

# 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)

FLUTE 1

COVER IMAGE

## Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. DecoraQve images on this score are also in the Public Domain and have No Copyright under United States law. No determinaQon was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranQes about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. [hXp://rightsstatements.org/vocab/NoC-US/1.0/](https://rightsstatements.org/vocab/NoC-US/1.0/)



Text wriXen for this score, including project informaQon and descripQons of individual works does have a new copyright, but is shared for public reuse under a CreaQve Commons AXribuQon NonCommercial (CC BY-NC 4.0 InternaQonal) license. [hXps://creaQvecommons.org/licenses/by-nc/4.0/](https://creativecommons.org/licenses/by-nc/4.0/)



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
Editor

Professor of Music  
University of Minnesota - School of Music  
Minneapolis, Minnesota USA

---

## Source Information

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

## Reference Material and Software

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

## LEGEND OF ST. CHRISTOPHER

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

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

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

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

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

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

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

[http://projects.mcah.columbia.edu/medieval-architecture/htm/sw/ma\\_sw\\_gloss\\_christopher.htm](http://projects.mcah.columbia.edu/medieval-architecture/htm/sw/ma_sw_gloss_christopher.htm)

## Jacobus de Voragine

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

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

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

[https://en.wikipedia.org/wiki/Jacobus\\_de\\_Voragine](https://en.wikipedia.org/wiki/Jacobus_de_Voragine)

# CONTENTS



	PAGE
PROLOGUE	1
ACT I	
Scene I	2
Scene II	7
Scene III	10
ACT II	
Scene I	16
Scene II	23
ACT III	
Scene I	32
Scene II	35
Scene III	45
Scene IV	47

# The Legend of St. Christopher

Isabella Parker

Horatio Parker

## PROLOGUE

Molto moderato

1

6

1-6

*f*

*ff*

9-10

*p*

12

*f*

2

17

*f*

*mf*

22

*dim.*

*p*

28

*f*

3

32

*p*

*cresc.*

35

*f*

*ff*

10

38-47

ACT I - SCENE 1

Allegro moderato. 1-10

Ob. 1

10

4

15

ff

20

5

24

3

25-27

ff

6

4

31-34

p

legato

39

9

1

43-51

poco rit.

7 a tempo

Ob. 1

2

53-54

p

3

3

3

3

3

3

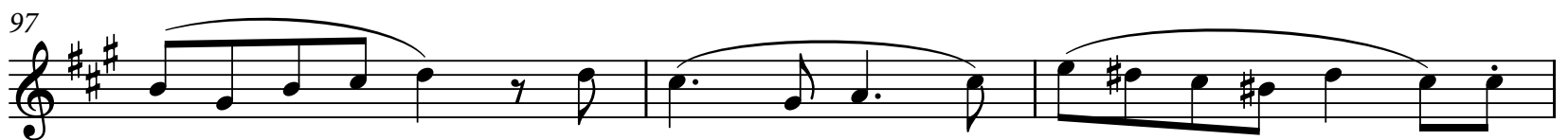
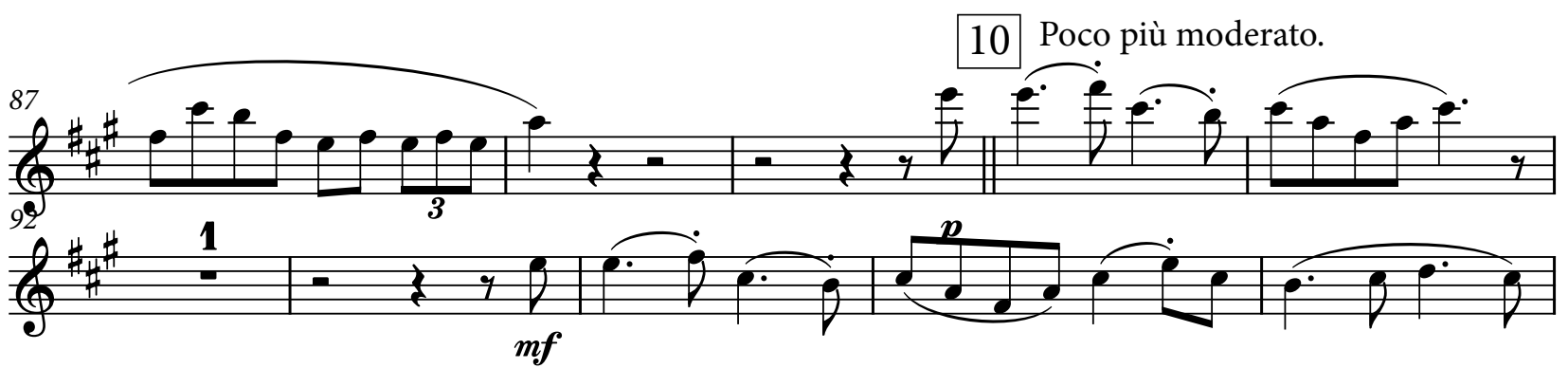
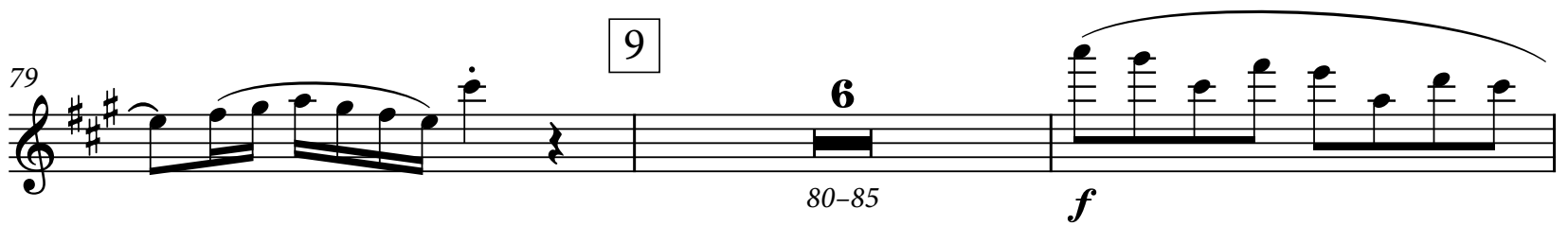
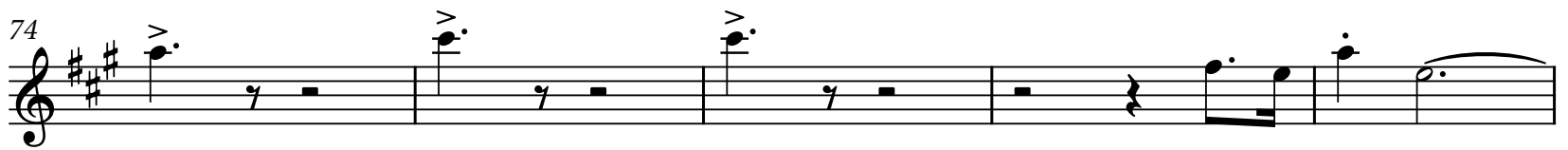
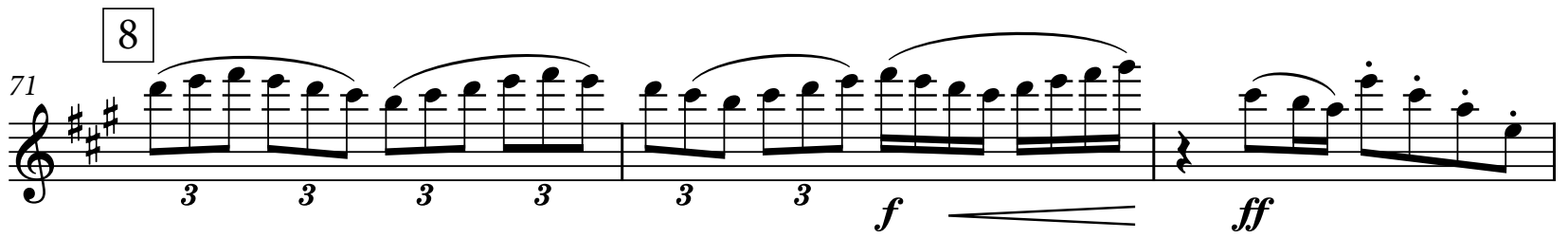
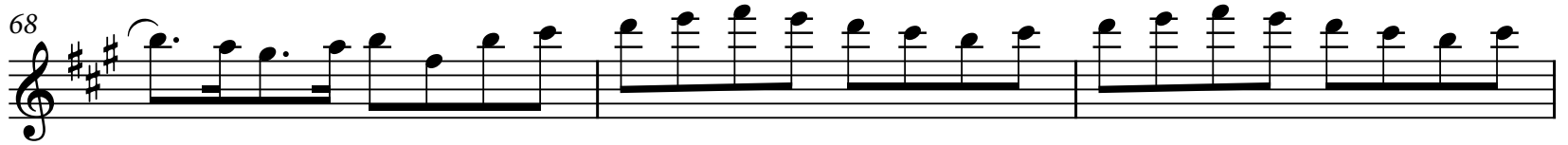
59

6

60-65

poco a poco cresc.





