

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)

CLARINET 1

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

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

Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Manuscript Transcription & Score Preparation

Royal College of Music Library, London: MS 5152a

Novello's Original Octavo Edition no. 8269, Novello, Ewer & Co., 1898

Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk

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

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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The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

Molto moderato

Cl. in A

1-2

f

p *cresc.*

7

f *ff*

p *f*

13

f

19

mf

24

dim. *p*

29

f *p*

33

cresc. *f*

36

ff

10

38-47

ACT I - SCENE 1

Allegro moderato.

Cl. in A

Musical score for Clarinet (B \flat) 1 & Clarinet (A) 1, Act I - Scene 1. The score is in 4/4 time and features various dynamics and articulations.

Measures 1-5: *pp* (pianissimo), *p* (piano).

Measures 6-11: *cresc.* (crescendo), *mf* (mezzo-forte), *p* (piano).

Measures 12-16: *cresc.* (crescendo).

Measure 17: *ff* (fortissimo).

Measures 18-21: *sf* (sforzando).

Measures 22-26: *sf* (sforzando).

Measures 27-31: *dim.* (diminuendo), *p* (piano).

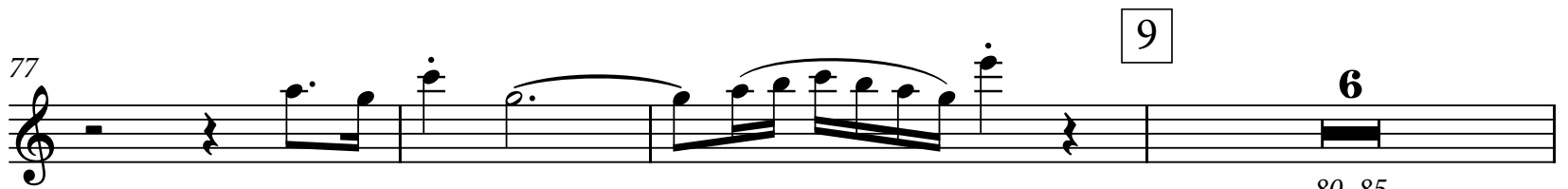
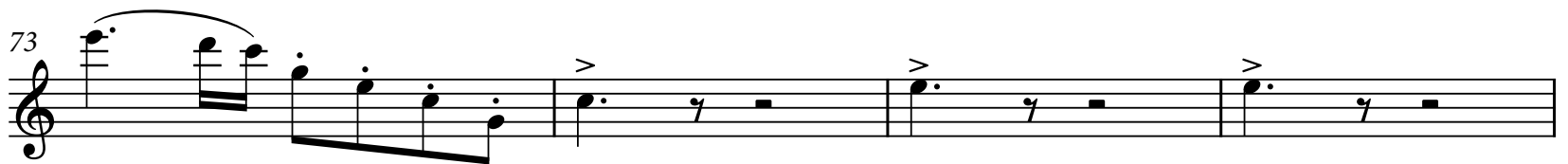
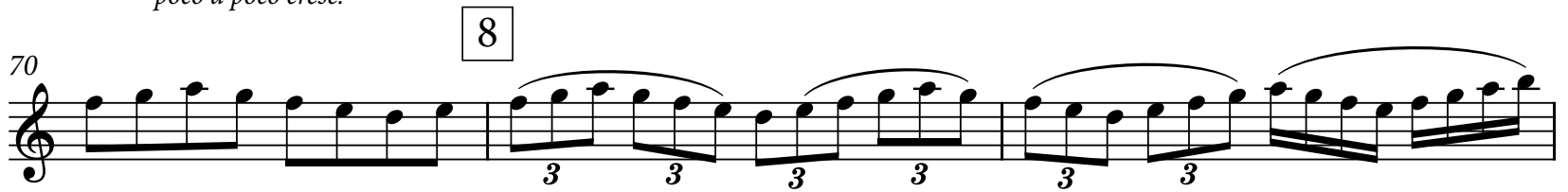
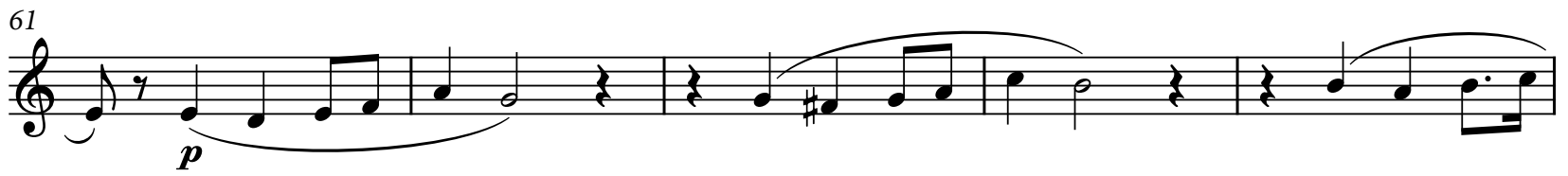
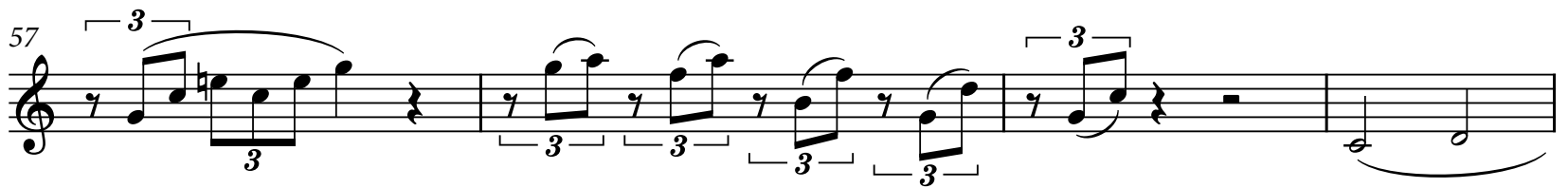
Measures 32-36: *legato* (legato).

Measures 37-42: *poco rit. a tempo espress.* (poco ritardando a tempo espressivo).

Measures 43-51: *mf* (mezzo-forte).

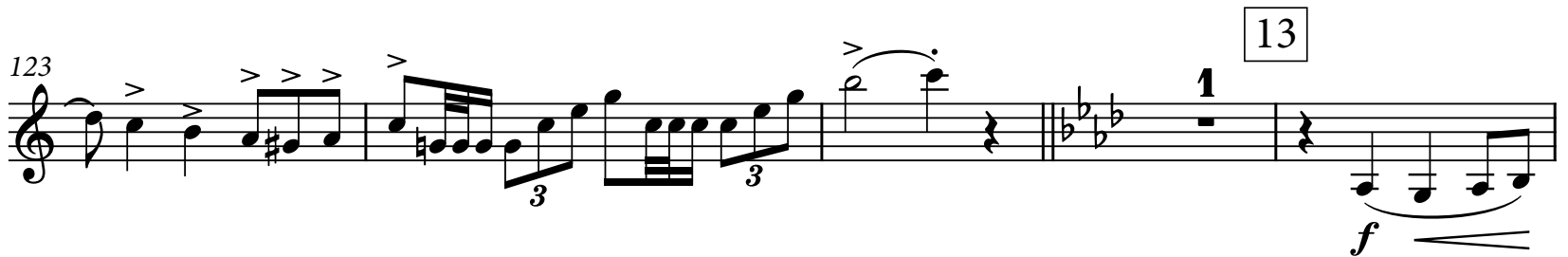
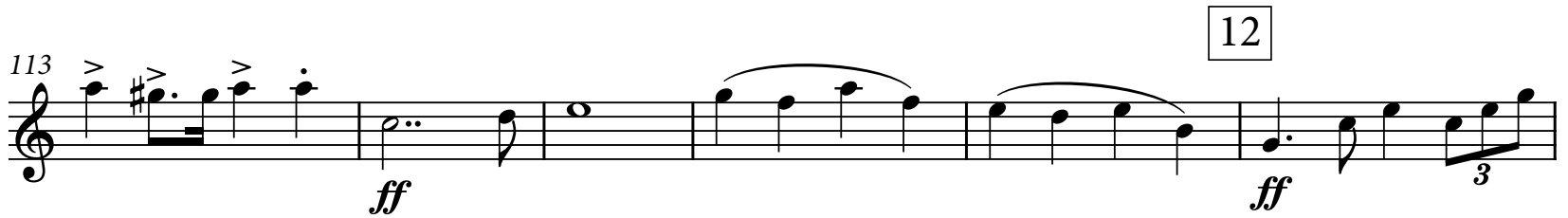
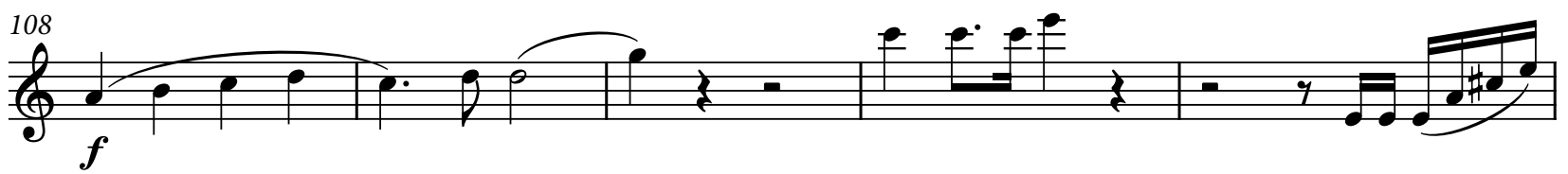
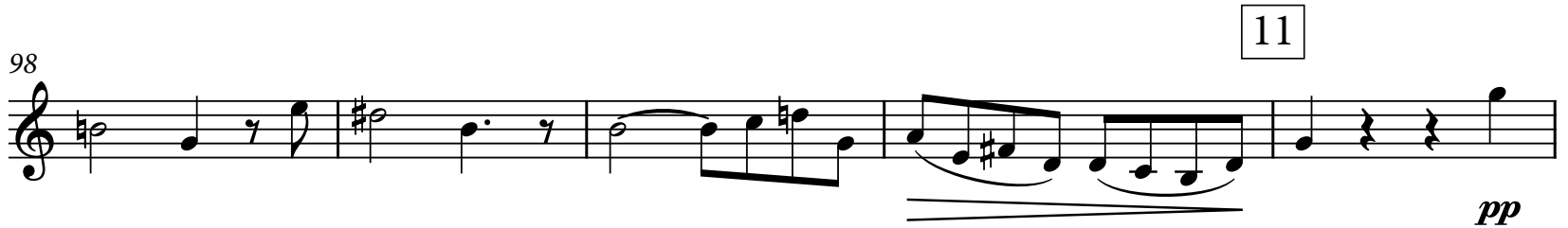
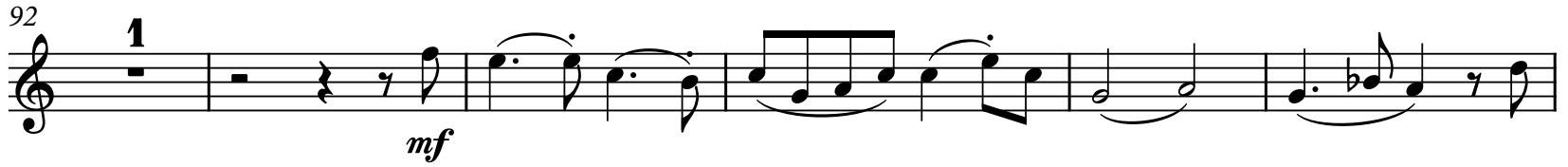
Rehearsal marks: 4, 5, 6, 7, 9.

