

# 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)

BASS CLARINET

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

<i>Autograph Manuscript:</i>	Royal College of Music Library, London: MS 5152a
<i>Vocal Score:</i>	Novello's Original Octavo Edition no. 8269, Novello, Ewer & Co., 1898
<i>Royal College of Music Library</i>	Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk
<i>Manuscript Transcription &amp; Score Preparation</i>	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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# The Legend of St. Christopher

Isabella Parker

Horatio Parker

## PROLOGUE

Molto moderato

B Cl. in A

1-2

*f*

*p* *cresc.*

8

1

*ff*

*p*

*f*

14

2

*f*

19

*mf*

23

*dim.*

*p*

29

3

*f*

*p*

*cresc.*

35

*f*

*ff*

10

38-47

ACT I - SCENE 1

Allegro moderato.

B Cl. in A

pp

p

6

cresc.

mf

p

10

cresc.

4

15

ff

5

20

sf

4

25-28

ff

6

33

dim.

p

legato

7

poco rit. a tempo

9

1

43-51

pp

3

3

54

3

3

3

3

2

58-59



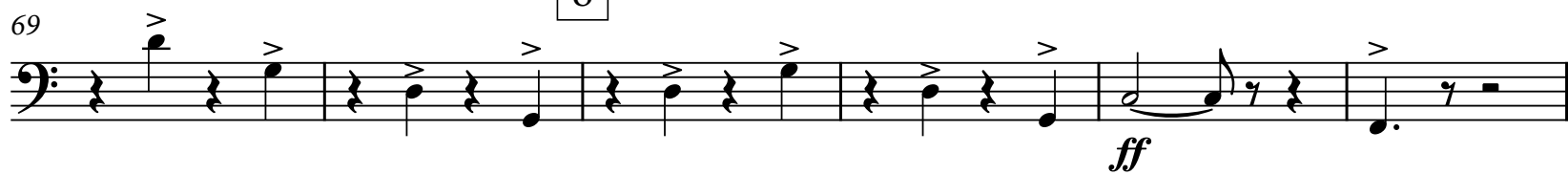
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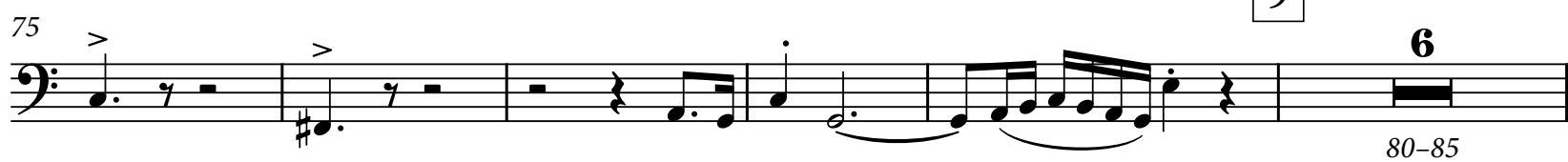
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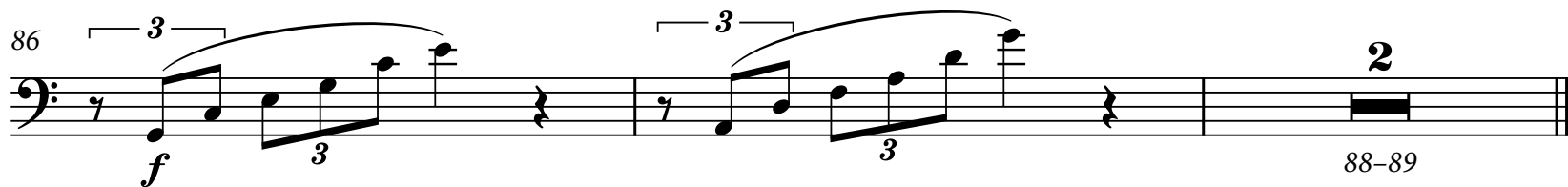
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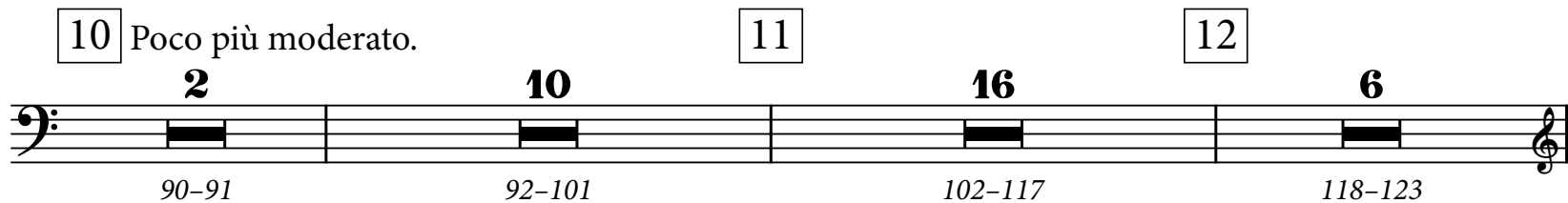
75



86



10 Poco più moderato.



124 Cl. 1

13

129

134

138

141

14

144

148

152

156

*f*

*f*

*p*

*cresc.*

*cresc.*

*mf*

*cresc.*

*ff*

Poco più mosso.

The image displays a musical score for the Bass Clarinet and Bass Clarinet (A) parts. The score is written on a single staff in bass clef, with a key signature of three flats (B-flat, E-flat, A-flat). The music is divided into measures, with measure numbers 124, 129, 134, 138, 141, 144, 148, 152, and 156 indicated at the beginning of their respective lines. A section marker '13' is placed above the staff between measures 124 and 129, and another section marker '14' is placed above the staff between measures 141 and 144. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Dynamic markings are used throughout, including *f* (forte), *p* (piano), *mf* (mezzo-forte), and *ff* (fortissimo). Crescendo markings (*cresc.*) are also present. The tempo instruction 'Poco più mosso.' is written above the staff at measure 152. The score is for a single instrument, as indicated by the 'Cl. 1' marking at the beginning.

163 poco rit. 15 Tempo I *tr*

169

174 16 L'istesso tempo

179 rit..... Meno mosso. 5

17 Maestoso ma non lento. 18

205 a tempo 19

220 un poco animato. 20 Poco più largo.

21 Poco a poco più mosso. Allegro. poco rit. 22 a tempo

262 Cl. 2



267



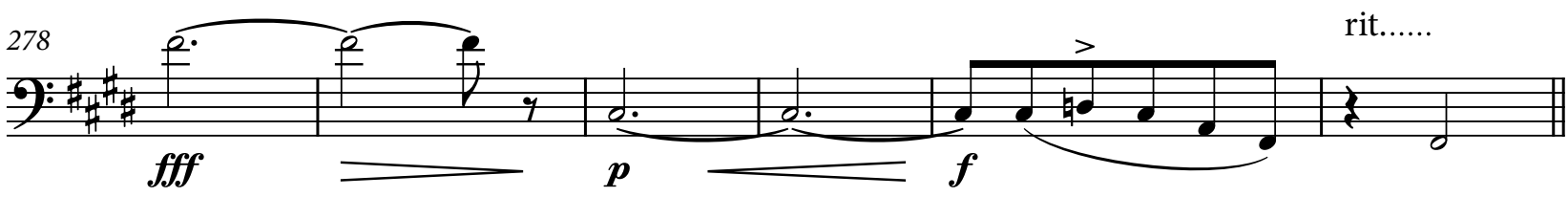
271

23



278

*fff* *p* *f* rit.....

