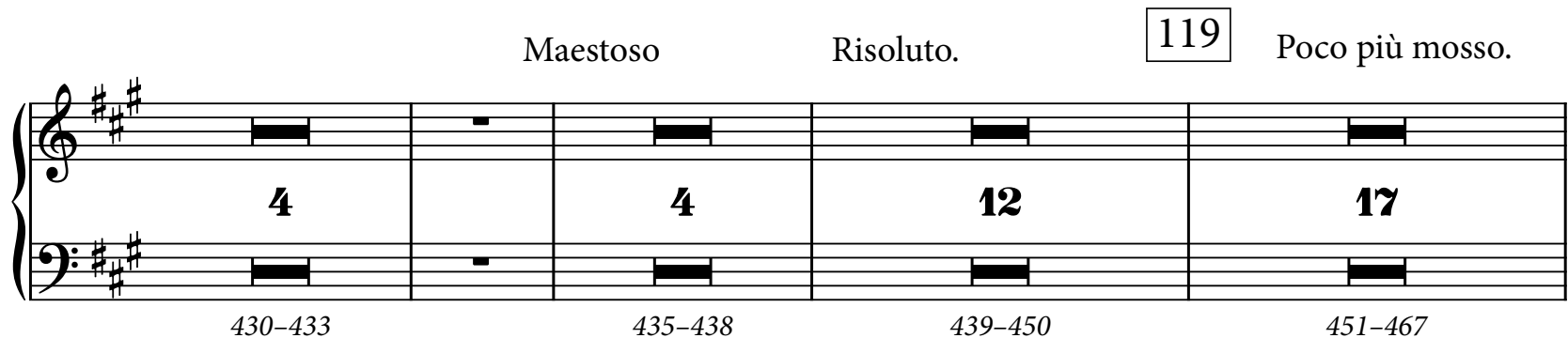
118 Moderato.



427-429

Maestoso Risoluto.

119 Poco più mosso.



430-433 435-438 439-450 451-467

120 121 122 123

18 21 16 26

468-485 486-506 507-522 523-548

124 125

senza rit..... ♩ = 100

14 14 9 4

549-562 563-576 577-585 587-590

The musical score is divided into two main sections: **Allegro moderato.** (measures 126-131) and **Con moto.** (measures 132-137). The score is written for piano (p) and features a 3/4 time signature. The first section (Allegro moderato.) consists of measures 126-131, with a key signature of one sharp (F#). The second section (Con moto.) consists of measures 132-137, with a key signature of one flat (Bb). The score is divided into four measures, each with a measure number (8, 4, 32, 16) and a measure range (591-598, 599-602, 603-634, 635-650). The first measure (8) is marked **Allegro moderato.** and the second measure (4) is marked **Con moto.**. The third measure (32) is marked **Allegro moderato.** and the fourth measure (16) is marked **Con moto.**. The score is divided into four measures, each with a measure number (8, 4, 32, 16) and a measure range (591-598, 599-602, 603-634, 635-650).

128 129 130 Più mosso.

24 20 13 9

651-674 675-694 695-707 708-716

131 Più mosso. 132 Con brio. rit.

8 8 2 11 2

717-724 725-732 733-734 735-745 746-747

748 133 a tempo 134 rit. Moderato.

750–771 773–774 776–784

785 135

786–802 803–808 810–831

136 Maestoso. Poco animato. 137

832–838 840–859 860–862

rit. 138

863–869 871–873 874–877 878–880

ACT III - SCENE 3

Tacet

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## ACT III - SCENE 4

Agitato.

Ritenuato [ Short Pause ] Largo [ Silent ] Largo ♩ = 56

1 5 5

3-7 9-13

144 Moderato. accel. 145 Allegro.

2 2 6 2 8

15-16 18-19 20-25 26-27 28-35

146 Allegro ma non troppo. 147 148

18 11 4

36-53 54-64 65-68

71

4

77-80

149

Molto Moderato

81

7 7 7 7 8 6 7 7

82

7 6 7 6 7 6 7 8

83

6 7 7 7 7

84

7 7 7 7 6 6

85

5 6 6 6 7 8

86

This system contains measures 86 and 87. Measure 86 features a treble clef with a key signature of three sharps (F#, C#, G#). The melody is composed of eighth notes, with fingerings 7, 6, 8, 7, and 7 indicated above the notes. The bass clef part consists of a single whole rest. Measure 87 continues the melody with eighth notes and fingerings 6, 7, 7, and 8. The bass clef part remains a whole rest.

87

This system contains measures 88 and 89. Measure 88 features a treble clef with a key signature of three sharps. The melody continues with eighth notes and fingerings 6, 7, 7, and 8. The bass clef part is a whole rest. Measure 89 continues the melody with eighth notes and fingerings 6, 7, 7, and 8. The bass clef part is a whole rest.

