

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)

DOUBLE BASS

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

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2
Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

LEGEND OF ST. CHRISTOPHER

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

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

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

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

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

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

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

http://projects.mcah.columbia.edu/medieval-architecture/htm/sw/ma_sw_gloss_christopher.htm

Jacobus de Voragine

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

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

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

https://en.wikipedia.org/wiki/Jacobus_de_Voragine

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The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

Molto moderato

Double Bass

1-2 *f*

6 *ff* *p*

11 *f*

17 *f*

22 *mf* *dim.* *p*

28 *f*

32 *p* *cresc.*

35 *f* *ff* **10** 38-47

The musical score is written for Double Bass in the key of D major (two sharps) and common time (C). It begins with a tempo marking of 'Molto moderato'. The score is divided into measures, with measure numbers 6, 11, 17, 22, 28, 32, and 35 indicated at the start of their respective lines. The music features a variety of rhythmic patterns, including triplets and sixteenth notes. Dynamics such as *f* (forte), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo) are used to guide the performer. Articulation marks like accents and slurs are present throughout. A first ending bracket labeled '1' spans measures 6 to 11, and a second ending bracket labeled '2' spans measures 17 to 22. A third ending bracket labeled '3' spans measures 32 to 35. A final measure, measure 47, is marked with a double bar line and a repeat sign, with the number '10' above it. The score concludes with a final measure marked '38-47'.

ACT I - SCENE 1

Allegro moderato.

Double Bass

12

1-12

p

15

4

ff

20

5

ff

25

6

31

p

37

legato

2

41-42

p

44

1

più p

49

p

p

pp

poco rit.

7

a tempo

pizz.

54

58



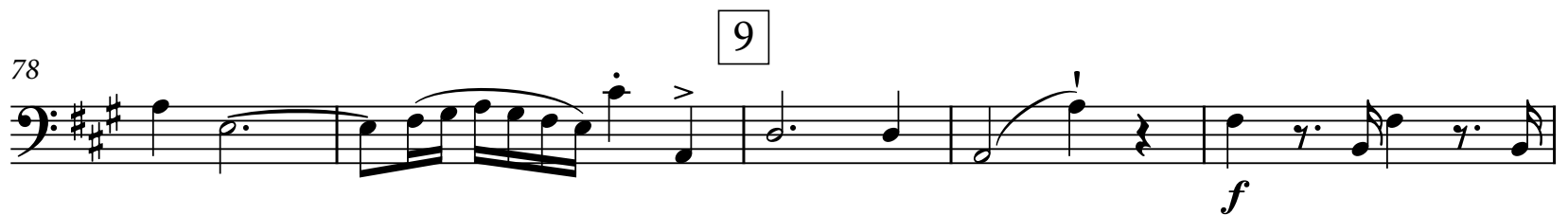
68



73



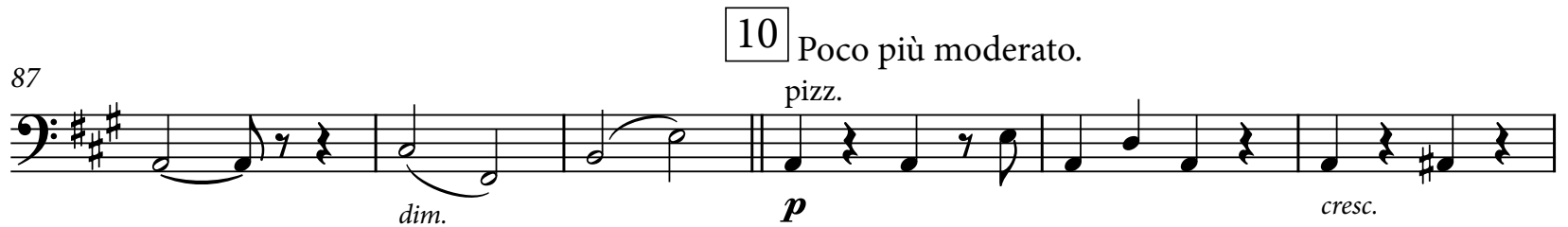
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83



87



93



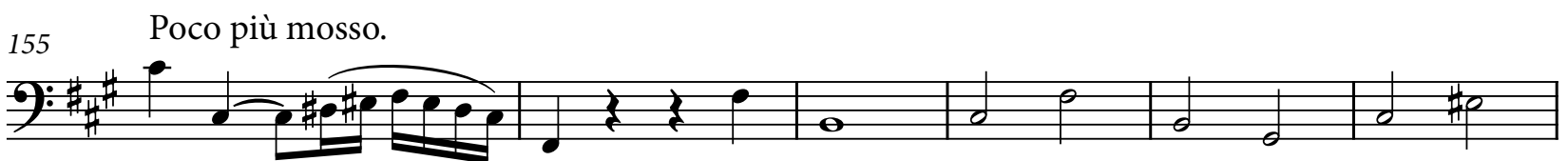
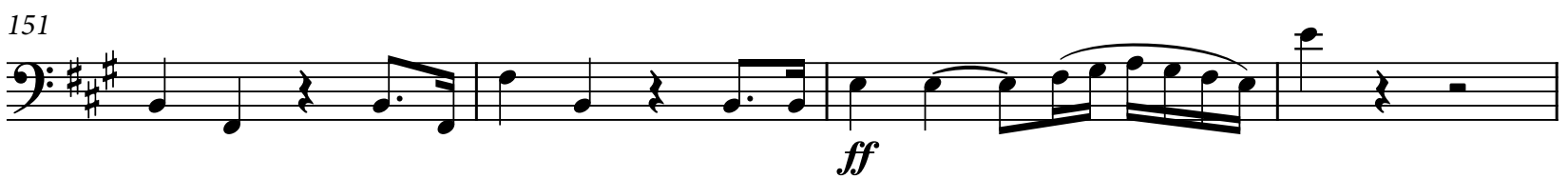
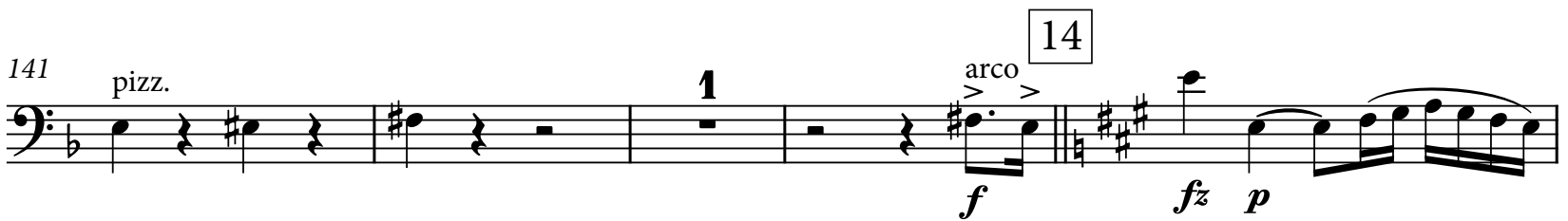
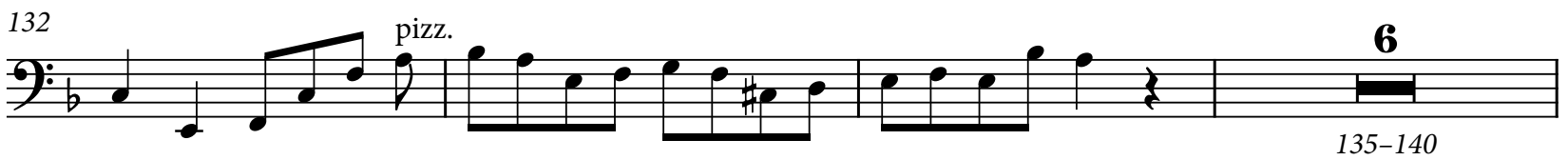
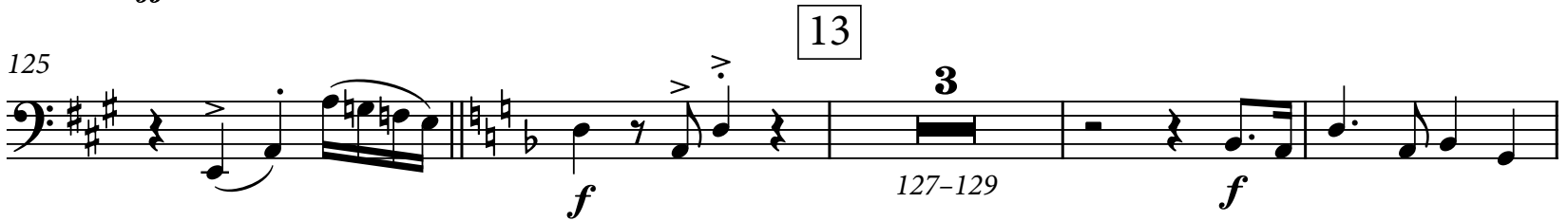
101



107



12



poco rit.

