



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)

VIOLIN I

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

### Reference Material and Software

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## LEGEND OF ST. CHRISTOPHER

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

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

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

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

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

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

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

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

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Violin I

# The Legend of St. Christopher

Isabella Parker

Horatio Parker

## PROLOGUE

Molto moderato

Violin I

1-2

*f* *p* *cresc.*

7

1

*ff* *p*

11

*f*

14

*f* *mf*

17

2

*f* *mf*

22

*dim.*

26

*p*



Violin I

30

*f* *p* 3 3 3 3 3 3 3 3

34

*cresc.* *f* 3 3 3 3

36

*ff* 3 3 10 38-47

ACT I - SCENE 1

Allegro moderato.

Violin I

5  
1-5

*p* *cresc.* *mf* *p*

9 *cresc.*

14 *ff*

18

22 *ff*

27 *tr*

31 *divisi* *p*

36 *legato*

39 *unis.*

Detailed description: This is a page of a musical score for Violin I, Act I - Scene 1. The tempo is marked 'Allegro moderato.' The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The score consists of nine staves of music, numbered 4 through 39. The first staff (measures 4-8) begins with a five-measure rest, indicated by a box containing the number '5' and '1-5' below it. The dynamics are *p*, *cresc.*, *mf*, and *p*. The second staff (measures 9-13) features a *cresc.* marking. The third staff (measures 14-17) is marked *ff* and contains a box with the number '4'. The fourth staff (measures 18-21) continues the *ff* dynamic. The fifth staff (measures 22-26) is also marked *ff* and contains a box with the number '5'. The sixth staff (measures 27-30) includes a trill (*tr*) and a triplet of eighth notes. The seventh staff (measures 31-35) is marked *p* and contains a box with the number '6' and the instruction *divisi*. The eighth staff (measures 36-38) is marked *legato*. The ninth staff (measures 39-42) is marked *unis.* and features a long slur over the final measures.

42 *espress.*

*più p*

47 *poco rit.*

*p*

7 a tempo

53 *pp*

*pp*

57

3 3 3 3 3 3 3 3 3 3 3 3

60

3 3 3 7 1

V.S.

63

*p* *poco a poco cresc.*

Musical staff 63-67 in treble clef, key signature of three sharps (F#, C#, G#). It begins with a piano (*p*) dynamic and a *poco a poco cresc.* instruction. The melody consists of eighth and quarter notes with various phrasings and slurs.

68

Musical staff 68-70 in treble clef, key signature of three sharps. It features a continuous eighth-note pattern with slurs.

71

8

3 3 3 3 3 3

Musical staff 71-73 in treble clef, key signature of three sharps. It contains six triplet eighth notes, each marked with a '3' below it. A boxed number '8' is placed above the first triplet. The staff concludes with a few quarter notes.

74

Musical staff 74-78 in treble clef, key signature of three sharps. It features a sequence of eighth notes with slurs and rests, followed by a few quarter notes.

79

9

*f*

Musical staff 79-82 in treble clef, key signature of three sharps. It contains a triplet of eighth notes marked with a '9' in a box. The staff ends with a forte (*f*) dynamic.

83

*f*

Musical staff 83-86 in treble clef, key signature of three sharps. It features a triplet of eighth notes and continues with eighth notes. The staff ends with a forte (*f*) dynamic.

87

10

Poco più moderato.

*dim.* *p*

Musical staff 87-90 in treble clef, key signature of three sharps. It includes a triplet of eighth notes marked with a '10' in a box. The tempo instruction *Poco più moderato.* is placed above the staff. The staff concludes with a *dim.* (diminuendo) and a piano (*p*) dynamic.

91

*mf*

Musical staff 91-95 in treble clef, key signature of three sharps. It features a triplet of eighth notes and continues with eighth notes. The staff ends with a mezzo-forte (*mf*) dynamic.

95

Musical staff 95-99 in treble clef, key of A major. It features a melodic line with eighth and sixteenth notes, some with slurs and accents.

100

11

Musical staff 100-104 in treble clef, key of A major. It contains a triplet of eighth notes, followed by a *pp* dynamic marking and a crescendo hairpin. The staff ends with three triplet eighth notes.

105

Musical staff 105-109 in treble clef, key of A major. It starts with a triplet of eighth notes, followed by a *cresc.* marking and a *f* dynamic marking.

