

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 2

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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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

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	43
Scene IV	45

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

dim.

p

22

mf

3

28

f

p

33

cresc.

f

36

ff

10

38-47

ACT I - SCENE 1

Allegro moderato.

10

Ob. 1

1-10

4

15

ff

5

20

24

3

25-27

ff

6

4

31-34

p

legato

7

40

9

43-51

1

2

53-54

55

Ob. 1

p

6

60-65

poco a poco cresc.

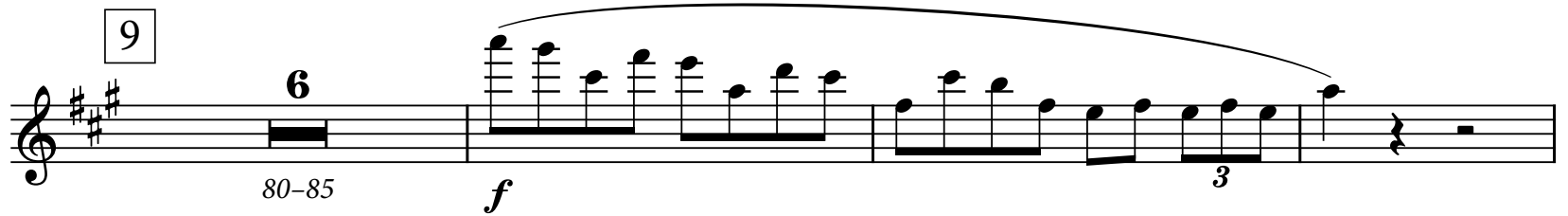
69 8



72 *f* *ff* 3 77-79



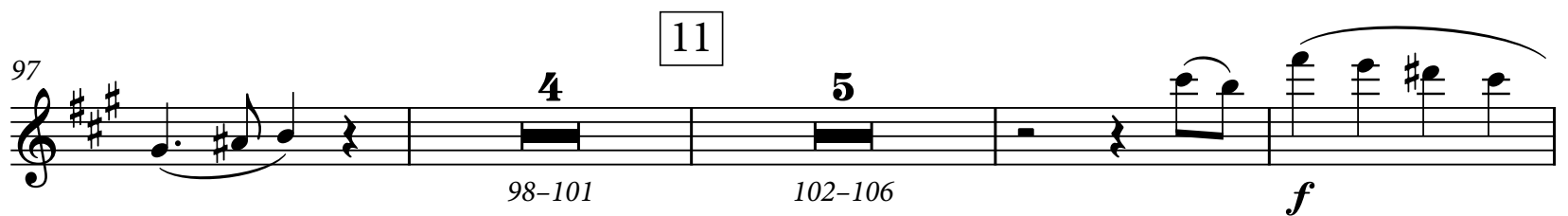
9 6 80-85 *f* 3



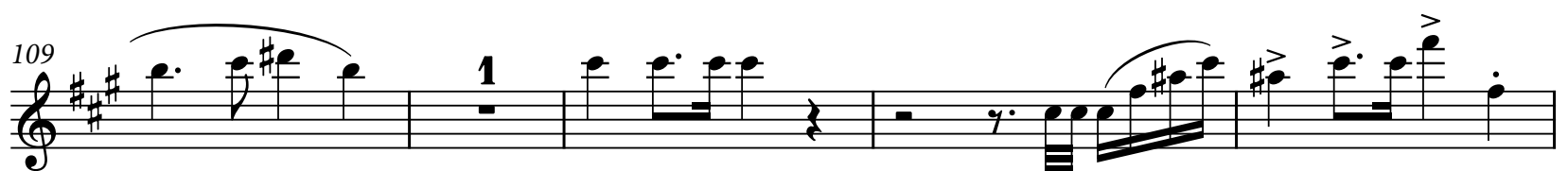
10 Poco più moderato. 89 *p* 4 92-95



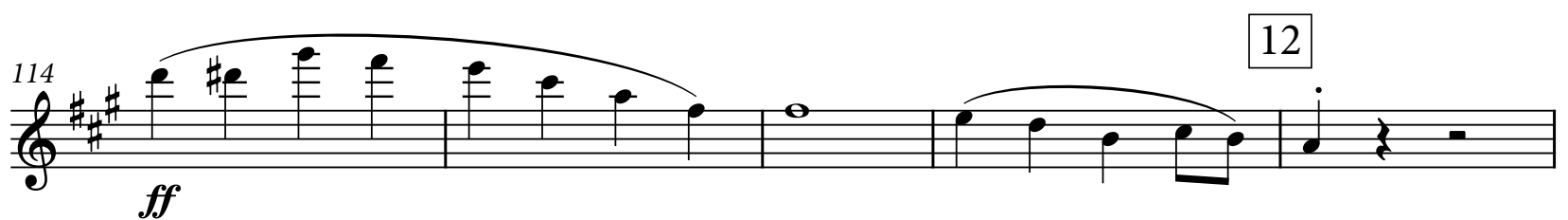
11 4 5 97 98-101 102-106 *f*



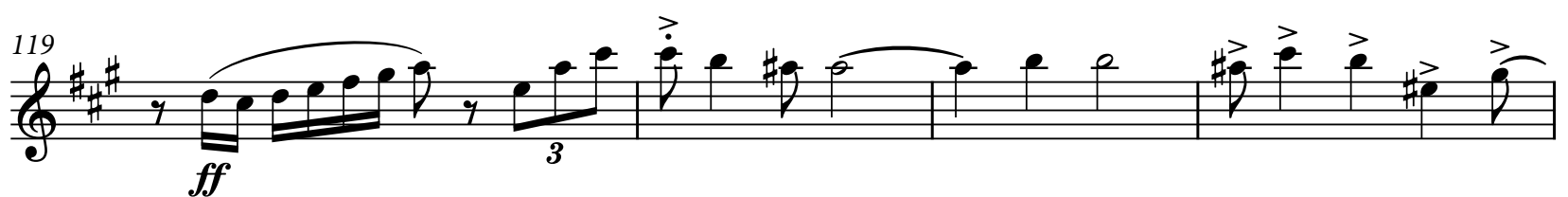
109 1



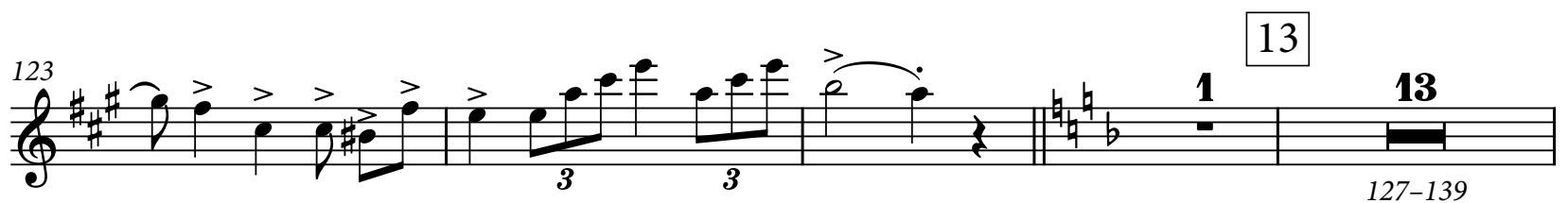
114 *ff* 12



119 *ff* 3



123 13 1 13 127-139



Ob. 1

140

14

146-148 *cresc.*

153 *ff* Poco più mosso.

157

159

162 poco rit. 15 Tempo I *tr*

166 3 3

170 3 3 3 3 *fff*

16 L'istesso tempo 174 *f*

179 rit..... Meno mosso. **5** 184-188

18 **17** Maestoso ma non lento. **10** **3** **1** Ob. 1 Poco più mosso. **3** **4** 189-198 199-201

206 **19** a tempo un poco animato. **1** **6** **8** **8** **f** 209-214 215-222 223-230

20 Poco più largo. Poco a poco più mosso. **3** **3** 231-233 240-242 Bsn 2

243 21 Allegro. 8

247-254

mf

3

3

Detailed description: This musical staff covers measures 243 to 254. It begins with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). Measure 243 starts with a whole rest, followed by a quarter rest, then a triplet of eighth notes (F4, G4, A4) marked *mf*. The staff continues with various rhythmic patterns including eighth and quarter notes, some with accents. A bracket labeled '3' spans measures 248-250. The staff ends with a whole rest in measure 254.

