

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)

VOLONCELLO

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium



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

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

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

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

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

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

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

Matthew W. Mehaffey
Editor

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Source Information

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

Reference Material and Software

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Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

LEGEND OF ST. CHRISTOPHER

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

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

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

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

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

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

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

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

Jacobus de Voragine

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

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

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

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

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Violoncello

The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

Molto moderato

Violoncello

1-2 *f*

6 *ff* *p*

12 *f*

17 *f* *pizz.*

21 *arco* *mf* *dim.*

26 *p*

31 *f* *p*

1

2

3

34

34

cresc.

3

3

3

3

f

34-35

Detailed description: This block contains the musical notation for measures 34 and 35. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). Measure 34 begins with a triplet of eighth notes (F#, C#, G#) marked with a '3' and a 'cresc.' (crescendo) instruction. This is followed by another triplet of eighth notes (A, B, C#) also marked with a '3'. The measure concludes with a triplet of eighth notes (D, E, F#) marked with a '3'. Measure 35 starts with a triplet of eighth notes (G#, A, B) marked with a '3', followed by a triplet of eighth notes (C, D, E) marked with a '3'. The measure ends with a triplet of eighth notes (F#, G#, A) marked with a '3' and a forte (*f*) dynamic marking. A slur connects the final triplet of measure 35 to the first triplet of measure 36.

36

36

ff

3

3

38-47

10

36-37

Detailed description: This block contains the musical notation for measures 36 and 37. The staff is in bass clef with a key signature of three sharps (F#, C#, G#). Measure 36 begins with a triplet of eighth notes (B, C, D) marked with a '3' and a fortissimo (*ff*) dynamic marking. This is followed by a triplet of eighth notes (E, F#, G#) marked with a '3'. The measure concludes with a triplet of eighth notes (A, B, C) marked with a '3'. Measure 37 starts with a triplet of eighth notes (D, E, F#) marked with a '3', followed by a triplet of eighth notes (G#, A, B) marked with a '3'. The measure ends with a triplet of eighth notes (C, D, E) marked with a '3' and a forte (*f*) dynamic marking. A slur connects the final triplet of measure 37 to the first triplet of measure 38. The block also includes a measure rest for measures 38-47, indicated by a '10' and '38-47'.

ACT I - SCENE 1

Allegro moderato.

Violoncello

The musical score for the Violoncello part in Act I - Scene 1, measures 1 through 40. The key signature is D major (two sharps) and the time signature is 4/4. The tempo is marked 'Allegro moderato.'.

Measures 1-5: The piece begins with a *pp* (pianissimo) dynamic. The melody consists of eighth and quarter notes, with some rests. A *p* (piano) dynamic appears in measure 5.

Measures 6-9: Measure 6 starts with a *cresc.* (crescendo) marking. The melody continues with eighth and quarter notes. Measure 8 has a *mf* (mezzo-forte) dynamic, and measure 9 has a *p* (piano) dynamic.

Measures 10-14: Measure 10 continues the *cresc.* marking. The melody is more active with eighth notes. Measure 14 ends with a *cresc.* marking.

Measures 15-19: Measure 15 starts with a *ff* (fortissimo) dynamic, indicated by a long horizontal line. The melody is a series of eighth notes. Measure 19 ends with a *ff* dynamic.

Measures 20-23: Measure 20 continues the *ff* dynamic. The melody is a series of eighth notes. Measure 23 ends with a *ff* dynamic.

Measures 24-28: Measure 24 continues the *ff* dynamic. The melody is a series of eighth notes. Measure 28 ends with a *ff* dynamic.

Measures 29-32: Measure 29 continues the *ff* dynamic. The melody is a series of eighth notes. Measure 32 ends with a *ff* dynamic.

Measures 33-38: Measure 33 starts with a *p* (piano) dynamic. The melody is a series of eighth notes. Measure 38 ends with a *p* dynamic.

Measures 39-40: Measure 39 continues the *p* dynamic. The melody is a series of eighth notes. Measure 40 ends with a *p* dynamic.

Rehearsal marks are indicated by boxed numbers: 4, 5, and 6.

Other markings include *legato* in measure 33, *3* (triplets) in measures 33 and 34, and various articulation marks (accents, slurs, and breath marks) throughout the score.

45



51



57



61



65



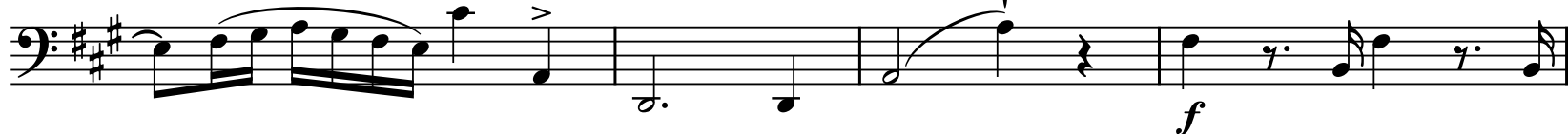
69



74



79



83



86



10

Poco più moderato.

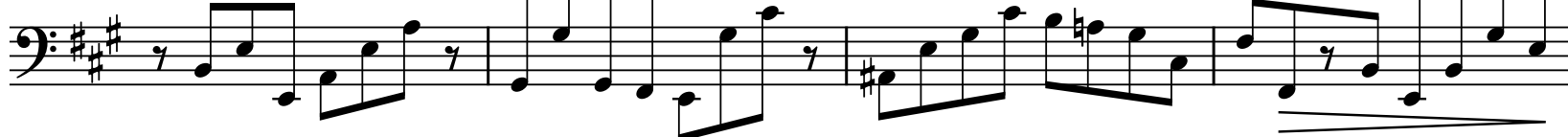
90



94



98



11

102



108



113



12

117



123



13

127



132 *espress.* *p*

137 *f*

141

143

144 *fz* *p* *cresc.*

146 *cresc.*

150 *ff*

154 *Poco più mosso.*

160 *poco rit.* *Tempo I* *V.S.*

166

171

175

16 L'istesso tempo

180

1 rit..... Meno mosso.

187

17 Maestoso ma non lento.

196

18

203

Poco più mosso. a tempo

un poco animato.

19

4 4

211-214 215-218

Offerus

that my ser - vice might be

mf

224

sfz

3

229

20 Poco più largo.

3 3 3 3

f

233

Poco a poco più mosso.

3 3 3

235-237

p *cresc.*

240

21

3 3

245

Allegro.

1 3 3

f

252

poco rit.

22 a tempo

3 3

258

3 3

V.S.

263

Measures 263-268: A single staff in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody consists of eighth and quarter notes, with accents (>) over measures 263, 266, 267, and 268.

269

Measures 269-274: A single staff in bass clef with a key signature of three flats. The melody continues with eighth and quarter notes, featuring accents (>) over measures 270, 271, 272, 273, and 274.

275

23

Measures 275-278: A single staff in bass clef with a key signature of three flats. Measures 275-277 contain sixteenth-note runs. Measure 278 features a triplet of eighth notes. A *fff* dynamic marking is placed below measure 278.

279

Measures 279-284: A single staff in bass clef with a key signature of three flats. Measures 279-282 are marked with a *p* dynamic. Measures 283-284 are marked with an *f* dynamic. A *rit....* marking is placed above measure 284. The staff concludes with a double bar line.

ACT I - SCENE 2

Violoncello

24 Andante. **11** [con sordini] 25 $\text{♩} = \text{♩}$ Andante. L'istesso tempo

1-11 *ppp*

14 **1** **2** **2**

19 **26** [Solo] [senza sordini] *pp*

22 **4**

25 **4** [con sordini]

29 **27** Tutti **4** **2** **2** *pp*

Poco più mosso.

32 **4** [senza sordini]

34



37

28 Allegro



40



43



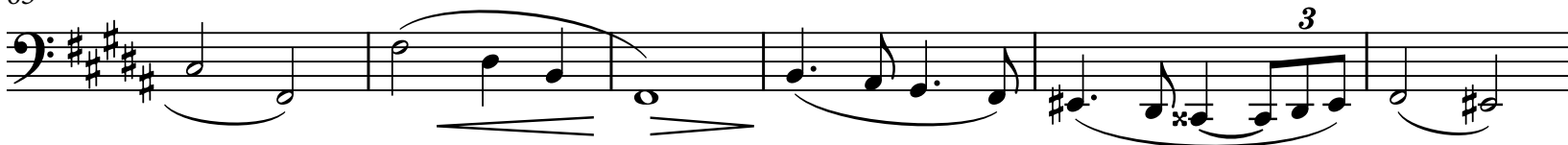
48



54



63



30

69



75 *p* poco rit. divisi

80

32

86 *pp* unis. poco a poco cresc.

90 *fff* dim.

93 *p*

33

97 *p* pizz. [senza sordini] 2 102-103

Poco più mosso.

Maestoso non lento.

104

1

pizz.

3

 \mathcal{J} m_j

3

2

110

arco

P

116

121

35

Con moto.

