



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 2

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. DecoraQve images on this score are also in the Public Domain and have No Copyright under United States law. No determinaQon was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranQes about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. [hXp://rightsstatements.org/vocab/NoC-US/1.0/](https://rightsstatements.org/vocab/NoC-US/1.0/)



Text wriXen for this score, including project informaQon and descripQons of individual works does have a new copyright, but is shared for public reuse under a CreaQve Commons AXribuQon NonCommercial (CC BY-NC 4.0 InternaQonal) license. [hXps://creaQvecommons.org/licenses/by-nc/4.0/](https://creativecommons.org/licenses/by-nc/4.0/)



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

CONTENTS



	PAGE
PROLOGUE	1
ACT I	
Scene I	2
Scene II	9
Scene III	15
ACT II	
Scene I	22
Scene II	29
ACT III	
Scene I	38
Scene II	43
Scene III	51
Scene IV	53

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

28

f

32

p

cresc.

35

f

ff

10

38-47

ACT I - SCENE 1

Allegro moderato.

Cl. in A

The musical score for Clarinet (A) 2, Act I - Scene 1, is written in 4/4 time and features various dynamics and articulations. The score is divided into measures, with measure numbers 6, 12, 17, 22, 27, 32, and 38 indicated. The tempo is marked "Allegro moderato." and the instrument is specified as "Cl. in A".

The score includes the following dynamics and articulations:

- pp* (pianissimo) at measure 1.
- p* (piano) at measure 1.
- cresc.* (crescendo) at measure 6.
- mf* (mezzo-forte) at measure 6.
- p* (piano) at measure 6.
- cresc.* (crescendo) at measure 12.
- tr* (trill) at measure 12.
- ff* (fortissimo) at measure 17.
- sf* (sforzando) at measure 22.
- dim.* (diminuendo) at measure 32.
- p* (piano) at measure 32.
- legato* at measure 38.

The score also includes various musical notations such as slurs, ties, and articulation marks.

poco rit. a tempo

44-51

8

1

3 3

3 3

3 3

pp

56

3 3

3 3

3 3

3 3

3 3

60

p

66

poco a poco cresc.

70

8

3 3

3 3

3 3

3 3

73

77

9

6

80-85

86

f

10 Poco più moderato.

1

2

90-91

92 **1**

mf

98

11

102 *pp* *cresc.*

107 *f*

112 *ff*

12

118 *ff* 3 3

13

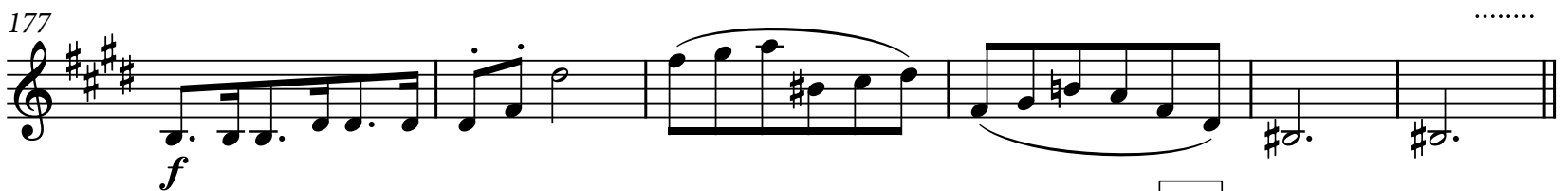
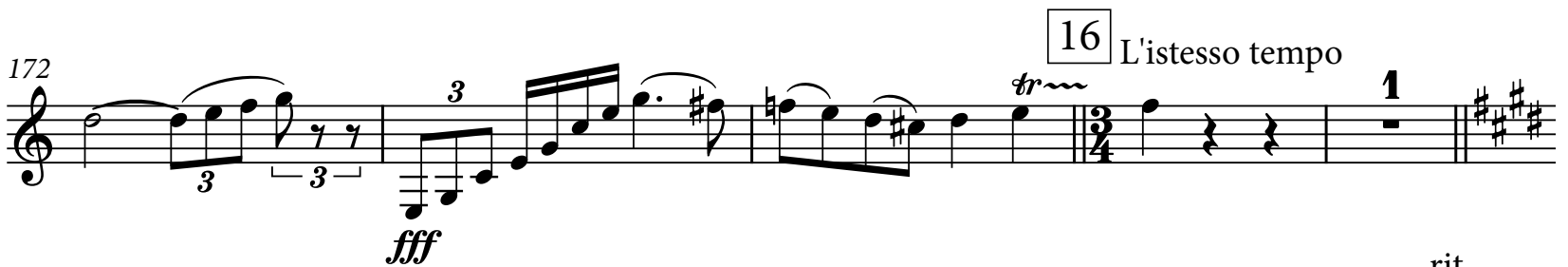
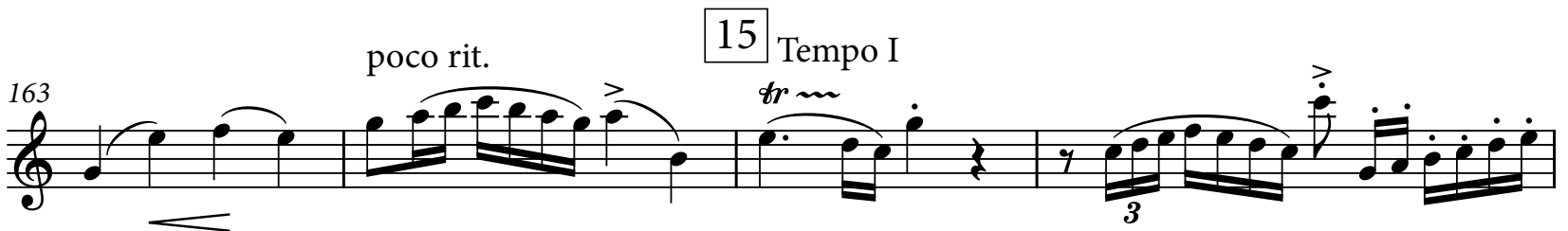
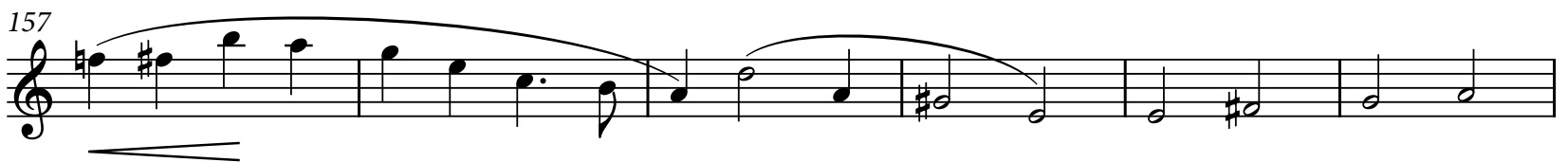
123 3 3 *f*

128

133 *p*

138 *cresc.*

14



17



194 18

f

201 Poco più mosso.

p

207 a tempo

p

19 214

220 un poco animato.

p

20 Poco più largo. Poco a poco più mosso.

p

Bsn 2

PAGE INTENTIONALLY LEFT BLANK

243 21 Allegro.

mf *f*

250 *poco rit.* 22 a tempo

1 2 2

255-256 257-258 *f*

260 *ff*

264

269

274 23

278 rit. 1

p *f*

ACT I - SCENE 2

24 **Andante.**
Cl. in A

p

6

2

7-8

p

12

25 *Andante. L'istesso tempo*

15

18

26

21-22

23

26

27

29

pp

32

Poco più mosso.

28 **Allegro**

13

33-34

37-49

Meno mosso.