110

Musical staff 110-114 in treble clef, key of A major. It includes a *pizz.* marking over a triplet of eighth notes, followed by an *arco* marking and a slur over a quarter note.

115

12

Musical staff 115-118 in treble clef, key of A major. It features a series of slurred eighth notes, with a box labeled '12' at the end.

119

Musical staff 119-123 in treble clef, key of A major. It begins with a first finger fingering '1' and a *ff* dynamic marking.

124

13

Musical staff 124-139 in treble clef, key of A major. It includes a triplet of eighth notes, a *p* dynamic marking, and a first finger fingering '1'. The staff concludes with a double bar line and a box labeled '13' above it, with the page range '127-139' printed below.

140 *D. B. 8ba*  
*pizz.*

14

144

*fz p* 3 3

147

*cresc.*

151

*ff* *Poco più mosso.*

156

159

*poco rit.* 15 *Tempo I*

162

166

169

173 *fff* **16** L'istesso tempo *fr* *f*

177 *rit.....*

183 *Meno mosso.* **17** *Maestoso ma non lento.* *f*

2 5

184-185 190-194

195 **18** *p*

200 *Poco più mosso.* *mf*

1 1 1

*a tempo* **19** *Offerus*

2 6 4

207-208 209-214 215-218

that my ser - vice might be

222 *un poco animato.* *mf*

3

227 *sf*

**20** *Poco più largo.* *f*

*divisi*

231 *f* **3**

235-237

Poco a poco più mosso.

238

*p* *cresc.*

21

Allegro.

243

*f*

249

22

poco rit.

a tempo

255

259

265

268

271



23

275

*fff*

279

*p* *f*

rit.

V.S.

ACT I - SCENE 2

24 **Andante.** *divisi* [con sordini] *p* 8 5-12

25 **Andante. L'istesso tempo** *ppp*

26 [senza sordini] [Solo] *pp*

27 [con sordini] **Tutti** *pp*

28 **Allegro** [senza sordini] *f* *fr*

29 **Andante.** *arco* *ppp* **Meno mosso.** 9 52-60 [con sordini]

13

19

23

27

31

35

44

50

63

68

30

1

73

*p*

78

poco rit.

31

a tempo

85

32

*pp*

*poco a poco cresc.*

89

*8va*

*fff*

*dim.*

93

loco

*p*

98

33

*pizz.*  
[senza sordini]

*p*

2

102-103

2

104-105

Poco più mosso.

Maestoso non lento.

106 *pizz.*  
*mf*  
 110-112 **3**

113 *p* *arco*

118

123 **35** *Con moto.*  
*f*

129

cresc. e più mosso.  
 134 *8va*

139 *Allegro*  
*8va*  
*ff*

145 *poco rit.* *rit.* **36** *Allegro [a tempo]*  
*ff*

151

157

37

5

162-166

*dim.*

*p*

Tranquillo ma non lento.

38

Lento  
Vla  
unis.

6

16

167-172

173-188

Un poco animato.

a tempo  
*espress.*

colla voce.

3

[con sordini]

193-195

*pp*

*sf*

*p*

202

39

1

*pp*

*sfp*

*sfz*

*ppp*

209

1

1

*pp*

ACT I - SCENE 3

40 Allegro molto vivace. Tpt 1

Violin I

3-19

23 2 2

41

*p* 26-27 30-31

32 pizz.

38 arco

44

49 42 6

54-59

60 pizz. cresc. molto.

[senza sordini]

*f* 65-66 67-68

69 43 4

arco

*f*

75 4

81 *8va*  
4

86 (8)  
4

44  
91 (8) 1 *8va*

45  
97-98 *fff*

103

108

113

118

46 *Presto*  
123 12 127-138

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47

139-150

*ff*

157

48

*p*

160-161

pizz.

164-165

166

49

**1**

**1**

**1**

174

**1**

**1**

**1**

182

**1**

arco

*ff*

188

*f*

**1**

V.S.

20

Allegro, non troppo ma con fuoco. Violin I

50

191

*ff*

197

51

Allegro moderato.

201

*rit.* *fr* *ff*

204

208

212

216

52

219

223

227

231

*fff* *dim.*

236

53 Moderato

*p*

240

*cresc. ed accel.*

*pp*

244

249

*ff* 3 3

254

rit.

