

# 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 II

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 &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)

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## Violin II

## The Legend of St. Christopher

Isabella Parker

Horatio Parker

## PROLOGUE

Molto moderato

Violin II

1-2

*f*

*p* *cresc.*

7

1

*ff*

*p*

11

*f*

14

2

17

*f*

*mf*

22

*dim.*

26

*p*



30

3

*f*

*p*

34

*cresc.*

*f*

36

*ff*

10

38-47

ACT I - SCENE 1

Allegro moderato.

Violin II

5

1-5

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

9

*cresc.*

14

4

*ff*

18

22

5

*ff*

27

*trm*

31

6

*divisi*

*p*

36

*legato* *unis.*

41

*più p*

47

*poco rit.*

*p*

53

7 a tempo

*pizz.*

*pp*

*mf*

*arco*

58

V.S.

63

*p* *poco a poco cresc.*

Musical staff 63-67 in G major. It begins with a piano (*p*) dynamic and a *poco a poco cresc.* marking. The staff contains eighth and sixteenth notes, some beamed together, and a few rests.

68

Musical staff 68-70 in G major. It consists of eighth notes, mostly beamed in pairs.

71

8

Musical staff 71-73 in G major. It features triplet eighth notes and sixteenth notes, with some beaming. A box containing the number '8' is placed above the staff.

74

Musical staff 74-78 in G major. It includes eighth notes, sixteenth notes, and rests, with some notes beamed together.

79

9

*f*

Musical staff 79-82 in G major. It contains eighth notes, sixteenth notes, and rests. A box containing the number '9' is placed above the staff. The staff ends with a forte (*f*) dynamic marking.

83

*f* <sup>3</sup>

Musical staff 83-86 in G major. It features eighth notes, sixteenth notes, and triplet eighth notes. A forte (*f*) dynamic marking is present, followed by a triplet of eighth notes.

87

10 Poco più moderato.

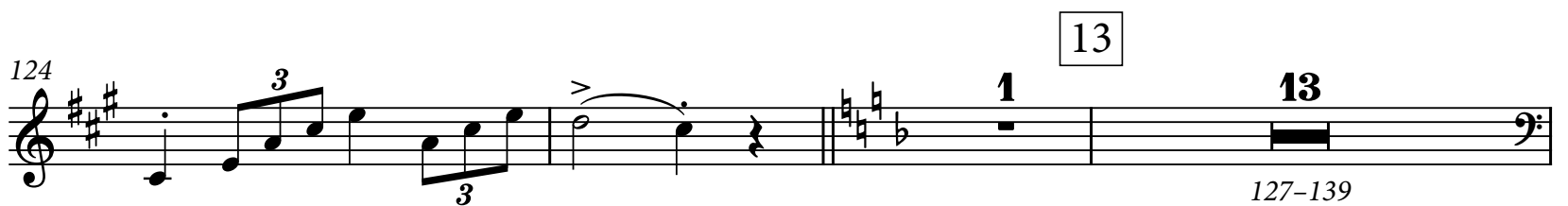
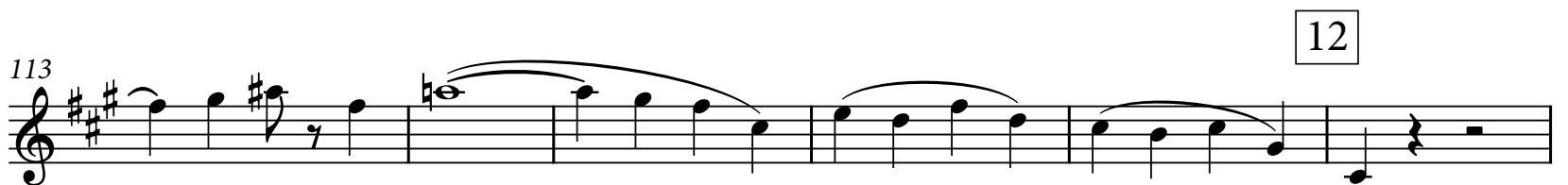
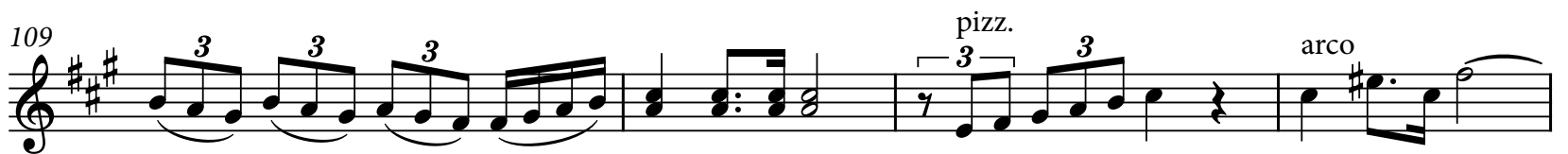
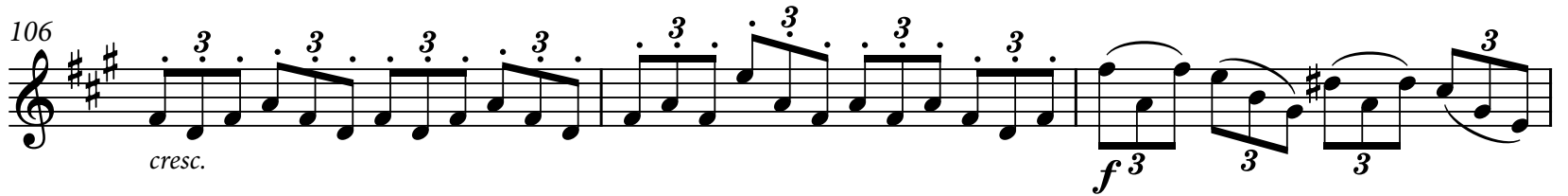
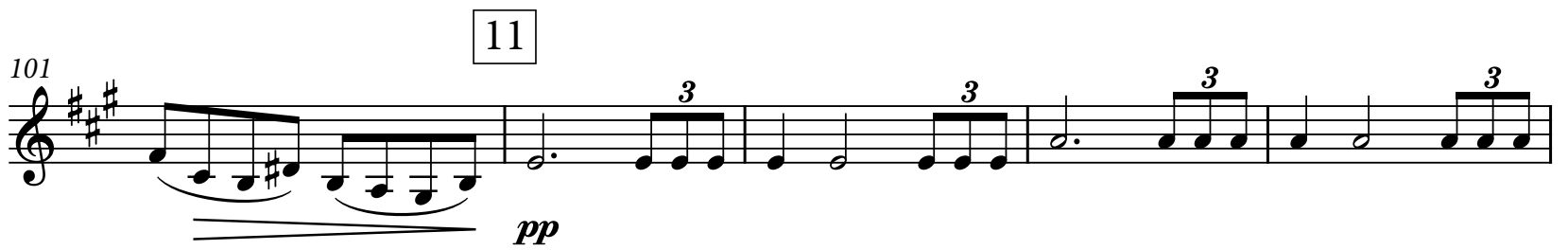
*dim.* *p*

Musical staff 87-91 in G major. It includes triplet eighth notes, sixteenth notes, and rests. A *dim.* (diminuendo) marking is present, followed by a piano (*p*) dynamic marking. A box containing the number '10' and the tempo change 'Poco più moderato.' is placed above the staff.

92

*mf*

Musical staff 92-95 in G major. It consists of eighth notes, mostly beamed in pairs. A mezzo-forte (*mf*) dynamic marking is present.



140 D. B. 8ba  
pizz.  
Vc.  
14  
144  
fz p  
147  
cresc.  
150  
153  
ff Poco più mosso.  
157  
159  
162  
poco rit. 15 Tempo I  
tr

166 *V* **15**

169

173 **16** L'istesso tempo

*fff* *f*

178 rit..... Meno mosso.

**2**

184-185

186 **17** Maestoso ma non lento.

**5**

*f* *p*

190-194

196 **18**

**1** **1**

203 Poco più mosso. a tempo **19**

**2** **6** **4**

*p*

207-208 209-214 215-218

un poco animato.

219 Offerus

that my ser - vice might be

*mf*

226

*sf*

20 Poco più largo.

231 divisi

*f*

236-237

2

Poco a poco più mosso.

238

*p* *cresc.*

21

Allegro.

244

*f*

250

255 poco rit.

22 a tempo

3

3

3

3

259

*f*





## ACT I - SCENE 2

Violin II

24 Andante. **1** [con sordini] *p* *divisi* **8** 5-12

13 25 Andante. L'istesso tempo *ppp*

18 26 [senza sordini] [Solo] *pp*

23

26 27 Tutti [con sordini] *pp*

30

32 Poco più mosso. **1** [senza sordini] *f*

37 28 Allegro *pizz.*

46 arco **3**

51 *Meno mosso.* **9** *[con sordini]* **29** *Andante.* *ppp*

52-60

64 **30**

71 *divisi* *p*

77 *poco rit.* **31** *a tempo*

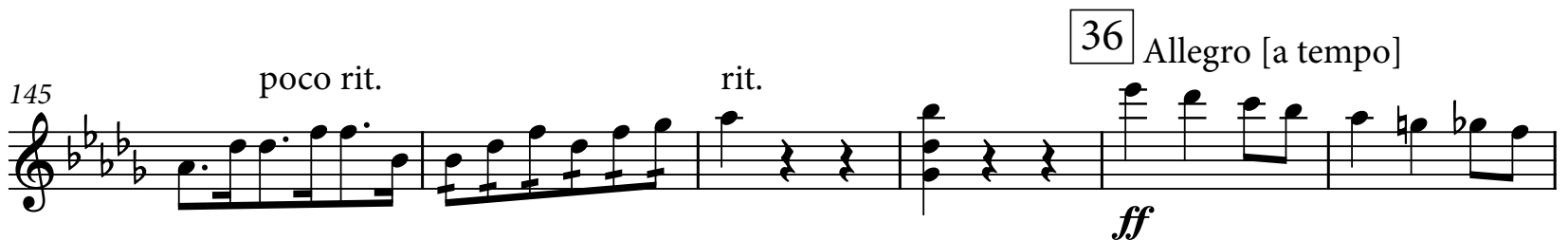
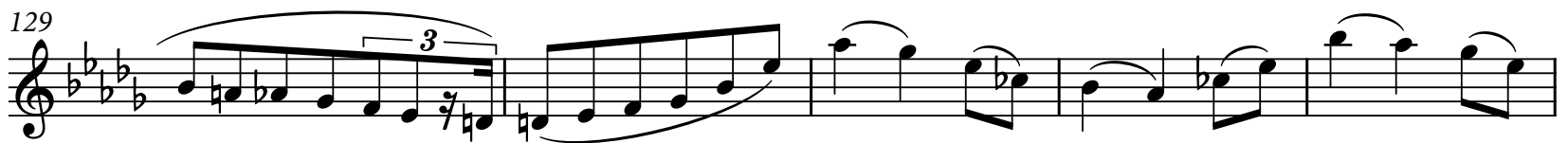
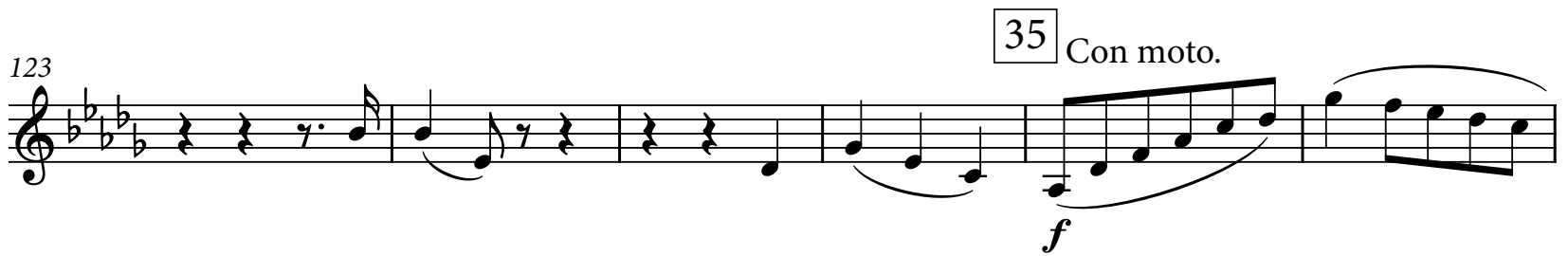
84 **32** *poco a poco cresc.* *pp*

89 *fff* *dim.*

93 *p*

98 **33** *pizz.* *[senza sordini]* **2** *Poco più mosso.* **2** *102-103* *104-105*

106 *pizz.* *mf* **34** *Maestoso non lento.* **3** *110-112*



Tranquillo ma non lento.

