

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)

BASSOON 1

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

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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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The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

Molto moderato

1-2

f

p *cresc.*

7

f *ff* *f*

13

f

18

mf

23

dim. *p*

27

f

32

p *cresc.*

35

f *ff*

10

38-47

ACT I - SCENE 1

Allegro moderato.

5
1-5
p *cresc.* *mf* *p*

10
cresc.

15
4
ff

20
5
sf

25

31
6
pp

36
legato

7
poco rit. a tempo

11
41-51

1
53-55

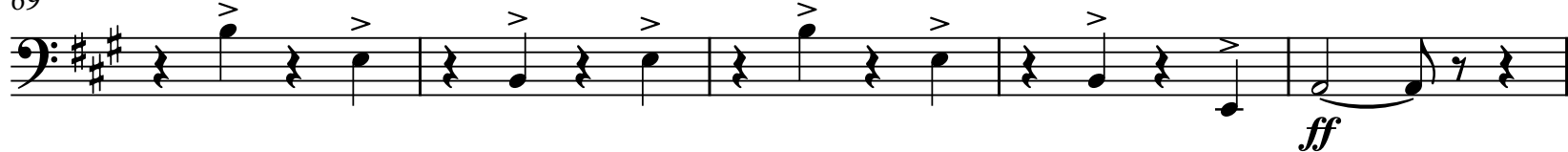
3
B Cl.
3
p

59
2
62-63
p

65



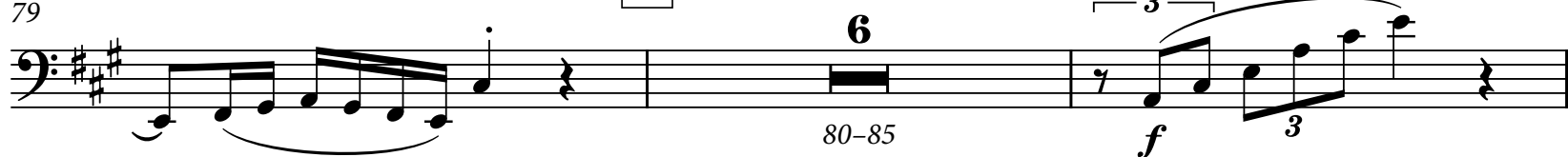
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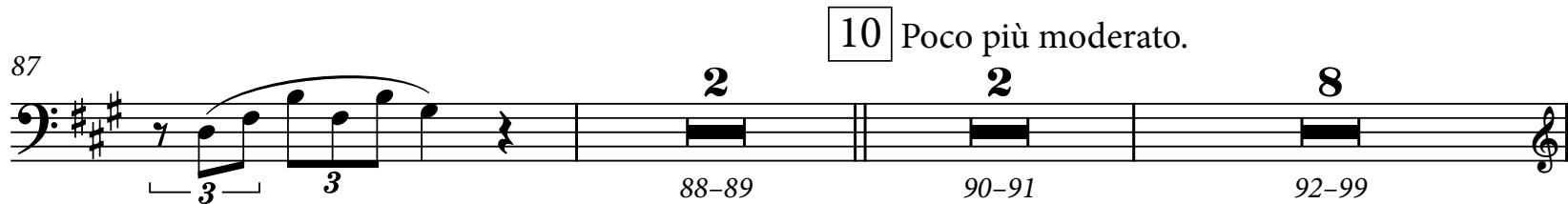
74



79



87



11

100

Cl. 2

pp

cresc.

107

f

12

113

ff

ff

119

f

13

124

f

128

f

134

p

139

cresc.

14

142

mf

146



150




154

Poco più mosso.



15 Tempo I

poco rit. *tr* 

160

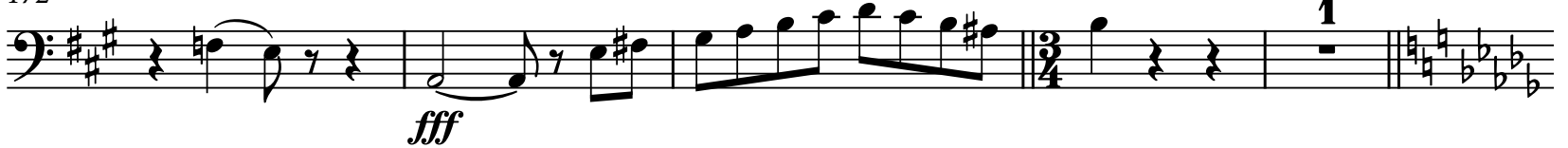


166



16 L'istesso tempo

172



177



182

rit.....

Meno mosso.
risoluto



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17 Maestoso ma non lento.

18

5
189-193 *f*

Poco più mosso.

201

3
204-206

208

a tempo

2
210-211 *p*

19

215

un poco animato.

20 Poco più largo.

222

7 3
224-230 231-233 Bsn 2

21

Poco a poco più mosso.

236

3 1 1
240-242 *mf*

Allegro.

246

1
f

poco rit.

22 a tempo

253

3 1
V.S.

