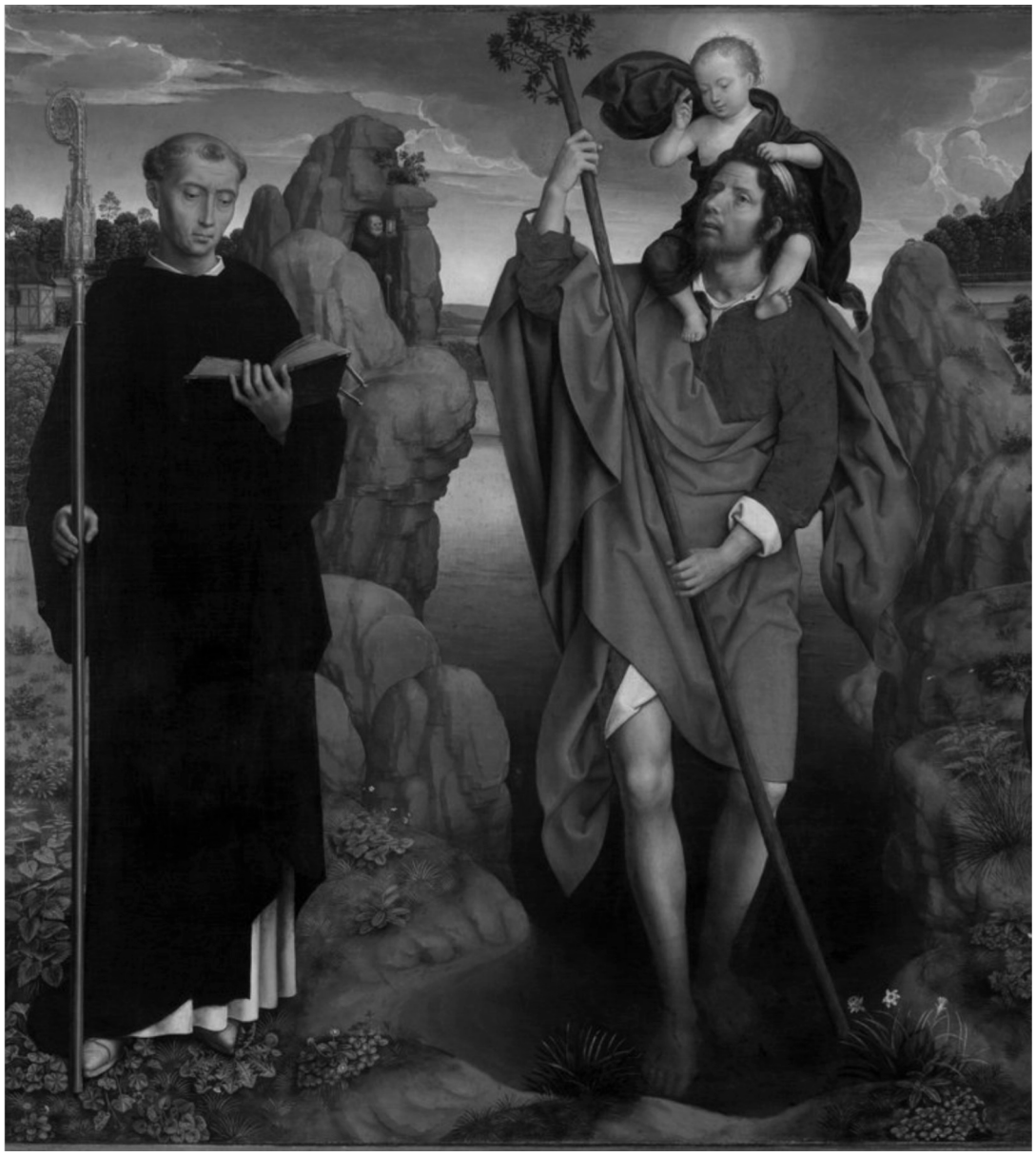

THE

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)

VIOLONCELLO

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium

IN THE UNITED STATES

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ENGLISH HERITAGE
MUSIC SERIES

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

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

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

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

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

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

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

Matthew W. Mehaffey
Editor

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

Source Information

Autograph Manuscript:	Royal College of Music Library, London: MS 5152a
Vocal Score:	Novello’s Original Octavo Edition no. 8269, Novello, Ewer & Co., 1898
Royal College of Music Library	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
Manuscript Transcription & Score Preparation	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 Reprobus, 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 rjver, plant thy staff in the earth near thy hut, and in the morning thou shalt see it laden with flowers and fruits!' And straightway He disappeared. And Christopher planted his staff in the earth, and rising in the morning he saw that it had borne leaves and fruits, like to a palm tree.

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

Jacobus de Voragine

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

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

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

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

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Violoncello

The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

Molto moderato

Violoncello

2

1–2

f

6

1

ff

p

12

f

17

2

tr

f

pizz.

21

arco

mf

dim.