a tempo

279

rit. 1

p *f*

ACT I - SCENE 2

24 Andante. 12 1-12

25 $\text{♩} = \text{♩}$ Andante. L'istesso tempo 1

15 *pp* pizz. 3 18-20 *pp* 26

22

25 [con sordini] Tutti

27 Poco più mosso. 1

29 *pp* 38-48 arco

35 28 Allegro 11 38-48

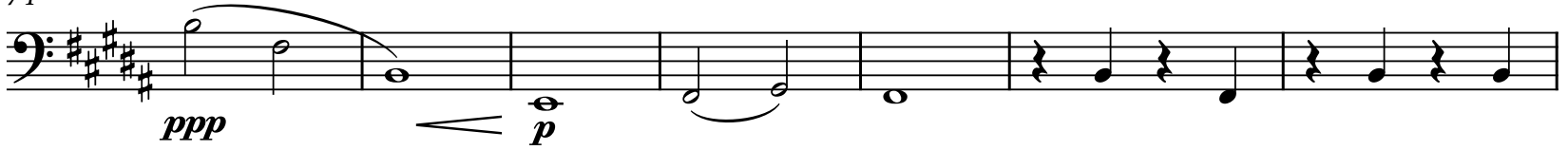
51 Meno mosso. 2 pizz. 2 52-53 55-56

29 Andante. pizz. 4 58-61 2 Bassi Soli arco

66 *pp* 3 1 4 70-73 30

poco rit. a tempo

74



81



88



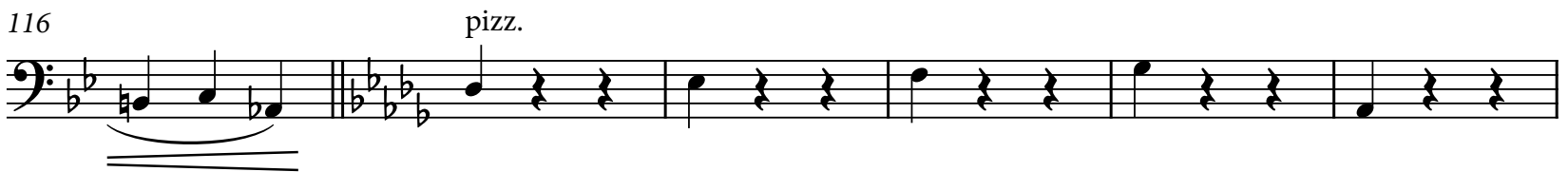
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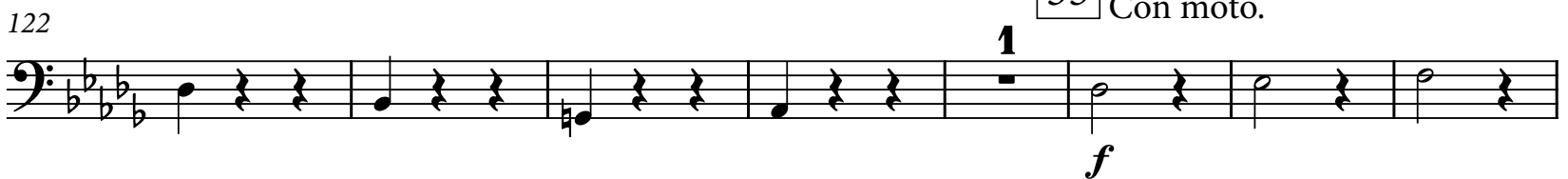
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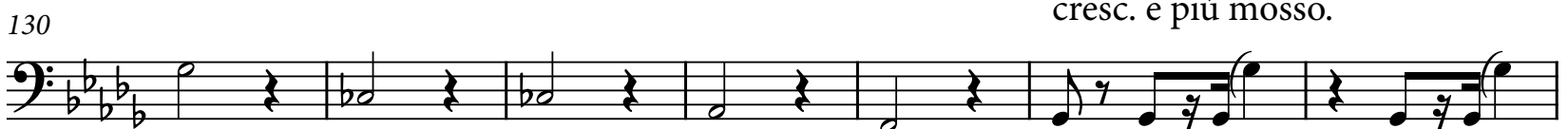
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122



130



137

Allegro



143

poco rit.

rit.



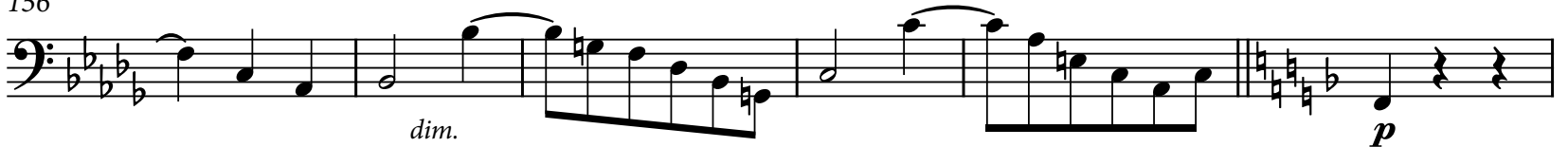
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36 Allegro [a tempo]

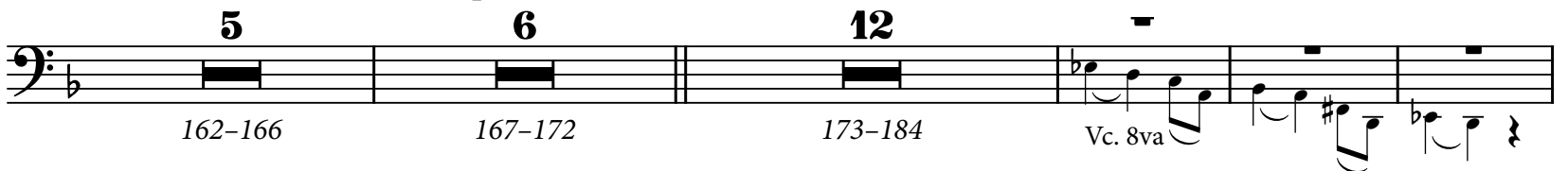


156

37



Tranquillo ma non lento.



188

38 Lento

pizz.

Un poco animato. a tempo

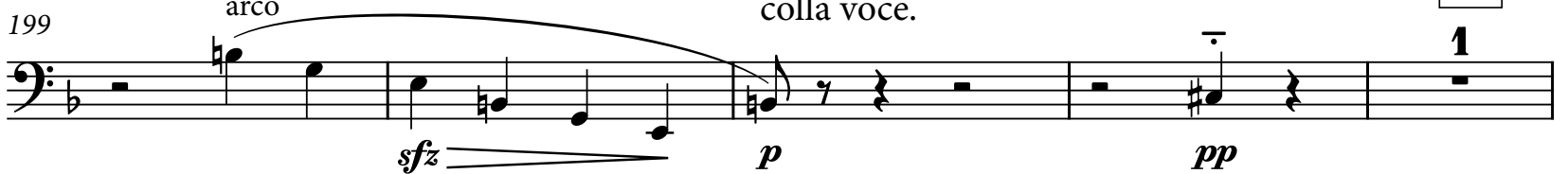


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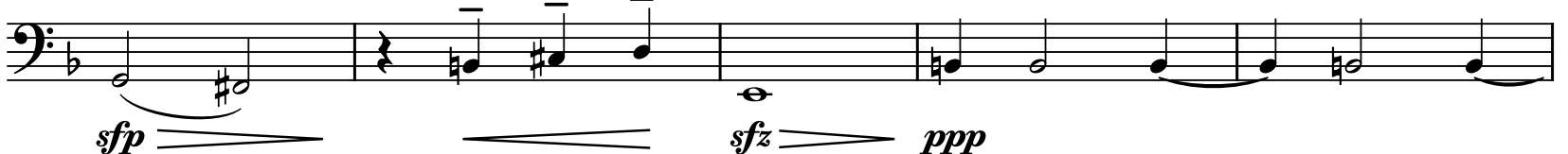
arco

colla voce.

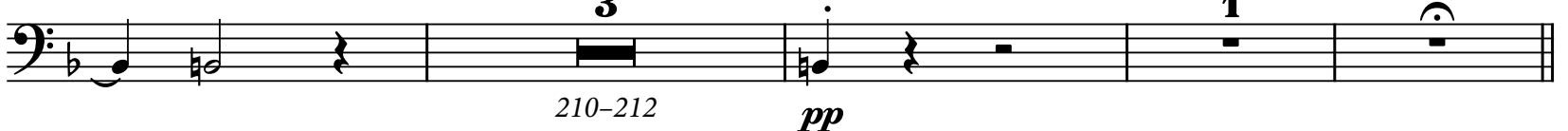
39



204



209



ACT I - SCENE 3

40 Allegro molto vivace.

Double Bass

17

3-19

Tpt 1 8va

23

41

2

2

p

26-27

30-31

32

pizz.

