

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 3 / CONTRABASSOON

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

<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 & Score Preparation</i>	David Fielding - dhcfielding@charter.net

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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

Cbsn

1

2

Bsn 1 8va

8 9 8

1-8 9-17 18-25

27

3

p *cresc.*

35

10

f *ff*

38-47

ACT I - SCENE 1

Tacet

ACT I - SCENE 2

24 **Cbsn** Andante. 12 1-12

25 $\text{♩} = \text{♩}$ Andante. L'istesso tempo 7 14-20

26 8 21-28

27 4 29-32

Poco più mosso. 28 Allegro 4 33-36

15 37-51

Meno mosso. 29 Andante. 10 52-61

8 62-69

30 6 70-75

Hn 1 8va

31 poco rit. a tempo 77

32 poco a poco cresc. 85

91

fff *dim.* *pp*

33 $\text{♩} = \text{♩}$ Poco più mosso. 99

4 100-103

f >

To Bsn 1

34 Maestoso non lento. 8 109-116

35 Con moto. cresc. e più mosso. 10 117-126

8 127-134

6 135-140

Allegro **4** poco rit. **1** rit. **2** 36 Allegro [a tempo] 37 **12** **6**

141-144 147-148 149-160 161-166

Tranquillo ma non lento. **6** **16** 38 Lento **3** Un poco animato.

167-172 173-188 189-191

Bsn 2

a tempo

195 Bsn To Cbsn **2** Ob. 1 8va

197-198

colla voce.

Cbsn **3** 39 Ob. 1 8va

201-203

p *sf* *p*

208 **3**

212-214

ACT I - SCENE 3

40 Allegro molto vivace.

Cbsn

41

42

22 28 14

3-24 25-52 53-66

Detailed description: This block contains three measures of music. The first measure (3-24) has a whole rest. The second measure (25-52) has a whole rest. The third measure (53-66) has a whole rest. The key signature is B-flat major (two flats) and the time signature is 6/8.

cresc. molto.

43

Eng. Hn 8va

44

4 16

67-70 71-86

f

Detailed description: This block contains three measures of music. The first measure (4) has a whole rest. The second measure (16) has a whole rest. The third measure (44) has a whole rest. The key signature is B-flat major (two flats) and the time signature is 6/8. The dynamic marking *f* is present at the end of the third measure.

92

Detailed description: This block contains a single measure of music (92-100). The key signature is B-flat major (two flats) and the time signature is 6/8. The measure contains a whole note.

45

100

fff

Detailed description: This block contains a single measure of music (100-106). The key signature is B-flat major (two flats) and the time signature is 6/8. The measure contains a whole note. The dynamic marking *fff* is present at the beginning of the measure.

106

Detailed description: This block contains a single measure of music (106-112). The key signature is B-flat major (two flats) and the time signature is 6/8. The measure contains a whole note.

112

Detailed description: This block contains a single measure of music (112-118). The key signature is B-flat major (two flats) and the time signature is 6/8. The measure contains a whole note.

118

46 Presto

Detailed description: This block contains a single measure of music (118-124). The key signature is B-flat major (two flats) and the time signature is 6/8. The measure contains a whole note.

124

8

127-134

p

Detailed description: This block contains a single measure of music (124-134). The key signature is B-flat major (two flats) and the time signature is 6/8. The measure contains a whole note. The dynamic marking *p* is present at the end of the measure.

47

48

49

138

20 13 14

139-158 159-171 172-185

Detailed description: This block contains three measures of music. The first measure (138-158) has a whole rest. The second measure (159-171) has a whole rest. The third measure (172-185) has a whole rest. The key signature is B-flat major (two flats) and the time signature is 6/8.

186 Bsn 1 8va

50 Allegro, non troppo ma con fuoco.

f

195

202 rit. 51 Allegro moderato.

ff

207 1 2

212-213

214 1

218 52 4

219-222

227

231 53 Moderato

3 4

fff 235-237 238-241

cresc. ed accel.

4

242-245

ff

253

rit.

54 Tempo I

260

267

d = d

ff

271

poco rit.

56

274

55 Più tranquillo

Un poco animato.

2 8 8 6

275-276 277-284 285-292 293-298

poco rit.