•

128

cresc. e più mosso.

132

Allegro

137

142

 $\text{fr} \rightsquigarrow$

poco rit.

rit.

1

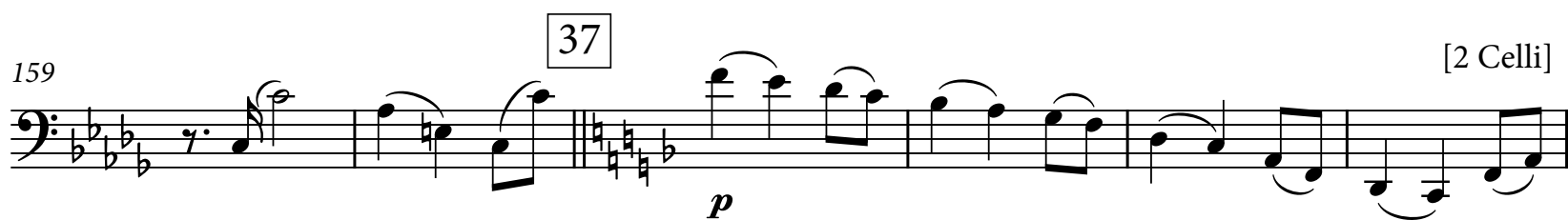
149 36 Allegro [a tempo] *ff*



154 *dim.*



159 37 *p* [2 Celli]



Tranquillo ma non lento.

165 [Solo]




171



177



183



189 38 Lento Tutti *pp* Un poco animato. **3** 194-196



197 a tempo colla voce.

203

39

208

211

ACT I - SCENE 3

40 Allegro molto vivace. 17

Violoncello 3-19

23 41 pizz. arco

29 pizz. arco

34 pizz.

39 arco

44

50 42 7 54-60

61 pizz. f 2 65-66

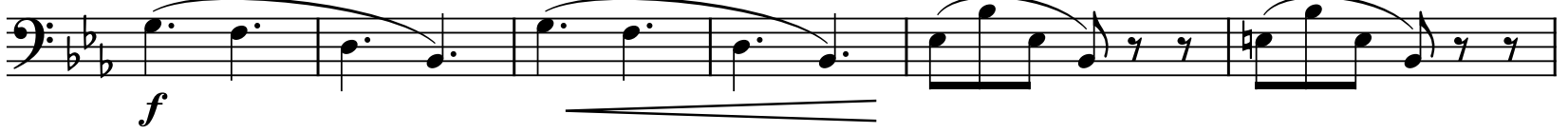
This musical score is for the Violoncello part of Act I - Scene 3, measures 40 through 66. The tempo is marked 'Allegro molto vivace.' The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score is divided into systems. The first system (measures 40-49) begins with a double bar line and a repeat sign, followed by a key signature change to two flats. It includes a first ending bracket (measures 47-49) and a second ending bracket (measures 50-54). The second system (measures 50-59) continues the melodic line with various articulations like 'pizz.' and 'arco'. The third system (measures 60-66) features a key signature change to one flat (B-flat only) and includes a first ending bracket (measures 65-66) and a second ending bracket (measures 67-70). Dynamics include 'p' (piano), 'f' (forte), and 'arco' (arco). The score is numbered 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66.

cresc. molto.

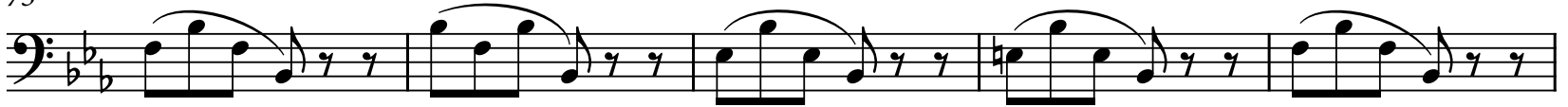
43

67

arco



73



78



83

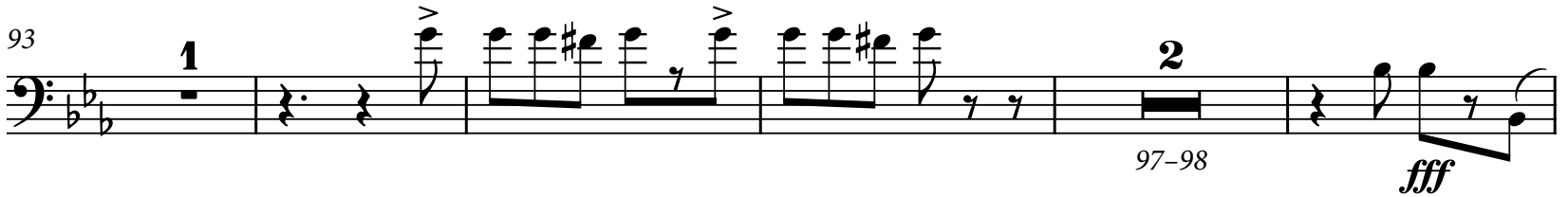


44

88



93



45

100



105



19

111



117



123 46 Presto



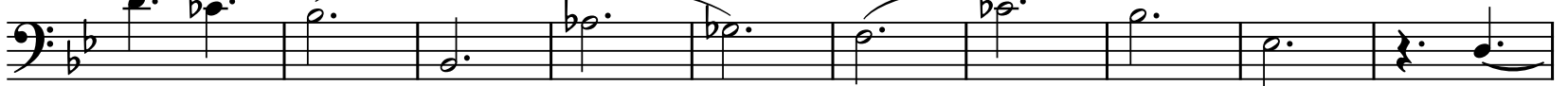
47



48



162



49

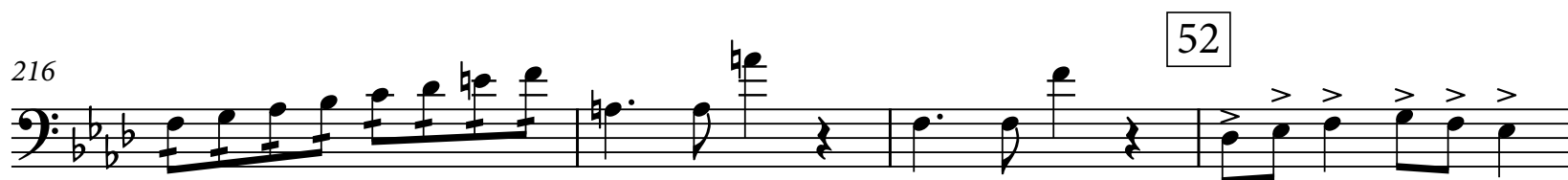
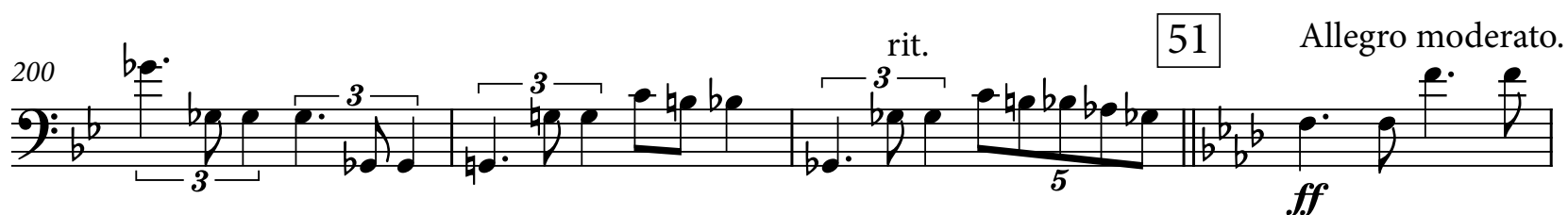
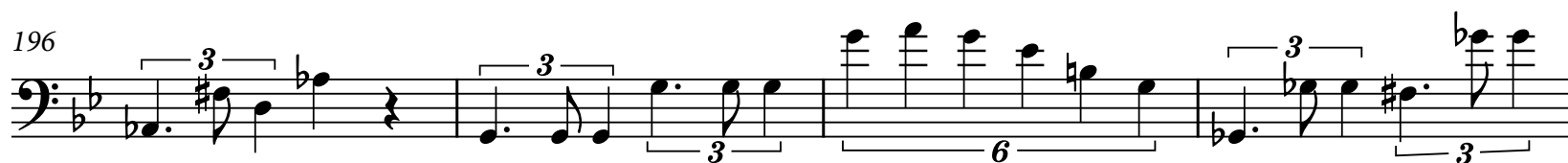


182



V.S.