38

arco

43

49

42

13

54-66

67

cresc. molto.

arco

f

43

73

78

83



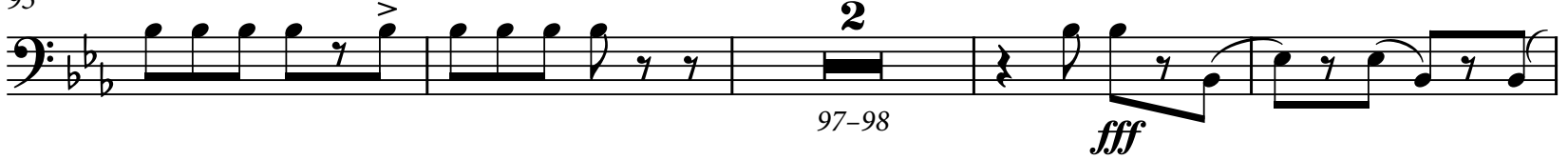
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89



45

95



101



106



112



46 Presto

118

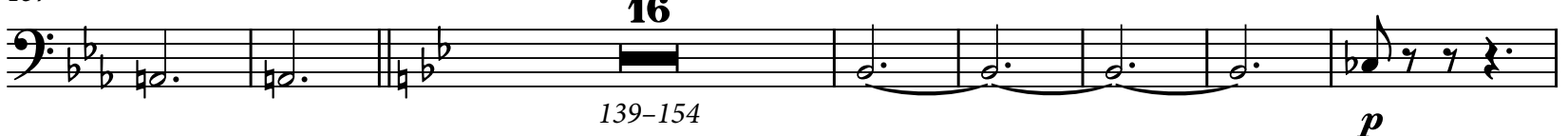


124



47

137



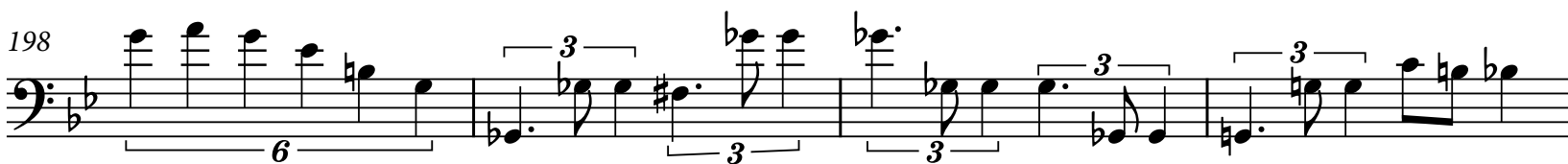
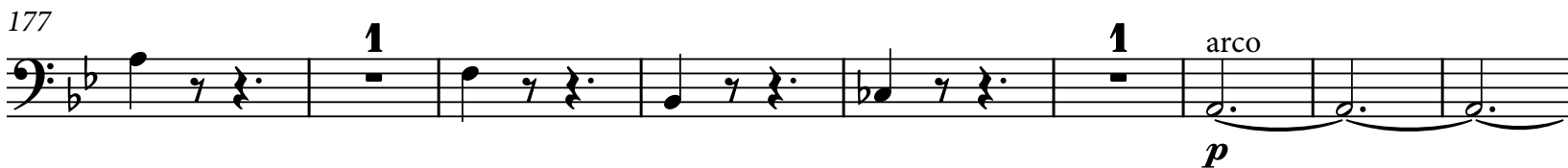
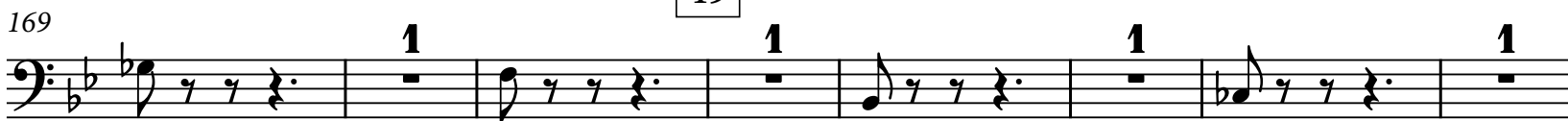
48

160-161




V.S.

49




219 52



224




230



fff

235 53 Moderato



dim. *p*

cresc. ed accel.

241




pp

246



ff

251



rit.

256 54 Tempo I



260



266 $\text{♩} = \text{♩}$

ff

270

272 *poco rit.*

275 55 Più tranquillo Un poco animato.

8

dim. 277-284

286

sfz *sfz*

56

2 1 1

pp 291-292

297 57 Moderato.

p

303 *dolce*

p

309



315

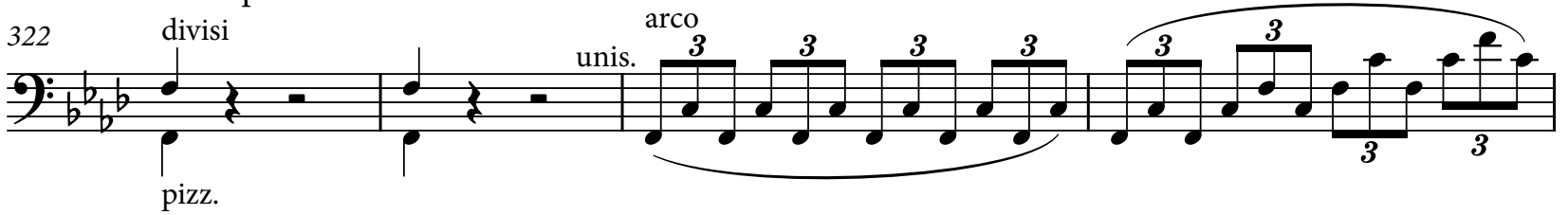
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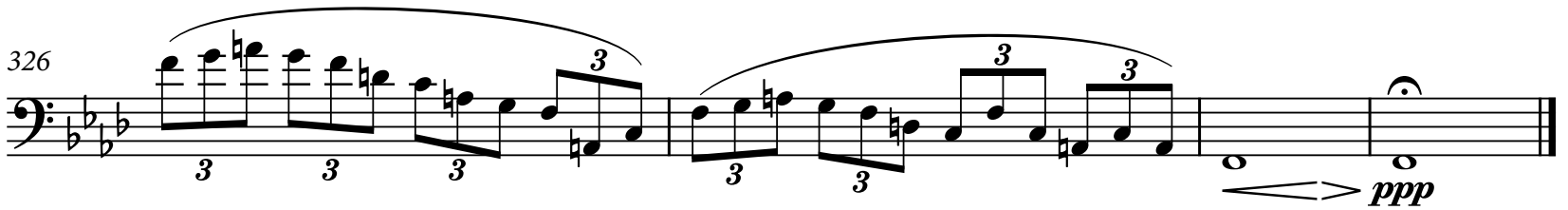
322

a tempo

divisi



326



End of Act I

ACT II - SCENE 1

Andante con moto

Double Bass

pp

7

p

15

ff

1

pp

23

ff

30

59

5

34-38

39

pizz.

pp

43

arco

pizz.

arco

pizz.

p

mf

p

mf

p

48

arco

f

60

sul ponticello

pp

54

*in modo ordinario**Più mosso.*

56

p *f*

61

64

f pizz.

69

73

77

Maestoso.

rit. molto.

Allegretto.

arco

13

81-93

62

20

94-113

63

sfz *ff*

122

pizz.

131

f

7

132-138

ff

pizz.

64

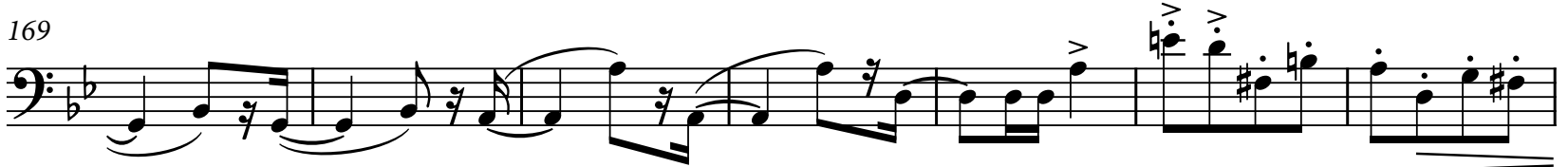
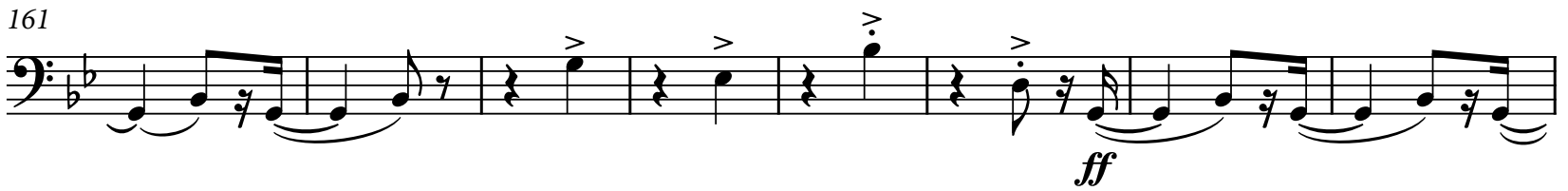
f

