



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)

VIOLA

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

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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

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

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Viola

The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

Molto moderato

Viola

1-2

f

p *cresc.*

7

1

ff

p

11

f

14

17

2

f

pizz.

21

mf

arco

dim.

25

p

31

f *p* 3 3 3 3 3 3 3 3

34

cresc. 3 3 3 3 *f*

36

ff 3 3 3 3 3 3 3 3

10

38-47

ACT I - SCENE 1

Allegro moderato.

Viola

5

1-5

p *cresc.* *mf* *p*

9

cresc.

14

4

tr *ff*

19

5

ff

24

3

28

tr

32

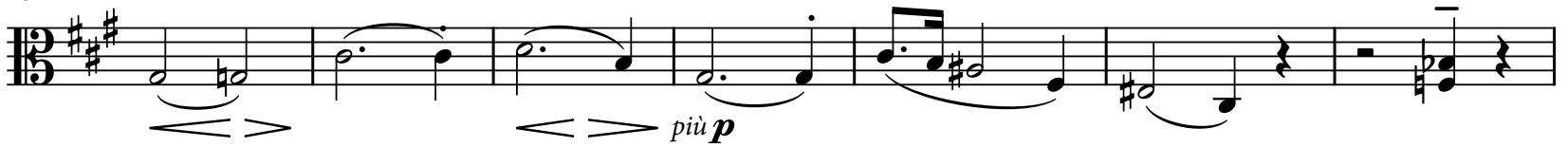
6

divisi *p*

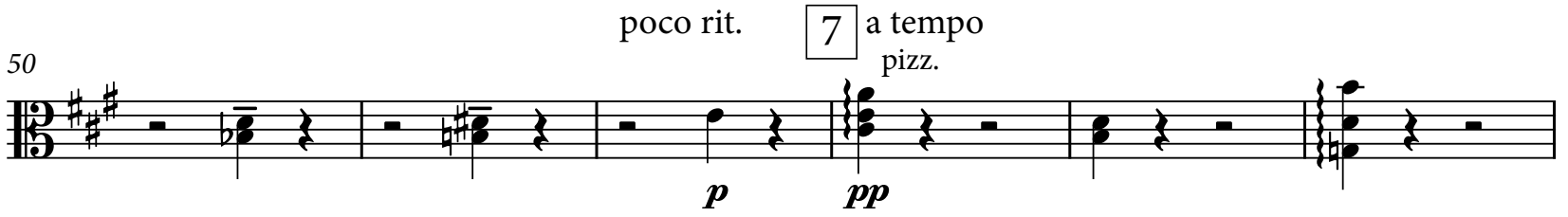
37

legato *unis.* *divisi*

43



50



56



59



V.S.

63

arco

p

poco a poco cresc.

68

8

73

78

9

f

83

f

3

3

87

10

Poco più moderato.

pizz.

p

dim.

3

3

91

cresc.

95

arco

99

11

pp

104

cresc.

108

f

pizz.

112

arco

pizz.

116

arco

12

V.S.

120

ff

3

3

Musical staff 120-124 in 3/4 time, key of D major. It begins with a forte (ff) dynamic. The staff contains eighth and sixteenth notes, with a triplet of eighth notes at the end.

125

13

f

Musical staff 125-128 in 3/4 time, key of D major. It starts with a forte (f) dynamic. The staff features eighth and sixteenth notes, including a triplet of eighth notes.

129

f

Musical staff 129-133 in 3/4 time, key of D major. It begins with a forte (f) dynamic. The staff contains eighth and sixteenth notes, with a triplet of eighth notes.

134

p

divisi

unis.

cresc.

Musical staff 134-139 in 3/4 time, key of D major. It starts with a piano (p) dynamic. The staff includes chords and moving lines, with markings for 'divisi' and 'unis.' (unison). It ends with a crescendo (cresc.) marking.

140

Musical staff 140-142 in 3/4 time, key of D major. It contains eighth and sixteenth notes, with a triplet of eighth notes.

143

9

Musical staff 143-144 in 3/4 time, key of D major. It features eighth and sixteenth notes, with a triplet of eighth notes.

14

145

fz

p

Musical staff 145-148 in 3/4 time, key of D major. It starts with a forte (fz) dynamic, followed by a piano (p) dynamic. The staff contains eighth and sixteenth notes.

149

cresc.

Musical staff 149-150 in 3/4 time, key of D major. It begins with a crescendo (cresc.) marking. The staff contains eighth and sixteenth notes.

151

ff

Musical staff 151-152 in 3/4 time, key of D major. It starts with a forte (ff) dynamic. The staff contains eighth and sixteenth notes.

154 *Poco più mosso.*

158

163 *poco rit..*

166

170

174 **16** *L'istesso tempo*

179 *rit..... Meno mosso.*

186 *Maestoso ma non lento.*

195

p

V.S.

15 *Tempo I*

fff

divisi

unis.

2

184-185

5

190-194

18

1

1

3

4

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203 *Poco più mosso.* *a tempo*

p *f* 207-208

211

213-214 215-221 *mf*

223 *un poco animato.*

sfz

229

f

234 *Poco a poco più mosso.*

235-237 *p* *cresc.*

241

247 *Allegro.*

f

251 *poco rit.*

256

22 a tempo

261

266

271

276

23

fff

280

p

f

rit..

ACT I - SCENE 2

24 Andante. **11** [con sordini] 25 $\text{♩} = \text{♩}$ Andante. L'istesso tempo

Viola 11 12 *ppp*

15

20 26 [senza sordini] [Solo] *pp*

23

26 27 Tutti [con sordini] *pp*

31 Poco più mosso. *f*

34 28 Allegro [senza sordini] *f*

42 pizz.

49 arco Meno mosso. pizz. **2** **2**

52-53 55-56

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57 **29** Andante. **3** [con sordini] *ppp*

58-60

65 **30** **1** *pp*

71 *divisi* *pp*

75 *poco rit.* **31** a tempo *p*

81 **32** *pp*

87 *poco a poco cresc.*

91 *fff* *dim.* *p*

96 **33** *p*

100 [senza sordini] *pizz.* **2** *p*

102-103

104 Poco più mosso.
poco marcato *mf* *tr* *pizz.* Maestoso non lento.

109 34 *p* 110-112

116 arco 118-120

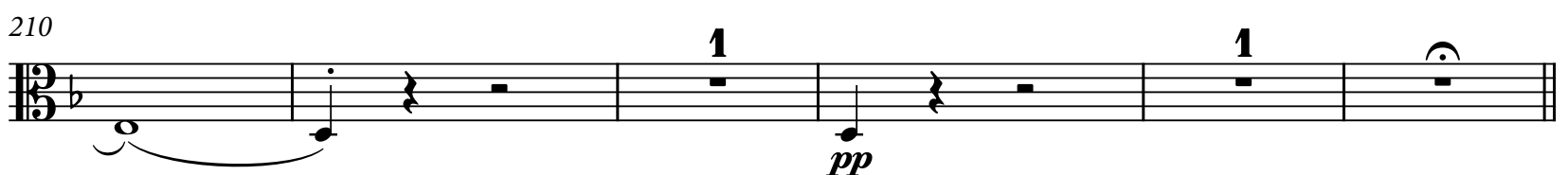
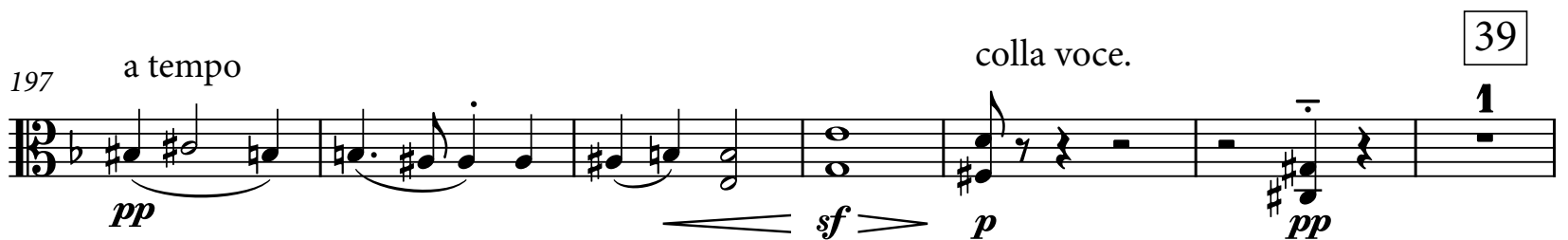
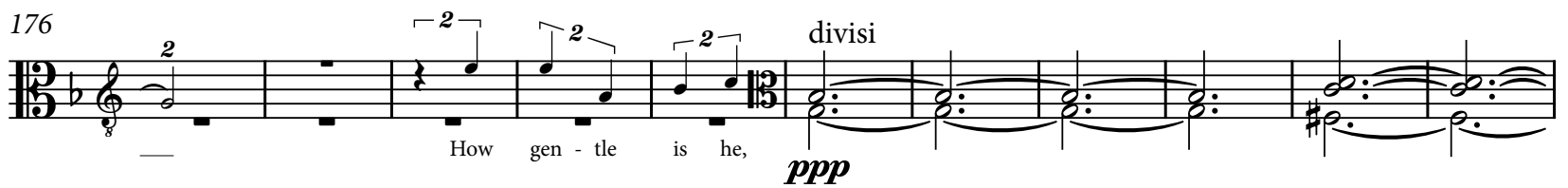
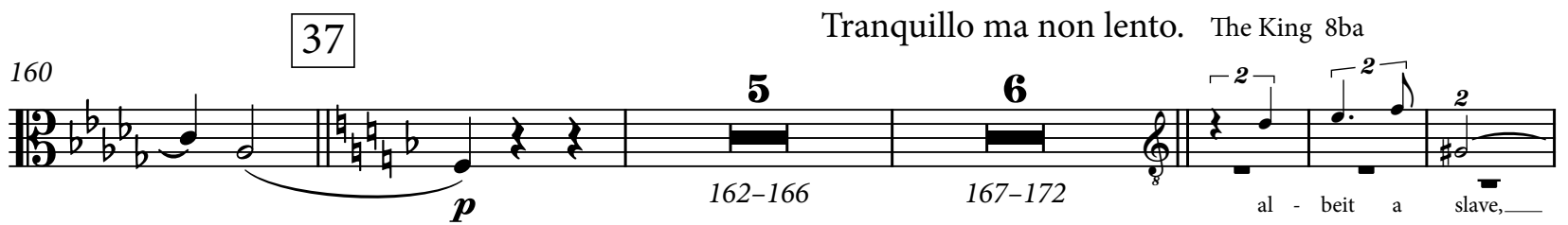
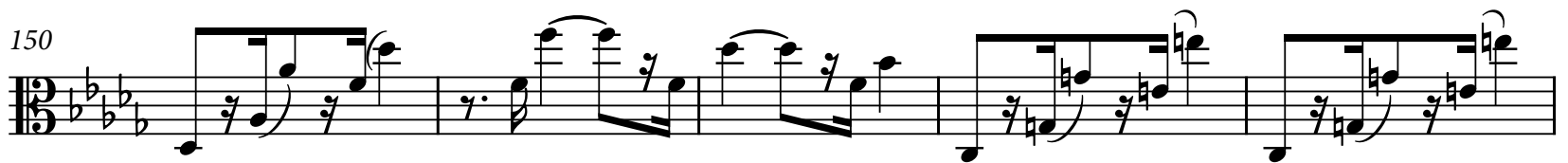
123 35 Con moto. *f*

129

134 cresc. e più mosso.