Flute 1

105 *cresc.* *f*

110 *f* 3 *ff*

115 12 *ff* 3

120

124 13 13 127-139

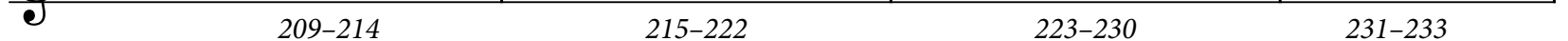
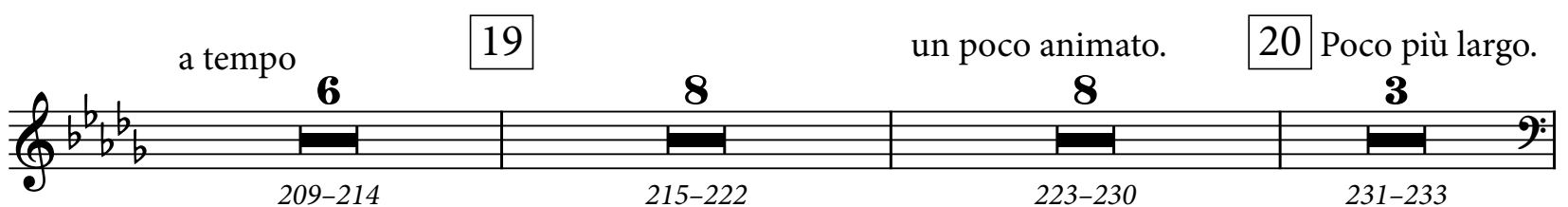
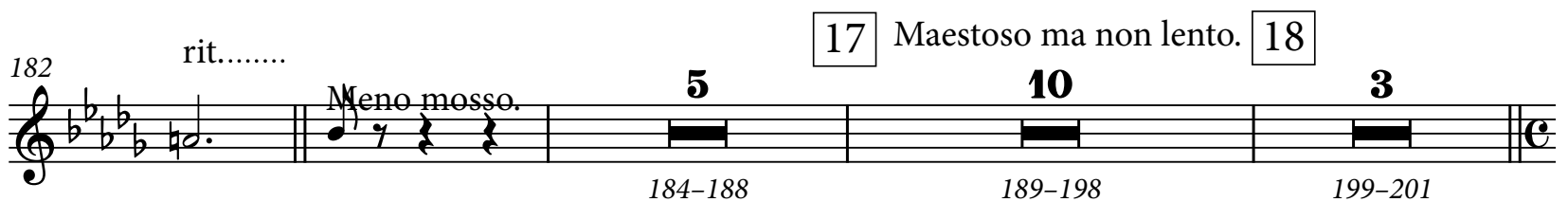
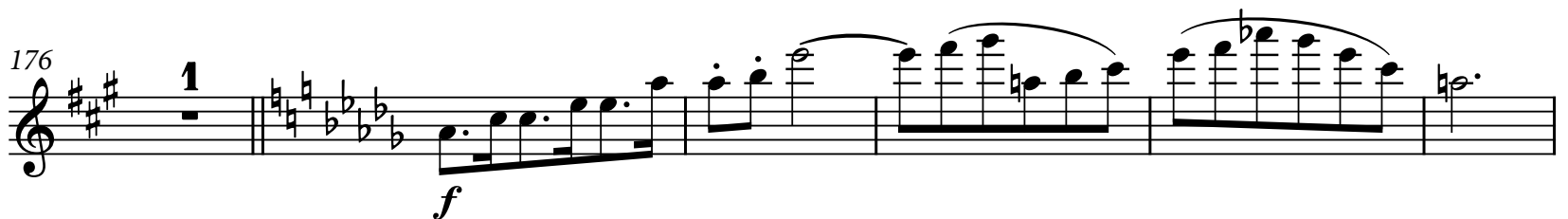
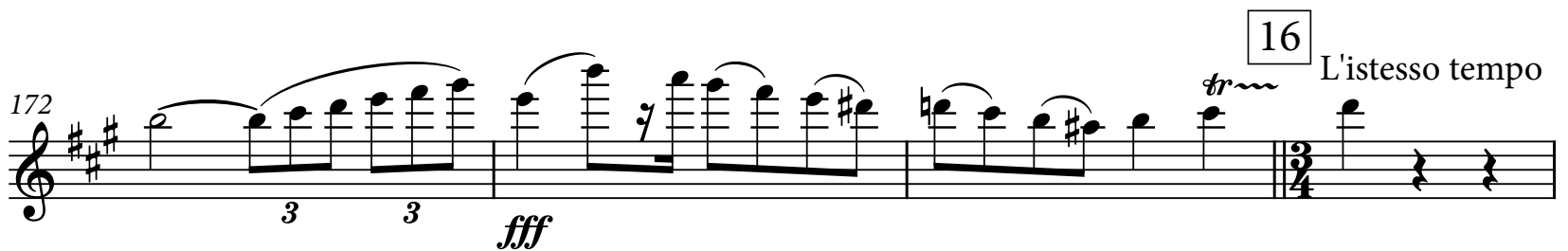
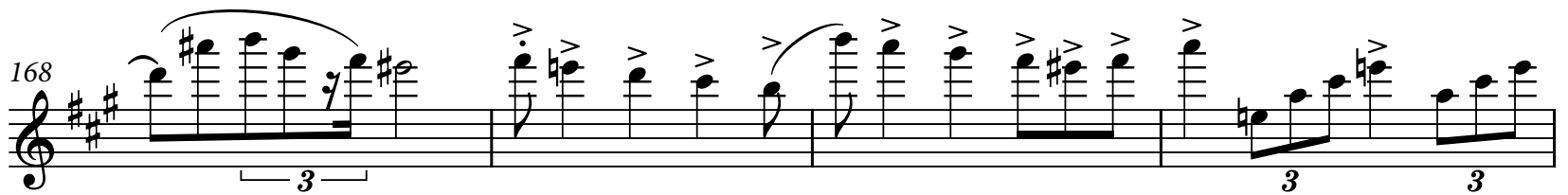
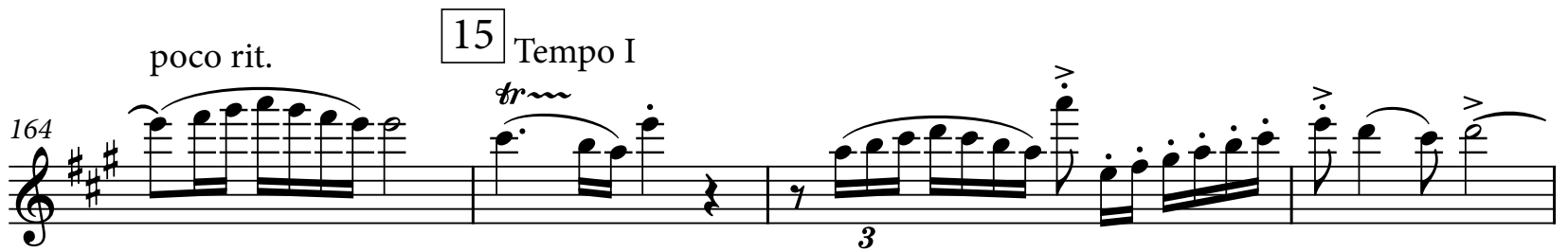
Ob. 1

140 14

146 1 *mf* *cresc.*

151 *ff* 1 Poco più mosso.