50

55

29 Andante.

60

30

65

71

poco rit. 31 a tempo

75

32

81

poco a poco cresc.

87

92

dim. *pp*

96

33

To Cl. in Bb

2

100-101

pp

102 Hn 1 Poco più mosso. Cl. in Bb

34

108 Maestoso non lento.

113

p mp

121

127 35 Con moto. cresc. e più mosso.

f

138 Allegro ff poco rit.

ff

146 rit. 36 Allegro [a tempo] ff

ff

153 dim.

dim.

159 37 Tranquillo ma non lento.

161-166 167-172

13

173-185

B. Cl.

38 Lento

pp

191

Un poco animato.

39

195

a tempo

colla voce.

3

5

198-200

201-205

206

1

6

209-214

ff

p

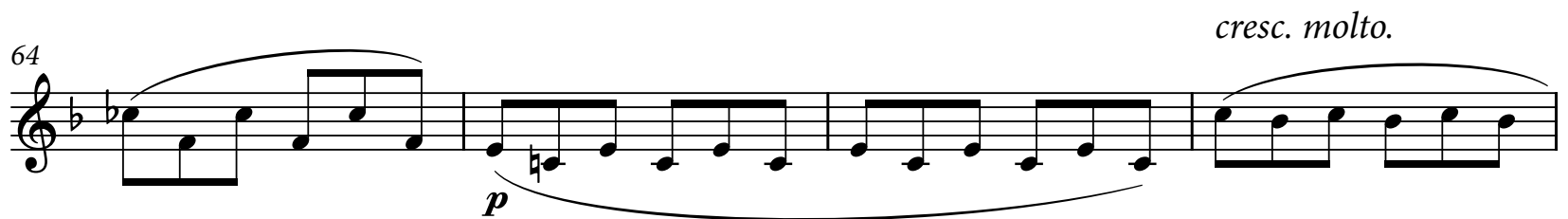
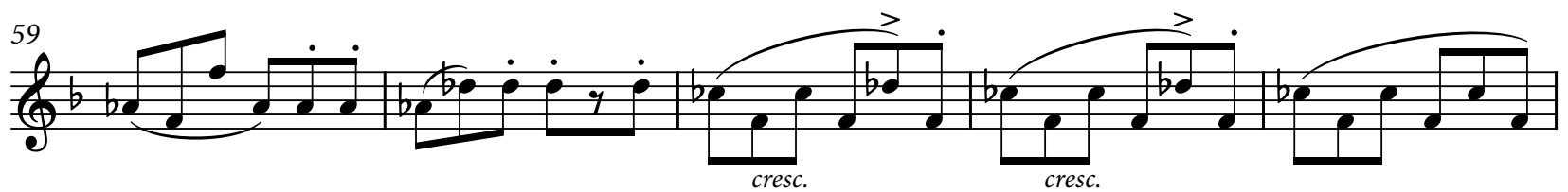
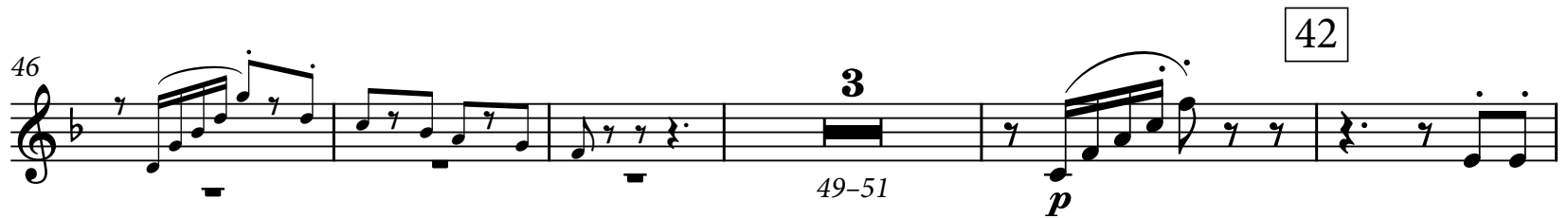
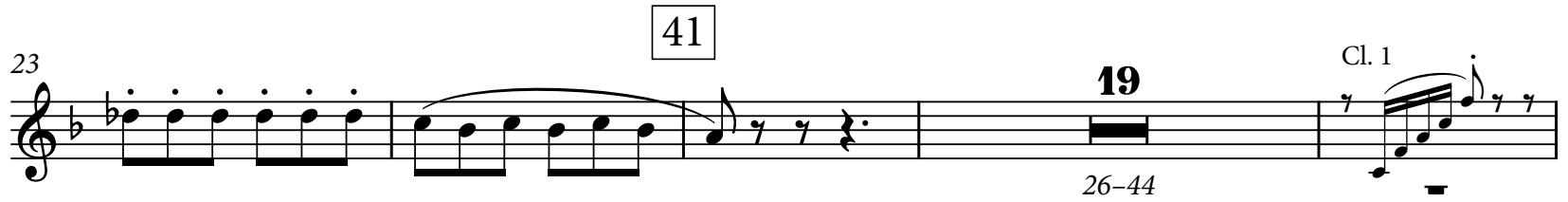
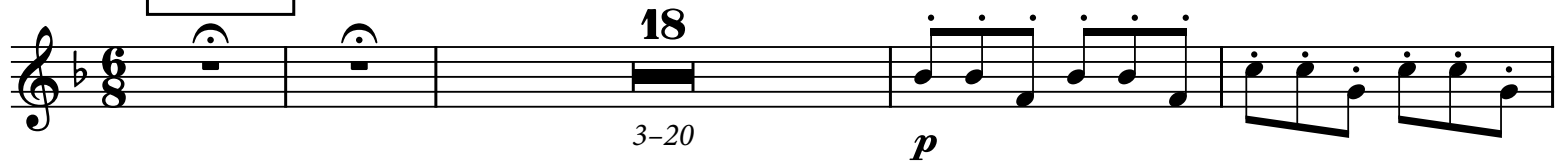
f

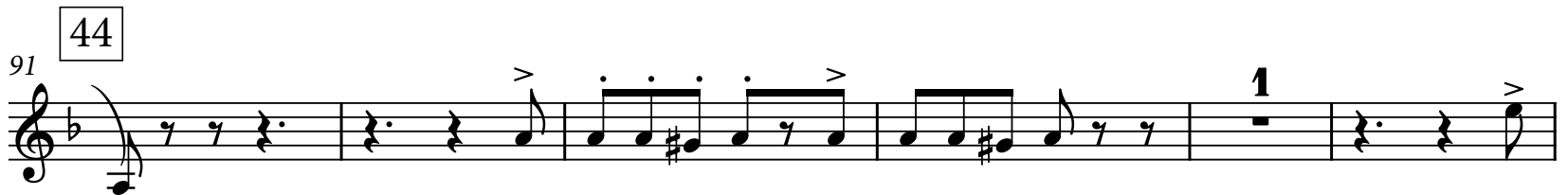
PAGE INTENTIONALLY LEFT BLANK

ACT I - SCENE 3

40 Allegro molto vivace.

Cl. in Bb





123 46 Presto

127-128

Detailed description: Musical staff 123-128. The staff is in treble clef with a key signature of one flat (Bb). It contains a series of eighth notes, mostly beamed in pairs. A measure rest for two measures is at the end. The tempo marking 'Presto' is above the staff.

129 47

130-132 134-138 139-147

f

Detailed description: Musical staff 129-147. The staff is in treble clef with a key signature of one flat. It features a series of eighth notes, some beamed in groups of three and five. A measure rest for nine measures is at the end. A dynamic marking 'f' is below the first measure.

148

152-154

p

Detailed description: Musical staff 148-154. The staff is in treble clef with a key signature of one flat. It contains a series of eighth notes, some beamed in groups of three. A measure rest for three measures is at the end. A dynamic marking 'p' is below the first measure.

