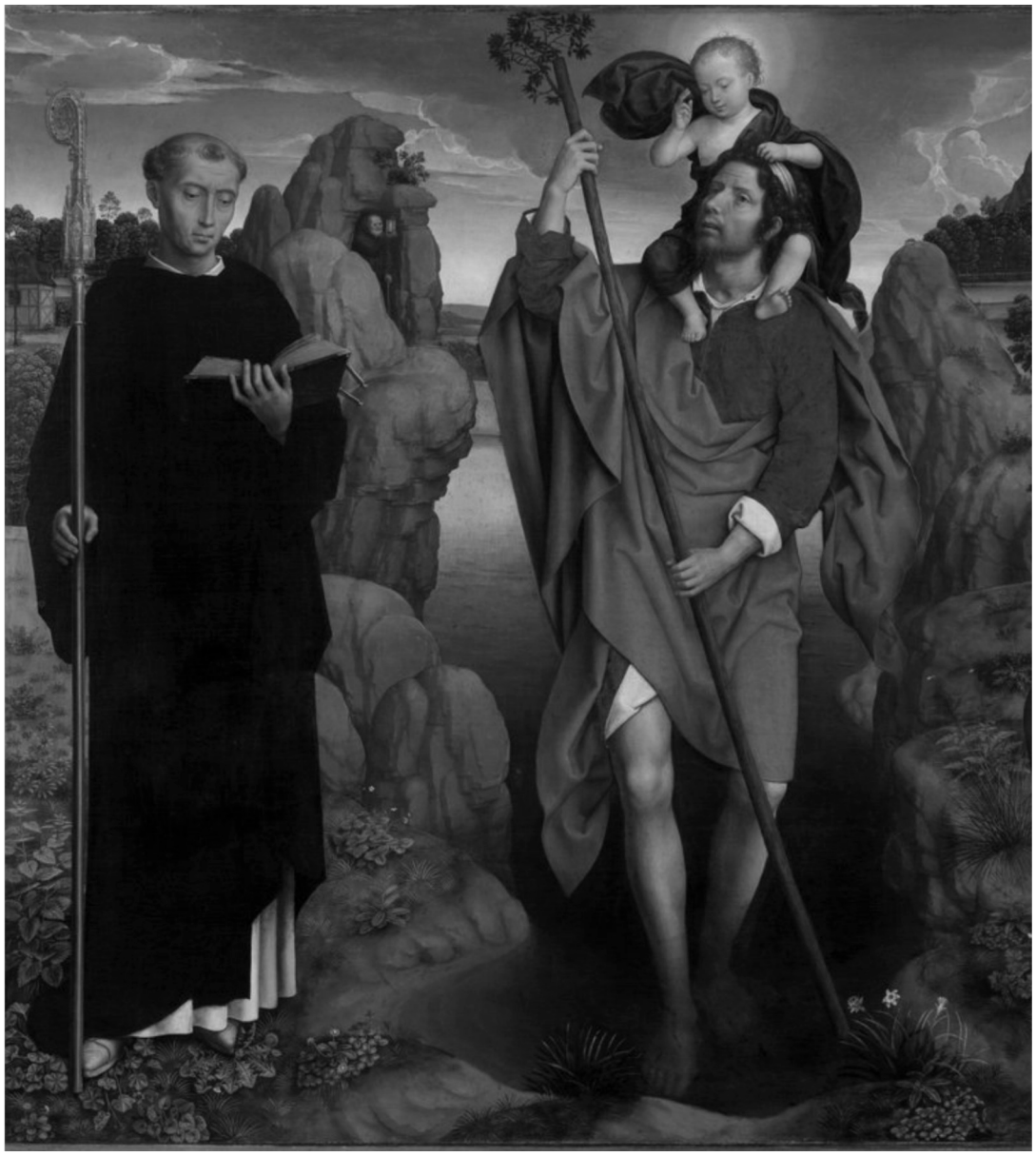

THE

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)

HARP

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium

IN THE UNITED STATES

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ENGLISH HERITAGE
MUSIC SERIES

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

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

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

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

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

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

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

Matthew W. Mehaffey
Editor

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

Source Information

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

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2

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

LEGEND OF ST. CHRISTOPHER

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

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

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

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

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

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

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

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

Jacobus de Voragine

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

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

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

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

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Scene II	31
Scene III	Tacet
Scene IV	41

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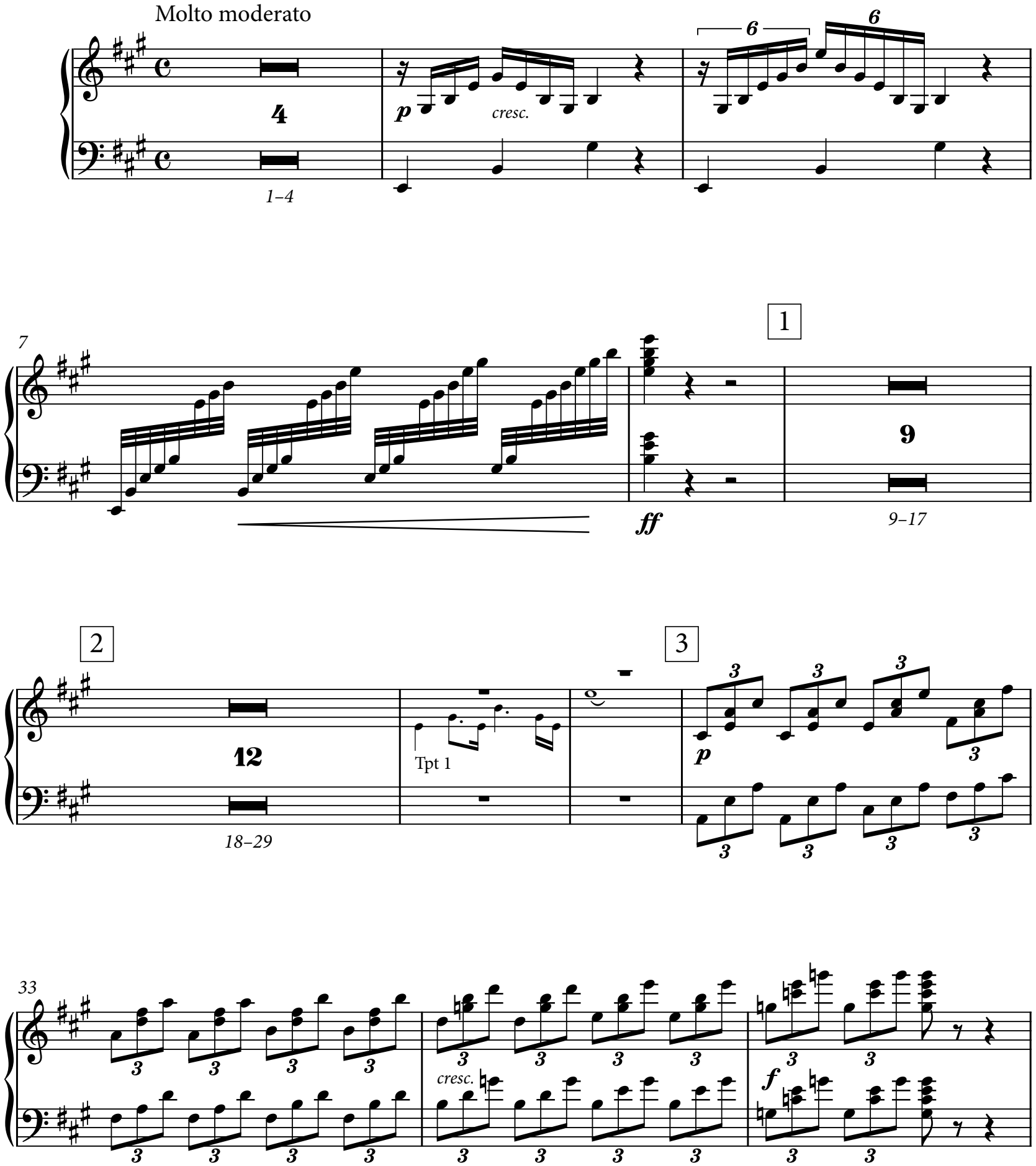
Harp

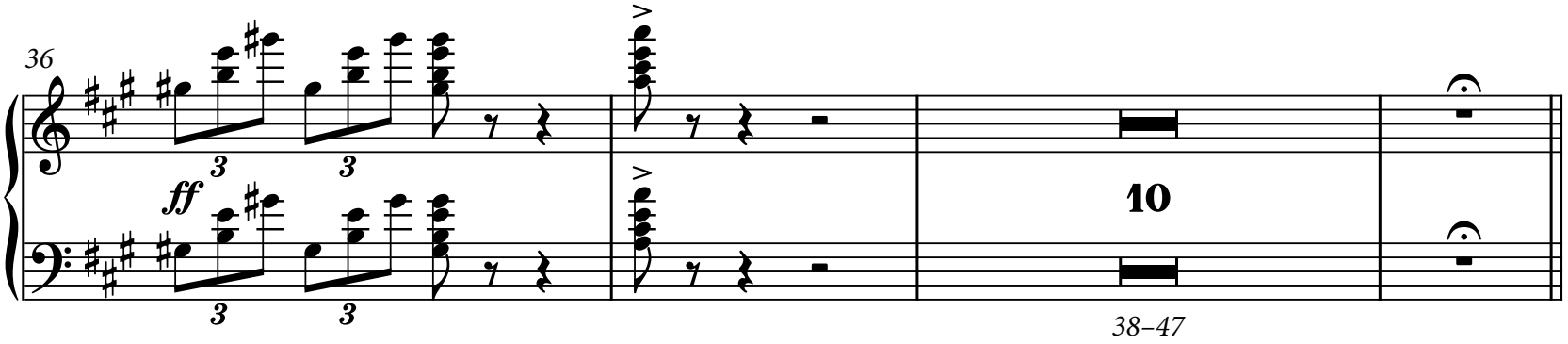
The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