255 poco rit. 22 a tempo 1

f

Detailed description: This musical staff covers measures 255 to 260. It begins with a treble clef and a key signature of three flats. Measure 255 starts with a whole rest, followed by a quarter rest, then a half note (F4) marked *f*. The staff continues with eighth and quarter notes, some with slurs. A bracket labeled '1' spans measures 258-260. The staff ends with a whole rest in measure 260.

261

ff

3

Detailed description: This musical staff covers measures 261 to 264. It begins with a treble clef and a key signature of three flats. Measure 261 starts with a whole rest, followed by a quarter rest, then a triplet of eighth notes (F4, G4, A4) marked *ff*. The staff continues with eighth and quarter notes, some with slurs. A bracket labeled '3' spans measures 261-263. The staff ends with a whole rest in measure 264.

265

Detailed description: This musical staff covers measures 265 to 268. It begins with a treble clef and a key signature of three flats. Measure 265 starts with a whole rest, followed by a quarter rest, then a half note (F4). The staff continues with eighth and quarter notes, some with slurs. The staff ends with a whole rest in measure 268.

269

1

Detailed description: This musical staff covers measures 269 to 273. It begins with a treble clef and a key signature of three flats. Measure 269 starts with a whole rest, followed by a quarter rest, then a half note (F4). The staff continues with eighth and quarter notes, some with slurs. A bracket labeled '1' spans measures 271-273. The staff ends with a whole rest in measure 273.

274 23

Detailed description: This musical staff covers measures 274 to 277. It begins with a treble clef and a key signature of three flats. Measure 274 starts with a whole rest, followed by a quarter rest, then a half note (F4). The staff continues with eighth and quarter notes, some with slurs. A bracket labeled '23' spans measures 274-277. The staff ends with a whole rest in measure 277.

278 rit. 1

p *f*

Detailed description: This musical staff covers measures 278 to 281. It begins with a treble clef and a key signature of three flats. Measure 278 starts with a whole rest, followed by a quarter rest, then a half note (F4). The staff continues with eighth and quarter notes, some with slurs. A bracket labeled '1' spans measures 280-281. The staff ends with a whole rest in measure 281.

ACT I - SCENE 2

24 Andante. $\text{♩} = \text{♩}$

1-2 *p* 5-12

25 Andante. L'istesso tempo

13 *p*

26

17-20 21-24 *p* 27-28

27

29 *pp*

Poco più mosso. 28 Allegro

32 33-36 37-51

Meno mosso. Fl. 1 29 Andante.

52 54-61 *ppp*

63 66-68

69 30

73

78 poco rit. 31 a tempo

83 32 poco a poco cresc.

88

93

97 33 $\text{♩} = \text{♩}$ Poco più mosso.

108 34 Maestoso non lento.

35 Con moto. 8 cresc. e più mosso. 6

127-134 135-140

Allegro
Fl. 1

141 poco rit.

36 Allegro [a tempo]

147 rit. ff

153 dim.

37 Tranquillo ma non lento.

159 6 6 16

161-166 167-172 173-188

38 Lento Un poco animato.

189-190 Bsn 2 pp

39 a tempo colla voce.

197 sf 14

201-214

ACT I - SCENE 3

40 Allegro molto vivace.

18
3-20
p

Fl. 1

tr

23
41
24
26-49

52
42
p

58
(tr)
tr
cresc. *cresc.*

63
p
cresc. molto.

68
43
8
71-78

80
4

85
4

90
44
1

97 45

fff

Detailed description: This musical staff contains measures 97 through 101. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody consists of eighth and sixteenth notes, many of which are accented with a greater-than sign (>). The dynamic marking 'fff' (fortississimo) is placed below the staff in measure 100.

102

Detailed description: This musical staff contains measures 102 through 106. The melody continues with eighth and sixteenth notes, some accented. Measure 106 ends with a repeat sign.