54 Tempo I

258

262

268 *ff*

271 *poco rit.*

55 Più tranquillo

8

277-284

*p*

Un poco animato.

divisi

288 [con sordini]

292

*pp*

56

296

1

300

57 Moderato.

*p*

303

*dolce*

*p*

306

309

*espress.*

313

58

318

*poco rit.*

*a tempo*

323

326

*divisi*

*ppp*

End of Act I

ACT II - SCENE 1

Andante con moto

Violin I

Musical staff 1: Violin I, measures 1-7. Dynamics: *pp*

Musical staff 2: Violin I, measures 8-13. Dynamics: *p*

Musical staff 3: Violin I, measures 14-18. Dynamics: *ff*

Musical staff 4: Violin I, measures 19-25. Dynamics: *pp*

Musical staff 5: Violin I, measures 26-30. Dynamics: *ff*

Musical staff 6: Violin I, measures 31-36. Dynamics: *p*. Includes a boxed number 59 and a fermata over measures 34-36.

Musical staff 7: Violin I, measures 37-40. Dynamics: *p*, *pp*

Musical staff 8: Violin I, measures 41-44. Dynamics: *p*

45

*cresc.* *sfz*

60

50

sul ponticello

*pp*

58

*in modo ordinario* *Più mosso.*

*p* *f*

61

63

*f* *pizz.*

67

*arco*

71

*pizz.* *arco*

75

*mf* *Maestoso.*

79

*pizz.* *rit. molto.* *arco* *Allegretto.*

*ff* **13** **12**

81-93 94-105

62

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106 Satan

Un - to my su - preme con - trol, Fit re - ward shalt thou en - joy, *f*

63

117

*sfz ff* **15** 126-140

64

Vln II  
pizz.

**8** 141-148 **1** *ff*

65

158

*ff*

66

176

*p*

181

*p*

186

*cresc.* **3** *sffz*

67

194

*dim.* *p dim.* *pp* **4** 202-205

crescendo poco a poco

206

215

68 Tempo I, quasi maestoso.

222

228

Animato.

236

243

250

258

Tempo I, quasi maestoso.

69 pizz.

270

277 278-279 *ff*

286

295 *Poco riten.* 70 *Allegro.*  $d=d.$  *ff*

301

308 *ff*

315 71 *col legno*

322

329

334 *f*

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72

Tempo I

Quasi maestoso.

338

*f* *ff*

346

*f*

355

365

*ff* Andante.  $\text{♩} = \text{♩.}$

73

Tempo I

374

*ff*

380

*p* *ff*

388-390

391 arco

400 poco rit. [74] Maestoso. Tempo I un poco più largo.

[408]

414

419

423 [75]

ACT II - SCENE 2

Tempo I

Violin I

Andante.  $\text{♩} = \text{♩}$

1

*ff*

Andante.  $\text{♩} = \text{♩}$

1

Tempo I

2

8-9

1

Andante.

2

15-16

Tempo I

2

17-18

19

Andante.

1

Tempo I

7

20-26

76

Andante poco più mosso.

*p*

30

*pp*

*cresc.*

36

*p*

*cresc.*

42

*pp*

47

1

2

*pp*

poco rit.

a tempo

V.S.

Violin I

77

divisi

53

Più mosso.

58

78

65

72

79



79

85

1

2

*ff*

*ff*

2

89-90

91

1

2

*ff*

*ff*

2

93-94

V.S.

95

1

2

*p*

*fff*

100

1

2

*dim.*

*3*

*p*

105

1

2

*cresc.*

*p*

*dim. e rit.*

80 Moderato.

109

1

2

*pp*

111

1

2

*pp*

113

1

2

116

unis.

2

2

dim.

121

ppp

2

2

127

f

dim.

81

131

81

135

135

140

p

cresc.

144

f

82

148

pp sub.

V.S.

152

1

156

*ff*

158

160

*mf* *cresc.*

162

*fff*

164

poco rit

*mf* *p*

166

83 a tempo

*pp*

168

4

170-173

174

*f* *p* *cresc.*

178

84

180

*ppp*

183

186

*pp*

6

4

188-193

194-197

tranquillamente

agitato  
pizz.

85

199

*f*

Più mosso.

1

12

202-213

Poco più lento, ma molto risoluto.

214 86 Più mosso.  
arco  
*p*

221 *frum* poco a poco più mosso.