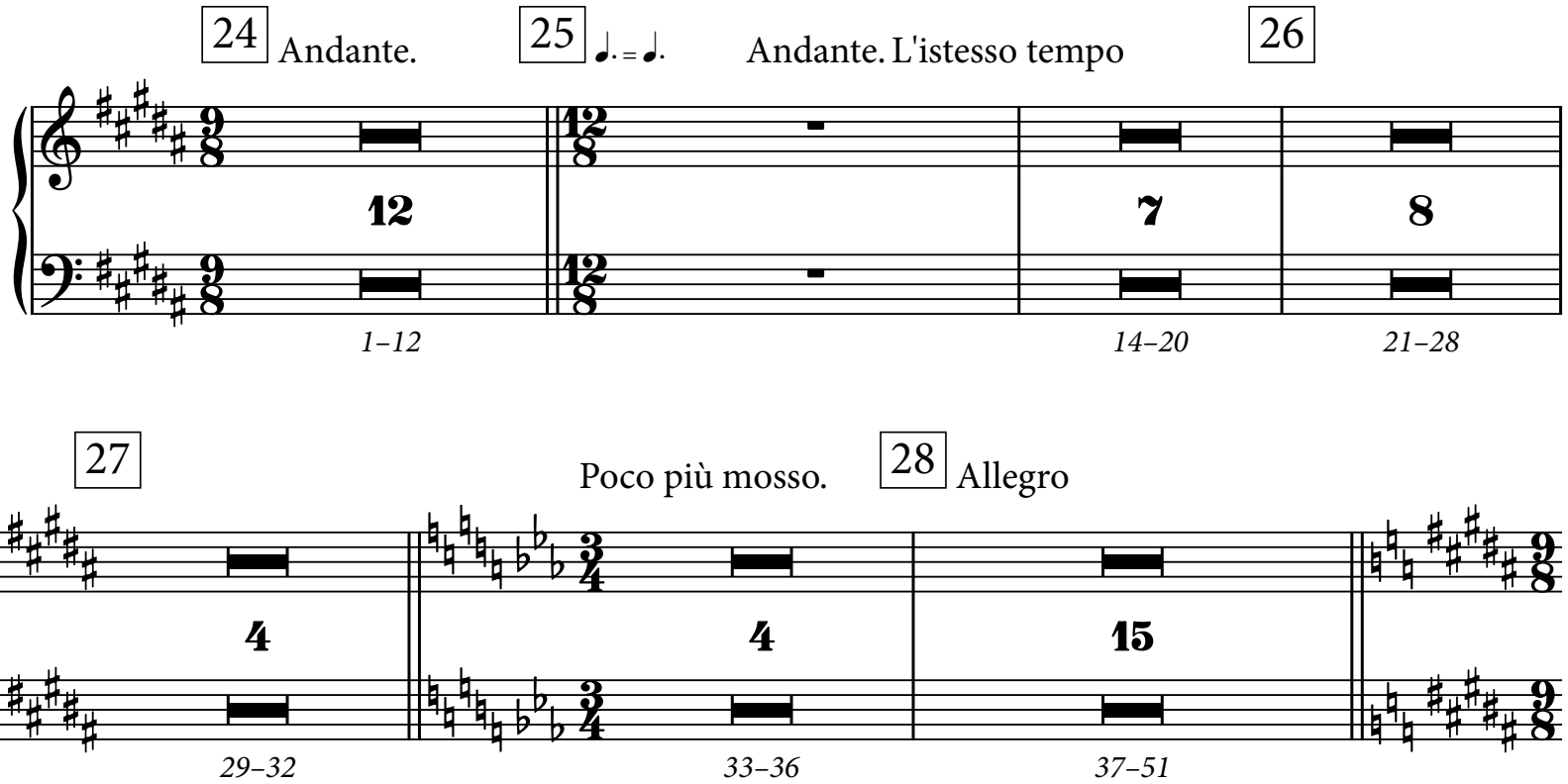



36
ff
10
38–47

ACT I - SCENE 1

Tacet

ACT I - SCENE 2


24
Andante.
25
Andante. L'istesso tempo
26
12
7
8
1–12
14–20
21–28
27
Poco più mosso.
28
Allegro
4
4
15
29–32
33–36
37–51
Meno mosso.
2
4
52–53
pizz.
D. B. 8ba
58–61
29
Andante.
62
pp
30
67
4
70–73

74

78

poco rit.....

31 a tempo

80

82

8va

84

32

86

poco a poco cresc.

p

88

90

fff

92

dim.

3

95

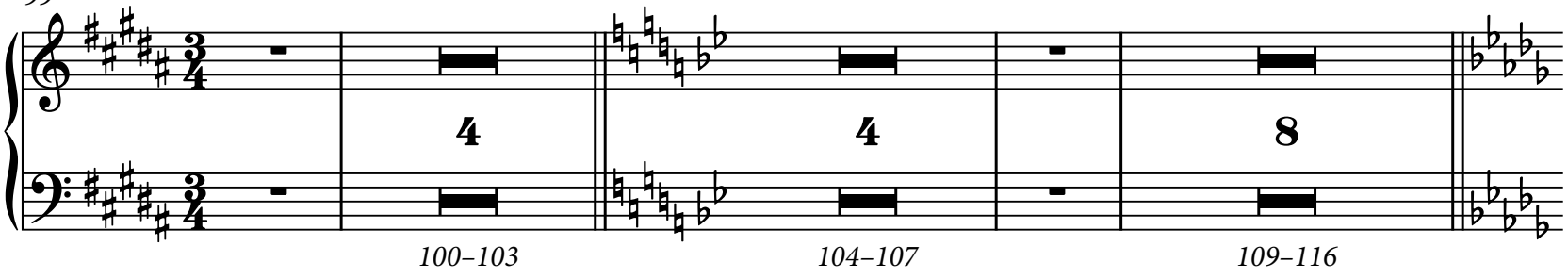
8va

99

33 ♩ = ♩

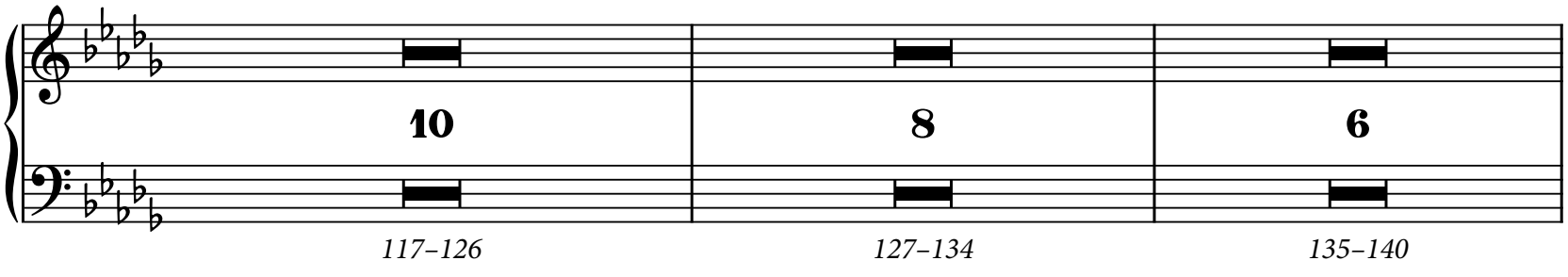
Poco più mosso.