139 Allegro *tr*

145 poco rit. rit. 36 Allegro [a tempo] *ff*



ACT I - SCENE 3

40 Allegro molto vivace.

Viola

17

3-19

Tpt 1

23

41

2

2

p

26-27

30-31

32

pizz.

38

arco

44

49

42

7

54-60

61

pizz.

f

2

65-66

f

cresc. molto.

arco

69

43

4

75

4

81

4

86

4

91

44

1

97-98

45

fff

2

103

1

108

1

113

1

118

1

123

46

Presto

12

127-138

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47

12

139-150

f

155

48

2

160-161

p

162

pizz.

2

1

164-165

170

49

1

1

1

1

178

1

1

arco

f

185

f

V.S.

50 Allegro, non troppo ma con fuoco.

191

199

202

rit. *tr* *ff*

51 Allegro moderato.

207

211

215

219

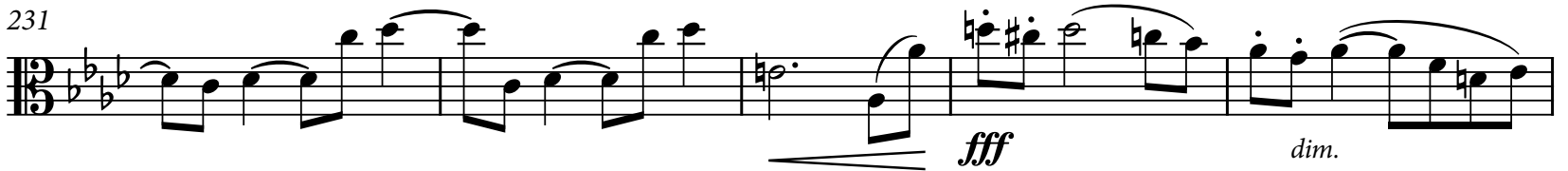
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223

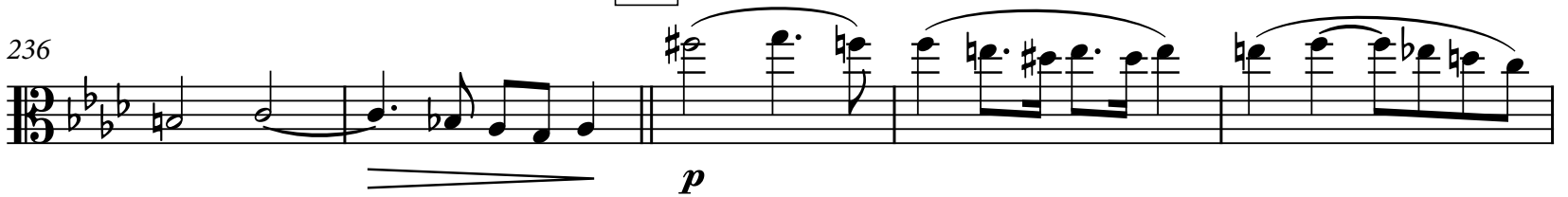
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231

53 Moderato
espress.

236



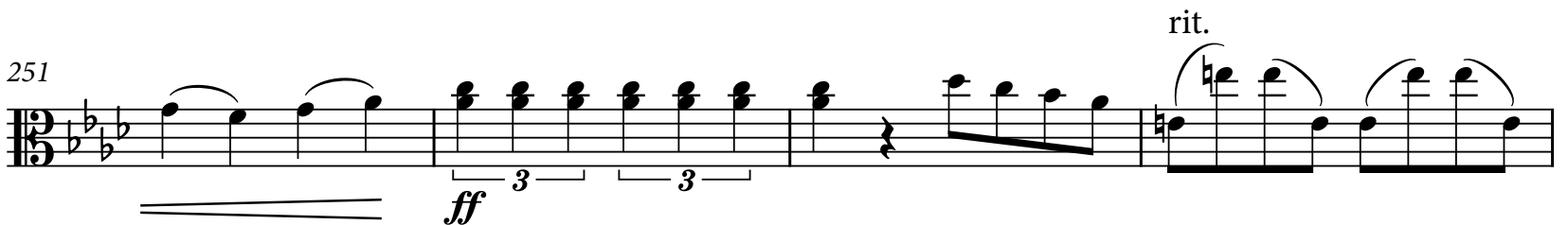
241



246



251



255



54 Tempo I

259



263



V.S.

268 $\text{♩} = \text{♩}$

ff

270

272 *poco rit.*

275

dim.

55 Più tranquillo

8

Un poco animato.

277-284

286

sfz

sfz

291

56

pp

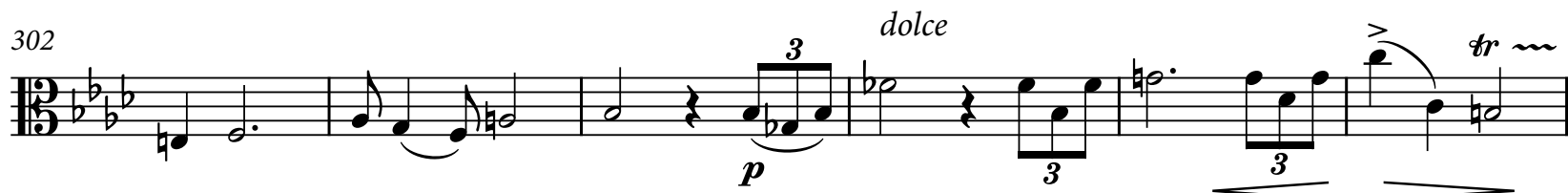
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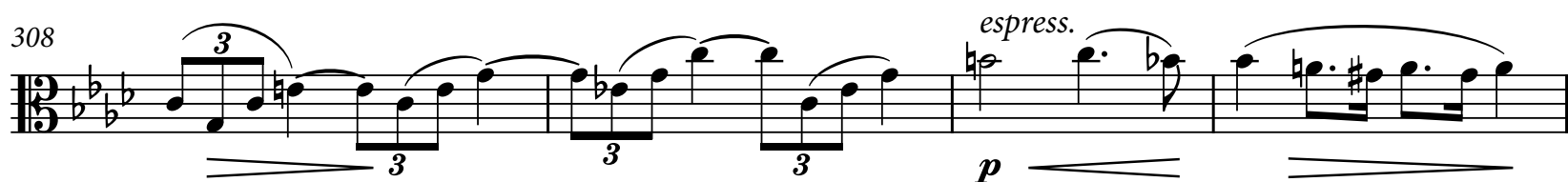
57 Moderato.

p

302



308



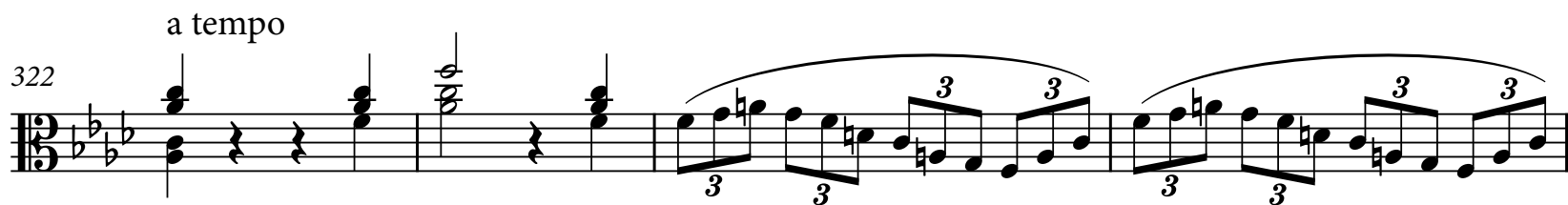
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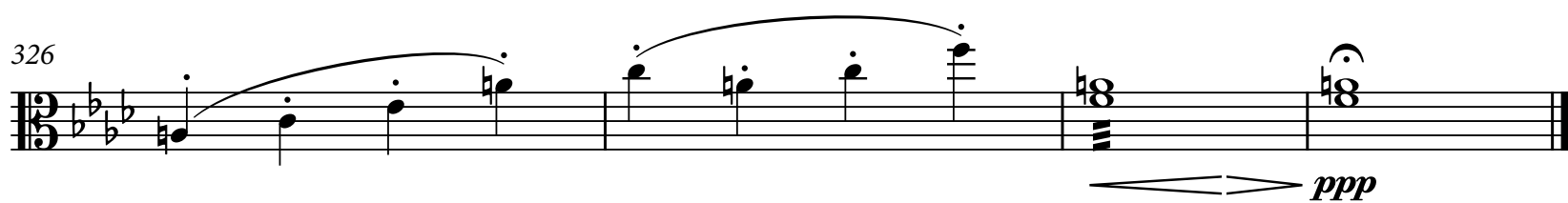
316



322



326



End of Act I

ACT II - SCENE 1

Andante con moto

Viola

pp

8

p

15

ff

21

pp

29

ff

32

59

34-36

p

38

pizz.