227 poco rit.

232 a tempo  
*f*

238 87 Più mosso.  
*ff*

245

252

258 accelerando  
*cresc.*

263 88 Più mosso. (Presto) secco  
*ff*

270

1

279

1 8 2 pizz. 1

283-284 *ff*

287

1

294

89

2 arco

298-299 *p*

302

*fz*

310

4

315-318 *ff*

90

321

pizz. *ff* 2 2

323-324 327-328

329

arco

1 1 1

*ff*

336

Lento.

1 8

339-346

*p* *ff*

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Andante.

Offerus

Molto maestoso.

347

Ask me not my vow to break, ask me not my vow to break. Him, \_\_\_\_\_ the High - est, will I

355

seek ; \_\_\_\_\_

361

366

poco rit. a tempo

372-373 375-376

380

384-386

387 *f*

392 *p* 93 Moderato.

396 *mf*

399 *dim.*

402 *p* *pp*

406

409

411 *f*

413

94

*p*

poco marcato

415

417

419

421

423

Poco più mosso.

3

425-427

428 *fp dim.* *b* *trm* *f*

432

95 Più mosso.

435 *p*

438 *f dim.*

441 *f dim.*

Piu mosso.

444 *mf*

446 *f*

448

450

96

Più mosso [ quasi Presto. ]

452

457

462

466

Moderato.

*p sub.*

*dolce*

471

*p*

477-479

98

[con sordini]

480

*pp*

486

*p*

*poco rit.*

491

*p*

*a tempo*

496

*p*

*p*

*ppp*

End of Act II

ACT III - SCENE 1

Moderato. **18**  
Violin I *1-18*

Violin I part for measures 1-18. The music is in G major (one sharp) and common time. It begins with a whole rest for 18 measures. Above the staff, a Violoncello (Vc.) part is shown, starting with a melodic line in the right hand and a bass line in the left hand.

**99** poco a poco più mosso.  
22 *fp fp*

Musical notation for measures 22-35. The tempo is marked 'poco a poco più mosso'. The music starts with a *fp* dynamic. The melody is in the right hand, with some notes in the left hand. Dynamics include *fp* and *p*.

28 **3**  
*sfz p* *33-35*

Musical notation for measures 28-35. The music features a crescendo leading to a *sfz* dynamic, followed by a *p* dynamic. A whole rest for 3 measures is indicated at the end of the line, with the measure numbers 33-35 below it.

**100**  
36 *p sfz p cresc.*

Musical notation for measures 36-51. The music starts with a *p* dynamic, followed by a *sfz* dynamic, and then returns to *p*. It ends with a *cresc.* marking. A whole rest for 4 measures is indicated at the end of the line, with the measure numbers 48-51 below it.

43 **4**  
*pp* *48-51* **Tranquillamente**

Musical notation for measures 43-51. The tempo is marked 'Tranquillamente'. The music features a *pp* dynamic and includes triplet markings. A whole rest for 4 measures is indicated at the end of the line, with the measure numbers 48-51 below it.

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

Musical notation for measures 52-60. The tempo is marked 'un poco agitato'. The music starts with a *p* dynamic and includes a *cresc.* marking. The melody is in the right hand.

56

Musical notation for measures 56-60. The music features a series of chords in the right hand, with accents (>) over the notes. The left hand has some notes.

61

Musical notation for measures 61-65. The music continues with chords in the right hand and notes in the left hand, including accents (>) over the notes.

65

69

*ff*

74

76

102

Molto maestoso.

78

83

*dim.*

91

*p*

poco marc.

103

98

2

11

99-100

*pp*

103-113

114

*sfz* *dim.* *pp*

L'istesso tempo

arco

123

104

124-127

4

*f*

130

131-139

9

*p*

143

105

*pp* *poco a poco cresc.*

148

153

155-156

160-162

2

3

3

*ff* *p* *pf*

163

165-173

9

106

Meno mosso maestoso.

*f* *f* *3*

pizz.

arco

ten.

176

177-184

divisi

Molto maestoso

*cresc.* *ff* *f*

185

186-192

3

3

*pp*



190 *p* *f* **3**

Musical staff 190-194. Starts with a treble clef and a key signature of two flats. The music features a triplet of eighth notes, followed by a series of eighth and sixteenth notes. Dynamics range from piano (*p*) to forte (*f*). A fermata is placed over a triplet of eighth notes.