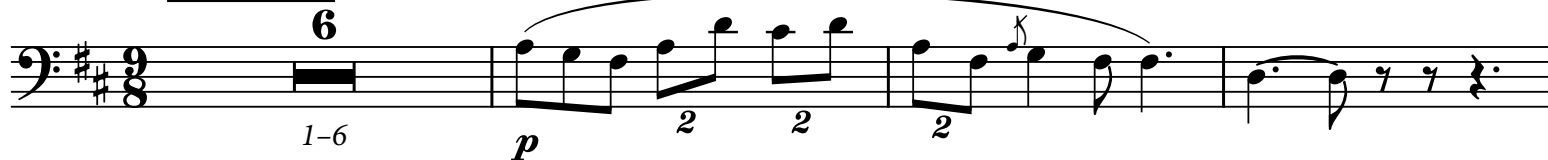


## ACT I - SCENE 2

24

Andante.

B Cl. in A



25

♩. = ♩.

Andante. L'istesso tempo

10



14



26

19



27

26



Poco più mosso.

28

Allegro

31



33-36

37-49

50 Cl. 1 *Meno mosso.*

*p*

55

59 29 *Andante.*

63-65

66 30

*ppp*

73 31 *poco rit. a tempo*

*p*

82 32 *poco a poco cresc.*

*pp*

89

*fff*

92 *dim.*

95 33 *To B. Cl.*

*p*

Poco più mosso. 34 Maestoso non lento.

**4** **4** **8** **10**

100-103 104-107 109-116 117-126

35 Con moto. cresc. e più mosso. Allegro poco rit. rit.

**8** **6** **4** Bsn 1

127-134 135-140 141-144

36 Allegro [a tempo] B. Cl.

148 *ff*

37

156 **4** *p*

157-160

165 Tranquillo ma non lento.

171

177

183

38 Lento Un poco animato.

**2**

189 *pp* 193-194

colla voce.

195 a tempo

201-208

209 Bsn 1

Bsn 1

213

5

f



## ACT I - SCENE 3

40 Allegro molto vivace.

B. Cl.

41

Fl. 1

*tr*

3-24 22 18 25-42

This block contains the first two systems of musical notation. The first system is in bass clef with a key signature of one flat and a 6/8 time signature. It features two measures with whole notes and two measures with rests. The second system continues with two measures of rests and two measures of whole notes. Above the first system, a box labeled '40' contains the tempo 'Allegro molto vivace.' and a box labeled 'B. Cl.' is positioned above the first measure. Above the second system, a box labeled '41' is positioned above the first measure. To the right of the second system, 'Fl. 1' and a trill symbol are indicated above the first measure of the treble staff.

45 *p* 49-51 3

This block contains the third system of musical notation, starting at measure 45. It is in bass clef with a key signature of one flat. The first measure is marked with a piano (*p*) dynamic. The system includes several measures of eighth and sixteenth notes, some with slurs. The final measure of the system is marked with a piano (*p*) dynamic and a measure rest for 3 measures, with the number '3' written above the rest.

52 *p* 42 1

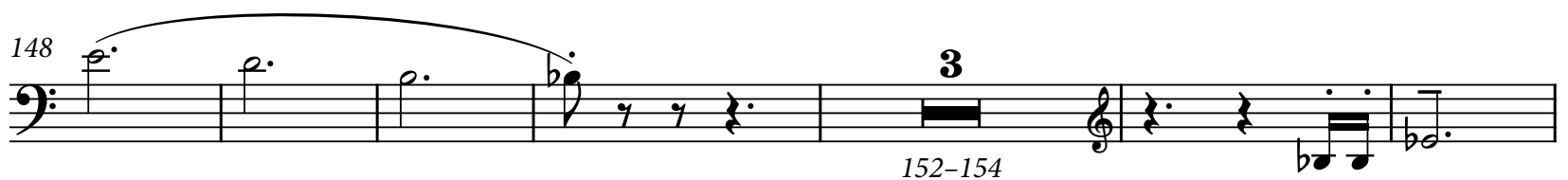
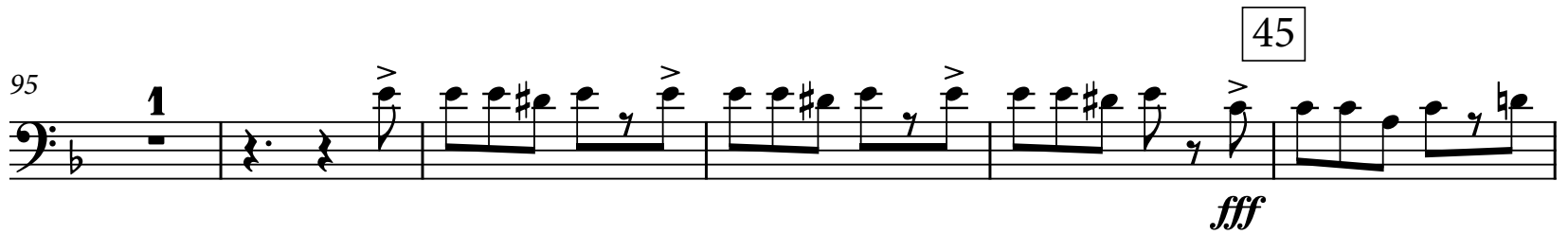
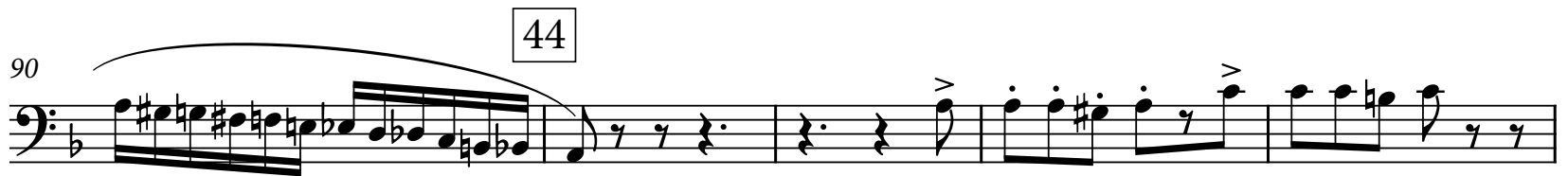
This block contains the fourth system of musical notation, starting at measure 52. It is in treble clef with a key signature of one flat. The first measure is marked with a piano (*p*) dynamic. The system includes several measures of eighth and sixteenth notes, some with slurs. A box labeled '42' is positioned above the first measure, and a measure rest for 1 measure is indicated above the second measure with the number '1' written above the rest.