144

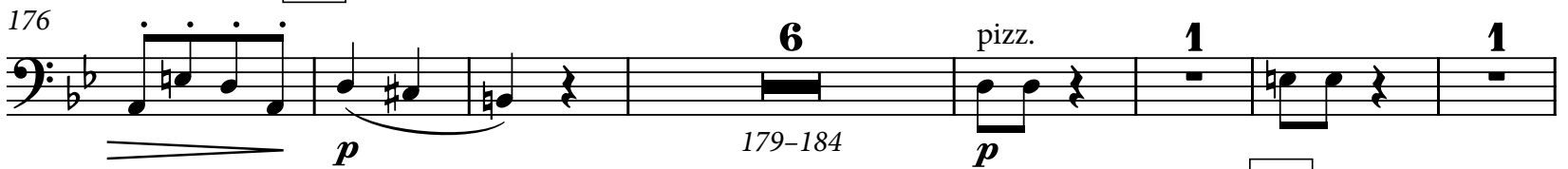
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149-152

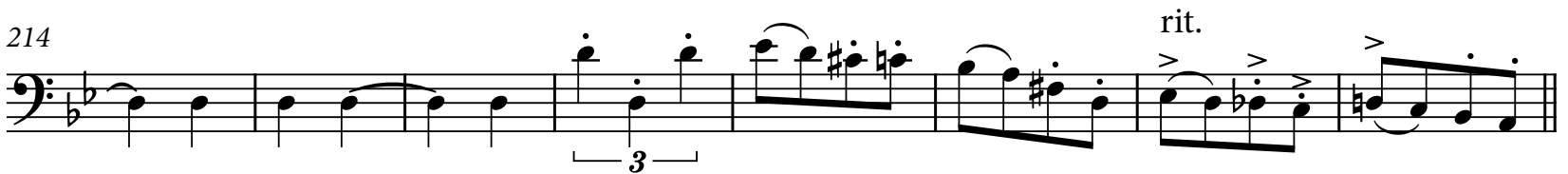
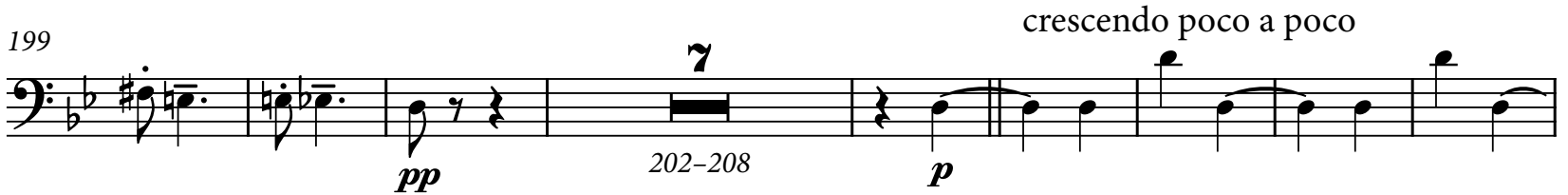
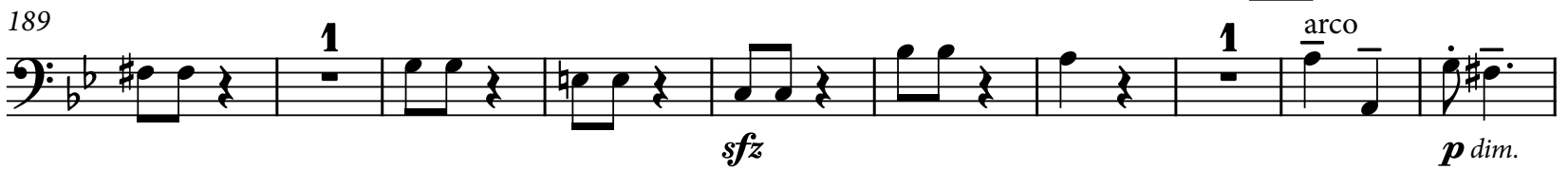
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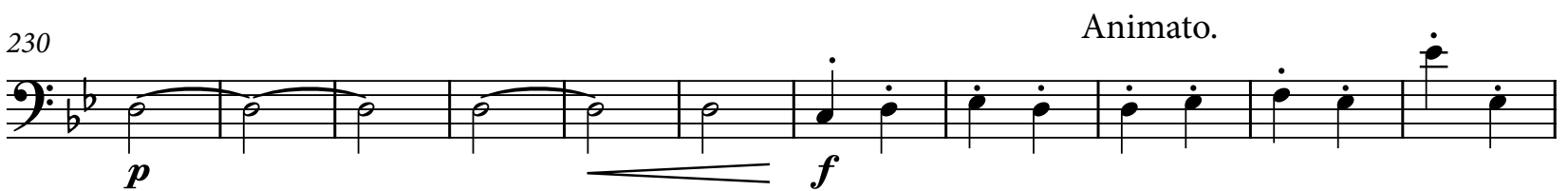
66



67



68 Tempo I, quasi maestoso.



252 *p* **8** 254-261

268 *sf* **69** Tempo I, quasi maestoso. pizz. arco

278-279 **2** **1** **1** *ff*

288 **1**

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

305

314 **71** pizz.

322

327

332 **4** 336-339

72 *Tempo I*

Quasi maestoso.

340 *arco* *f cresc.* *Quasi maestoso.* *ff* 4 348-351

352 pizz. arco

Andante. $\text{♩} = \text{♩}$

364

Andante. $\text{♩} = \text{♩}$

The musical score for measures 364-368 is written in bass clef with a key signature of one flat (B-flat). Measure 364 contains a half note G2 (labeled *sfz*) and a half note F2. Measure 365 contains a whole rest (labeled *ff*) and a half note G2 with an accent. Measure 366 contains a whole rest and a half note F2 with an accent. Measure 367 contains a whole rest and a half note E2 with an accent. Measure 368 contains a whole rest and a half note D2 with an accent. The tempo is Andante, and the time signature is common time (C).

73 Tempo I

[illegible]

381

pizz.
ff

388-390

74

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

400 *poco rit. Maestoso. Tempo 1 un poco piu largo.*

ff

409

409

416 417 418

The musical score for the bass line of 'The Rose Tree' is written in 3/4 time with a key signature of one sharp (F#). The notation includes a treble clef and a key signature of one sharp. The melody consists of eighth and sixteenth notes, with some measures containing triplets. The score is divided into three measures, numbered 416, 417, and 418. Measure 416 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 417 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. Measure 418 starts with a quarter rest, followed by a quarter note G4, an eighth note A4, and a quarter note B4. The score ends with a double bar line.

75

423

The third system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one sharp (F#). The first measure contains a quarter rest, followed by a triplet of eighth notes (F#, A, C), another triplet of eighth notes (B, D, F#), and a quarter note (A). The second measure contains a quarter rest, followed by a triplet of eighth notes (B, D, F#), and a quarter note (A). The third measure is a 2/4 time signature change. The fourth measure is a whole rest with a '1' above it. The fifth measure is a dotted quarter note (F#) with an accent (>) above it. The sixth measure is a whole rest with a '1' above it. The seventh measure is a dotted quarter note (F#) with an accent (>) above it. The eighth measure is a whole rest with a '1' above it. The ninth measure is a dotted quarter note (F#) with an accent (>) above it. The tenth measure is a whole rest with a '1' above it. The system ends with a double bar line. The dynamic marking *ff* is placed below the first measure.

ACT II - SCENE 2

Double Bass

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

Tempo I Andante.

8-9 *f*

17 Tempo I Andante. Tempo I 76 Andante poco più mosso. pizz. *p*

20-26 27-28

30 *cresc.* *fp* >

36 *p* < > < >

41 *cresc.* *pp* < > < >

48 poco rit. a tempo 77 3 7

52-54 55-61

62 Più mosso. pizz. *pp* *mf* 4 arco 1 *fp* *fp*

64-67

72-75 *fp* *fp* *fp* *fp* V.S.

141

cresc. *f*

145

82

pp sub.

150

p

155

ff

159

mf *cresc.* *fff*

164

poco rit

83 a tempo

pizz.

mf *p* *pp*

170

mf 171-173

176

p

180

84

p 181-183 185-191

192 *tranquillamente* **4** *agitato* *pizz.*

Hp 8va 194-197

199 **85** Più mosso. *Poco più lento, ma molto risoluto.* **2** **3**

f 200-201 *f* 203-205 *mf*

208 **86** Più mosso.