pp

42

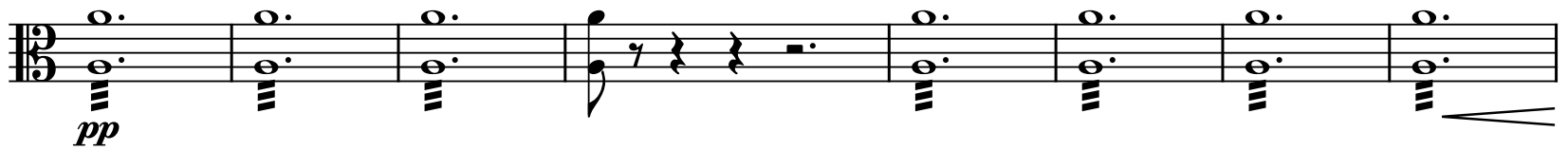
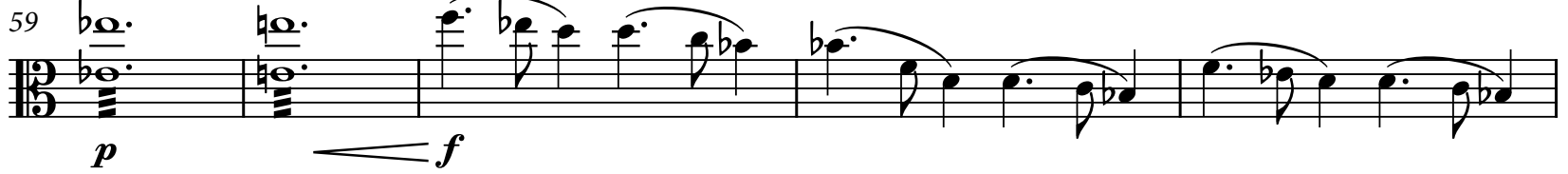
arco

p

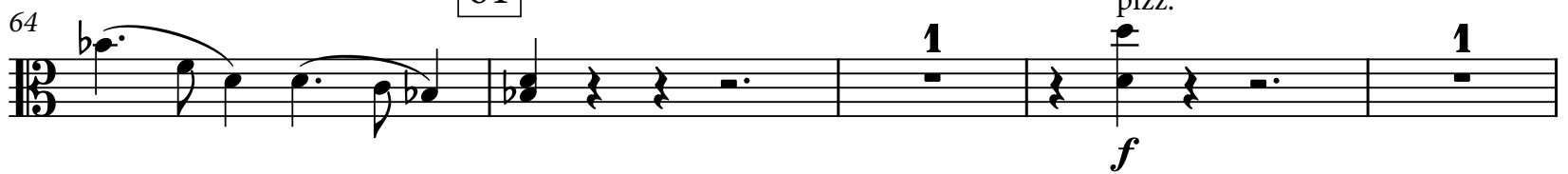
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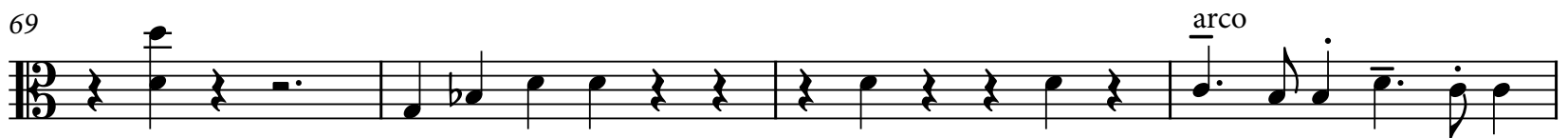
60

51 *sul ponticello**in modo ordinario**Più mosso.*

61



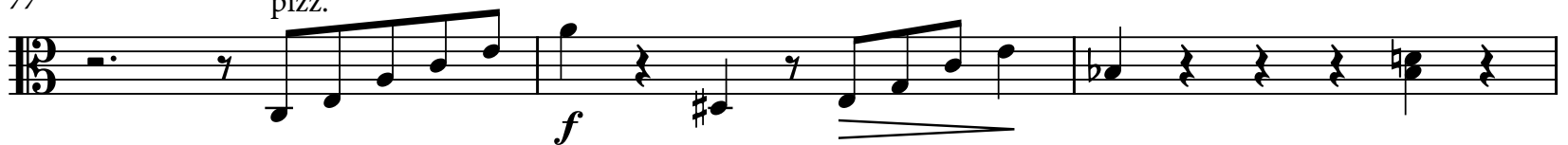
69



73



77

*Maestoso.**pizz.*

80

*rit. molto.....**Allegretto.*

62

90

90

mf

100

100

108

108

63

117

sfz *ff*

127

127

f

133

133

64

139

ff *f*

144

144

f pizz.

65

150

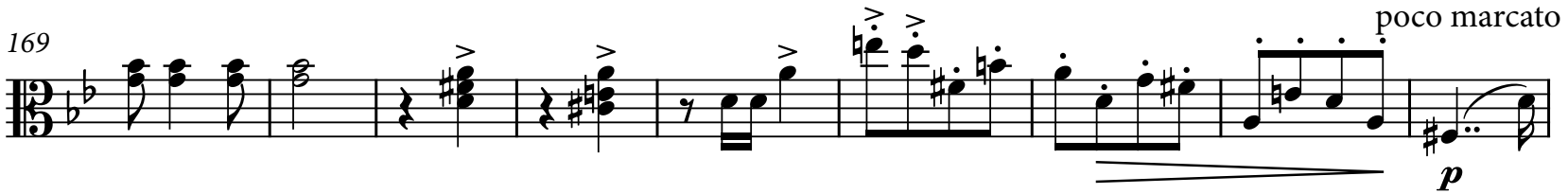
ff *ff* arco

160

160

poco marcato

169



178

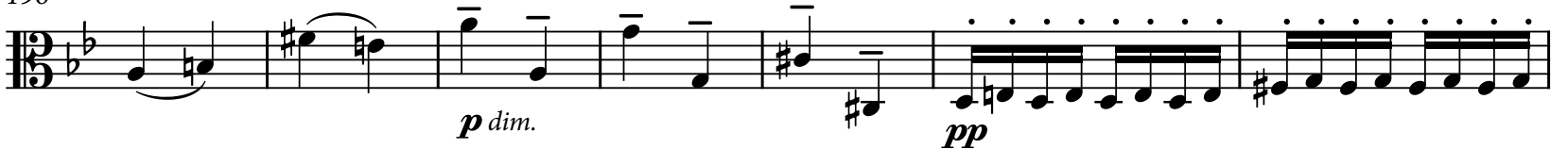


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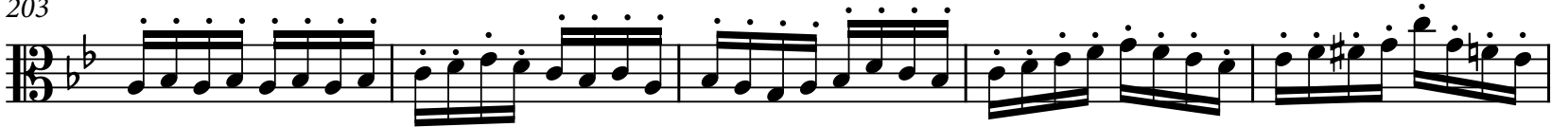


67

196



203



208



213



218



68

Tempo I, quasi maestoso.

225



V.S.

232 *Animato.*

239 *dim.*

248 *p* *f*

258 *tr*

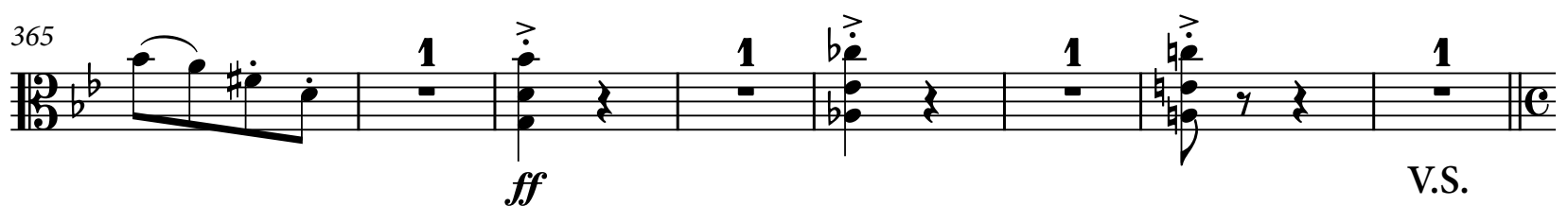
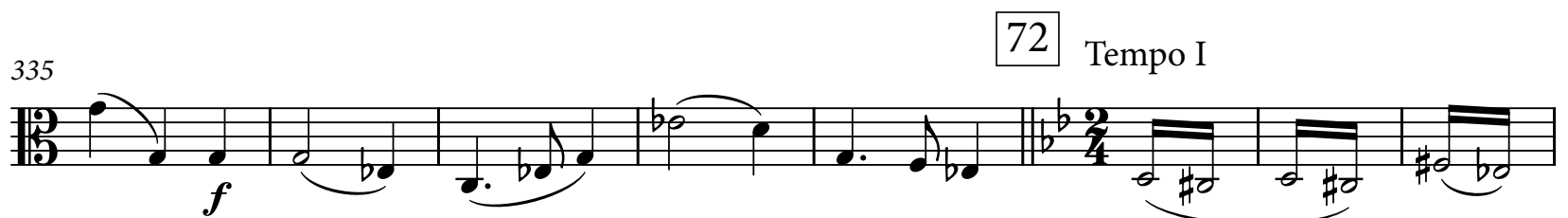
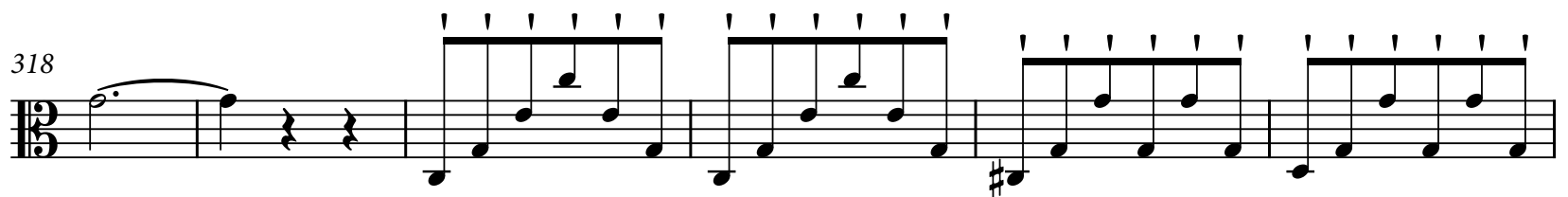
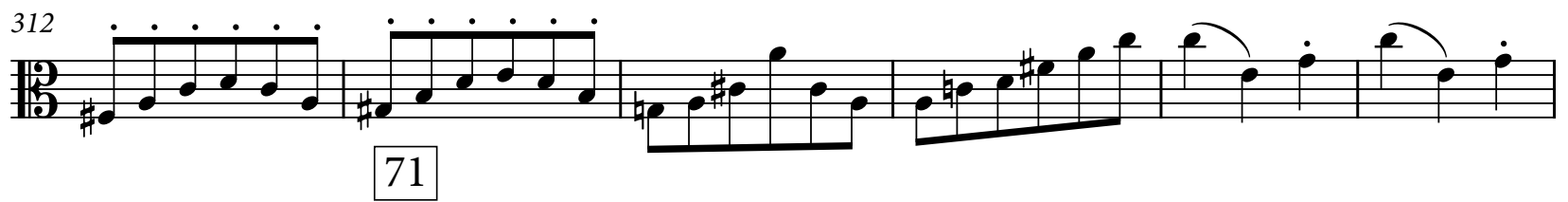
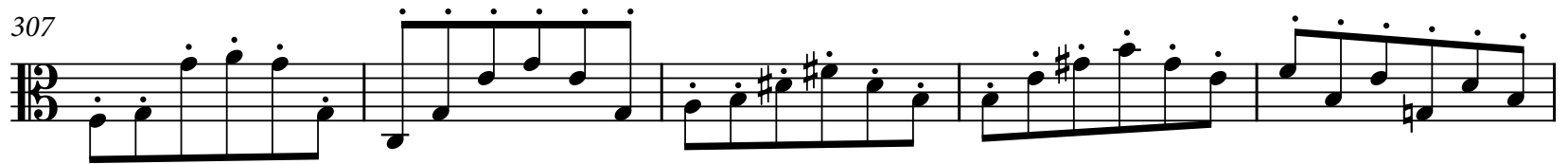
270 *sf* *pizz.* *arco*