156



Poco a poco più mosso.

234

Bsn 2

240-242

243

21

*mf*

*f*

248

254

poco rit.

22 a tempo

257-258

*f*

261

*ff*

265

269

274

23

278

rit.

*p*

*f*

3

Allegro.

## ACT I - SCENE 2

24 Andante.

*p*

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

6 7-12 12 8 1

15 17-20 21-24

25 27-28 *pp*

30

Poco più mosso. 28 Allegro

33-36 37-48 Tpt 1

52 Meno mosso. 29 Andante.

54-61 *ppp*

63 66-68

69 30

73

*p*

77 poco rit. 31 a tempo

83 32 poco a poco cresc.

*pp*

88

*fff* *dim.*

93 33 *p* 97-98

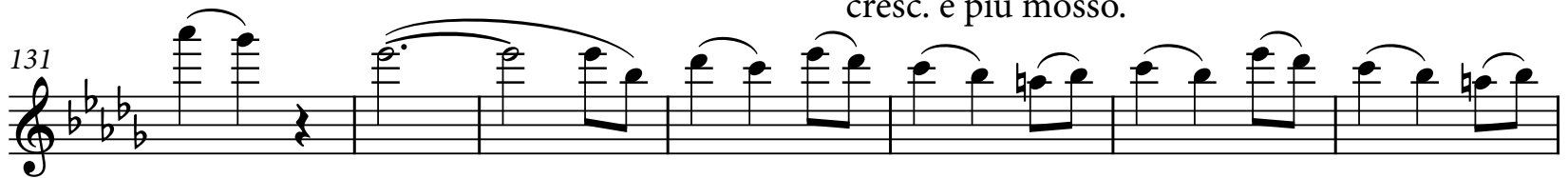
99 33 *4* 100-103 *Poco più mosso.* 34 *Maestoso non lento.* *4* 104-107 *4* 109-112

113 *Fl. 2* *p* 115-116 *2* 117-122 *6*

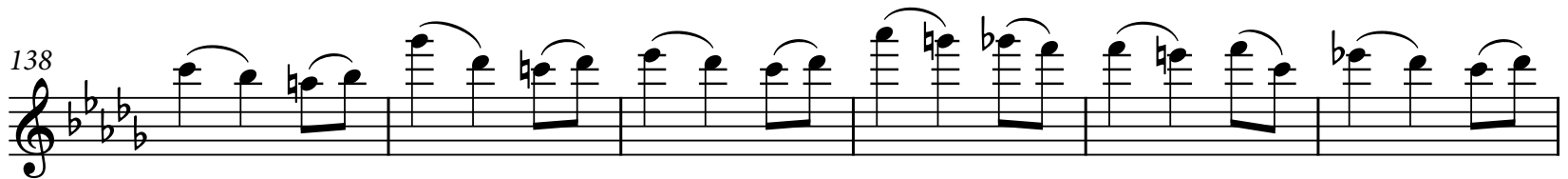
123 Offerus 35 *Con moto.* *f*

mis - sion, this hap - py day. —

cresc. e più mosso.

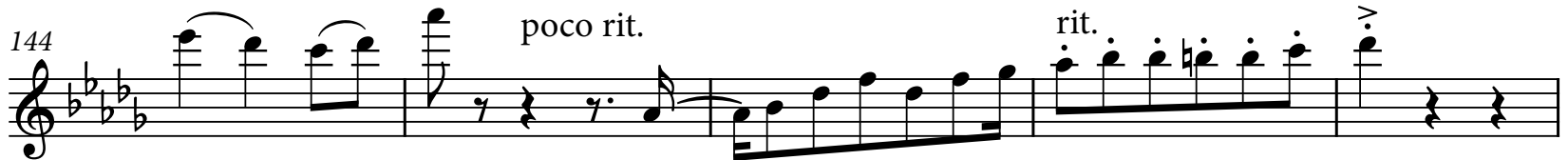


Allegro

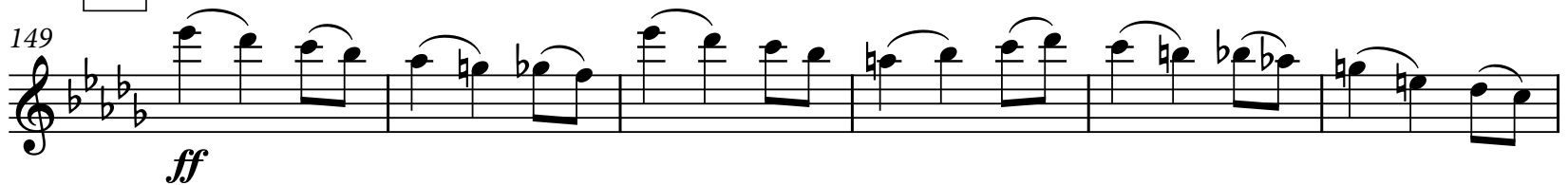


poco rit.

rit.



36 Allegro [a tempo]



37



161-166

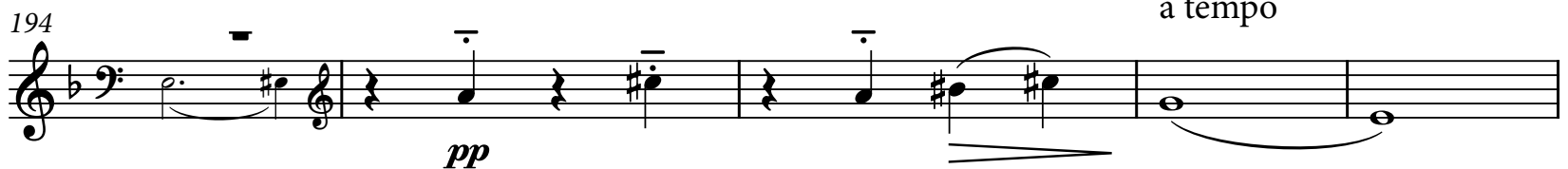
Tranquillo ma non lento.

38 Lento

Un poco animato.

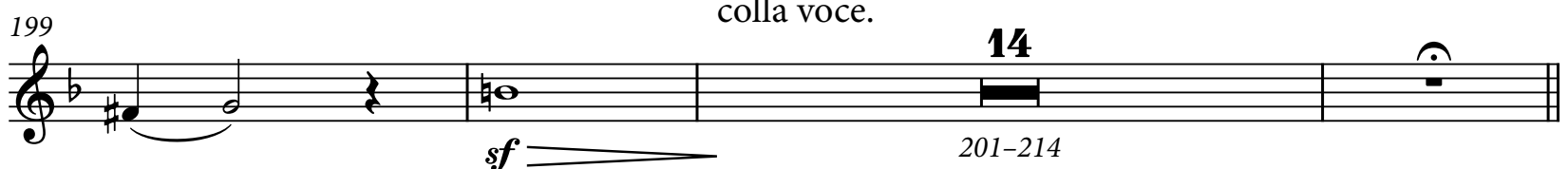


a tempo



39

colla voce.



201-214

## ACT I - SCENE 3

40

Allegro molto vivace.