Bsn 1 8va

57 Moderato.

58

2 15 4

299-300 301-315 316-319

a tempo

323

pp

ppp

End of Act I

ACT II - SCENE 1

Andante con moto

Bsn

First staff of music (measures 1-6). Dynamics: *pp*, *mf*, *pp*. Includes a crescendo hairpin.

7

Second staff of music (measures 7-12). Dynamics: *mf*, *pp*, *p*. Includes a crescendo hairpin.

13

Third staff of music (measures 13-20). Dynamics: *pp*. Includes a crescendo hairpin and a first ending bracket labeled "1".

21

Fourth staff of music (measures 21-27). Dynamics: *pp*, *f*, *pp*. Includes a crescendo hairpin.

59

28

Fifth staff of music (measures 28-33). Dynamics: *ff*.

5

Sixth staff of music (measures 34-38). Dynamics: *pp*, *p*. Includes a first ending bracket labeled "5".

60

45

Seventh staff of music (measures 45-50). Dynamics: *pp*. Includes a first ending bracket labeled "2".

53

Eighth staff of music (measures 53-58). Dynamics: *mf*, *pp*, *mf*. Includes accents and a first ending bracket labeled "1".

59

Più mosso.

Ninth staff of music (measures 59-64). Dynamics: *p*, *f*. Includes a crescendo hairpin.

65 61

secco

f

68

71

75

mf

Maestoso.

1

mf

79

rit. molto. *Allegretto.*

88 62

fz *>*

99

109

cresc. *f* *sfz*

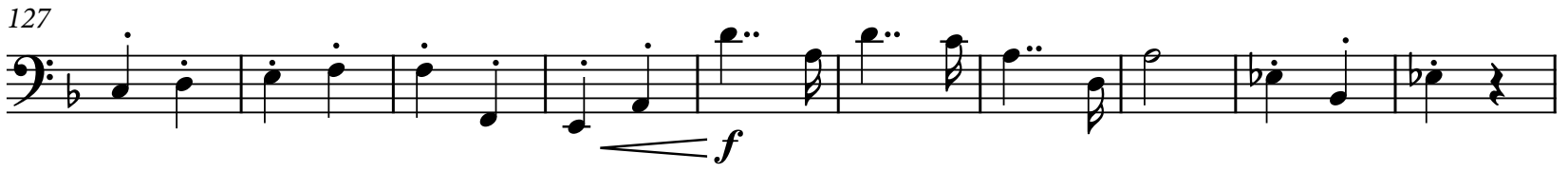
1

118 63

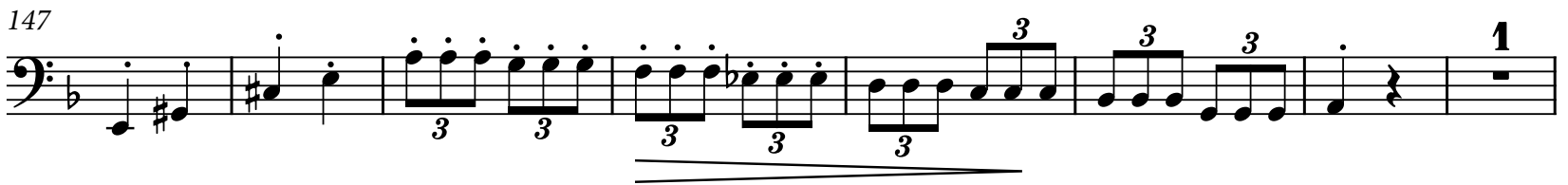
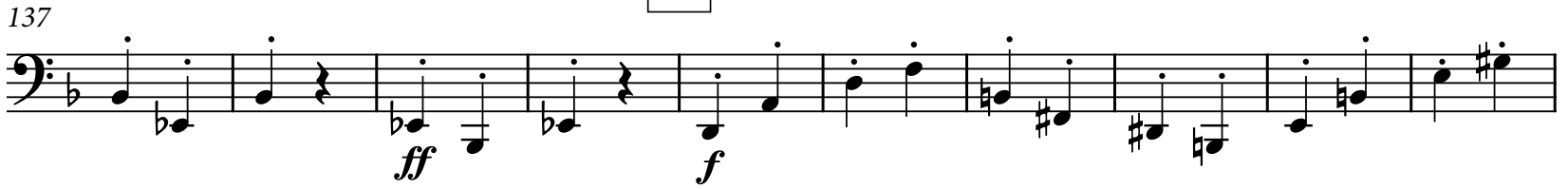
ff

1

V.S.