277 *ff*

286

295 *Poco riten.* *70 Allegro.* $\text{♩} = \text{♩}$ *ff*

301



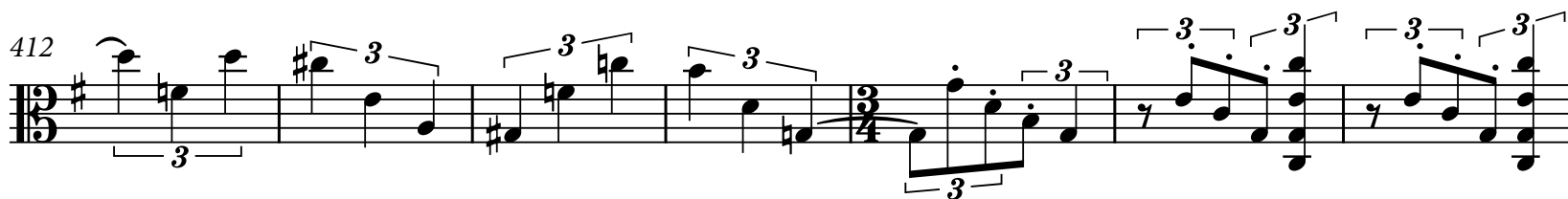
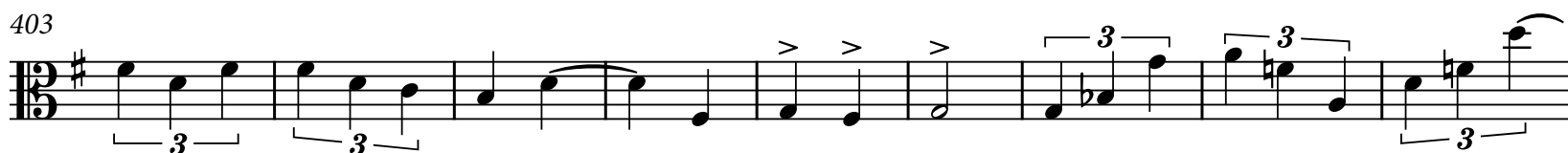
373 Andante. $\text{♩} = \text{♩}$

73

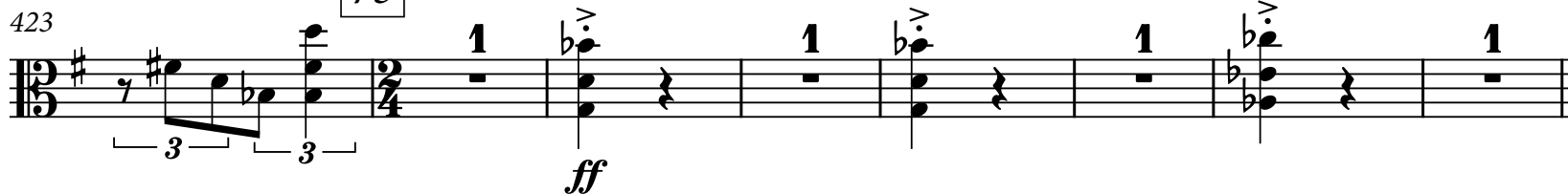


389-390

74

Maestoso. Tempo I un poco più largo.
poco rit.

75



ACT II - SCENE 2

Viola

Andante. $\text{♩} = \text{♩}$ Tempo I Andante. $\text{♩} = \text{♩}$ Tempo I

8-9

10 Andante.

f

17 Tempo I Andante. Tempo I

20-26

76 Andante poco più mosso.

27



33



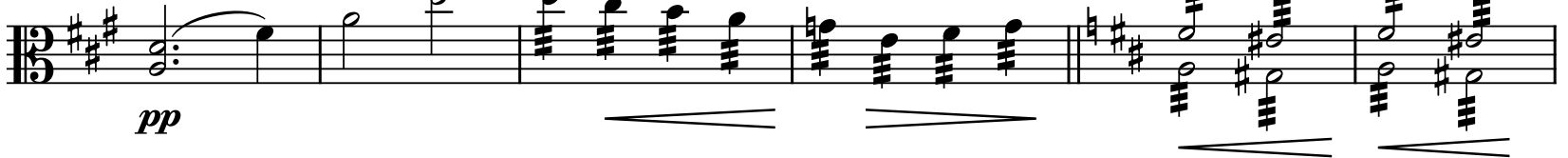
39



45



51



77

divisi

57



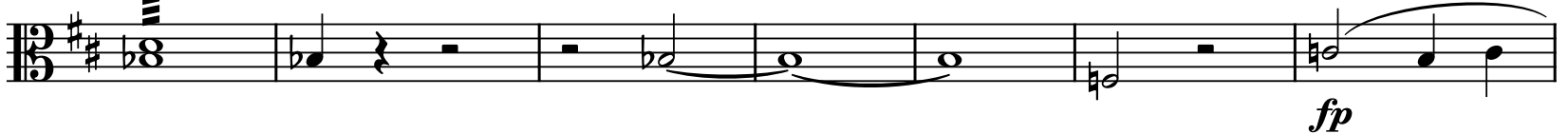
Più mosso.

64



78

70



77



83

79

ff

89-90

ff

93-95

p

98

fff

dim.

p

105

cresc.

p

dim. e rit.

80

Moderato.

pp

110

114

117

dim.

121

espress.

pp

127

f *dim.*

131

81

p

134

p

137

p

140

p *cresc.*

144

f

147

82

pp

152

ff

157

ff

160

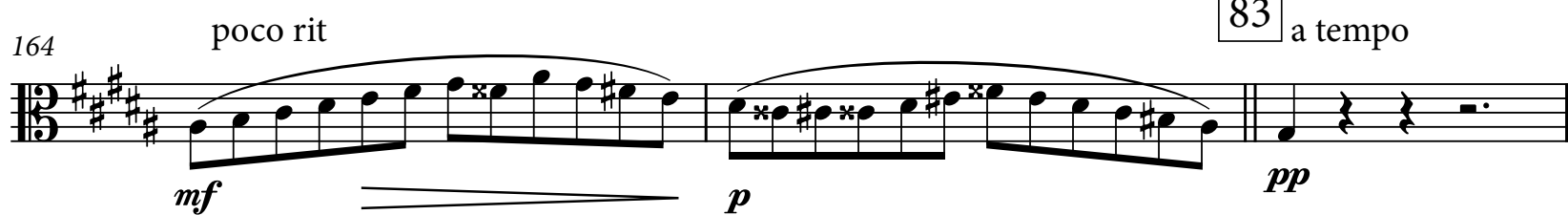
mf *cresc.*

162 *fff*



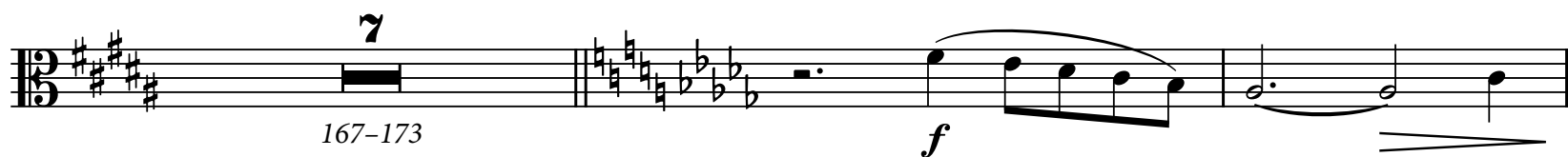
164 poco rit 83 a tempo

mf *p* *pp*

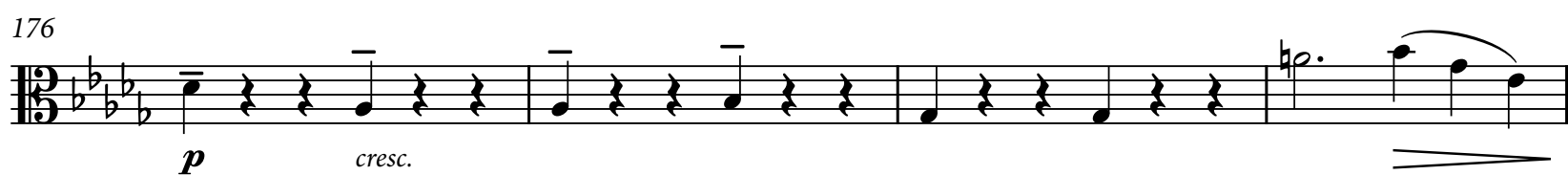


7

167-173 *f*

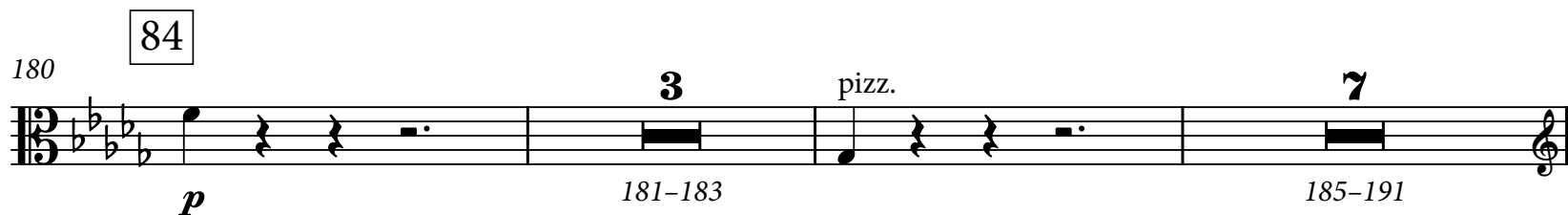


176 *p* *cresc.*



84

180 *p* **3** 181-183 pizz. **7** 185-191



tranquillamente

agitato

pizz.

4

194-197

192

199

85 Più mosso.

Poco più lento, ma molto risoluto.

arco

1

f

204

209

86 Più mosso.

p

215

222

poco a poco più mosso.

pizz.

228

poco rit.