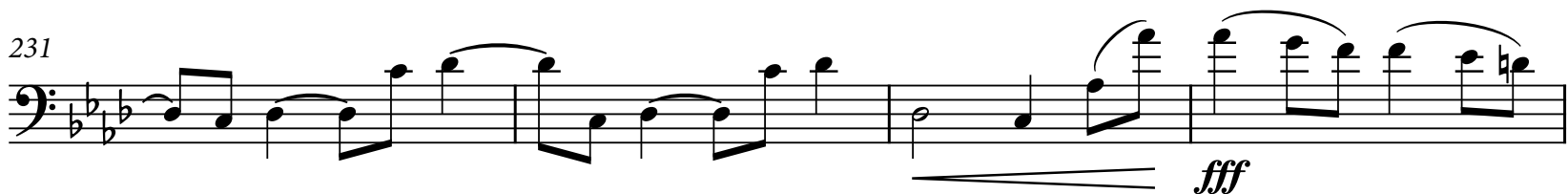
50 Allegro, non troppo ma con fuoco.



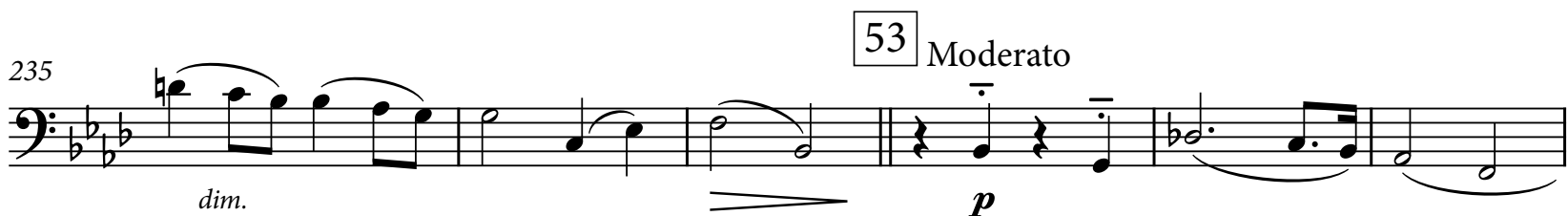
226



231



235



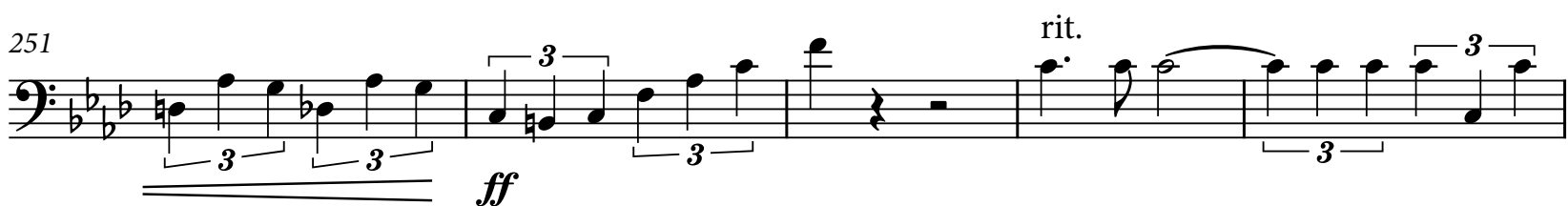
241



246



251



256



260



264



268 $\text{♩} = \text{♩}$

ff

270

272 *poco rit.*

275

dim.

55 Più tranquillo

8

Un poco animato.

277-284

286

289

sfz

sfz

pp

56

293

pp

57 Moderato.

298

p

304 *dolce*

p

310

p

316 58

divisi *poco rit.*

322 *a tempo*

a tempo

326

ppp

End of Act I

ACT II - SCENE 1

Andante con moto

Violoncello

7

15

23

30

38

42

48

54

pp

p

ff

pp

ff

pizz.

p

arco

cresc.

sfz

pp

in modo ordinario

Più mosso.

p

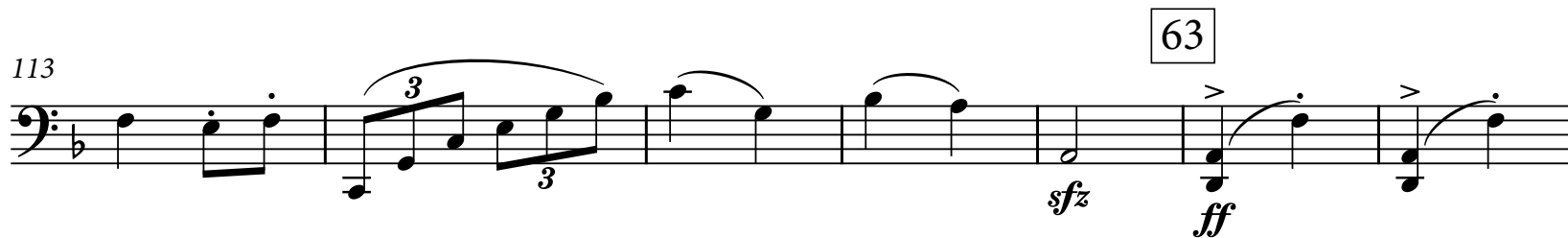
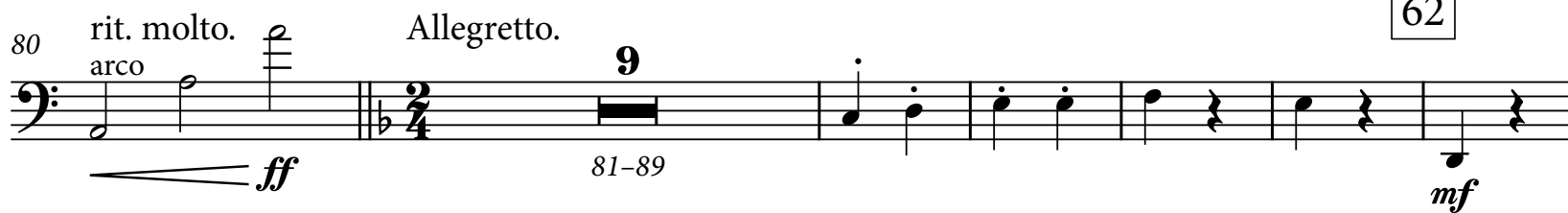
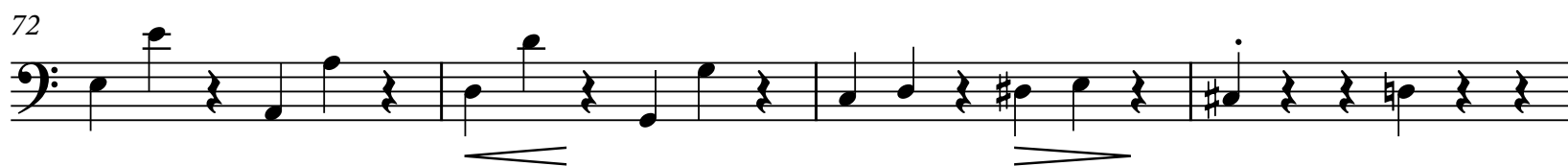
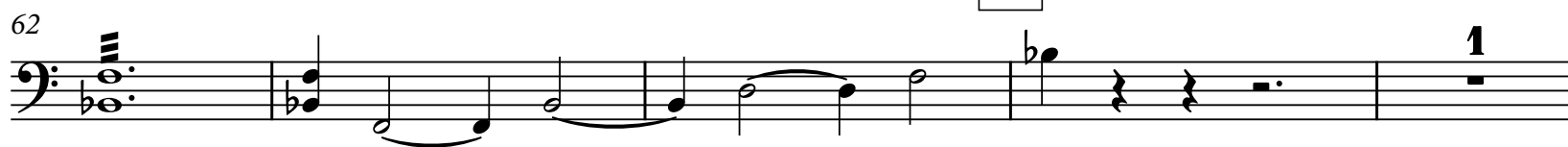
f

59

60

34-37

61



V.S.

127

ff

Detailed description: This musical staff covers measures 127 to 136. It begins with a bass clef and a key signature of one flat. The melody consists of eighth and quarter notes, some with accents. A forte (*f*) dynamic marking is placed below the staff at measure 132.

64

137

ff

Detailed description: This musical staff covers measures 137 to 146. It continues the melodic line with various note values and rests. A fortissimo (*ff*) dynamic marking is placed below the staff at measure 140.

147

pizz.

f

arco

ff

Detailed description: This musical staff covers measures 147 to 155. It includes a pizzicato (*pizz.*) instruction above the staff at measure 148 and an arco instruction above the staff at measure 154. Dynamic markings include *f* at measure 148 and *ff* at measure 155.

65

156

ff

Detailed description: This musical staff covers measures 156 to 163. It features a series of eighth notes with accents, some beamed together. A fortissimo (*ff*) dynamic marking is placed below the staff at measure 160.

164

ff

Detailed description: This musical staff covers measures 164 to 171. It continues the pattern of accented eighth notes. A fortissimo (*ff*) dynamic marking is placed below the staff at measure 167.

66

172

p

Detailed description: This musical staff covers measures 172 to 179. It features a melodic line with a crescendo hairpin at the end, leading to a piano (*p*) dynamic marking below the staff at measure 178.

180

p

3

Detailed description: This musical staff covers measures 180 to 187. It includes triplet markings (indicated by a '3' over the notes) at measures 182, 185, and 187. A piano (*p*) dynamic marking is placed below the staff at measure 182.