157

37

5 6

162-166 167-172

*dim.* *p*

Un poco animato.

16

38

173-188 193-195

*Lento*  
Vla  
unis.

196

a tempo

[con sordini]

divisi

colla voce.

unis.

39

1

*pp* *sf* *p* *pp*

204

*sfp* *sfz* *ppp*

209

1 1

*pp*

ACT I - SCENE 3

40 Allegro molto vivace.

Violin II

17

3-19

41

23

2

26-27

2

30-31

32

pizz.

38

arco

44

42

49

6

54-59

60

pizz.

[senza sordini]

f

2

65-66

2

67-68

43

69

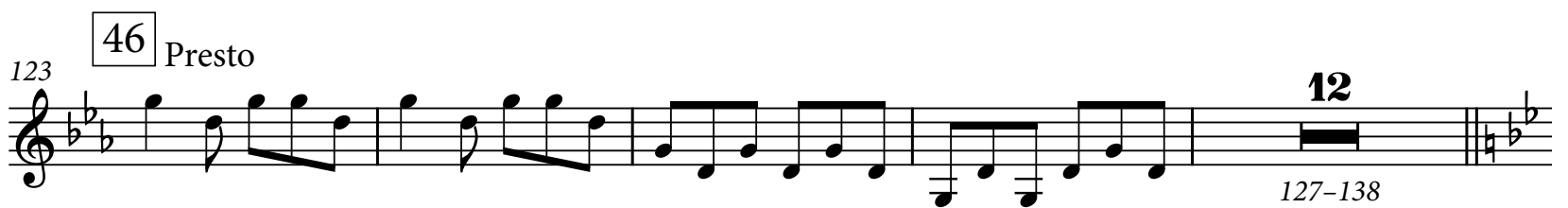
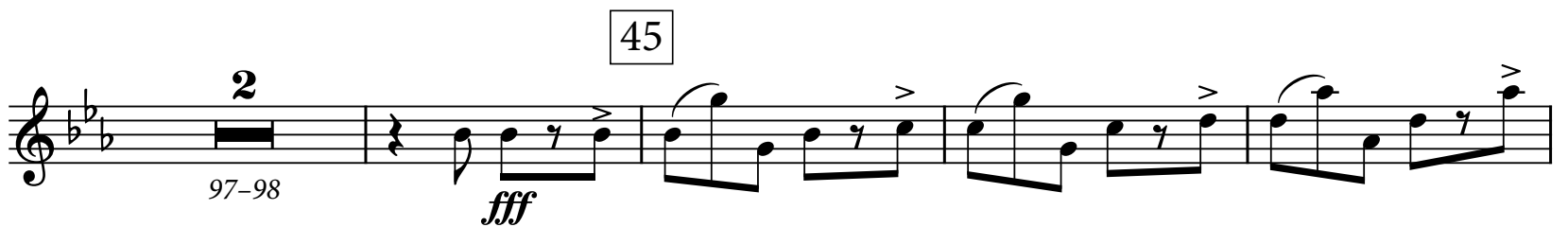
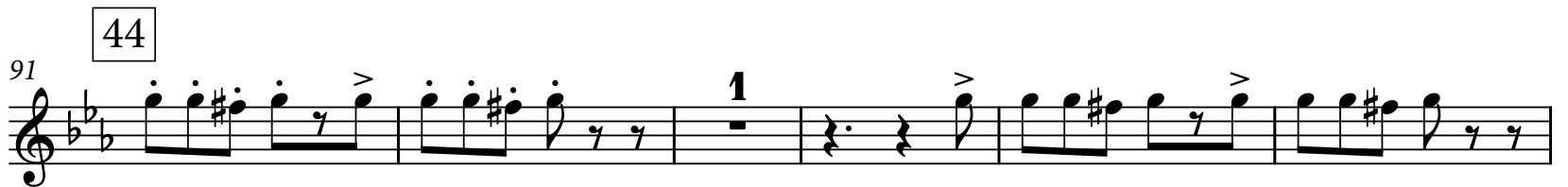
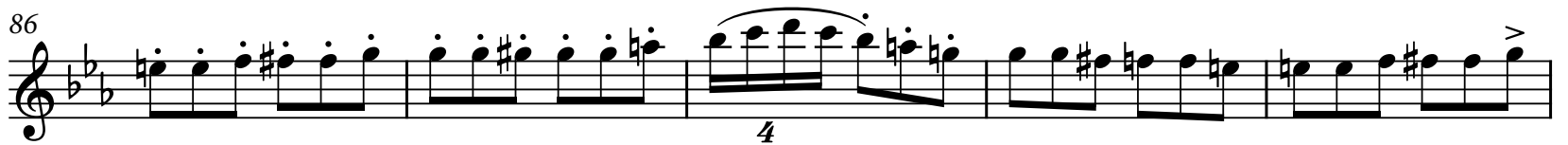
arco

f

75

4

Tpt 1



47

12

139-150

*f*

48

157

2

pizz.

2

160-161

164-165

49

166

1

1

1

174

1

1

1

182

arco

*ff*

50

Allegro, non troppo ma con fuoco.

189

*f*

*ff*

197

3

3

3

3

3

3

3

3

51

201

rit.

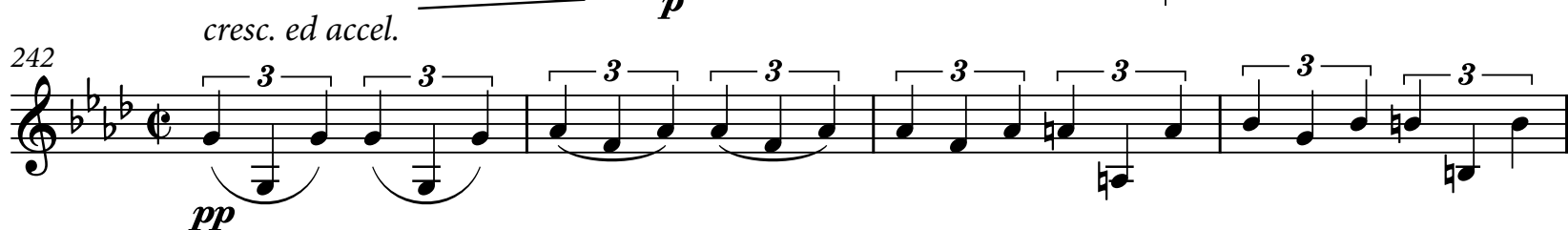
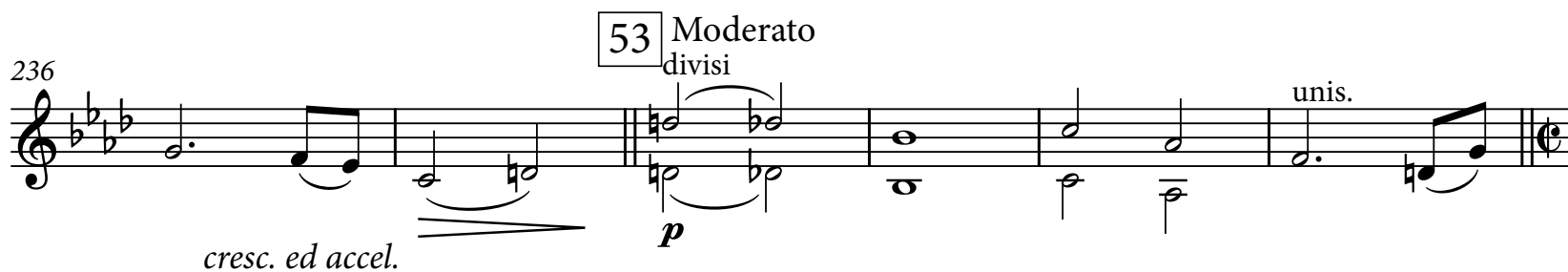
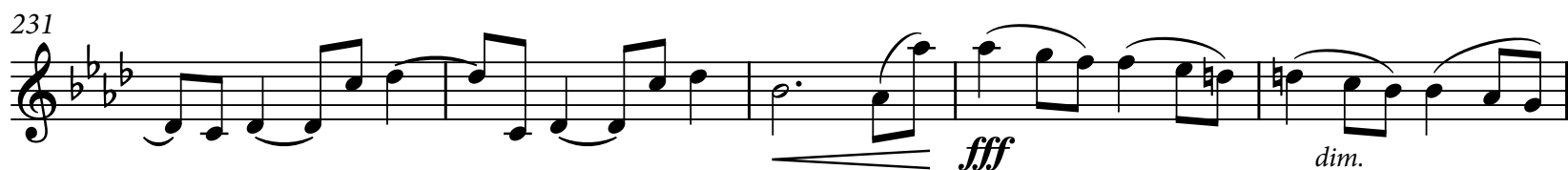
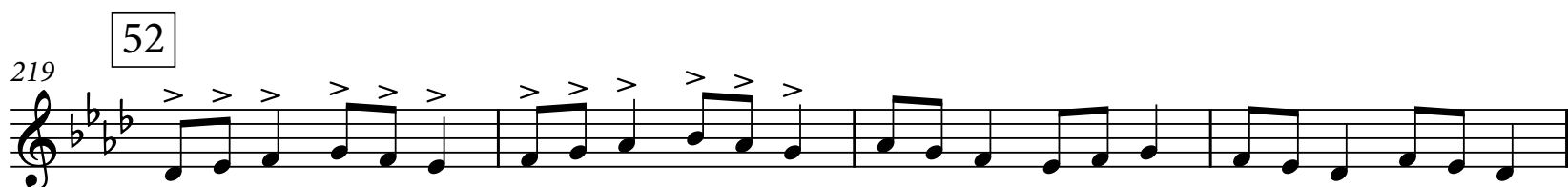
Allegro moderato.