234

a tempo

arco

f

1

240

87 Più mosso.

ff

246



252



259



88

Più mosso. (Presto)

266

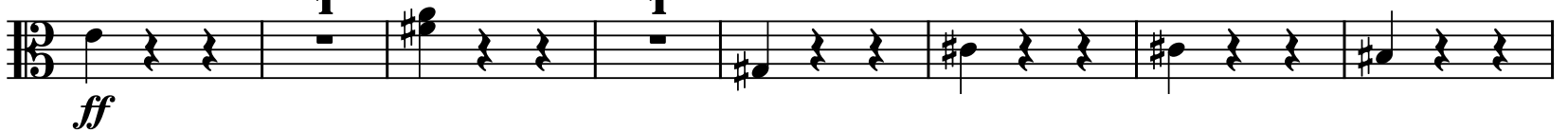


275

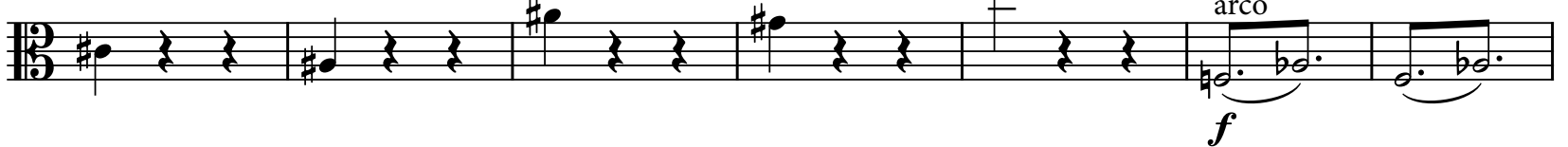


283-284

285



293



300



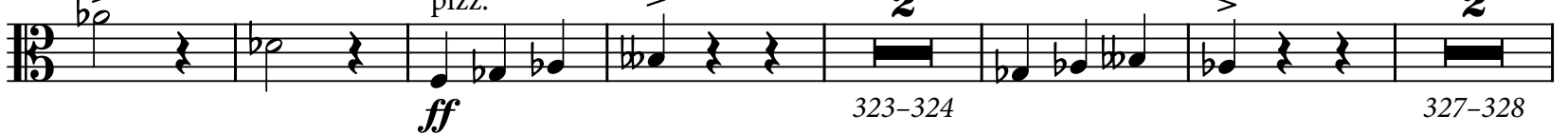
308



315-318

90

319



323-324

327-328

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329 arco

1 **1** **1** **1** **1** **1** **1**

ff *p*

338 Lento. **91** Andante. Offerus

ff 339-346

Ask me not my vow to break, ask me not my vow to break.

351 Molto maestoso.

Him, _____ the High - est, will I seek ; _____

359 Allegro.

fp *fp*

92

365

fp

370 poco rit. a tempo

2 **1** **2**

372-373 375-376

f

378

3

384-386

387

f

394

93 Moderato.

dim. *p* *mf*

399

dim. *p*

404

pp

409

f

413

94

tr *pizz.* *p*

417

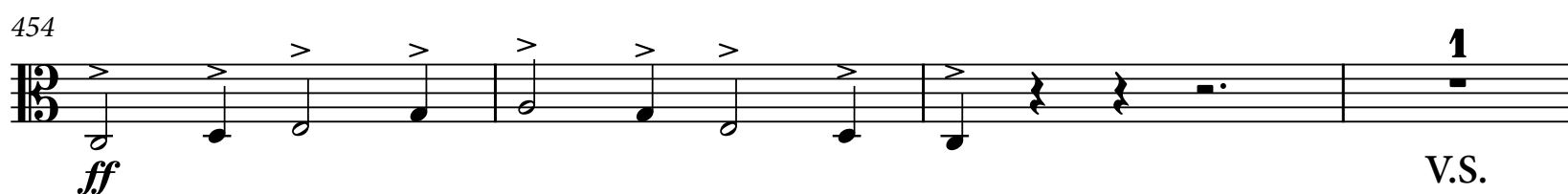
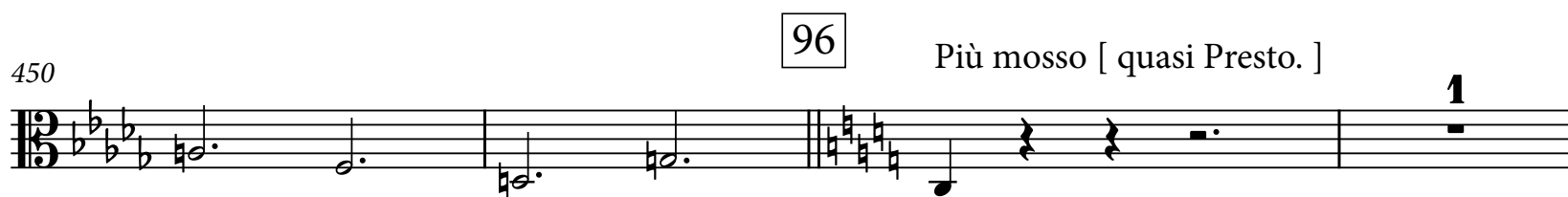
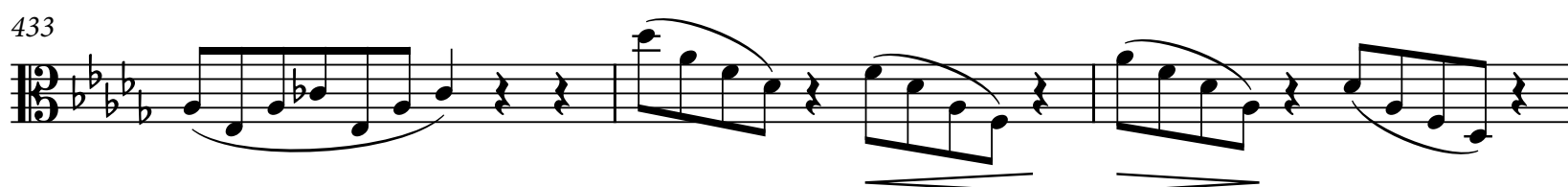
420

arco

423

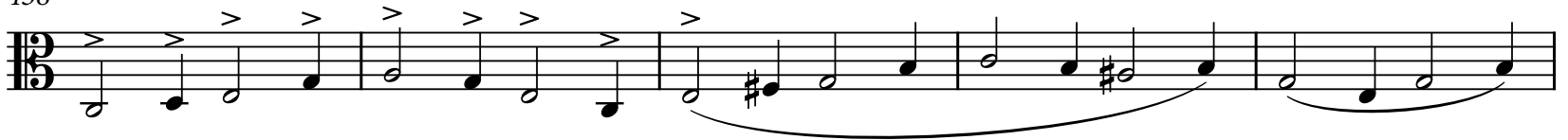
Poco più mosso.

mf

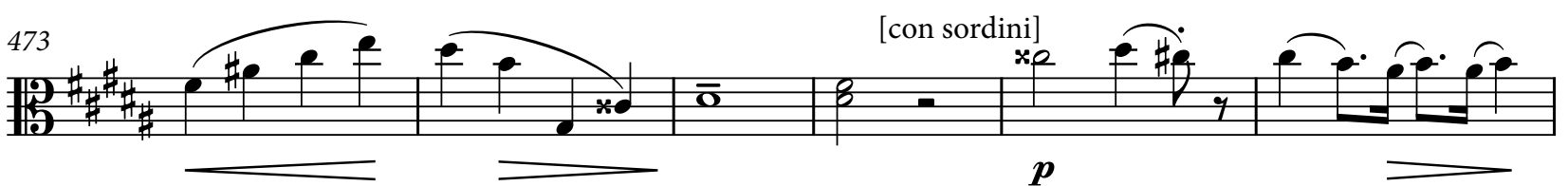
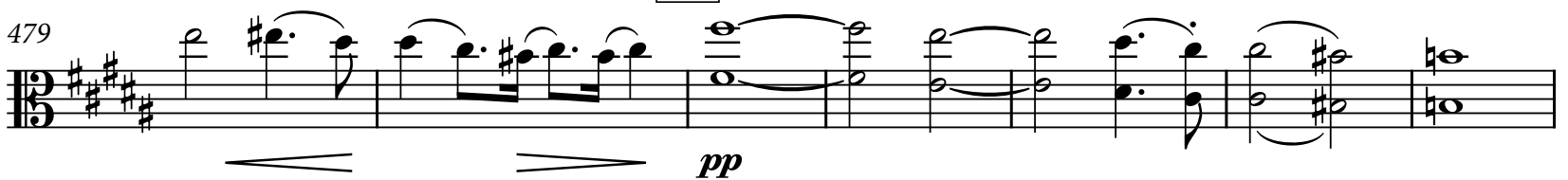
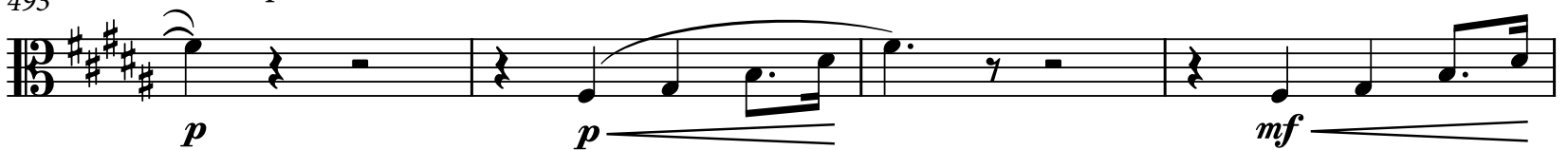


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458



463

468 97 Moderato.473 *espress.*479 98486 *poco rit.*493 *a tempo*497 *rit.*

End of Act II



ACT III - SCENE 1

99

Moderato. 18 poco a poco più mosso.

Viola

1-18

fp

Vc.

23

fp

sfz

30

3

33-35

p

p *sfz*

100

40

espress.

p

cresc.

pp

46

Tranquillamente 101 un poco agitato.

4

48-51

p

54

cresc.

f

58

62

66 *ff*

70

75

77 *cresc. fff* **102** *Molto maestoso.*

80

88 *p*

96 *poco marc.* **1** **2** *pp* *99-100*

103 **7** *pp* *103-109* *sfz* *dim.*

118 **1** *pizz.* **4** *pp* *124-127*

104 L'istesso tempo

128 arco **9** **f** **131-139**

105

140 pizz. **pp** poco a poco cresc.

147 arco **ff**

154 **2** **3** pizz. **f**

155-156 160-162

164 **8** arco **pp** **106** Meno mosso maestoso. **f** cresc.