34 Maestoso non lento.



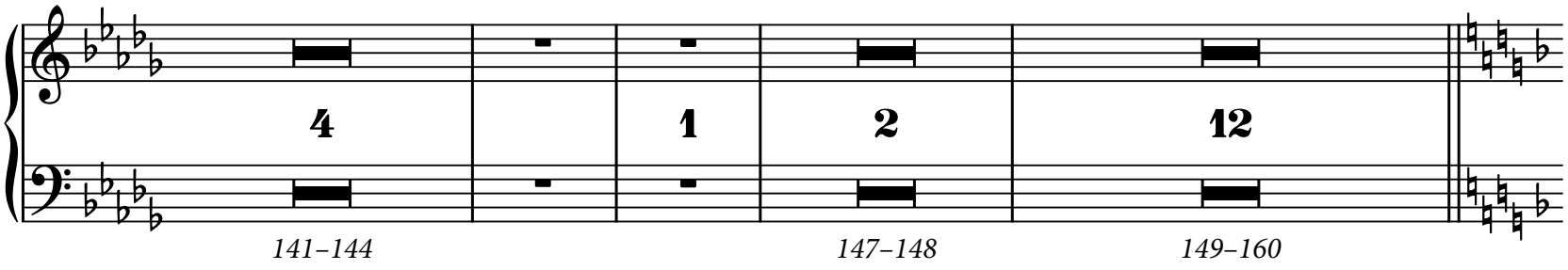
100–103 104–107 109–116

35 Con moto. cresc. e più mosso.



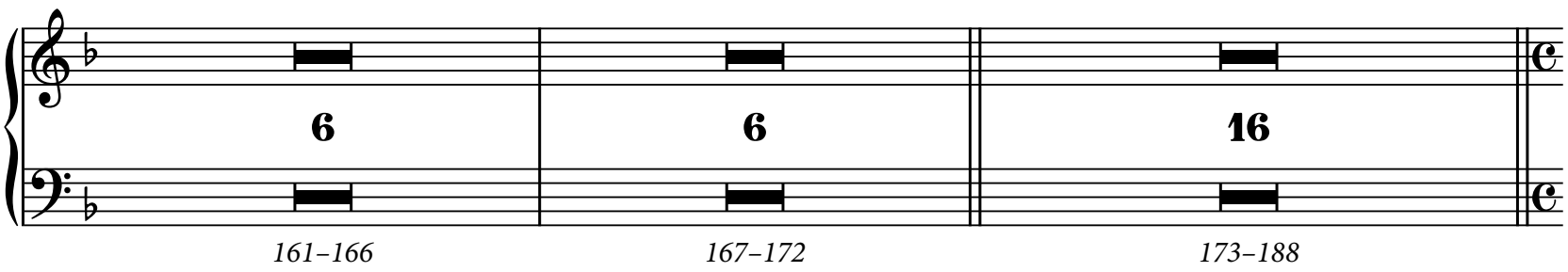
117–126 127–134 135–140

Allegro poco rit. rit. 36 Allegro [a tempo]



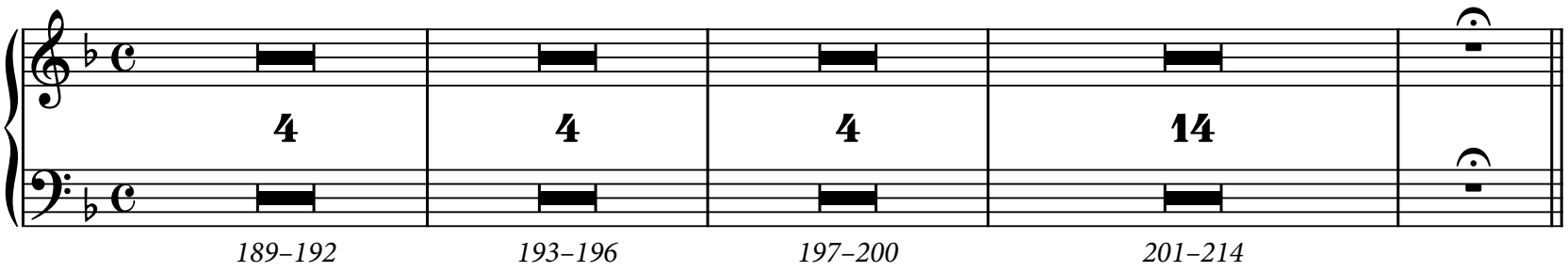
141–144 147–148 149–160

37 Tranquillo ma non lento.



161–166 167–172 173–188

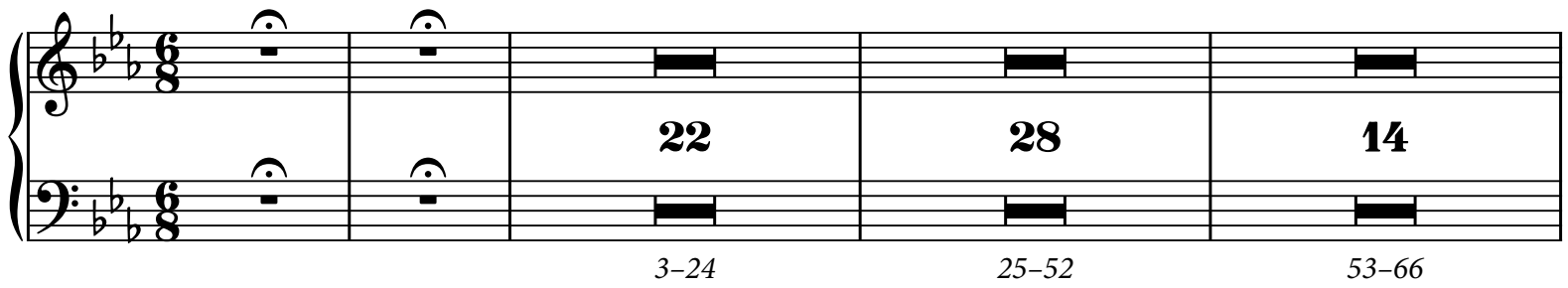
38 Lento Un poco animato. a tempo 39 colla voce.



189–192 193–196 197–200 201–214

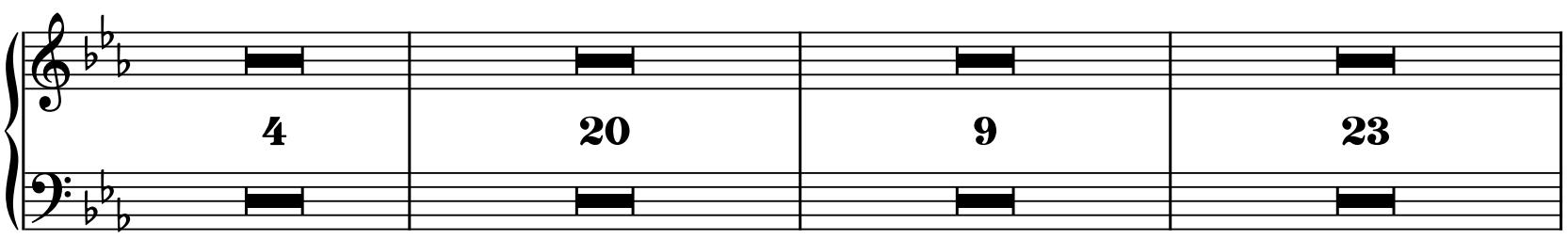
ACT I - SCENE 3

40 Allegro molto vivace. 41 42



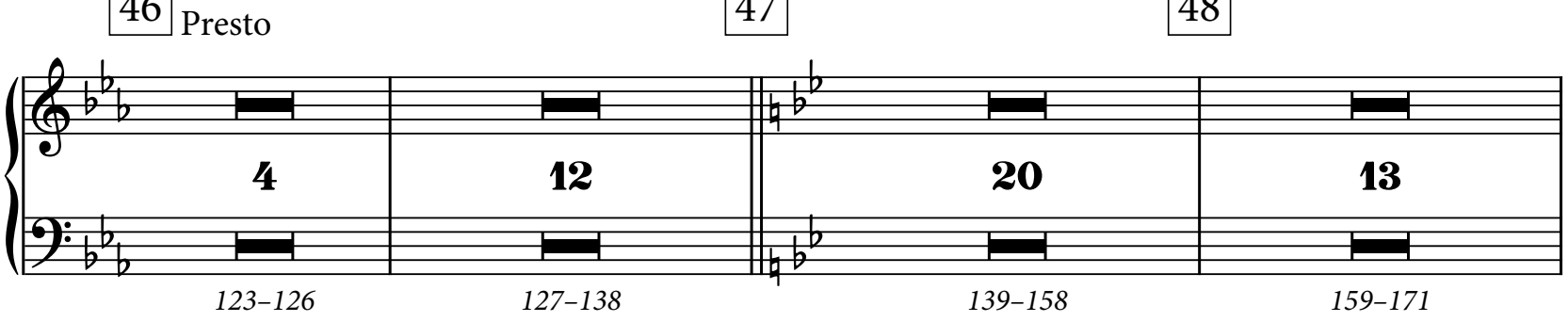
3–24 *25–52* *53–66*

cresc. molto. 43 44 45



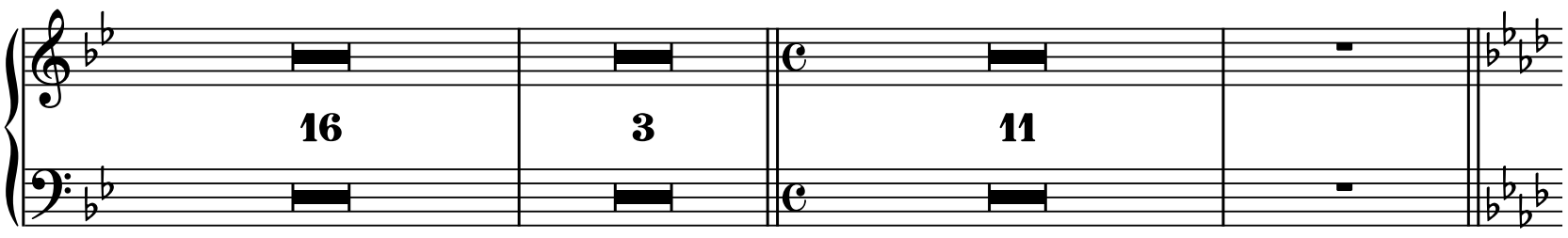
67–70 *71–90* *91–99* *100–122*

46 Presto 47 48



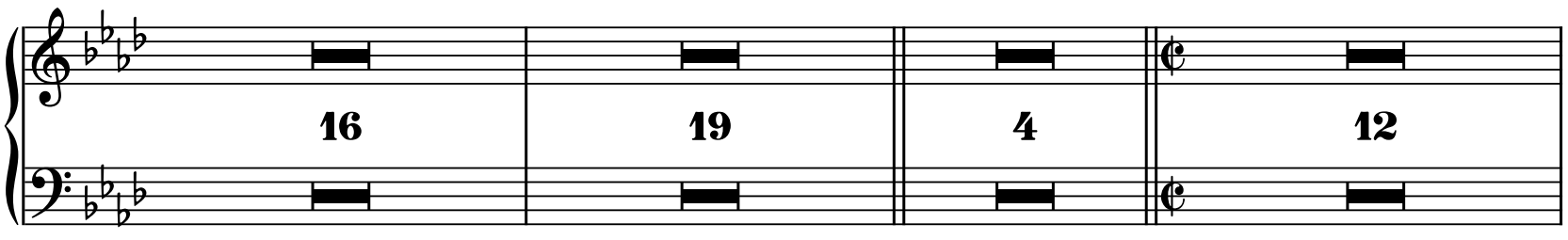
123–126 *127–138* *139–158* *159–171*

49 50 Allegro, non troppo ma con fuoco. rit.