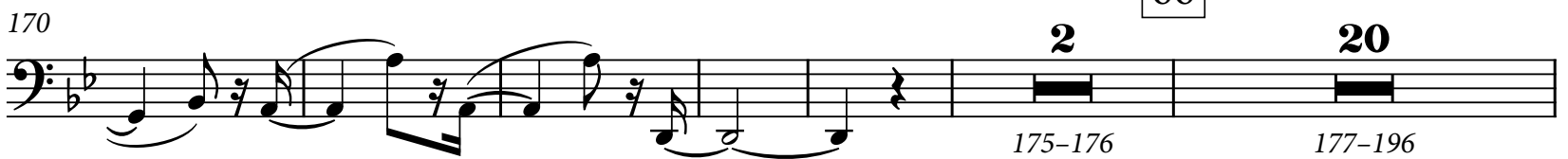
64



65

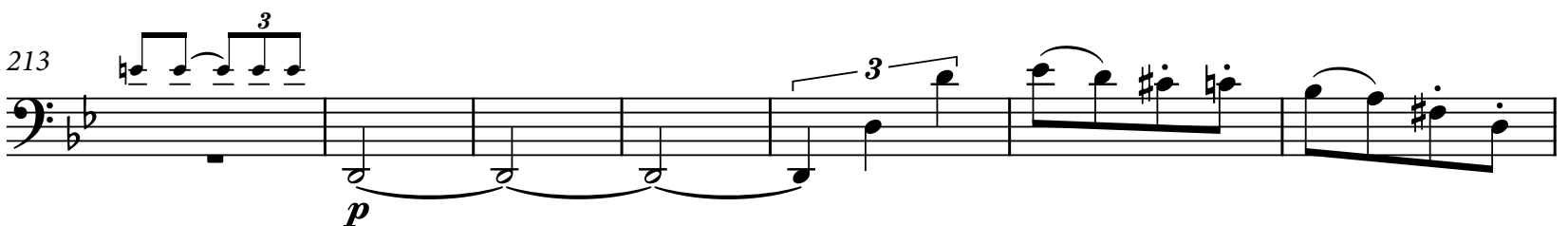
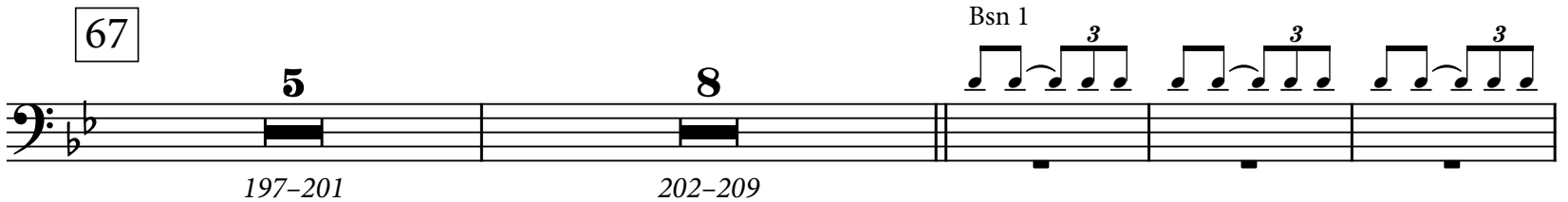


66



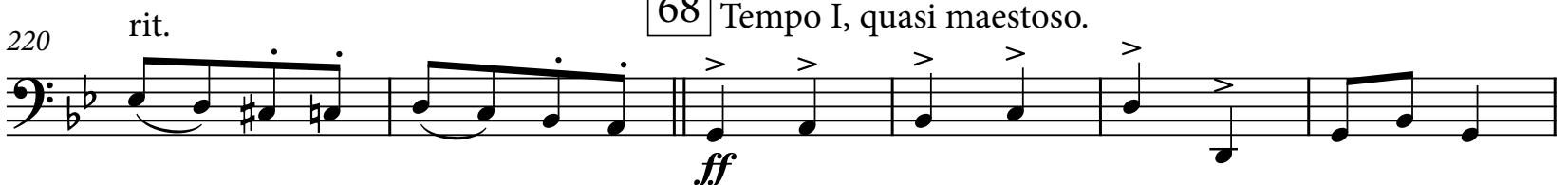
crescendo poco a poco

Bsn 1



68

Tempo I, quasi maestoso.