48 *leggiero*

158

p

Detailed description: Musical staff 158-164. The staff is in treble clef with a key signature of one flat. It contains a series of eighth notes, some beamed in groups of three. A dynamic marking 'p' is below the first measure. The tempo marking 'leggiero' is above the staff.

165

Detailed description: Musical staff 165-171. The staff is in treble clef with a key signature of one flat. It contains a series of eighth notes, some beamed in groups of three.

49

172

Detailed description: Musical staff 172-178. The staff is in treble clef with a key signature of one flat. It contains a series of eighth notes, some beamed in groups of three.

179

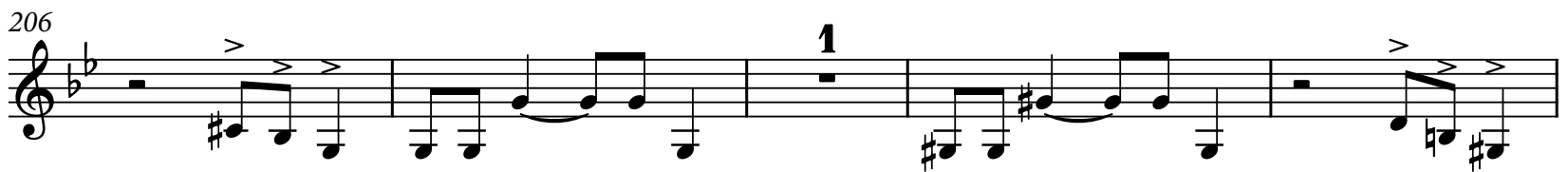
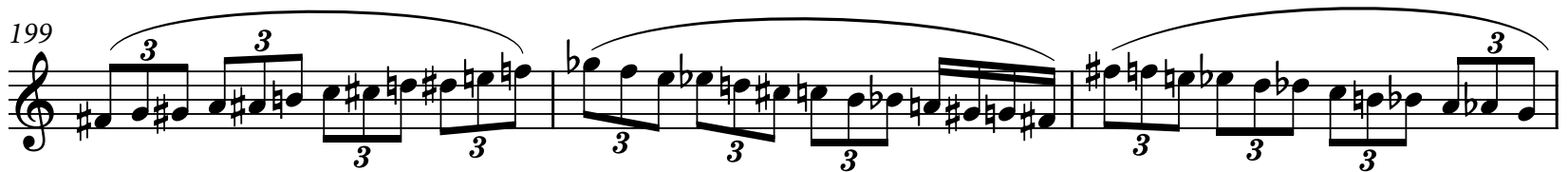
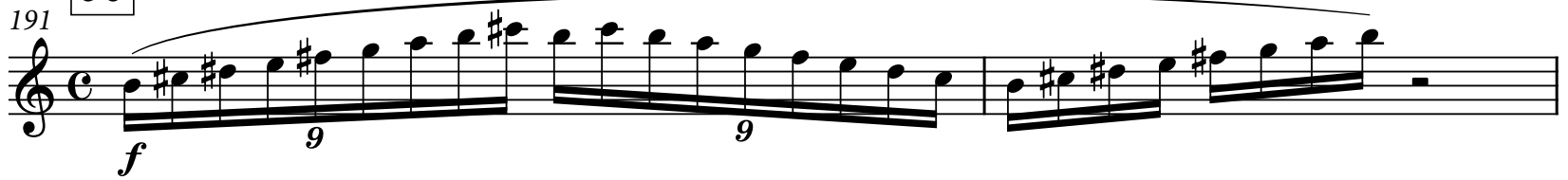
Detailed description: Musical staff 179-184. The staff is in treble clef with a key signature of one flat. It contains a series of eighth notes, some beamed in groups of three.

185

1 *f* 1 V.S.

Detailed description: Musical staff 185-188. The staff is in treble clef with a key signature of one flat. It contains a series of eighth notes, some beamed in groups of three. A measure rest for one measure is at the end. A dynamic marking 'f' is below the first measure. The tempo marking 'V.S.' is below the staff.

50 Allegro, non troppo ma con fuoco.



222



229



234



238 53 Moderato *cresc. ed accel.*

Musical staff 238-246: Treble clef, key of Bb. Measures 238-246. Dynamics: *p* at 238, *pp* at 241. A box containing the number 53 is above measure 238. The tempo marking 'Moderato' is above measure 239. The instruction 'cresc. ed accel.' is above measure 246.

247

Musical staff 247-252: Treble clef, key of Bb. Measures 247-252. Dynamics: *ff* at 252. A slur covers measures 247-252.

253 54 Tempo I

Musical staff 253-258: Treble clef, key of Bb. Measures 253-258. Dynamics: *rit.* at 253, *6* above measure 254. A box containing the number 54 is above measure 254. The tempo marking 'Tempo I' is above measure 255.

259

Musical staff 259-266: Treble clef, key of Bb. Measures 259-266.

267 *d = d*

Musical staff 267-269: Treble clef, key of Bb. Measures 267-269. Dynamics: *ff* at 267. A slur covers measures 267-269. The instruction 'd = d' is above measure 267.

270

Musical staff 270-272: Treble clef, key of Bb. Measures 270-272.

273 *poco rit.*

Musical staff 273-276: Treble clef, key of Bb. Measures 273-276. Dynamics: *dim.* at 276. The instruction 'poco rit.' is above measure 273.

277 55 Più tranquillo
molto legato

Musical staff 277-281: Treble clef, key of Bb. Measures 277-281. Dynamics: *pp* at 281. A box containing the number 55 is above measure 277. The tempo marking 'Più tranquillo' is above measure 278. The instruction 'molto legato' is below measure 278.

282 *Un poco animato.*

Musical staff 282-286: Treble clef, key of Bb. Measures 282-286. Dynamics: *pp* at 282. The instruction 'Un poco animato.' is above measure 282.

286

sfz *f*

290

56

2 1

291-292

pp

297

57

Moderato.

1

p

303

dolce

p

310

58

p

315

58

pp

320

poco rit.

a tempo

pp

325

ppp

End of Act I

ACT II - SCENE 1

Andante con moto

Cl. in Bb

10
1-10
p

14

19
20-22
25-28

29
ff

32
59
mf

35
1
pp

40
p

45
cresc.

60
51-52
mf
55-56

57 *mf* *p*

60 *f* Più mosso.

63 61

66 *f* secco

69

73 *mf*

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

81 *p* 5 89-93

94 62

mf

103 63

cresc.

112 *f sfz ff*

122

129 *f*

136 64

f

144

150

156 65

ff *trm* *ff* *ff* *ff* *ff*

164

173 66

2 4 7

175-176 177-180 *p* 186-192

193 67

1 4 3 3 3

sfp 197-200 *pp*

204 *crescendo poco a poco*

211

218 *rit.* 68 Tempo I, quasi maestoso.

ff

225 *trm* 3 *trm* *p* *cresc.*

235 *f* Animato.

242 *dim.*

248 8

p 253-260

261

ff 6 262-268 *ff*

69

Tempo I, quasi maestoso.

272

276-277 3 1

281

3 1 3 3

290

3 1

295

Poco riten. 5 1

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

ff

306

313 71

321

329

336 72 Tempo I **2**

f 341-342

Quasi maestoso.

343 *ff* **3** *tr*

348-350

352 **7**

356-362

364 **1** **1**

V.S.