58 4 61-64 *p*

This block contains the fifth system of musical notation, starting at measure 58. It is in bass clef with a key signature of one flat. The system includes several measures of eighth and sixteenth notes, some with slurs. A box labeled '4' is positioned above the first measure of the second system. The final measure of the system is marked with a piano (*p*) dynamic and a measure rest for 4 measures, with the number '4' written above the rest.

66 *cresc. molto.* 43 16 71-86

This block contains the sixth system of musical notation, starting at measure 66. It is in treble clef with a key signature of one flat. The system includes several measures of eighth and sixteenth notes, some with slurs. A box labeled '43' is positioned above the first measure of the second system. The final measure of the system is marked with a piano (*p*) dynamic and a measure rest for 16 measures, with the number '16' written above the rest. The text '*cresc. molto.*' is written above the first measure of the system.



157 48 13 49 14 Cl. 1  
159-171 172-185

188 50 Allegro, non troppo ma con fuoco.  
1 *f*

196 rit. 5

203 51 Allegro moderato.  
*ff* 1

209 2 212-213

215 52 1 4 219-222

223

228

232 3 *fff* 235-237

238 53 Moderato *cresc. ed accel.*

*p* *pp*

245

252 *ff* rit. 54 Tempo I 6

258

263

268 *ff*  $d = d$

270

272 poco rit.

275 55 Più tranquillo 1 *p*

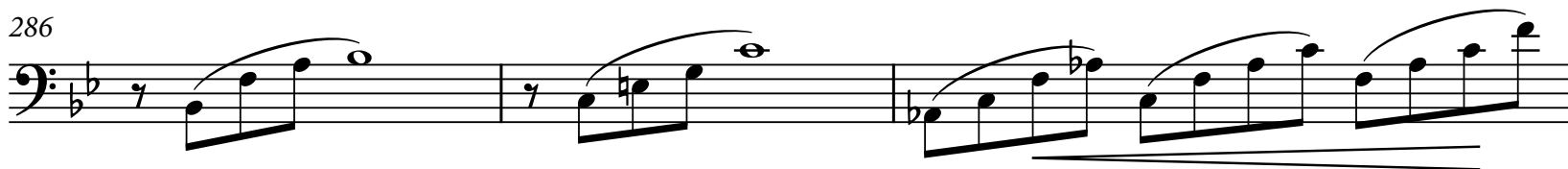
The image displays a musical score for Bass Clarinet & Bass Clarinet (A), spanning measures 238 to 275. The score is written in bass clef with a key signature of two flats (B-flat and E-flat). It includes various musical notations such as notes, rests, slurs, and dynamic markings. Measure 238 starts with a piano (p) dynamic and a tempo marking of Moderato. Measure 245 features triplet markings. Measure 252 begins with a fortissimo (ff) dynamic and includes a ritardando (rit.) marking. Measure 258 continues the musical line. Measure 263 shows a change in dynamics. Measure 268 is marked with fortissimo (ff) and includes a note with a natural sign (d = d). Measure 270 continues the melodic line. Measure 272 includes a poco ritardando (poco rit.) marking. Measure 275 starts a new section marked with a box containing the number 55, titled 'Più tranquillo', and begins with a piano (p) dynamic and a first ending bracket (1).

Un poco animato.

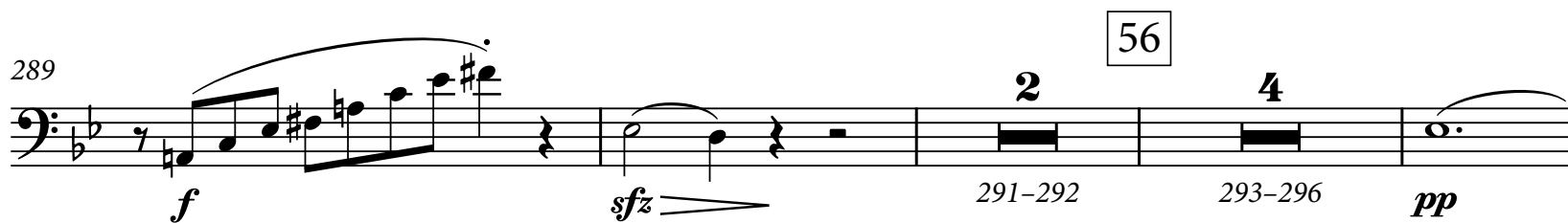
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286



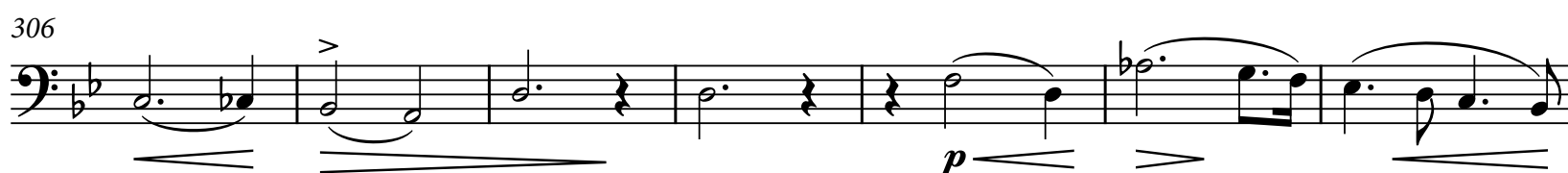
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298



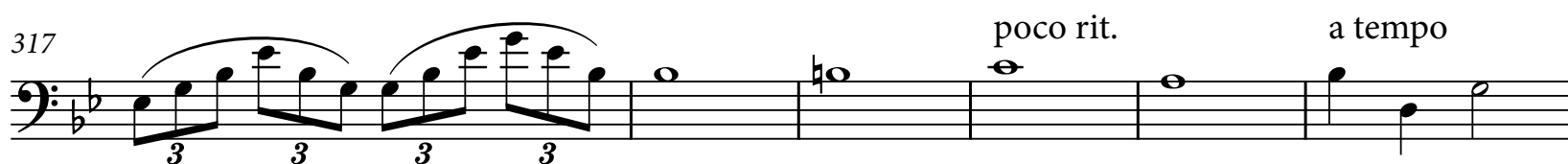
306



313



317



323



End of Act I

ACT II - SCENE 1

Andante con moto

B. Cl.

pp

8

pp

p

15

1

pp

22

pp

59

29

ff

4

34-37

pp

42

5

44-48

f

pp

60

52

pp

58

Più mosso.