188

f

3

Detailed description: This musical staff covers measures 188 to 195. It continues with triplet markings at measures 188, 190, 192, 194, and 195. A forte (*f*) dynamic marking is placed below the staff at measure 194.

195 67

dim. *p dim.* *pp*

Detailed description: Musical staff 195-204. The staff is in bass clef with a key signature of two flats. It begins with a measure containing a half note G2, a quarter note F2, and a quarter note E2, all beamed together. A slur covers measures 195-197, with a 'dim.' marking below. Measure 198 has a half note D2. Measure 199 has a half note C2. Measure 200 has a half note B1. Measure 201 has a half note A1. Measure 202 has a half note G1. Measure 203 has a half note F1. Measure 204 has a half note E1. Dynamics include 'dim.', 'p dim.', and 'pp'.

205

p crescendo poco a poco

Detailed description: Musical staff 205-214. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, a quarter note F2, and a quarter note E2, all beamed together. A slur covers measures 205-207, with a 'p' marking below. Measure 208 has a half note D2. Measure 209 has a half note C2. Measure 210 has a half note B1. Measure 211 has a half note A1. Measure 212 has a half note G1. Measure 213 has a half note F1. Measure 214 has a half note E1. The instruction 'crescendo poco a poco' is written above the staff.

215

3 rit.

Detailed description: Musical staff 215-221. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, a quarter note F2, and a quarter note E2, all beamed together. A slur covers measures 215-217, with a '3' marking above. Measure 218 has a half note D2. Measure 219 has a half note C2. Measure 220 has a half note B1. Measure 221 has a half note A1. The instruction 'rit.' is written above the staff.

222 68 Tempo I, quasi maestoso.

Detailed description: Musical staff 222-238. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, a quarter note F2, and a quarter note E2, all beamed together. A slur covers measures 222-224, with a '3' marking above. Measure 225 has a half note D2. Measure 226 has a half note C2. Measure 227 has a half note B1. Measure 228 has a half note A1. Measure 229 has a half note G1. Measure 230 has a half note F1. Measure 231 has a half note E1. Measure 232 has a half note D2. Measure 233 has a half note C2. Measure 234 has a half note B1. Measure 235 has a half note A1. Measure 236 has a half note G1. Measure 237 has a half note F1. Measure 238 has a half note E1. The instruction 'Tempo I, quasi maestoso.' is written above the staff.

239

p Animato. *f*

Detailed description: Musical staff 239-250. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, a quarter note F2, and a quarter note E2, all beamed together. A slur covers measures 239-241, with a 'p' marking below. Measure 242 has a half note D2. Measure 243 has a half note C2. Measure 244 has a half note B1. Measure 245 has a half note A1. Measure 246 has a half note G1. Measure 247 has a half note F1. Measure 248 has a half note E1. Measure 249 has a half note D2. Measure 250 has a half note C2. The instruction 'Animato.' is written above the staff. Dynamics include 'p' and 'f'.

251

dim.

Detailed description: Musical staff 251-262. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, a quarter note F2, and a quarter note E2, all beamed together. A slur covers measures 251-253, with a 'dim.' marking below. Measure 254 has a half note D2. Measure 255 has a half note C2. Measure 256 has a half note B1. Measure 257 has a half note A1. Measure 258 has a half note G1. Measure 259 has a half note F1. Measure 260 has a half note E1. Measure 261 has a half note D2. Measure 262 has a half note C2.

263

p *f* 7 255-261

Detailed description: Musical staff 263-271. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, a quarter note F2, and a quarter note E2, all beamed together. A slur covers measures 263-265, with a 'p' marking below. Measure 266 has a half note D2. Measure 267 has a half note C2. Measure 268 has a half note B1. Measure 269 has a half note A1. Measure 270 has a half note G1. Measure 271 has a half note F1. The instruction '7' is written above the staff. Dynamics include 'p' and 'f'. The range '255-261' is indicated below the staff.

272

sf

Detailed description: Musical staff 272-281. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, a quarter note F2, and a quarter note E2, all beamed together. A slur covers measures 272-274, with a 'sf' marking below. Measure 275 has a half note D2. Measure 276 has a half note C2. Measure 277 has a half note B1. Measure 278 has a half note A1. Measure 279 has a half note G1. Measure 280 has a half note F1. Measure 281 has a half note E1.

282 69 Tempo I, quasi maestoso.

pizz. arco 2 278-279

Detailed description: Musical staff 282-291. The staff is in bass clef with a key signature of two flats. It begins with a half note G2, a quarter note F2, and a quarter note E2, all beamed together. A slur covers measures 282-284, with a 'pizz.' marking below. Measure 285 has a half note D2. Measure 286 has a half note C2. Measure 287 has a half note B1. Measure 288 has a half note A1. Measure 289 has a half note G1. Measure 290 has a half note F1. Measure 291 has a half note E1. The instruction 'arco' is written above the staff. Dynamics include 'pizz.' and 'arco'. The range '278-279' is indicated below the staff.

280

1

ff

289

298

Poco riten.

70

Allegro.

$\text{♩} = \text{♩}$

ff

305

313

71

321

327

335

72

Tempo I

f

f cresc.

343

Quasi maestoso.

4

pizz.

348-351

354

arco

366 **1** **1** **1** **1** Andante. $\text{♩} = \text{♩}$

73 *ff* *ff*

375 **Tempo I**

p

382 pizz. arco **2**

ff 389-390

391

ff

74

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

ff

408

ff

416

ff

75

422 **1** **1** **1** **1**

ff V.S.

ACT II - SCENE 2

Violoncello

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

Tempo I Andante.

8-9 f

17 Tempo I Andante. Tempo I f *dim.* 25-26

27 76 Andante poco più mosso. pizz. p

33 arco *cresc.* fp p

38 $cresc.$ pp

44 poco rit. a tempo 77 52-54 pp

57 divisi mf p Più mosso. fp

78

65

Violoncello staff with notes and dynamics: *fp*, *pp*, and a first ending bracket labeled **1**.

Section 1: Solo Cello and Cello staves. Solo Cello has a melodic line with dynamics *fp* and *pp*. Cello has a bass line with dynamics *fp* and *pp*. A first ending bracket labeled **1** is present.

Section 2: Solo Cello and Cello staves. Solo Cello has a melodic line with dynamics *fp* and *pp*. Cello has a bass line with dynamics *fp* and *pp*. A first ending bracket labeled **1** is present.

Section 3: Solo Cello and Cello staves. Solo Cello has a melodic line with dynamics *sfz* and *p*. Cello has a bass line with dynamics *fp* and *fp*. A first ending bracket labeled **1** is present.

79

Section 4: Solo Cello and Cello staves. Solo Cello has a melodic line with dynamics *sfz* and *ff*. Cello has a bass line with dynamics *f* and *ff*. A first ending bracket labeled **1** is present.

col Tutti Celli

Section 5: Solo Cello and Cello staves. Solo Cello has a melodic line with dynamics *ff* and *f*. Cello has a bass line with dynamics *f* and *ff*. A first ending bracket labeled **1** is present.

V.S.

96

unis.

p

fff

101

dim.

p

3

3

105

cresc.

p

pp

dim. e rit. 80 Moderato.

111

116

119

dim.

pp

125

f

dim.

131

81

p

136

140

p *cresc.*

144

f

148

82

pp sub.

152

p

156

ff

160

mf *cresc.* *fff* *poco rit* *mf*

165

83 a tempo

p *pizz.* *1* *1* *mf*

171-173

arco *1*

176

p *cresc.*

179

84

p *3* *pizz.* *7* *181-183* *185-191*

tranquillamente

agitato

pizz.

4

194-197

192

Hp

199

85 Più mosso.

Poco più lento, ma molto risoluto.

arco

1

f

205

213

86 Più mosso.

pizz.

poco marcato

219

poco a poco più mosso.

225

poco rit.

231

a tempo

arco

f

238

87 Più mosso.

ff

246

ff

254 *accelerando*

262 88 *Più mosso. (Presto)* *secco*

269

278 *pizz.*

287

294 89 *arco*

301

309

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90

319 pizz. **ff** 323-324 327-328

329 arco **ff** **p**

91

Andante.

Offerus

338 Lento. **ff** 339-346 Ask me not my vow to break, ask me not my vow to break.

351 Molto maestoso. Him, the High - est, will I seek ;

359 Allegro. **fp**

92

365 **fp**

370 poco rit. a tempo **f** 372-373 375-376

378 **3** 384-386

387

Measures 387-392: A single staff in bass clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes, ending with a quarter rest.

393

Measures 393-396: Measure 393 contains a triplet of eighth notes. Measure 394 has a *dim.* marking. Measure 395 has a *p* marking. Measure 396 has a *Moderato.* marking. The staff continues with a melodic line.

397

Measures 397-400: A single staff in bass clef with a key signature of three sharps. The melody features dotted half notes and half notes, with a *mf* marking at the start and a *dim.* marking at the end.