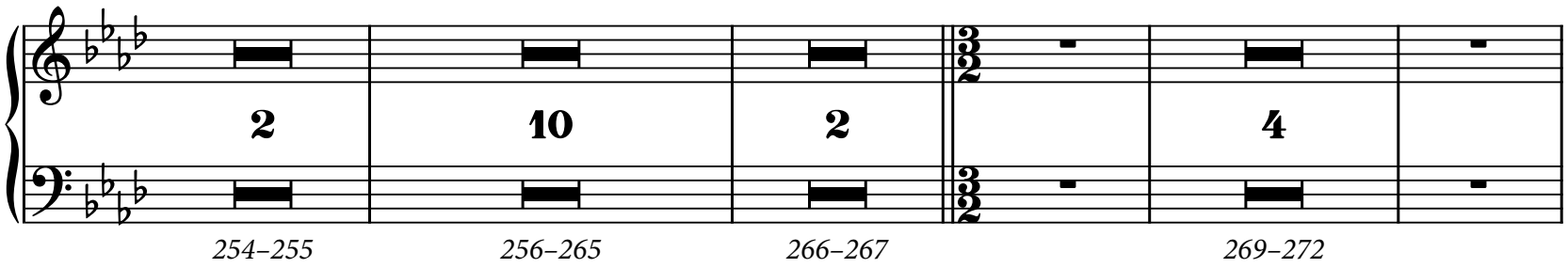
172–187 *188–190* *191–201*

51 Allegro moderato. 52 53 Moderato *cresc. ed accel.*



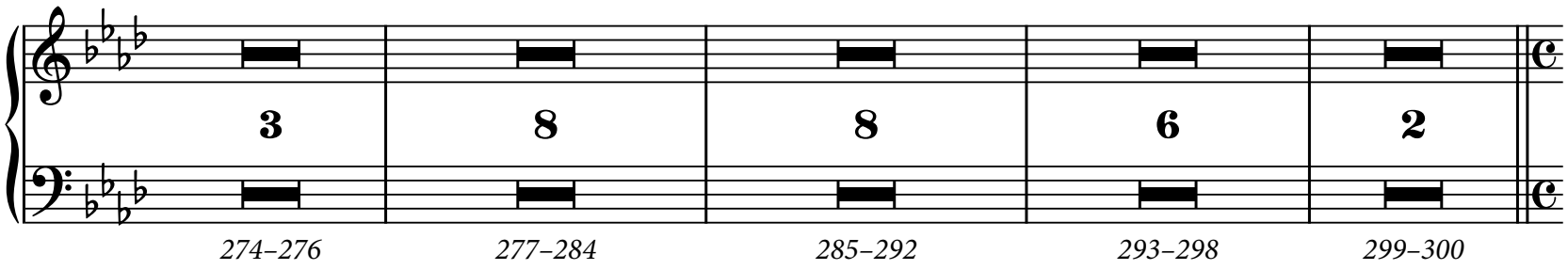
203–218 *219–237* *238–241* *242–253*

rit. 54 Tempo I ♩=♩ poco rit.