260

f

266

271

23

278

fff

p

f

rit.. 1

ACT I - SCENE 2

24 Andante. $\text{♩} = \text{♩}$

13 25 Andante. L'istesso tempo 26

23

26

27

29

32 Poco più mosso.

28 Allegro 29 Andante. 30

53

57

13 7 4 12 14-20 Hn 1 2 4 4 4 2 4 4 4 3 34-36 13 37-49 Cl. 1 3 8 9 3 70-73

1-6 2 2 2 9-12

2 2 2 4 8

2 4 4 4 2 4 4 4 3 34-36 13 37-49 Cl. 1 3 8 9 3 70-73

2 2 2 4 8 4 8 4

58-61 62-69 70-73

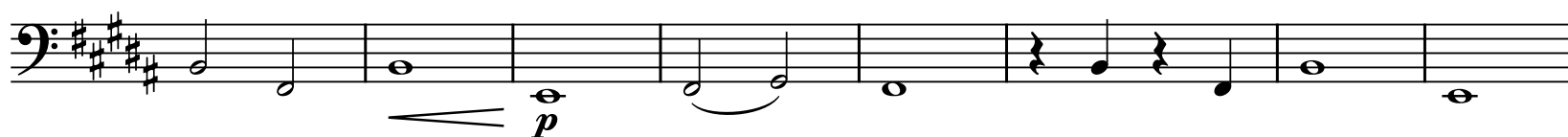
p

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31

poco rit. a tempo

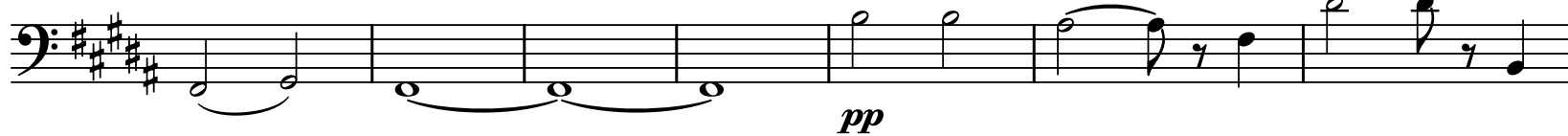
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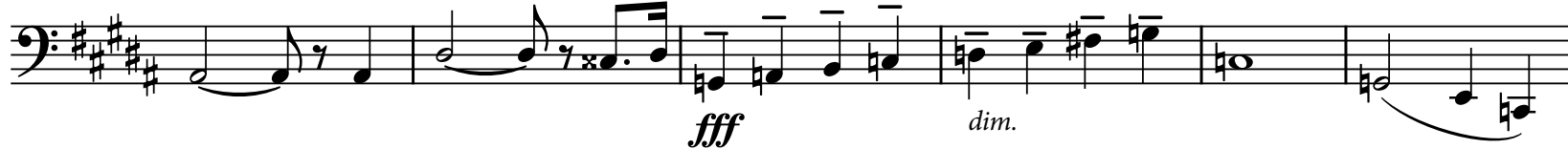
32

poco a poco cresc.

82



89



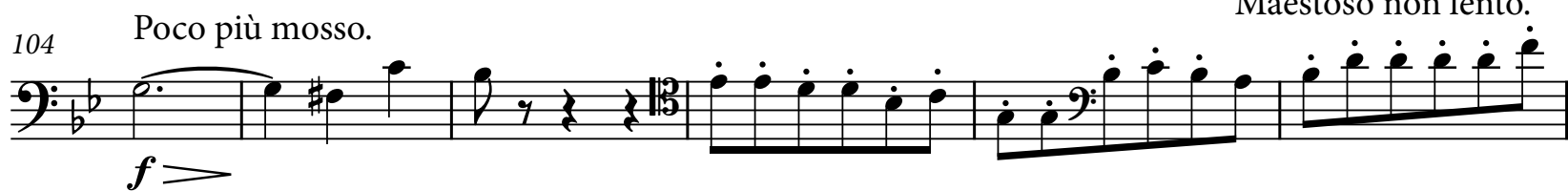
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95



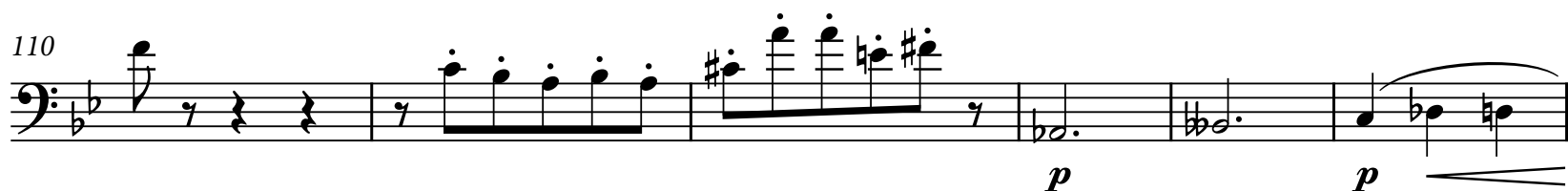
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104 Poco più mosso. Maestoso non lento.



f

110



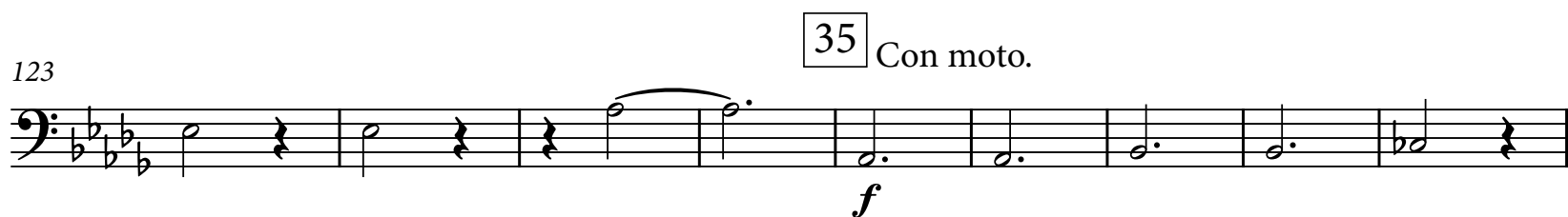
p *p*

116



p *p*

123 35 Con moto.



f

132 cresc. e più mosso.



p *p*

141 Allegro poco rit.



ff *ff*

147 rit. 36 Allegro [a tempo]



ff *ff*

155 37



dim. **5**

162-166

ACT I - SCENE 3

40 Allegro molto vivace.

41

3-24 25-49

Ob. 1

Detailed description: This block contains the first two staves of music. The first staff is in bass clef with a key signature of two flats and a 6/8 time signature. It features two whole rests with fermatas, followed by two measures of whole notes. The second staff continues with two measures of whole notes, then a measure of a half note, and finally a measure of a half note with a trill. The trill is marked 'tr' and 'Ob. 1'.