18

3-20

*p*

41

17

26-42

*p*

45

48-49

2

42

53

58

63

*p*

43

68

4

71-74

*f*

76

8<sup>va</sup>

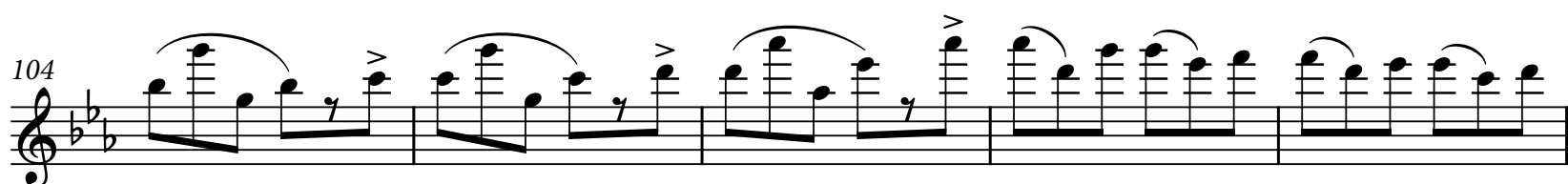
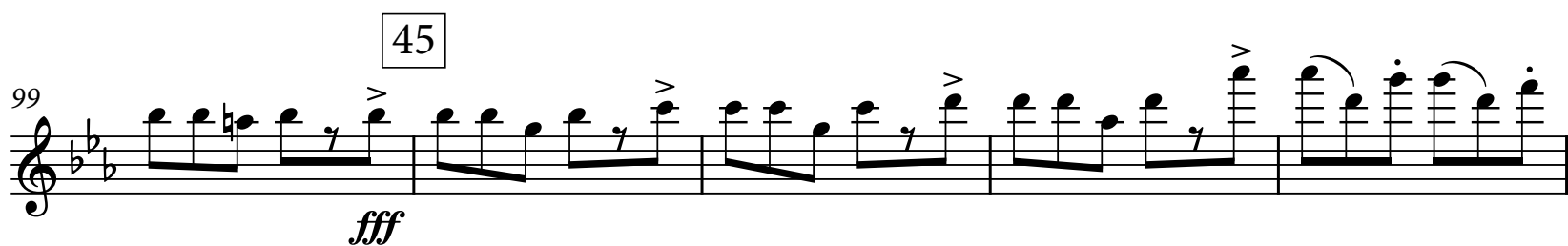
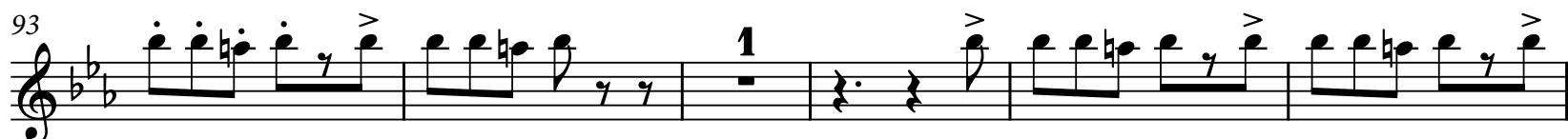
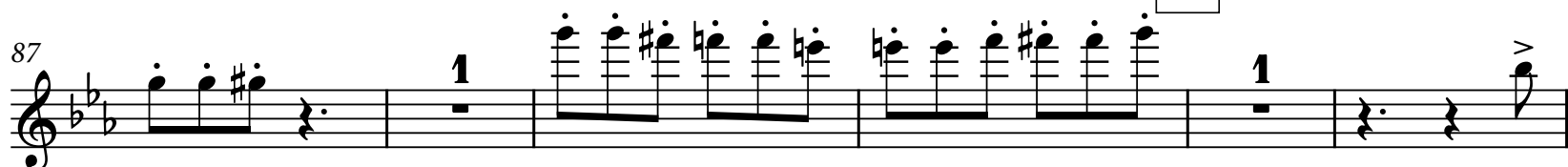
4

4

82

(8)





139 47

*p*

144

149 48

152-158 *p*

160

166

49

171

177

183

*f*

50 Allegro, non troppo ma con fuoco.

190

*f* 9 9 loco

193

9 3 3 7

196

7 7

198

3 3 3 3 3 3 3 3

200

3 3 3 3 3 3 3 3

202

rit.

51

Allegro moderato.

*ff*

3 3 3 3 3 3 3 3

205

1 1 1 1 1 1 1 1

211

2 2 2 2 2 2 2 2

214

219

52

226

231

236

53

Moderato

1 4

238-241

pp

cresc. ed accel.

245

250

ff

rit.

256

54

Tempo I

6 2

260-265 266-267

ff

d = d

270 *poco rit.* **3** *sffz* 274-276

**55** Più tranquillo Un poco animato. Ob. 1 **8** **1** 277-284

**56** 289 **3** **1** 290-292 *pp*

**57** Moderato. 298 **3** **3** **3**

303 **1** *p* *dolce*

**58** **6** 310-315 *pp*

*poco rit.* 320 *a tempo* **3** **3** **3** **3** *pp*

325 **3** **3** *ppp*

End of Act I

ACT II - SCENE 1

Andante con moto

8  
1-8  
*pp* *p*

14

3  
20-22  
*pp*

28  
*ff*

32  
59  
*mf*

36  
*p* *pp*

40  
60  
*p*

44-50  
7

51  
*p*

55  
*p*

1

1

Più mosso.

59 *p* *f*

61 *secco* *f*

63-64

68

Maestoso. *rit. molto.* *ff* Allegretto. *f*<sup>3</sup>

5 3 13 62

72-76 77-79 81-93

3 3 3 3

95-97 99-101 103-105

106 3 4 3

107-110 114-116

*mf* *cresc.*

63

117 *sfz* *ff*

126

131 *f* 3 1 3 1 3 1 3 1

139 64 *ff* 5 *f* 3 3 3 3 3 3 1

146 1 3 *f* 3 3 3 3 3 3 1

154 9 *ff* 65 *ff* *ff* *ff*

161 *ff* *ff*

169 66 2 8 175-176 177-184

185 67 10 5 4 187-196 197-201 202-205

*p*



206 *crescendo poco a poco*

Ob. 1

*p* 3 3 3 3

214 *f* 3 3 3 3 *rit.* 2

220-221

68

Tempo I, quasi maestoso.

3 222-224 *ff* 3 230-236 7

237 *Animato.* 2 238-239 *f*

245 *dim.*

252 *p* 8 253-260 *ff* 6 7 262-268 *ff*

69

Tempo I, quasi maestoso.