215

222 *poco a poco più mosso.* *pizz.*

229 *poco rit.* *a tempo* **6** *arco*

234-239

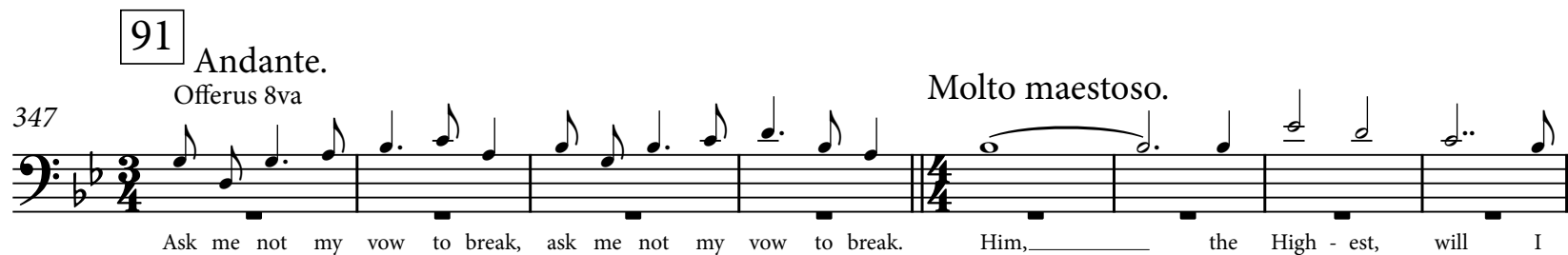
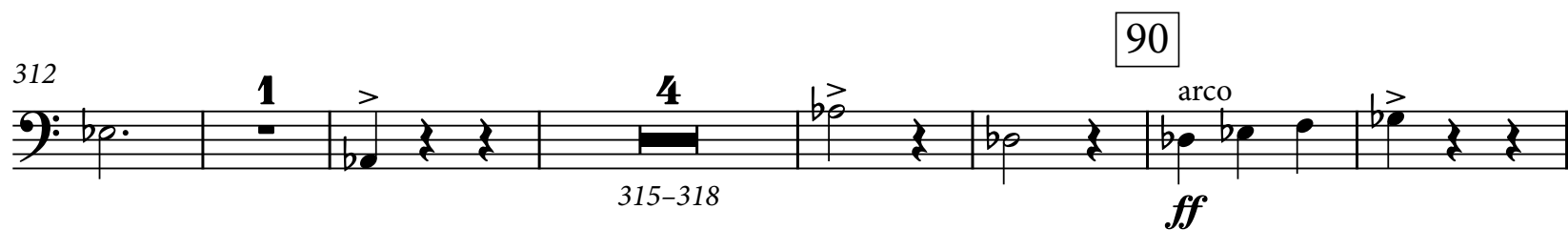
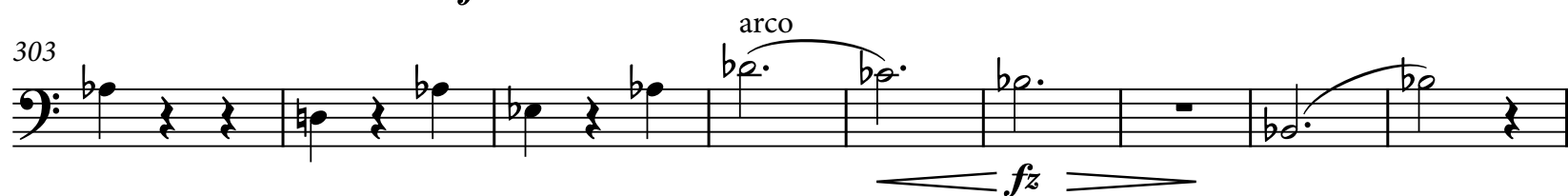
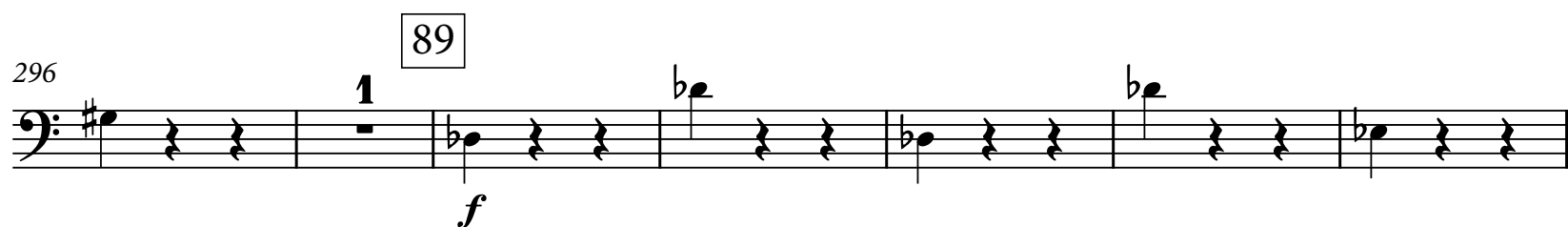
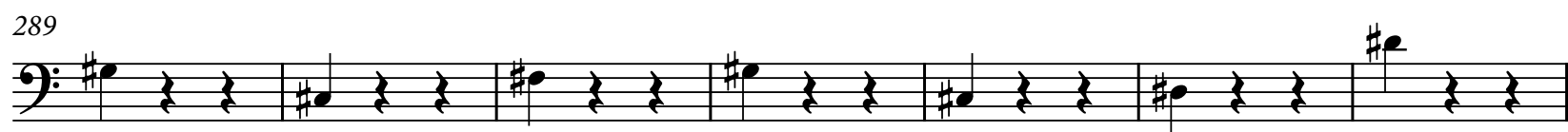
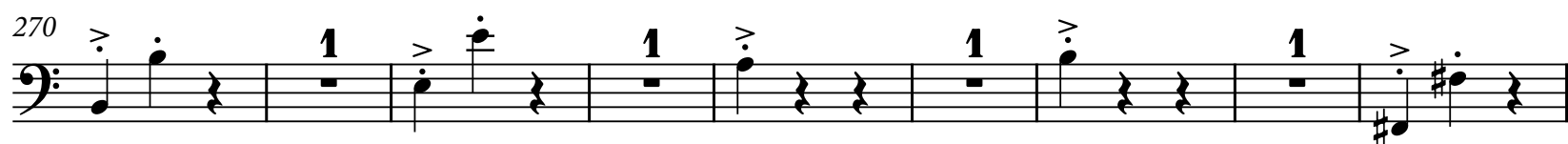
241 **87** Più mosso. *ff*

248 *ff*

256 *accelerando*

263 **88** Più mosso. (Presto) *secco* *cresc.* **1** **1**

ff



92

366

366

p *f*

372-373

375-376

poco rit. a tempo

2 1 2

arco

f

381

384-386

3

389

93 Moderato.

p

396

mf *dim.*

404

pp

409

f

94

414

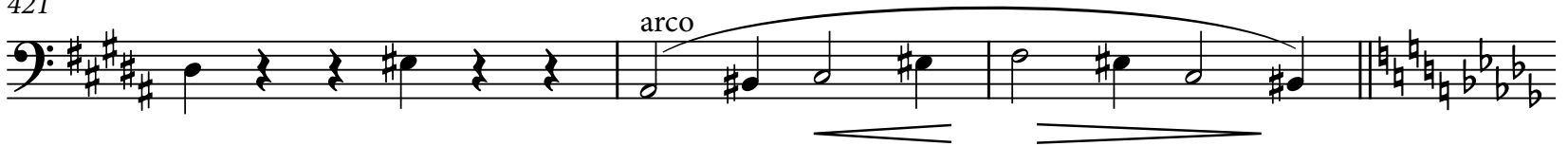
pizz.