*ff*

204

208





V.S.

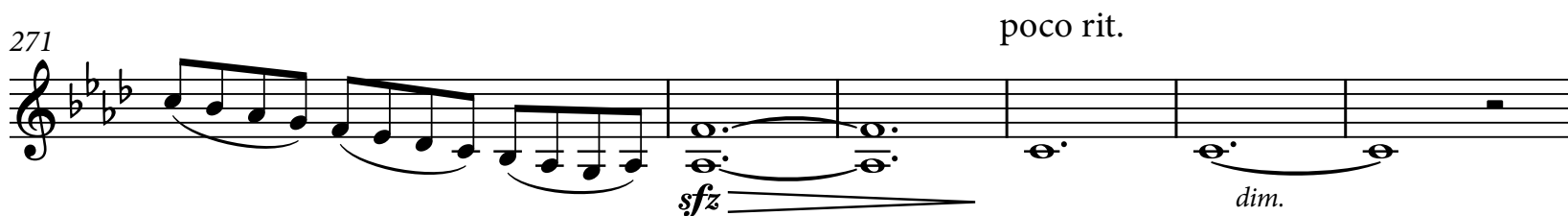
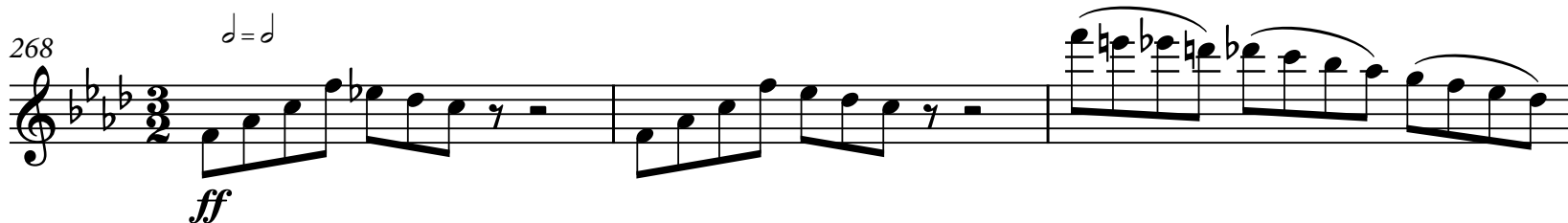
20

rit.

Violin II

Tempo I

54



Un poco animato.

55 Più tranquillo

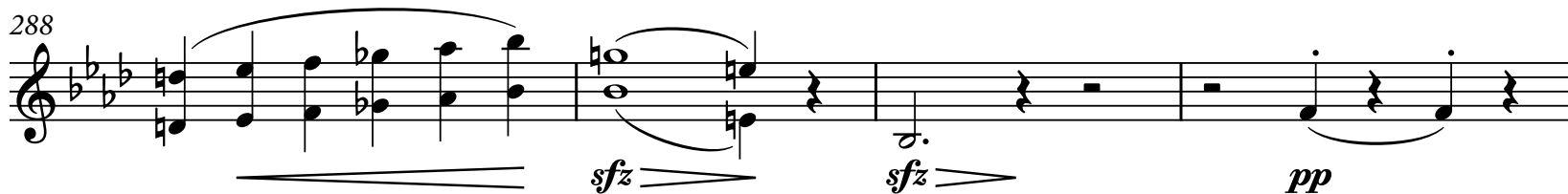
8

1

divisi

*p*

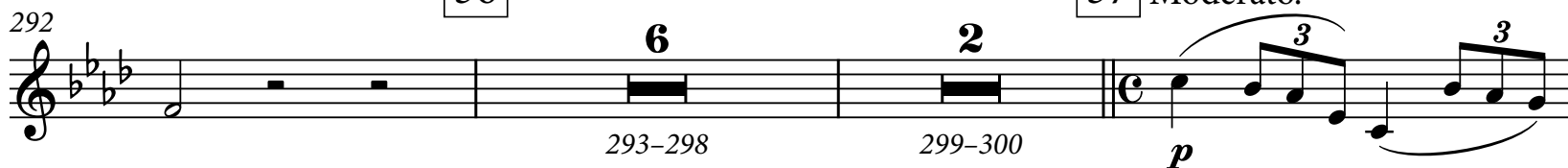
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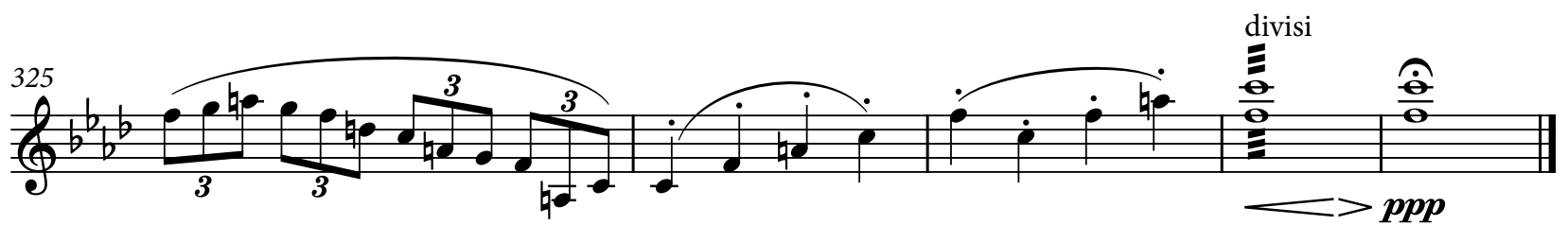
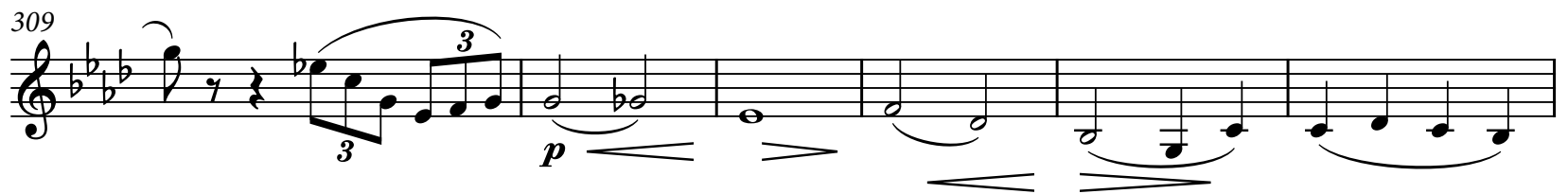
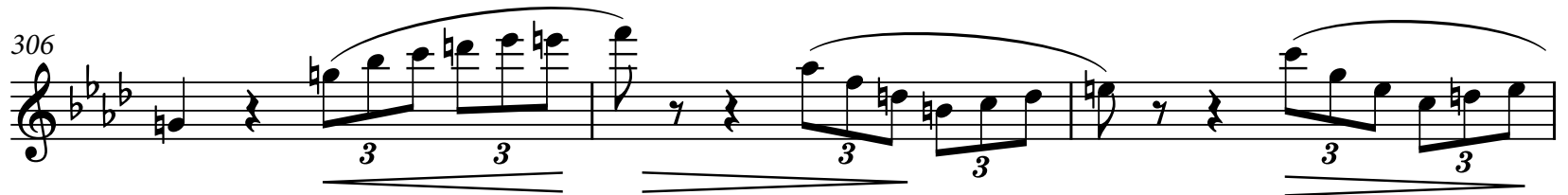


56

57

Moderato.





End of Act I

ACT II - SCENE 1

Andante con moto

Violin II

*pp*

8

*p*

15

*ff*

*pp*

22

29

*ff*

32

59

34-36

3

38

*pp*

42

*p*

45

*cresc.*

*sfz*

51 *sul ponticello*

*pp*

59 *in modo ordinario* *Più mosso.*

*p* *f*

61

64

*f* *pizz.*

69

*arco* *pizz.*

73

*mf*

77 *Maestoso.*

*pizz.*

80 *rit. molto.....* *Allegretto.*

*ff* *13*

62

81-93 94-105

*12*

108

*f*

- preme con - trol, Fit re - ward shalt thou en - joy,

*sfz*

63

118

*ff*

126-130

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131 *f*

139 *ff* *f* 64

147 *f* pizz. *ff* 1 arco

157 *ff* 65

166

175 *p* 66

180

185 *p* 1 *cresc.* 3

193 *sffz* *dim.* *p dim.* *pp* 67 8 202-209

210 crescendo poco a poco



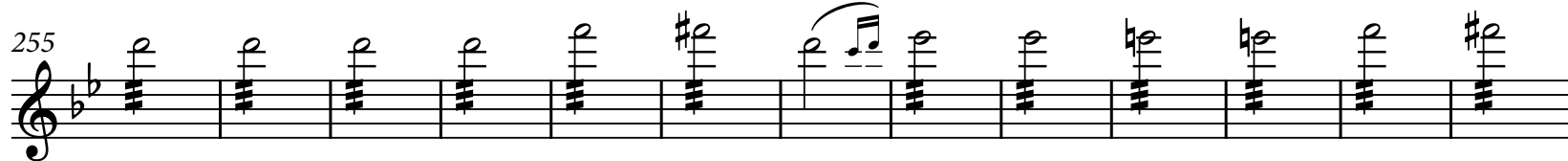
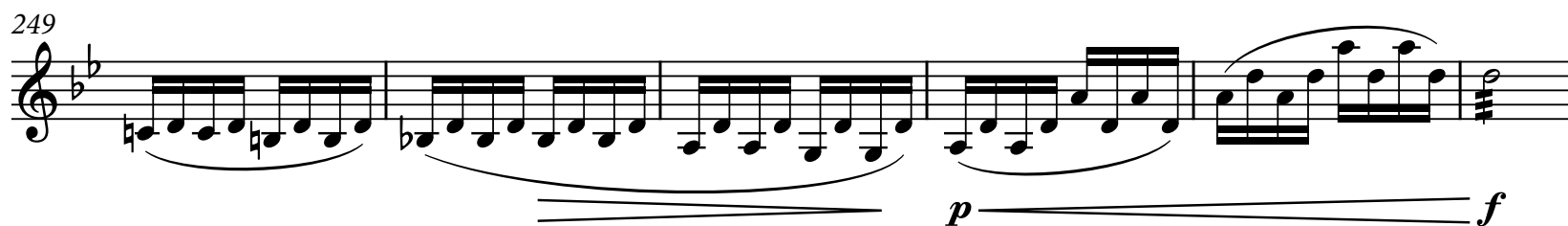
215 rit.



68 Tempo I, quasi maestoso.



Animato.



Tempo I, quasi maestoso.

69 pizz.