88

This system contains measures 90 and 91. Measure 90 features a treble clef with a key signature of three sharps. The melody continues with eighth notes and fingerings 6, 7, 6, and 7. The bass clef part is a whole rest. Measure 91 continues the melody with eighth notes and fingerings 6, 7, and 6. The bass clef part is a whole rest.

90

7 6 6 6 6 6

91

7 7 7 7 7 9 9

150

92

94

8va

4

151

100

101

102

103

104

Measures 104-105. Treble clef, key of D major. Measure 104 starts with a forte (f) dynamic. The right hand features a series of sixteenth-note chords, each marked with a '6' (octave 6). The left hand has a single note in measure 104 and rests in measure 105. Measure 105 ends with a treble clef sign.

106

Measures 106-107. Treble clef, key of D major. Measure 106 starts with a '7' (octave 7) marking. The right hand has a series of sixteenth-note chords, with markings '8', '6', '7', '6', '6', '6'. The left hand has a series of sixteenth-note chords, with markings '6', '6', '6'. Measure 107 ends with a treble clef sign.

107

Measures 108-110. Treble clef, key of D major. Measure 108 starts with a treble clef sign. The right hand has a series of chords, with a fermata over the first chord. The left hand has a series of chords, with a fermata over the first chord. Measure 110 ends with a bass clef sign.

152

110

111

Un pochetto più mosso.

112

113

114

*poco cresc.*

115

Measures 115-116: Treble clef, key of D major. Measure 115 features sixteenth-note triplets in the right hand, each marked with a '6' (finger 6), and descending sixteenth-note pairs in the left hand, also marked with a '6'. Measure 116 continues the triplet pattern in the right hand and has a whole rest in the left hand.

116

Measures 117-118: Treble clef, key of D major. Measure 117 features sixteenth-note triplets in the right hand, each marked with a '6', and descending sixteenth-note pairs in the left hand, marked with a '7'. Measure 118 continues the triplet pattern in the right hand and has a whole rest in the left hand.

117

Measures 119-120: Treble clef, key of D major. Measure 119 features sixteenth-note triplets in the right hand, each marked with a '7', and descending sixteenth-note pairs in the left hand, marked with a '7'. Measure 120 continues the triplet pattern in the right hand and has a whole rest in the left hand.

118

Measures 121-122: Treble clef, key of D major. Measure 121 features sixteenth-note triplets in the right hand, each marked with a '6', and descending sixteenth-note pairs in the left hand, marked with a '7'. Measure 122 continues the triplet pattern in the right hand and has a whole rest in the left hand.

119

153

Measures 123-124: Treble clef, key of D major. Measure 123 features sixteenth-note triplets in the right hand, each marked with a '7', and descending sixteenth-note pairs in the left hand, marked with a '6'. Measure 124 continues the triplet pattern in the right hand and has a whole rest in the left hand.

120

Harp

49

7

7

7

7

7

7

8

8

8

8

4/4

4/4

4/4

4/4

L'istesso tempo

4

121-124

[illegible][illegible]

130

[130] 154 Allegro. 155 Con anima.

16 16 34

131-146 147-162 163-196

156 Allegro risoluto. 157 poco a poco crescendo

12 3 1

197-208 209-211

158

8va

ff

220 (8) 8va

159

223 (8)