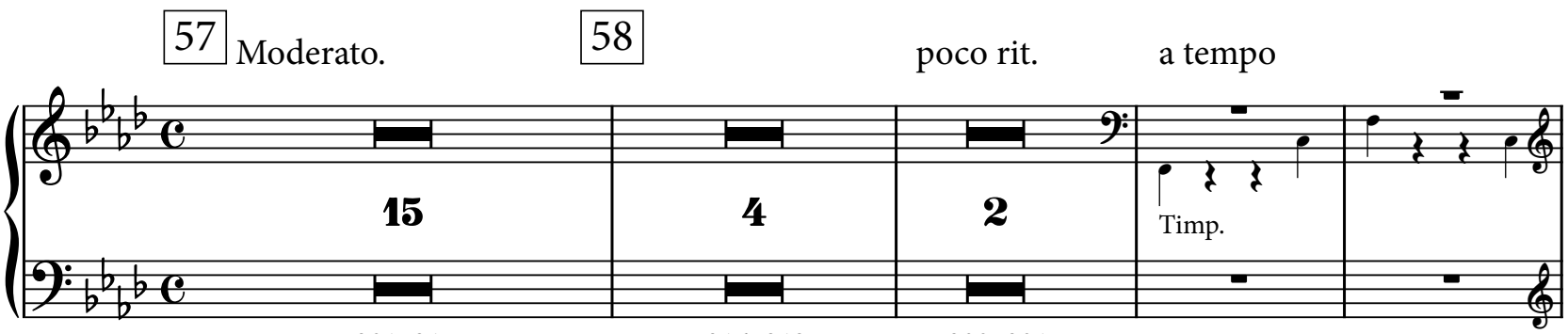
254–255 256–265 266–267 269–272

55 Più tranquillo Un poco animato. 56

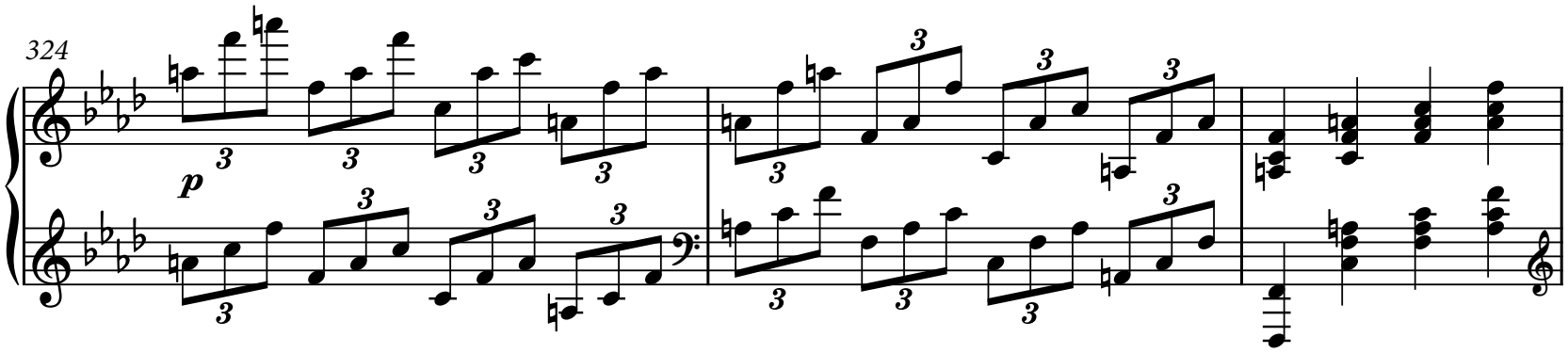


274–276 277–284 285–292 293–298 299–300

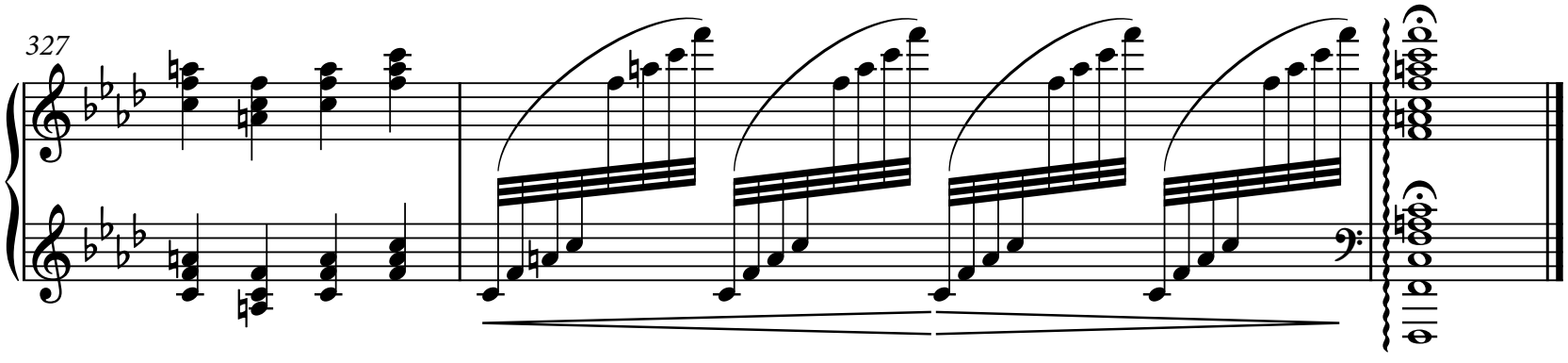
57 Moderato. 58 poco rit. a tempo



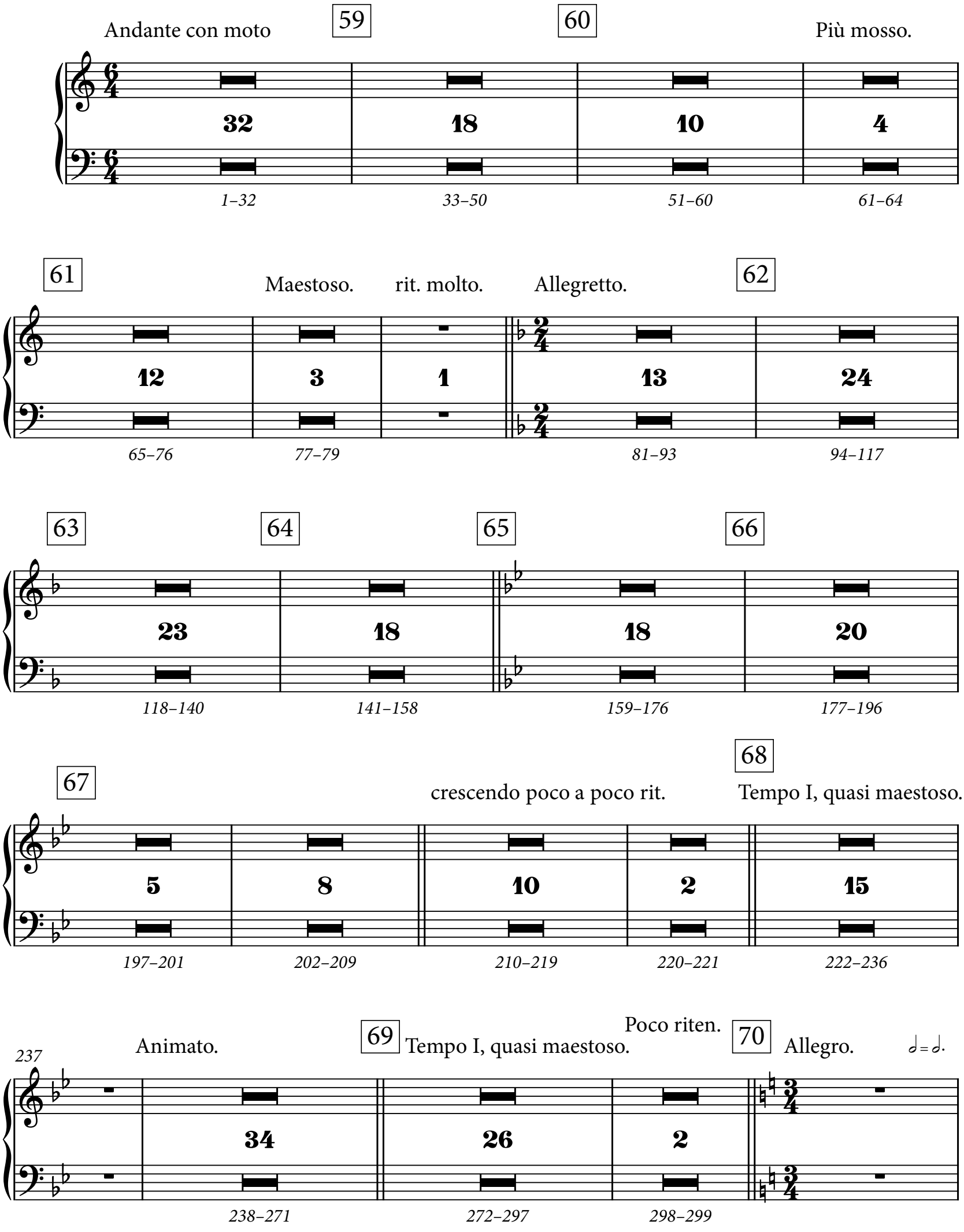
301–315 316–319 320–321



End of Act I



ACT II - SCENE 1



Glock. 15ma

11

1

301–311

71

320

ff

1

326

72 Tempo I

332

4

4

336–339

340–343

Quasi maestoso.

Andante. ♩. = ♩

73 Tempo I

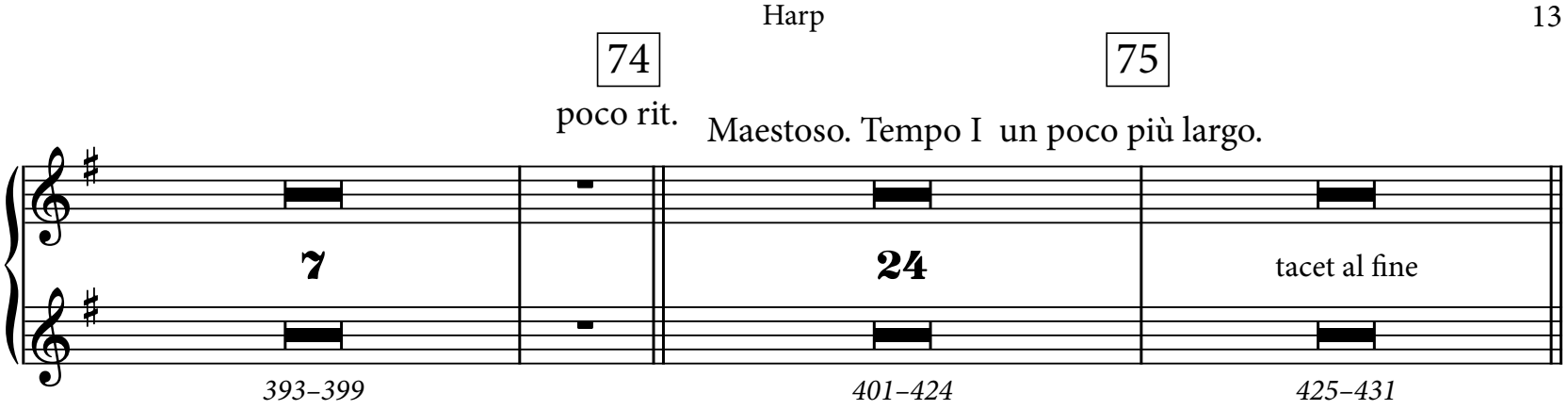
29

1

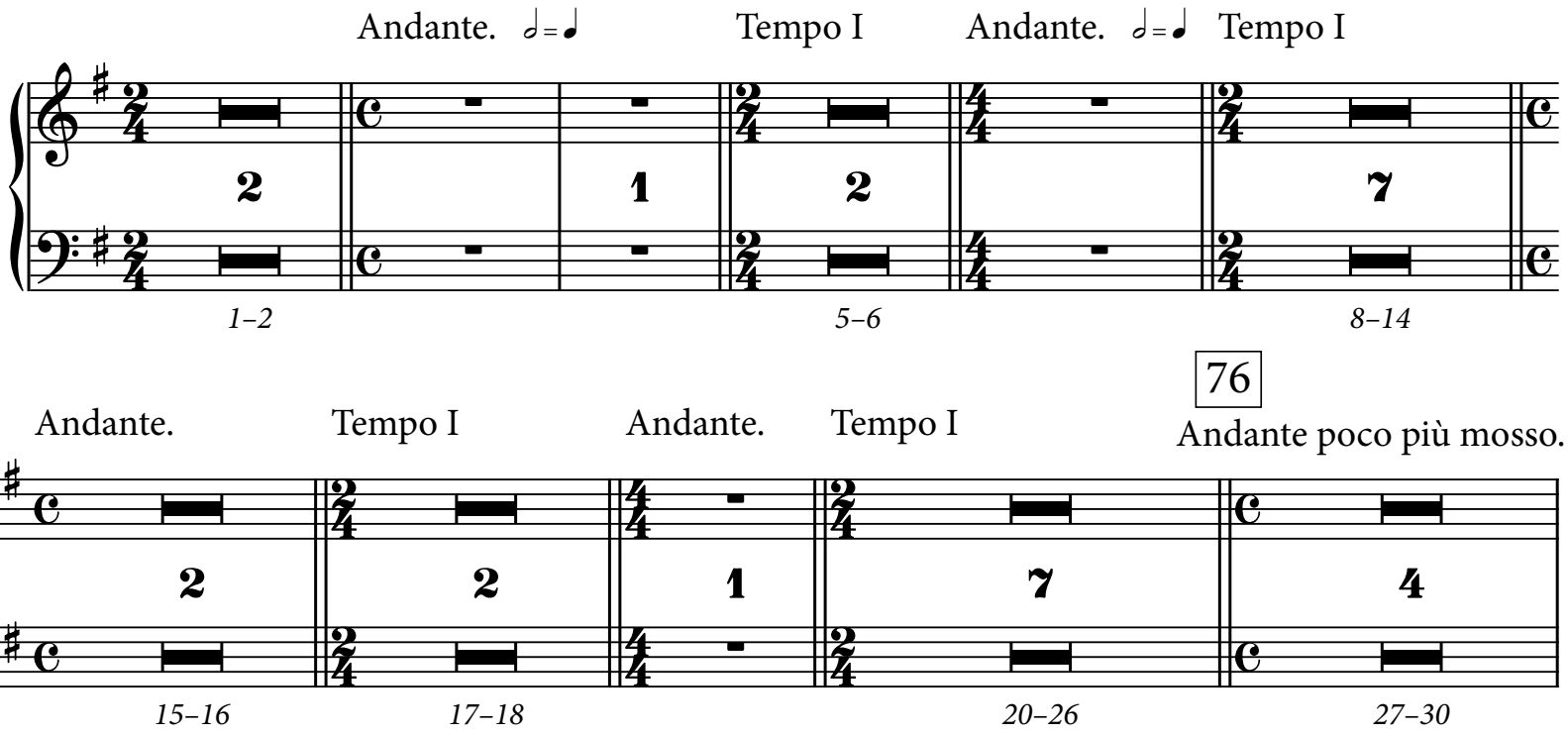
18

344–372

375–392


74
75
poco rit.
Maestoso. Tempo I un poco più largo.
7
24
tacet al fine
393–399
401–424
425–431

ACT II - SCENE 2



31
Vln I
p
38
1
1
cresc.
43
p
46
50
poco rit.
a tempo
p
77
2
53–54
8
55–62

Più mosso.