165-172

178 ten. **ff** **f** Molto maestoso

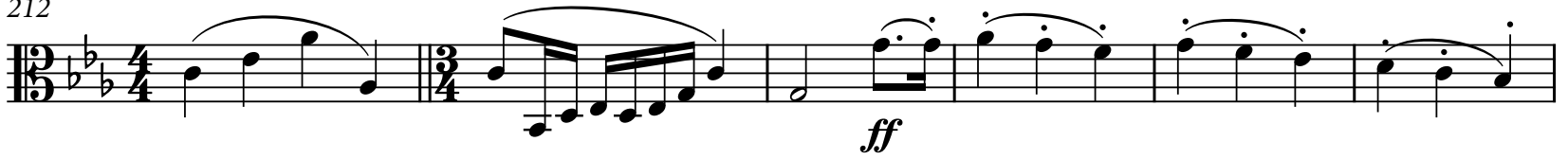
187 **sfz** **pp** **p** **f**

194 **f** molto maestoso.

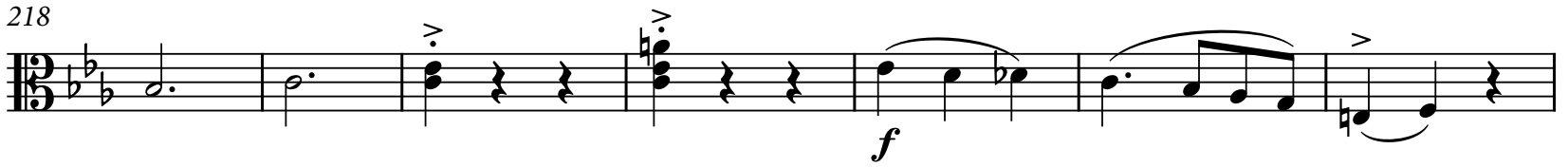
107

201 **7** **p** **202-208**

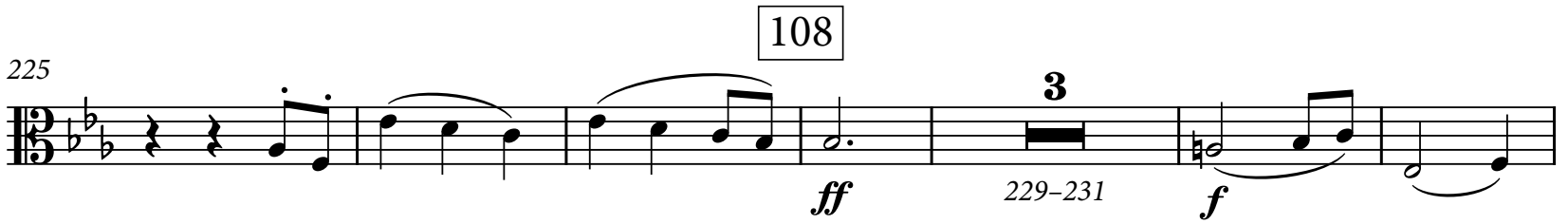
212



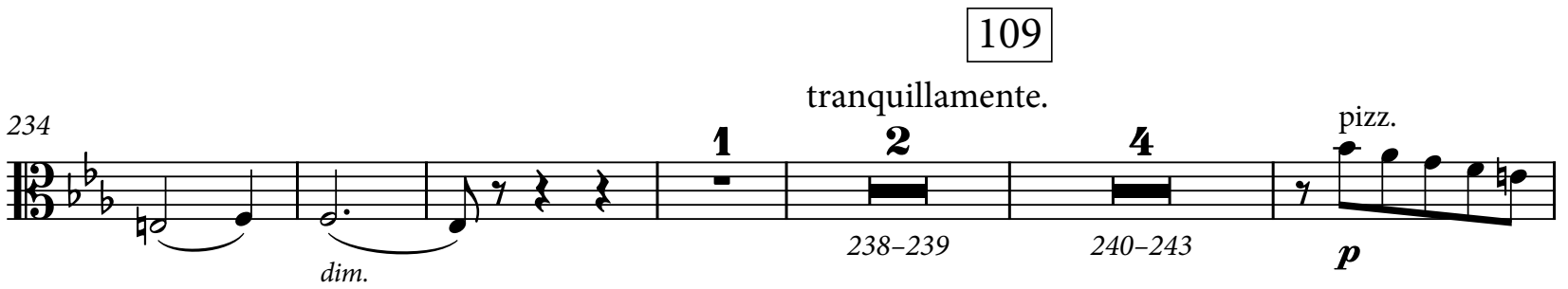
218



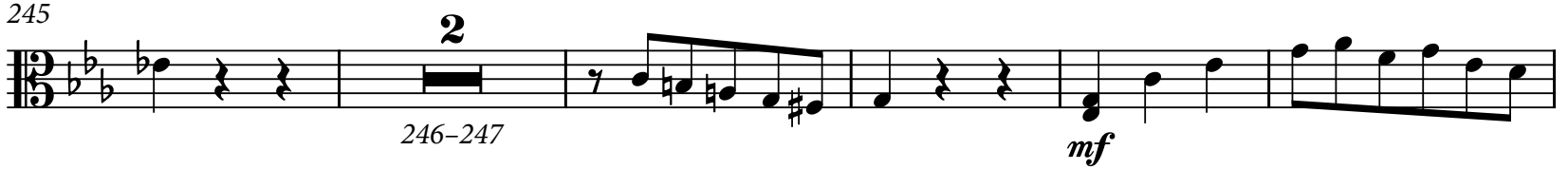
225



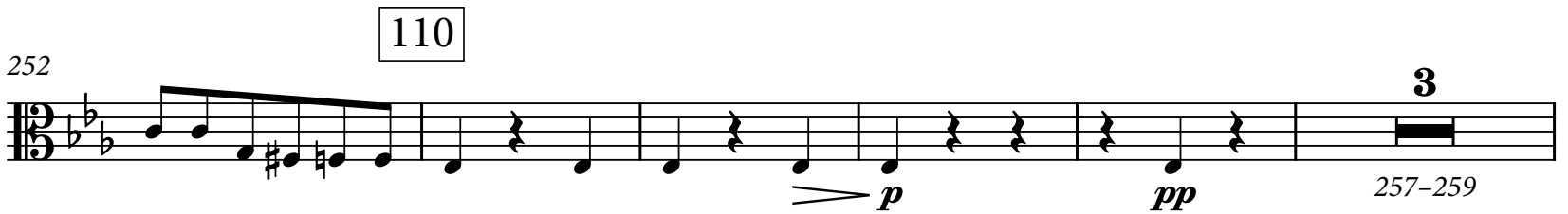
234



245



252



260 marc. Più mosso. Allegro moderato.

arco divisi

f

265

f

271 poco rit. 111 Allegro.

f

277

283

sfz p

291 112

fp *fp* *cresc.*

299 ten.

f

304

ff

ACT III - SCENE 2

310 *ff* L'istesso tempo ♩ = ♩ 6 314-319

320 [con sordini] 113 *pp*

326 10 331-340

341 114 *pp*

347 *cresc.*

351 *divisi* 115 [senza sordini] *Poco più mosso.* 1 V.S.