2

12

63-64

65-76

p

f

Maestoso. **3** rit. molto. **1** Allegretto. **8** Cl. 1

77-79 81-88

91 **62**

*mf*

100

110 **63**

*cresc.* *f* *sfz*

121 **1**

131 *f*

141 **64** *f*

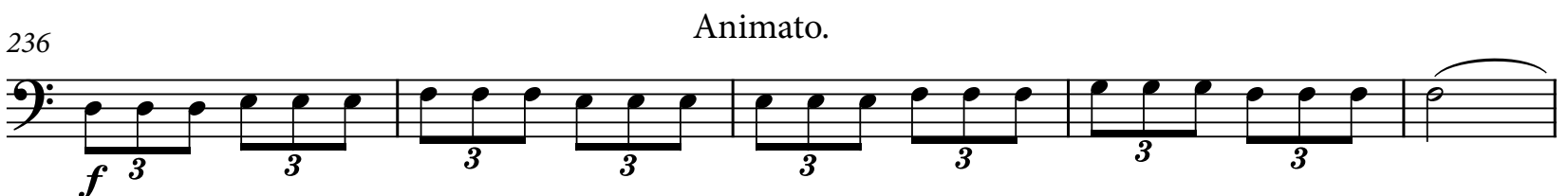
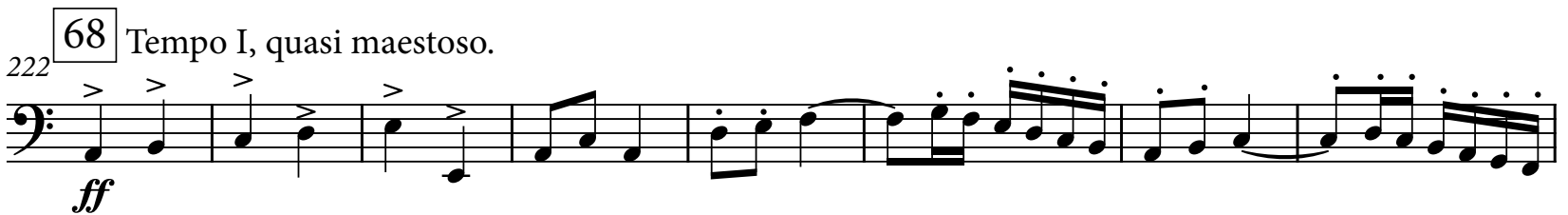
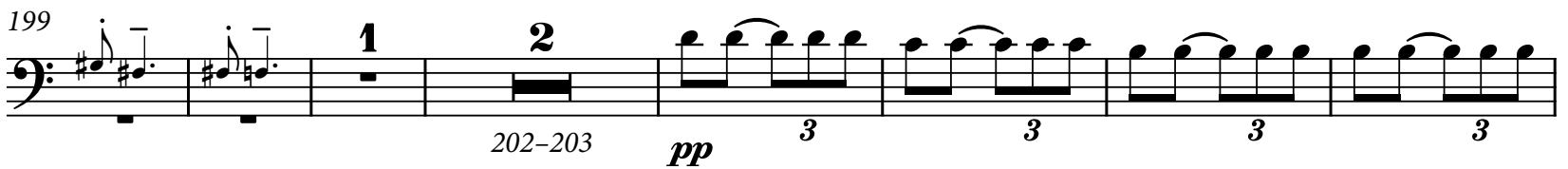
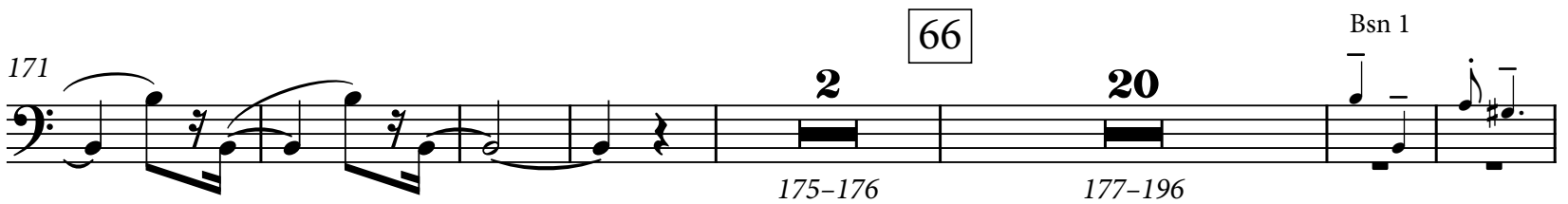
149 **2**

3 3 3 3 3 3 3 3 153-154

65



67





241 15

246-260

261 7

262-268 ff

272 69 Tempo I, quasi maestoso. 2 1

276-277

281 1

70

290 5 2 19

293-297      298-299      301-319

Poco riten.   Allegro.    $\text{♩} = \text{♩}$

320 71 Cl. 1 1

*f*

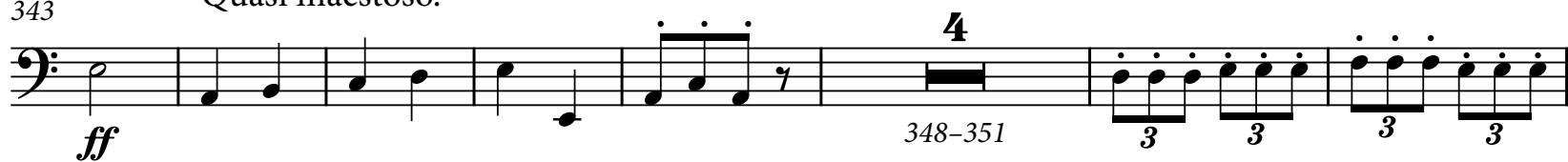
328

335 72 Tempo I 3

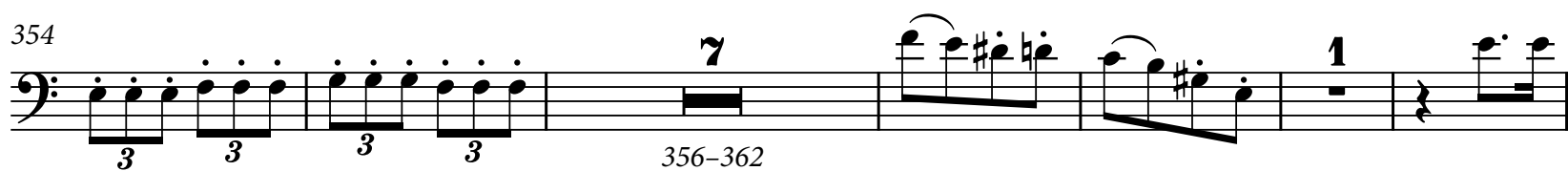
*f*      340-342

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343 Quasi maestoso.



354



367



73

375

Tempo I



382



391

74

399

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

409

[416]

75

422

## ACT II - SCENE 2

**B. Cl.**

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

*ff*

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

*ff*

16 Tempo I Andante. Tempo I

*f* *dim.*

24 **76** Andante poco più mosso.