276 *arco* 3 2 1 278-279 3 3 3 3 *tr*

285 1 1 *ff*

294 *Poco riten.* > > > > > > > >

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

306 *tr*

313

320 71 *col legno*

326

332 *f*

337 72 *Tempo I* 1

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342 *tr* *Quasi maestoso.*

*f* *ff* *f*

352

*f* *ff*

361

*ff*

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

*ff*

379

*p* *ff*

384 *pizz.*

*ff*

388-390

391 arco

74

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

*ff*

[408]

75

414

75

419

75

423

*ff*

## ACT II - SCENE 2

Violin II

Andante.  $\text{♩} = \text{♩}$  **1** **ff** **Tempo I** **1** **Andante.**  $\text{♩} = \text{♩}$

**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.**

30 **divisi** **cresc.**

35 **p**

40 **cresc.** **pp**

44 **V.S.**



78

1

2

*p* *pp*

*p* *pp*

79

84

1

2

*ff*

*ff*

1

2

*ff*

89-90

93-95

96

1

2

*p*

*fff*

101

1

2

*dim.*

*dim.*

*p*

*cresc.*

*cresc.*

106

1

2

*dim. e rit.*

*p*

*p*

80

Moderato.

*pp*

*pp*

110

1

2

112

1

2



114

1

2

unis.

unis.

118

dim.

ppp

125

2

tr

f

130

81

dim.

134

138

p

142

cresc.

f

145

82

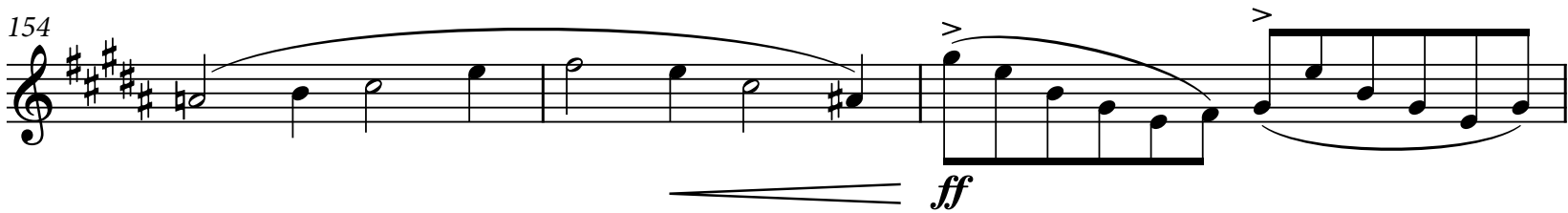
2

148-149

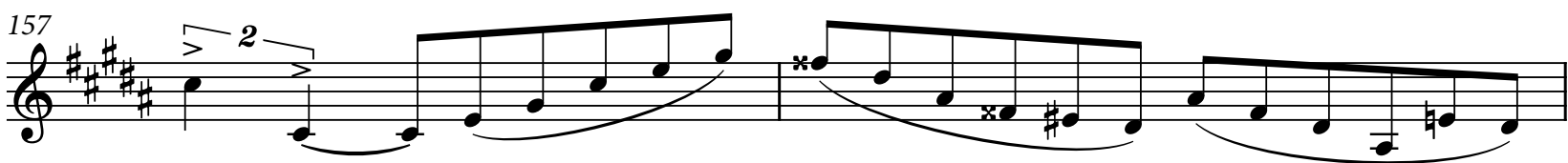
150



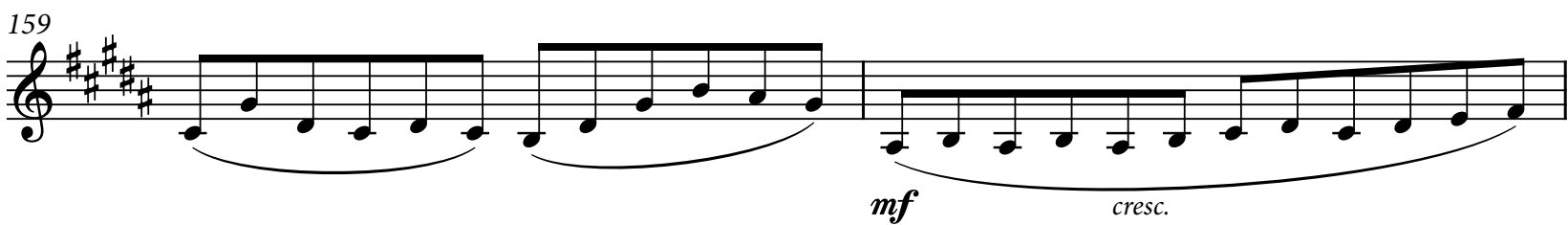
154



157



159




161



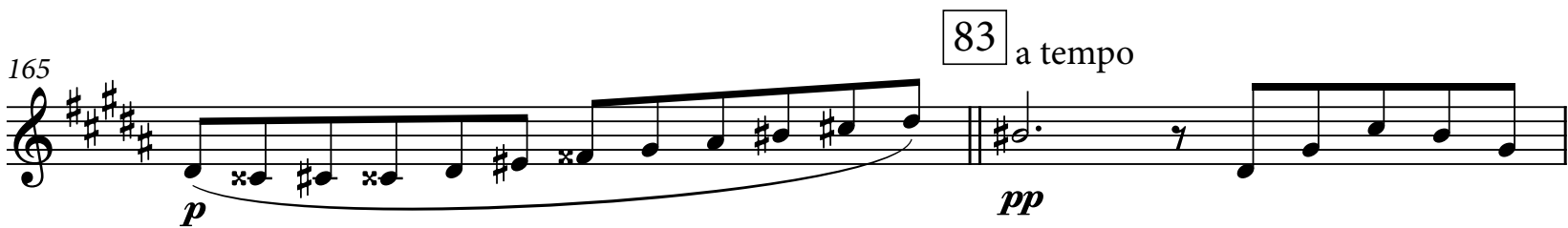
163

poco rit



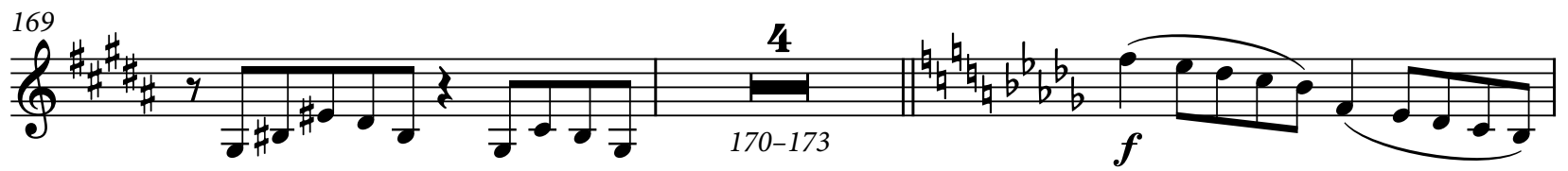
165

83 a tempo

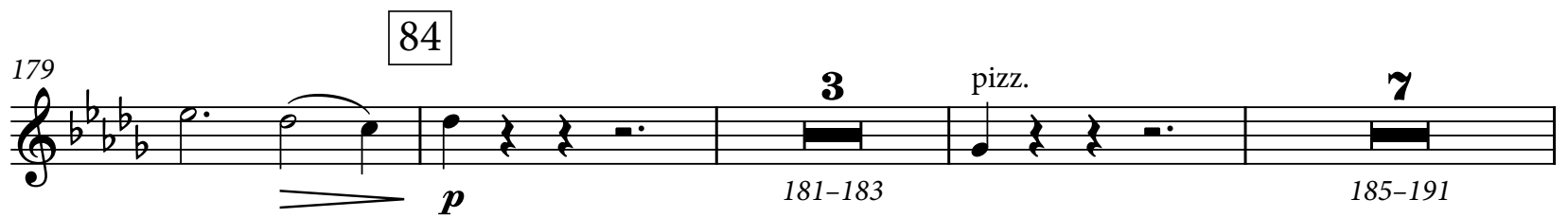


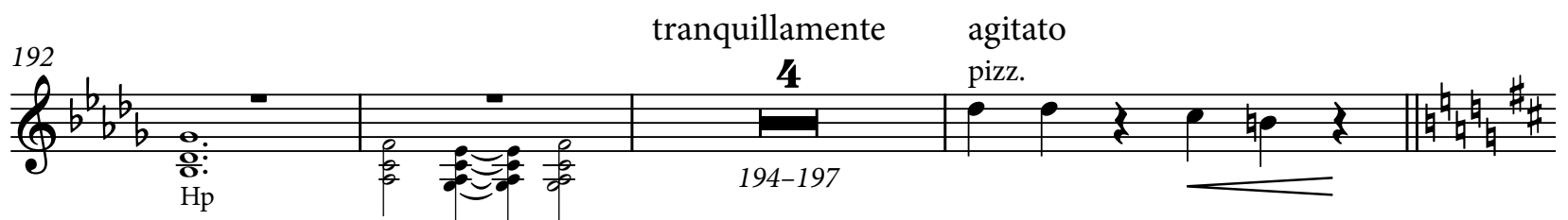
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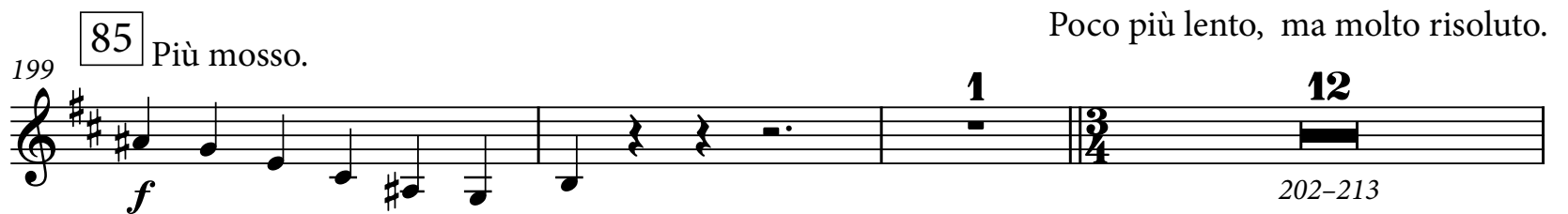


169  170-173 *f*

175  *p* *cresc.*

179  84 *p* 181-183 *pizz.* 185-191

192  *Hp* *tranquillamente* 194-197 *agitato* *pizz.*

199  85 *f* *Poco più lento, ma molto risoluto.* 202-213

86 Più mosso.

214 arco  
*p*

219 poco a poco più mosso.

225 pizz. poco rit.

231 a tempo arco  
*f*

237 1 87 Più mosso.  
*ff*

244

251

257 accelerando

262 cresc. 88 Più mosso. (Presto)  
*ff* 1

268 *secco*

277

283-284

285 *pizz.*

*ff*

293

89

298-299

*arco*

*p*

301

*ff*

310

315-318

90

321 *pizz.*

*ff*

323-324

327-328

329 *arco*

*ff*

336

*Lento.*

*p*

*ff*

339-346

Andante.