26

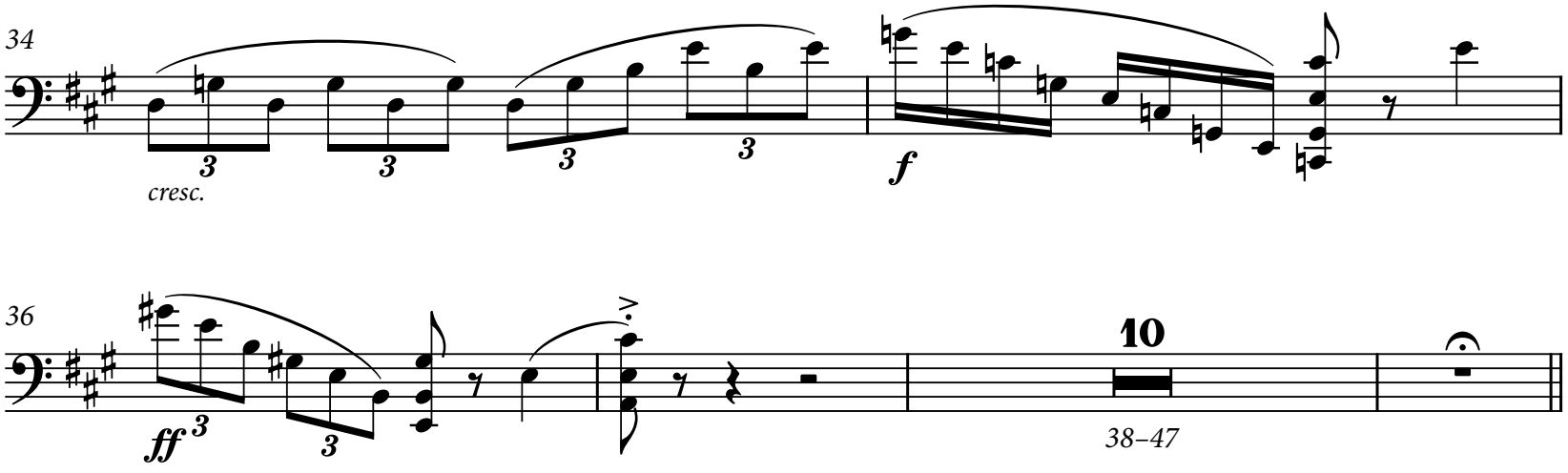
p

31

3

f

p


34
3
3
3
3
cresc.
f
36
ff
3
3
10
38–47

ACT I - SCENE 1

Allegro moderato.

Violoncello

pp *p*

6

cresc. *mf* *p*

10

cresc.

15

4

ff

20

5

ff

24

29

33

6

legato

p

39

45

più **p**

poco rit. 7 a tempo

51

pizz.

p **pp**

57

arco

61

p

65

poco a poco cresc.

8

69

74

9

79

f

83

86

f 3 3 3 3

dim.

V.S.

10 Poco più moderato.

90 pizz.

p

cresc.

94

mf

98

11

102 arco divisi

p

cresc.

108 pizz. unis. arco

f

pizz.

1

113

12

117 arco

ff

123

f

13

127

132

espress.

p

137

f

141

143

144

9

fz *p*

146

cresc.

150

ff

154

Poco più mosso.

160

poco rit. 15 Tempo I

V.S.

166

171

175

16 L'istesso tempo

f

180

rit..... Meno mosso.

184–185

f

187

17 Maestoso ma non lento.

190–194

p

196

18

203

Poco più mosso.

a tempo

207–208

p

f

19

un poco animato.

4 4

Offerus

211–214 *215–218*

that my ser - vice might be

mf

224

sfz

20 Poco più largo.

229

f

Poco a poco più mosso.

233

235–237

p *cresc.*

240

21

245

Allegro.