42

52

p

Detailed description: This block contains the third staff of music, starting at measure 52. It is in bass clef with a key signature of two flats. The melody consists of eighth and sixteenth notes, with a dynamic marking of *p* (piano) at the beginning.

57

cresc.

Detailed description: This block contains the fourth staff of music, starting at measure 57. The melody continues with eighth and sixteenth notes, showing a crescendo indicated by the *cresc.* marking.

62

cresc. *p* *cresc. molto.*

Detailed description: This block contains the fifth staff of music, starting at measure 62. It features a series of eighth notes with a crescendo marking. The dynamic changes to *p* (piano) in the middle, followed by a *cresc. molto.* (crescendo molto) marking towards the end.

43

68

4 71-74 *f*

Detailed description: This block contains the sixth staff of music, starting at measure 68. It features a series of eighth notes. A dynamic marking of *f* (forte) appears at the beginning of measure 71. A hairpin crescendo is shown below the staff from measure 68 to 71.

77

Detailed description: This block contains the seventh staff of music, starting at measure 77. The melody consists of eighth and sixteenth notes.

83

Detailed description: This block contains the eighth staff of music, starting at measure 83. The melody consists of eighth and sixteenth notes with some slurs.

44

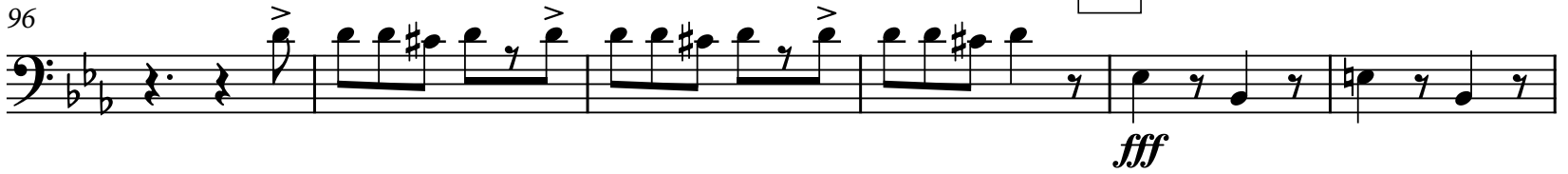
89

1 1

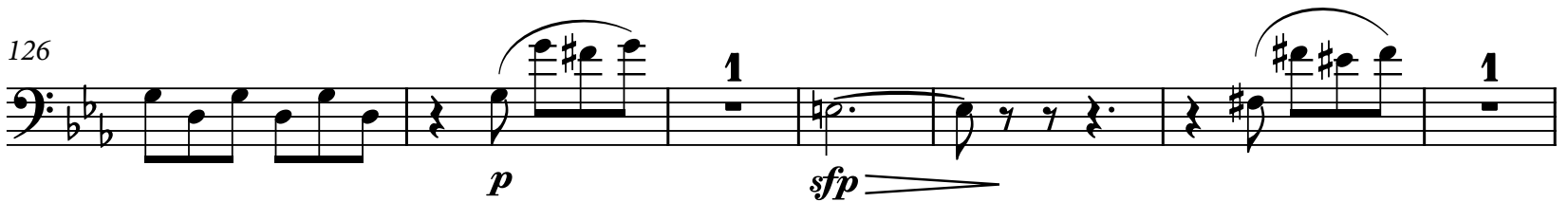
Detailed description: This block contains the ninth staff of music, starting at measure 89. It features a series of eighth and sixteenth notes, with dynamic markings of *1* (first ending) at the beginning and end of the staff.

V.S.

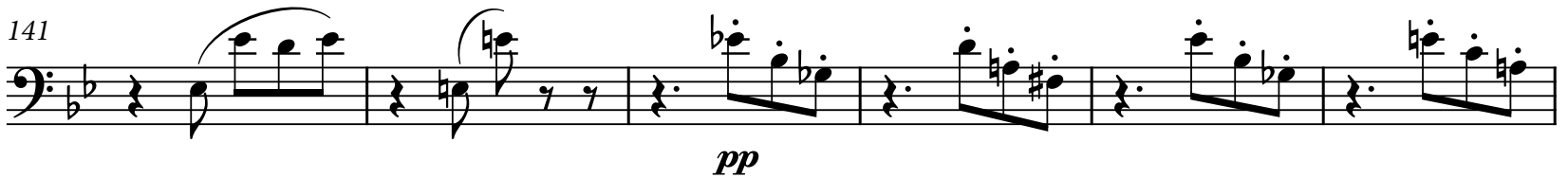
45



46 Presto



47



48 *leggero*

4

159-162

168

49

175

3

176-178

183

1

189

50 Allegro, non troppo ma con fuoco.

1

f

f

197

rit.

51 Allegro moderato.

5

ff

204

1

210

2

1

212-213

216

52

4

219-222

272 *poco rit.*

dim.

276 **55** Più tranquillo

277-278

283 *Un poco animato.*

Un poco animato.

288 **56**

sfz *sfz* 291-292 *pp*

295

299-300

301

57

Moderato.

p

p

dolce

308

p

314

58

pp

320

poco rit.

a tempo

324

pp

1

ppp

End of Act I

ACT II - SCENE 1

Andante con moto

7

13

19

25

31

38

42

46

59

60

47-50

V.S.

55

pp *mf* *p*

60

Più mosso.

f

61

65

secco

f

68

f

71

f

75

Maestoso.

mf *pf*

78

rit. molto..

Allegretto.

mf *ff* *p*

84

5

89-93

62

mf

98

mf

106

cresc.

63

114-116 *sfz* *ff*

126 *f* 3

134 1 3 *ff* 5 *f* 3

64

143 3 1 3 1 3 3

150 3 3 3 3 3 3 *ff*

65

158 *ff*

166

66

174 2 8 175-176 177-184 *p* *cresc.*

67

192 *sfp* *p* *dim.* 1 8 202-209

crescendo poco a poco

210 *p* 3 3 3 3

218 rit. **68** Tempo I, quasi maestoso. *ff*

226 *p*

234 *cresc.* *f* Animato.