78

79

Vln II 1

7 17 8

63–69 70–86 87–94

97

fff

101

dim.

3

3

105

cresc.

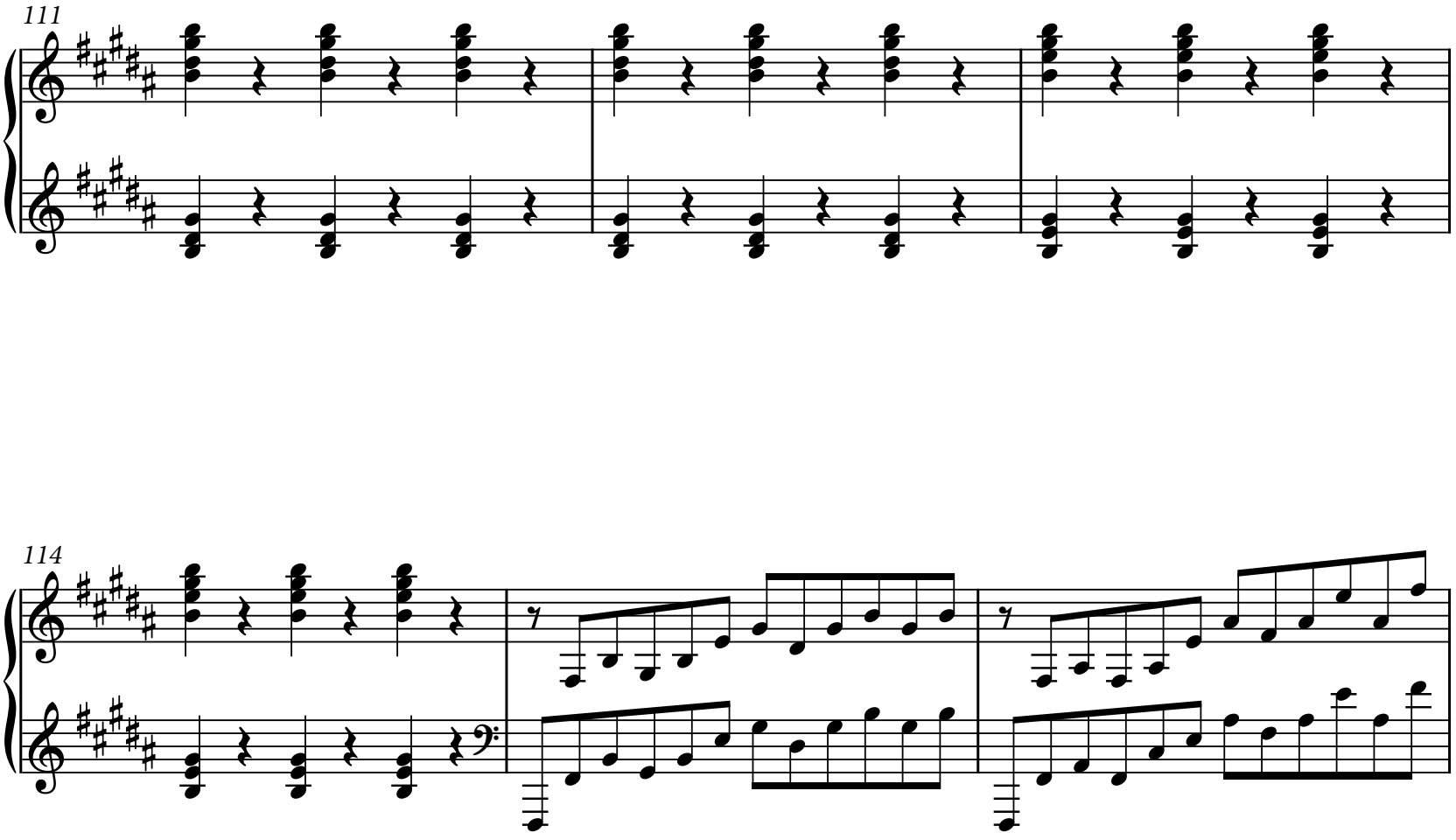
dim. e rit.

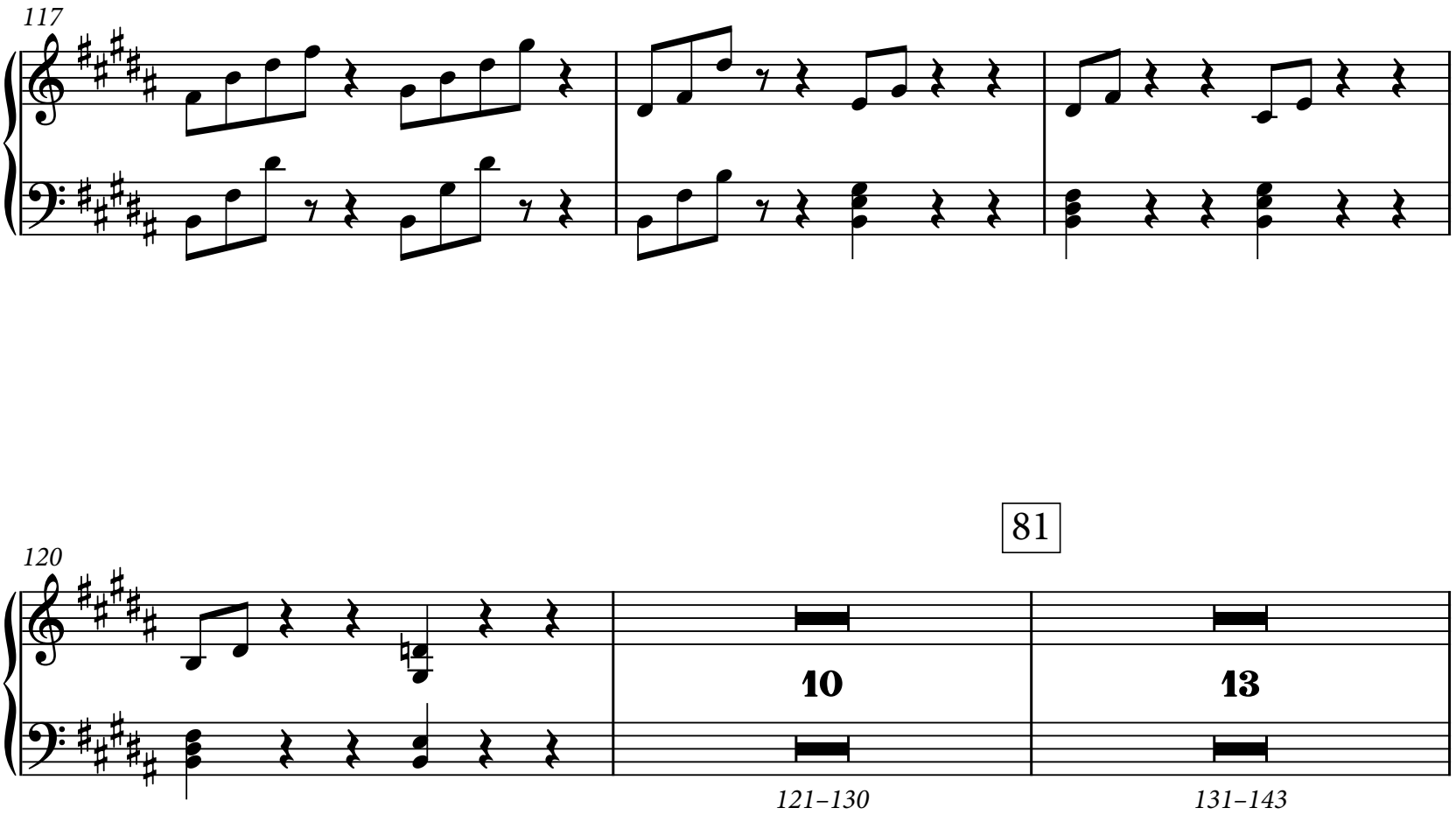
80

108

Moderato.

p


111
114


117
120
81
10
121–130
13
131–143

82

144

Hn 1

149

151

153

155

ff

158

160

mf

162

fff

dim.