270 2 276-277

278

286

294

318

324

332

337

344

352

70

71

72

Poco riten. Allegro.  $d = d.$

298-299

301-317

341-342

348-350

356-362

1

2

17

1

2

3

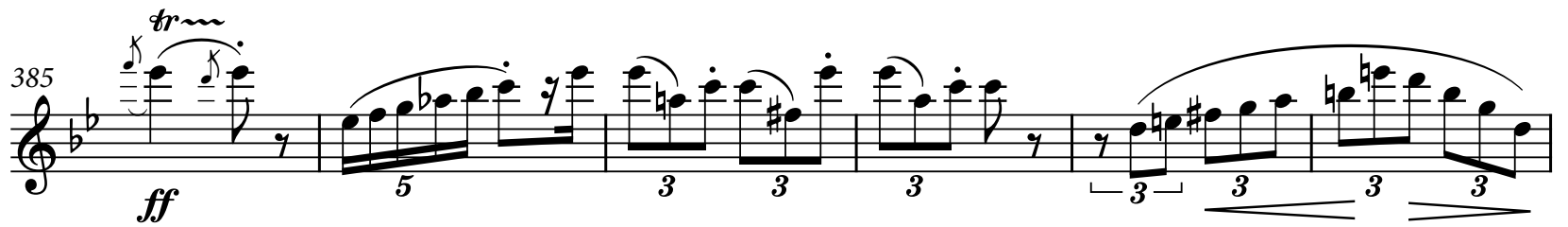
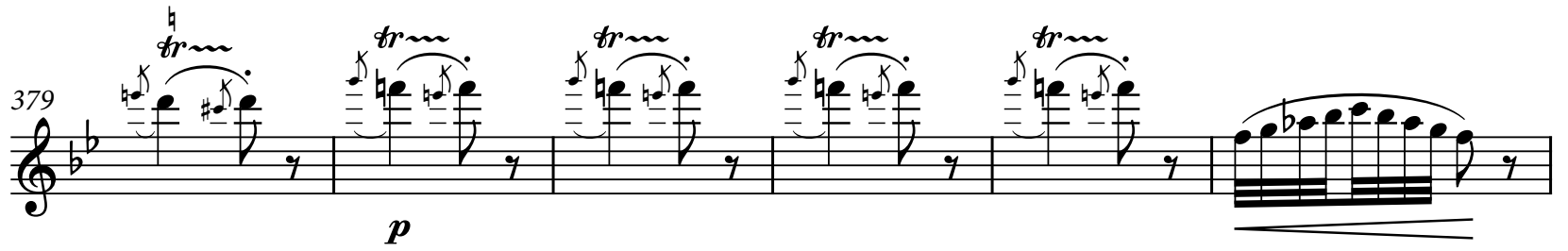
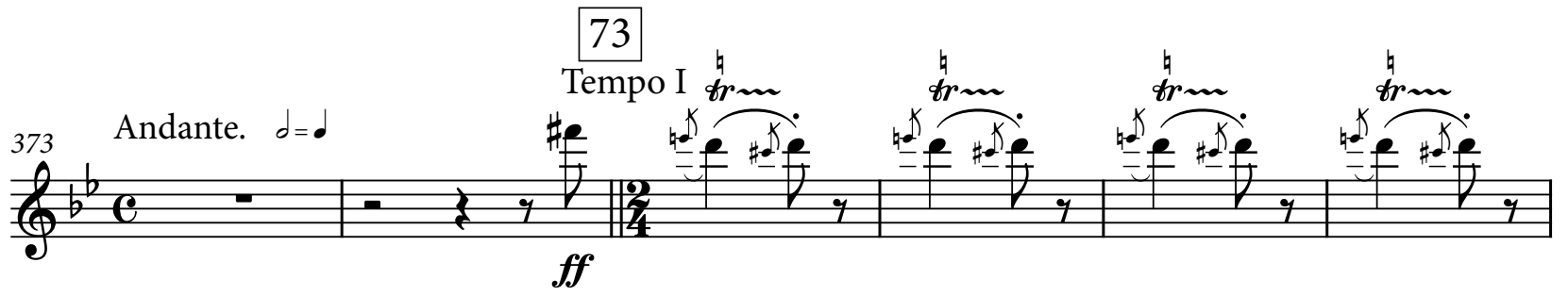
7

*f*

*ff*

*tr*

Quasi maestoso.



74

Maestoso. Tempo I un poco più largo.

393

poco rit.

1

*ff*

404

410

416

420

75

2

*ff*

2

424-425

428-429

## ACT II - SCENE 2

Tempo I

Andante.  $\text{♩} = \text{♩}$

*ff*

8

Tempo I

Andante.

Tempo I

*ff*

15-16

17-18

19

Andante.

Tempo I

76

Andante poco più mosso.

20-25

*p*

30

*p*

*cresc.*

36

*p*

*cresc.*

42

*p*

*poco rit.*

48

a tempo

*pp*

53

77

7

56-62

Più mosso.

63 1 *p* *fp* *tr*

69 78 *pp* *p* *b* *tr*

75 *fp* *fp* 6 80-85

86 79 *p* *f* *p* *f*

93-95 3 *p* *fff*

100 *dim.* 3 *p*

105 *cresc.* *dim. e rit.* 80 Moderato. *pp*

110-111 2 1

116 2 2 1

6

121-126

*f*

130

81

*dim.*

*p*

135

3

140-142

143

*f*

147

82

*pp sub.*

151

155

2

*ff*

159-160

161 *poco rit*

*fff*

165 **83** *a tempo*

*p*

169 **4** **3**

170-173 174-176 *mf*

178 **84**

*p*

181

*fp*

185 *dolce* *tranquillamente*

187-193 *p*

195 *agitato*

**85** *Più mosso.* *Poco più lento, ma molto risoluto.* **86** *Più mosso.* *Picc. 8va*

199-201 **3** **12** **4** 202-213 216-219

*Picc. 8va* *poco a poco più mosso.*

*p* *pp*



227 *poco rit.*

232 *a tempo* **8** **87** *Più mosso.* **12** Bsn 2

234-241 242-253

255 *accelerando*

262 *cresc.* **88** *Più mosso. (Presto)* **31** *ff* 267-297

**89** **23** **90** **17** *Lento.* **3**

298-320 321-337 339-341 Cl. 1

343 **91** *Andante.* *pp* *Molto maestoso.* **8** 351-358

*Allegro.* **92** *poco rit.* *a tempo* **7** **6** **1** **8**

359-365 *p* 368-373 375-382

383 **1** *pf* **4** 388-391

93

Moderato.

392

*p*

397

*mf* *dim.* 8 401-408

409

*f*

94

413

*p*

417

421

*p* 10 424-433 *Poco più mosso.*

95 Più mosso.

434

*p* Bsn 2

438

*f* *dim.*

441

*f* *dim.*

444 *Piu mosso.*

*mf*

446

*f*

449 96 *Più mosso [ quasi Presto. ]*

*ff*

453

*ff*

460 **1**

*ff*

465 97 *Moderato.*

*p sub.*

470 *dolce*

*p*

476 *legato* 98 **4**

*p*

PAGE INTENTIONALLY LEFT BLANK

485

*pp*

489

*poco rit. ....*

493

*a tempo*

*p*

3

2

4

495-496

497-500

*ppp*

End of Act II

ACT III - SCENE 1

100

Moderato.

99

poco a poco più mosso. poco meno mosso.

21

11

7

8

1-21

22-32

33-39

40-47

101

Tranquillamente un poco agitato.

Ob. 1

4

1

48-51

f

57

61

65

69

ff

73

75

77 *cresc.*

79 **102** *Molto maestoso.* *fff*

86 *dim.* 8 4 91-98 99-102

**103** 25 **104** *L'istesso tempo* 17 **105** Ob. 1 103-127 128-144

148 *cresc.* *tr*

154 *ff* 3 156-162 *sfz* 3 *f*

166 *dim.* *p* *fp* 3 173-175

**106** *Meno mosso maestoso.* *Molto maestoso* 7 17 11 **107** *molto maestoso.* 176-182 184-200 202-212

213 1 9 214-222

34

Flute 1

108

223 Ob. 1

227-228 *ff* 3

109

tranquillamente.

231

233-238 239-240 241-245

110

246

249-253 254-261

Più mosso.

Allegro moderato.

262-263 266-272 *f*

111

Allegro.

274 poco rit. 276-292 Ob. 1

112

295 *fp* cresc.

300 *f*

305 *ff*



## ACT III - SCENE 2

L'istesso tempo ♩ = ♩

310

*ff*

314-320

113

5

321-325

*pp*

114

10

331-340

5

341-345

Bsn 1

347

2

352-353

Detailed description of the musical score: The score is for Flute 1 in Act III - Scene 2. It consists of four staves of music. The first staff (measures 310-320) is in G major, 4/4 time, with a forte (ff) dynamic. It begins with a treble clef and a key signature of one flat (F major). The melody starts on G4, moves to A4, then B4, and continues with various notes and rests. The second staff (measures 321-325) is in G major, 4/4 time, with a piano (pp) dynamic. It begins with a treble clef and a key signature of one flat (F major). The melody starts on G4, moves to A4, then B4, and continues with various notes and rests. The third staff (measures 331-340) is in G major, 4/4 time, with a piano (pp) dynamic. It begins with a treble clef and a key signature of one flat (F major). The melody starts on G4, moves to A4, then B4, and continues with various notes and rests. The fourth staff (measures 341-345) is in G major, 4/4 time, with a piano (pp) dynamic. It begins with a treble clef and a key signature of one flat (F major). The melody starts on G4, moves to A4, then B4, and continues with various notes and rests. The fifth staff (measures 352-353) is in G major, 4/4 time, with a piano (pp) dynamic. It begins with a treble clef and a key signature of one flat (F major). The melody starts on G4, moves to A4, then B4, and continues with various notes and rests.

115

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

354

$pp$

359

$cresc.$

364

$p$

1

369

$cresc.$

$p$

376

senza rit.

382

116

$f$

388

$p$

$ppp$

2

6

Andante.