Performance instructions: *pp*, *p*, *cresc.*, *mf*, *ff*, *sf*, *dim.*, *legato*, *poco rit. a tempo espress.*, *mf*.



80-85

10 Poco più moderato.



133

p

138

cresc.

143

14

mf

148

cresc.

153

Poco più mosso.

1

ff

159

ff

164

poco rit.

15

Tempo I

poco rit.

168

poco rit.

172

16

L'istesso tempo

1

fff

V.S.

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177 *f* rit.....

183 *Meno mosso.* *f*

17 *Maestoso ma non lento.* *f*

189-193

18 *p*

199-200

203 *Poco più mosso.* *f*

209 *a tempo* *p*

210-211

19

218

223 *un poco animato.* *Poco più largo.*

227-230 231-233

Poco a poco più mosso.

234

Bsn 2

240-242

3

243

21

mf

f

Allegro.

248

1

255

poco rit.

22 a tempo

f

261

ff

266

270

274

23

278

rit.

p

f

1

ACT I - SCENE 2

24 Andante.

Cl. in A

6 25 $\text{♩} = \text{♩}$ Andante. L'istesso tempo

14 26

20 27

25 28 Allegro

32 29 Poco più mosso. 33-34 37-49

50 32 Meno mosso. 54-55

p *pp* *f*

56 29 Andante.

58-61 **4** *ppp*

63 **1** **1** *ppp*

69 30

73 *p*

78 poco rit. 31 a tempo

84 32 poco a poco cresc. *pp*

89 *fff* *dim.*

94 *pp*

99 33 $\text{♩} = \text{♩}$ To Cl. in Bb **2** Hn 1 Poco più mosso.

100-101

34

Cl. in Bb

Maestoso non lento.

mf

p

3

3

3

121

35 Con moto.

f

135 cresc. e più mosso.

Allegro

ff

poco rit.

rit.

149 36 Allegro [a tempo]

ff

157

37

Tranquillo ma non lento.

6

6

161-166

167-172

dim.

38 Lento

13

173-185

B. Cl.

pp

191

Un poco animato.

197

a tempo

1

colla voce.

39

5

201-205

206

1

6

209-214

ff

p

f

ACT I - SCENE 3

40 Allegro molto vivace.

Cl. in Bb

40 18 3-20 *p*

23 41 19 26-44 *p*

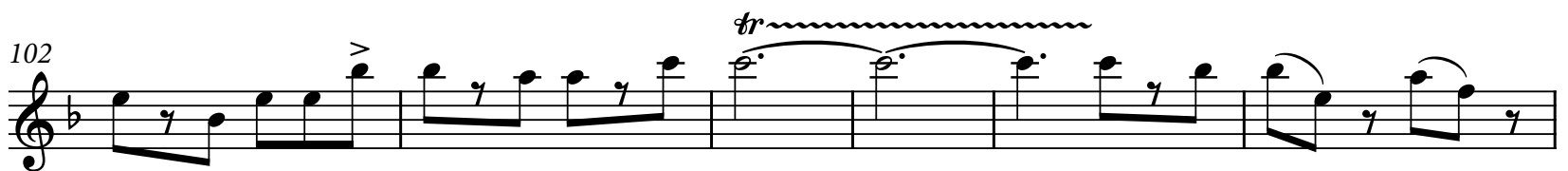
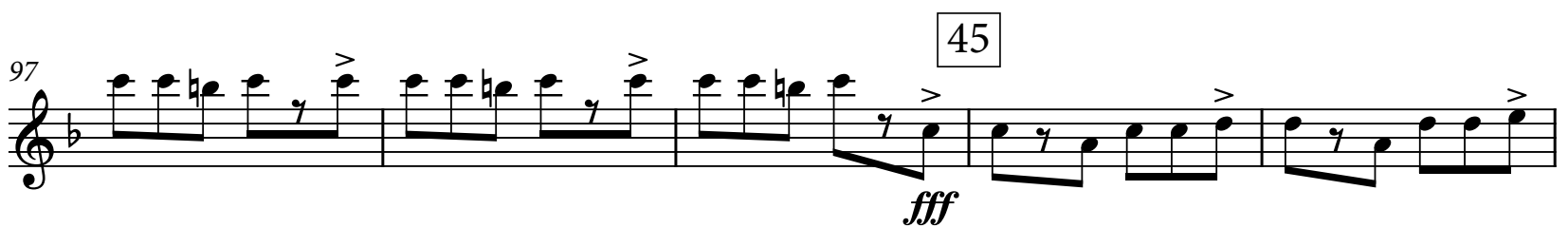
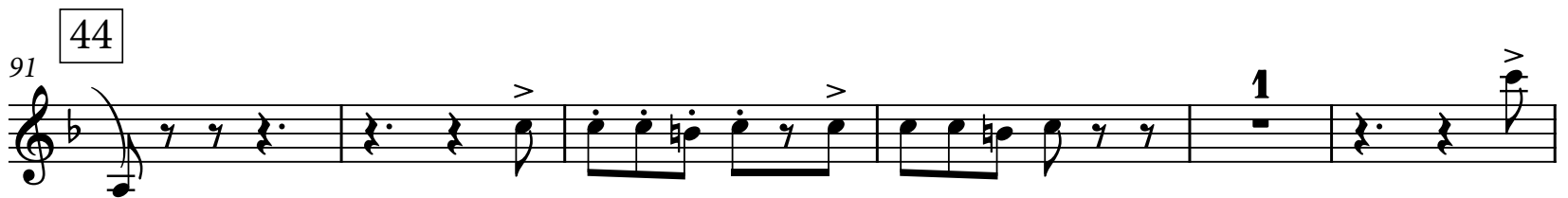
46 3 49-51 *p*

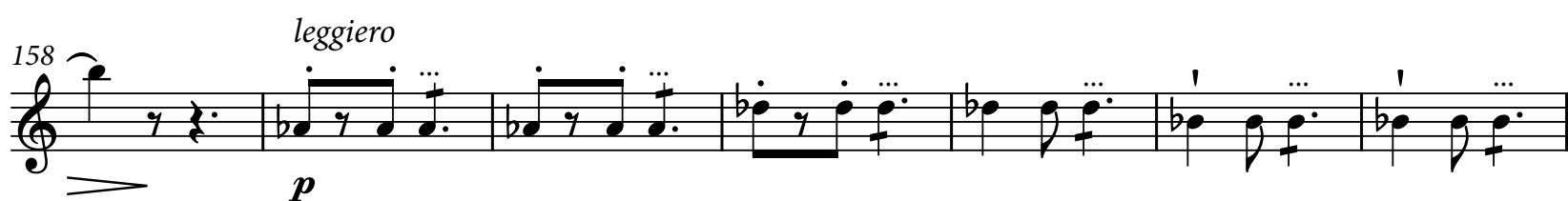
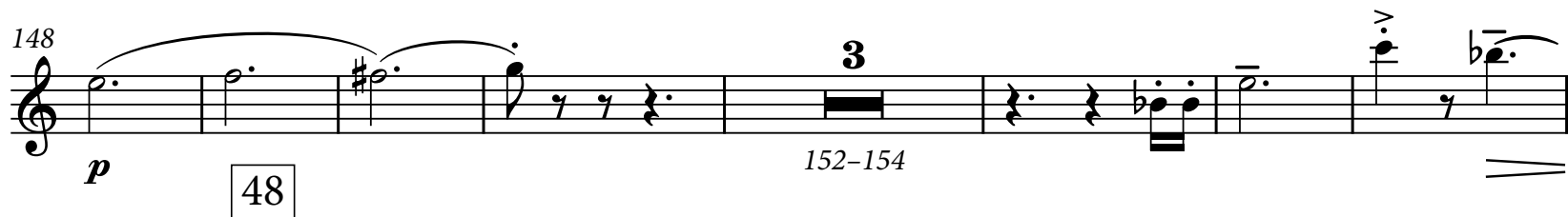
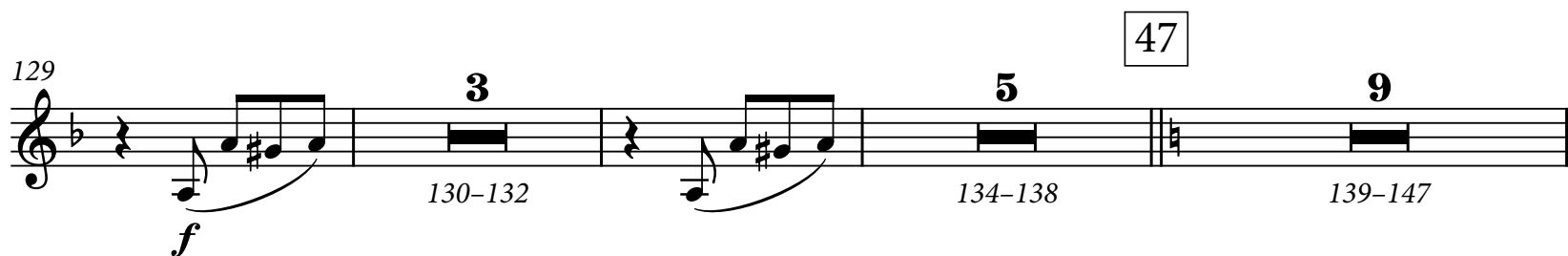
53 42