373 Andante. $\text{♩} = \text{♩}$ 73 Tempo I

ff

380 *p* *ff*

386

74

392 Maestoso. Tempo I un poco più largo. poco rit. *ff*

402

409

414

419

75

423 *ff*

424-425 428-429

ACT II - SCENE 2

Cl. in Bb Andante. $\text{♩} = \text{♩}$ Tempo I Andante. $\text{♩} = \text{♩}$

8 Tempo I Andante.

16 Tempo I Andante. Tempo I Andante poco più mosso.

28 *p*

33 *cresc.* 11 37-47

48 poco rit. a tempo To Cl. in A 3 52-54

77 Più mosso. 8 1 55-62 B Cl.

68 Cl. in A 78 4 72-75 *p*

77 6 80-85

ff *ff* *f* *p* *cresc.* *pp* *pp* *fp* *fp*

1 1 1 7 1 1 11 3 8 1 4 6

20-26

76

77

78

144 *f*

82

148-149 *p*

154 *ff* *dim.*

160 *mf*

163 *dim.* poco rit 83 a tempo 8 166-173

174-175 *p* 84 *cresc.*

179 *p* 181-186 *p* sostenuto

188 191-193 194-197 tranquillamente

198 *p* 85 *f* agitato Più mosso.

202 Poco più lento, ma molto risoluto. 9 203-211

212 86 Più mosso.

p *pp*

poco a poco più mosso.

2 **3** **4**

221-222 *pp* 227-229 230-233 poco rit.

234 a tempo *f* **1**

241 87 Più mosso.

ff

248

255 accelerando

261 *cresc.*

266 88 Più mosso. (Presto) secco

ff **15** *f* **2** **1**

267-281 283-284

287 **1**

294 89

f

301

ff

310

319 90

ff

323-324 327-328

329

ff *p*

Lento.
espressivo

338

ff *p* *pp*

341-342

91 Andante.

344

p *pp*

Molto maestoso. Allegro.

350

351-358 359-365

366 92 *Offerus*

Him_ I seek, I hope to *p*

374 *poco rit.* *a tempo*

f

381

pf

387 *3*

f

395 93 *Moderato.*

p *mf* *dim.*

401

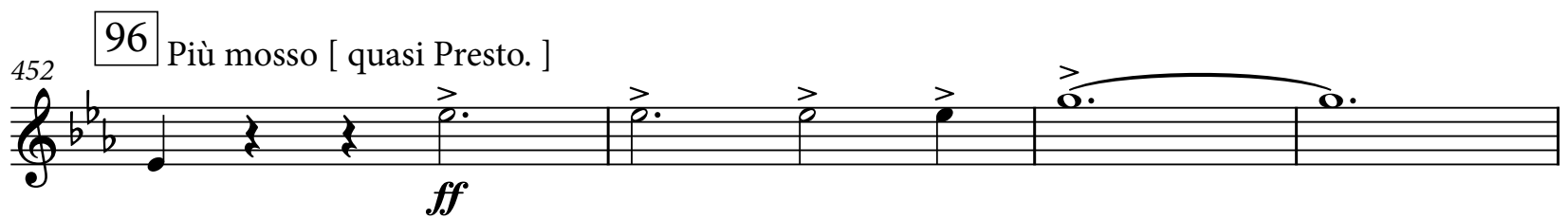
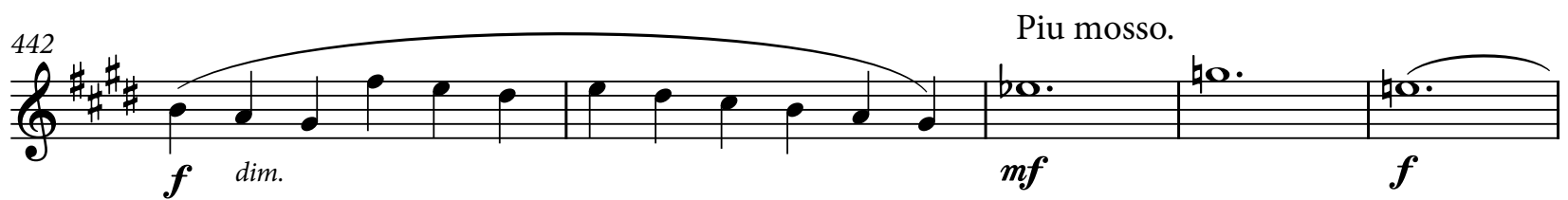
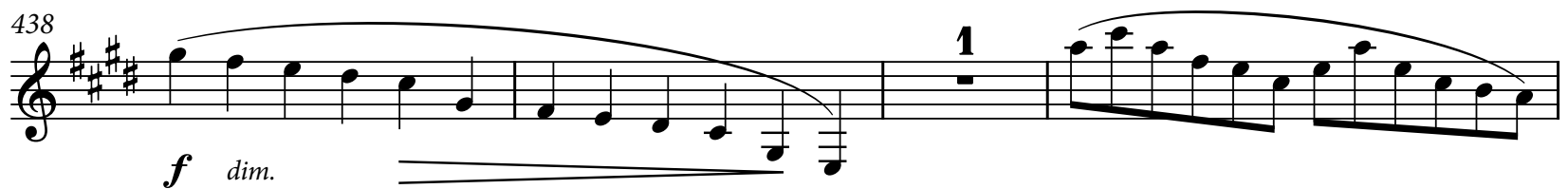
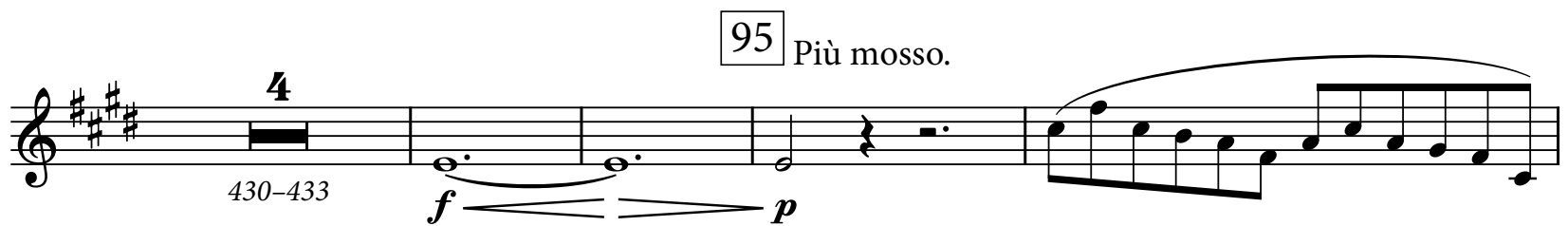
p *pp*