243 **15** 246-260 *ff* 6

6 262-267 *ff* 9

69 Tempo I, quasi maestoso.

272 **2** 276-277 **1**

281 **1**

290 Poco riten.

299 70 Allegro. $d = d.$

1 **11**

301-311

315 71

323

332

339 72 Tempo I Quasi maestoso.

2 **3**

341-342 *ff* 348-350

351 *tr*

363

1

V.S.

373 Andante. $\text{♩} = \text{♩}$ 73 Tempo I

ff

379

p

387

389-390

74

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

395

ff

405

ff

414

ff

75

420

ff

425

ff

ACT II - SCENE 2

Tempo I

Andante. $\text{♩} = \text{♩}$

ff

8

Tempo I

Andante.

ff

76

17

Tempo I

Andante.

Tempo I

Andante poco più mosso.

f *dim.* 22-26 27-32

33

B. Cl.

poco rit.

13

37-49

a tempo

77

Offerus

Ha, — my mas - ter, trem - blest thou?

51-54 58-59

p 3

61

Più mosso.

6

64-69

70

78

pp *fp* *p*

75

2

6

76-77 80-85

fp

79

86

p *f* *p* *f*

92

p

99

fff *dim.*

105

cresc. *p* *dim. e rit.* *Moderato. legato*

110

9

113-121

122

p *f*

125-126

81

128

dim. *p*

132-138

139

p *cresc.*

143

f

82

146

2

148-149

p

151

152-154

3

ff

157

dim.

mf

fff

163

poco rit

83 a tempo

dim.

166-173

174-175

8

2

176

p

cresc.

84

180

p

p

184-185

2

186

sostenuto

p

p

192-193

194-197

198-200

201-205

tranquillamente

agitato

85

Più mosso.

2

4

1

1

200

Poco più lento, ma molto risoluto.

3

203-205

B. Cl.

86

Più mosso.

206

p *p*

215

p

223

poco a poco più mosso.

poco rit.

232

a tempo

f

241

87 Più mosso.

1 15

243-257

accelerando

f

261

88 Più mosso. (Presto)

27

267-293

cresc.

ff

294

Bsn 2

89

1 1

f

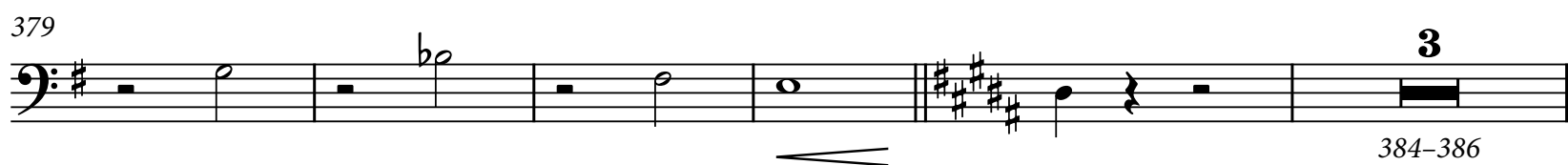
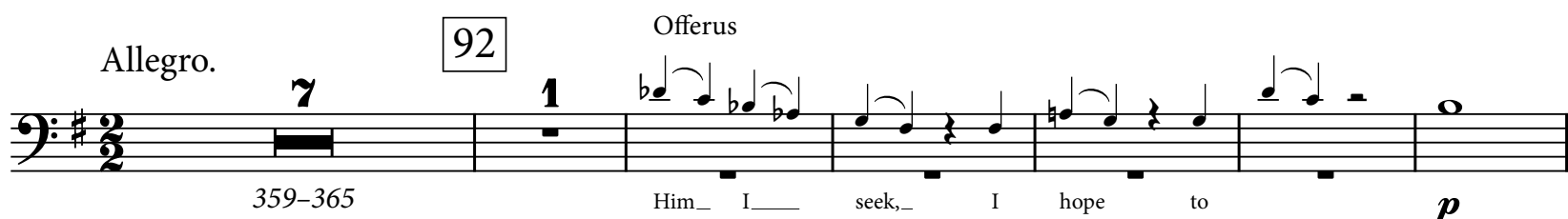
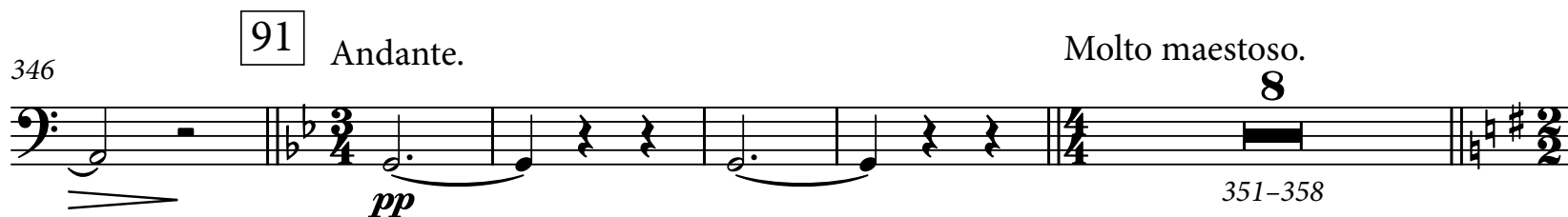
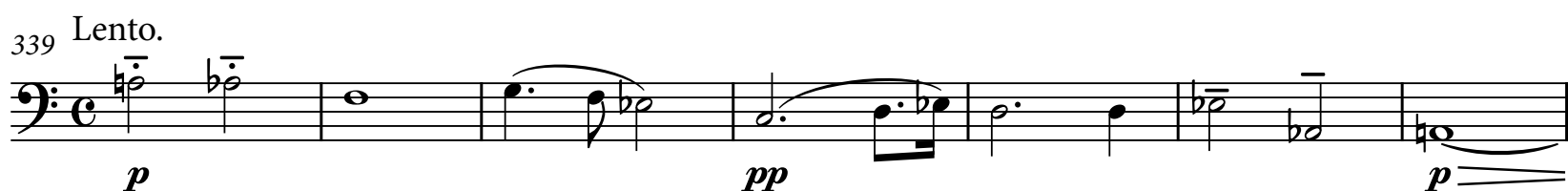
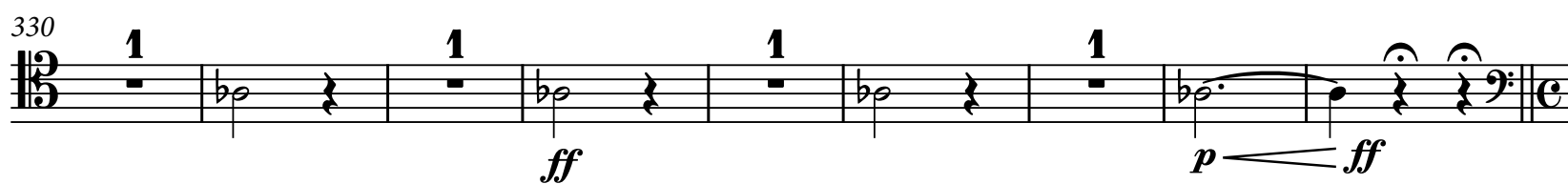
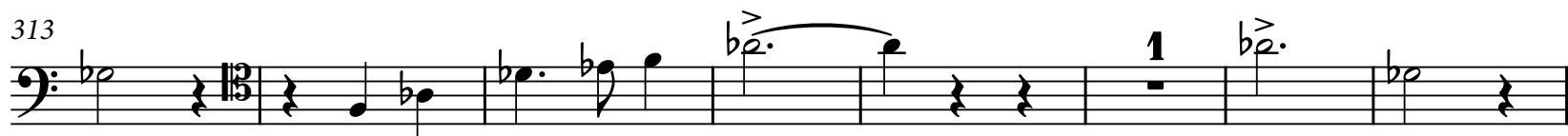
f