25-26 27-32 *p cresc.*

36 **12** a tempo poco rit. To B Cl. in A **3**

37-48 *pp* *pp* 52-54

**77** Bsn 1 Più mosso. **B Cl. in A**

55-59 *pp*

65

**78**

69 *pp* *fp* 72-75 *p*

77 *fp* **1** **5** 81-85

79

86

*p* *f* *p* *f*

92

*p*

99

*fff* *dim.* *p*

103

*cresc.* *p* *dim. e rit.*

80

Moderato.  
legato

108

*p*

2

113-114

2

3

118-120

121

marcato

2

125-126

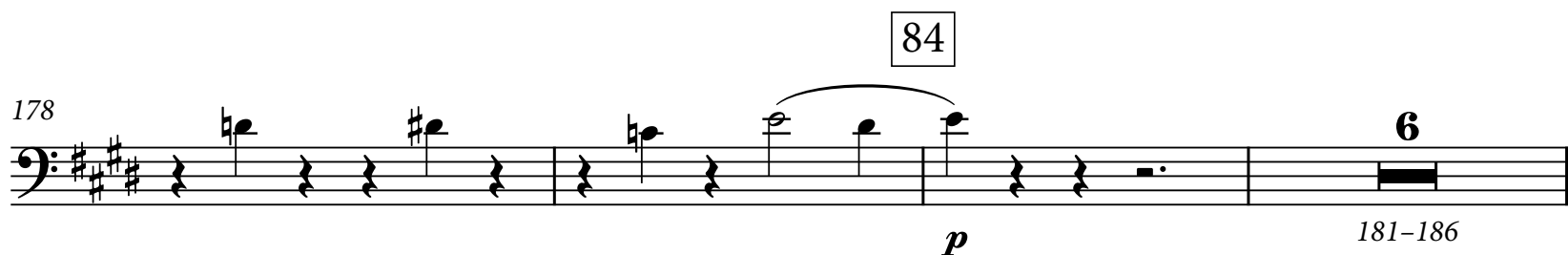
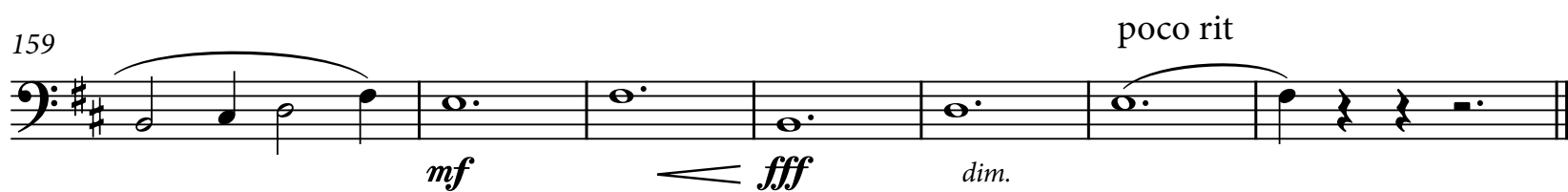
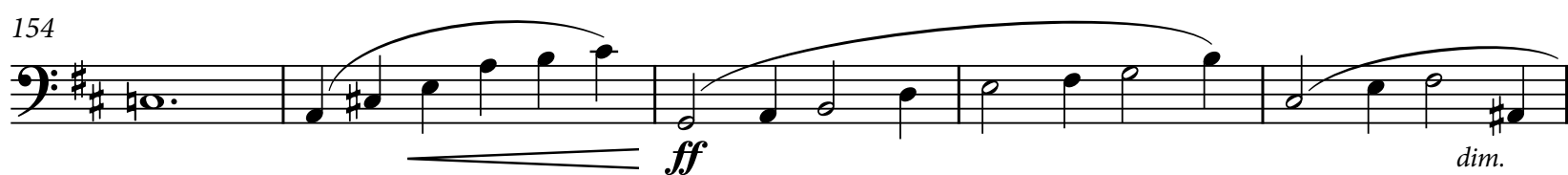
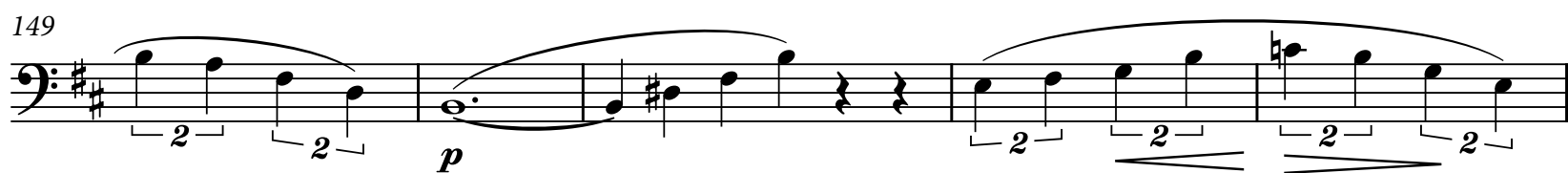
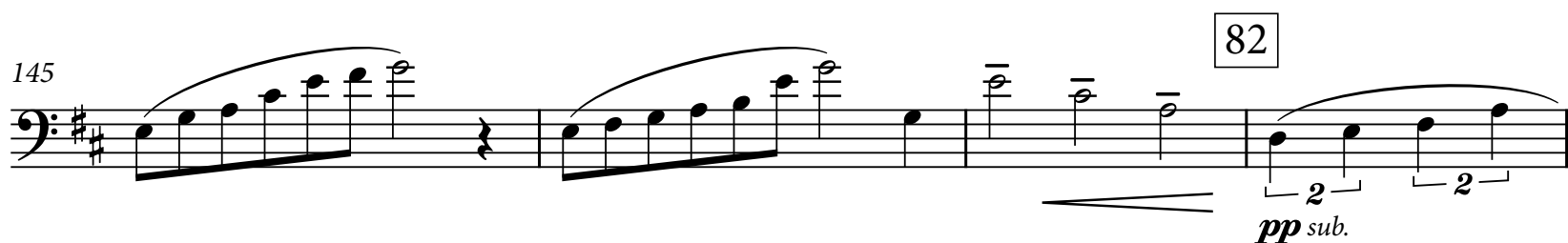
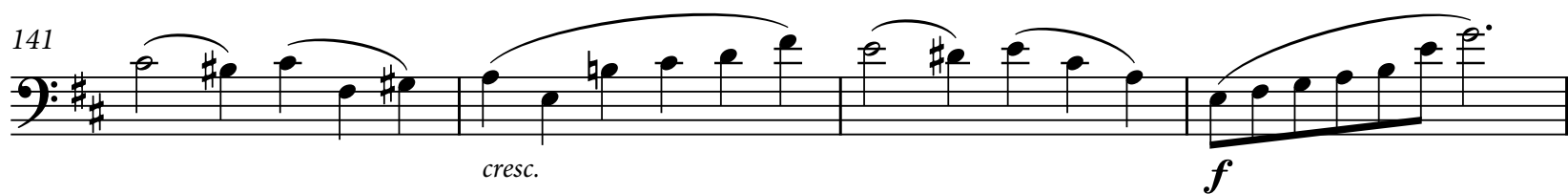
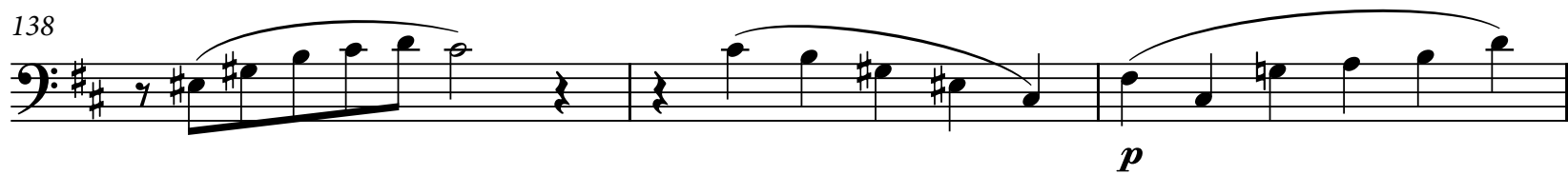
*f*