406 *1*

p

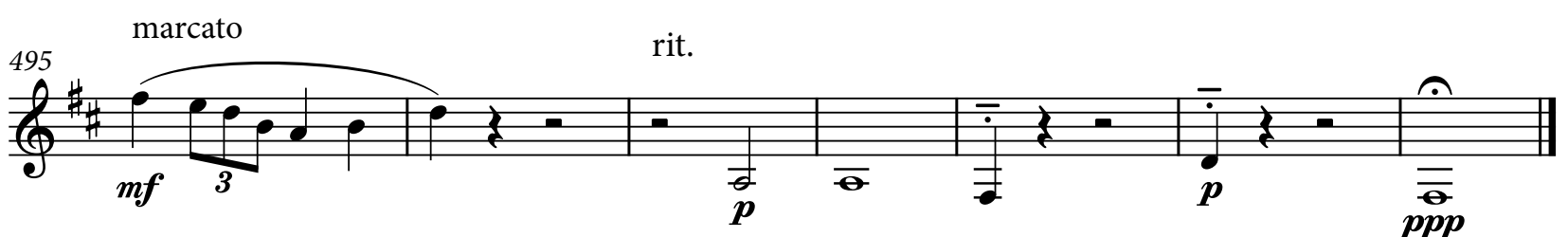
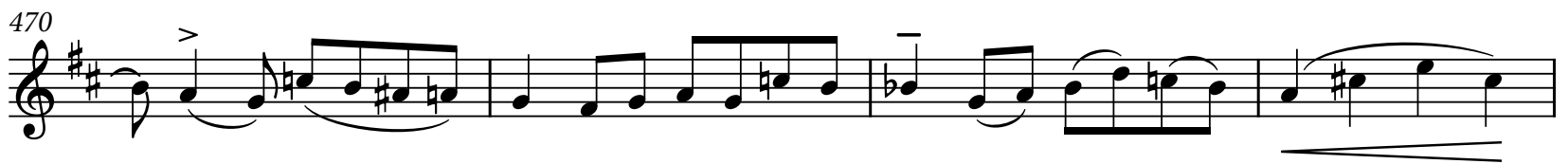
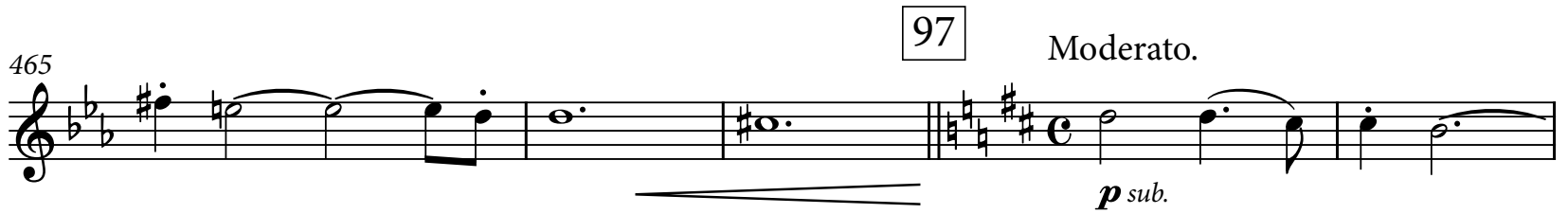
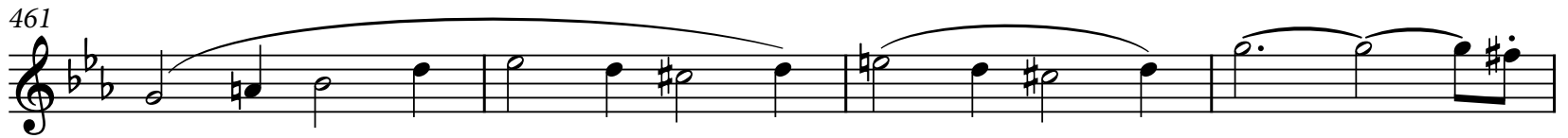
411 94

f *p*



V.S.

PAGE INTENTIONALLY LEFT BLANK



End of Act II

ACT III - SCENE 1

Moderato.

Cl. in A

Cl. 1

11 1-11 *f* 20-21

22 **99** poco a poco più mosso.

fp *f* (b)

poco meno mosso.

29 *p*

36 *sfz* *p* *cresc.*

Tranquillamente

44 *pp* 6

52 **101** un poco agitato.

p *cresc.*

56 *f*

61

65

69 *ff*

73

76 *cresc.*

102 **Molto maestoso.**

78 *fff*

83 *dim.*

91 *p* **1** *poco marc.*

103 **4** **13** *sfz dim.*

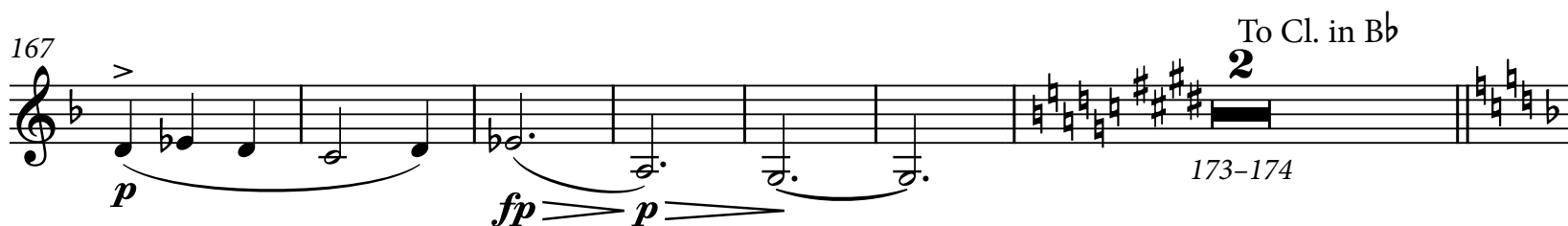
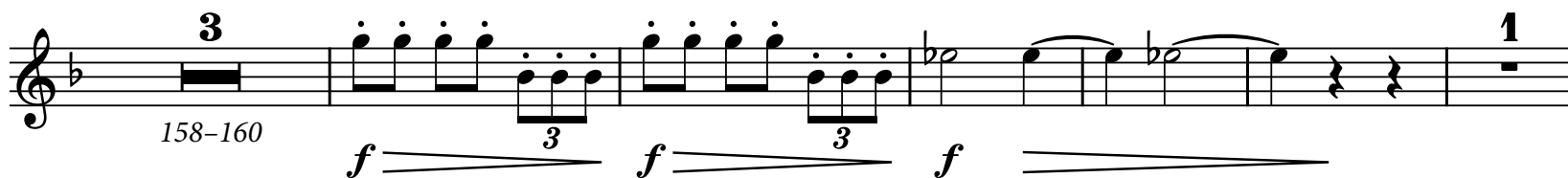
98 99-102 103-115

104 **L'istesso tempo**

120 *ppp* **7** **2** *f* *p* 121-127 130-131

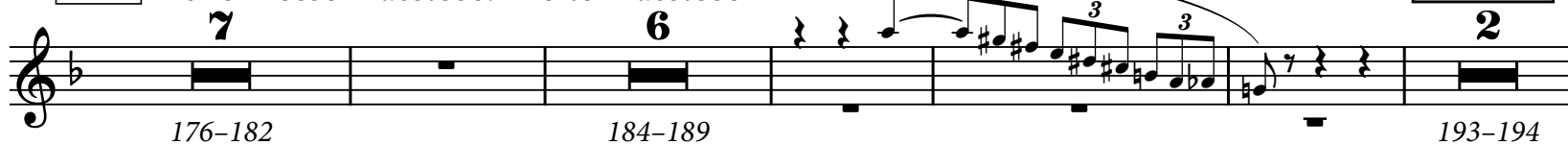
134 **3** **4** *p* 137-139 141-144

105

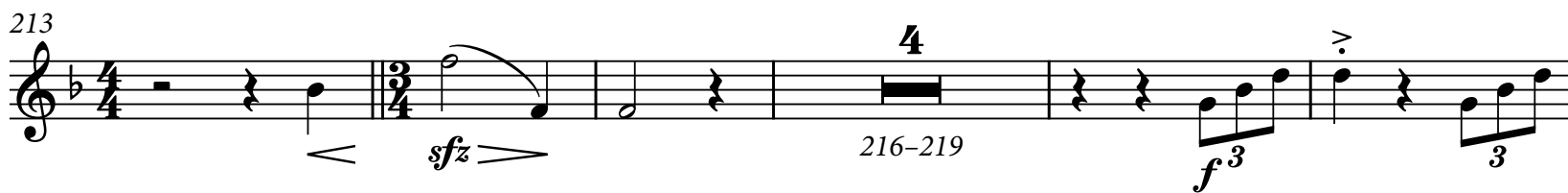


106

Meno mosso maestoso. Molto maestoso



107



108



PAGE INTENTIONALLY LEFT BLANK

237 *p* tranquillamente. 109 **1** **3** 241-243

Musical staff 237-243. Starts with a treble clef and a key signature of one flat. The staff contains a series of eighth and sixteenth notes, some beamed together. There are dynamic markings *p* and *mf*. A box labeled 109 is above the staff. Rehearsal marks 1 and 3 are above the staff. A bracket indicates measures 241-243.