f

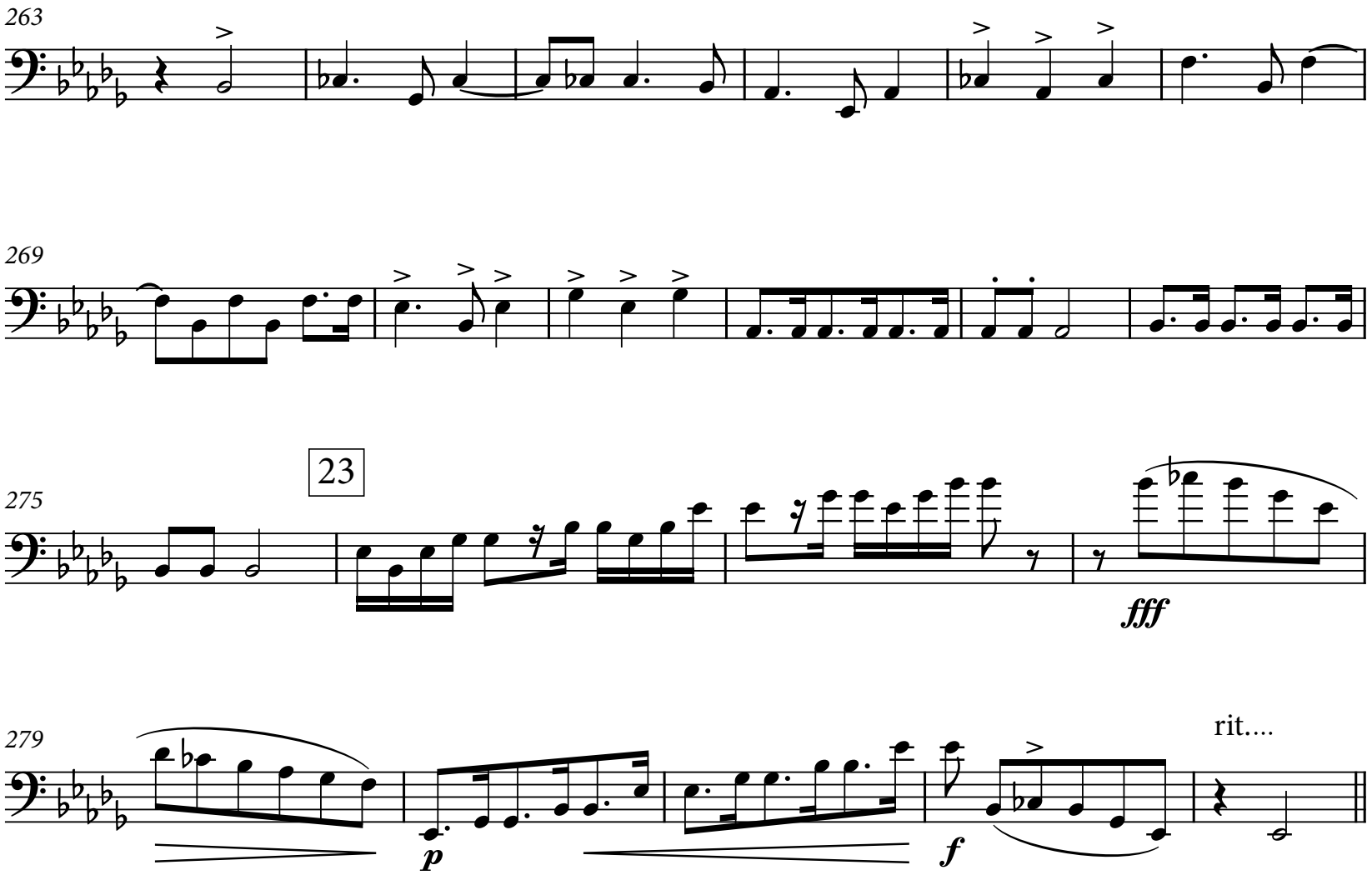
252

poco rit.

22 a tempo

258

V.S.


263
269
275
23
fff
279
p
f
rit....

ACT I - SCENE 2

24 Andante.

25 ♩. = ♩. Andante. L'istesso tempo

[con sordini]

Violoncello

11

1–11

ppp

2

14

1

2 2

19

26

[Solo] [senza sordini]

pp

22

4

25

4

[con sordini]

29

27 Tutti

4

pp

2 2

Poco più mosso.

32

4

[senza sordini]

V.S.

34

37

28 Allegro

40

43

>

pizz.

48

arco

Meno mosso.

2

52–53

54

pizz.

2

55–56

3

58–60

[con sordini]

29 Andante.

ppp

63

3

69

30

pizz.

75

31 a tempo

poco rit.

divisi

p

80

3

32

86

unis.

poco a poco cresc.

pp

90

fff

dim.

93

3

3

3

p

97

33

pizz.

[senza sordini]

2

p

102–103

34

Poco più mosso.

104

1

pizz.

f

3

mf

3

3

Maestoso non lento.

110

arco

p

116

121

35 Con moto.

f

128

132

cresc. e più mosso.

137

Allegro

142

tr

poco rit.

rit.

1

36 Allegro [a tempo]

149

ff

154

dim.

37

159

[2 Celli]

p

Tranquillo ma non lento.

[Solo]

165

171

177

183

38 Lento

189

Tutti

pp

Un poco animato.

3

194–196

197 a tempo colla voce.

pp sfz p pp

39

203

sfp sfz p

208

211

f

ACT I - SCENE 3

40 Allegro molto vivace.

Violoncello

Tpt 1

17

3–19

23

41

pizz.

arco

p

29

pizz.

arco

34

pizz.

39

arco

44

>

50

42

7

54–60

61

pizz.

2

f

65–66

43

cresc. molto.

67 arco

f

73

78

83

44

88

93

1

2

97–98

fff

45

100

105

111

117

46 Presto

123

12

127–138

47

12

139–150

f

48

155

mf

162

49

172

182

p

f

1

V.S.

50 Allegro, non troppo ma con fuoco.

191 *ff*

196

200 rit.

51 Allegro moderato. *ff*

204

208

212

216

52

220

226

231

fff

53 Moderato

235

dim.

p

cresc. ed accel.

241

pp

246

ff

rit.

251

54 Tempo I

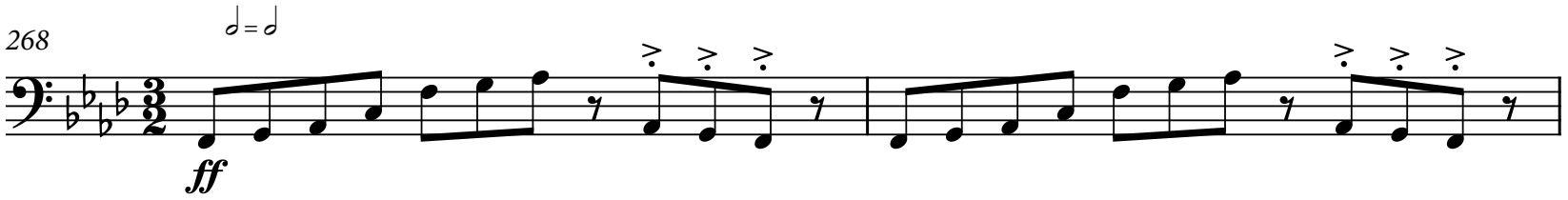
256

260

264

V.S.

268



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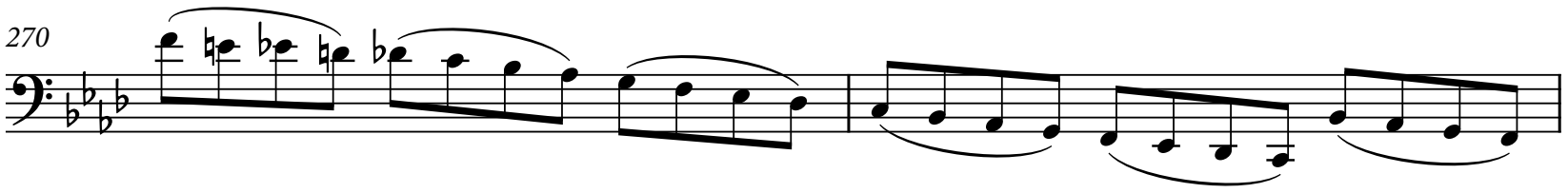