393-394

395-400

401

117

5

402-406

Cl. 1

$p$

411

Animato.

$cresc.$

417

422

423

**118** *f* Moderato. **3** **1**

427-429

431

*ff* Maestoso **4** *ff* Risoluto.

435-438

440

*ff* **8**

443-450

451

**119** *ff* **1** *pp*

Poco più mosso.

454

*pp* ten. **4** **1**

458-461

462

*f*

467

120

*p*

473

*cresc.*

477

*p*

121

482-485

486

*pp*

490-493

494

497

*mf*

498-501

504

122

*dim.*

511-514

515

*f*

*cresc.*

2

520-521

*ff*

[6]

123

*sfz*



524

*tr*

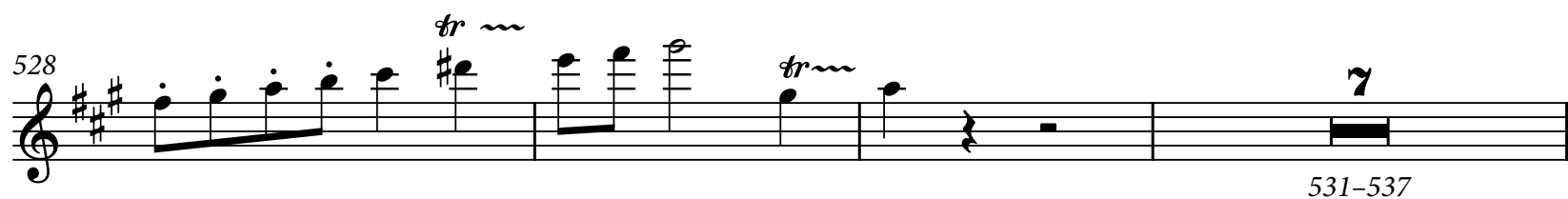


528

*tr*

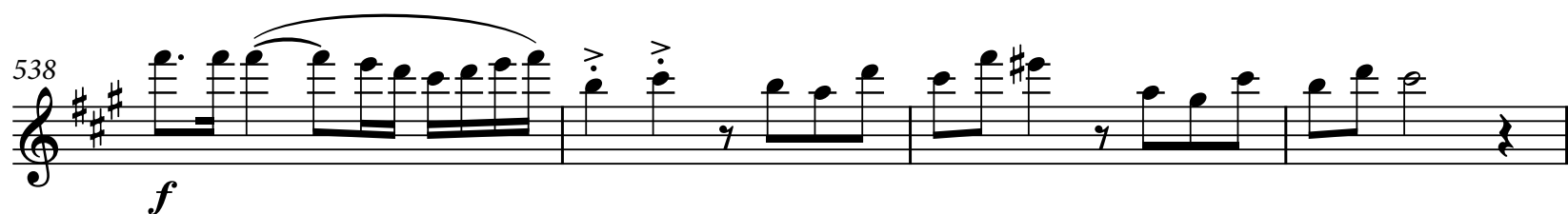
7

531-537



538

*f*



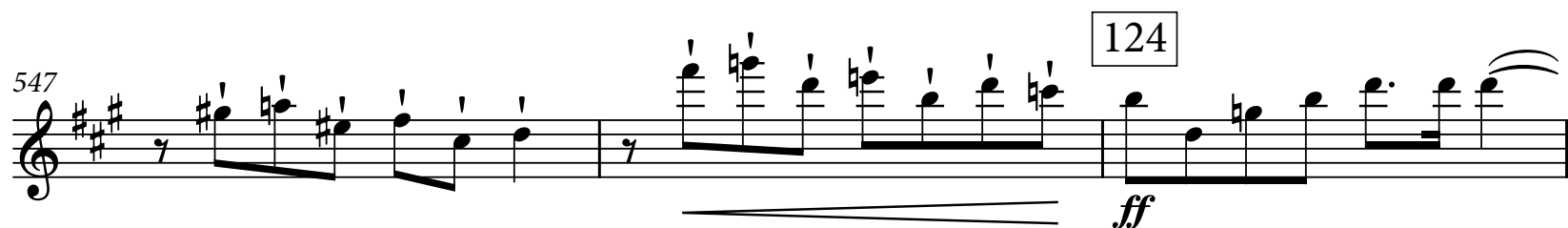
542




547

124

*ff*



550



553

*p*

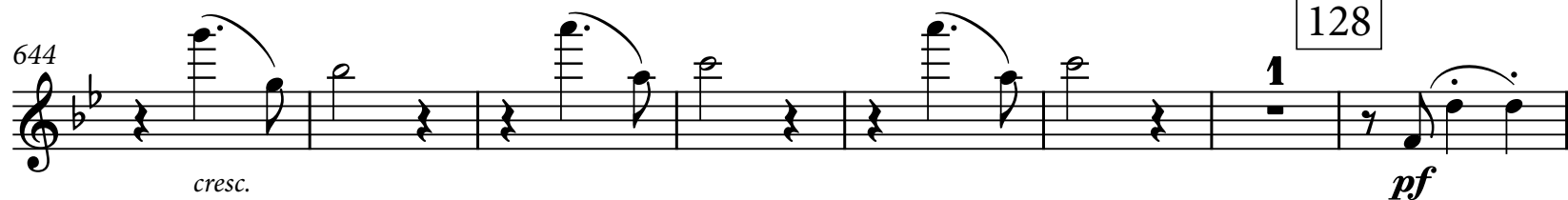
2

556-557



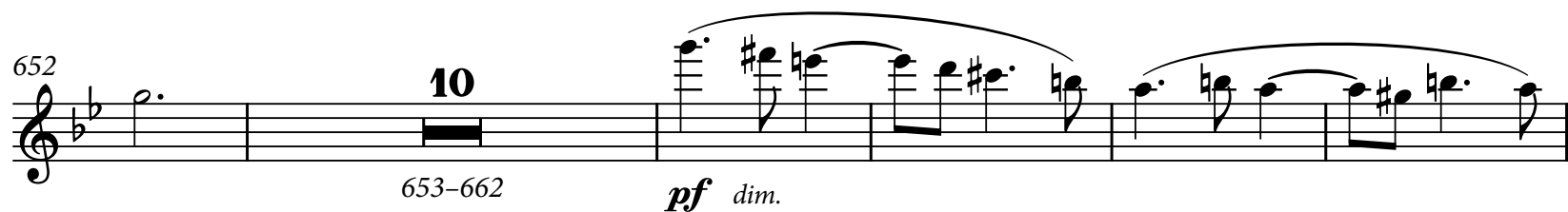


644 128



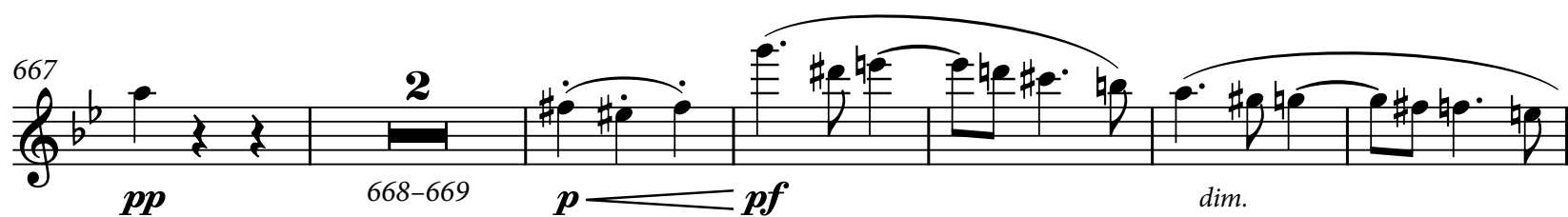
*cresc.* *pf*

652 10



653-662 *pf dim.*

667 2



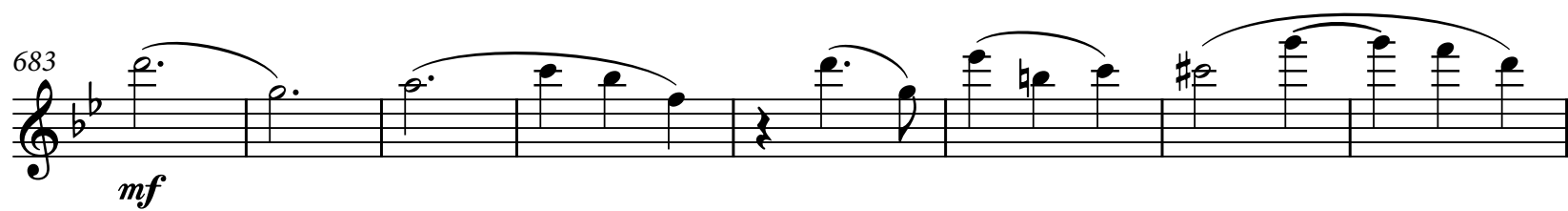
*pp* 668-669 *p* *pf* *dim.*