107

Detailed description: This musical staff contains measures 107 through 111. The melody is composed of eighth and sixteenth notes, mostly beamed together in groups of four.

112

Detailed description: This musical staff contains measures 112 through 116. The melody features eighth and sixteenth notes with various accidentals, including flats and sharps.

117

Detailed description: This musical staff contains measures 117 through 121. The melody continues with eighth and sixteenth notes, some accented.

46 Presto

122

12

127-138

Detailed description: This musical staff contains measures 122 through 138. It begins with a treble clef and a key signature of two flats. The tempo marking 'Presto' is written below the staff. The staff ends with a double bar line and a key signature change to one flat (B-flat). A large number '12' is written above the final measure, and the range '127-138' is written below the staff.

47

4

139-142

Detailed description: This musical staff contains measures 139 through 142. It begins with a treble clef and a key signature of two flats. The first measure is a whole rest, followed by three measures of eighth notes. A large number '4' is written above the first measure, and the range '139-142' is written below the staff.

147

8

151-158

Detailed description: This musical staff contains measures 147 through 158. It begins with a treble clef and a key signature of two flats. The staff ends with a double bar line and a key signature change to one flat (B-flat). A large number '8' is written above the final measure, and the range '151-158' is written below the staff.

48

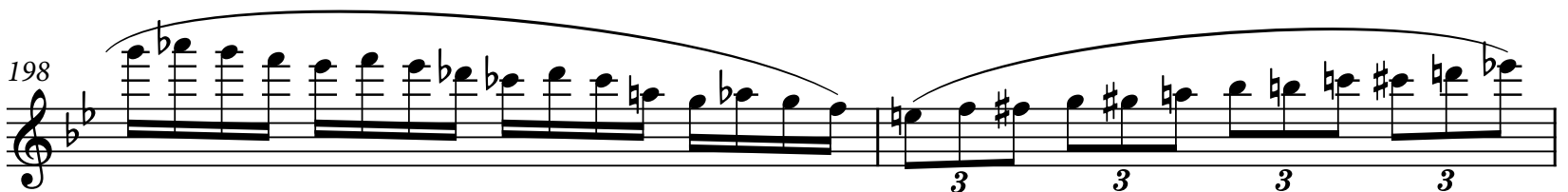
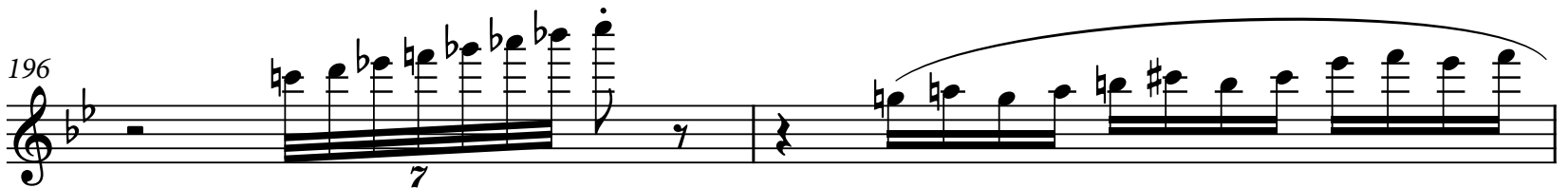
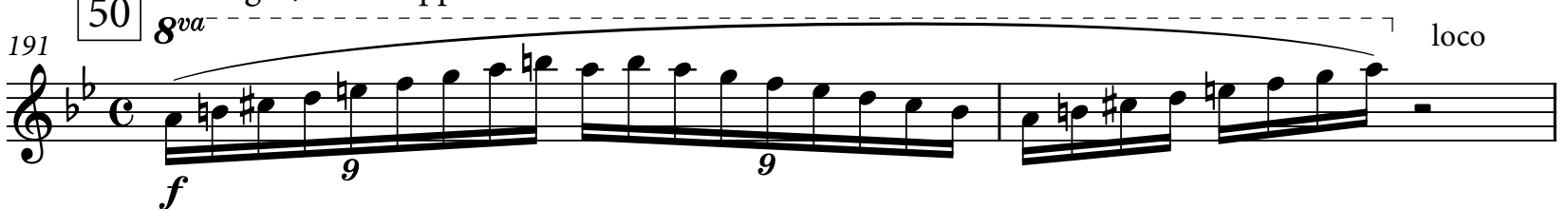


49



Allegro, non troppo ma con fuoco.