303

1 2 1 1

307-308

307-308



387

f *f*

393

93 Moderato.

p *mf*

400

dim. *p*

405

pp

411

94

f *p*

416-423

Poco più mosso.

95 Più mosso.

10

424-433

Bsn 2

pp

438

p

443

Piu mosso.

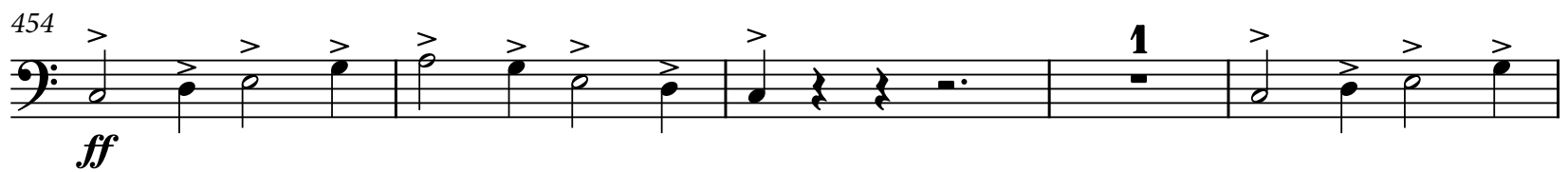
mf *f*

448

96 Più mosso [quasi Presto.]

1

454 *ff*

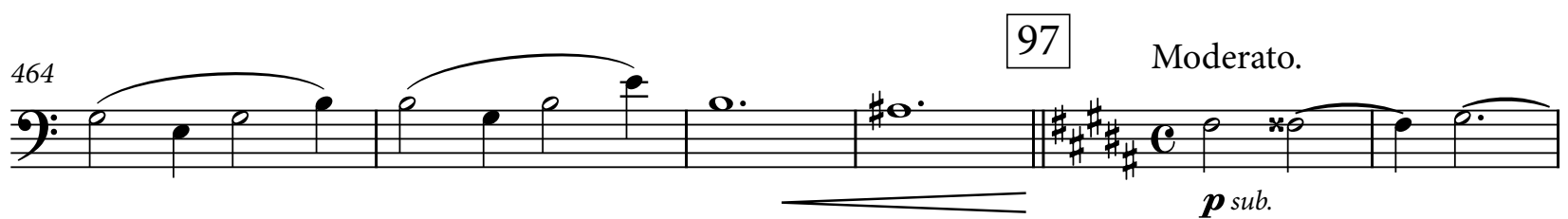


459



464

97 Moderato.



470

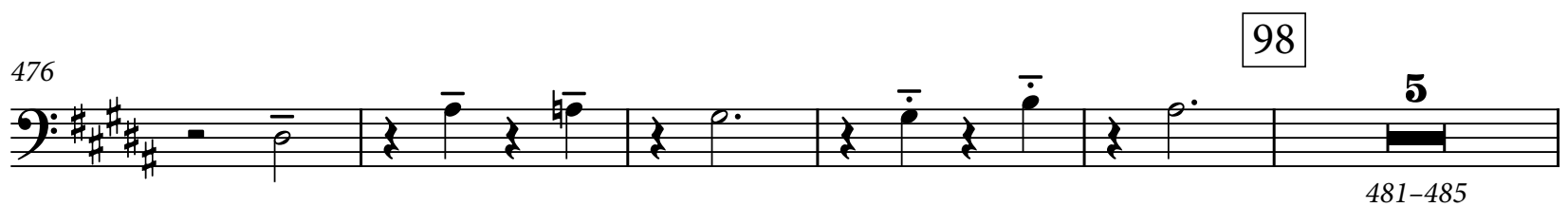


476

98

5

481-485



486

pp

poco rit.



493

a tempo

1

rit.

p *mf* *p* *p* *ppp*



End of Act II

ACT III - SCENE 1

99

Moderato. **18** Cl. 1 poco a poco più mosso.