81

128

*dim.* *p*

132

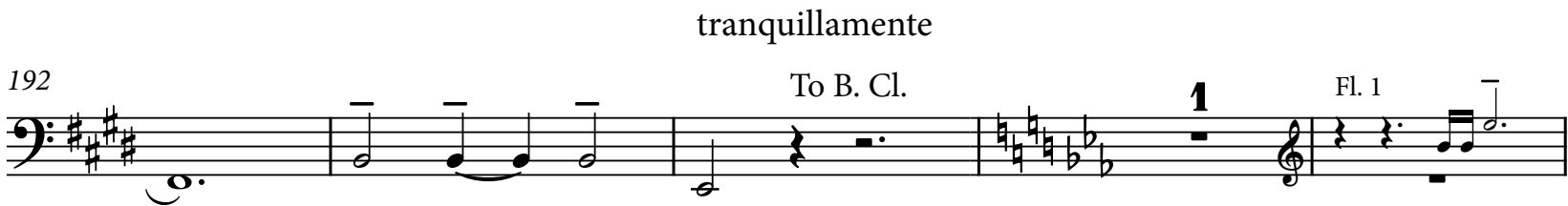


187 *sostenuto*



192 *tranquillamente*

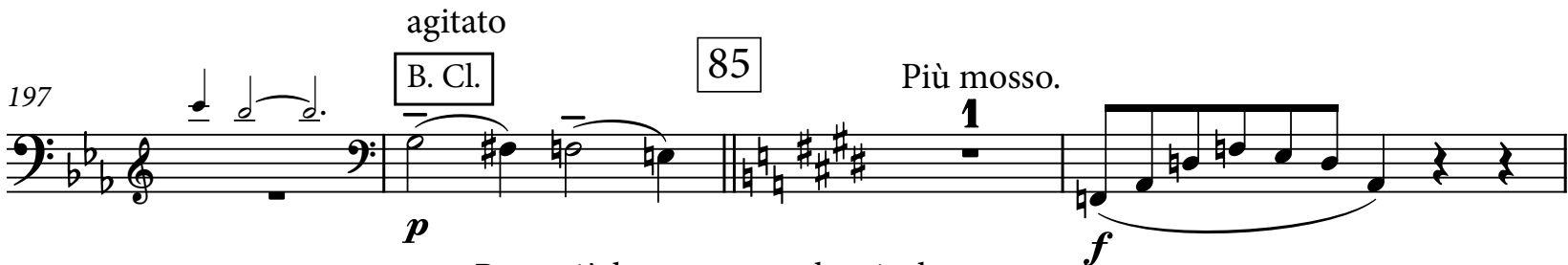
To B. Cl. 1 Fl. 1



197 *agitato*

B. Cl. 85 Più mosso. 1

*p* *f*



201 *Poco più lento, ma molto risoluto.*

To B Cl. in A 11 9

203-213 214-222

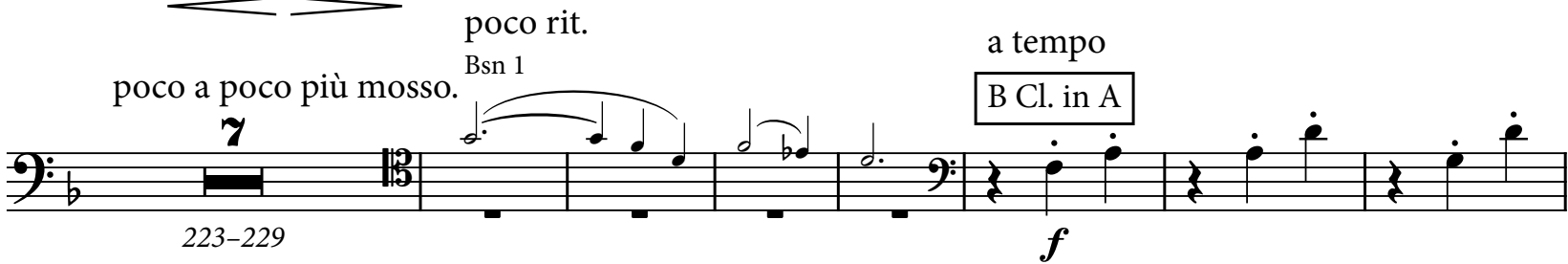


*poco a poco più mosso.* *poco rit.* Bsn 1 *a tempo*

7 13 B Cl. in A

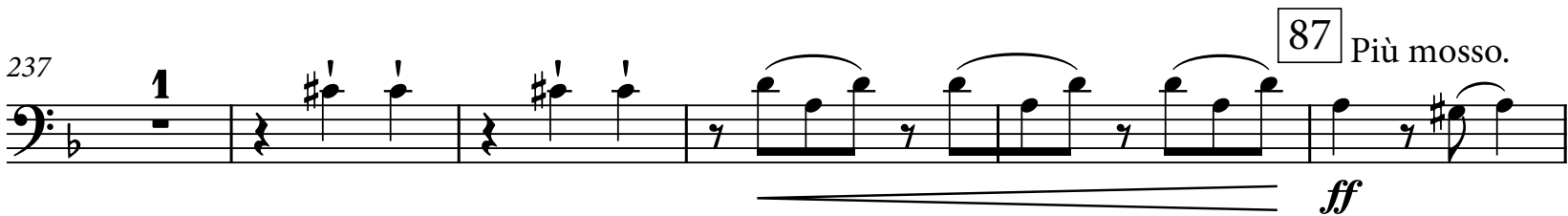
*f*

223-229



237 1 87 Più mosso.