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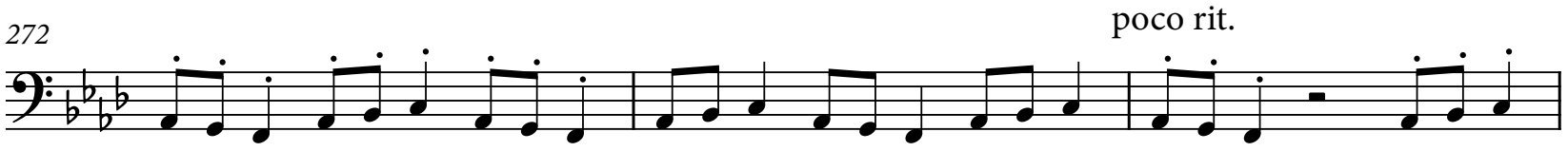

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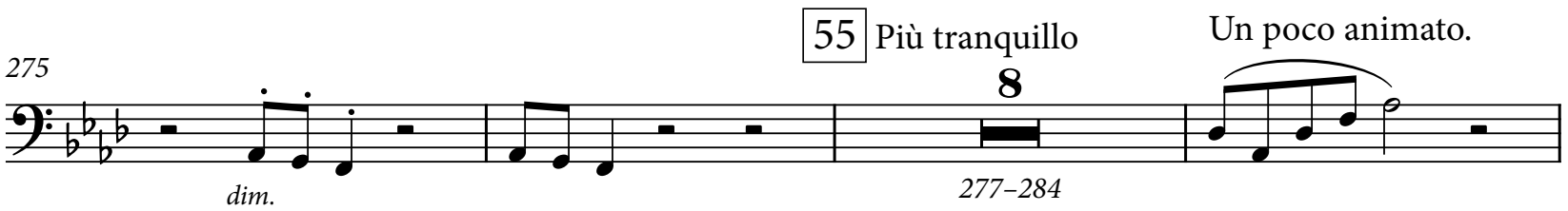

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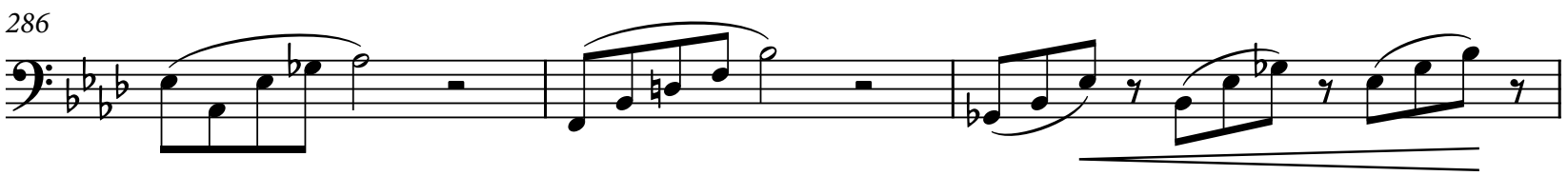

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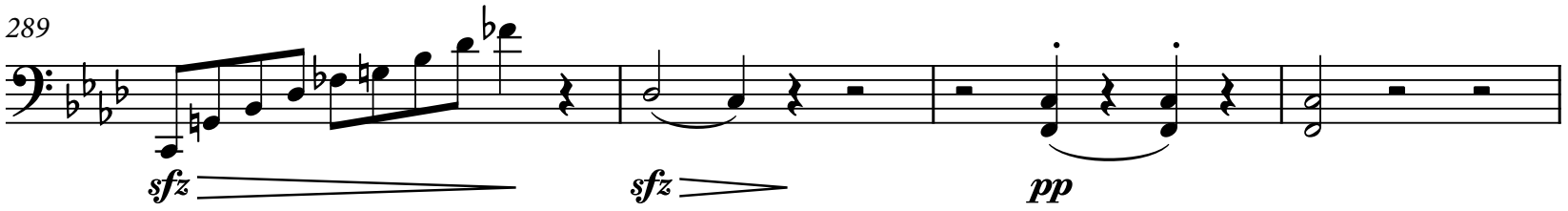

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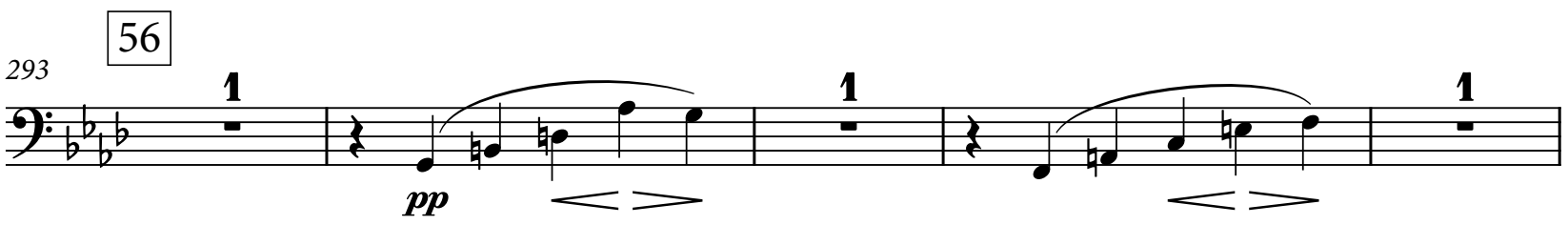