401

Measures 401-405: A single staff in bass clef with a key signature of three sharps. The melody includes a trill marked *tr* in measure 403. Dynamics include *p* and *pp*.

406

Measures 406-409: A single staff in bass clef with a key signature of three sharps. The melody consists of quarter and eighth notes.

410

Measures 410-413: A single staff in bass clef with a key signature of three sharps. The melody features a crescendo leading to a *f* marking in measure 411, followed by a decrescendo.

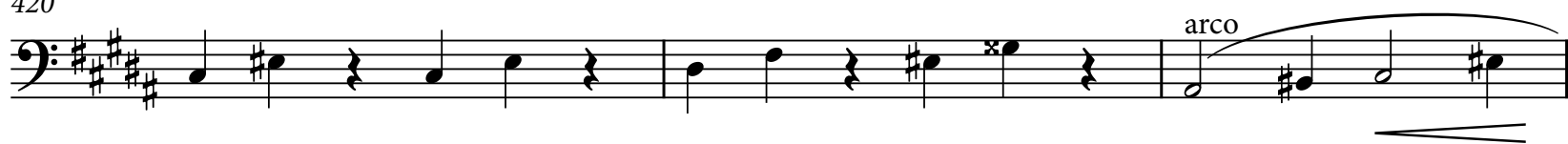
414

Measures 414-416: A single staff in bass clef with a key signature of three sharps. Measure 414 has a *p* marking. Measure 415 has a *pizz.* marking. Measure 416 has a double bar line.

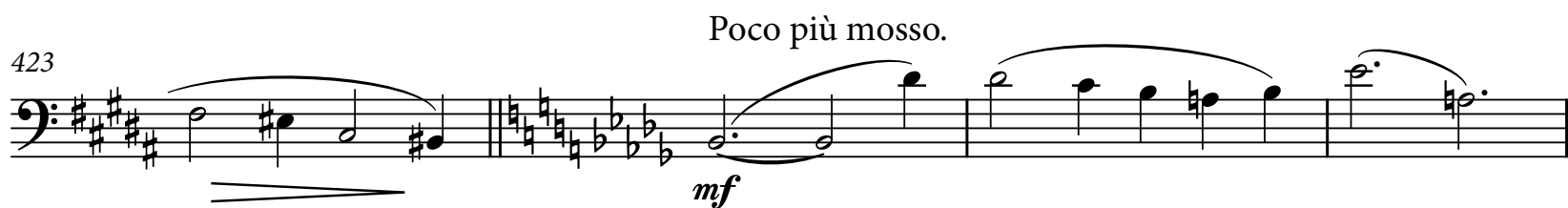
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Measures 417-420: A single staff in bass clef with a key signature of three sharps. The melody consists of quarter notes and quarter rests.

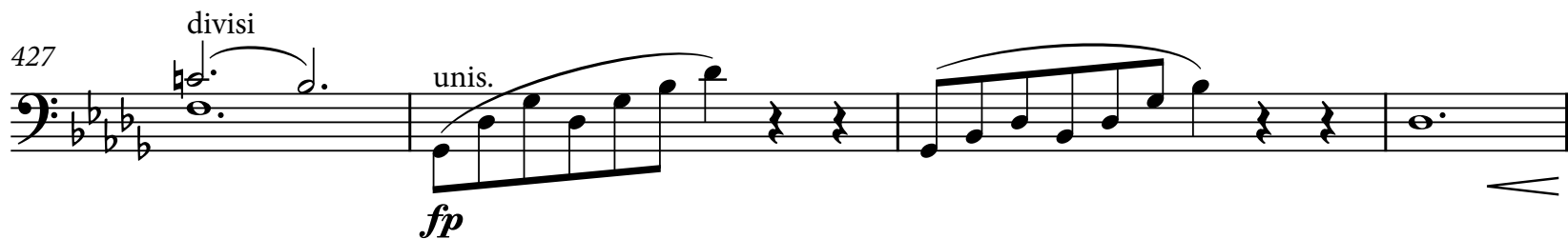
420



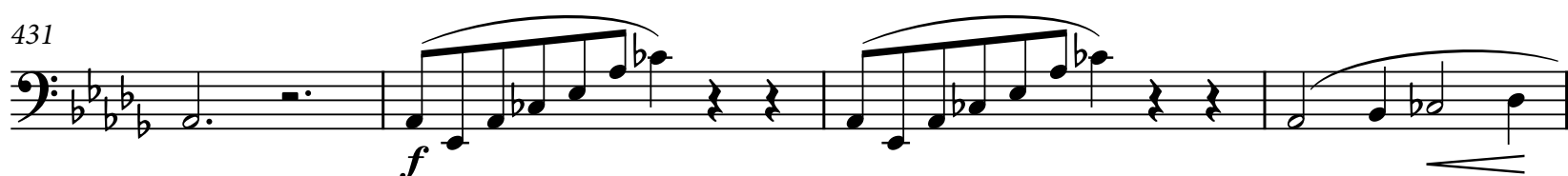
423



427



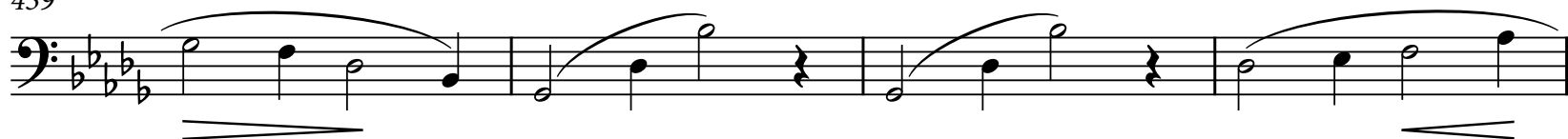
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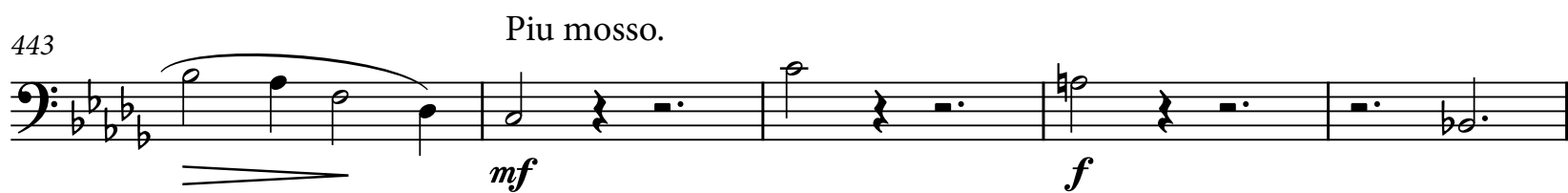
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439



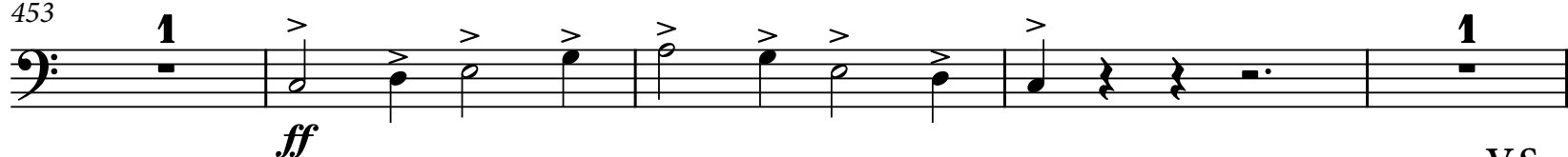
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448