p

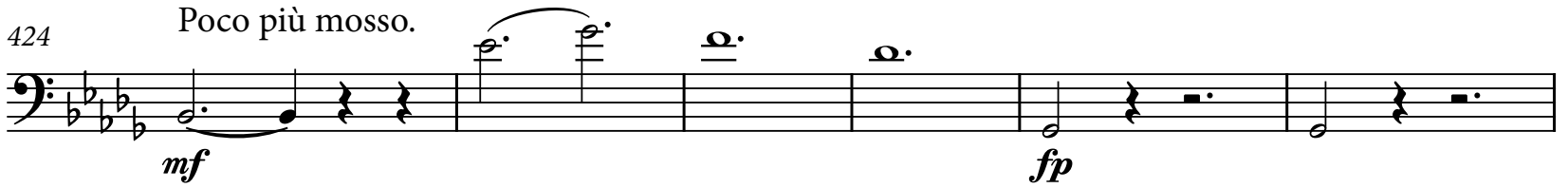
418



421



424 Poco più mosso.

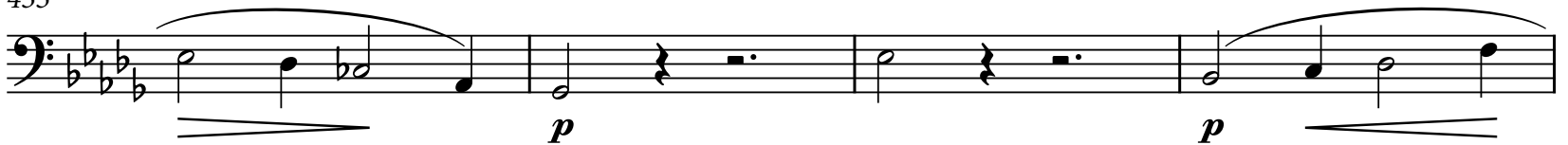


430

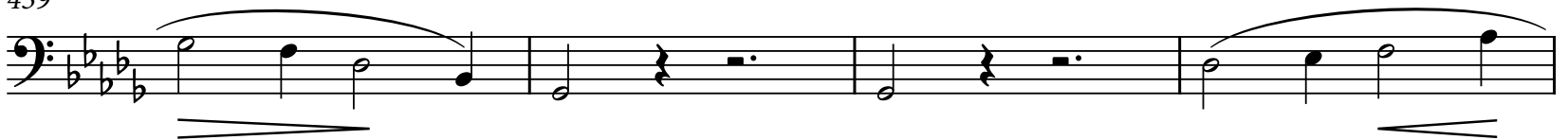


435

95 Più mosso.

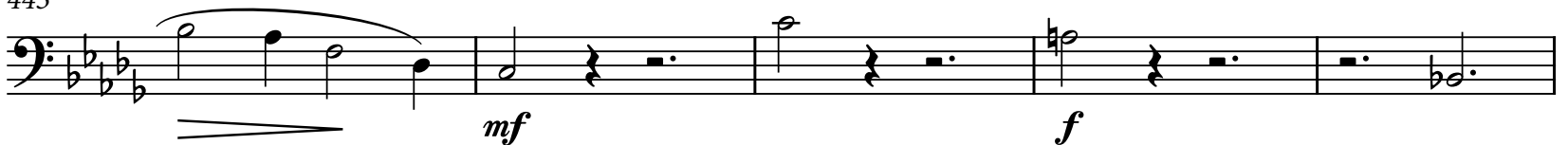


439



443

Piu mosso.



448

96


Più mosso [quasi Presto.]



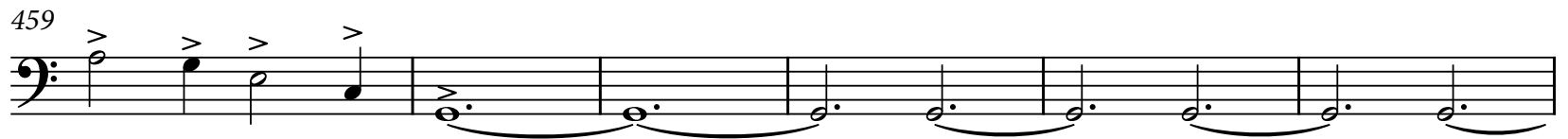
V.S.

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454 *ff*



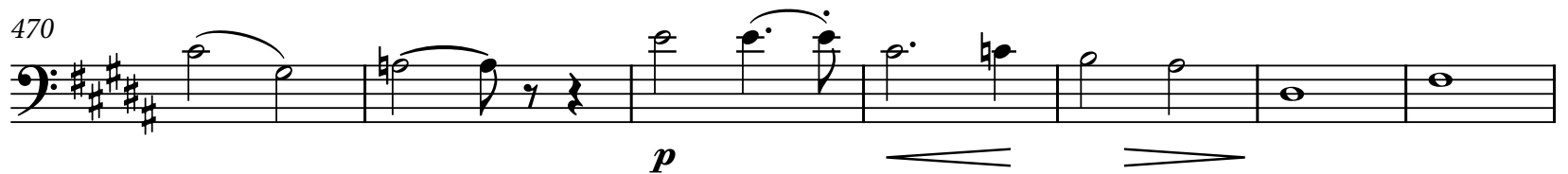
459



465 97 Moderato. *p sub.*



470 *p*




477 *pizz.* 98 *pp*



482

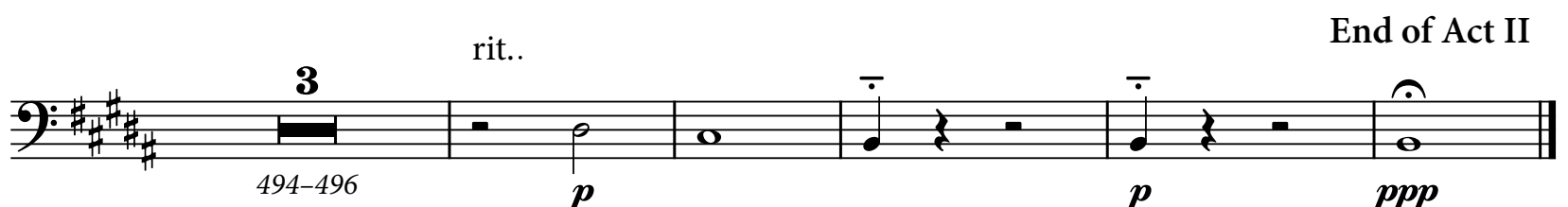


487 *poco rit. a tempo* *p*



rit.. 3 *p* *p* *ppp* End of Act II

494-496



ACT III - SCENE 1

Moderato.

Double Bass

pp

5-7 *pp*

9

13-15 *pp* *fp*

99 poco a poco più mosso.

pizz.

19-21 *fp* *fp* *fp*

27

arco pizz.

sfz *p*

33-35 *3*

36

arco pizz.

p *sfz*

100

1 4

40-43 *pp*

46

Tranquillamente

ppp

101 un poco agitato.

52

arco

p *cresc.* *f*

57

62 *fff*

68 *sfz ff sfz sfz*

73 *pizz.* *arco* 3

79 **102** *Molto maestoso.*

86 *dim.*

95 *p* **1** *poco marc.* **2** 99-100 *pp* >

102 **103** *ppp*

111 *sfz* *dim.* 118-121 **4**

122 *pizz.* **4** **104** *L'istesso tempo* **8**

124-127

128-135

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136 Offerus 8va

Glad am I to rest, let me rest, arco

144

105

146-153 *ff* 156-163

164

106

Meno mosso maestoso.

166-173 *pp* *f* 184-191

178

ten. Molto maestoso

ff 184-191

192

p *f* 203-212

198

molto maestoso.

10

f 203-212

213

sfz *ff* 219-220

219

f 219-220

227 108

ff 230-232 *f* *p* pizz.

237 109 tranquillamente.

239-240 241-250 *mf* pizz.

253 110

254-261 *f* pizz.

266

f

272 111 Allegro.

f *sfz p* 275-290

292 112

fp *fp*

299

cresc. *f*

305

ff

ACT III - SCENE 2

310 *L'istesso tempo* $\text{♩} = \text{♩}$ **7**
Double Bass *ff* 314-320

113 321 *divisi* **6** *Vc. 8va* **10**
pp 323-328 331-340

114 341 *divisi* *unis.* *cresc.*

115 *Poco più mosso.* $\text{♩} = \text{♩}$ **5** **1** *pizz.* *pp*
350-354

359 *arco*

364 *p* $\text{p} < >$ $< >$

369 *cresc.* *pp* $< >$ $< >$

375 *senza rit.* *pp*

116 381 **7**
 $< f >$ *dim.* 388-394

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Andante. 117 **6** **11** Animato. arco
395-400 *f* 403-413 *cresc.*

415 *f*

422 118 Moderato. *ff*

428

433 Maestoso

439 Risoluto. **4** *ff* 443-446

447 *ff*

119 Poco più mosso.

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

39

501

pizz.

arco

122

507

 $dim.$

p

512

517

cresc.

 f

123

521

11

$$ff$$

523-533

534

$$\mathcal{F}$$

538

1

V.S.

542

546

pizz.

124

arco

ff

550

p

556

cresc.

562

125

fff

567

fff

572

senza rit.....

578

Allegro moderato.

♩ = 100

583

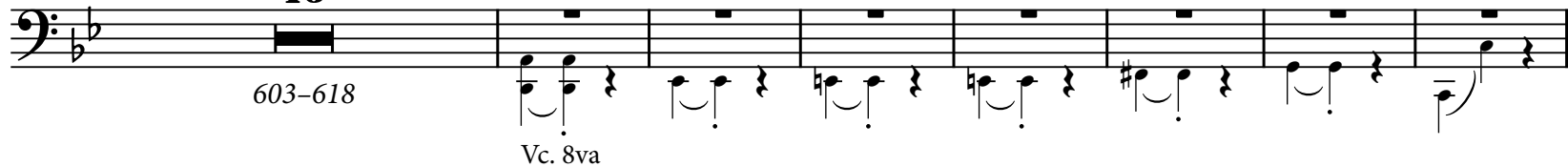


595



Con moto.