226

p *cresc.*

236

Animato.

f *dim.*

247

p 254-260

261

ff 6 *mf* 69 Tempo I, quasi maestoso. *ff*

271

ff 9 2 276-277

278

ff 1

287

ff 1

297

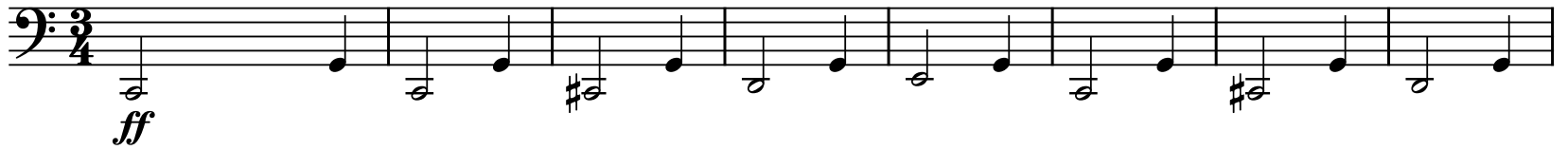
Poco riten.

ff 1

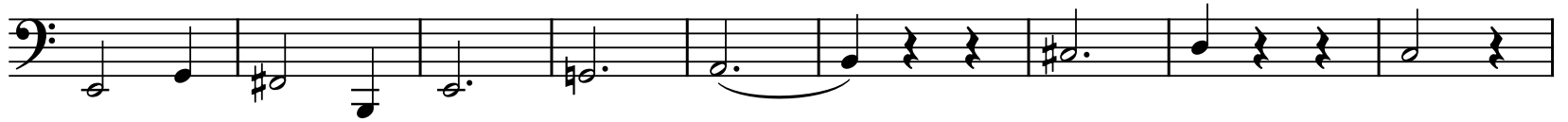
V.S.

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300 70 Allegro. $\text{♩} = \text{♩}$.



308



317

71



325



333



340 72 Tempo I

Quasi maestoso.



352




364



V.S.

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



379



387




74

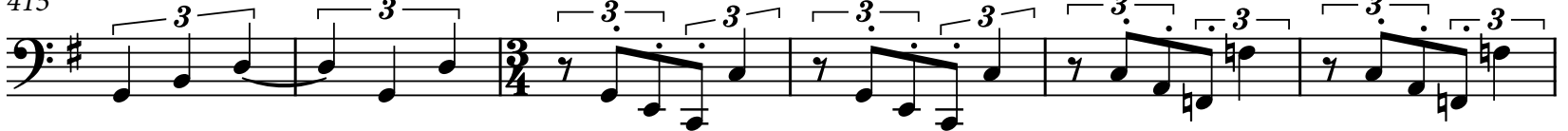
397 poco rit. Maestoso. Tempo I un poco più largo.



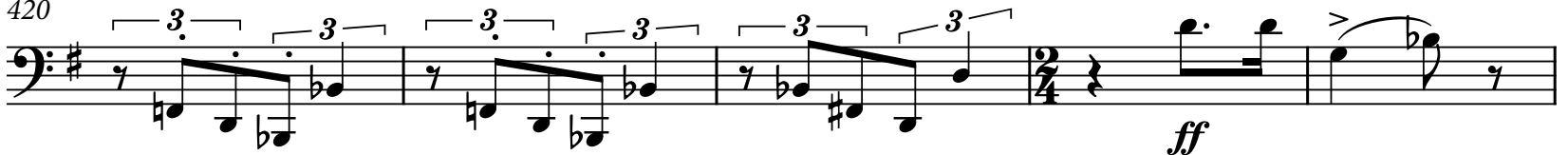
407



415



420 75



425



ACT II - SCENE 2

Bsn

Andante. $\text{♩} = \text{♩}$

Tempo I

Andante. $\text{♩} = \text{♩}$

8

Tempo I

Andante.

17

Tempo I

Andante.

Tempo I

76

Andante poco più mosso.

10

27-36

10

37-46

Fl. 1

50

poco rit. a tempo

77

Più mosso.