226-230

160

232

238-240

241

*f*

243

245-252

161

253

*f*

256

260

*cresc.*

263

*ff*

162

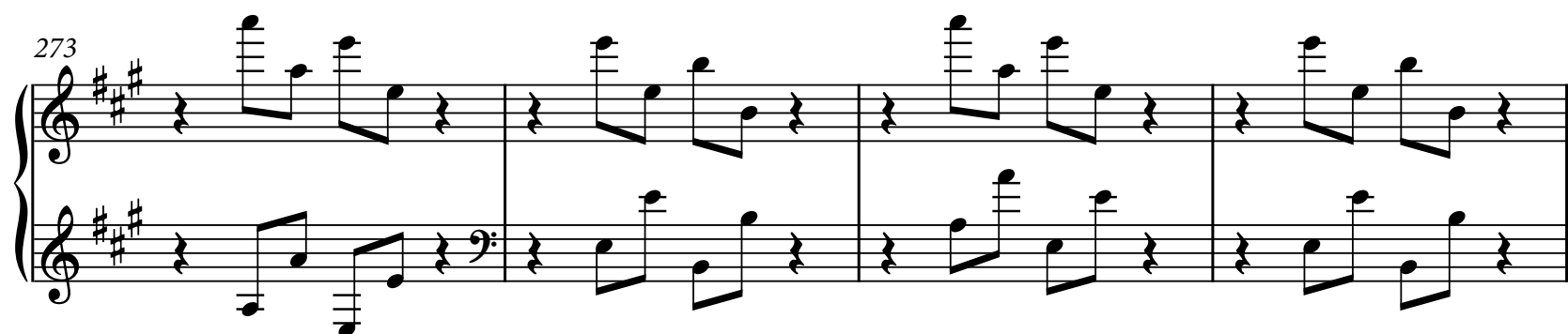
266

*ff*

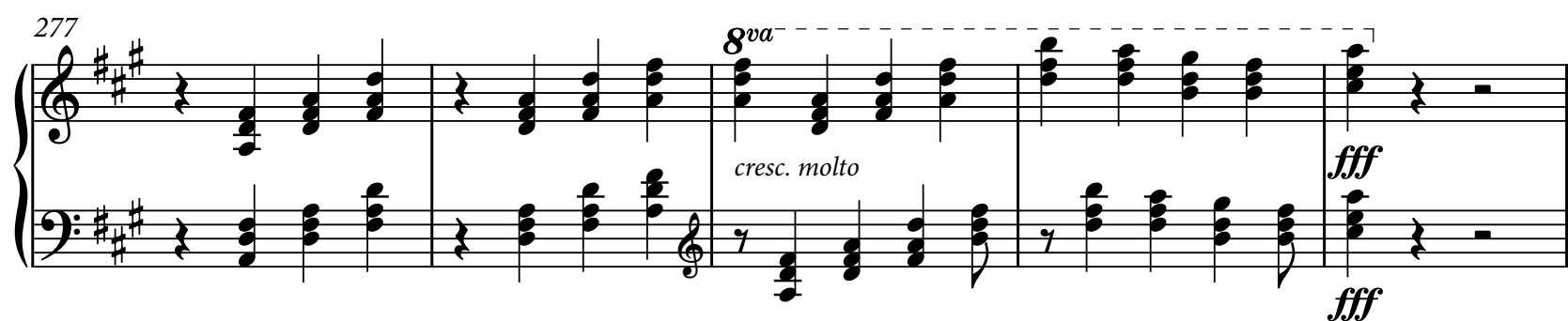
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270-272

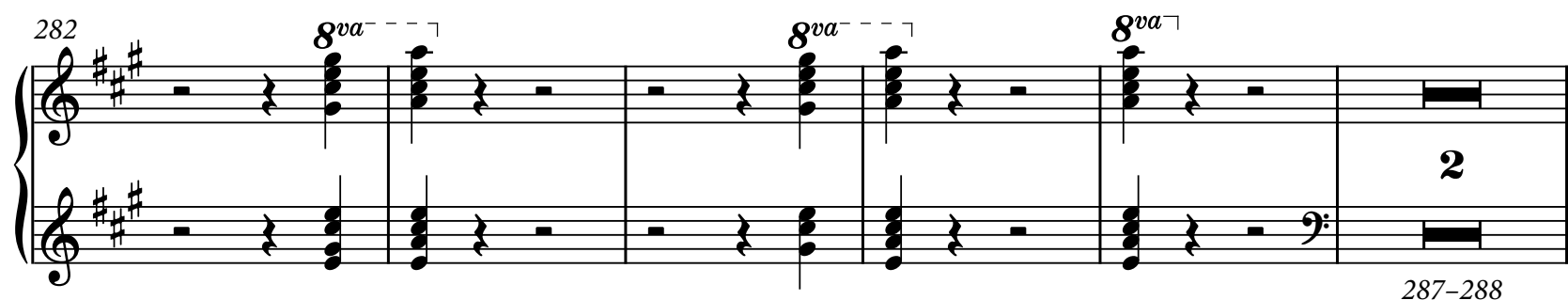
273



277

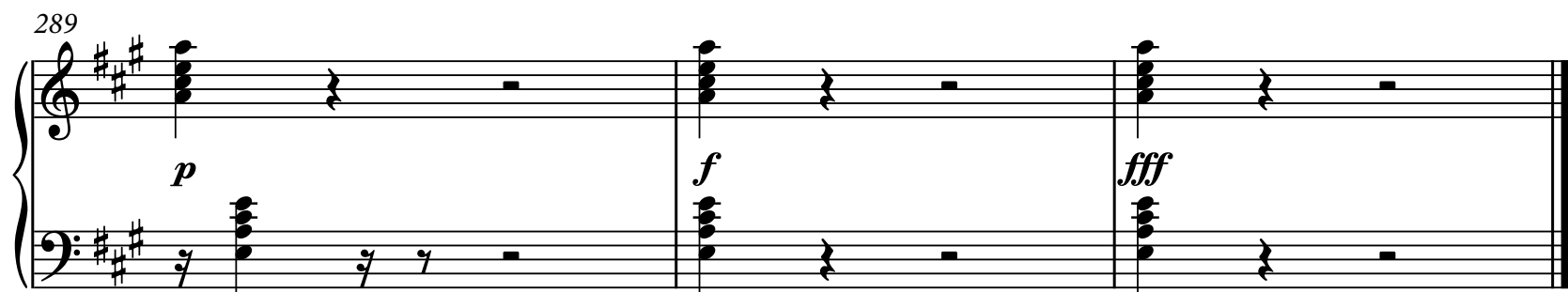


282



287-288

289



The End



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