675 129



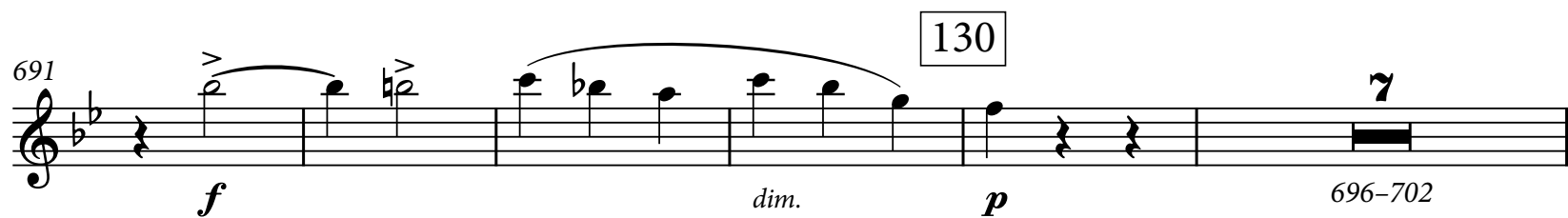
*f* *dim.*

683



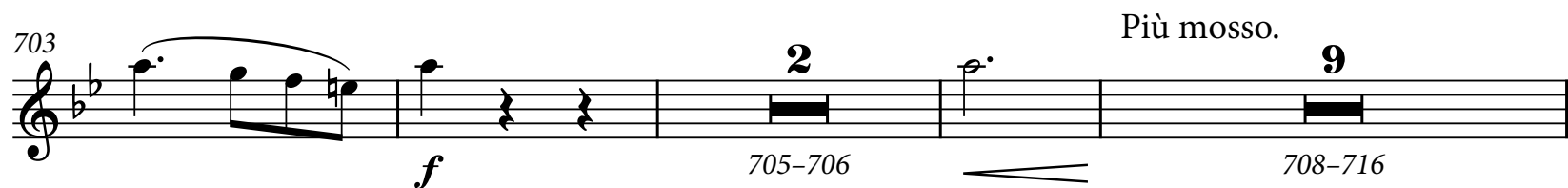
*mf*

691 130



*f* *dim.* *p* 696-702

703 2 9 Più mosso.



*f* 705-706 708-716

PAGE INTENTIONALLY LEFT BLANK



131

717

*f*

Più mosso.

725

*p*

*cresc. molto*

*f*

132

733

*ff*

Con brio.

10

736-745

rit.

2

746-747

133

*pp*

a tempo

749

*cresc.*

*fff*

*ppp cresc.*

*fff*

*f dim.*

757

8

760-767

*p*

134

772

*p*

rit.

1

Moderato.

9

776-784

135

17

786-802

6

803-808

22

810-831

7

832-838

136

Maestoso.

Poco animato.

839

20

840-859

137

3

860-862

7

863-869

rit.

870

2

Vc.

871-872

877

*p*

6

6

6

6

6

6

6

6

879

6

6

6

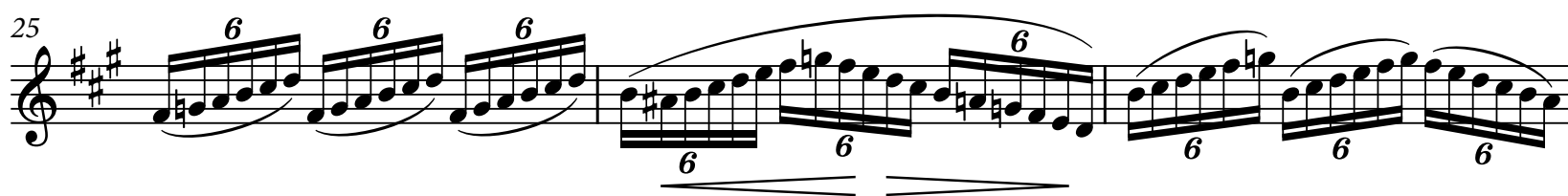
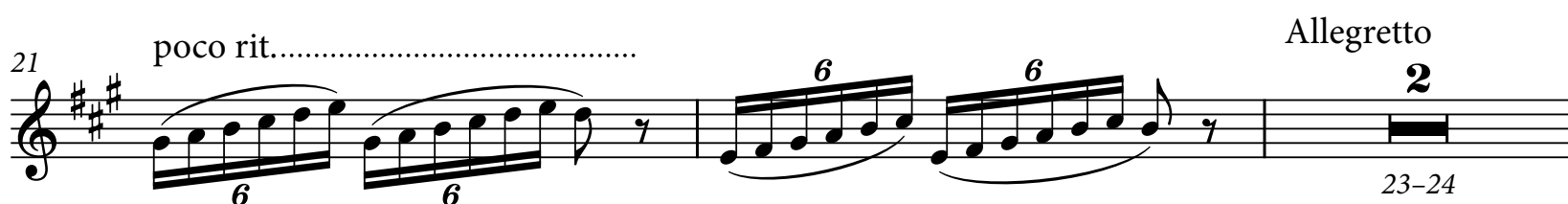
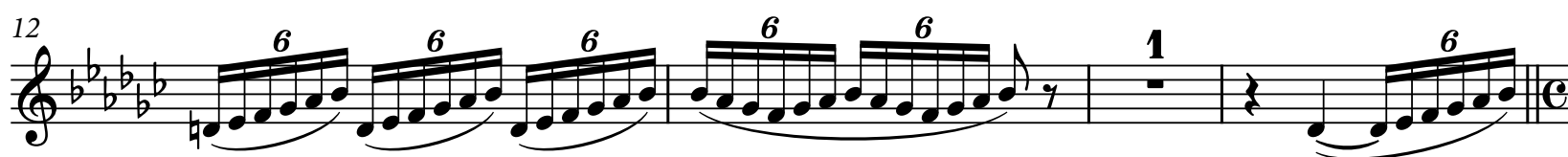
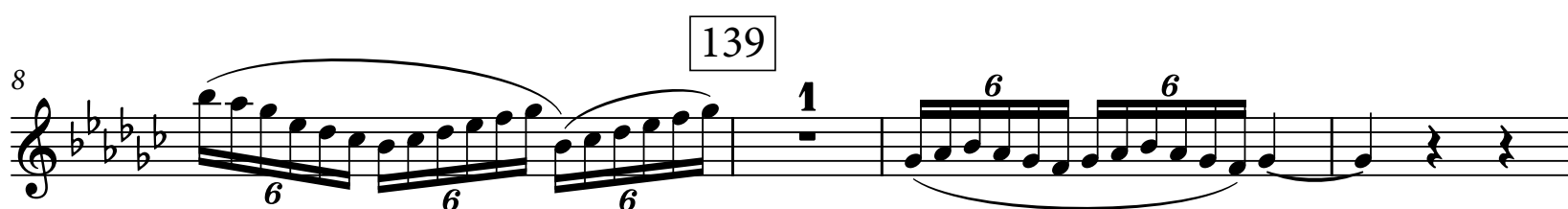
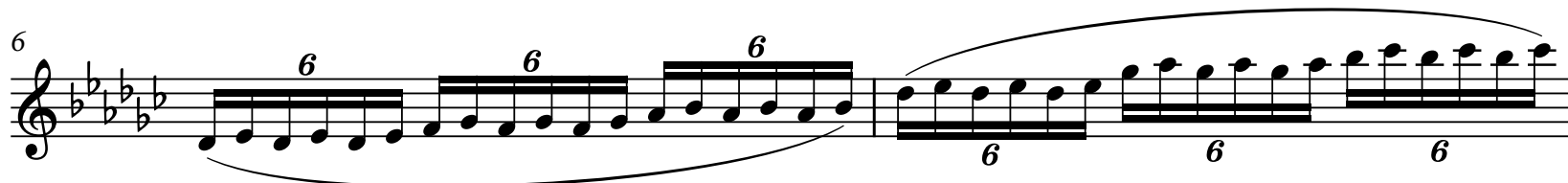
6

6

6

## ACT III - SCENE 3

Un poco animato.