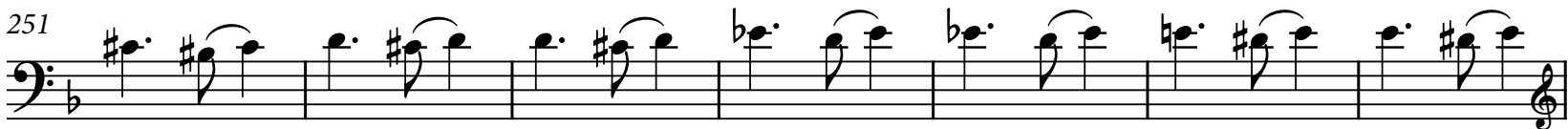
*ff*



243

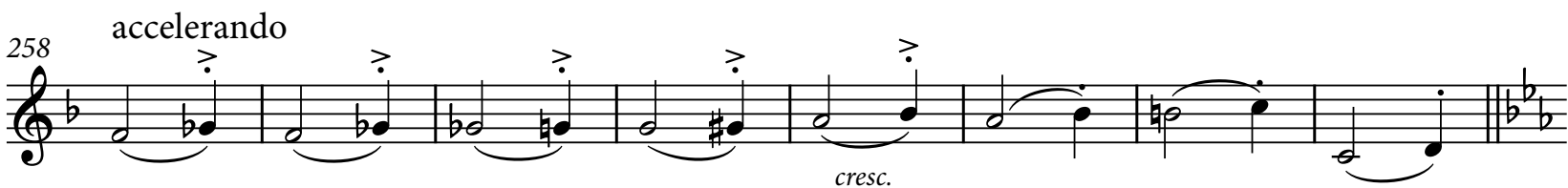


251



258 *accelerando*

*cresc.*





266 88 Più mosso. (Presto) secco

*ff* 267-281 *f* 283-284

287

294 89

298-303

307-308 314-320

321 90

*ff* 323-324 327-328

330

*ff* *p* *ff*

339 Lento.

*p* *pp* *p*

346 91 Andante.

*pp*

Molto maestoso. Allegro. 92

351-358 359-365 366-370

371 *poco rit.* *a tempo* **1**

Cl. 1 *f*

379

*pf*

385 **1** *f*

392 **93** *Moderato.* **1** *p* *mf*

399 *dim.* *p*

404 *pp* **2** 409-410

411 **94** *f* *p*

416

420 *Poco più mosso.* **4** *p* 424-427

428 95 Più mosso.

*p* 430-435 436-437

438

*p* 440-441

444 Più mosso.

*mf* *f*

96 Più mosso [ quasi Presto. ]

450

*ff*

455

*f*

460

*f*

97 Moderato.

467

*p sub.*

472

*f*

98

477

*f* 481-485

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486

*pp*

491

poco rit. a tempo

*p* *mf*

497

rit....

*p* *p* *ppp*

End of Act II

ACT III - SCENE 1

Moderato.

B Cl. in A

4 3

1-4 10-12

*pp*

13

*pp* *f*

22 99 poco a poco più mosso.

*fp* *fp* 26-28 *f*

poco meno mosso.

31 1

*p* 6 6 6 6

35 6 6 6 3 3 3

100 *sfz*

39 3 3 3 *p* 3 3 *cresc.*

43 6 *pp* Tranquillamente

101 un poco agitato.

50 3 52-54

58

63 *fff* *sfz*

69 *ff* *sfz* *sfz* 1

75 102 *Molto maestoso.* *sfz* *fff*

83 2 87-88

91 *poco marc.* 1 *p* *p*

98 103 4 13 *sfz dim.*

120 104 *L'istesso tempo* 7 9 *ppp* 121-127 128-136 *p*

138 105 3 142-144

146 *cresc.*

151 *ff* 3 3 *pf* 4 157-160

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161

*f* *f* *f* 166-168 3

169

To B. Cl. 106

Meno mosso maestoso.

*p* *p* 173-174 175-181 2 7

183

Molto maestoso 10

Bsn 3

184-193 3 10

200

B. Cl. 107

molto maestoso.

*f* *dim.* *> p* 1 1

210

216-220 5 *sfz* *>*

221

*f*

228

108

*ff* 233-237 5

tranquillamente.  
con tenuto

109

238

*p* *p*

110

247

*cresc.* *mf*

255

*p* *pp* 258-261 262-263 264-273

111

274

*mf* *mf*

281

*p*

112

290

*fp* *cresc.*

300

*f*

305

*ff*

## ACT III - SCENE 2

L'istesso tempo

310 B. Cl. To B Cl. in A

*ff* 7

314-320

113 114 115 Poco più mosso.

**20** **14** **1**

321-340 341-354

**2** B Cl. in A

357-358 Cl. 1 Fl. 1 *p cresc.*

364 To B Cl. **8**

365-372

377 B. Cl. senza rit. 116

*pp* *pp*

386 Andante. Offerus **5** **1**

390-394 Tell me, good fa - ther,

398 117

what can I do for the Christ, my Mas - ter. *mf*

406 **4**

410-413

414 Animato.

414 Animato. *p cresc.* *f*

422 118 Moderato.

422 Moderato. *ff*

428 3 Maestoso 430-432

435 To B Cl. in A Risoluto. 8 439-446

119 Poco più mosso.

447 Bsn 1 B Cl. in A *ff*

453 1 ten. 4 458-461 *pp*

462 *f*

465 120 *p*

470 2 474-475 *cresc.*

478

*p*

482-485

*pp*

121

4

487

490-493

4

495

498-501

4

504

507-512

6

514

518

*f*

521

*ff*

*sfz*

123

6

10

524-533

*sfz*

537

539-542

*f*

4

544

547-548

2

124

549



555



561

125



564



568



574

senza rit.....



580



586

♩ = 100

2

Allegro moderato.



595

126

To B. Cl.

3

600-602



Con moto.

21

603-623

Cl. 2

B. Cl.

1

V.S.



632 127

640 *cresc.*

647 128 *pf*

655 129 **16** *p* 659-674

677 *f* *dim.*

682 130 **11** *mf* 684-694 *p*

698 *cresc.* *f*

**2** *Più mosso.* **9** 131 **2** 705-706 708-716 717-718 *f*

720 *Più mosso.* **1** **2** 725-726

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727 132

*f* *ff*

735 *Con brio.*

736-738 *f* *sfz* *rit.*

747 133 *a tempo*

*pp* *cresc.* *fff* *ppp* *cresc.*

755

*fff*

762 *poco marcato*

*p*

767 134 *To B Cl. in A*

*p*

*rit.* **2** *Moderato.* **9**

773-774 776-784

135

176

6

22

786-802 803-808 810-831

136

Maestoso.

7

Poco animato.

20

137

3

832-838 840-859 860-862

rit.

7

2

Vc.

863-869 871-872

875

B Cl. in A

138

pp

875 138

## ACT III - SCENE 3

Un poco animato.

B Cl. in A

139

Musical notation for measures 139-140. Measure 139 is in 3/4 time, key of A major, with a bass clef. It features a half note G2, a quarter note A2, and a quarter note B2. Measure 140 is in 3/4 time, key of A major, with a bass clef. It features a half note C3, a quarter note D3, and a quarter note E3. The tempo is marked 'Un poco animato.' and the instrument is 'B Cl. in A'. The dynamics are 'pp' (pianissimo) and 'f' (forte). The fingering is '5' for measure 139 and '6' for measure 140. The measure numbers '1-5' and '9-14' are indicated below the staff.