246 *p* **1** *cresc.* *mf*

Musical staff 246-252. Continues the melodic line with various note values and rests. Dynamic markings *p* and *mf* are present. A *cresc.* marking is below the staff. A rehearsal mark 1 is above the staff.

110 253 **3** **3** **4** 258-261 *p* *pp*

Musical staff 253-261. Features a series of eighth notes and rests. Dynamic markings *p* and *pp* are present. A box labeled 110 is above the staff. Rehearsal marks 3, 3, and 4 are above the staff. A bracket indicates measures 258-261.

Più mosso. Allegro moderato. **2** **1** **5** 262-263 268-272

Musical staff 262-272. Shows a change in tempo with markings "Più mosso." and "Allegro moderato.". The staff contains mostly whole and half notes. Rehearsal marks 2, 1, and 5 are above the staff. Brackets indicate measures 262-263 and 268-272.

273 *f* poco rit. 111 Allegro. **3** 276-278 *mf*

Musical staff 273-278. Includes tempo markings "poco rit." and "Allegro.". The staff contains eighth and sixteenth notes. Dynamic markings *f* and *mf* are present. A box labeled 111 is above the staff. A rehearsal mark 3 is above the staff. A bracket indicates measures 276-278.

280 **3** **4** 283-286 *p*

Musical staff 280-286. Features a triplet of eighth notes. Dynamic marking *p* is present. Rehearsal marks 3 and 4 are above the staff. A bracket indicates measures 283-286.

112 290 **4** **5** 291-294 295-299

Musical staff 290-299. Contains mostly whole and half notes. Rehearsal marks 4 and 5 are above the staff. Brackets indicate measures 291-294 and 295-299.

301 *f* ten.

Musical staff 301-304. Includes the marking "ten.". The staff contains mostly whole and half notes. Dynamic marking *f* is present.

305 *ff*

Musical staff 305-308. Contains mostly whole and half notes. Dynamic marking *ff* is present.

ACT III - SCENE 2

L'istesso tempo

310 **Cl. in Bb** *ff* *To Cl. in A* 314-320 7

113 20 321-340 114 14 341-354 115 *Poco più mosso.* Fl. 1

356 *Cl. in A* *p* *Fl. 1 cresc.*

362 *To Cl. in Bb* 8 365-372

375 **Cl. in Bb** *pp* *senza rit.* *pp*

380

116 385 *f* *p* *pp*

390 2 1 393-394 *Andante.* *V.S.*

396 *Offerus* 117

Tell me, good fa - ther, what can I do for the Christ, my Mas - ter. *mf*

403 *p* 118 *Moderato.* *ff* 410-413

414 *Animato.* *p cresc.* *f*

421 *ff*

427 *3* 430-432

434 *Maestoso* *To Cl. in A* *Risoluto.* *8* 439-446

447 *Bsn 1* 119 *Poco più mosso.* Cl. in A *ff*

453 *ten.* *pp* 458-461

462 *f*

120

505

122

mf *dim.*

511-512

2

513

518

521

123

523

525-529

532-534

538

543

124

547

551

555

f

ff

sfz

p

[6]

5

3

1

558 *cresc.*



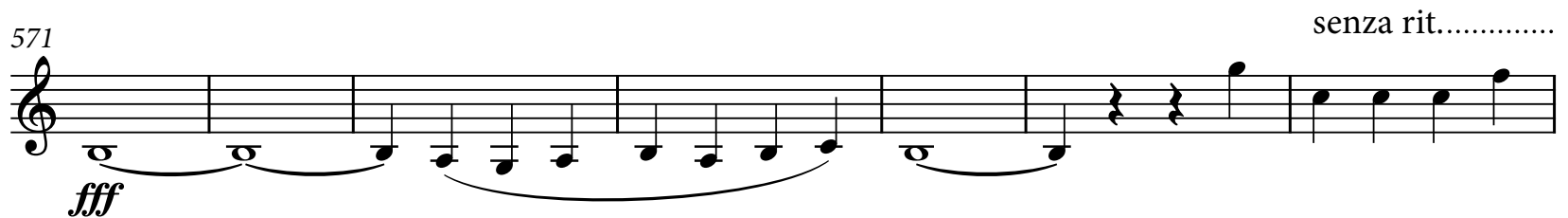
562 **125** *fff*



566



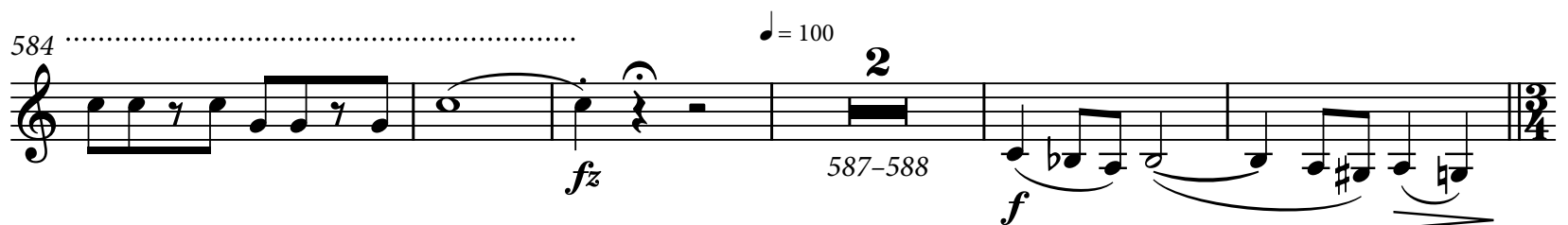
571 *fff* senza rit.....



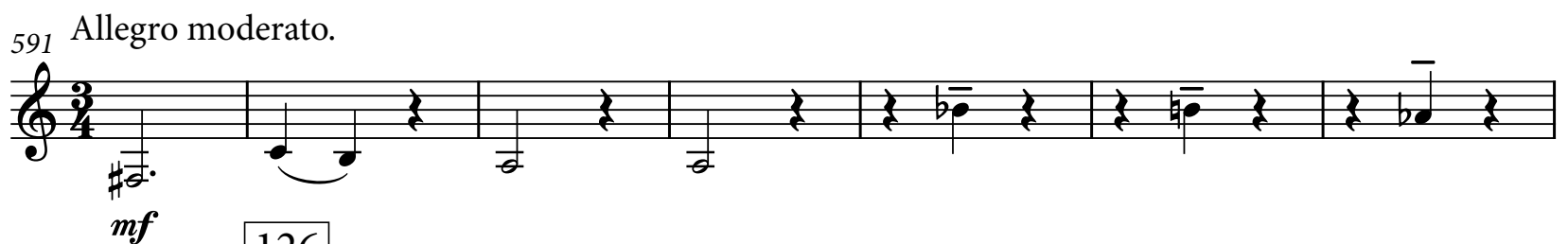
578



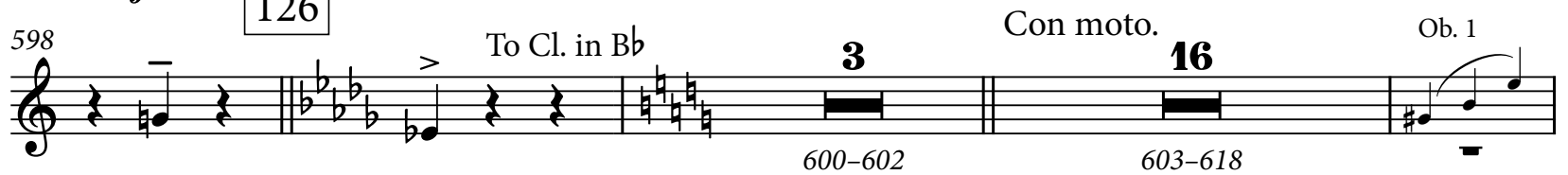
584 *fz* *f* 587-588 *f* $\text{♩} = 100$ 2 3



591 Allegro moderato. *mf* **126**



598 To Cl. in Bb **3** Con moto. **16** Ob. 1 600-602 603-618



620 Cl. in Bb *p* poco cresc. *p* 628-634

127

635

p

Musical staff 635-642. Treble clef, 2/4 time. Measures 635-642. Dynamics: *p*. Includes a crescendo hairpin.