1-18

24 *fp* poco meno mosso. **4** **2** 29-32 33-34

35 *sfz*

40 **100** Tranquillamente **4** **4** 44-47 48-51

52 **101** un poco agitato. *p* *f*

56

60 *fff*

66 *sfz* *ff* *sfz*

71 *sfz* *sfz* **1**

78 102 Molto maestoso.

fff

86

dim.

94 103

p 96-98 99-102 103-124

125 104 L'istesso tempo

Offerus

Tell me, good fa - ther, where to find the Lord of

f

130

p

136

142-144

145 105

cresc.

150

ff 155-158

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159 *pf* *f* *f* *f*

106 *f* *cresc.* *ff* *ten.*

9 166-174

182 *Molto maestoso* *Bsn 3* *3*

10 183-192

107 *molto maestoso.* *dim.*

198 201-202

205 *p* *p* *1* *1* *7* 212-218

219 *f* *1*

108 *f* *ff* *4* 231-234

226

109 *tranquillamente.* *1* *4* 239-242

235 *p*

243

1

cresc. *mf*

250

110

p

255

pp 256-259

Più mosso.

1

f

Allegro moderato.

264-267

4

mf *f*

272

poco rit.

Allegro.

4

273-276

mf

280

111

12

281-292

fp

297

cresc. *f*

303

ff

ACT III - SCENE 2

310 *L'istesso tempo* $\text{♩} = \text{♩}$

ff 7 314-320

113 6 10 321-326 *pp* 331-340

114 1 341 *p*

347 *cresc.* 3 352-354

115 *Poco più mosso.* $\text{♩} = \text{♩}$ 1 6 355 357-362 *p*

12 *senza rit.* 365-376 *pp* B. Cl.

116 384 5 390-394 *f* *p*

455

ten.

1

4

pp

458-461

f

463

466

120

p

471

cresc.

3

477

pp

4

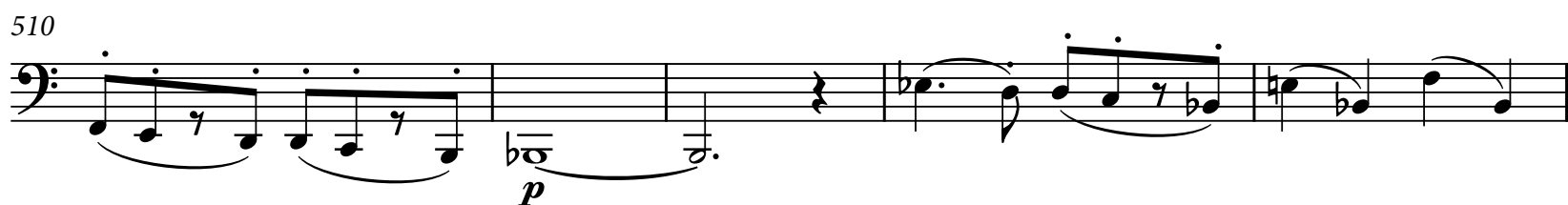
482-485

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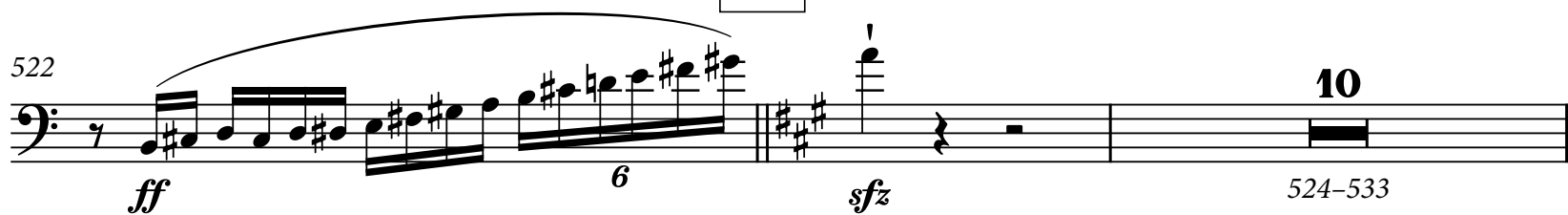
121



122



123



534

sfz

538

4
539-542
f

545

124
2
547-548
ff

551

p

556

cresc.

561

125
fff

564

568

fff

573 senza rit.....



580




585 $\text{♩} = 100$ **2** **Allegro moderato.**

fz 587-588 *f* *mf*




592

3




598 **126** **3** **Con moto.** **16** Ob. 1

600-602 603-618



621

p *p*



628 **127** **8**

635-642



643

cresc.

128

650

pf

658

pp

pf dim.

pp

129

669

pf

dim.

677

mf

685-690

f

130

693

dim.

p

699-700

701

cresc.

f

f

131

707

pf

708-716

717-718

f

132

723

ff

726-732

736-738

Con brio.

739 133

f *sfz* *pp* *rit.*

749 *a tempo*

cresc. *fff* *ppp cresc.* *fff* *f dim.*

757 3

765-767

768 134

p *rit.* Moderato.

773-774 776-784

785 135

786-802 803-808 810-831

136 *Maestoso.* 137

Poco animato.

7 20 3

832-838 840-859 860-862

rit. 138

7 3 4 3

863-869 871-873 874-877 878-880

ACT III - SCENE 3

Un poco animato.

Offerus

Musical notation for measures 1-14. Bass clef, key signature of three flats, 3/4 time. Lyrics: Tell me now, fa - ther, *pp*

139

Musical notation for measures 15-19. Bass clef, key signature of three flats, 3/4 time. *pp*

140

Musical notation for measures 20-25. Bass clef, key signature of three sharps, 3/4 time. *p poco cresc.* poco rit.. Allegretto

Musical notation for measures 26-32. Bass clef, key signature of three sharps, 3/4 time. *f* dim.

141

Musical notation for measures 33-42. Bass clef, key signature of three sharps, 3/4 time. *p* a tempo giusto *pf*

Musical notation for measures 43-48. Bass clef, key signature of three sharps, 3/4 time. *f*

142

Musical notation for measures 49-55. Bass clef, key signature of three sharps, 3/4 time. Agitato. *2*

Musical notation for measures 56-62. Bass clef, key signature of three sharps, 3/4 time.