58 *cresc.* *cresc.*

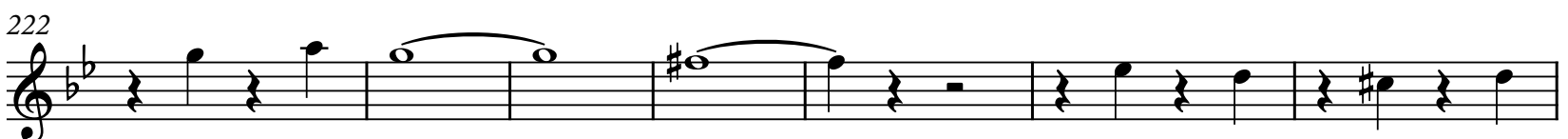
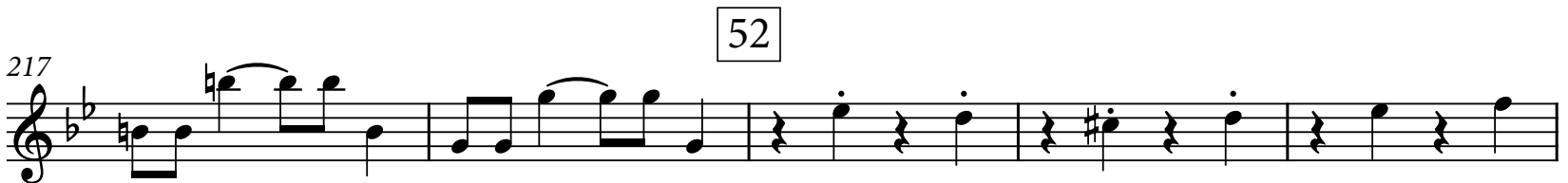
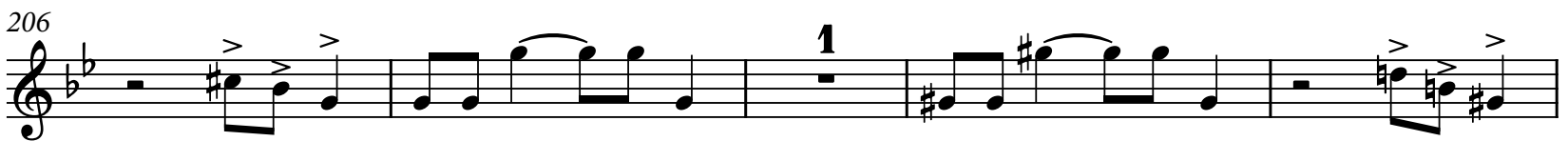
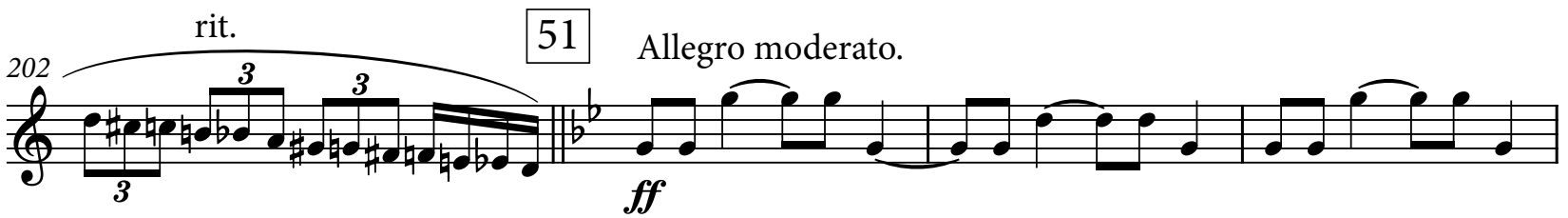
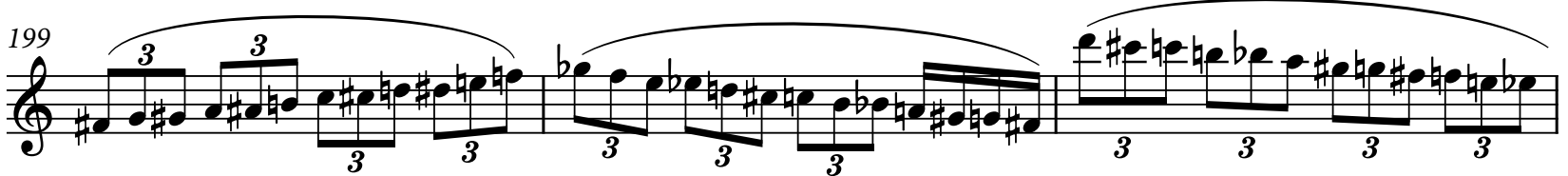
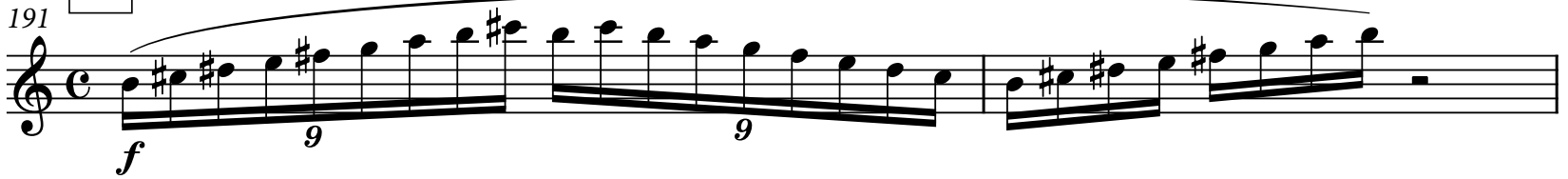
63 *cresc. molto.* *p*

68 43 3 71-73





50 Allegro, non troppo ma con fuoco.



229



234



fff *dim.* **1** V.S.

238 53 Moderato *cresc. ed accel.*

245

250 *ff* *rit.* 6

256 54 Tempo I

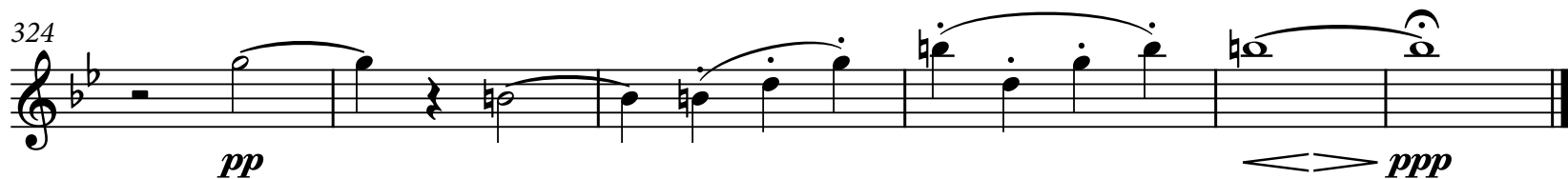
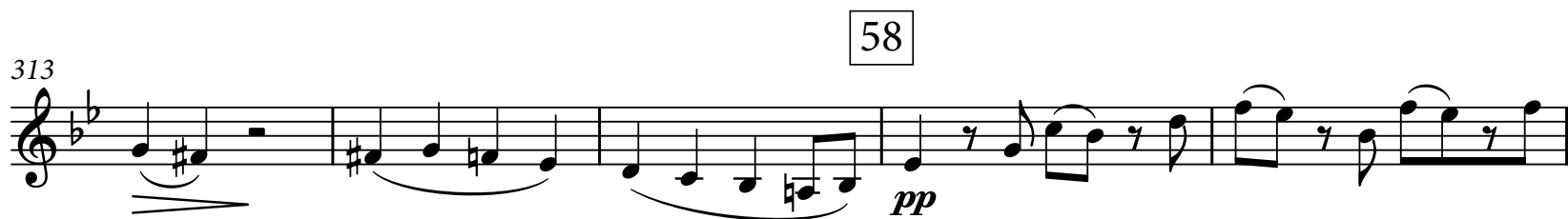
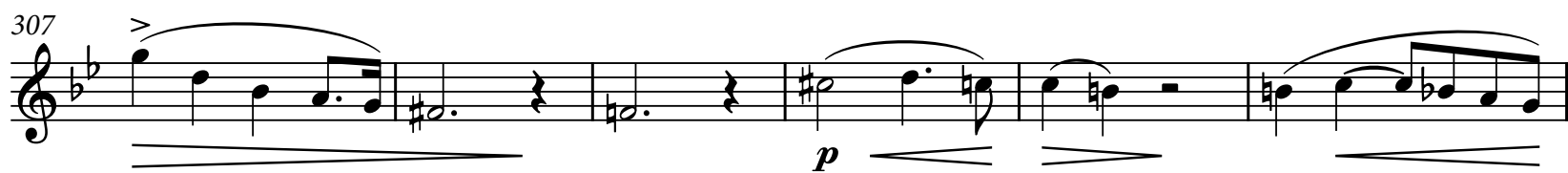
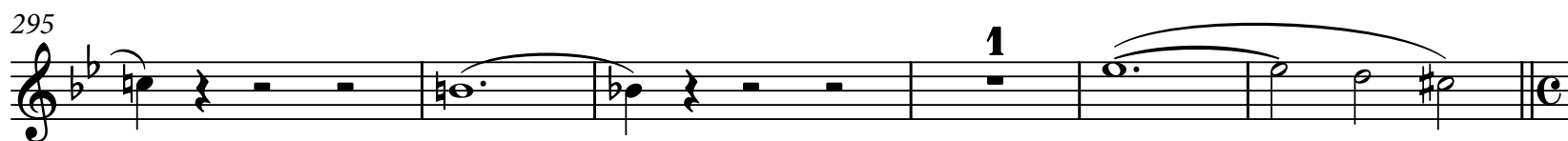
263 *ff* $d = d$

269

272 *poco rit.*

276 55 Più tranquillo
molto legato

281 *pp*

Un poco animato.