50



200

202

rit.

51

Allegro moderato.

ff

205

1

211

2

1

212-213

217

52

222

229

234

53

Moderato

fff

dim.

1

4

238-241

cresc. ed accel.

242 *pp*

247 *ff*

253 *rit.* **54** *Tempo I*

258 **6** **2**
260-265 266-267

268 *ff*

271 *poco rit.* **55** *Più tranquillo*
3 **8**
274-276 277-284

Un poco animato.

Ob. 1

285 **1** **3**
290-292

56

293 *pp*

57 *Moderato.* *dolce*
1
p

58

306

310-315 316-317

318

poco rit. a tempo

pp

324

pp 3 3 3 *ppp*

End of Act I

ACT II - SCENE 1

Andante con moto

8
1-8
pp *p*

15
20-22
3

23
pp

29
ff

59
33
mf *p*

39
pp *p*

Fl. 1

60
7 4
44-50 51-54
mf

58
p *f*
Più mosso.

62

61

2

1

secco

f

63-64

67

71

Maestoso. rit. molto. Allegretto.

5

3

13

72-76

77-79

ff

81-93

62

63

17

3

94-110

mf *cresc.*

114-116

sfz *ff*

119

126

130

64

9

8

f

132-140

141-148

Tempo I, quasi maestoso.

261 *ff* 6 262-268 *ff*

273 2 276-277 3 1

281 1 3 3 3 3

289 1

Poco riten. 70 Allegro. $\text{♩} = \text{♩}$ 2 17 298-299 301-317

71 320

330

72 Tempo I 336 *f* 2 341-342 Quasi maestoso.

343 *ff* 3 348-350

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351 *tr* *m*

356-362

363

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

378 *ff* *p*

384 *ff* 5 3 3

388 3 3 3 3 3 2 391-392

393 *poco rit.*

74 *Maestoso. Tempo I un poco più largo.*

401 *ff*

[408]

413

419

75

423

424-425 *ff* 428-429

ACT II - SCENE 2

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

8 Tempo I Andante. Tempo I

15-16 17-18

19 Andante. Tempo I 76 Andante poco più mosso.

20-25 p

30 p cresc.

36 p cresc.

42 p pp

49 poco rit. a tempo pp

54 77 Più mosso.

56-62 1

64 p 2 68-69

70 78

pp *p* *f* 76-77

78 79

fp *p* *f* 80-85

89

p *f* *p* 93-95

98

fff *p* *dim.*

103

p *dim. e rit.*

108 80 Moderato.

pp *p* 110-111

115

p *p* *f* 118-126

128 81

p *p* *f* 132-138

139 **4** *f* 140-143

147 **82** *pp sub.*

151

155 *ff* 159-160 **2**

161 *fff* poco rit

165 **83** a tempo *p*

169 **4** **6** **6** **84** 170-173 174-179 180-185

Fl. 1 186 *tranquillamente* **7** *p* 187-193

196 *agitato* **85** *Più mosso.* **3** 199-201

Poco più lento, ma molto risoluto. Picc. 8va

12 86 4

202-213 Più mosso. 216-219

222 poco a poco più mosso. poco rit. a tempo

4 4 8

226-229 230-233 234-241

87 Più mosso. Bsn 2 accelerando

12

242-253

260 cresc.

88 Più mosso. (Presto) 89 90

31 23 17

265 ff 267-297 298-320 321-337

338 Lento. 91 Andante.

3 339-341 Cl. 1 pp

348 Molto maestoso. Allegro. 92

8 7

351-358 359-365 p

367 poco rit. a tempo

6 1 8 1

368-373 375-382

384 pf 4

388-391

392 93 Moderato. 1

p

397 8

mf *dim.* 401-408

409

f

413 94

p

417

421 Poco più mosso.

p 424-433

95 Più mosso.

434

Bsn 2

p

438

f dim.