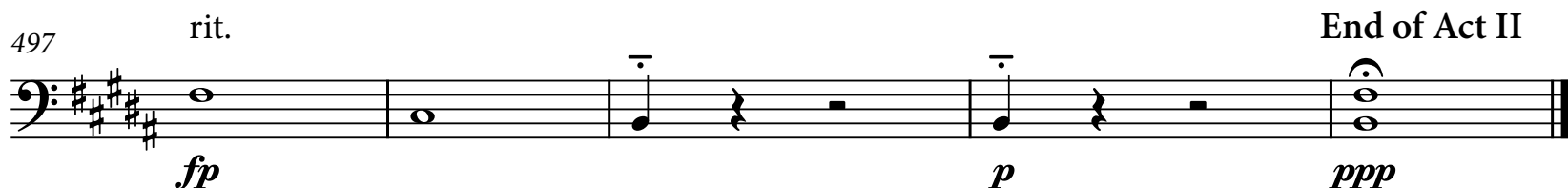
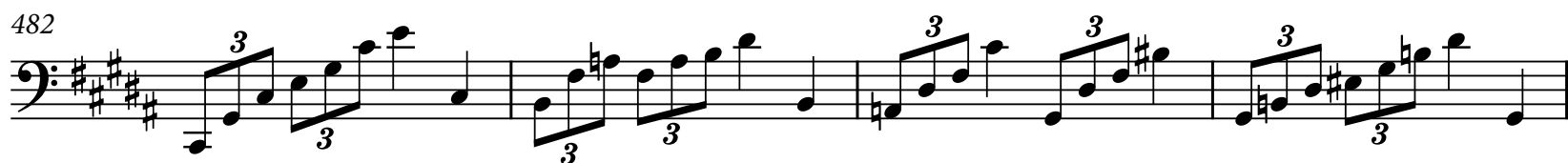
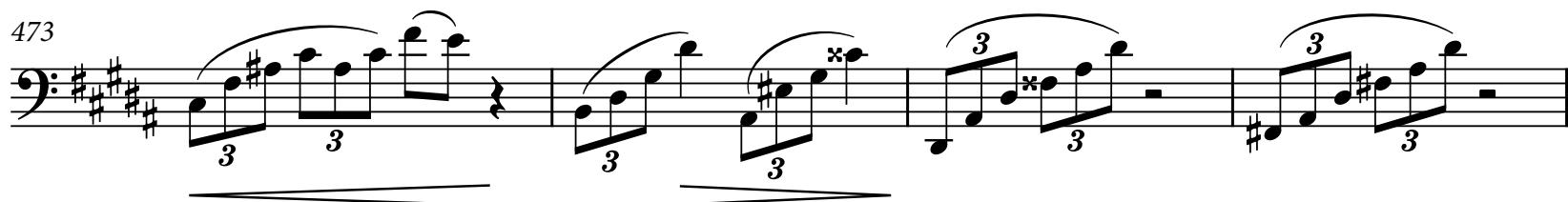
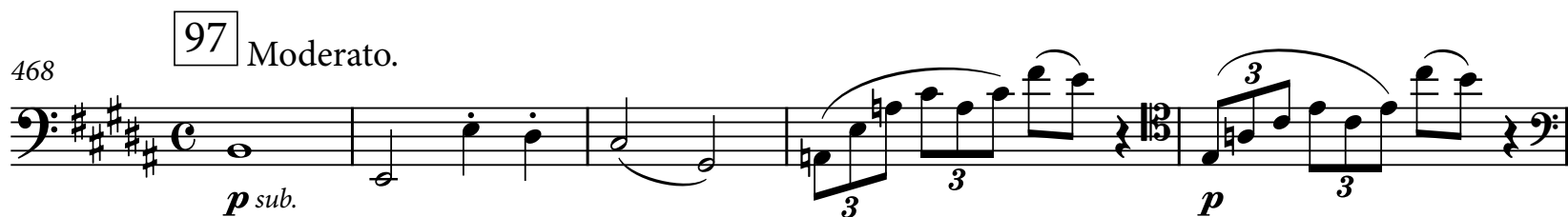


453



V.S.

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ACT III - SCENE 1

Moderato.

Violoncello

pp

6-7 *pp*

9

14-15 *pp*

18

f *pf*

fp

23

fp *sfz*

30

p

33-35

p *sfz*

40

100

cresc.

pp

pizz.

45

6

6

6

3

ppp

50

3

6

101 un poco agitato.

arco

p

poco a poco più mosso.

54

cresc. *f*

58

f

63

fff *sfz*

69

ff *sfz* *sfz*

74

pizz. *arco* 3 *fff* 102 Molto maestoso.

80

dim.

88

f

95

p *poco marc.* 1 2 99-100

103

101

101

103

pp > ppp

Measures 101-103: Bass clef, key of D major. Measure 101: quarter note D4, quarter rest, quarter note E4, quarter rest. Measure 102: quarter note F#4, quarter rest, quarter note G4, quarter rest. Measure 103: quarter note A4, quarter rest, quarter note B4, quarter rest. Dynamics: pp with accent in measure 101, ppp in measure 103.

110

110

sfz dim.

Measures 110-111: Bass clef, key of D major. Measure 110: quarter note D4, quarter rest, quarter note E4, quarter rest. Measure 111: quarter note F#4, quarter rest, quarter note G4, quarter rest. Dynamics: sfz in measure 110, dim. in measure 111.

104 L'istesso tempo

119

119

1 4 124-127 f >

Measures 119-127: Bass clef, key of D major. Measure 119: quarter note D4, quarter rest, quarter note E4, quarter rest. Measure 120: quarter note F#4, quarter rest, quarter note G4, quarter rest. Measure 121: quarter note A4, quarter rest, quarter note B4, quarter rest. Measure 122: quarter note C5, quarter rest, quarter note D5, quarter rest. Measure 123: quarter note E5, quarter rest, quarter note F#5, quarter rest. Measure 124: quarter note G5, quarter rest, quarter note A5, quarter rest. Measure 125: quarter note B5, quarter rest, quarter note C6, quarter rest. Measure 126: quarter note D6, quarter rest, quarter note E6, quarter rest. Measure 127: quarter note F#6, quarter rest, quarter note G6, quarter rest. Dynamics: pp in measure 119, pizz. in measure 120, f in measure 127.

[128]

[128]

9 1 131-139

Measures 128-139: Bass clef, key of D major. Measure 128: quarter note D4, quarter rest, quarter note E4, quarter rest. Measure 129: quarter note F#4, quarter rest, quarter note G4, quarter rest. Measure 130: quarter note A4, quarter rest, quarter note B4, quarter rest. Measure 131: quarter note C5, quarter rest, quarter note D5, quarter rest. Measure 132: quarter note E5, quarter rest, quarter note F#5, quarter rest. Measure 133: quarter note G5, quarter rest, quarter note A5, quarter rest. Measure 134: quarter note B5, quarter rest, quarter note C6, quarter rest. Measure 135: quarter note D6, quarter rest, quarter note E6, quarter rest. Measure 136: quarter note F#6, quarter rest, quarter note G6, quarter rest. Measure 137: quarter note A6, quarter rest, quarter note B6, quarter rest. Measure 138: quarter note C7, quarter rest, quarter note D7, quarter rest. Measure 139: quarter note E7, quarter rest, quarter note F#7, quarter rest. Dynamics: f in measure 128, pp in measure 131.

105

141

141

pizz. pp poco a poco cresc.

Measures 141-146: Bass clef, key of D major. Measure 141: quarter note D4, quarter rest, quarter note E4, quarter rest. Measure 142: quarter note F#4, quarter rest, quarter note G4, quarter rest. Measure 143: quarter note A4, quarter rest, quarter note B4, quarter rest. Measure 144: quarter note C5, quarter rest, quarter note D5, quarter rest. Measure 145: quarter note E5, quarter rest, quarter note F#5, quarter rest. Measure 146: quarter note G5, quarter rest, quarter note A5, quarter rest. Dynamics: pizz. in measure 141, pp in measure 142, poco a poco cresc. in measure 143.

147

147

Measures 147-152: Bass clef, key of D major. Measure 147: quarter note D4, quarter rest, quarter note E4, quarter rest. Measure 148: quarter note F#4, quarter rest, quarter note G4, quarter rest. Measure 149: quarter note A4, quarter rest, quarter note B4, quarter rest. Measure 150: quarter note C5, quarter rest, quarter note D5, quarter rest. Measure 151: quarter note E5, quarter rest, quarter note F#5, quarter rest. Measure 152: quarter note G5, quarter rest, quarter note A5, quarter rest.

153

153

arco 3 2 155-156 p

Measures 153-156: Bass clef, key of D major. Measure 153: quarter note D4, quarter rest, quarter note E4, quarter rest. Measure 154: quarter note F#4, quarter rest, quarter note G4, quarter rest. Measure 155: quarter note A4, quarter rest, quarter note B4, quarter rest. Measure 156: quarter note C5, quarter rest, quarter note D5, quarter rest. Dynamics: arco in measure 153, p in measure 155.

159-162

159-162

f 165-172 arco pp

Measures 159-162: Bass clef, key of D major. Measure 159: quarter note D4, quarter rest, quarter note E4, quarter rest. Measure 160: quarter note F#4, quarter rest, quarter note G4, quarter rest. Measure 161: quarter note A4, quarter rest, quarter note B4, quarter rest. Measure 162: quarter note C5, quarter rest, quarter note D5, quarter rest. Dynamics: f in measure 159, arco in measure 161, pp in measure 162.

175 106 Meno mosso maestoso. ten.

183 Molto maestoso

192

198 107 molto maestoso.

210

215

222 108

233 109 tranquillamente.

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247 pizz. **1** *p* *mf*

253 **110** *p* *pp* **3** arco marc. *f* 257-259

261 Più mosso. divisi Allegro moderato.

267 *f*

272 **111** poco rit. Allegro. **1** *f* *mf* **2** *f* *mf*

277 **1** **2**

282

1

2

p

pizz.

p

287

1

2

sfz p

sfz p

112

292

1

2

fp

fp

fp

297

1

2

cresc.

f

f

302

1

2

unis.

unis.

ff

ff

306

ACT III - SCENE 2

310 *ff* **113** L'istesso tempo $\text{♩} = \text{♩}$ **6** 314-319

320 [con sordini] *pp*

328 **10** 331-340

341 **114** *pp*

346 *cresc.*

350 **115** Poco più mosso. [senza sordini] **1** V.S.