643

cresc.

Musical staff 643-650. Treble clef, 2/4 time. Measures 643-650. Dynamics: *cresc.*

128

651

pf *pp*

Musical staff 651-658. Treble clef, 2/4 time. Measures 651-658. Dynamics: *pf*, *pp*. Includes a crescendo hairpin.

660

pf dim. *pp*

Musical staff 660-667. Treble clef, 2/4 time. Measures 660-667. Dynamics: *pf dim.*, *pp*. Includes a crescendo hairpin.

129

668

dim.

Musical staff 668-675. Treble clef, 2/4 time. Measures 668-675. Dynamics: *dim.*. Includes a crescendo hairpin.

677

p *f*

Musical staff 677-684. Treble clef, 2/4 time. Measures 677-684. Dynamics: *p*, *f*. Includes a crescendo hairpin.

130

690

f *dim.* *p* *cresc.*

Musical staff 690-697. Treble clef, 2/4 time. Measures 690-697. Dynamics: *f*, *dim.*, *p*, *cresc.*

700

f

Musical staff 700-707. Treble clef, 2/4 time. Measures 700-707. Dynamics: *f*. Includes a crescendo hairpin.

Più mosso.

705-706 708-710

711 131

pp *f* 713-715 *Più mosso.*

719 *p*

727 132

cresc. molto *ff*

735 *Con brio.*

f 736-738

745 *rit.* 133 *a tempo*

sfz *pp* *cresc.* *fff* *ppp cresc.*

753 *fff* *f dim.*

761 *poco marcato*

p

768 134 *rit.* *To Cl. in A* *Moderato.*

p *p* *<* *>* 776-784

785 135

17 *6* *22*

786-802 803-808 810-831

136

Maestoso.

Poco animato.

137

7

832-838

20

840-859

3

860-862

rit.

7

863-869

2

871-872

Vc.

875

Cl. in A

138

pp

ACT III - SCENE 3

Un poco animato.

Cl. in A

1-2

pp

4

6

9-12

14

140

p poco cresc.

poco rit.....

Allegretto

22

28

f

dim.

33

141

34-39

40 a tempo giusto marcato

fp *pf* *f*

142

47

54 Agitato.

ff

58

143 Molto agitato.

62

66 Con gran forza.

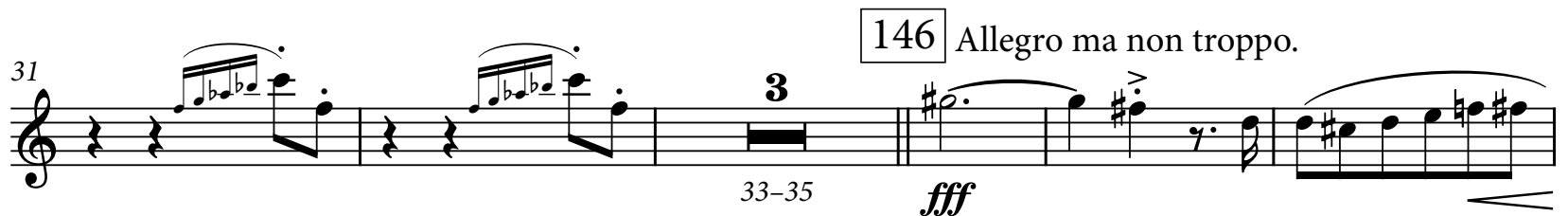
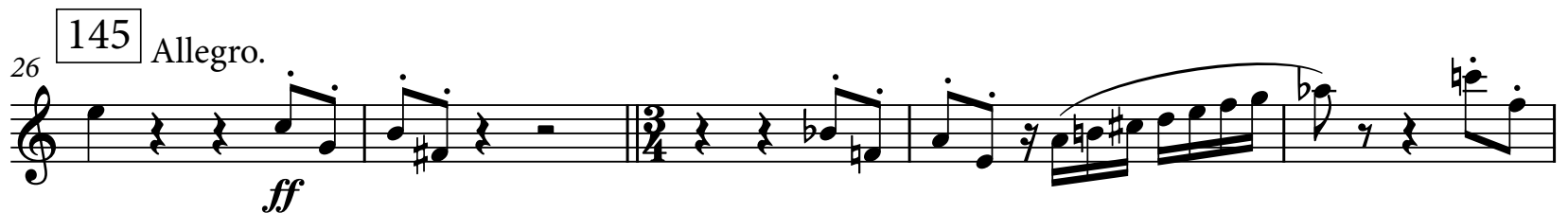
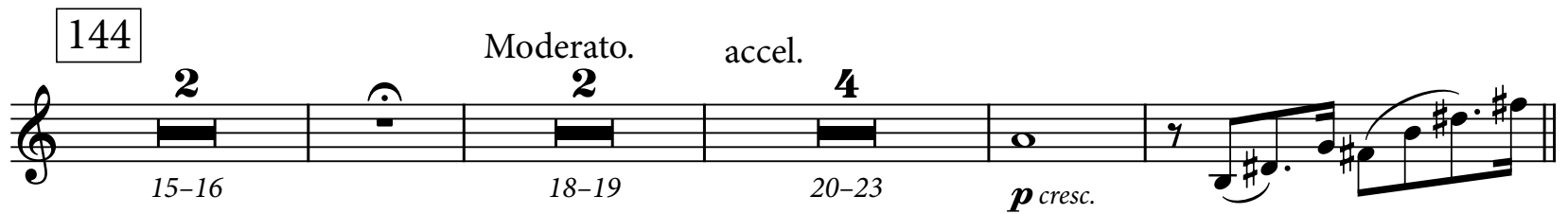
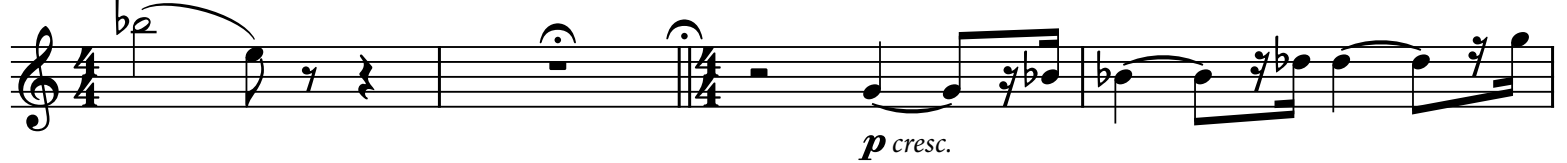
ACT III - SCENE 4

Ritenuto

Cl. in A

Agitato.