Violin II

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 ;

*fp*

362

*fp*

*fp*

369

*f*

378

*f*

387

*f*

392

*p*

397

*mf*

399

*dim.*

402 *p* 404-405 *pp* 2

407

410 *f*

412 94 poco marcato

414 *p*

416

418

420

422

424 Poco più mosso. 3 425-427

428

*fp* *dim.* *f*

432

435

95 Più mosso.

*p*

438

*f* *dim.*

441

*f* *dim.*

444

Piu mosso.

*mf*

446

*f*

448

*f*

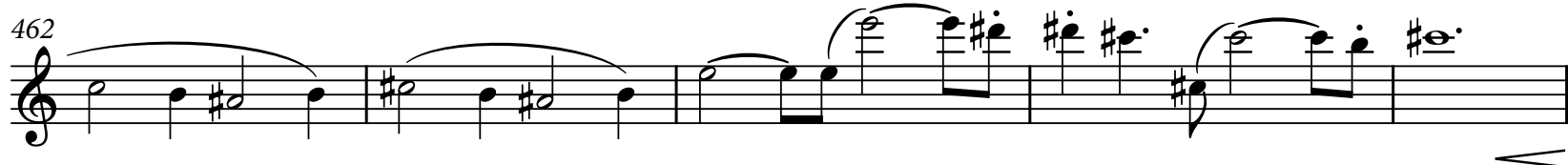
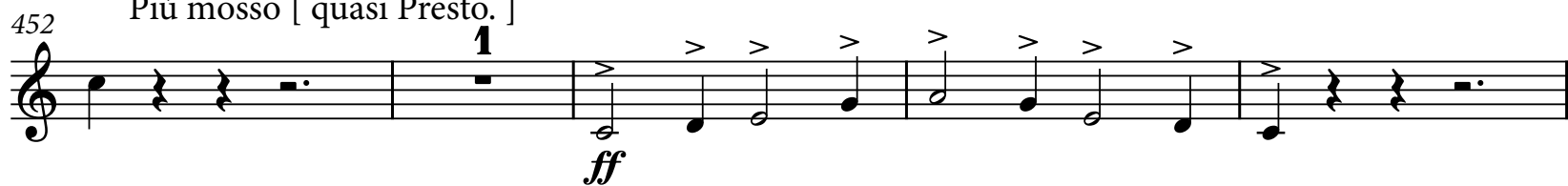
450

*f*



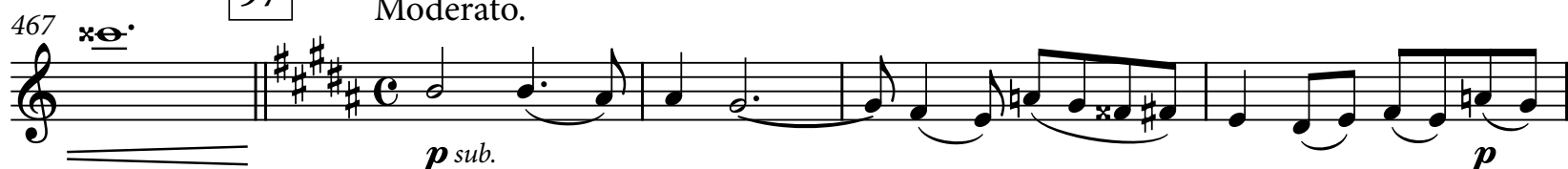
96

Più mosso [ quasi Presto. ]



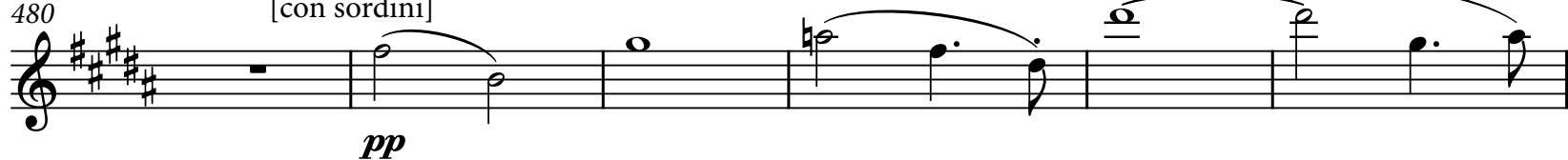
97

Moderato.



98

[con sordini]

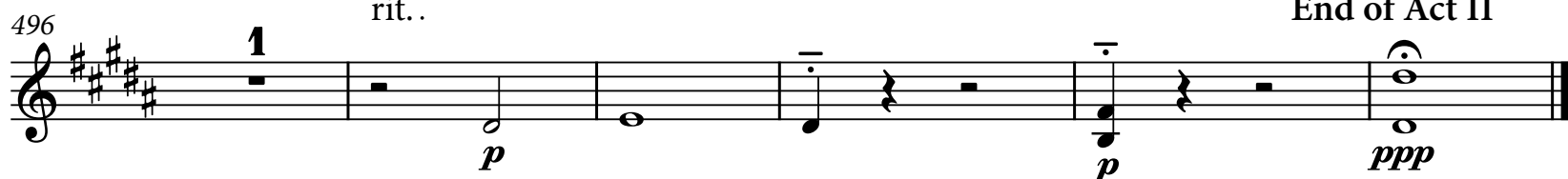


poco rit.



rit..

End of Act II



ACT III - SCENE 1

Moderato.

Violin II

18

1-18

Vc.

99 poco a poco più mosso.

22

*fp*

29

*sfz* *p* 100

33-35

*p* *sfz*

38

*p* *cresc.* *pp* 101

45

Tranquillamente un poco agitato.

4

48-51

*p*

53

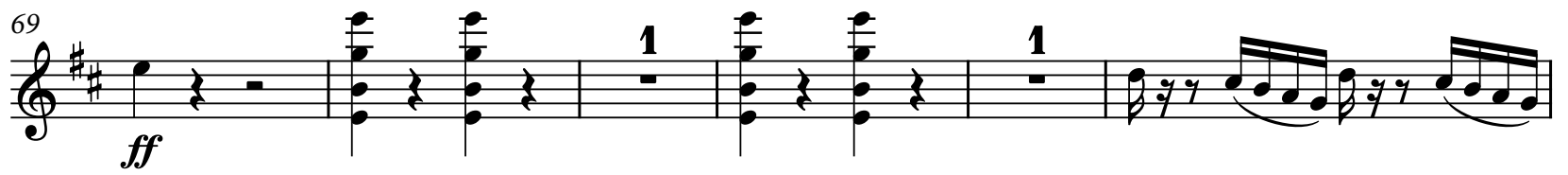
*cresc.*

57

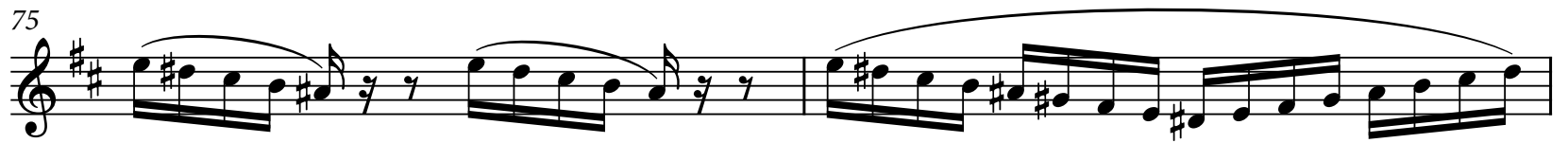
61

65

69 *ff*



75

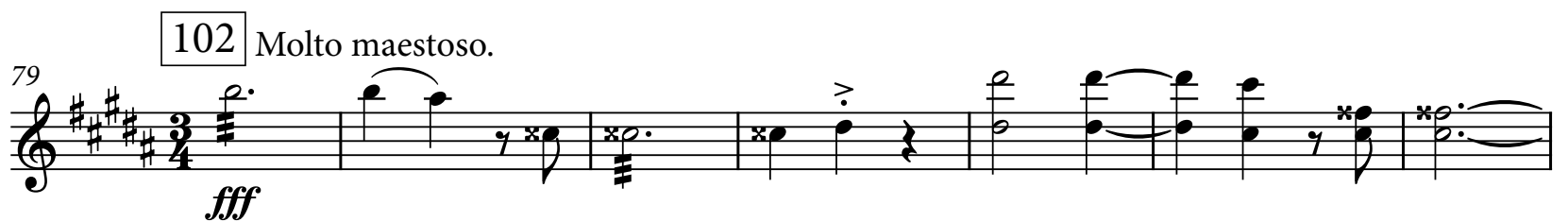


77 *cresc.*

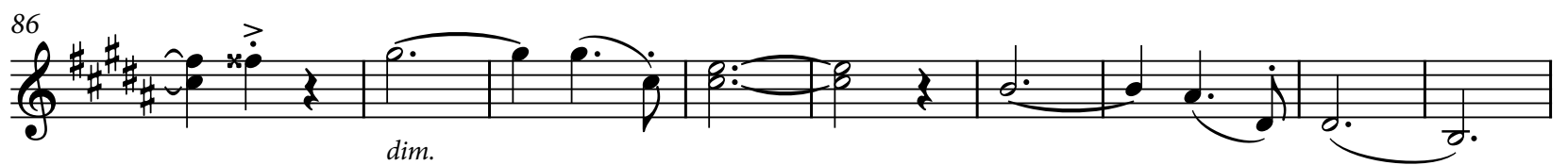


102 *Molto maestoso.*

79 *fff*



86 *dim.*



95 *poco marc.*

1 *p*

2 *pp*

99-100



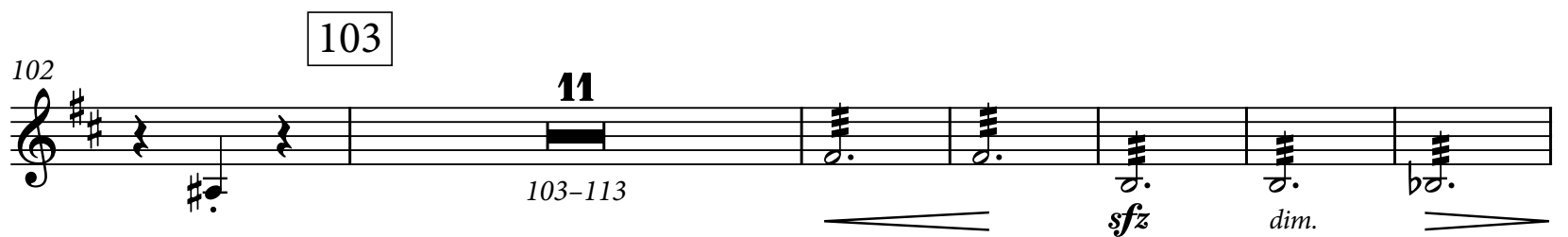
103

11

103-113

*sfz*

*dim.*



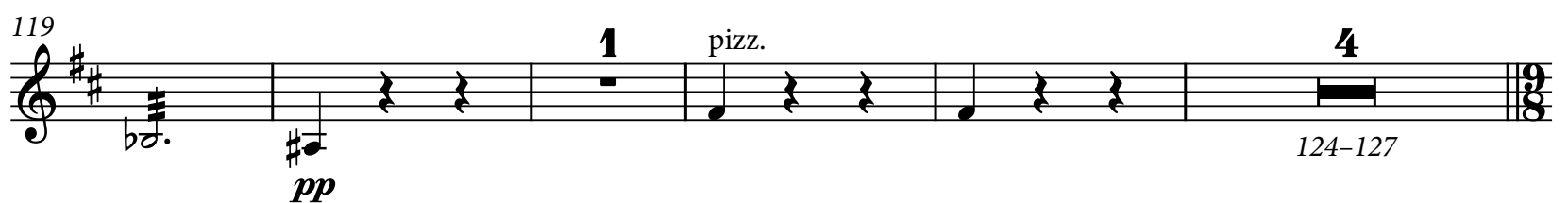
119 *pizz.*

1

4

124-127

*pp*



[127] arco

131-139

140

105

*poco a poco cresc.*

147

153

155-156

160-162

163

pizz.