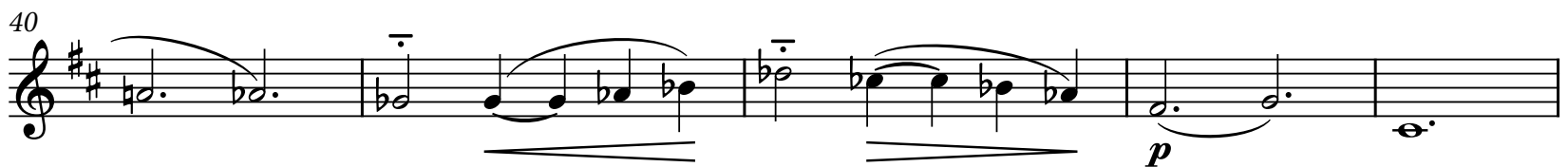
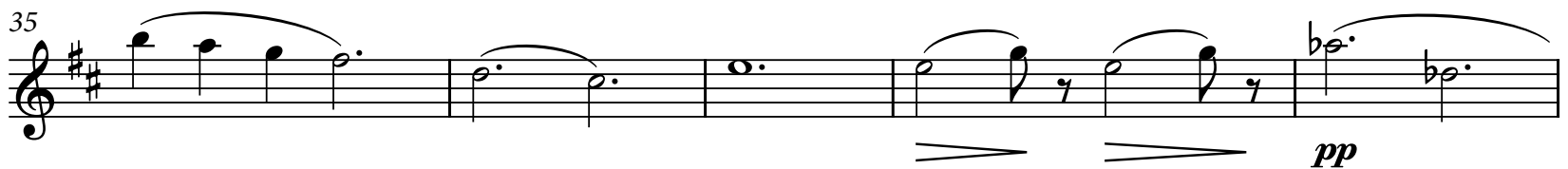
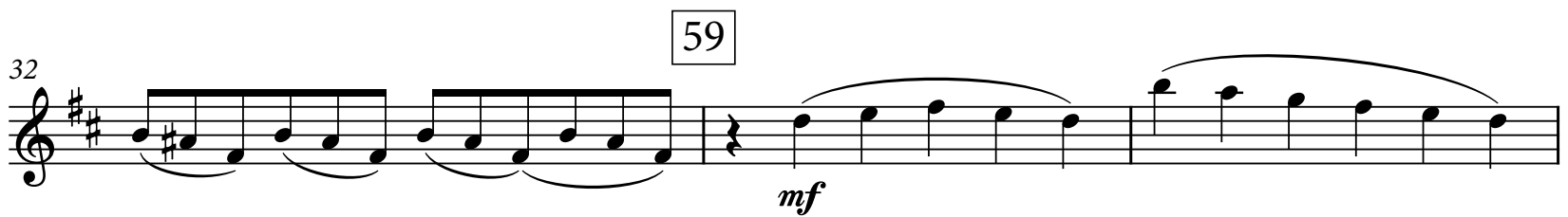
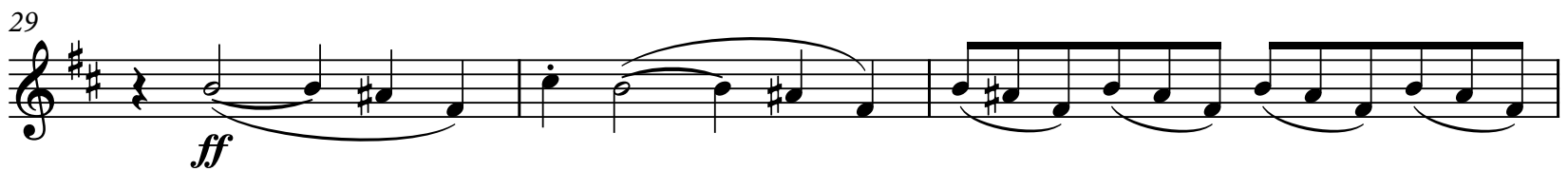
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ACT II - SCENE 1

Andante con moto

Cl. in Bb

10



60



57 *mf* *p*

60 *f* Più mosso.

63 61

66 *secco* *f*

69

73 *mf*

77 *Maestoso.* *mf* *rit. molto.....* *ff* *Allegretto.* *p*

82

91 62 *mf* 3



V.S.

Animato.

233

cresc. *f* 3 3 3 3 3 3

241

dim.

247

8
253-260
p

261

ff 6 7
262-268 *ff*

69

272

Tempo I, quasi maestoso.

276-277

281

3 1 3 1

290

3 3 3

295

Poco riten.

5 1
V.S.

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

306

313

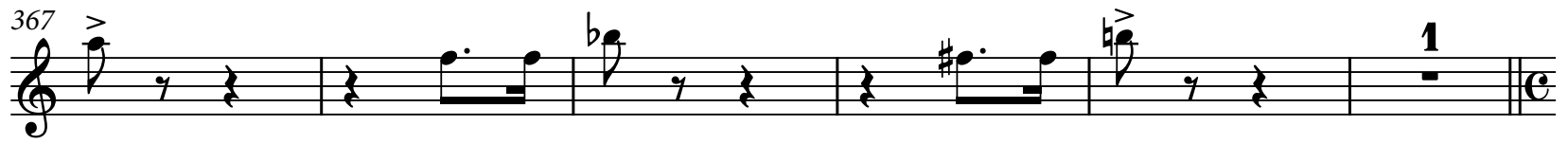
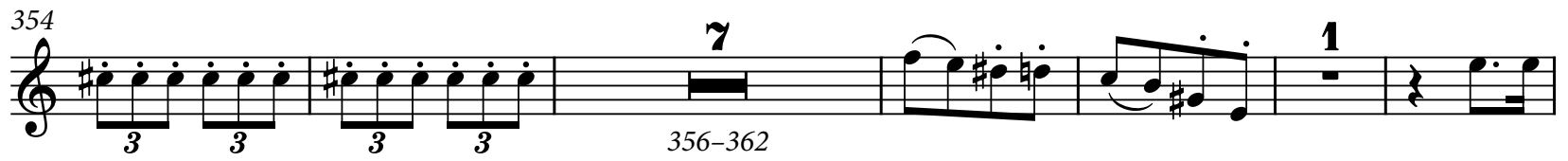
320 71

327

334 *f*

339 72 Tempo I Quasi maestoso. *ff*

346 *tr* *tr* *tr* *tr*



373 Andante. $\text{♩} = \text{♩}$ 73

ff

p

ff

poco rit.

74 Maestoso. Tempo I un poco più largo.

ff

409

415

420

75

424-425 *ff* 428-429

79

86

p *f* *p* *f*

espress.