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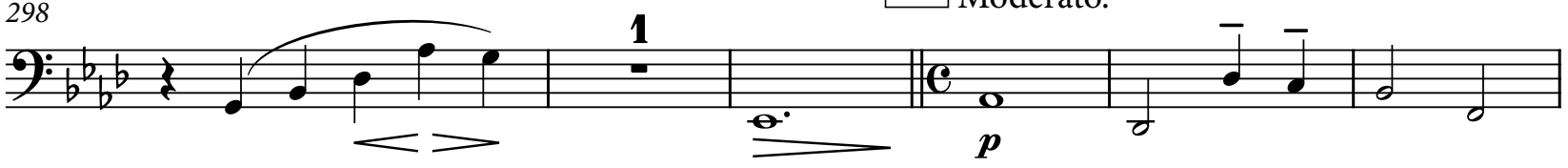
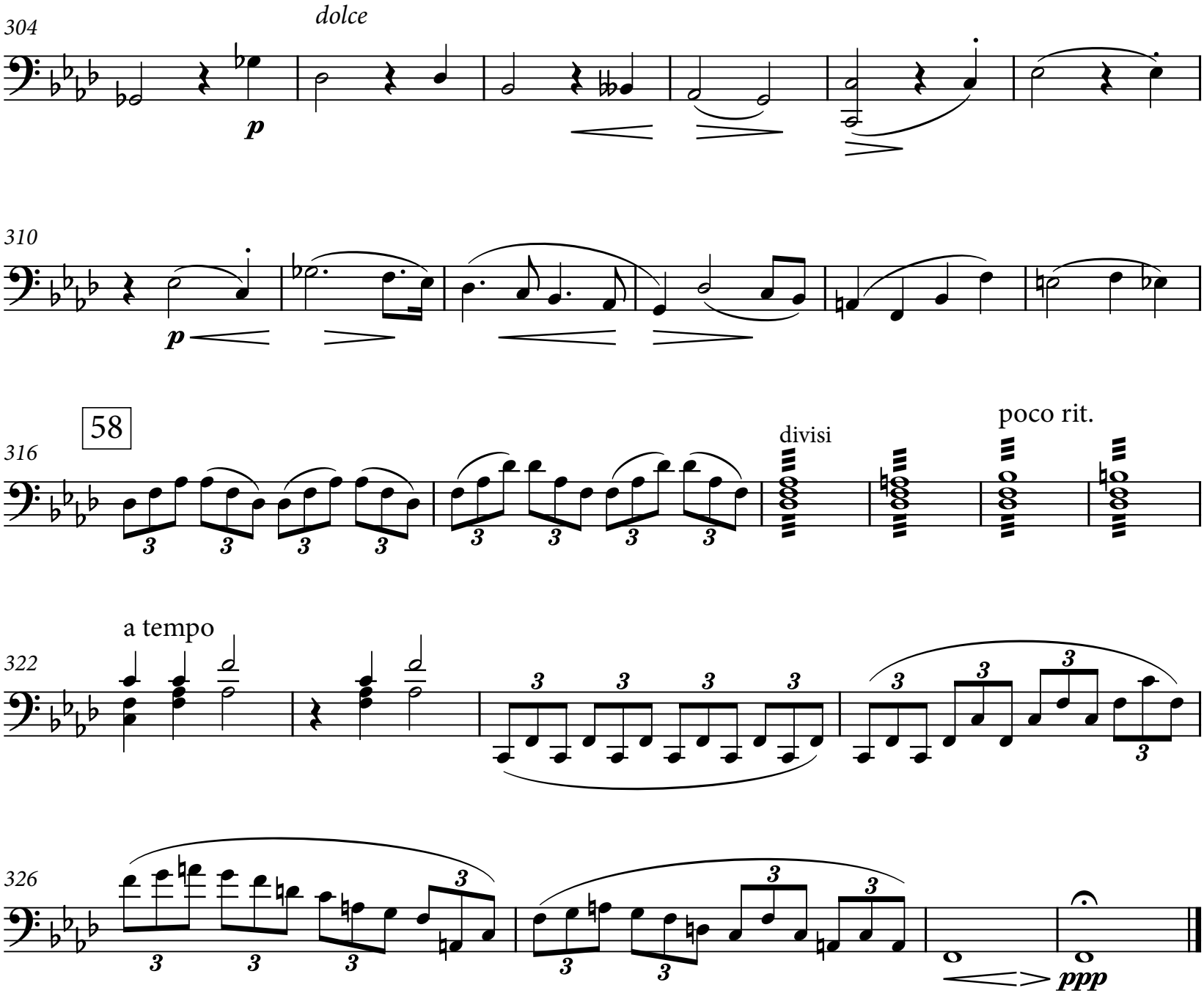




End of Act I

ACT II - SCENE 1

Andante con moto

Violoncello

pp

7

p

15

ff

1

pp

23

ff

59

30

4

34–37

38

pizz.

pp

42

arco

p

cresc.

60

48

sul ponticello

sfz

pp

54

in modo ordinario

Più mosso.

p

f

61

62

1

67 pizz.

f

1

72

76 Maestoso.

pizz.

f

80 rit. molto.

arco

ff

Allegretto.

9

81–89

62

mf

95

105

113

3 3

sfz

63

ff

120

1

V.S.

127

f

64

137

ff *f*

147

pizz.

f

arco

ff

65

156

ff

164

ff

66

172

p

180

p

188

f

67

195

dim.

p *dim.*

pp

205

crescendo poco a poco

p

215

3

rit.

68 Tempo I, quasi maestoso.

222

230

p

Animato.

f

239

dim.

250

p

f

7

255–261

263

sf

69 Tempo I, quasi maestoso.

272

pizz.

arco

2

278–279

280

1 1 1

ff

289

Poco riten. 70 Allegro. ♩ = ♩.