poco rit

83

165

1

a tempo

169

4

5

170–173

174–178

84

179

p

181

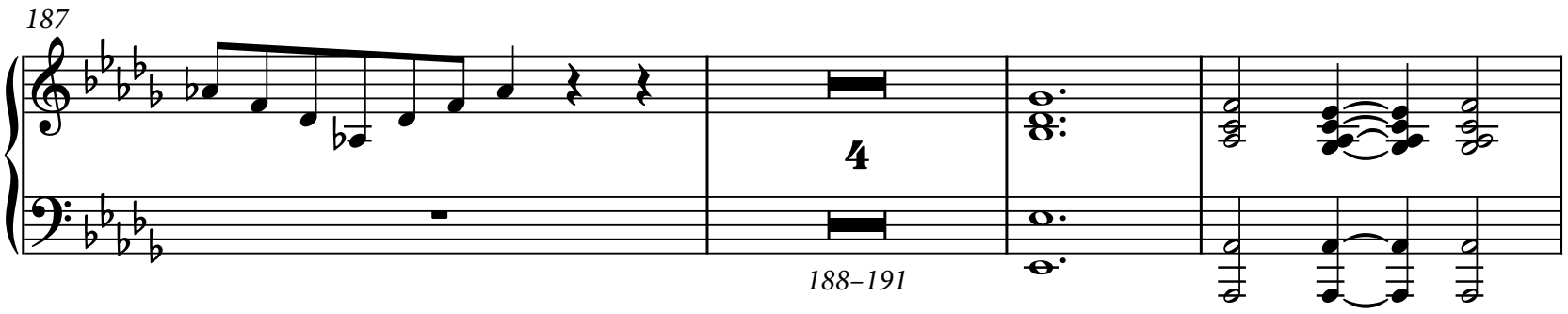
182

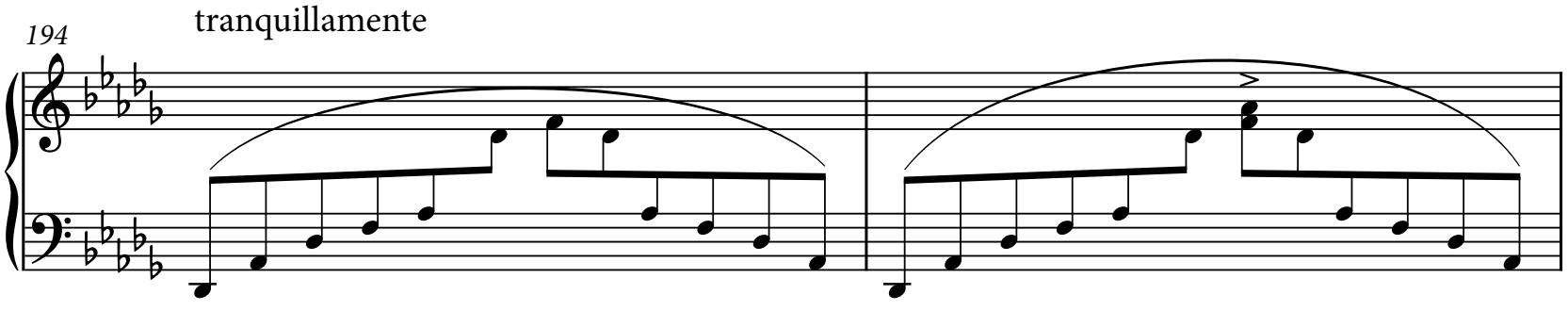
184

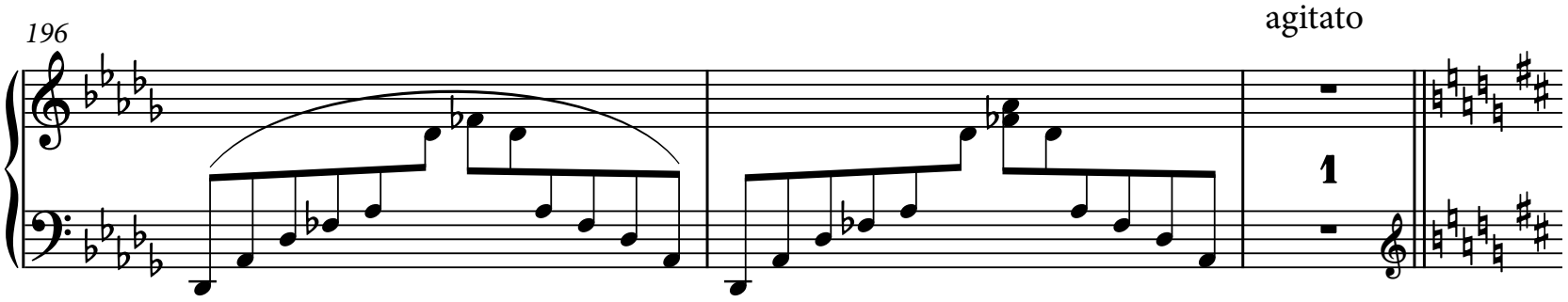
8va

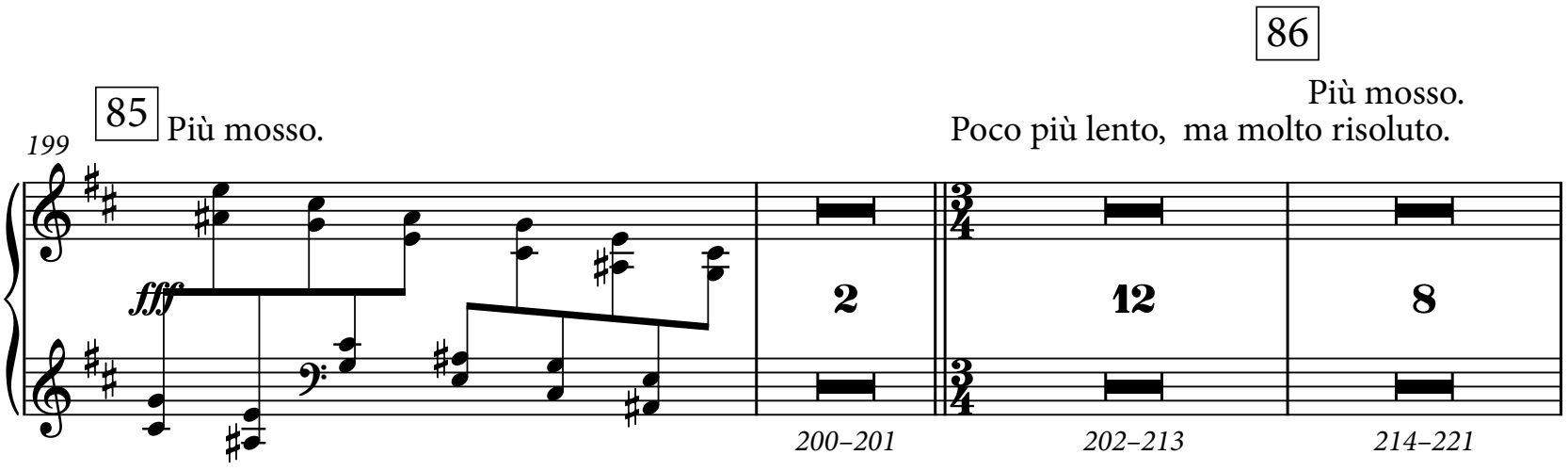
185

(8)


187
4
188–191


194
tranquillamente


196
agitato
1


85
Più mosso.
199
fff
2
200–201
86
Più mosso.
Poco più lento, ma molto risoluto.
12
202–213
8
214–221

poco a poco più mosso.

222

p

227

poco rit.

232

a tempo

87 Più mosso.

accelerando

8

16

8

234–241

242–257

258–265

88 Più mosso. (Presto)

Satan

24

These I own, and a - lone I can be - stow them.

266–289

89

298

ff

303

1

1

311

90

4

315–318

17

321–337

338

Lento.

91

Andante.

Molto maestoso.

Allegro.

8

4

8

7

339–346

347–350

351–358

359–365

92

poco rit. a tempo

8

1

8

12

366–373

375–382

383–394

93 Moderato.

94

Poco più mosso.

20

9

12

395–414

415–423

424–435

95 Più mosso. Piu mosso.

8

436–443

3

444–446

Org.

96 Più mosso [quasi Presto.]

451

fff

1

456

97 Moderato.

9

459–467

3

468–470

471

3

474

4

477–480

98

481

p

485

489

12

12

poco rit.

a tempo

rit.