3

52-54

8

55-62

7

63-69

78

8

70-77

Bsn 1

6

80-85

86 79

1

f *p* *f* *p*

96

fff *dim.*

102

p *cresc.*

107 *dim. e rit.* 80 *Moderato.* **15** Cl. 1

p 110-124

126

f *dim.*

131 81 **7** **1**

p 132-138

142

cresc. *f*

146 82 *pp sub.* *p*

151

155

ff *dim.*

159

poco rit

mf *fff* *dim.*

83 a tempo

166-173 174-175 *p* *cresc.*

84

178

181-185 *p* *p*

sostenuto

187

p 1

193

tranquillamente

agitato

195-197 *p* 3

85 Più mosso.

Poco più lento, ma molto risoluto.

199

203-205 *p* 3

86 Più mosso.

208

214-221 8

222 poco a poco più mosso. poco rit.

pp

233 a tempo

241 87 Più mosso.

ff

248 *ff*

256 accelerando

cresc.

263 88 Più mosso. (Presto) **27**

ff 267-293 *f*

295 89

1 **1** **1**

303 **1** **1** **1** **1**

fz **90**

314 **4** **2**

315-318 *ff* 323-324

325

327-328

ff

335

Lento.

p *ff* *p*

342

91 Andante.

pp *p* *pp*

350

Molto maestoso.

351-352

mf

358

Allegro.

92

360-365

366-370

p

373

poco rit. a tempo

f

381

384-386

f

388

392-394

395 93 Moderato.

Staff 395-400: Bass clef, key of D major (F# C# G# D), 6/4 time. Measures 395-400. Dynamics: *p* (395), *mf* (400), *dim.* (400). Notes: 395: D2, E2, F#2, G#2, A2, B2. 396: C#3, D3, E3, F#3, G#3, A3. 397: B3, C#4, D4, E4, F#4, G#4. 398: A4, B4, C#5, D5, E5, F#5. 399: G#5, A5, B5, C#6, D6, E6. 400: F#6, G#6, A6, B6, C#7, D7.

401

Staff 401-408: Bass clef, key of D major. Measures 401-408. Dynamics: *p* (401). Notes: 401: D2, E2, F#2, G#2, A2, B2. 402: C#3, D3, E3, F#3, G#3, A3. 403: B3, C#4, D4, E4, F#4, G#4. 404: A4, B4, C#5, D5, E5, F#5. 405: G#5, A5, B5, C#6, D6, E6. 406: F#6, G#6, A6, B6, C#7, D7. 407: D7, C#7, B6, A6, G#6, F#6. 408: E6, D6, C#6, B5, A5, G#5.

410 94

Staff 410-415: Bass clef, key of D major. Measures 410-415. Dynamics: *f* (410), *p* (415). Notes: 410: D2, E2, F#2, G#2, A2, B2. 411: C#3, D3, E3, F#3, G#3, A3. 412: B3, C#4, D4, E4, F#4, G#4. 413: A4, B4, C#5, D5, E5, F#5. 414: G#5, A5, B5, C#6, D6, E6. 415: F#6, G#6, A6, B6, C#7, D7.

416

Staff 416-419: Bass clef, key of D major. Measures 416-419. Notes: 416: D2, E2, F#2, G#2, A2, B2. 417: C#3, D3, E3, F#3, G#3, A3. 418: B3, C#4, D4, E4, F#4, G#4. 419: A4, B4, C#5, D5, E5, F#5.

420

Staff 420-423: Bass clef, key of D major. Measures 420-423. Dynamics: *p* (420). Notes: 420: D2, E2, F#2, G#2, A2, B2. 421: C#3, D3, E3, F#3, G#3, A3. 422: B3, C#4, D4, E4, F#4, G#4. 423: A4, B4, C#5, D5, E5, F#5.

424 Poco più mosso.

Staff 424-433: Bass clef, key of D major. Measures 424-433. Dynamics: *fp* (424), *f* (430). Notes: 424: D2, E2, F#2, G#2, A2, B2. 425: C#3, D3, E3, F#3, G#3, A3. 426: B3, C#4, D4, E4, F#4, G#4. 427: A4, B4, C#5, D5, E5, F#5. 428: G#5, A5, B5, C#6, D6, E6. 429: F#6, G#6, A6, B6, C#7, D7. 430: D7, C#7, B6, A6, G#6, F#6. 431: E6, D6, C#6, B5, A5, G#5. 432: F#5, E5, D5, C#5, B4, A4. 433: G#4, F#4, E4, D4, C#4, B3.