143

Molto agitato.

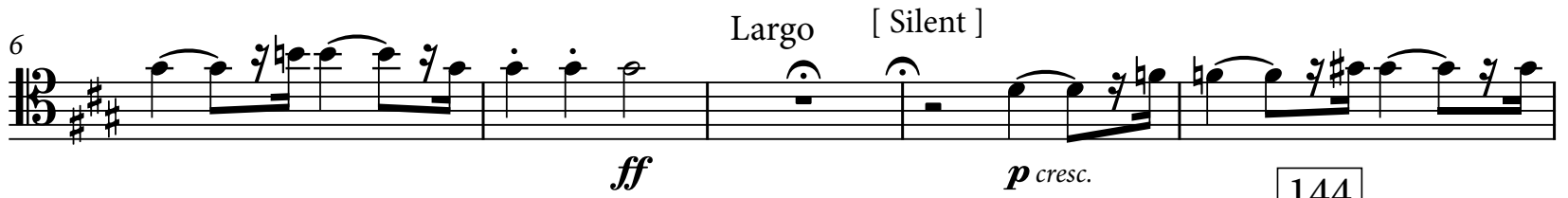
Musical notation for measures 63-68. Bass clef, key signature of three sharps, 3/4 time. Con gran forza.

ACT III - SCENE 4

Agitato.

Ritenuito

[Short Pause]



144



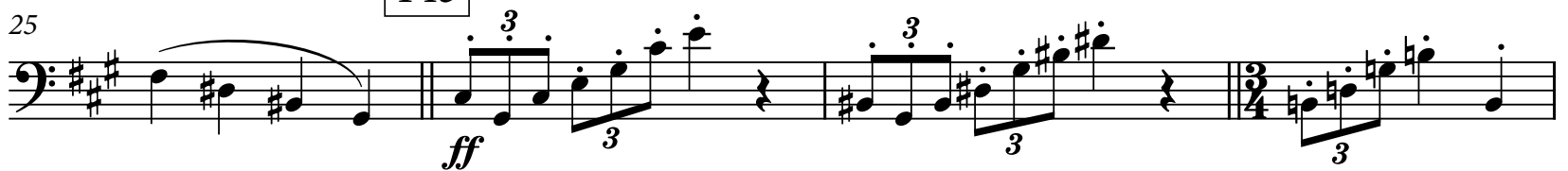
15-16



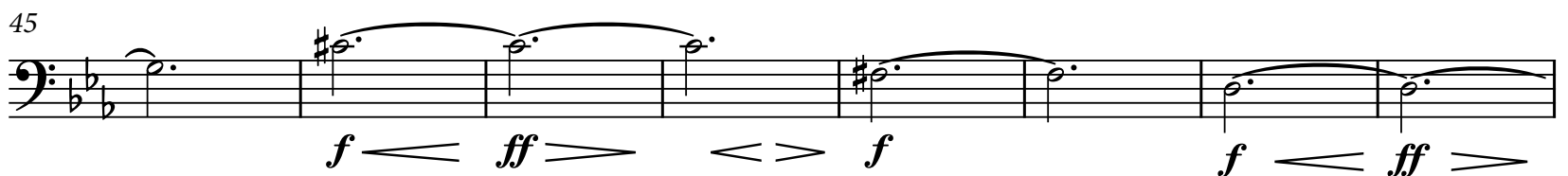
Moderato.

accel.

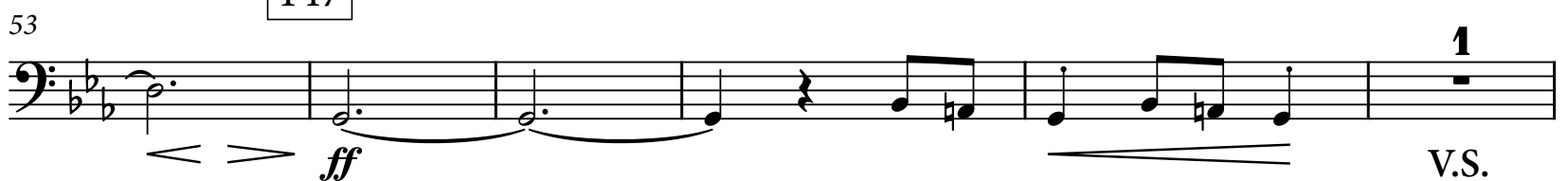
145 Allegro.



146 Allegro ma non troppo.



147



V.S.

59

fff *pf*

148

65

dim. 68-70 *dim.*

74

79-80

149

81

Molto Moderato

82-87 *pp* 90-91

150

92-95

p 100-103 *f*

151

105

152

Un pochetto più mosso.

f 110-111 *pp*

113

poco cresc. *fz*

153

119

L'istesso tempo

pp

123

pp

129 154 Allegro. Con anima.

1 **16** **8**

130-145 146-153

Bsn 2 *p cresc.*

157 155

tr *ff*

163 **4**

170-173

174 **4** **13**

ff *fff*

175-178

183

188

192 156 Allegro risoluto.

1 **2**

sfz *sfz* *sfz* 196-197

198

ff

This musical staff contains measures 198 through 203. It begins with a bass clef and a key signature of three sharps (F#, C#, G#). The music features a series of eighth and sixteenth notes, some beamed together, and a few dotted notes. A dynamic marking of *ff* (fortissimo) is placed below the first measure.

204

157

This musical staff contains measures 204 through 210. It continues with the same key signature and notation style. A measure number box containing '157' is positioned above the staff. The music includes dotted notes and eighth notes.

211

poco a poco crescendo

This musical staff contains measures 211 through 215. The key signature changes to two sharps (F#, C#). The music features dotted notes and eighth notes. A dynamic marking of *poco a poco crescendo* is written above the staff.