165-173

arco

106

Meno mosso maestoso.

175

*cresc.*

divisi

182

Molto maestoso

191

107

molto maestoso.

197

7  
202-208  
*p*

213  
*ff*

220  
*f*

108  
227  
*ff* 229-230 *f* 3

109  
235  
tranquillamente.  
1 2 5  
238-239 240-244  
dim. pizz. *p*

246  
2 247-248  
*mf*

110  
253  
*p* *pp* 257-260 4

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

266

273 *poco rit.* **111** *Allegro.*

280 **3** **8** **2**

282-289 *sfz p* 292-293

**112** 294 *fp* *cresc.*

300 *ten.* *f*

304 *ff*

## ACT III - SCENE 2

Violin II

310

*ff*

L'istesso tempo ♩ = ♩

5

314-318

319 [con sordini]

113

*pp*

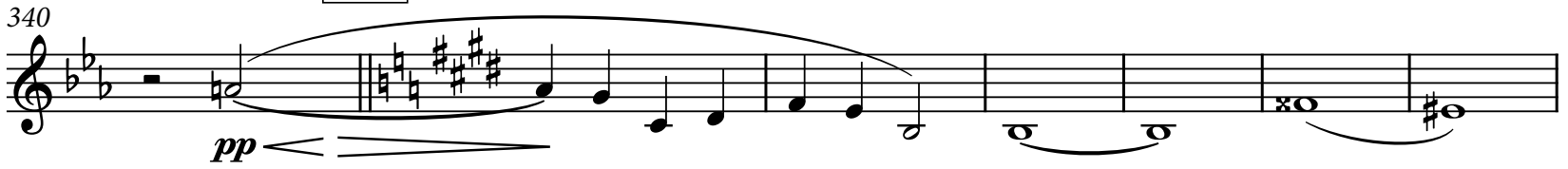
326

331

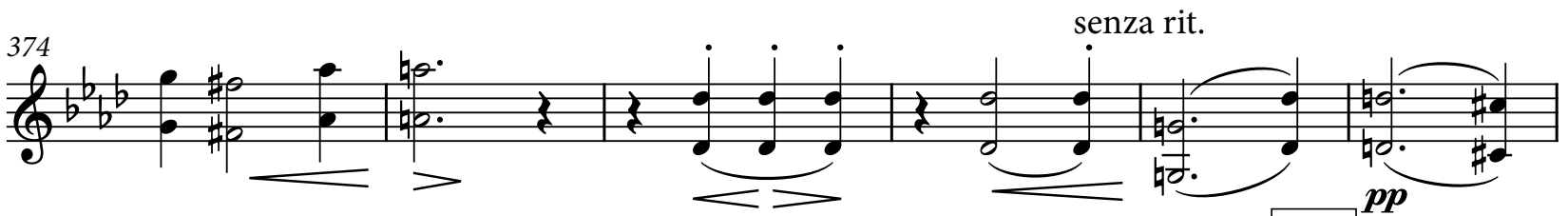
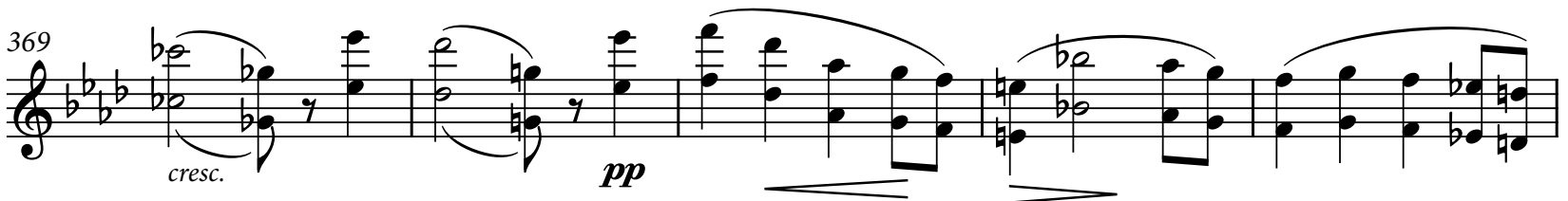
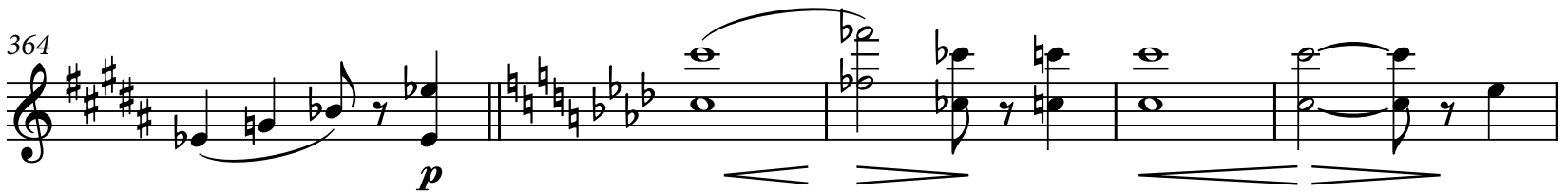
6

334-339

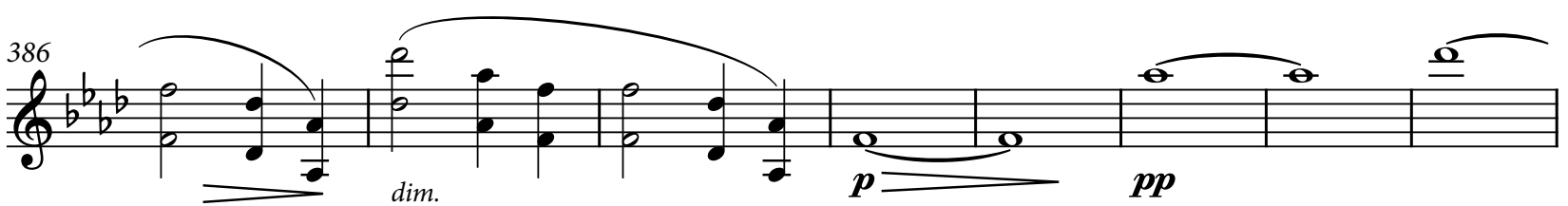
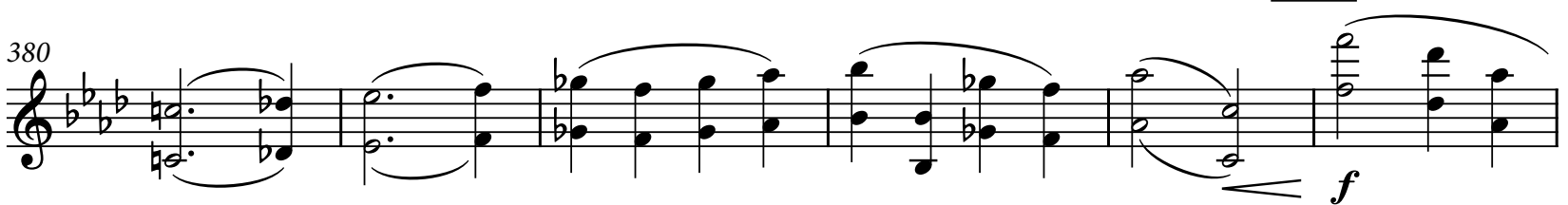
114



115



116





Andante.  
divisi

394 **ppp** tremolo

117

*p* *f* dim. unis.

403 *p*

410 *pp* *cresc.* Animato.

417 *f*

118 Moderato.

424 *ff*

429

433 *ff* Maestoso divisi

Risoluto.

439 *ff*

4 443-446

447

*ff*

450

119 Poco più mosso.

453

*pp* 458-461

ten.