47 Ob. 1 marcato 142 *f*

53 Agitato.

56 *ff*

59

62 143 Molto agitato.

65 Con gran forza.

## ACT III - SCENE 4

[ Short Pause ]

[ Silent ]

*Ritenuato*

*Agitato.*

*Largo*

*f cresc.*

*ff*

*Moderato.*

*accel.*

*Allegro.*

*Allegro ma non troppo.*

*fff*

*f*

*ff*

11

17

28

32

39

46

144

145

146

3-6

9-10

15-16

18-19

20-25

33-35

44-45

49-50

144

145

146

147

148

149

150

151

152

153

154

155

156

157

158

159

160

161

162

163

164

165

166

167

168

169

170

171

172

173

174

175

176

177

178

179

180

181

182

183

184

185

186

187

188

189

190

191

192

193

194

195

196

197

198

199

200

201

202

203

204

205

206

207

208

209

210

211

212

213

214

215

216

217

218

219

220

221

222

223

224

225

226

227

228

229

230

231

232

233

234

235

236

237

238

239

240

241

242

243

244

245

246

247

248

249

250

251

252

253

254

255

256

257

258

259

260

261

262

263

264

265

266

267

268

269

270

271

272

273

274

275

276

277

278

279

280

281

282

283

284

285

286

287

288

289

290

291

292

293

294

295

296

297

298

299

300

301

302

303

304

305

306

307

308

309

310

311

312

313

314

315

316

317

318

319

320

321

322

323

324

325

326

327

328

329

330

331

332

333

334

335

336

337

338

339

340

341

342

343

344

345

346

347

348

349

350

351

352

353

354

355

356

357

358

359

360

361

362

363

364

365

366

367

368

369

370

371

372

373

374

375

376

377

378

379

380

381

382

383

384

385

386

387

388

389

390

391

392

393

394

395

396

397

398

399

400

401

402

403

404

405

406

407

408

409

410

411

412

413

414

415

416

417

418

419

420

421

422

423

424

425

426

427

428

429

430

431

432

433

434

435

436

437

438

439

440

441

442

443

444

445

446

447

448

449

450

451

452

453

454

455

456

457

458

459

460

461

462

463

464

465

466

467

468

469

470

471

472

473

474

475

476

477

478

479

480

481

482

483

484

485

486

487

488

489

490

491

492

493

494

495

496

497

498

499

500

501

502

503

504

505

506

507

508

509

510

511

512

513

514

515

516

517

518

519

520

521

522

523

524

525

526

527

528

529

530

531

532

533

534

535

536

537

538

539

540

541

542

543

544

545

546

547

548

549

550

551

552

553

554

555

556

557

558

559

560

561

562

563

564

565

566

567

568

569

570

571

572

573

574

575

576

577

578

579

580

581

582

583

584

585

586

587

588

589

590

591

592

593

594

595

596

597

598

599

600

601

602

603

604

605

606

607

608

609

610

611

612

613

614

615

616

617

618

619

620

621

622

623

624

625

626

627

628

629

630

631

632

633

634

635

636

637

638

639

640

641

642

643

644

645

646

647

648

649

650

651

652

653

654

655

656

657

658

659

660

661

662

663

664

665

666

667

668

669

670

671

672

673

674

675

676

677

678

679

680

681

682

683

684

685

686

687

688

689

690

691

692

693

694

695

696

697

698

699

700

701

702

703

704

705

706

707

708

709

710

711

712

713

714

715

716

717

718

719

720

721

722

723

724

725

726

727

728

729

730

731

732

733

734

735

736

737

738

739

740

741

742

743

744

745

746

747

748

749

750

751

752

753

754

755

756

757

758

759

760

761

762

763

764

765

766

767

768

769

770

771

772

773

774

775

776

777

778

779

780

781

782

783

784

785

786

787

788

789

790

791

792

793

794

795

796

797

798

799

800

801

802

803

804

805

806

807

808

809

810

811

812

813

814

815

816

817

818

819

820

821

822

823

824

825

826

827

828

829

830

831

832

833

834

835

836

837

838

839

840

841

842

843

844

845

846

847

848

849

850

851

852

853

854

855

856

857

858

859

860

861

862

863

864

865

866

867

868

869

870

871

872

873

874

875

876

877

878

879

880

881

882

883

884

885

886

887

888

889

890

891

892

893

894

895

896

897

898

899

900

901

902

903

904

905

906

907

908

909

910

911

912

913

914

915

916

917

918

919

920

921

922

923

924

925

926

927

928

929

930

931

932

933

934

935

936

937

938

939

940

941

942

943

944

945

946

947

948

949

950

951

952

953

954

955

956

957

958

959

960

961

962

963

964

965

966

967

968

969

970

971

972

973

974

975

976

977

978

979

980

981

982

983

984

985

986

987

988

989

990

991

992

993

994

995

996

997

998

999

1000

51 147

*f* *ff* *ff*

148

**2** **3** **16**

57-58 62-64 65-80

*fff* *ff*

81 149 Molto Moderato

*pp*

84

88 **1**

92 150

*p*

151

**4** **1** **1**

96-99

*f*

104

*f*

152

109 *tr* *f* *pp*

Un pochetto più mosso.

112

114 *poco cresc.* 5 5

116 5 5

153

118 *p*

L'istesso tempo

120

Solo

125 *ppp* *p*

126

154 Allegro. 1

129 *ppp* V.S.

PAGE INTENTIONALLY LEFT BLANK



131

*p* 132-134 136-140

Con anima.

142

146-149

150 *p* *cresc.* 155

157 *ff*

164 4 4 170-173 *ff* 175-178

179 *fff*

185

190 156 Allegro risoluto. 1 4 196-199 *sfz*

200

206 157 1 1 *poco a poco crescendo* *p*

211

215 158 *ff*

Detailed description: This is a musical score for Flute 1, spanning measures 150 to 215. The score is written on a single staff in treble clef. It begins in B-flat major (two flats) and 4/4 time. Measures 150-155 show a melodic line starting on G4, moving up stepwise with trills and grace notes, marked *p* and *cresc.*. Measure 156 is a repeat sign. Measures 157-163 continue the melodic line, marked *ff*. Measures 164-169 feature a series of sixteenth-note runs, marked *fff*. Measures 170-173 and 175-178 are marked with a '4' and *ff*. Measures 179-184 continue the sixteenth-note runs. Measures 185-195 show a melodic line with grace notes, marked *sfz*. Measures 196-199 are marked with a '4' and *sfz*. Measures 200-205 show a melodic line with grace notes. Measures 206-210 are marked *poco a poco crescendo* and *p*. Measures 211-214 continue the melodic line. Measures 215-218 show a melodic line with grace notes, marked *ff*. The score includes various musical notations such as trills, grace notes, slurs, and dynamic markings.

218

221

159

224

230

*pp*

*pp*

160

236

*f*

*ff*

*f*

242

*p*

*p*

247

*pf* *cresc.*

161

251

*ff*

*pp*

255

*3*

261

*cresc.* *f* *ff*

267

162

271

275

2

276-277

*cresc. molto* *ff*

281

286

*sfz* *sfz* *p* *fff*

The End





# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**  
PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

30.2/03