298

ff

305

tr

71

313

321

327

335

f 72 Tempo I *f cresc.*

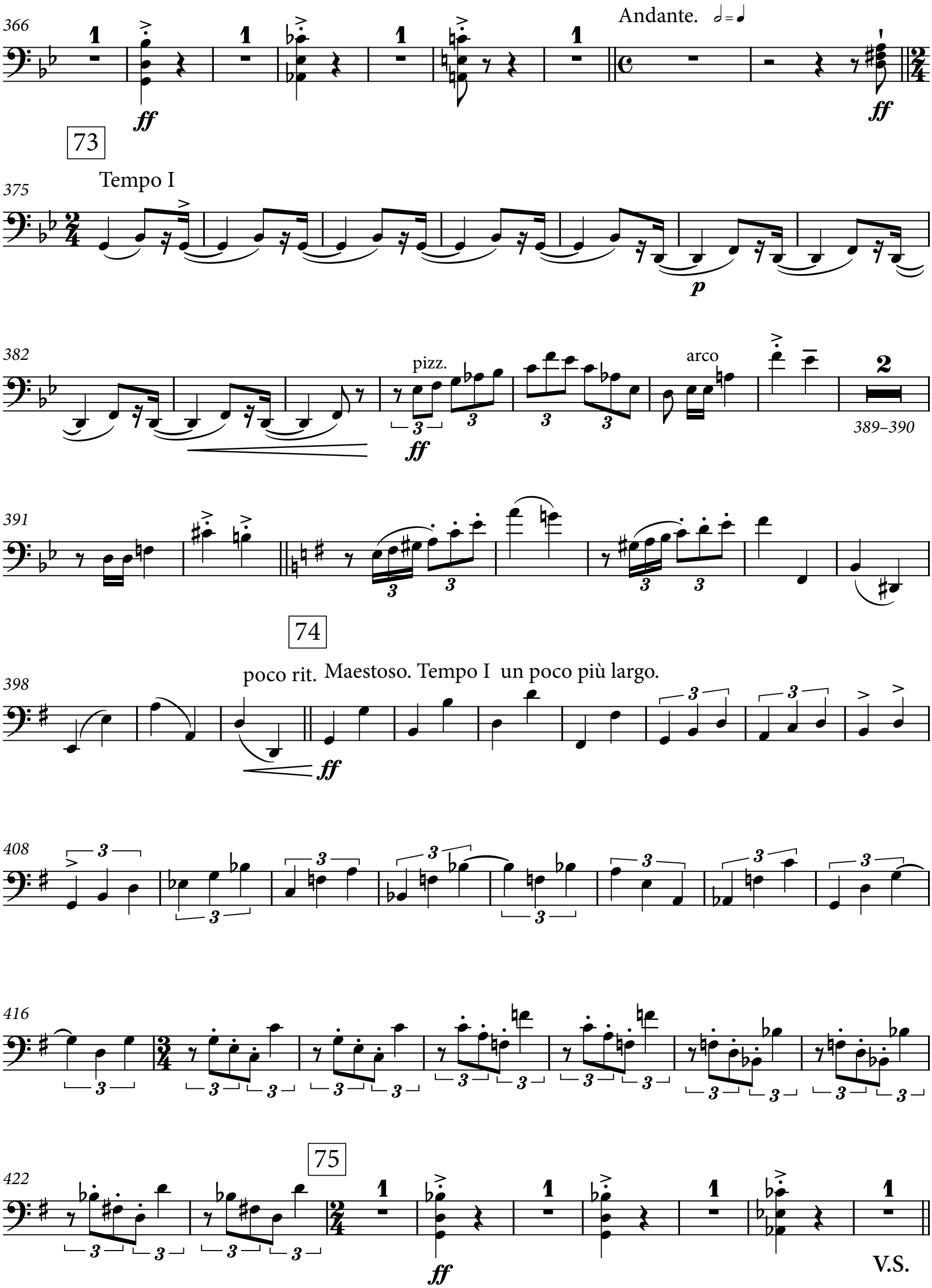
343

Quasi maestoso.

ff 4 *348–351* pizz.

354

arco


366
Andante.
ff
73
Tempo I
375
p
382
pizz.
arco
389–390
391
74
poco rit.
Maestoso. Tempo I un poco più largo.
398
408
416
75
422
V.S.

ACT II - SCENE 2

Violoncello

Andante. ♩=♩ 1 Tempo I Andante. ♩=♩

Tempo I 2 *8–9* Andante. 1 1 *f*

17 Tempo I 1 Andante. 1 Tempo I *f* *dim.* 2 *25–26*

76 Andante poco più mosso.

27 1 pizz. *p*

33 arco *cresc.* *fp* *p*

38 *cresc.* *pp*

44 3 3 3 3 3

poco rit. a tempo

49 *pp* 3 *52–54* 77 *pp*

57 divisi *mf* *p* Più mosso. 1 *fp*

78

65

1

fp

pp

Solo Cello

71

Solo Cello

fp

Cello

Cello

fp

76

Solo Cello

fp

Cello

fp

fp

81

Solo Cello

sfz

p

Cello

fp

fp

79

85

Solo Cello

sfz

3

3

3

ff

Cello

3

3

f

col Tutti Celli

Solo Cello

2

ff

Cello

3

3

89–90

f

2

1

93–94

V.S.

96

unis.

p

fff

101

3 3

dim.

p

3

105

dim. e rit. 80 Moderato.

cresc.

p

pp

111

116

119

dim.

pp

125

f

dim.

81

131

p

136

140

p *cresc.*

144

f

82

148

pp sub.

152

p

156

ff

160

poco rit

mf *cresc.* *fff* *mf*

83 a tempo

165

pizz.

p *pp* *mf*

171–173

arco

176

p *cresc.*

84

179

p

181–183

pizz.

185–191

192

tranquillamente

Hp

4

194–197

agitato

pizz.

199

85 Più mosso.

f

1

Poco più lento, ma molto risoluto.

arco

f

205

86 Più mosso.

213

pizz.

poco marcato

219

poco a poco più mosso.

225

poco rit.

231

a tempo

arco

f

87 Più mosso.

238

ff

246

ff

254

accelerando

262

88

Più mosso. (Presto)

secco

cresc.

ff

269

278

pizz.