435 95 Più mosso.

Staff 435-440: Bass clef, key of D major. Measures 435-440. Dynamics: *pp* (435), *p* (440). Notes: 435: D2, E2, F#2, G#2, A2, B2. 436: C#3, D3, E3, F#3, G#3, A3. 437: B3, C#4, D4, E4, F#4, G#4. 438: A4, B4, C#5, D5, E5, F#5. 439: G#5, A5, B5, C#6, D6, E6. 440: F#6, G#6, A6, B6, C#7, D7.

441 Più mosso.

Staff 441-444: Bass clef, key of D major. Measures 441-444. Dynamics: *mf* (441). Notes: 441: D2, E2, F#2, G#2, A2, B2. 442: C#3, D3, E3, F#3, G#3, A3. 443: B3, C#4, D4, E4, F#4, G#4. 444: A4, B4, C#5, D5, E5, F#5.

452

The second system of the musical score, measures 452-458. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a half note F#4, and a half note E4. The bass line consists of a whole note G3. Measures 453-454 show the melody moving to A4 (quarter), B4 (quarter), and C5 (quarter), while the bass line moves to F#3 (quarter), E3 (quarter), and D3 (half). Measures 455-456 show the melody moving to D5 (quarter), E5 (quarter), and F#5 (quarter), while the bass line moves to C3 (half), B2 (half), and A2 (half). Measures 457-458 show the melody moving to G5 (quarter), F#5 (quarter), and E5 (quarter), while the bass line moves to G2 (half), F#2 (half), and E2 (half). The system ends with a double bar line.

[illegible]

464

97 Moderato.

p sub.

471

471

[illegible]

487 poco rit. a tempo

p

495

rit.

mf

p

p

ppp

End of Act II

ACT III - SCENE 1

Moderato.

Bsn

1-4 *pp* 9-12 *pp* 99

14 *f* *p* poco a poco più mosso.

23 *sfz*

30 poco meno mosso. *p*

100

37 *p* 42-45 *pp*

101

47 Tranquillamente un poco agitato. *cresc.* *f*

48-51

56 *fff*

60 *sfz* *ff* *sfz*

66

71 *sfz* *sfz* 1

78 **102** Molto maestoso. *fff*

86 *dim.*

95 **103** **104** L'istesso tempo Bsn 1 *p*

129 *p* 1

137 **105** 5 8 *ff*

155 4 9 *pf* *f*

172 **106** Meno mosso maestoso. *p* *f* *cresc.*

179 ten. Molto maestoso **10** *ff*

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194

f

201

107 *molto maestoso.*

f *dim.* *<* *> p* *p*

211

sfz >

216-227

228

108

f > ff *>* *>* *5* *p*

233-237

239

109

tranquillamente.
con tenuto

p *cresc.*

250

110

mf

256

Più mosso. Allegro moderato.

p *pp* *4* *2* *10*

258-261 262-263 264-273

111

274 poco rit. Allegro. 1 12 2

275-286 Bsn 2 291-292

112

293

fp *cresc.*

300

f

305

ff

ACT III - SCENE 2

310 Bsn *L'istesso tempo* *To Cbsn* *ff* *314-320*

113 **20** *321-340* **114** **14** *341-354* **115** **1** *Poco più mosso.*

8 *357-364* **12** *365-376* *senza rit.* **7** *378-384*

116 **10** *385-394* *Andante.* **6** *395-400* **117** **12** *402-413*

Animato. **12** *414-425* **118** *Moderato.* **4** *426-429* **3** *430-432* *Bsn 1 8va* *Maestoso* Cbsn *ff*

435 *Risoluto.* **1** *ff*

119 **9** *442-450* *Poco più mosso.* *ff*

454 **1** *ten.* **4** *458-461* *pp*

462

f

120

467

p

cresc.

474

121

3

8

478-485

486

ppp

2

488-489

492

pp

2

496-497

498

pp

5

502-506

122

507

mf

p

512

123

3

20

520-522

523-542

543

Bsn 1 8va

124

2

547-548

ff

550

The image shows a musical score for the bass line of 'The Swan' from 'The Nutcracker'. The score is in 3/4 time, key of D major, and features a bass clef. It includes various musical notations such as eighth notes, quarter notes, and half notes, along with dynamic markings like 'p' (piano) and 'f' (forte). The score is divided into measures by bar lines.