93

p

98

fff *dim.* 3 *p*

103

cresc. *dim. e rit.* *p*

80 Moderato.

108

109-110 *p* 2 1

114

p 2 2 1

119

p *< >* 2 123-124

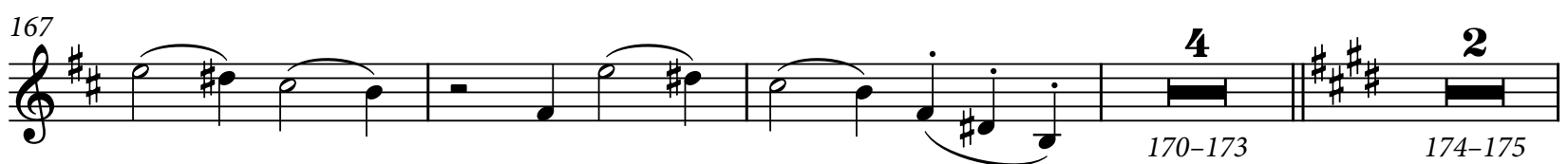
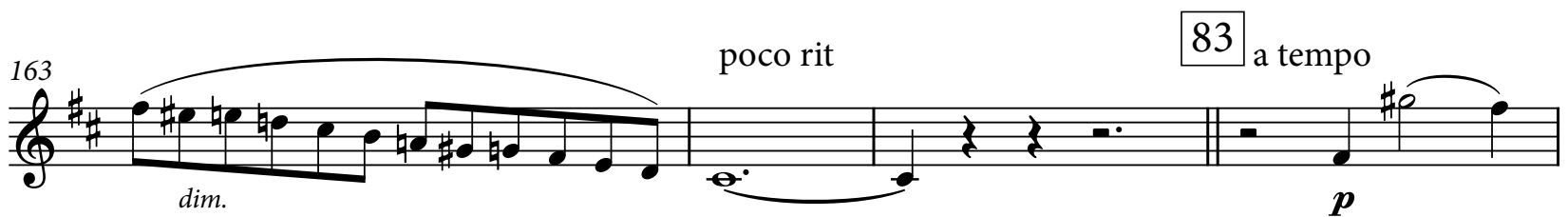
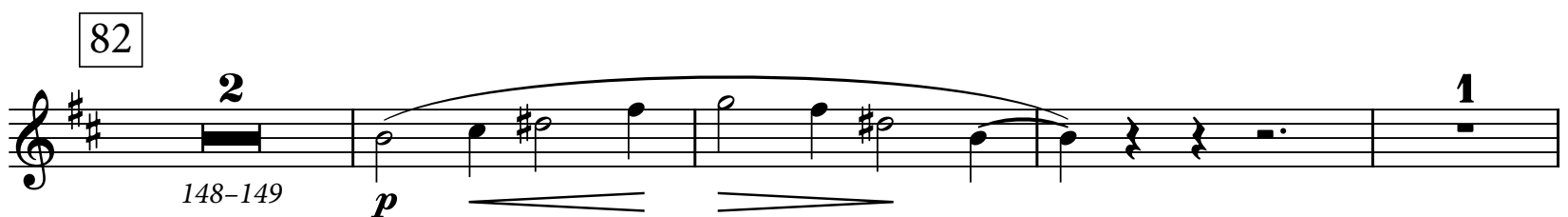
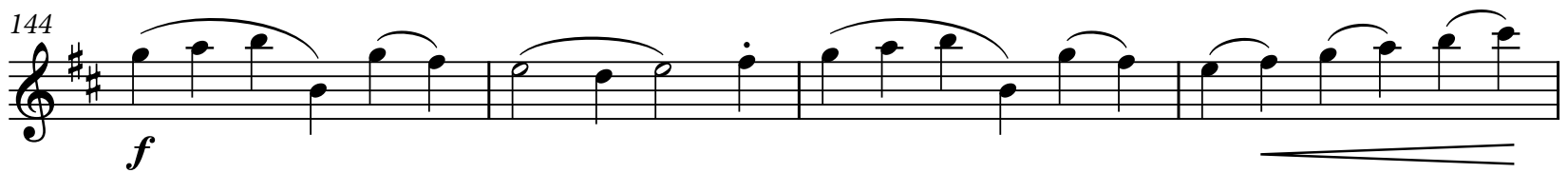
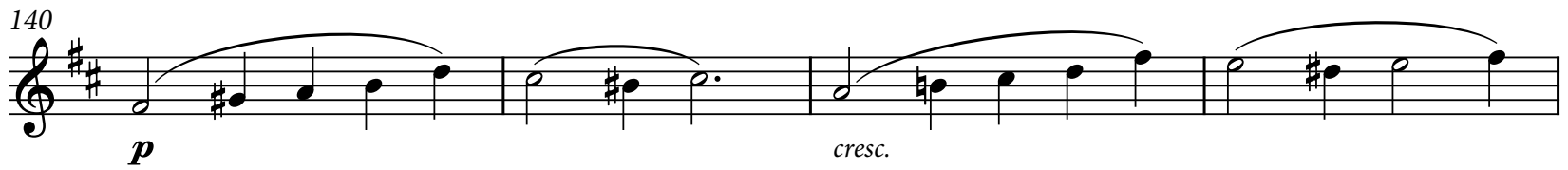
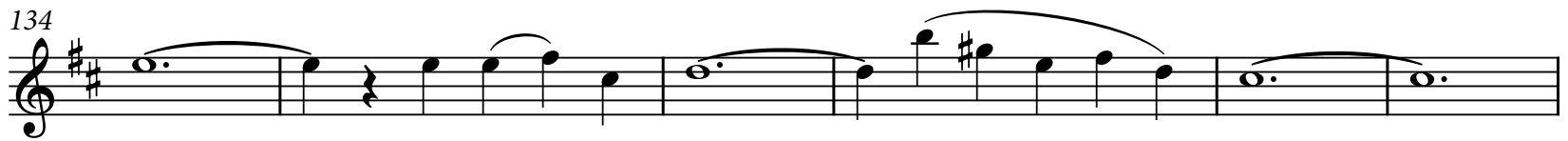
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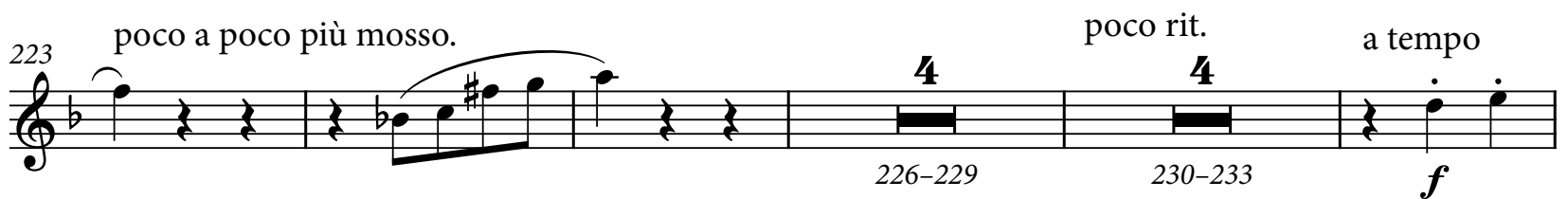
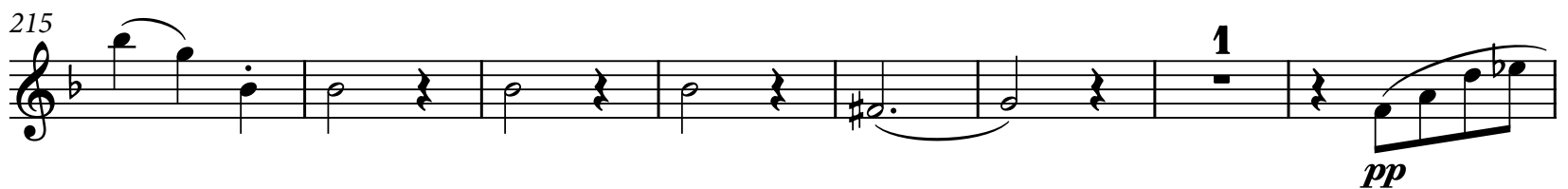
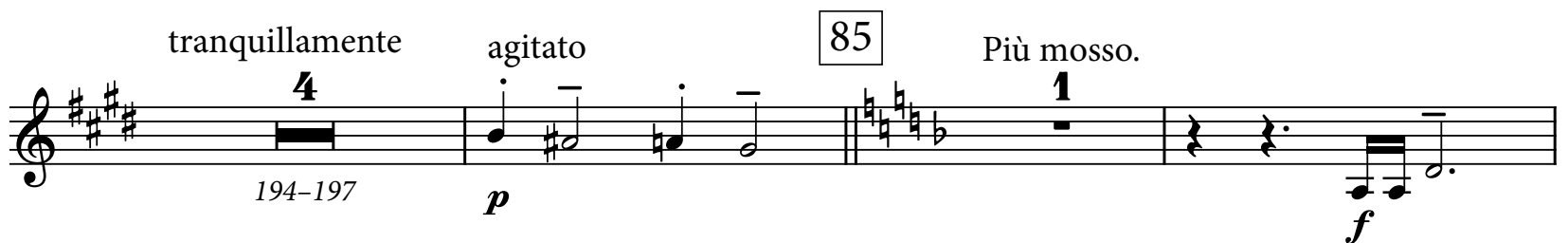
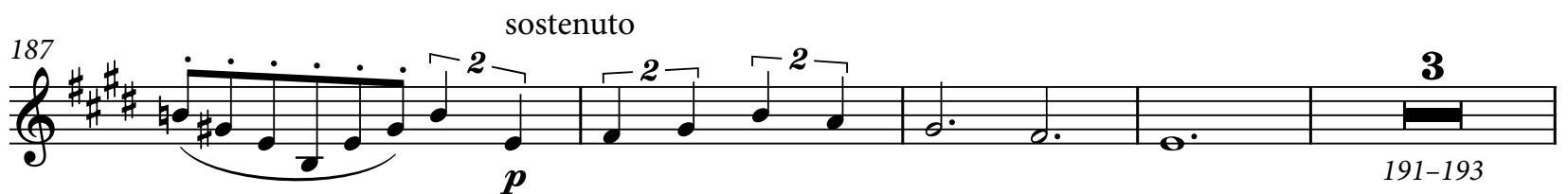
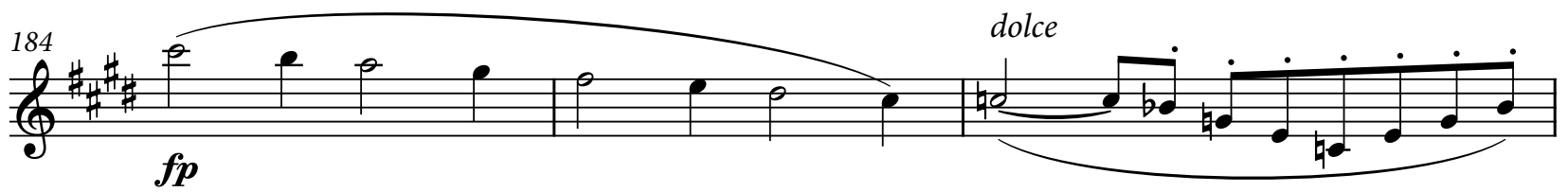
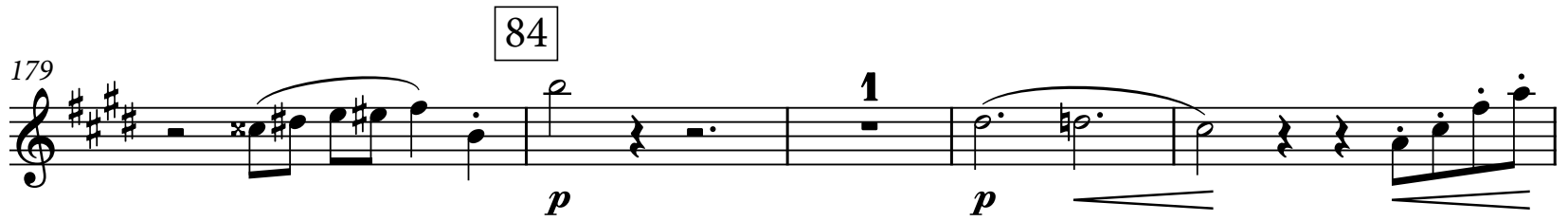
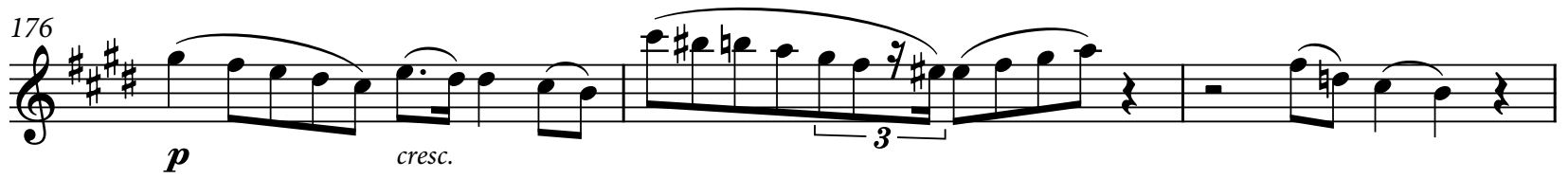
f