462

*f*

465

468

120

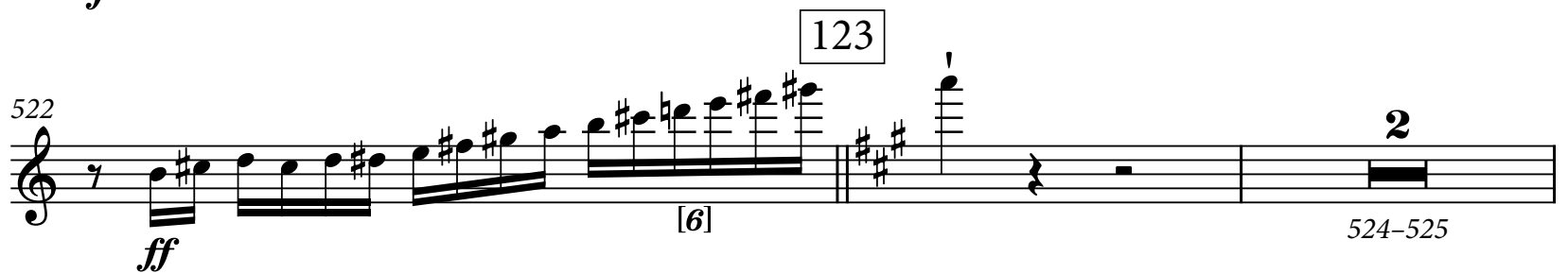
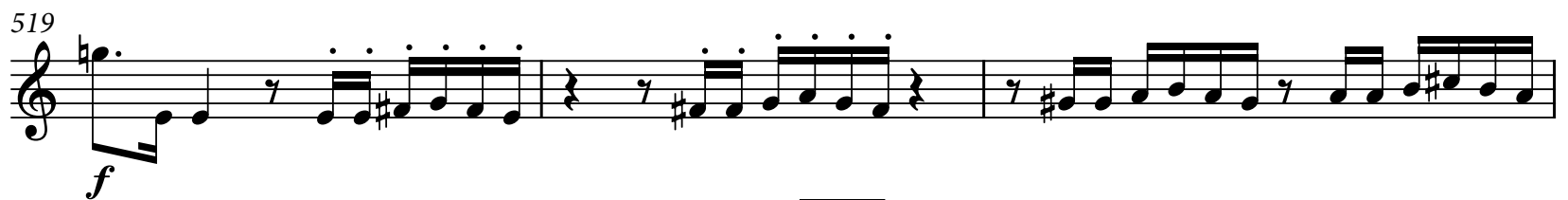
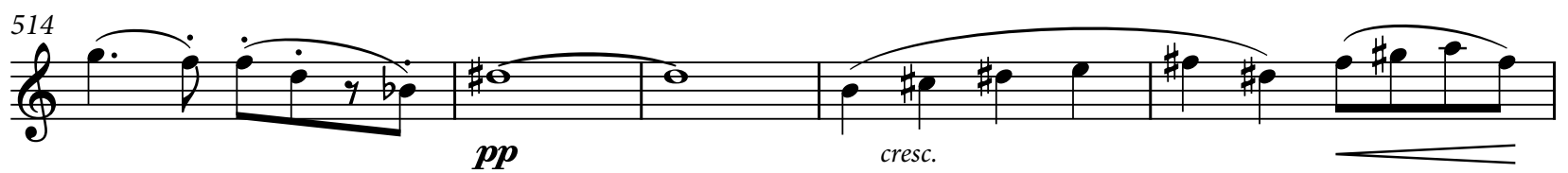
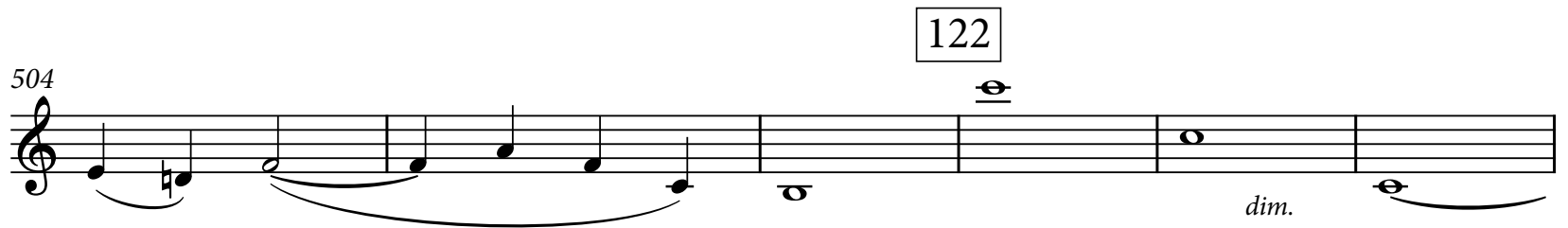
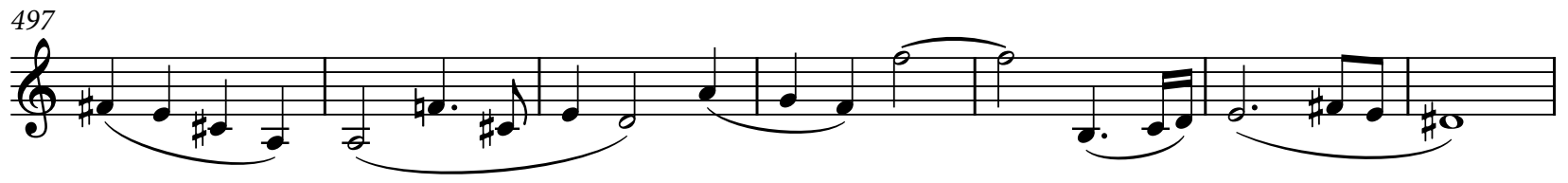
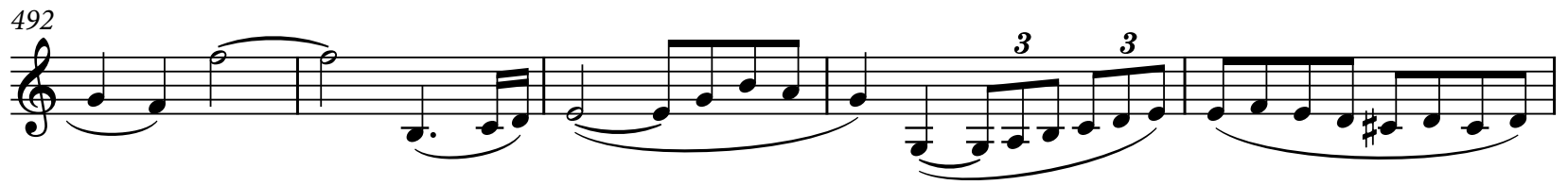
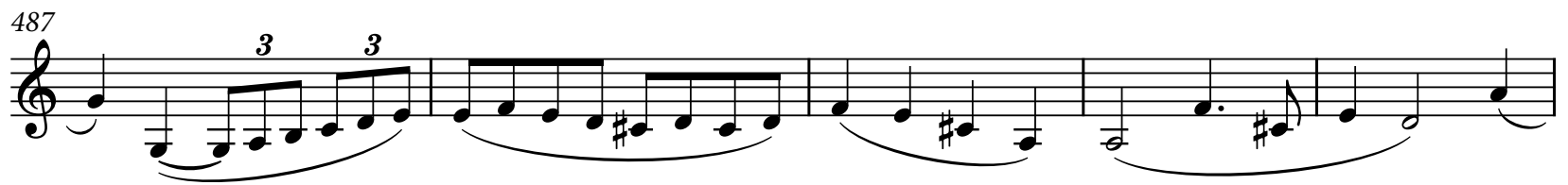
*p* *cresc.*

473

479

121

*pp* 482-485



526

*sfz*

530

534

538

542

546

pizz.

124

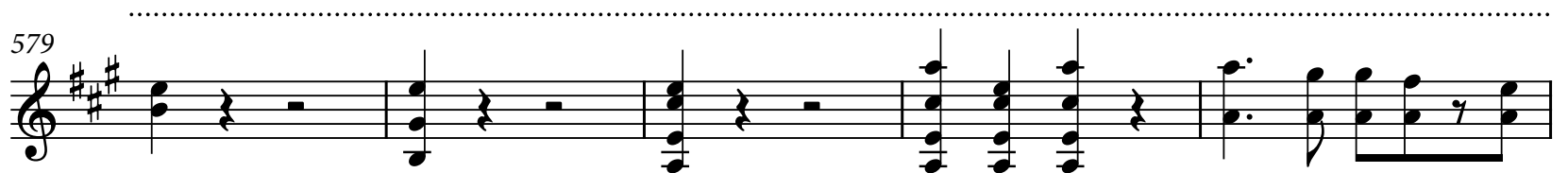
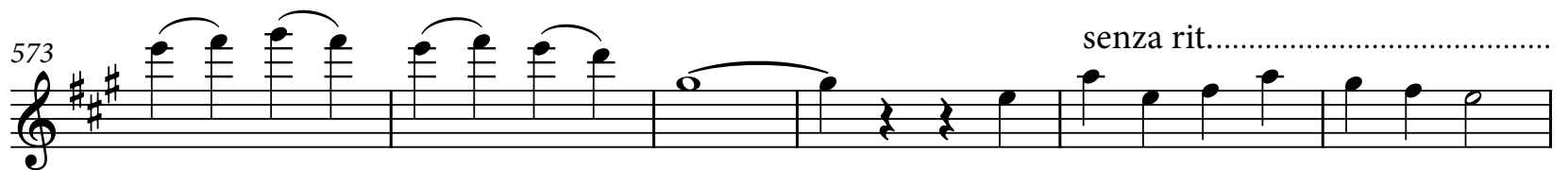
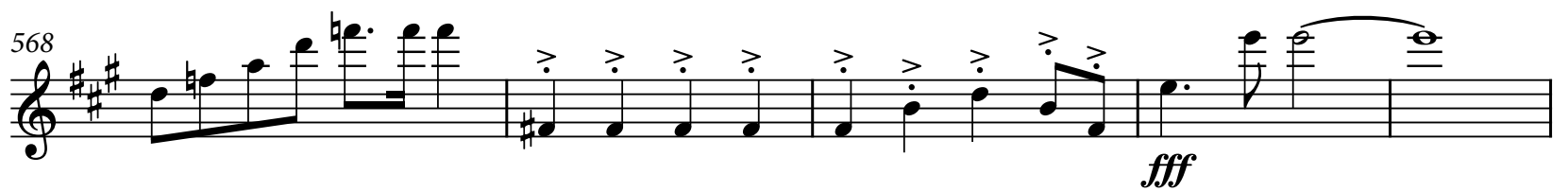
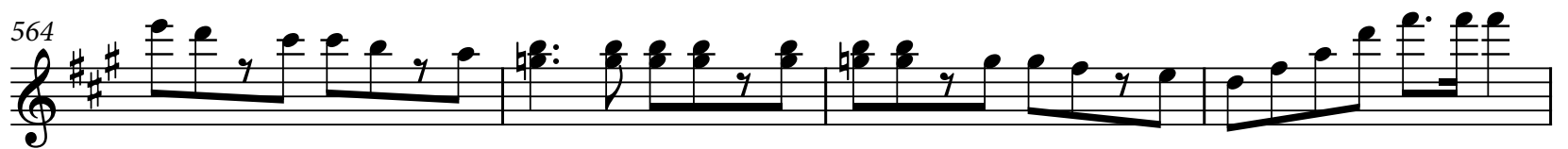
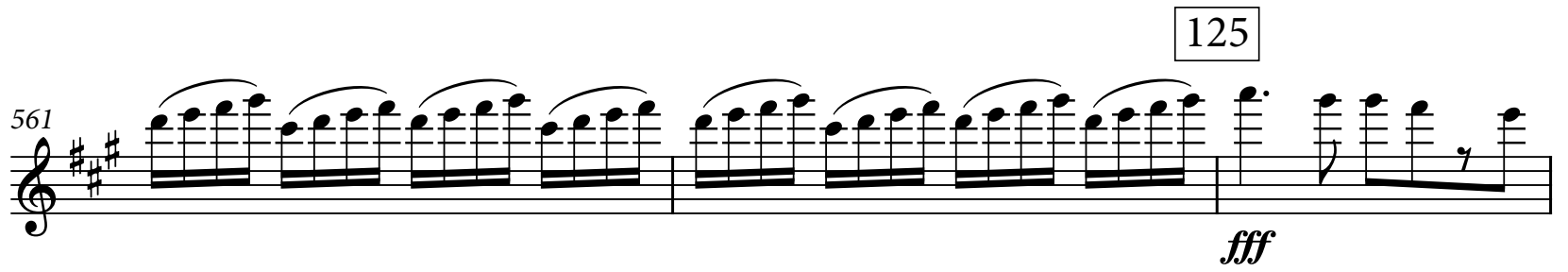
arco