356 $\text{♩} = \text{♩}$
pizz.
pp

361 arco
p <

366
cresc. *pp* <

372
>

377 senza rit.
pp

383 116 Andante.
f > *dim.* 388-394 395-398

399 117
1st. Half 2nd. Half
1 2
unis. *p* *f* *dim.*
mf *p*

405

410 *Animato.*

1 *p* pizz. *arco*

2 *cresc.*

415 *unis. Tutti*

1 *f*

2 *f*

421 118 *Moderato.*

ff

427

431 *Maestoso*

436 *Risoluto.*

ff

442 **4**

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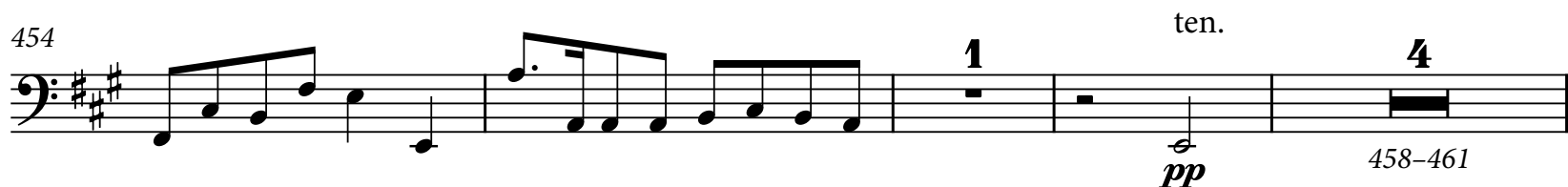
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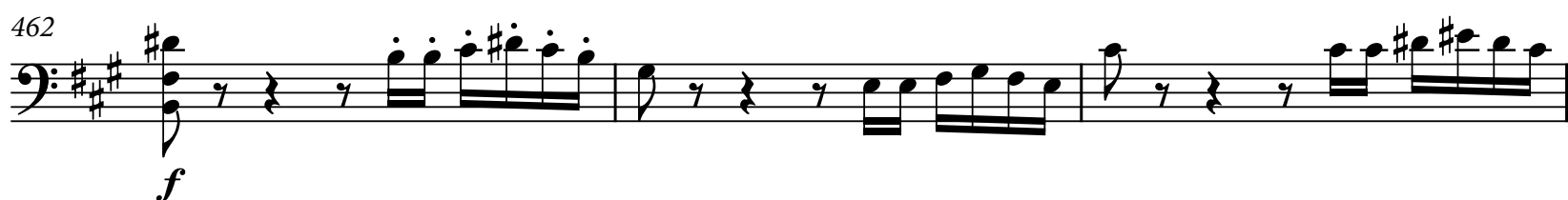
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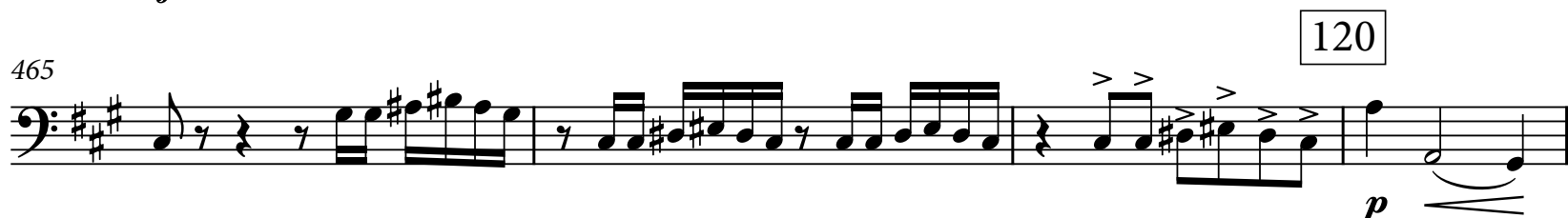
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462



465



469



474

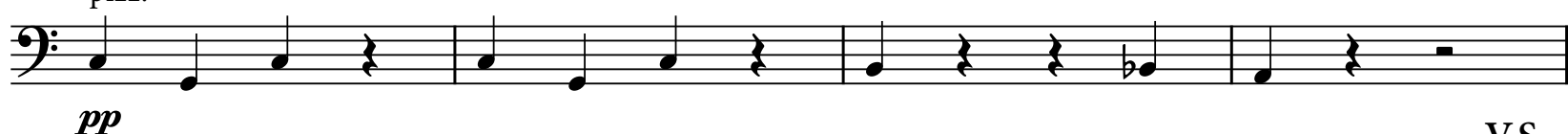


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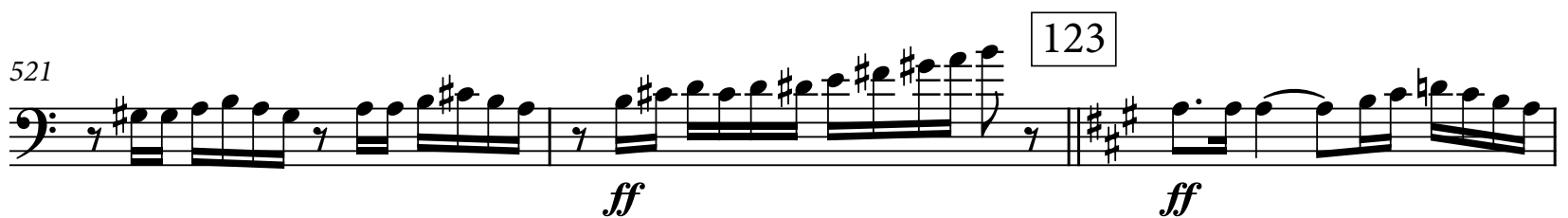
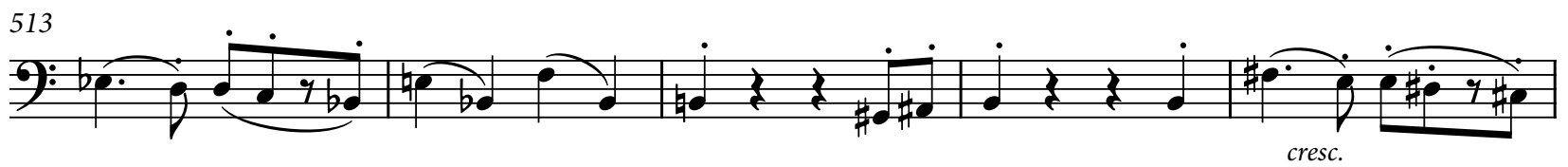
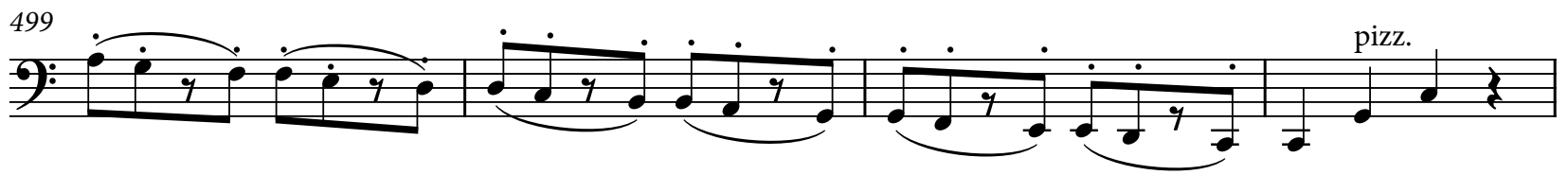
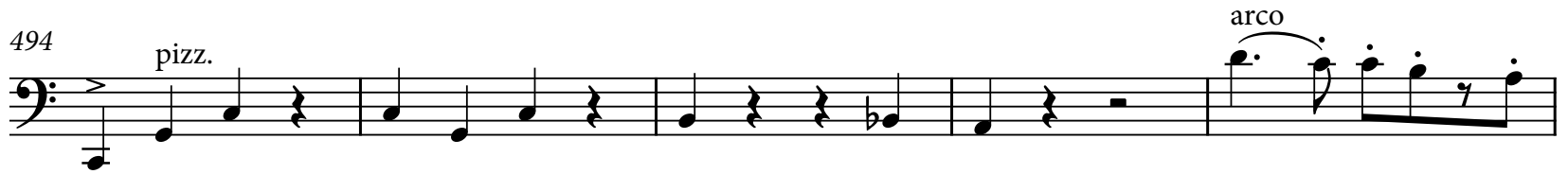


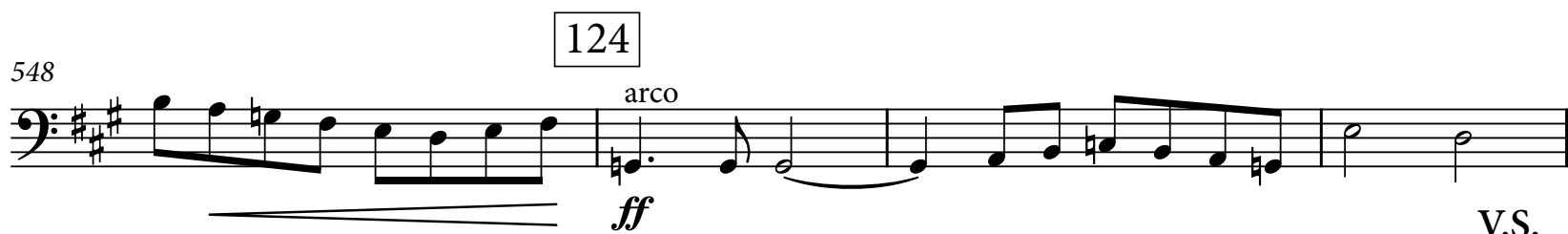
121

486 pizz.