441

f dim.

Piu mosso.

444

mf

446

f

96 Più mosso [quasi Presto.]

449

ff

453

460

1

465

97

Moderato.

p sub.

470

p

dolce

p sub.

475

legato

98

4

481-484

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485

pp

490

poco rit.....

pp

493

a tempo

p

3

2

4

rit.

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

57

61

65

69

ff

73

75

77

cresc.....

79 *fff*

86 *dim.* 91-98 99-102

103 25 104 L'istesso tempo 18 105 3 Fl. 1 103-127 128-145 146-148

151 *ff* 3

156-162 *sfz* 3 *f* *dim.*

167 *p* *fp*

106 Meno mosso maestoso. Molto maestoso molto maestoso. 3 7 17 173-175 176-182 184-200

107 11 1 11 2 Fl. 1 202-212 214-224 227-228

108 6 2 tranquillamente. 229 *ff* 3 233-238 239-240

109

4 5

241-244 249-253

110

Più mosso. Allegro moderato.

8 2 7

254-261 262-263 266-272

111

Allegro.

19

273 276-294

112

Fl. 1

2

295-296 cresc.

301

ten.

f

305

ff

ACT III - SCENE 2

310

L'istesso tempo $\text{♩} = \text{♩}$

ff

7

314-320

113

20

321-340

114

5

341-345

346 Bsn 1

352-353

354

115

Poco più mosso. $\text{♩} = \text{♩}$

pp

359

cresc.

364

p

369

cresc. *p* *pp*

377

senza rit.

pp

382

116

f

388

Andante.

p *ppp* 2 6

393-394 395-400

401

117

Animato.

12 12

402-413 414-425

118

Moderato.

Ob. 1

428 **ff**

434 **ff**

442 **ff**

453 **pp**

462 **f**

467 **p**

473 **cresc.**

477 **p**

486 **pp**

547

124

ff

550

553

p

556-557

2

558

cresc.

560

125

562

fff

565

2

569-570

senza rit.....