*ff*

550

553

*p*



126

594 *mf* *cresc.* *f*

600 *dim.* *p* *Con moto.*

606 *dim.* *p*

613

620 *poco cresc.* *tr*

627 *p*

127

634 *pizz.* *cresc.*

128

646 *arco* *pf*

652

659 *pp* *pf* *dim.* *pp*

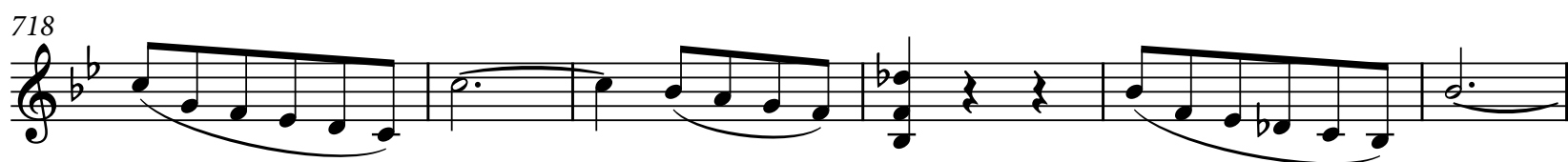
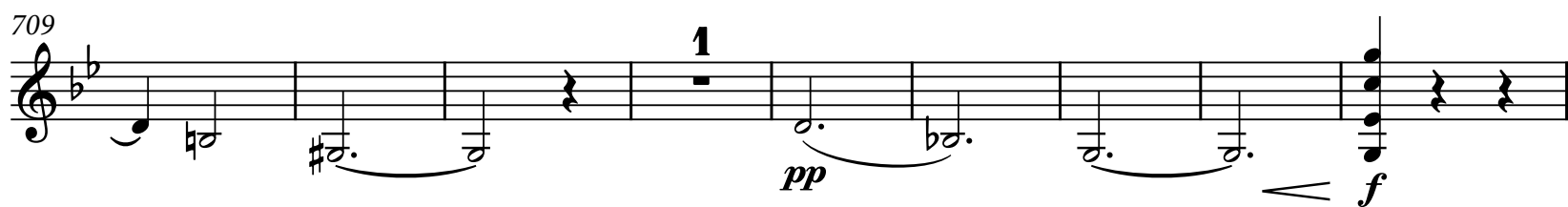
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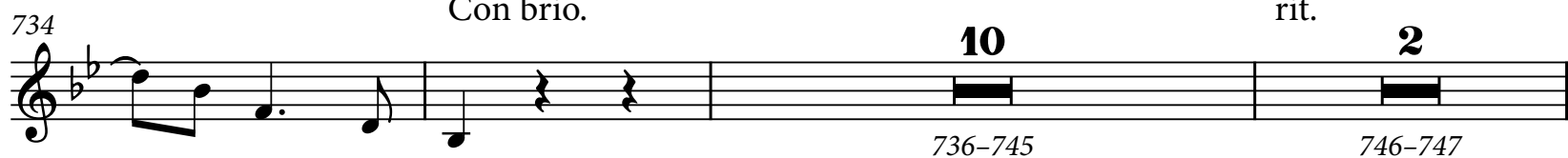
130



131

*Più mosso.*

132

*Con brio.**rit.*

736-745

746-747

133

a tempo

748

1

*ppp cresc.*

*fff*

*ppp cresc.*

*fff*

2

*ppp cresc.*

*fff*

*ppp cresc.*

*fff*

756

1

*f dim.*

unis.

2

*f dim.*

unis.

2

764-765

766

poco marcato

134

rit.

4

1

1

*p*

768-771

*p*

Moderato.

135

136

Maestoso.

Poco animato.

9

17

6

22

7

20

776-784

786-802

803-808

810-831

832-838

840-859

137

rit.

3

7

3

1

860-862

863-869

871-873

Vc. 1

Vc. 2

138

876

1

*pp*

2

*pp*





Allegretto

divisi

23

*pp* 6 6 6 1

27

6 6 unis. *f*

31

dim. *pp* 12 12 12 12 12 12

37

12 12 12 12 12 12 12 12

42

*pf* 12 12 12 12 *f*

45

12 12

47

12 12

49

12 12

142

51



53

*Agitato.*

57



60



143

*Molto agitato.*

63



65



67

*Con gran forza.*

V.S.

ACT III - SCENE 4

Violin II

Ritenuto

Agitato.

[ Short Pause ]

*ppp*

*p cresc.*

4

Largo

[ Silent ]

*ppp*

*p cresc.*

Largo ♩ = 56

144

2 Soli  
con sordini

12

*ppp*

*pp*

Moderato.

Tutti  
[senza sordini]

accel.  
divisi

unis.

*pp*

*cresc.*

145

Allegro.

26

*ff*

pizz.

29

1

34 arco 146 *fff* *fff* *sfz*

42 *f* *f* *ff* **1**

49 *f* *f* *ff* 147 *ff*

55 *cresc.*

58 *fff*

62

148 65 *dim.* **5**

69 **8** *73-80*

Molto Moderato

1 [con sordini]

2 [con sordini]

*pp*

81

83

86

89

150

92

95

*p espress.*

*p espress.*

151

99

1

2

*pp*

pizz.

3

3

3

3

101

1

2

3

3

3

3

3

3

3

103

1

2

*f*

*f*

3

3

3

3

3

3

3

105

1

2

3

3

3

3

V.S.

108

152

*p* *f* *pp* *p*

3

Un pochetto più mosso.

112

*p* 6 6 6 6

113

6 6 6 6

114

poco cresc.

6 6 6 6

poco cresc.

117

*fz* *fz*

6 6 6 6



153

Violin II

L'istesso tempo

67

118

1

2

*p*

*espress.*

121

1

2

*ppp*

*espress.*

*ppp*

154 Allegro.

126

1

2

*ppp*

*ppp*

130-136

137 unis. [senza sordini] *p*

145 Con anima.

151 *cresc.* 155

158 *tr* *ff* 1 *ff*

165 1 *ff*

172 1

178 1 *fff*

184

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

197

musical score for measures 197-200 of "The Swan" by Camille Saint-Saëns. The score is for a single melodic line in treble clef, key of D major (two sharps). Measures 197 and 198 feature a series of eighth notes with upward accents. Measures 199 and 200 show a continuation of the melodic line with some rests and a final eighth note in measure 200.

202

The Rose Tree

208 157 *poco a poco crescendo*

*p*

212



158

216

*ff*

219

Musical notation for measure 219, featuring a treble clef, key signature of two sharps (F# and C#), and a complex melodic line with many beamed sixteenth notes and accents.

222

159

6

The musical score is written for two staves, labeled 'Solo' and 'Tutti'. The key signature is three sharps (F#, C#, G#). The 'Solo' section begins with a treble clef and a key signature of three sharps. It features a series of notes with accents and slurs, including a half note G#4, a quarter note A#4, and a half note B4. The 'Tutti' section begins with a treble clef and a key signature of three sharps. It features a series of notes with accents and slurs, including a half note G#4, a quarter note A#4, and a half note B4. The score is marked with 'Solo' and 'Tutti' in a large, bold font.

230

Solo

Tutti

*pp*

unis.

236

160

unis.

*f*

*tr*

*f*

242

*p*

246

*cresc.*

250

161

*ff*

*pp*

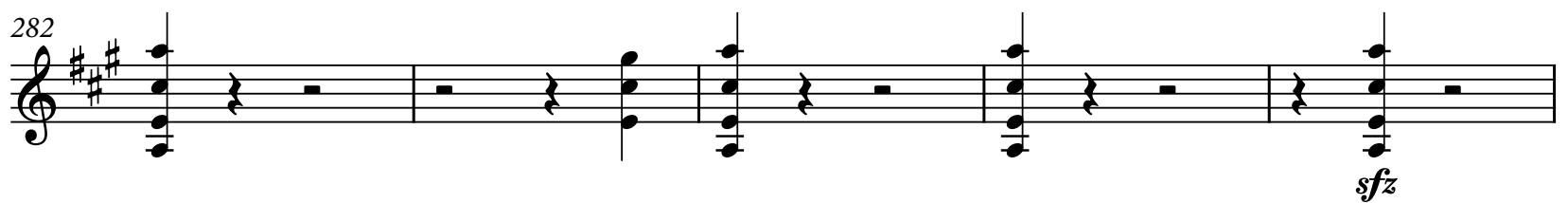
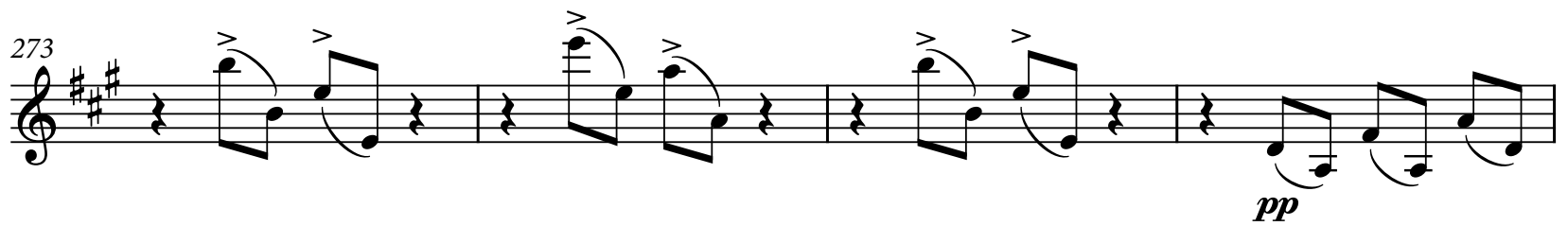
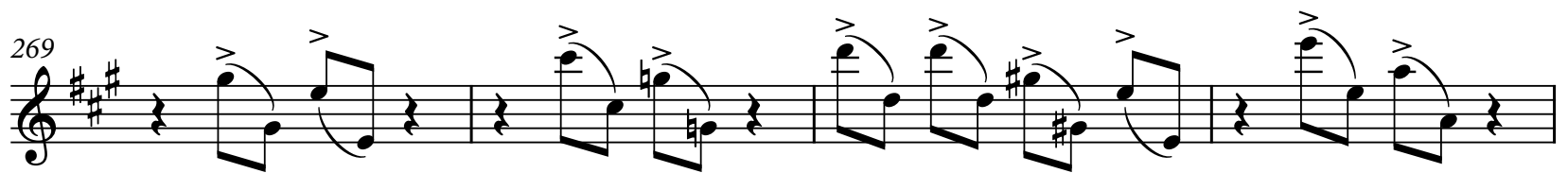
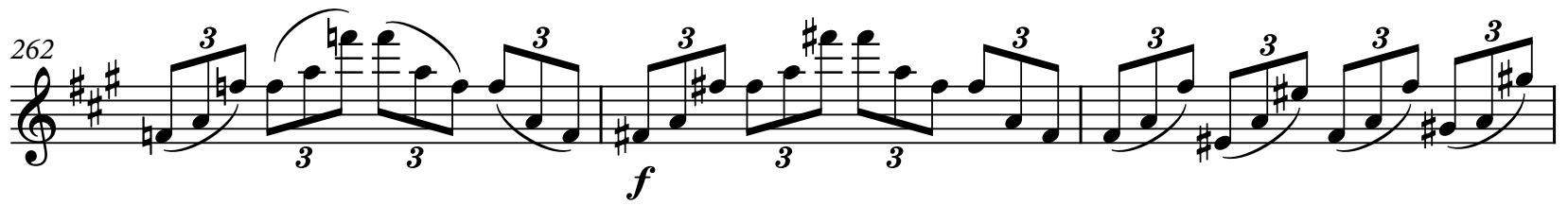
253

256

*pp*

259

*cresc.*





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