V.S.





552

p

557

cresc.

562

125

fff

567

fff

572

senza rit.....

fff

578

fff

583

$\text{♩} = 100$

4

587-590

fz

Allegro moderato.

591

mf

3

f

596

126

1

cresc.

f

dim.

dim.

602 *Con moto.*

p *dim.*

609

p

619

poco cresc.

626

p

633

127

8

635-642

pizz.

cresc.

646

128

arco

pf

652

658

pizz.

7

660-666

p

pizz.

3

668-670

pp

129

671 pizz. *pf* *dim.* *p* 1

677 arco *f* *mf* 1

685

691 *f* *p* 8 696-703 *f* 130

705 *f* *pp* Più mosso.

711 *pp* 1

716 *f* 131

723 *p* *cresc. molto* Più mosso.

730 *ff* *Con brio.* 3 736-738

133

739

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

749 a tempo

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

757

765

p *poco marcato* *rit.*

1 4 1 2

768-771 773-774

134

Moderato.

9 17 6

776-784 786-802 803-808

135

22 7 20 3 5

810-831 832-838 840-859 860-862 863-867

Maestoso. *Poco animato.* *rit.*

136

Maestoso.

Poco animato.

137

868 Cello begins after Chorus has finished

pp

A - - - - men, A

875

1 1

V.S.

138

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ACT III - SCENE 3

Un poco animato.

Violoncello

divisi

p *fp*

7-8

139

9

pizz.

p

15

unis.

arco

pizz.

divisi arco

140

20

poco rit.

unis.

Allegretto

divisi

27

f 6

30

6

32

141

dim.

pp

36-39

40

fp

44-47

4

48

f

50

142

52-53

Agitato.

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

12

2 Soli
Largo ♩ = 56 con sordini

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.

5

69

p

75

pp

2

79-80

♩. = ♩

149

Molto Moderato

81

1

2

pizz.

pp

6

6

6

6

pizz.

83

1

2

86

1

2

89

1

2

150

92

1

2

95

1

2

pizz.

p

97

1

2

100

151

1

2

102

1

2

104

1

2

f

f

V.S.

106

1

2

108

unis.
arco

p

f

110

152

pp

1

Un pochetto più mosso.

113

114

poco cresc.

115

116

117

6 6 *fz*

118

153 1

[120] L'istesso tempo

pizz.

124

ppp *pizz.*

129

154 *Allegro.* 7 [senza sordini] *p*

130-136

140

1 1 1 V.S.

146 *Con anima.*

152

158

155

165

172

174-176

180

186

191

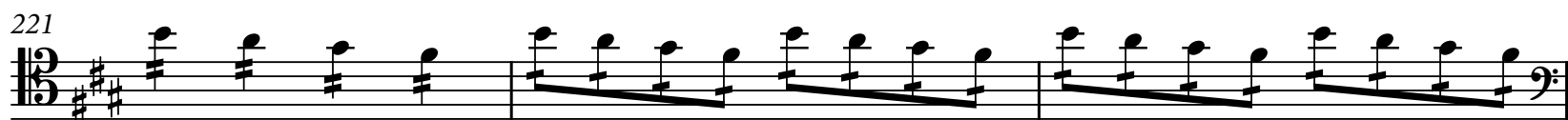
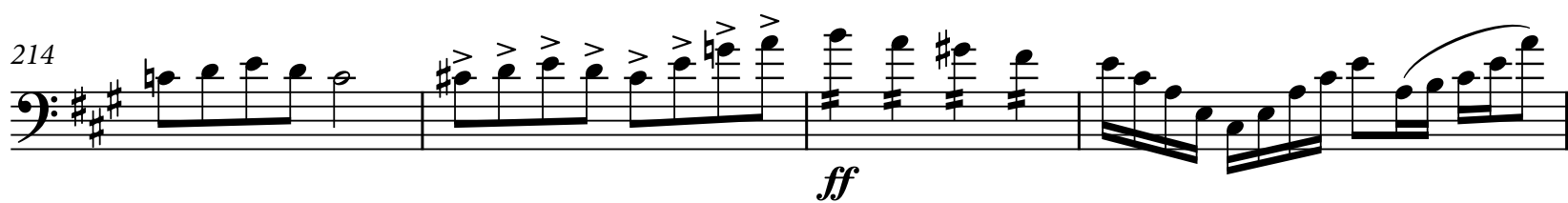
156 Allegro risoluto.



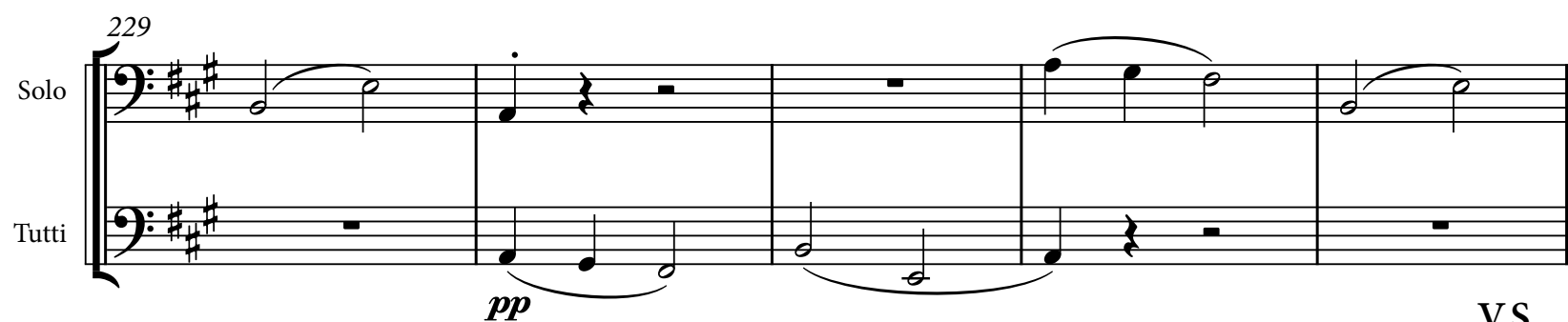
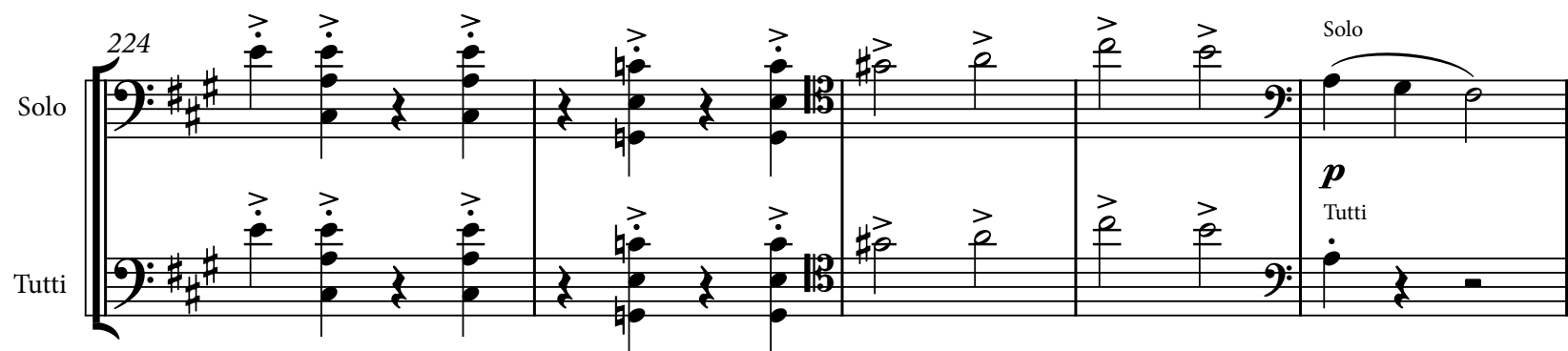
157

poco a poco crescendo

158



159



V.S.

234 160 unis. *f*

240 *p*

246 *cresc.*

251 161 *ff* *pp*

254

258 *pp*

260 *cresc.*

262 *f*

264

ff

268

162

fff

272

fff

276

pp *cresc. molto* *ff*

281

fff

286

sfz *sfz* *p* *fff*

The End



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