[Short Pause]



51 147

f *ff* *ff*

59 148

fff *pf* *dim.*

66 149

68-72

79 150 *Molto Moderato* 151 Cl. 1

82-87

89 152 *pp* 153 Eng. Hn

90-91

97 154 *ppp* *ppp* *f*

105 155 *f* *pp* *pp* *Un pochetto più mosso.*

114 156 *poco cresc.* *fz* *p*

[120] *L'istesso tempo* *p express.* *ppp* *pp*

126

154 Allegro.

ppp

p

1

132

1

137

8

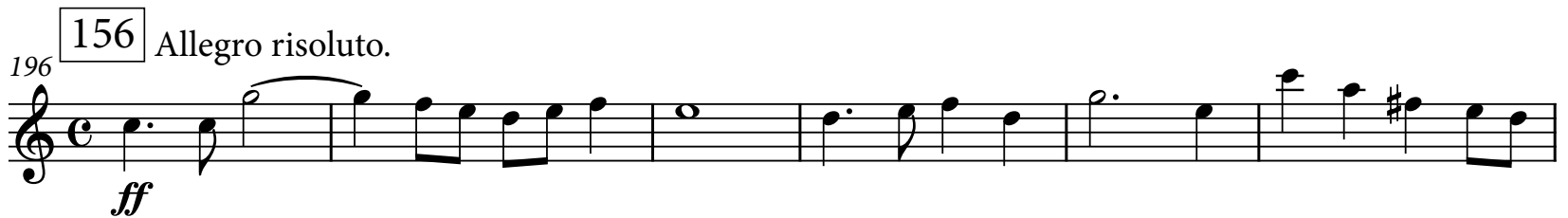
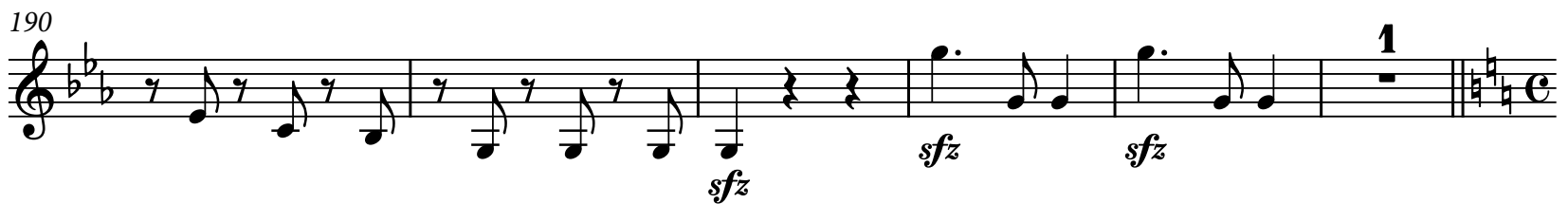
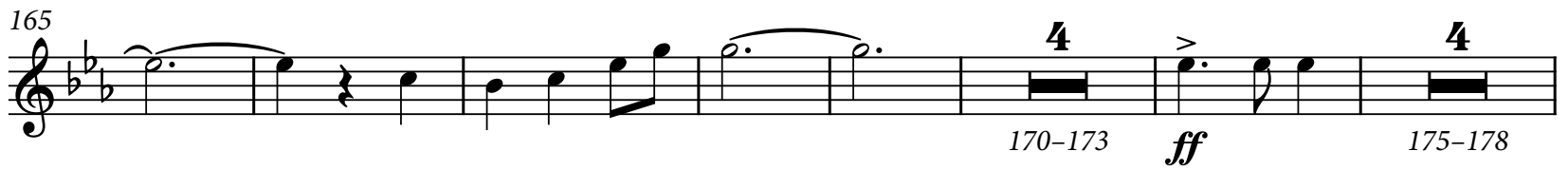
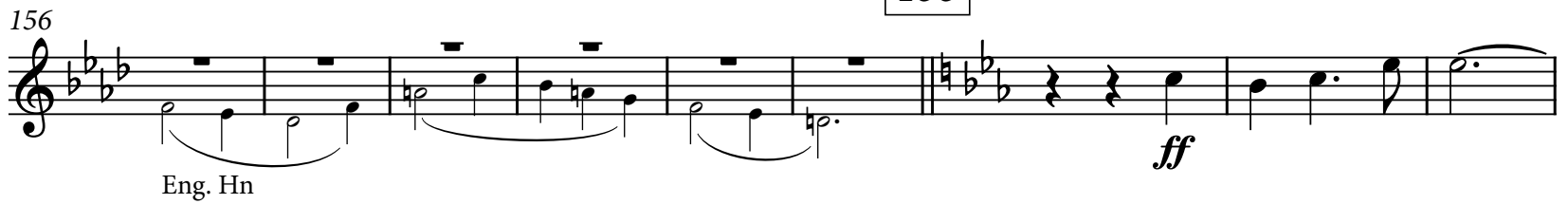
10

Con anima.

138-145

146-155

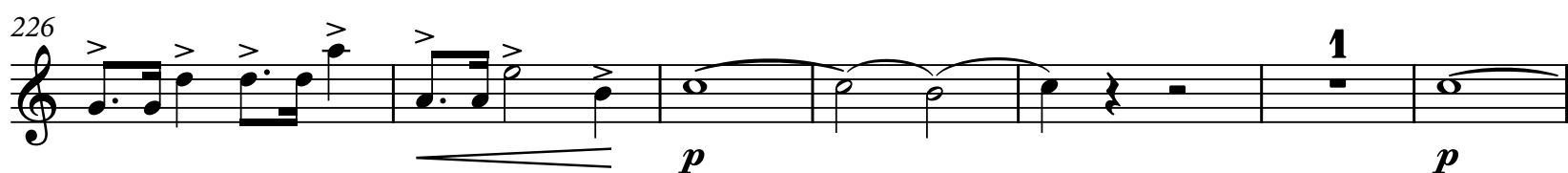
155



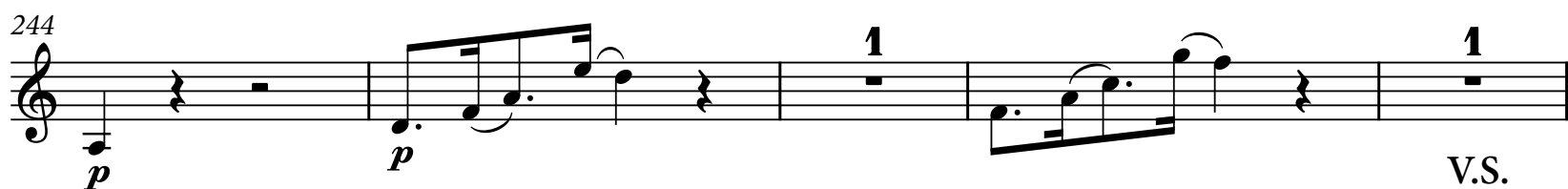
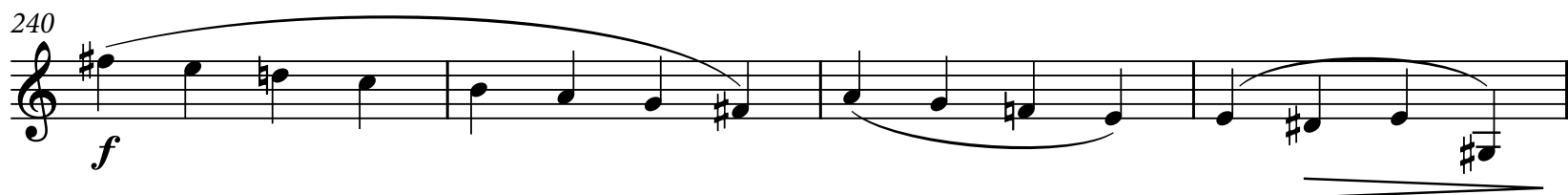
158



159



160



161

249

pf *cresc.* *ff* *pp*

255

pp *cresc.* *cresc.* *f*

162

264

ff

270

275

pp *cresc. molto* *ff*

282

sfz

287

sfz *p* *fff* The End



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number

30.2/03