195 *f* **3** **107**

Musical staff 195-199. Continuation of the previous staff. Features a triplet of eighth notes and a fermata. Dynamics include forte (*f*). A box labeled '107' is positioned below the staff.

200 *p* **7** **202-208**

Musical staff 200-204. Starts with the tempo marking 'molto maestoso.' followed by a fermata. The music then has a seven-measure rest. Dynamics include piano (*p*). A box labeled '202-208' is positioned below the staff.

211 *trm* *sfz p >* *ff*

Musical staff 211-216. Features a trill marking (*trm*) and dynamic markings *sfz p >* and *ff*. The staff includes a change in time signature from 4/4 to 3/4.

217 *f*

Musical staff 217-223. Features a fermata and dynamic marking *f*.

224 *ff* **2** **229-230** *f* **3** **108**

Musical staff 224-231. Features dynamic markings *ff* and *f*, and rests of 2 and 3 measures. A box labeled '108' is positioned above the staff.

232 *trm* *dim.* **1** **2** **238-239** *tranquillamente.*

Musical staff 232-237. Features a trill marking (*trm*), a decrescendo marking (*dim.*), and rests of 1 and 2 measures. The tempo marking 'tranquillamente.' is present. A box labeled '238-239' is positioned below the staff.

240-245 **6** *pizz.* *p* **2** **248-249** *mf* **109**

Musical staff 240-247. Features a six-measure rest, a pizzicato marking (*pizz.*), and dynamic markings *p* and *mf*. A box labeled '109' is positioned above the staff.

252 *p* *pp* **4** **257-260** **110**

Musical staff 252-261. Features dynamic markings *p* and *pp*, and a four-measure rest. A box labeled '110' is positioned above the staff.

261 *Più mosso.* **1** *f* *Allegro moderato.*

266 *f* **1**

272 *f* *poco rit.* **111** *Allegro.*

277 **8** 282-289

290 *sfz p* **112** *fp* *fp*

296 *cresc.*

300 *ten.* *f*

304 *ff*

ACT III - SCENE 2

L'istesso tempo



Violin I

310

*ff*

314-318

**5**

113

319 [con sordini]

*pp*

325

330

**6**

334-339

340

*pp*

345

*cresc.* *tenuto*

350

[senza sordini]

115

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

355

*pp* *pp*

360

*cresc.*

364

*p*

369

*cresc.* *pp*

374

*senza rit.*

379

*pp*

385 *f* *dim.* *p* *pp*

Andante.  
divisi

392 *ppp* tremolo

117

401 *p* *f* *dim.* *p* unis.

406 *pp*

Animato.

412 *cresc.*

418 *f*

118 Moderato.

424 *ff*

429

Maestoso

divisi

433

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Risoluto.

439 *ff* 4 443-446

447 *ff*

119 Poco più mosso.

450

453 *pp* ten. 4 458-461

462 *f*

465

120

468 *p* *cresc.*

473

478 4 482-485

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486 *pp*

491

496

501

508 *dim.* *p*

513 *pp*

517 *cresc.* *f* 123

521 *ff* [6]

524 *fr m*

528 *fr m*

532

536

540

544 *pizz.*

124 548 *arco* *ff*

551

554

*p*

557

*cresc.*

560

125

562

*fff*

565

569

*fff*

senza rit.....

575

581

586

$\bullet = 100$

**4** **3**

*fz*

587-590 591-593

594

126 *mf* *cresc.*

599

*f* *dim.* *p* *Con moto.*

606

*dim.* *p*

613

620

*poco cresc.*

627

*p*

127

8

635-642

pizz.

*cresc.*

128

647

arco

*pf*

653

*pp*

3  
660-662 *pf dim.* *pp* 668-670 3

671 *pf* *dim.* *p* 129 1

679 *f* *mf* 1

687 *f*

693 *p* 130 8 696-703

Più mosso.

704 *f* *pp*

712 *pp* *f*

719 *sfz* *p* Più mosso.

726 *cresc. molto*

132

732 *ff* *Con brio.* **10**

133

*rit.* *a tempo* *ppp cresc.* *fff* *ppp cresc.*

753 *fff* *f dim.* *fff* *f dim.*

758

1 unis.

2 unis.