571 *fff*

578

584 *fz* = 100 **4** **8** Allegro moderato. 587-590 591-598

126 **4** **20** Con moto. Ob. 1 599-602 603-622 *p*

627 *p* **7** **9** Fl. 1 628-634 635-643

648 *pf* **1** **17** 653-669 *p*

671 *pf* **2** **4** 675-676 678-681 *dim.*

682 *mf* **11** **8** 684-694 695-702

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

127

128

129

130

131

719 *f* *Più mosso.* 1 2 725-726

728 *f* *ff* 132

735 *Con brio.* 10 *rit.* 2 133 *a tempo* *pp* *cresc.*

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

759 8 134 *rit.* 1 1 *p*

775 *Moderato.* 9 17 6 135

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

137 20 3 7 *rit.* *V.S.*

2 Vc.

871-872

138

877

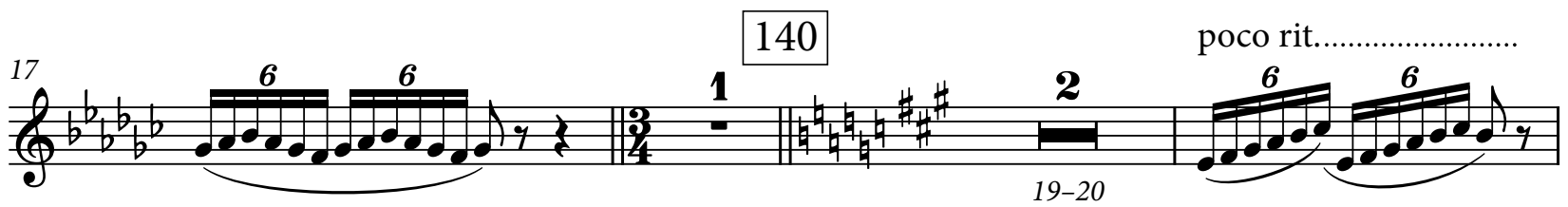
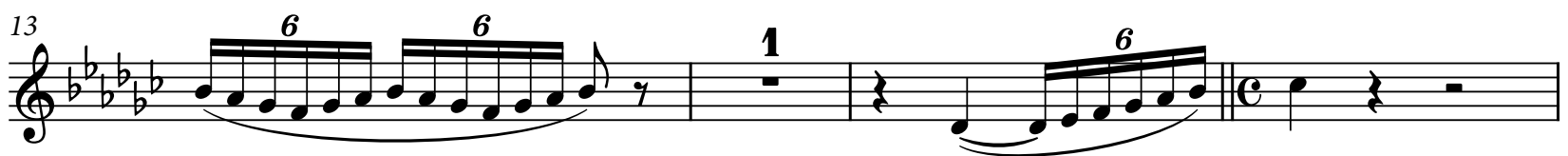
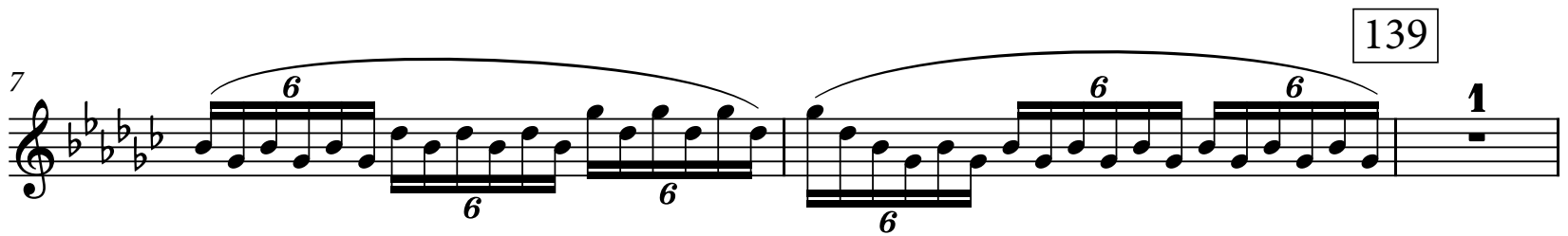
pp

1

The image shows a musical score for Flute 2. The top staff contains measures 871-872, which are marked with a '2' and a 'Vc.' (Vibraphone) instruction. The bottom staff contains measures 877 and 138, which are marked with a '1' and a 'pp' (pianissimo) instruction. The score includes a treble clef, a key signature of three flats, and a 2/4 time signature. It features a double bar line, a repeat sign, and a first ending bracket. The dynamics are marked as pp (pianissimo).

ACT III - SCENE 3

Un poco animato.



47 Ob. 1 marcato *f*

52 142 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.

f

ff

fff

f

ff

fff

11

17

28

32

39

46

51

57-58

62-64

65-80

3-6

9-10

15-16

18-19

20-25

33-35

44-45

49-50

144

145

146

147

148

$\text{♩} = 56$

$\text{♩} = \text{♩}$

81

149

Molto Moderato

150

151

10

8

6

82-91

92-99

100-105

106

Fl. 1

152

1

f

pp

Un pochetto più mosso.

111

113

115

117

119

122

128

153

154

Allegro.

1

1

3

5

132-134

136-140

Con anima.

141

3

142-144

8

146-153

154

cresc.

155

161

ff

169

4

170-173

ff

4

175-178

fff

182

ff

188

ff

192

sfz

sfz

sfz

156

Allegro risoluto.

1

4

196-199

243 *p* *p* 1 1

249 *pf* *cresc.* 161 *ff* *pp*

254 *b2.* 3 258-260 *cresc.*

262 *f* *ff*

268 162

272 2 276-277

278 *cresc. molto* *ff*

282 *sfz*

287 *sfz* *p* 3 3 3 3 *fff* The End

Detailed description: This is a musical score for Flute 2, spanning measures 243 to 287. The key signature is three sharps (F#, C#, G#). The score is written on a single staff in treble clef. It includes various musical notations such as slurs, ties, and dynamic markings. Measure numbers are placed at the beginning of each line. Some measures contain boxed numbers (161, 162). The piece concludes with the words 'The End'.



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