81

129

dim. *p*





242 **87** Più mosso.

ff

249

256 *accelerando*

262 *cresc.* **88** Più mosso. (Presto) **15** *ff* 267–281

282 *secco* **2** **1** **1** *f* 283–284

291

298 **89** **1** **1** **1** *f*

305 *fz*

314 **1**

321 **90** *ff* **2** **2** 323–324 327–328

329

ff *p*

Lento.
espressivo

338

ff *p* *pp*

91

Andante.

343

p *pp*

350

Molto maestoso. *8* Allegro. *7* *1*

351-358 359-365

Offerus

Him_ I_

368

p poco rit.

seek, I hope to

375

a tempo *1* *f*

382

pf

93

Moderato.

388-390

3 *f* *p*

396

mf *2* *2* *2* *2* *2* *dim.*

402

2 3

pp

406-408

409

2 3

f

413

94

p

418

p

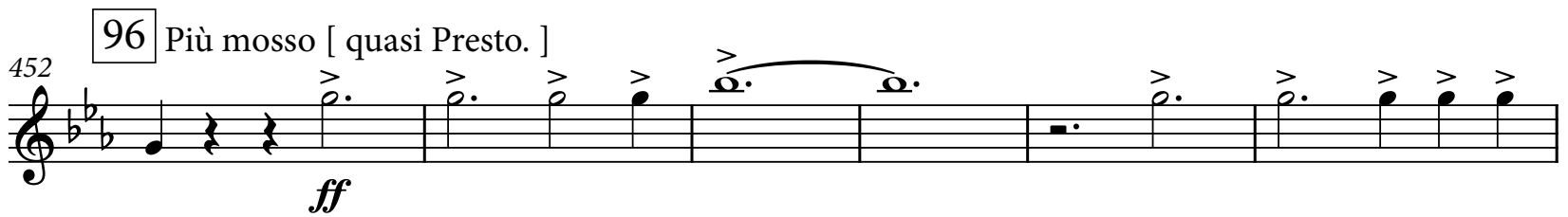
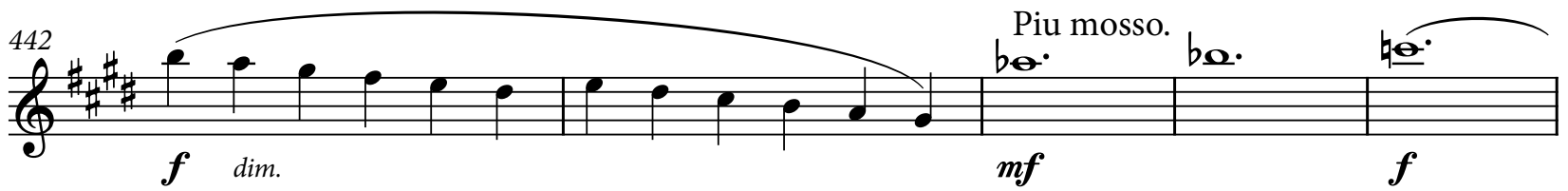
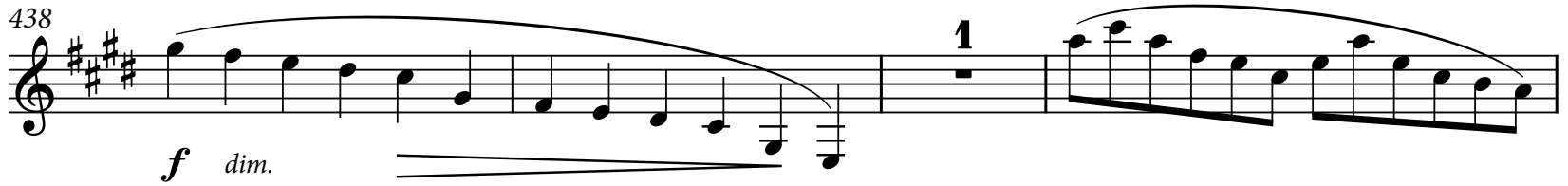
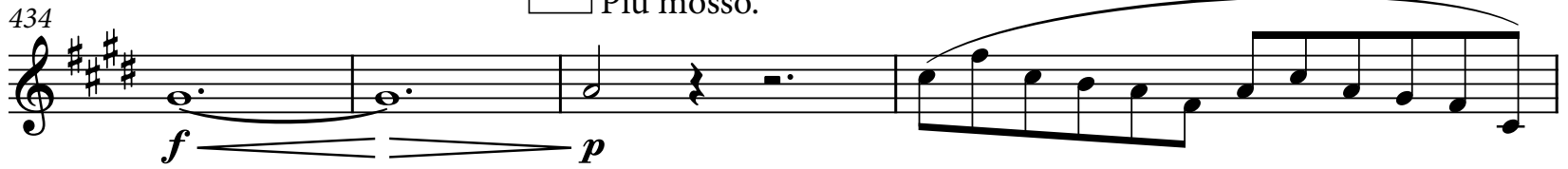
423

Poco più mosso.

4 4

424-427 *fp* 430-433

95 Più mosso.



98

480

481-484

pp

poco rit.....

a tempo

489

marcato

rit.

495

mf

3

p

p

ppp

End of Act II

ACT III - SCENE 1

Moderato.

Cl. in A

espress.

p

1-3

8

espress.

p

9-11

16

f

22

99 poco a poco più mosso.

fp

28

f

poco meno mosso.

dolce

33

p

sfz

100

40

p

cresc.

44-46

3

Tranquillamente

49

101 un poco agitato.

p

54

cresc.

f

58

63

67

ff

71

74

76

cresc......

102 *Molto maestoso.*

78

fff

83

dim.

92

p

poco marc.

p

1 4

99-102

103

13 7

103-115 *sfz dim.* *ppp* 121-127

104

L'istesso tempo

128 *f* *espress.* *p*

130-131

[134]

105

140 *p* 3 1 142-144

148 *cresc.*

153 *ff* 3 1 2 158-159 *tr*

pf

161 *f* 3 3 3 4 166-169 *p*

171 To Cl. in B \flat 106 *Meno mosso maestoso.* *Molto maestoso*

2 7 6

173-174 175-181 183-188

190 Ob. 1

Cl. in Bb

193-194

f

197

107 molto maestoso.

f

dim.

205

p

210

211-212

sfz

216-219

220

f

f

226

108

ff

233-236

109

237

tranquillamente.
con tenuto

p

p

244

p

248-249

250 110

mf

255 *p* *pp* *p*

261 *f* Più mosso. Allegro moderato.

267 *f* poco rit.

275 111 Allegro.

282 *p*

293 *fp* *fp* 112

297 *cresc.*

301 *f* ten.

305 *ff*

ACT III - SCENE 2

310 Cl. in Bb L'istesso tempo ♩ = ♩ 113

ff 314-320 321-324

325

pp

114

10 **3** *p*

331-340 341-343

347 To Cl. in A

cresc. **3** 352-354

115 Poco più mosso. Fl. 1 ♩ = ♩ Cl. in A

p

361 To Cl. in Bb

cresc. **8** 365-372

373 Cl. in B \flat senza rit.

pp

379

pp

385 116

f *p* *pp*

392 Andante.

5

396-400

402 117

mf *p*

408 Animato.

4

410-413

p cresc.

417

f

425 118 Moderato.

ff

429

3

Maestoso

430-432

436 To Cl. in A Risoluto. 8 Bsn 1

439-446

119 Poco più mosso.

Cl. in A

449

ff

454

ten. 4

pp 458-461

462

f

465

120

p

469

1

cresc.