283–284

ff

287

89

294

arco

f

301

fz

309

315–318

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90

319

pizz.

ff

2

323–324

2

327–328

329

arco

1

1

ff

1

1

p

338

Lento.

ff

8

339–346

91

Andante.

Offerus

Ask me not my vow to break, ask me not my vow to break.

351

Molto maestoso.

Him, the High - est, will I seek;

1

359

Allegro.

fp

fp

92

365

fp

370

poco rit. a tempo

2

372–373

1

2

375–376

f

378

3

384–386

387

393

93 Moderato.

3

dim.

p

397

mf

dim.

401

tr

p

pp

406

410

f

94

414

pizz.

p

417

420

arco

Poco più mosso.

423

mf

427

divisi

unis.

fp

431

f

95 Più mosso.

435

p *p*

439

443

Piu mosso.

mf *f*

96 Più mosso [quasi Presto.]

448

453

1 1

ff

V.S.

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458

463

97 Moderato.

468

p sub.

p

473

98

477

pizz.

pp

482

486

arco

491

poco rit. a tempo

p

2

494–495

mf

497

rit.

fp

p

End of Act II

ppp

ACT III - SCENE 1

Moderato.

Violoncello

pp

2

6–7

pp

9

2

14–15

pp

99

poco a poco più mosso.

18

f *pf*

fp

23

fp

30

3

33–35

p *sfz*

sfz

100

40

3 3

cresc.

pizz.

6

pp

Tranquillamente

45

6 6 6

3

ppp

101 un poco agitato.

50

3 6

arco

p

54

cresc.

f

58

63

fff

sfz

69

ff

sfz

sfz

74

pizz.

arco

3

102

Molto maestoso.

fff

80

dim.

88

95

poco marc.

1

2

p

99–100

103

101

pp

ppp

110

sfz

dim.

104 L'istesso tempo

119

pp

1

pizz.

4

124–127

arco

f

[128]

9

131–139

1

105

141

pizz.

pp

poco a poco cresc.

147

153

arco

ff

2

155–156

p

4

159–162

pizz.

f

8

165–172

arco

pp

106 Meno mosso maestoso.

175

ten.

f *cresc.* *ff*

183 Molto maestoso

f *sfz* *pp* *p*

192

3

f

107

molto maestoso.

198

7

f *202–208* *p*

210

3 3 3 3

ff

215

222

108

1 3

f *ff* *229–231* *f*

109

tranquillamente.

233

1 2 7

dim. *238–239* *240–246*

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247

pizz.

p

1

mf

110

253

p

pp

3

257–259

arco

marc.

f

261

Più mosso.

divisi

Allegro moderato.

267

f

poco rit.

111

Allegro.

272

1

2

f

f

1

mf

2

mf

277

1

2

V.S.

282

1 *p*

2 pizz. *p*

287

1 *sfz p*

2 *sfz p*

112

292

1 *fp*

2 *fp* *fp*

297

1 *f*

2 *cresc.* *f*

302

1 unis. *ff*

2 unis. *ff*

306

ACT III - SCENE 2

Violoncello

310

L'istesso tempo ♩=♩

ff

6

314–319

113

320

[con sordini]

pp

328

10

331–340

114

341

pp

346

cresc.

115

Poco più mosso.

350

[senza sordini]

1

V.S.

356
pizz.
pp
361
arco
p
366
cresc.
pp
372
3
3
3
3
372
senza rit.
377
pp
116
383
Andante.
7
4
f
dim.
388–394
395–398
117
399
1st. Half
2nd. Half
unis.
unis.
1
2
p
f
dim.
mf
p
405

410

Animato.

1

2

p

pizz.

arco

cresc.

unis.

Tutti

415

1

unis.

Tutti

f

2

f

421

118 Moderato.

ff

427

431

Maestoso

436

Risoluto.

ff

442

4

443–446

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447

ff

119 Poco più mosso.

450

454

ten.

1

4

pp

458–461

462

f

465

120

p

469

cresc.

474

3

pp

480

p

121

486 pizz.

pp

V.S.

490 arco

494 pizz. arco

499 pizz.

503 arco

122

508 dim. p

513 cresc.

518 f

521 ff ff

123

524

528

532

536

540

544

548

124

arco

ff

pizz.

V.S.

552

p

557

cresc.

562

125

fff

567

fff

572

senza rit.....

578

583

= 100

4

587–590

fz

Allegro moderato.

591

mf

3

126

596

1

cresc.

f

dim.

602

Con moto.

p

dim.

609

p

619

poco cresc.

626

p

127

633

8

635–642

pizz.

cresc.

128

646

arco

pf

652

658

pizz.

p

7

660–666

pizz.

pp

3

668–670

129

671 pizz.

pf *dim.* *p*

1

677 arco

f *mf*

1

685

130

691

f *p* *696–703* *f*

8

705 Più mosso.

f *pp*

711

pp

1

131

716

f

723 Più mosso.

p *cresc. molto*

132

730 Con brio.

ff

3

736–738

739

133

rit.

f *sfz* *sfz* ***ppp*** *cresc.*

749

a tempo

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

757

765

poco marcato

134

rit.

p

768–771 *773–774*

Moderato.

135

776–784 *786–802* *803–808*

136 Maestoso. Poco animato. 137 rit.

810–831 *832–838* *840–859* *860–862* *863–867*

Cello begins after Chorus has finished

868

A - - - - men, A

S.

pp

875

138

V.S.

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ACT III - SCENE 3

Un poco animato.

Violoncello

divisi

p *fp*

2

7–8

139

pizz.

9

p

15

unis. arco

140

pizz.

divisi

arco

20

poco rit.

unis.

Allegretto

divisi

27

♩ = ♩

f

30

141

32

dim.

pp

4

36–39

40

fp

4

44–47

48

f

50

142

2

52–53

Agitato.