556

The musical score for measures 556-561 is written for a bass clef instrument in the key of D major (two sharps). Measure 556 begins with a whole note D2, followed by a whole note D3. A slur connects these two notes. Measure 557 contains a whole note D3. Measure 558 contains a whole note D3. Measure 559 contains a whole note D3. Measure 560 contains a whole note D3. Measure 561 contains a whole note D3. A crescendo marking (*cresc.*) is placed below the staff between measures 559 and 560. The score includes various musical notations such as notes, rests, and slurs.


562

125

fff

[illegible]

572 senza rit.....



572 senza rit.....

[illegible]

583 To Bsn $\text{♩} = 100$ **4** **8** Allegro moderato.

fz 587-590 591-598

126

Con moto.

127

128

4

32

16

24

599-602

603-634

635-650

651-674

126

Con moto.

127

128

4

32

16

24

599-602

603-634

635-650

651-674

129 **6** **Bsn** To Cbsn **8**

675-680 Bsn 2 687-694

130 **13** Più mosso. **9** 131 **8** Più mosso. **8**

695-707 708-716 717-724 725-732

132 **2** Con brio. **8** Bsn 1 8va rit... Cbsn 133 **8** *sfz* *pp*

733-734 735-742

749 a tempo *cresc.* *fff* *ppp cresc.* *fff* *f dim.*

758 134 **12** **1** rit. **2** Moderato. **9**

760-771 773-774 776-784

785 135 **17** **6** **22**

786-802 803-808 810-831

136 **7** Maestoso. Poco animato. **20** 137 **3**

832-838 840-859 860-862

rit. **7** **3** **4** 138 **3**

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

ACT III - SCENE 3

Tacet

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ACT III - SCENE 4

Ritenuto [Cbsn] 1 Agitato. [Short Pause] 5 Largo [Silent] 5 Largo ♩ = 56

144 2 Moderato. 2 accel. 1 15-16 18-19 Bsn 1 8va *p cresc.*

25 145 Allegro. 6 30-35 *ff*

36 146 Allegro ma non troppo. *fff sfz f*

45 147 *f < ff > < > f f < ff > < > ff*

56 1 56 *fff*

63 148 1 5 68-72 *pf dim.*

73 149 ♩ = ♩ Molto Moderato 3 10 78-80 82-91

150 8 151 7 152 2 2 7 Un pochetto più mosso. 92-99 100-106 108-109 110-111 112-118

153 **2** L'istesso tempo **9** 154 **16** Allegro. **10** Con anima.

119-120 121-129 130-145 146-155

Bsn 1 8va

156 **1** *ff*

164 *ff* **1**

171 **3** **1** *fff* 174-176

182

190 **156** Allegro risoluto. **1** *sfz* *sfz* *sfz* *ff*

197 **2** 201-202

204 **157**

211 *poco a poco crescendo* **158** *ff*

218 159

225

231 160

238

244

249 161

255

263 162

270

276-277

ff *f* *p* *pp* *cresc.* *pp* *cresc.* *cresc.* *f* *ff* *2*

278

278

278

cresc. molto

ff

Detailed description: This block contains the musical notation for measures 278 through 281. The staff is in bass clef with a key signature of two sharps (F# and C#). Measure 278 begins with a whole rest, followed by a half note G2. A slur with a fermata covers measures 278 and 279. Measure 280 starts with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. Measure 281 begins with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. The dynamic *ff* is placed below the first half note of measure 280.

282

282

282

sfz

Detailed description: This block contains the musical notation for measures 282 through 286. The staff is in bass clef with a key signature of two sharps. Measure 282 begins with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. Measure 283 starts with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. Measure 284 begins with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. Measure 285 starts with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. Measure 286 begins with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. The dynamic *sfz* is placed below the first half note of measure 286.

287

287

287

sfz

p

fff

The End

Detailed description: This block contains the musical notation for measures 287 through 290. The staff is in bass clef with a key signature of two sharps. Measure 287 begins with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. Measure 288 starts with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. Measure 289 begins with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. Measure 290 starts with a half note G2, followed by a quarter rest, a half note G2, and a quarter rest. The dynamic *sfz* is placed below the first half note of measure 287. The dynamic *p* is placed below the first half note of measure 288. The dynamic *fff* is placed below the first half note of measure 290. The text "The End" is placed to the right of the final measure.



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