765

poco marcato

**1**

*p*

**4**

768-771

**1**

rit. **1**

**134**

774

Lunga Moderato.

*p*

**7**

778-784

**17**

786-802

**135**

**6**

803-808

**22**

810-831

**136** Maestoso.

**7**

832-838

Poco animato.

**137**

**20**

840-859

**3**

860-862

rit.

**7**

863-869

**3**

871-873

874

1

2

Vc. 1

Vc. 2

*pp*

877

1

2

138

6

879

1

2

6

1

2



ACT III - SCENE 3

Un poco animato.

Violin I

1  
2

1-2

6 6 6

5

6 1 6 6

139

140

7 2 1

9-15 16-17

Vla

20

unis. divisi

6 6 6

poco rit.....

2

21-22

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23 Allegretto

1 6 6 6 6 6

27

6 6 6 unis. 6 f

30

141 6 34-39 dim.

40

fp pf 4 44-47 divisi

48 *f*

50

52 142

54 *Agitato.* *ff*

57

60

63 143 *Molto agitato.*

65

67 *Con gran forza.*

ACT III - SCENE 4

Agitato.

Ritenuato

[ Short Pause ]

Violin I

*ppp* *p cresc.*

divisi

4

Largo

[ Silent ]

8

*ppp* *p cresc.*

144

Largo ♩ = 56 2 Soli con sordini

12

*ppp* *pp*

Moderato.

[ senza sordini ]

Tutti

accel.

18

*p* *cresc.*

145

Allegro.

24

*ff*

28

*pizz.* **1**

V.S.

Allegro ma non troppo.

34 arco **146**

fff sfz

Detailed description: This staff contains measures 34 through 41. It begins with a treble clef and a key signature of two sharps (F# and C#). The music features a series of chords and single notes, some with accents (>) and dynamic markings. The first measure is marked *fff* and includes the instruction 'arco'. A box containing the number '146' is placed above the second measure. The dynamic marking changes to *fff* in measure 35 and then to *sfz* in measure 39. The staff ends with a fermata over the final note.

42

f ff

Detailed description: This staff contains measures 42 through 47. It starts with a treble clef and a key signature of two flats (Bb and Eb). The music consists of a melodic line with various dynamics. Measure 42 is marked *f*. Measure 45 is marked *f*. Measure 46 is marked *ff*. The staff concludes with a fermata over the final note.

48

f ff

Detailed description: This staff contains measures 48 through 52. It continues the melodic line from the previous staff. Measure 48 is marked *f*. Measure 51 is marked *f*. Measure 52 is marked *ff*. The staff ends with a fermata over the final note.

**147**

53

ff cresc.

Detailed description: This staff contains measures 53 through 56. It begins with a treble clef and a key signature of two flats. The music features a series of eighth-note patterns. Measure 53 is marked *ff*. Measure 56 is marked *cresc.*. The staff ends with a fermata over the final note.

57

fff

Detailed description: This staff contains measures 57 through 60. It continues the eighth-note patterns. Measure 57 is marked *fff*. The staff ends with a fermata over the final note.

61

Detailed description: This staff contains measures 61 through 63. It continues the eighth-note patterns. The staff ends with a fermata over the final note.

**148**

64

dim.

Detailed description: This staff contains measures 64 through 66. It continues the eighth-note patterns. Measure 64 is marked *dim.*. The staff ends with a fermata over the final note.

67

5

Detailed description: This staff contains measures 67 through 71. It begins with a treble clef and a key signature of one sharp (F#). The music features a series of eighth-note patterns. Measure 67 is marked with a '5' above it, indicating a quintuplet. The staff ends with a fermata over the final note.

149  $\text{♩} = \text{♩}$  1 **Molto Moderato**

[con sordini]

1  
2

8

73-80

*pp*

2  
[con sordini]  
*pp*

1  
2

84

1  
2

88

150

1  
2

92

1  
2

96

*p* *espress.*

3

3

3

7

*p* *espress.*

3

3

3

7

V.S.

151

100

1  
2

*pp* 6 6 6 6

*pp* 7 7 7 7

101

1  
2

6 6 6 6

7 7 7 7

102

1  
2

6 6 6 6

7 7 7 7

103

1  
2

6 6 6 6

7 7 7 7

104

1  
2

*f* 6 6 6 6

*f* 7 7 7 7



106

1  
2

6 6 6 6

*p*

*p*

152

Un pochetto più mosso.