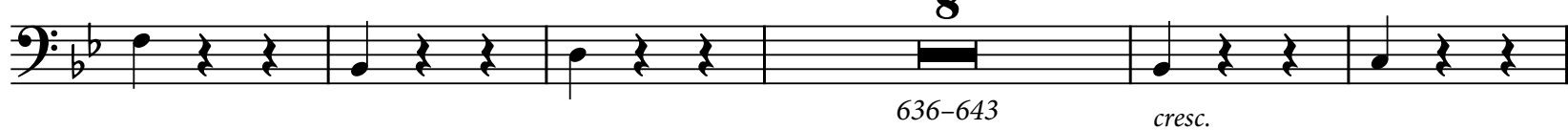
16



626



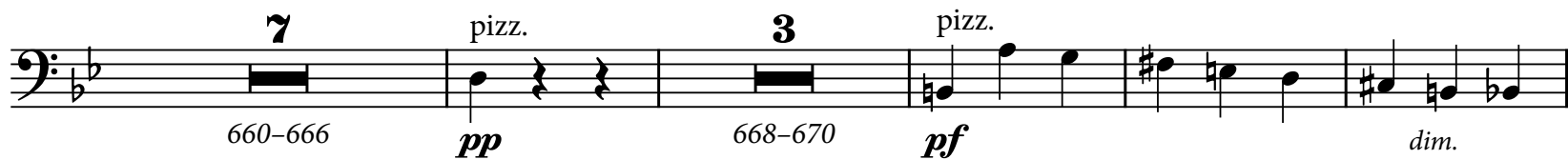
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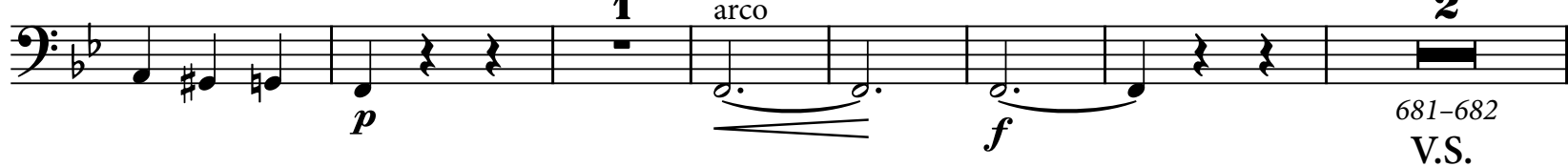
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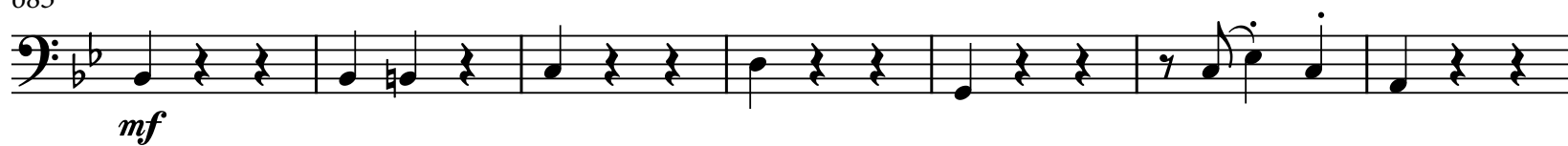
653



674



683



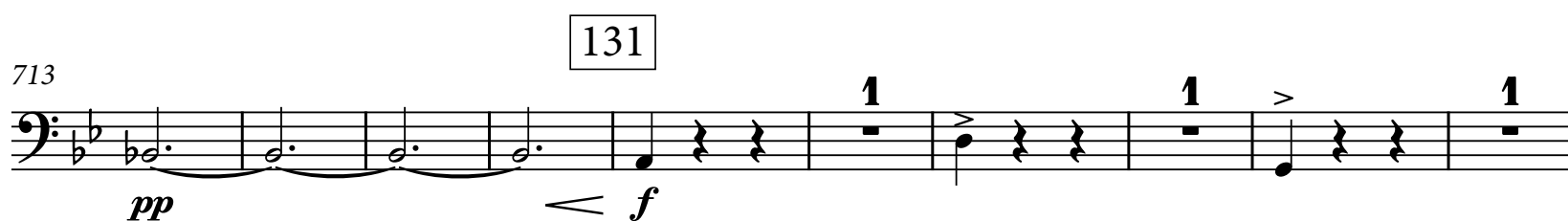
690



706



713



723



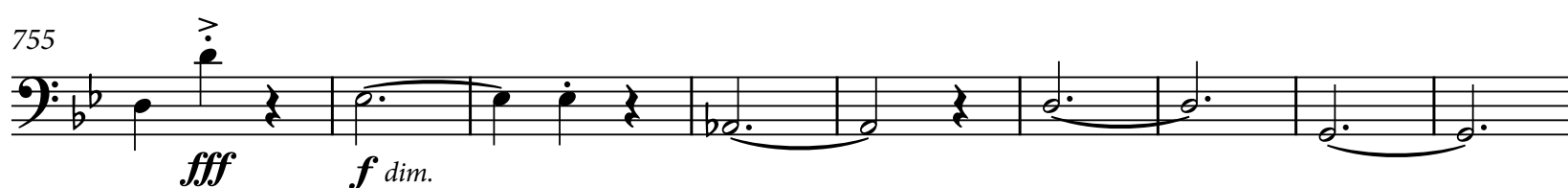
730



746



755



764 **poco marcato** **134** rit. **2**

p 768-771 773-774

775 **Moderato.** **9** **135** **17** **6**

776-784 786-802 803-808

809 **136** **Maestoso.** **Poco animato.** **22** **7** **20**

810-831 832-838 840-859

137 **3** rit. **7** **3** **4** **138** **3**

860-862 863-869 871-873 874-877 878-880

ACT III - SCENE 3

Un poco animato. 139

Double Bass

8 7 2

1-8 9-15 16-17

140 Vc. 8va divisi arco poco rit. Allegretto

18

141

27

f *dim.* *pp*

35

4 pizz. 8

36-39 *fp* *pf* 44-51

142 Agitato.

2 2 arco

52-53 54-55 *ff*

143 Molto agitato. Con gran forza.

61

64-67

ACT III - SCENE 4

Agitato.

Ritenuto

[Short Pause]

Largo

[Silent]

Double Bass

1 5 9-13

3-7

144

14

Largo ♩ = 56

Solo

Moderato.

[senza sordini]

accel.

pp pp

145

Allegro.

21

ff ff

27

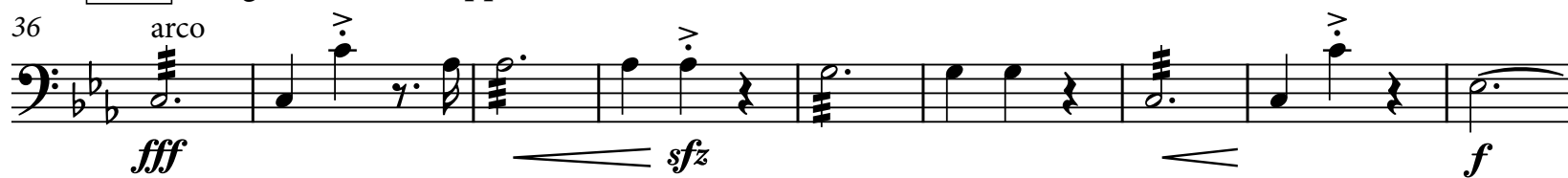
pizz.

3 33-35

46

Double Bass

146 Allegro ma non troppo.



147



148



149

♩. = ♩

Molto Moderato



83 pizz. 1 arco divisi pp

150

89 pizz.

94

151

100 f

152

106 Un pochetto più mosso. 1 p < f > pp

113 poco cresc. fz

153

118 L'istesso tempo pizz. 1

122 1

V.S.

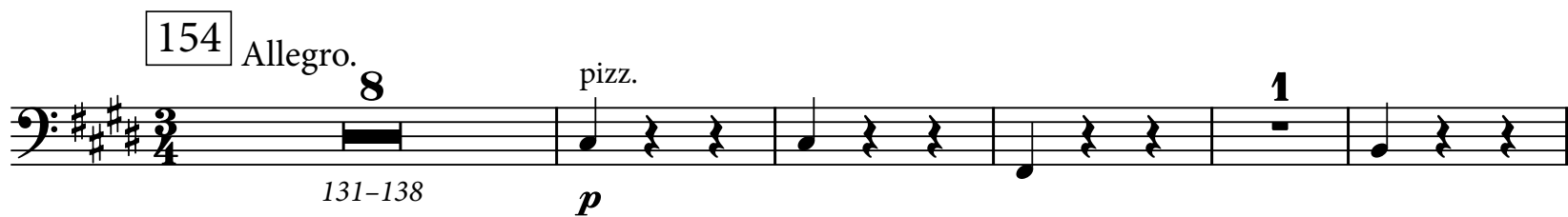
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126 pizz.