356 $\text{♩} = \text{♩}$ pizz. *pp*

361 arco *cresc.* *p*

366 *cresc.* *pp*

372 *senza rit.*

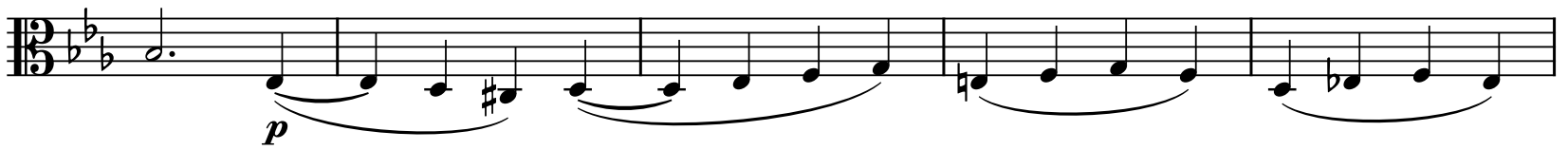
378 *pp*

382 116 *f*

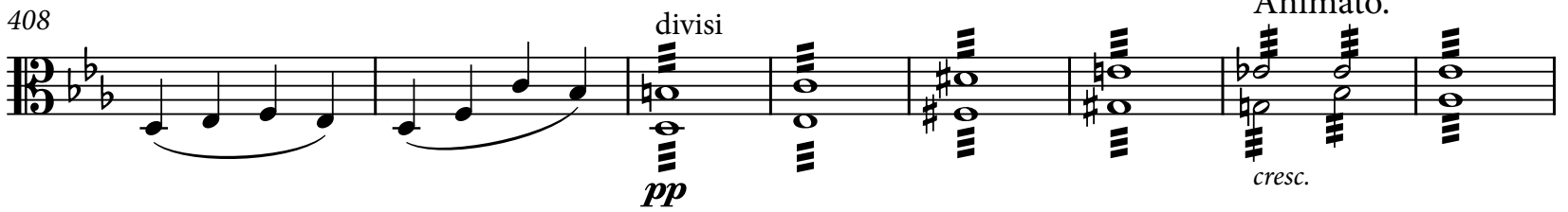
387 *dim.* *p* *pp*

395 Andante. divisi 117 unis. *ppp* tremolo *p* *f* *dim.*

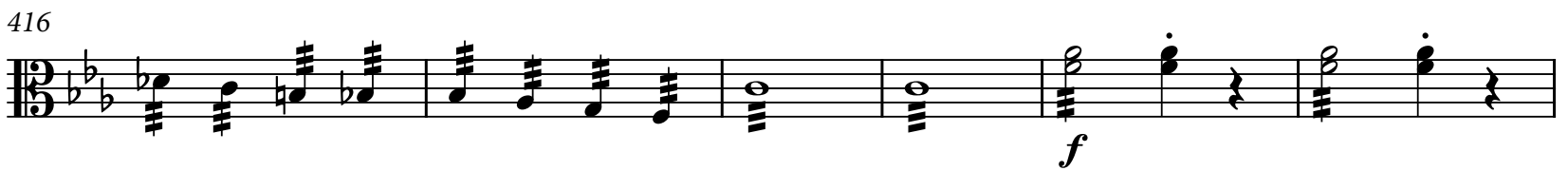
403



408



416



422



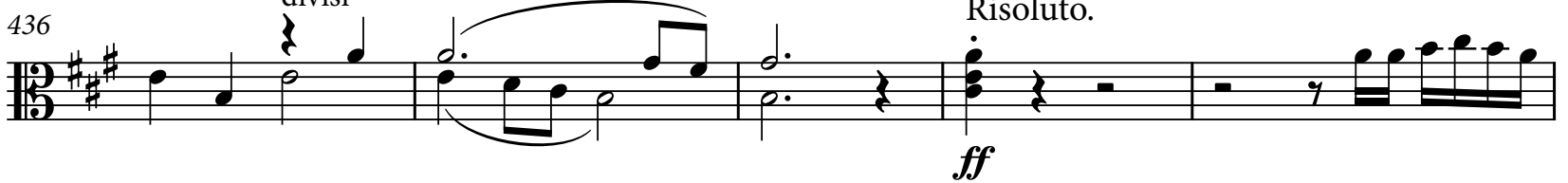
427



431



436



441



443-446

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447



450

119 Poco più mosso.



453



465



468

120



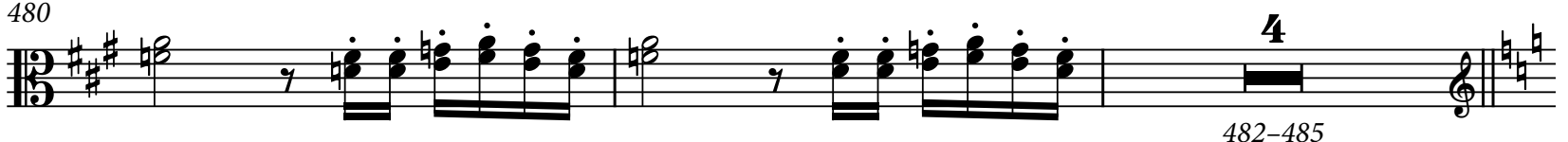
472



477



480



482-485

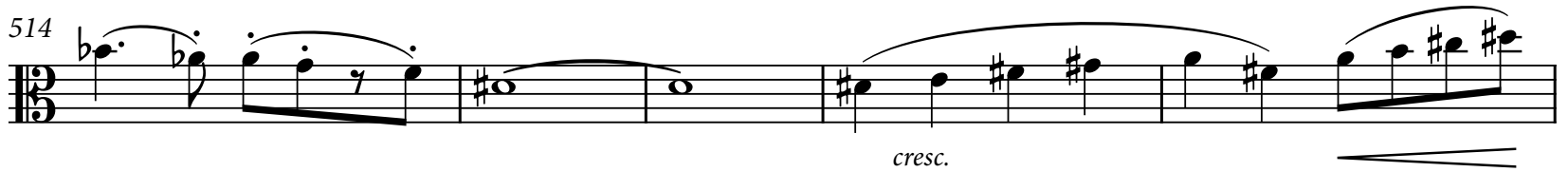
56

121

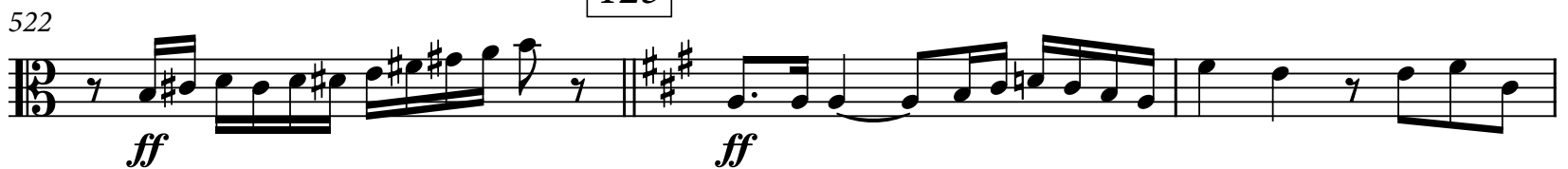
Viola



122



123



525



529



533



537



V.S.

542



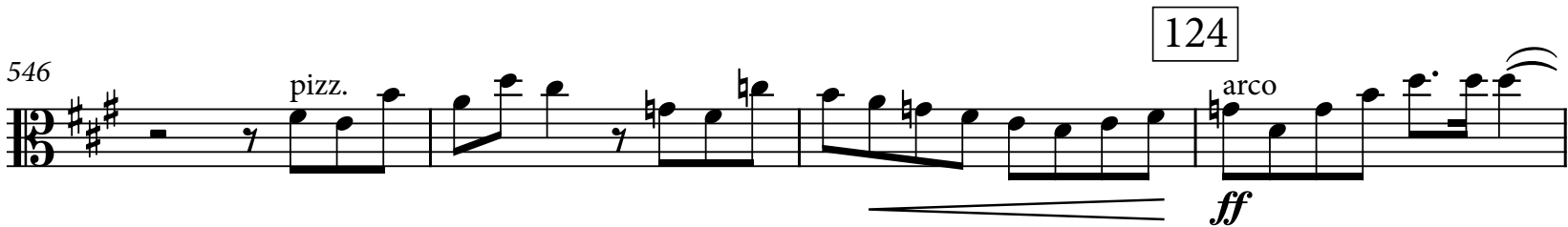
546

pizz.

124

arco

ff




550



553

p



557

cresc.



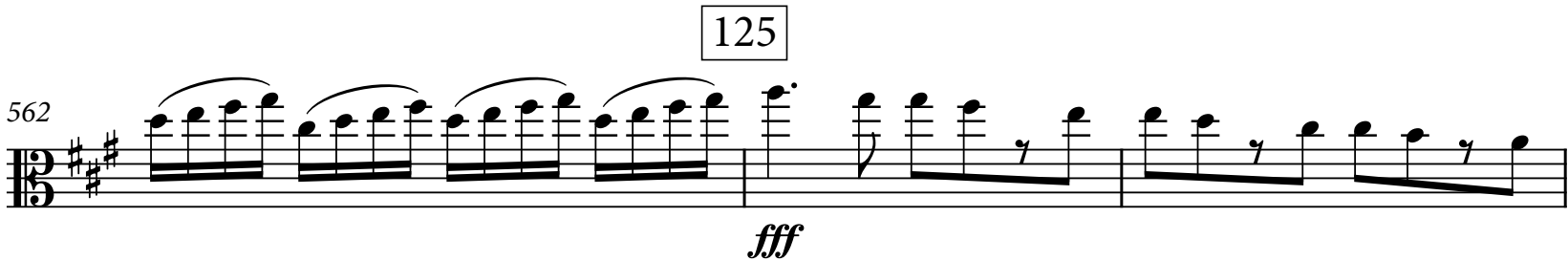
560



125

562

fff

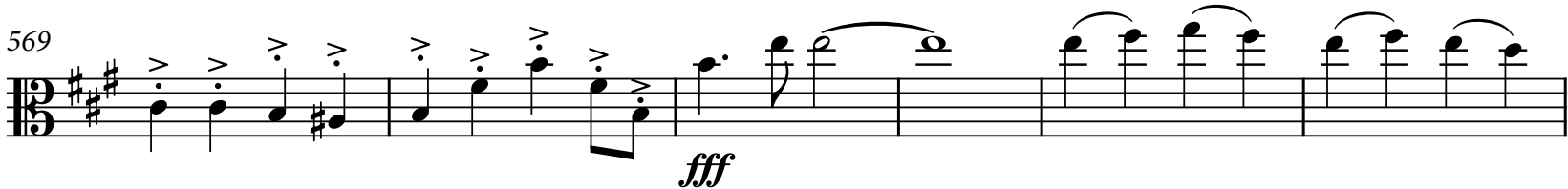


565

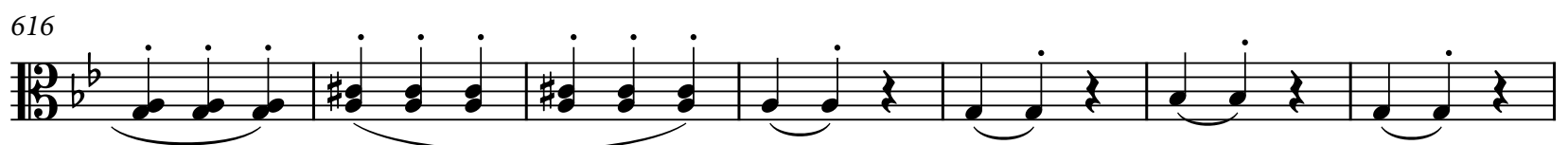
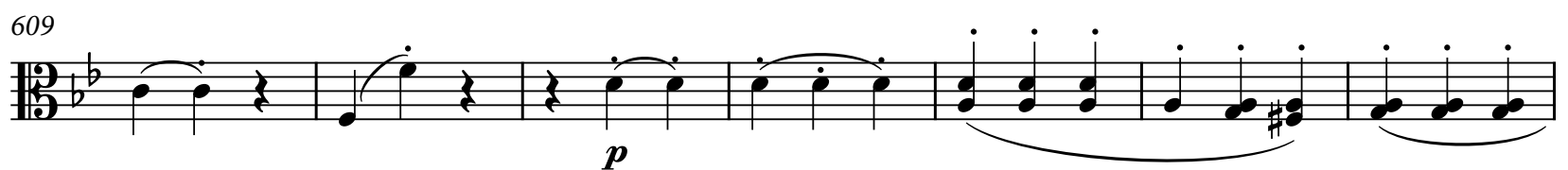
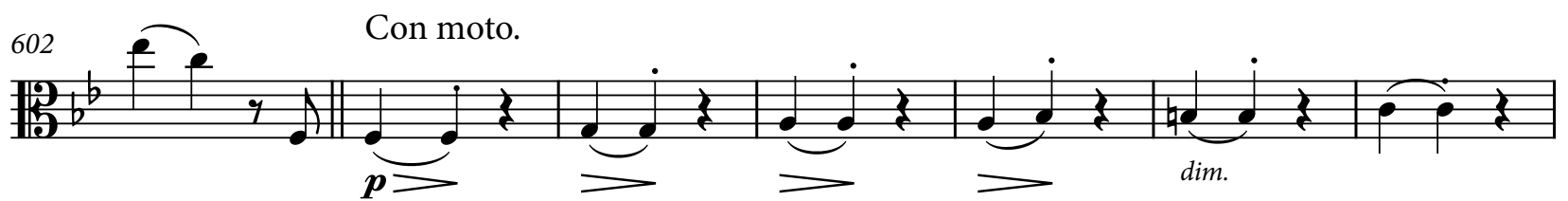
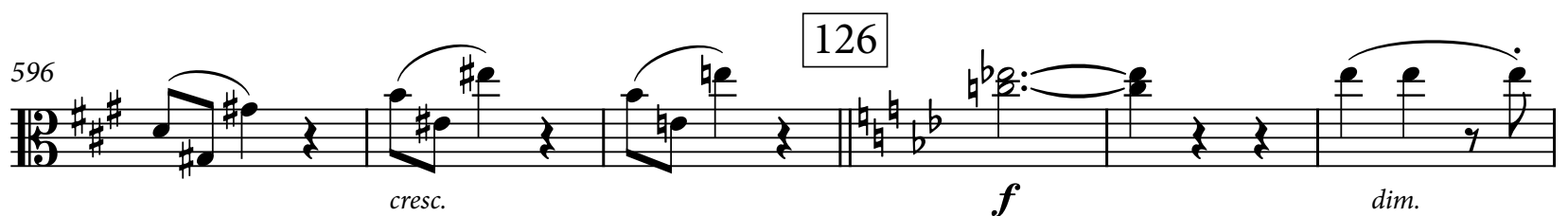
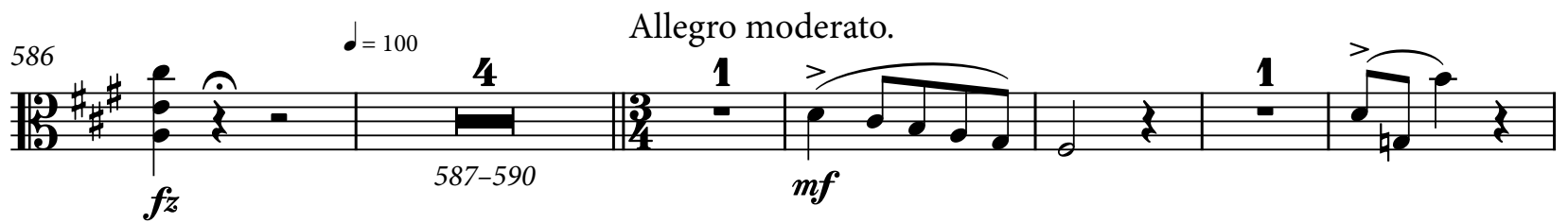


569

fff



senza rit.