2

54–55

ff

143 Molto agitato.

62

65

Con gran forza.

3 3 3 3

ACT III - SCENE 4

Violoncello

Ritenuto

Agitato.

[Short Pause]

p cresc.

4

8

Largo

[Silent]

p cresc.

144

2 Soli

Largo ♩= 56 con sordini

12

pp

18

Moderato.

[senza sordini]

accel.

pp

145 Allegro.

24

ff

28

pizz.

33–35

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146 Allegro ma non troppo.

36

arco

fff *sfz* *f*

45

f *ff* *f* *f* *ff*

147

54

ff *cresc.*

58

fff

62

148

65

dim.

69

p

75

pp

2

79–80

149

Molto Moderato

81

1

2

pizz.

pp

pizz.

83

86

89

150

92

95

pizz.

p

97

151

100

102

104

f

f

V.S.

106

1

2

108

unis.

arco

p

f

Un pochetto più mosso.

152

110

pp

113

114

poco cresc.

115

116

117

6 6 fz

118

153

1

[120]

L'istesso tempo

pizz.

124

ppp

pizz.

129

arco

154 Allegro.

ppp

7

130–136

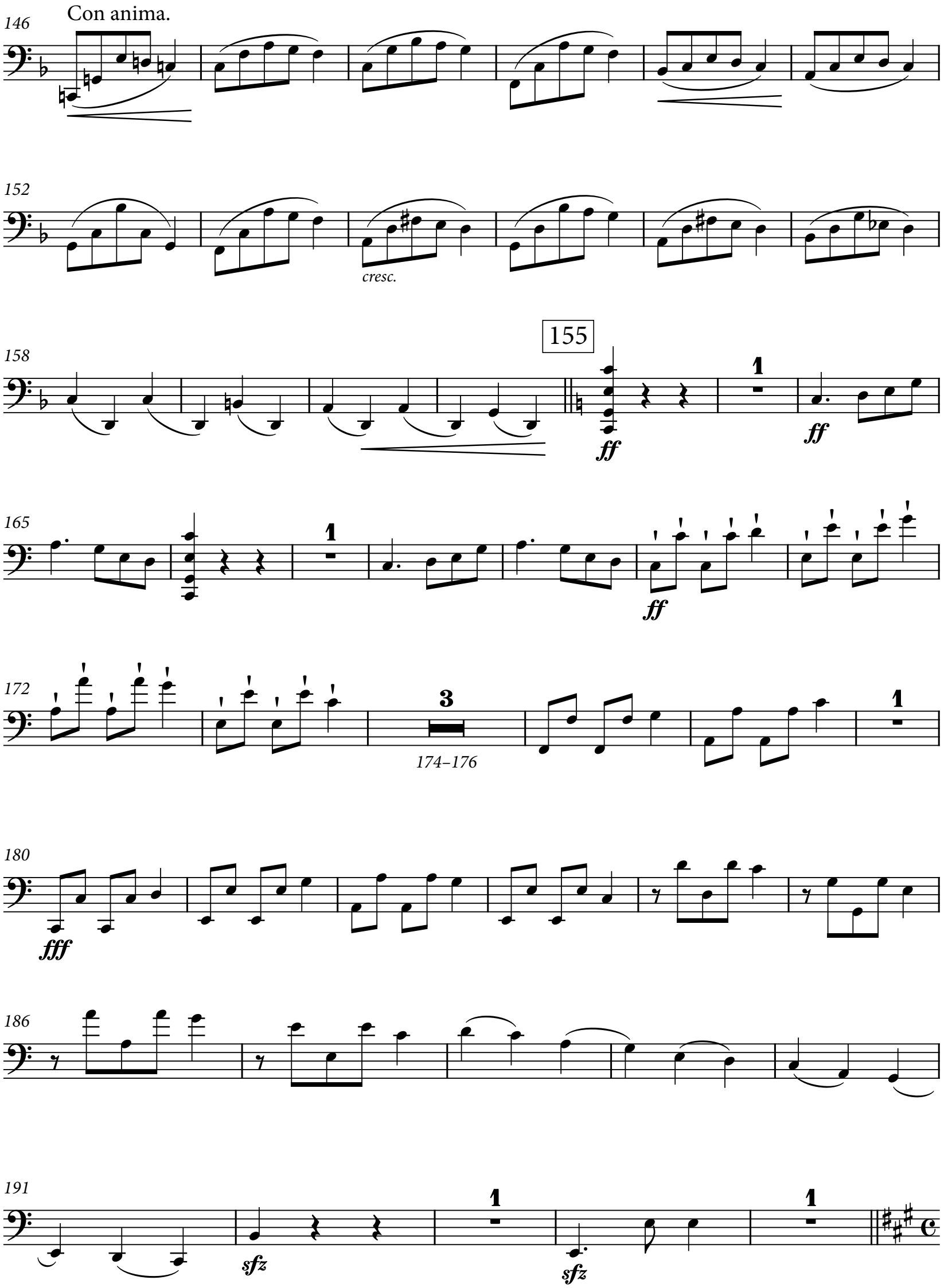
[senza sordini]

p

140

1 1

V.S.


Con anima.
146
152
cresc.
155
158
ff
1
ff
165
1
ff
172
3
174–176
1
180
fff
186
191
sfz
1
sfz
1

156 Allegro risoluto.

196

201

157 *poco a poco crescendo*

207

p

158

214

ff

218

221

159

224

Solo

Tutti

p

229

pp

V.S.

234

160

unis.

unis.

f

240

p

246

cresc.

251

161

ff

pp

254

258

pp

260

cresc.

262

f

264

ff

162

268

fff

272

276

pp

cresc. molto

ff

281

286

sfz

sfz

p

3 3 3 3

fff

The End

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