2

474-475

p

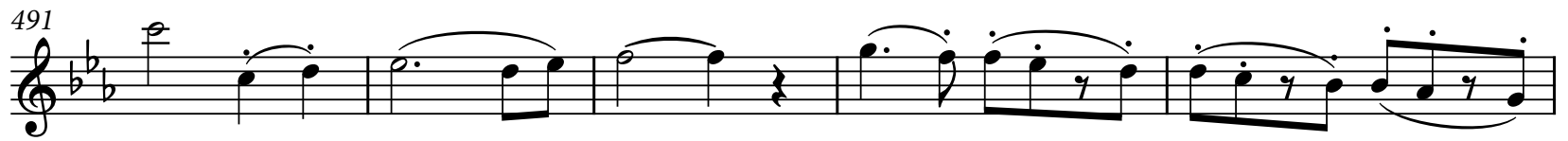
479

4

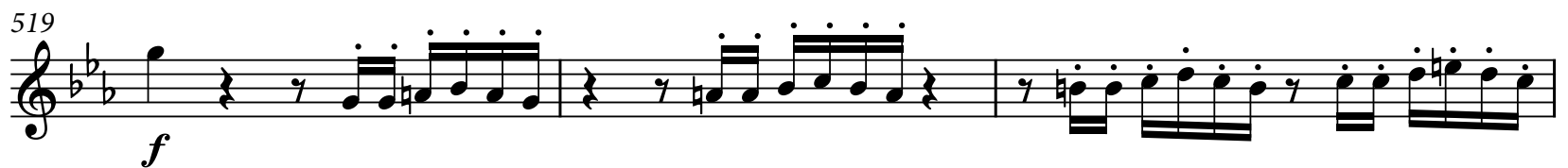
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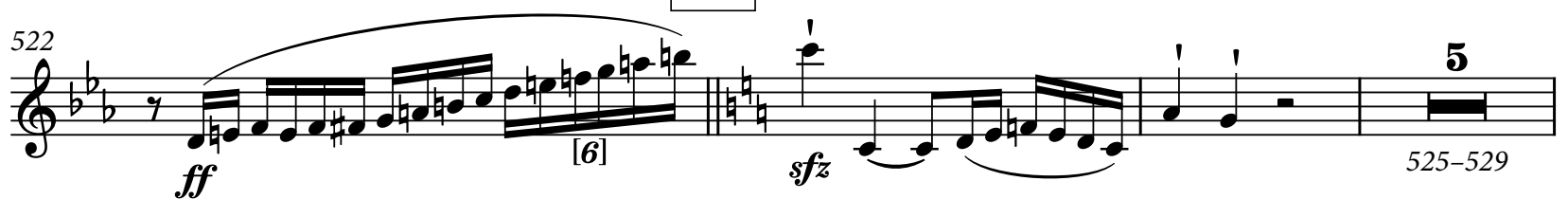
121



122



123



530 *sfz* 532-534 *f* 3

536

540 *f* 1

545

124

549 *ff*

553 *p*

557 *cresc.*

125

561 *fff*

564

568 *fff*

574 *senza rit.*.....

580

586 $\text{♩} = 100$ **2** *Allegro moderato.*
fz 587-588 *f* *mf*

593

599 **126** *To Cl. in Bb* **3** *Con moto.* **4** *Ob. 1* **Cl. in Bb**
 600-602 603-606 *p*

610 **14** 611-624 *p* **7** 628-634

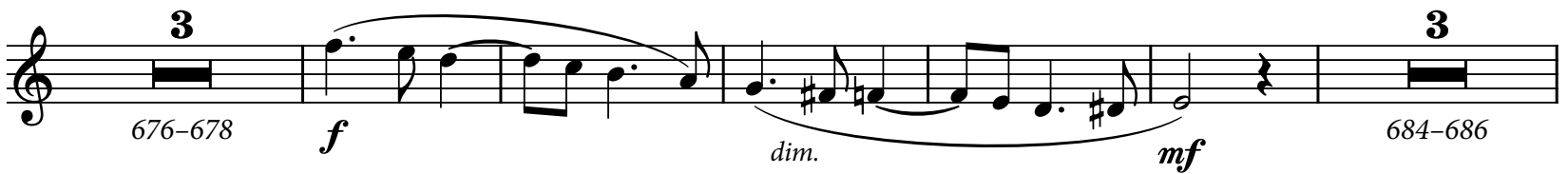
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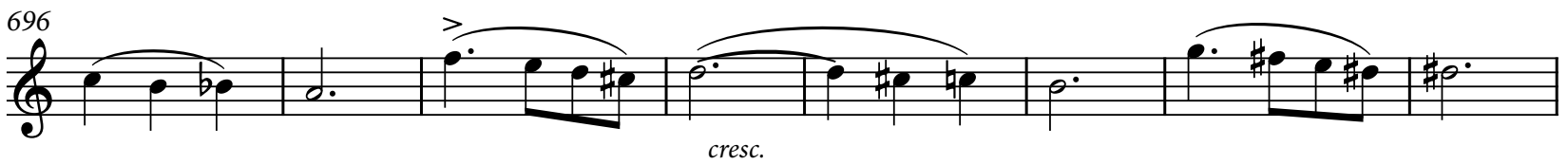
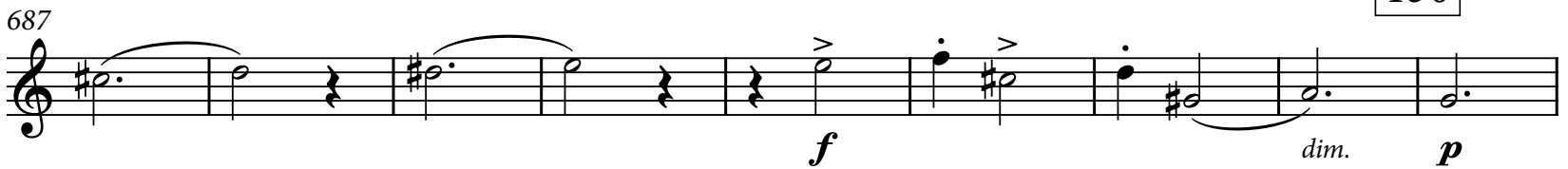
128



129



130



131



Più mosso.

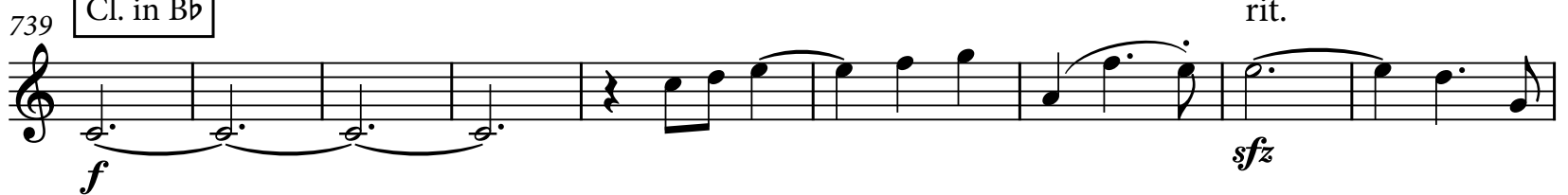


132

Con brio.

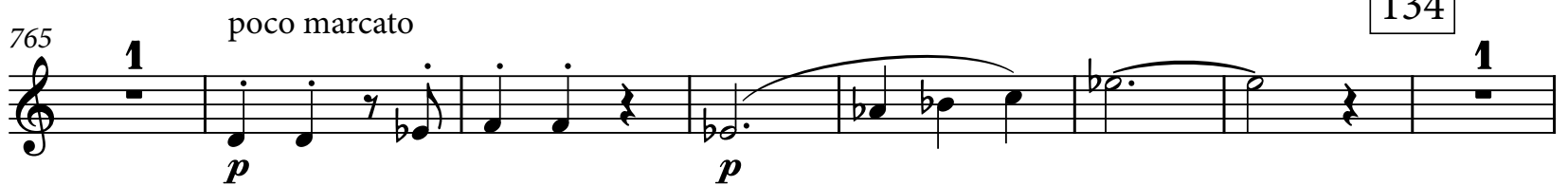
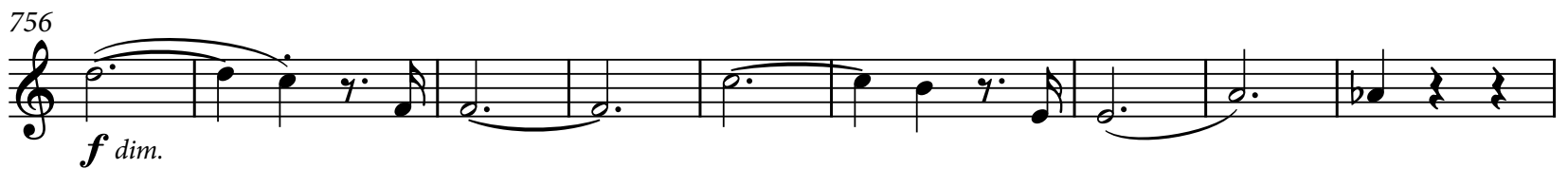
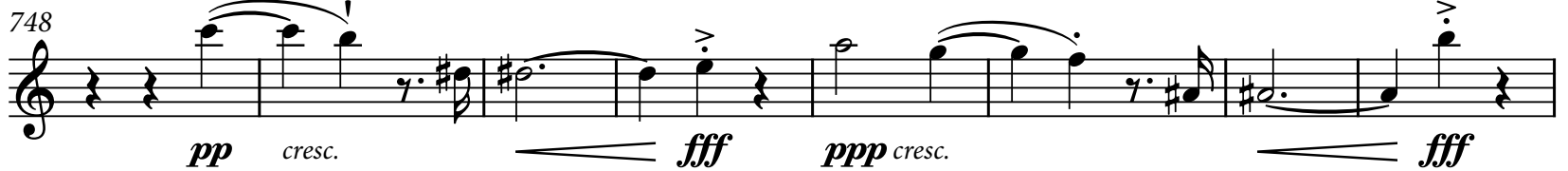


Cl. in Bb



133

a tempo



135

17686-802

6803-808

22810-831

136

Maestoso.

7832-838

Poco animato.

20840-859

3860-862

137

rit.

7863-869

2871-872

Vc.

875

Cl. in A

138

pp

ACT III - SCENE 3

Un poco animato.

Cl. in A

pp

4

139

7-8

11

14

16-17

140

19

p poco cresc.

22

Allegretto

28

141

f

dim.