643 pizz. *cresc.*

128 649 arco *pf*

656 pizz. 3 arco *pf dim.* 660-662

665 pizz. 3 arco *pp pf dim.* 668-670

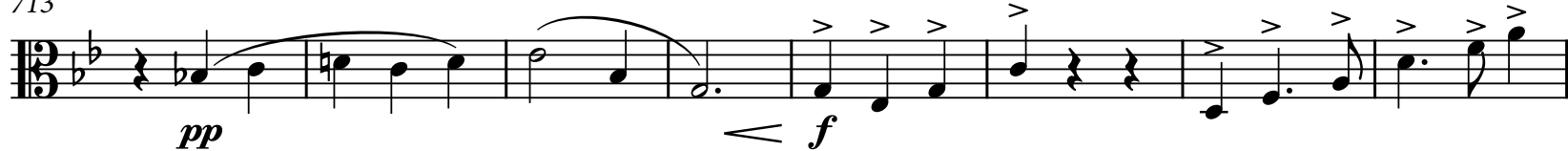
129 674 1 *p f*

683 *mf*

130 690 *f p* 8 696-703

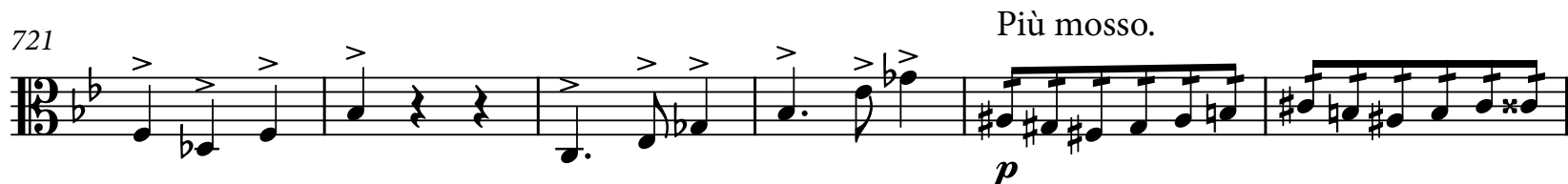
704 *f pp* Più mosso. 1

713



131

721



727

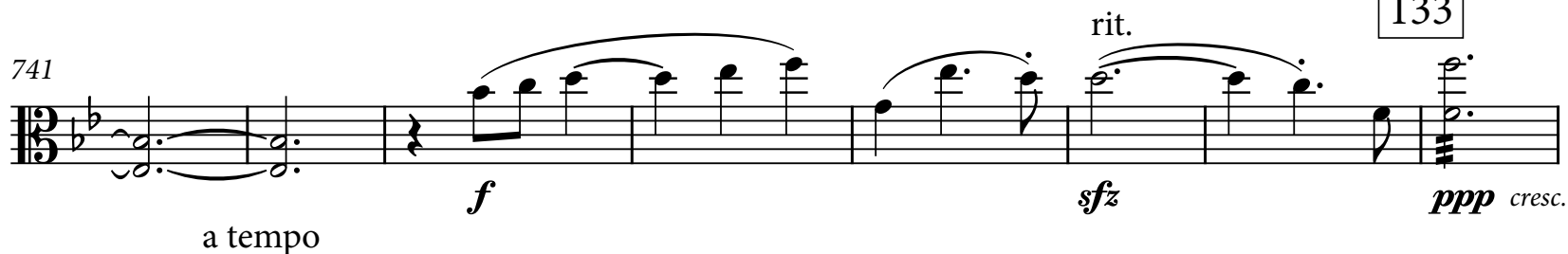


732



132

741



133

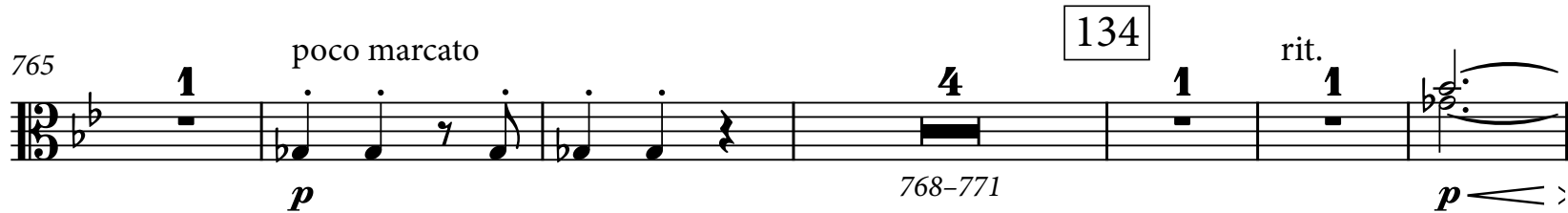
749



757

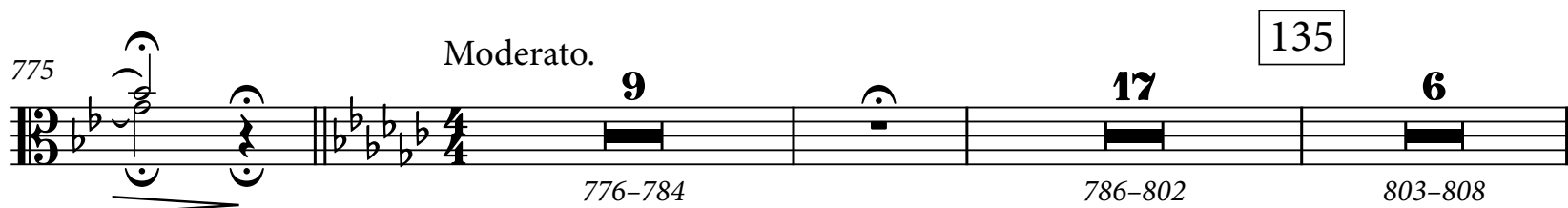


765



134

775



135

809

136

Maestoso.

Poco animato.

22 7 20

810-831 832-838 840-859

137

rit.

Vc.

3 7 3 1

860-862 863-869 871-873

138

divisi

876

pp < >

6 6 6

ACT III - SCENE 3

Un poco animato.

Viola

6

139

7-8

10

12-14

16

18

140

20

divisi

poco rit...

tr

Allegretto

divisi

26

V.S.

28

$\text{♩} = \text{♩}$

f

30

f

32

dim.

34

141

f

36

f

38

f

40

f

42

pf

44



46



48



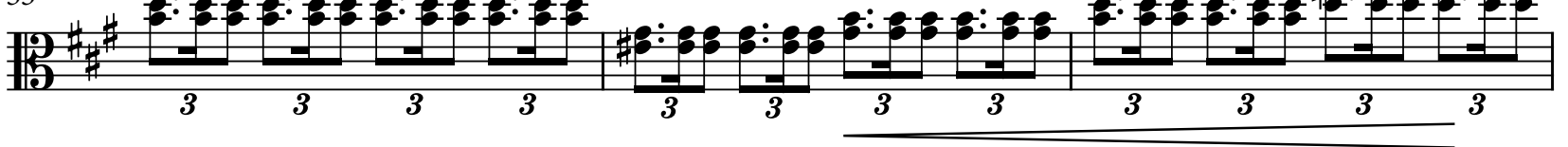
142

50



53

Agitato.



56



59



61



V.S.

63

143

Molto agitato.

66

Con gran forza.

ACT III - SCENE 4

Agitato.

[Short Pause]

Ritenuto

Viola

5

9

12

17

22

26

29

p cresc.

ppp

p cresc.

Largo $\text{♩} = 56$ 144

2 Soli
con sordini

ppp

pp

Moderato.
[senza sordini] Tutti

p marcato

cresc.

145 Allegro.

ff

pizz.

1

V.S.

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Viola
Allegro ma non troppo.

146

34 arco *fff* *fff* *sfz*

42 *f* *ff* *f*

147

51 *f* *ff* *ff* *cresc.*

57 *fff*

61 *dim.*

148

64 *dim.*

67 5

72 2 4

73-74 *pp* 77-80

149

Molto Moderato

81

1

2

pizz.

83

1

2

85

1

2

87

1

2

89

1

2

150

91

93

95

p espress.
arco

p espress.

151

99

102

104

f

f

106

1

2

108

arco

p

arco

p

1

2

109

152

f

pp

f

pp

1

1

2

112

Un pochetto più mosso.

p

1

2

114

poco cresc.

poco cresc.

1

2

116

1

2

fz

fz

118

1

2

153

unis. First Half

unis. First Half

6/4

6/4

L'istesso tempo

[120]

unis. pizz.

arco

ppp

125

pizz.

129

arco

154 Allegro.

7

ppp

130-136

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137 [senza sordini]

p

144 Con anima.

151

cresc.

159

155

ff

165

172

174-175

179

fff

185

190

sfz

sfz

V.S.

156 Allegro risoluto.

196

201

207

157

p

poco a poco crescendo

211

215

158

ff

219

221

223

159

6

227

Solo

Tutti

pp

232

Solo

232

Tutti

160

unis.

unis.

f

unis.

f

V.S.

237

tr *f*

244

p *cresc.*

249

161

ff *pp*

253

p

256

p

259

cresc.

261

p

263

f

265

162

ff *fff*

269

pp

273

pp

277

cresc. molto *ff*

282

sfz

287

sfz *p* *fff* The End



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