109

1  
2

*f* 3 *pp*

*p* 6 6 6 6

*f* 3 *pp* *p*

113

1  
2

6 6

*p* 6 6

114

1  
2

6 6 6 6

*poco cresc.*

*poco cresc.* 5 5

117

1  
2

*fz*

*fz*

V.S.

153

Violin I

L'istesso tempo

118

1

2

*p*

*pp espress.*

122

1

2

*ppp*

*ppp*

154

Allegro.

unis.

[senza sordini]

127

1

2

*ppp*

*ppp*

130-136

*p*

*p*

*ppp*

*ppp*

139

Con anima.

145

152

*tr m*

*tr m*

*cresc.*

155

158

*ff*

1

Detailed description: This system of musical notation covers measures 158 through 163. It begins with a treble clef and a key signature of one flat (B-flat). Measure 158 starts with a dotted quarter note followed by eighth notes. Measures 159 and 160 feature eighth-note patterns with slurs. Measure 161 has a dotted quarter note followed by eighth notes. Measure 162 contains a dotted quarter note followed by eighth notes. Measure 163 is a whole note chord. A dynamic marking of *ff* (fortissimo) is placed below the staff in measure 163. A first ending bracket labeled '1' spans the final measure.

164

*ff*

1

V.S.

Detailed description: This system of musical notation covers measures 164 through 169. It begins with a treble clef and a key signature of one flat. Measure 164 starts with a dotted quarter note followed by eighth notes. Measures 165 and 166 feature eighth-note patterns with slurs. Measure 167 has a dotted quarter note followed by eighth notes. Measure 168 contains a dotted quarter note followed by eighth notes. Measure 169 is a whole note chord. A dynamic marking of *ff* (fortissimo) is placed below the staff in measure 164. A first ending bracket labeled '1' spans the final measure. The text 'V.S.' (Vincenzo) is written below the staff at the end of the system.

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168

*ff*

174

*fff*

181

187

192

*sfz* *sfz* V.S.

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Allegro risoluto.

Violin I

196 156

Musical staff 196-200: Treble clef, key signature of three sharps (F#, C#, G#), common time. Measures 196-200 feature a rhythmic pattern of eighth notes with accents (>) and staccato marks. The notes are primarily quarter notes and eighth notes, with some beamed eighth notes.

201

Musical staff 201-206: Treble clef, key signature of three sharps. Measures 201-206 show a melodic line with eighth and sixteenth notes, including a half note and a whole note. The staff ends with a double bar line and a repeat sign.

207 157

Musical staff 207-210: Treble clef, key signature of three sharps. Measures 207-210 feature a melodic line with eighth notes, starting with a piano (*p*) dynamic. The staff includes a crescendo hairpin.

*poco a poco crescendo*

211

Musical staff 211-214: Treble clef, key signature of three sharps. Measures 211-214 feature a complex melodic line with many beamed eighth notes and sixteenth notes, all under a single slur.

215 158

Musical staff 215-217: Treble clef, key signature of three sharps. Measures 215-217 feature a complex melodic line with many beamed eighth notes and sixteenth notes, all under a single slur. The staff includes a fortissimo (*ff*) dynamic and a crescendo hairpin.

218

Musical staff 218-219: Treble clef, key signature of three sharps. Measures 218-219 feature a complex melodic line with many beamed eighth notes and sixteenth notes, all under a single slur.

220

Musical staff 220-221: Treble clef, key signature of three sharps. Measures 220-221 feature a complex melodic line with many beamed eighth notes and sixteenth notes, all under a single slur.

222 159

Musical staff 222-225: Treble clef, key signature of three sharps. Measures 222-225 feature a complex melodic line with many beamed eighth notes and sixteenth notes, all under a single slur. The staff includes a sixteenth rest (6) and a repeat sign.

225

Solo

Tutti

Solo

*p*

Tutti

230

Solo

Tutti

*pp*

unis.

unis.

235

160

unis.

*f*

*fr*

240

*f*

*p*

245

161

*cresc.*

249

*ff*

*pp*

254

*pp*

3

3

3

3



259 *cresc.*

262 *f*

265 *ff* *fff* 162

269

273 *pp*

277 *cresc. molto* *ff*

282 *sfz*

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



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