Musical notation for measures 15-16. Measure 15 is in 3/4 time, key of A major, with a bass clef. It features a half note G2, a quarter note A2, and a quarter note B2. Measure 16 is in 3/4 time, key of A major, with a bass clef. It features a half note C3, a quarter note D3, and a quarter note E3. The tempo is marked 'Un poco animato.' and the instrument is 'B Cl. in A'. The dynamics are 'pp' (pianissimo) and 'f' (forte). The fingering is '6' for measure 15 and '6' for measure 16.

Musical notation for measures 17-18. Measure 17 is in 3/4 time, key of A major, with a bass clef. It features a half note G2, a quarter note A2, and a quarter note B2. Measure 18 is in 3/4 time, key of A major, with a bass clef. It features a half note C3, a quarter note D3, and a quarter note E3. The tempo is marked 'Un poco animato.' and the instrument is 'B Cl. in A'. The dynamics are 'pp' (pianissimo) and 'f' (forte). The fingering is '6' for measure 17 and '6' for measure 18.

140

Musical notation for measures 20-21. Measure 20 is in 3/4 time, key of A major, with a bass clef. It features a half note G2, a quarter note A2, and a quarter note B2. Measure 21 is in 3/4 time, key of A major, with a bass clef. It features a half note C3, a quarter note D3, and a quarter note E3. The tempo is marked 'Un poco animato.' and the instrument is 'B Cl. in A'. The dynamics are 'pp' (pianissimo) and 'f' (forte). The fingering is '6' for measure 20 and '6' for measure 21.

Musical notation for measures 28-29. Measure 28 is in 3/4 time, key of A major, with a bass clef. It features a half note G2, a quarter note A2, and a quarter note B2. Measure 29 is in 3/4 time, key of A major, with a bass clef. It features a half note C3, a quarter note D3, and a quarter note E3. The tempo is marked 'Un poco animato.' and the instrument is 'B Cl. in A'. The dynamics are 'pp' (pianissimo) and 'f' (forte). The fingering is '6' for measure 28 and '6' for measure 29.

Musical notation for measures 30-31. Measure 30 is in 3/4 time, key of A major, with a bass clef. It features a half note G2, a quarter note A2, and a quarter note B2. Measure 31 is in 3/4 time, key of A major, with a bass clef. It features a half note C3, a quarter note D3, and a quarter note E3. The tempo is marked 'Un poco animato.' and the instrument is 'B Cl. in A'. The dynamics are 'pp' (pianissimo) and 'f' (forte). The fingering is '6' for measure 30 and '6' for measure 31.

Musical notation for measures 32-35. Measure 32 is in 3/4 time, key of A major, with a bass clef. It features a half note G2, a quarter note A2, and a quarter note B2. Measure 33 is in 3/4 time, key of A major, with a bass clef. It features a half note C3, a quarter note D3, and a quarter note E3. Measure 34 is in 3/4 time, key of A major, with a bass clef. It features a half note G2, a quarter note A2, and a quarter note B2. Measure 35 is in 3/4 time, key of A major, with a bass clef. It features a half note C3, a quarter note D3, and a quarter note E3. The tempo is marked 'Un poco animato.' and the instrument is 'B Cl. in A'. The dynamics are 'pp' (pianissimo) and 'f' (forte). The fingering is '6' for measure 32, '6' for measure 33, and '2' for measure 34. The measure numbers '34-35' are indicated below the staff.

141

36

a tempo giusto

*p* *fp* *pf* 1

45

marcato

*f*

51

142

Agitato.

*ff*

57

143

Molto agitato.

64

Con gran forza.

## ACT III - SCENE 4

Ritenuato B Cl. in A Agitato. [ Short Pause ] Largo [ Silent ] Largo  $\text{♩} = 56$

144 2 Moderato. Bsn 1 accel. 1 *p cresc.*

24 145 Allegro. *ff* 3 3 3

29 3

146 Allegro ma non troppo. *fff* *sfz* *sfz*

36 *f* *ff* *f* *f* *ff*

44 *f* *ff* *f* *ff*

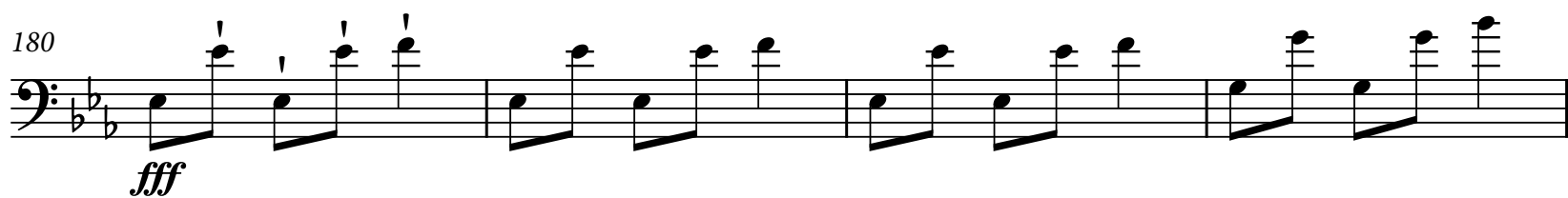
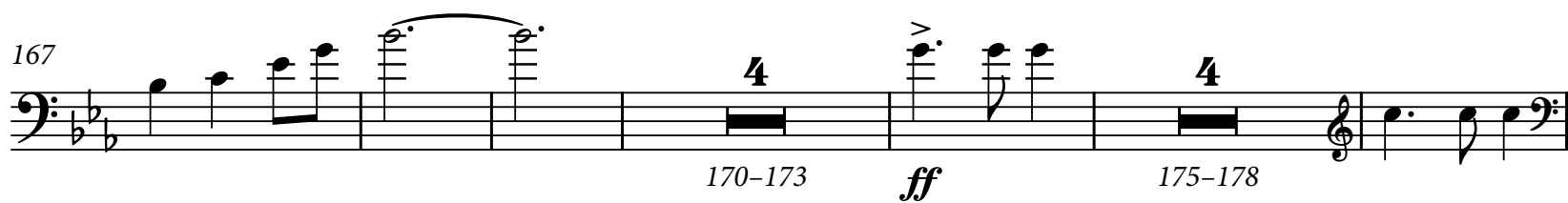
147 *ff* *fff*

54 *ff* *fff*

62 148 *pf* *dim.* 1 3 68-70



155



156

Allegro risoluto.



198

*ff*

204

*p*

157

211 *poco a poco crescendo*

*p*

158

216

*ff*

219

159

222

6

225

*p*

231

*p* *pp* *f*

160

238

*ff* *f* *p*



245 *p* **161** *pf* *cresc.* *ff*

252 *pp*

258 *pp* *cresc.* *cresc.* *f*

266 **162** *ff*

271 *pp*

277 *cresc. molto* *ff*

282 *sfz*

287 *sfz* *p* *fff* The End



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