35 *espress.* *p* *rubato* *a tempo giusto* *fp*

41 *pf* *f* *marcato*

48 142

54 *Agitato.* *ff*

58

143 *Molto agitato.*

62

66 *Con gran forza.*

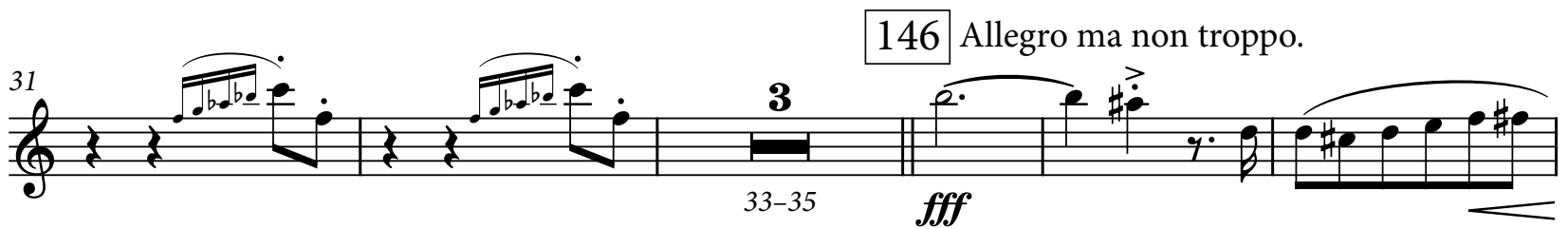
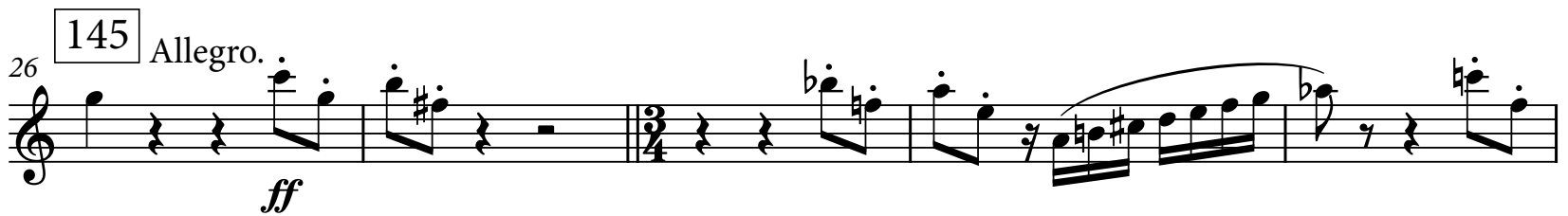
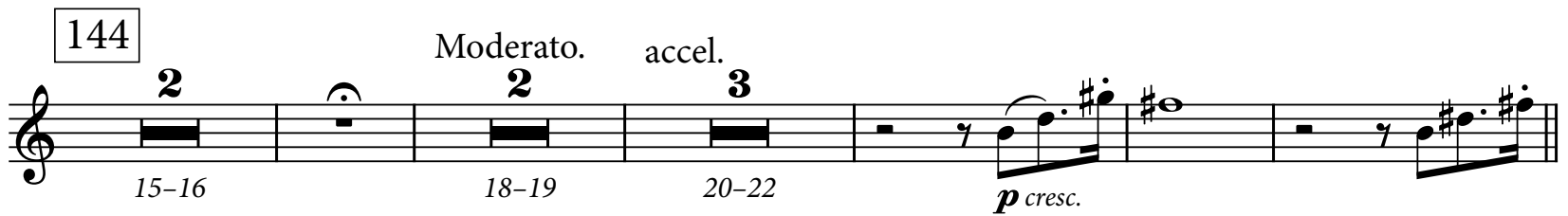
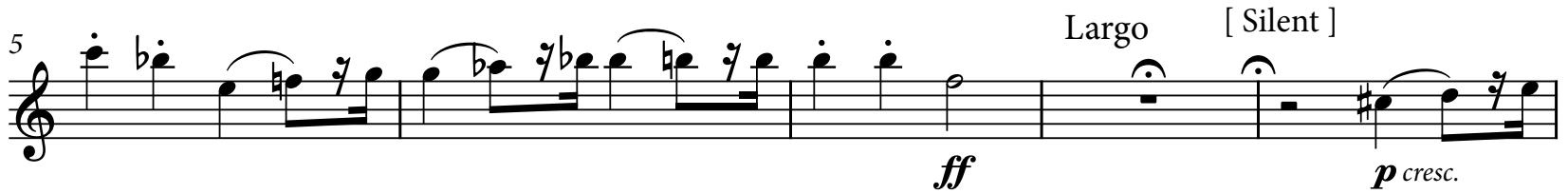
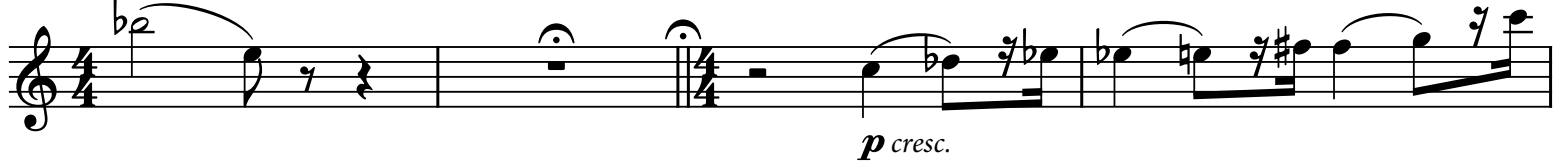
ACT III - SCENE 4

Ritenuto

Cl. in A

Agitato.

[Short Pause]



51 147

f *ff* *ff*

59 148

fff *pf* *dim.*

66 149 $\text{♩} = \text{♩}$ Molto Moderato

68-72

79 *pp*

84

88 150

pp 90-91 Eng. Hn

95 151

ppp

102 *ppp* *f* *f*

152 Un pochetto più mosso.

110 *pp* *pp* *poco cresc.* *fz*

118 153 *p* *L'istesso tempo* *p express.*

122 *ppp* *pp*

128 154 *Allegro.* *p* *ppp*

135 *Con anima.* *ff* *138-145* *146-155*

156 155 *ff* Eng. Hn

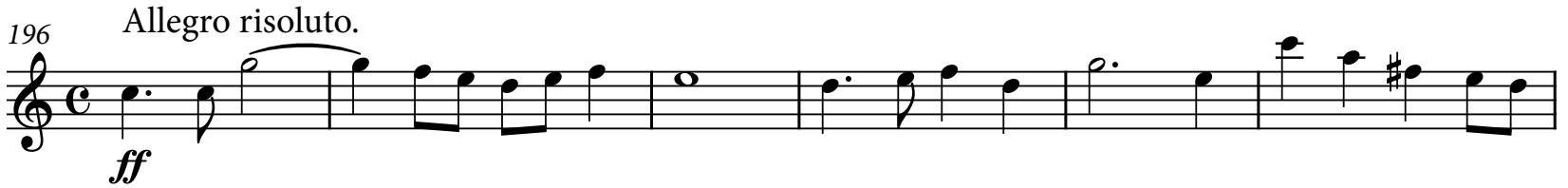
165 *ff* *170-173* *175-178*

179 *fff*

185

190 *sfz* *sfz* *sfz* *V.S.*

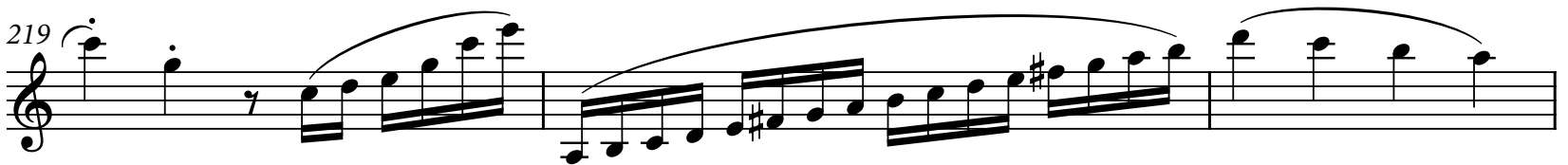
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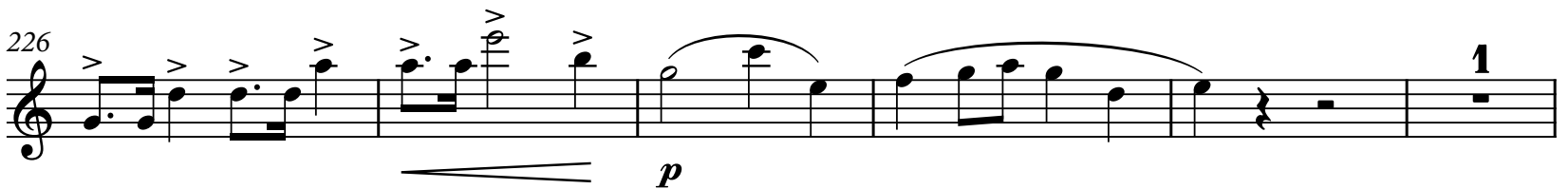
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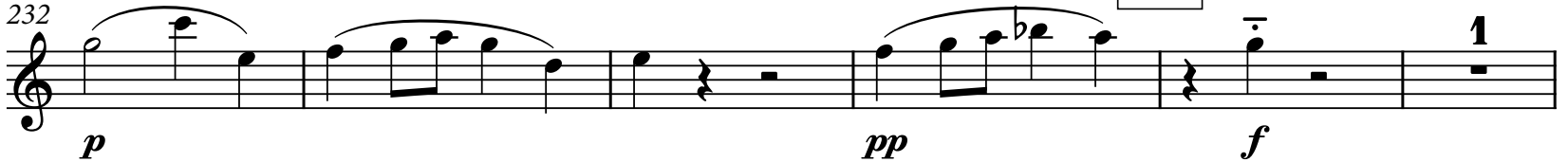
158



159



160



244

p *p* *pf* *cresc.*

250

ff *pp*

161

255

pp *cresc.* *cresc.*

262

f *ff*

162

269

f *ff*

274

pp *cresc. molto* *ff*

281

f *ff*

286

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



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