216

158

ff

This musical staff contains measures 216 through 218. It features a key signature of two sharps (F#, C#). The music includes a series of beamed sixteenth notes. A dynamic marking of *ff* is placed below the first measure, and a measure number box containing '158' is above the staff.

219

This musical staff contains measures 219 through 221. The key signature changes to one sharp (F#). The music features beamed sixteenth notes and dotted notes.

222

159

This musical staff contains measures 222 through 226. It continues with the key signature of one sharp (F#). The music includes beamed sixteenth notes and dotted notes. A measure number box containing '159' is positioned above the staff.

227

p

1

p

This musical staff contains measures 227 through 232. The key signature changes to no sharps or flats. The music features dotted notes and eighth notes. Dynamic markings of *p* (piano) are placed below the first and last measures, and a fingering '1' is indicated above a note in measure 232.

233

160

pp

f

ff

This musical staff contains measures 233 through 238. The key signature changes to one sharp (F#). The music includes dotted notes and eighth notes. Dynamic markings of *pp* (pianissimo), *f* (forte), and *ff* (fortissimo) are placed below the staff. A measure number box containing '160' is above the staff.

239

f

p

This musical staff contains measures 239 through 244. The key signature changes to two sharps (F#, C#). The music features dotted notes and eighth notes. Dynamic markings of *f* (forte) and *p* (piano) are placed below the staff.

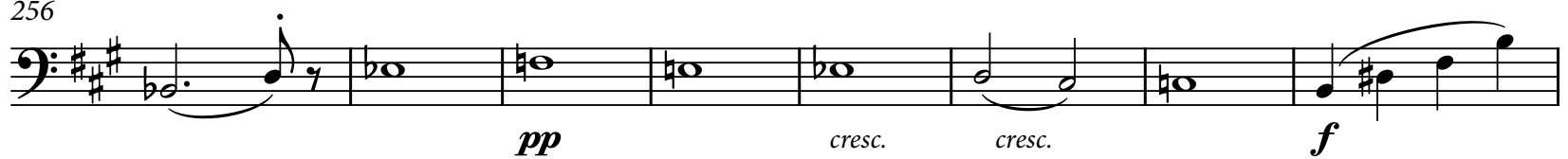
245



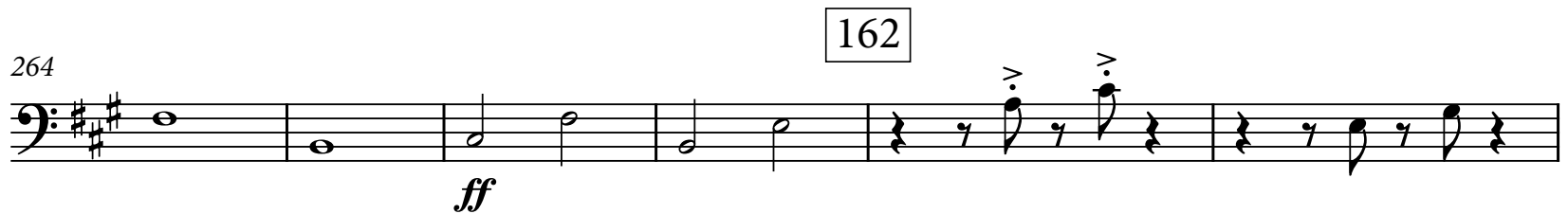
250



256



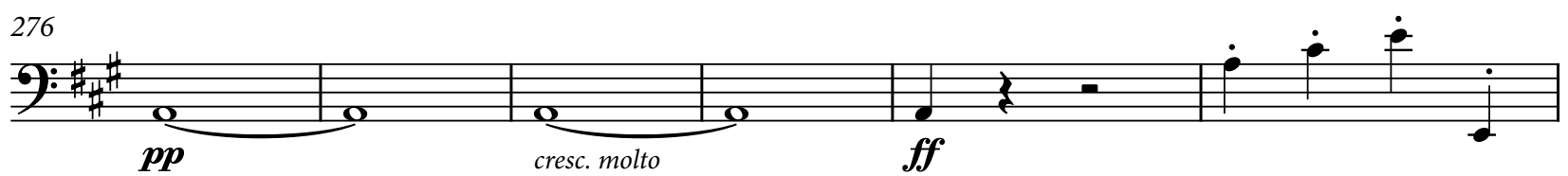
264



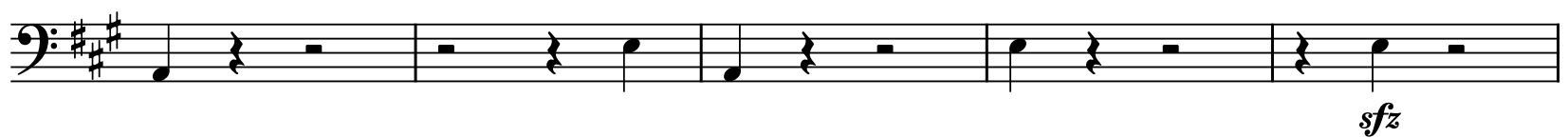
270



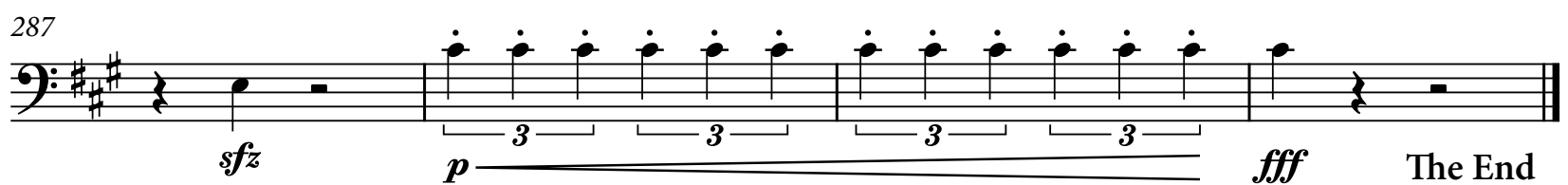
276



282



287



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