154 Allegro. 8 pizz. 1

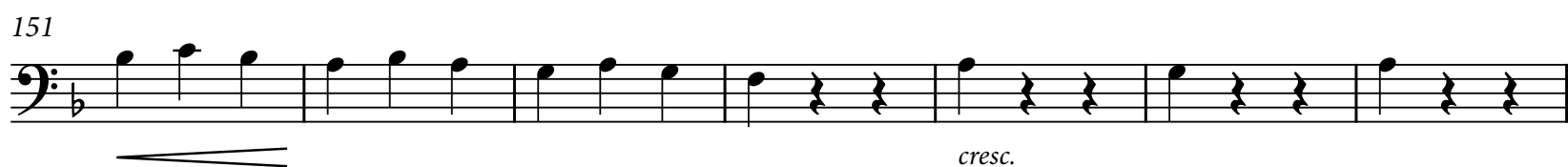
131-138 *p*



144 Con anima. 1



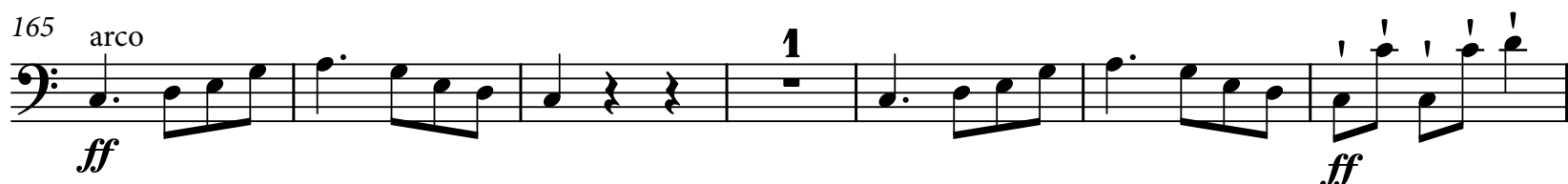
151 cresc.



158 155 *ff*



165 arco *ff* 1 *ff*



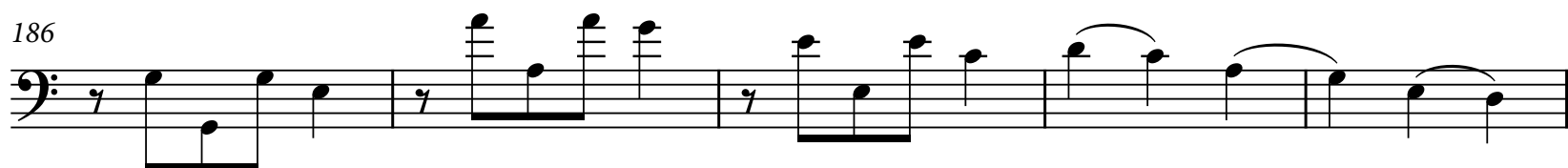
172 3 175-177



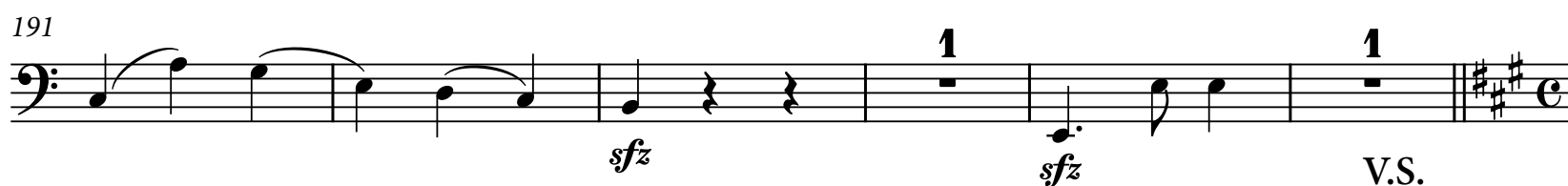
180 1 *fff*



186



191 *sfz* 1 *sfz* 1 V.S.



156 Allegro risoluto.

197

202

208

157

poco a poco crescendo

p

215

158

ff

221

159

227

1

pp

233

1

160

f

239

245

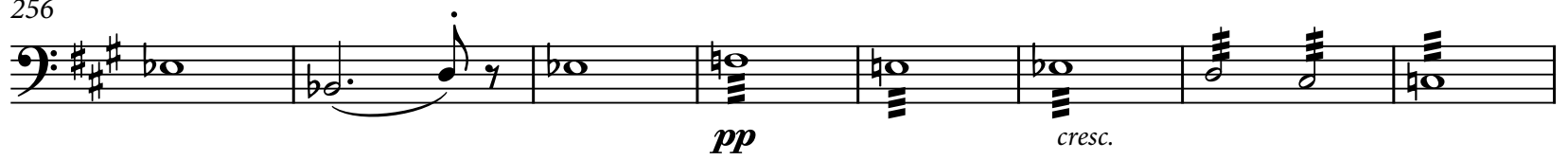
p

cresc.

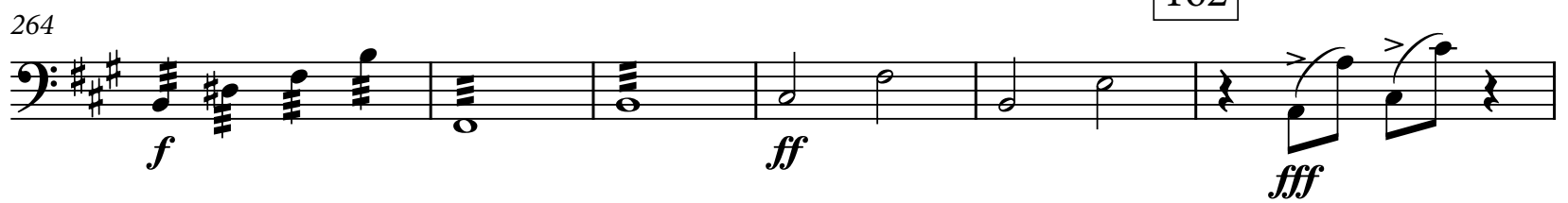
250



256



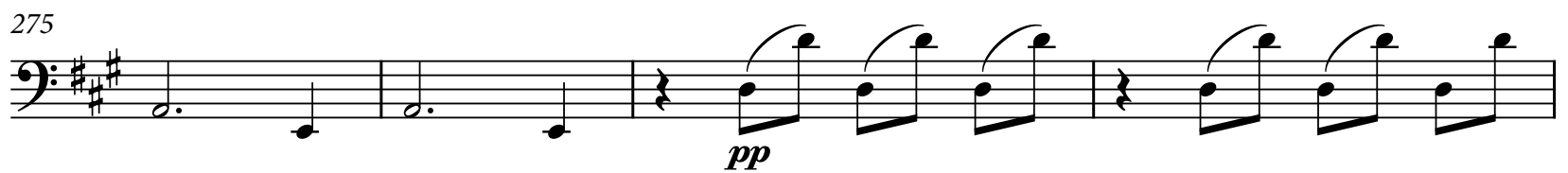
264



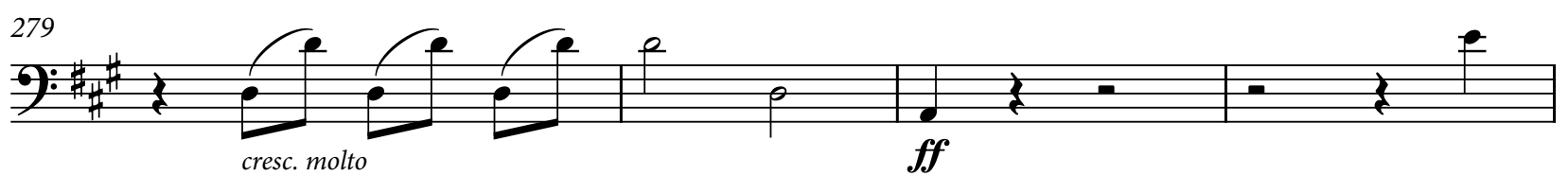
270



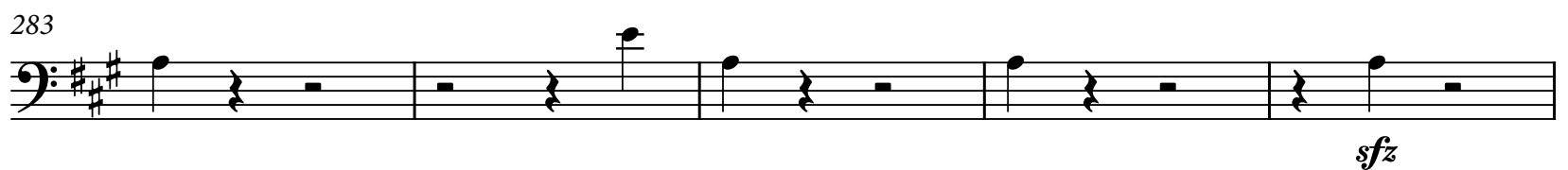
275



279



283



288





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