492

p

3

4

494–496

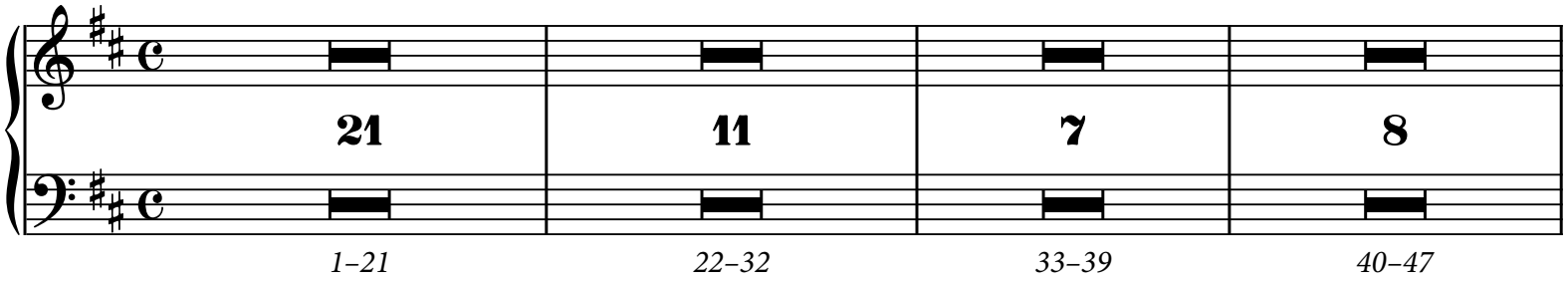
497–500

End of Act II

ACT III - SCENE 1

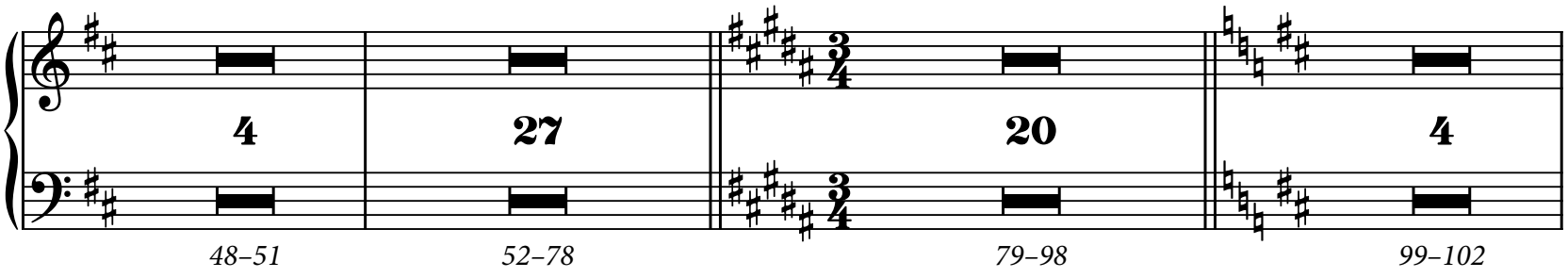
100

99 Moderato. poco a poco più mosso. poco meno mosso.

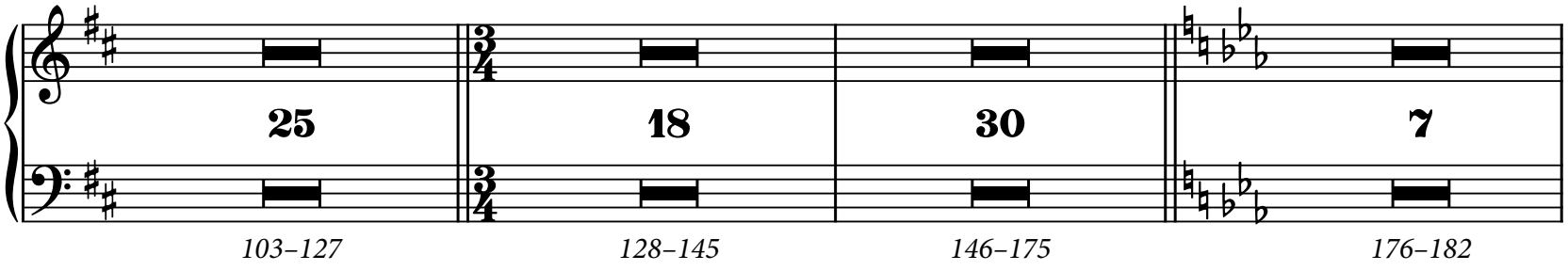


101 un poco agitato.

102 Tranquillamente Molto maestoso.

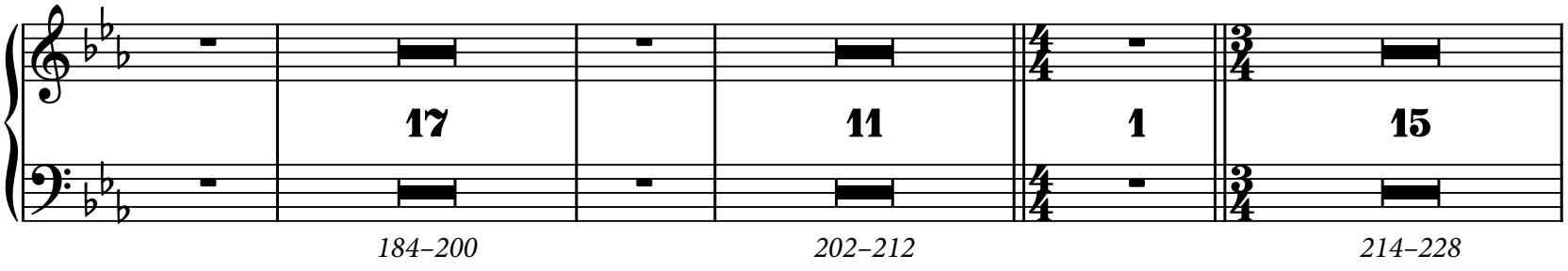


103 104 L'istesso tempo 105 106 Meno mosso maestoso.

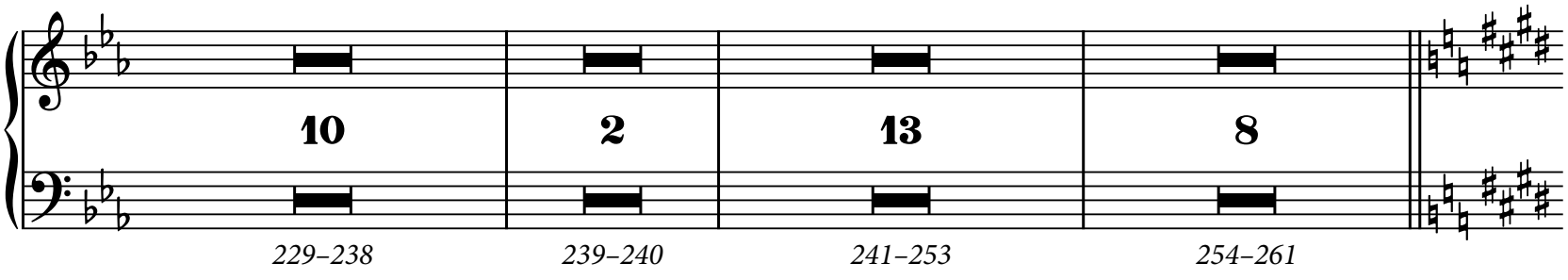


107 Molto maestoso molto maestoso.

183



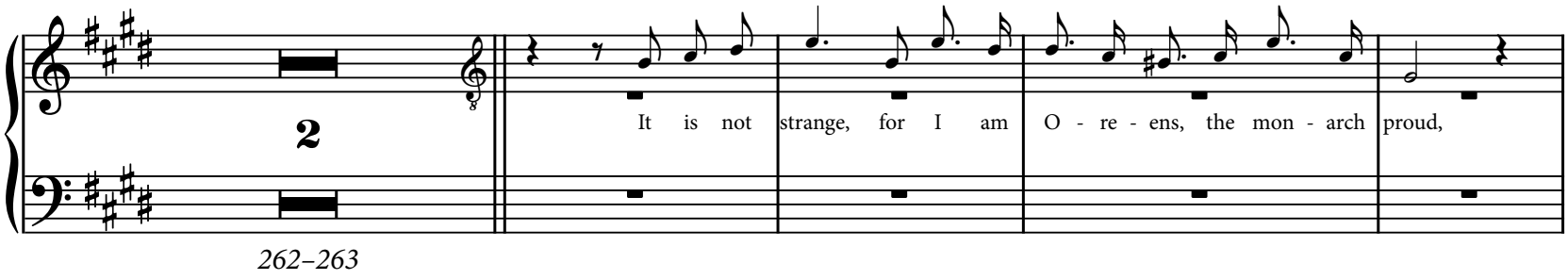
108 109 tranquillamente. 110



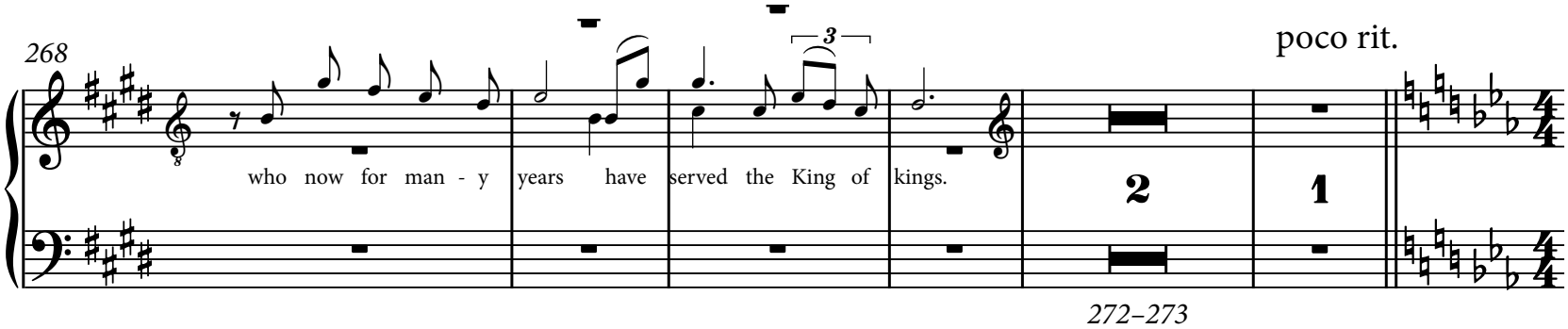
Più mosso.

Allegro moderato.

The Hermit 8ba



262–263



272–273

111 Allegro.

275

f

278

283

285

287

290

f

292

112

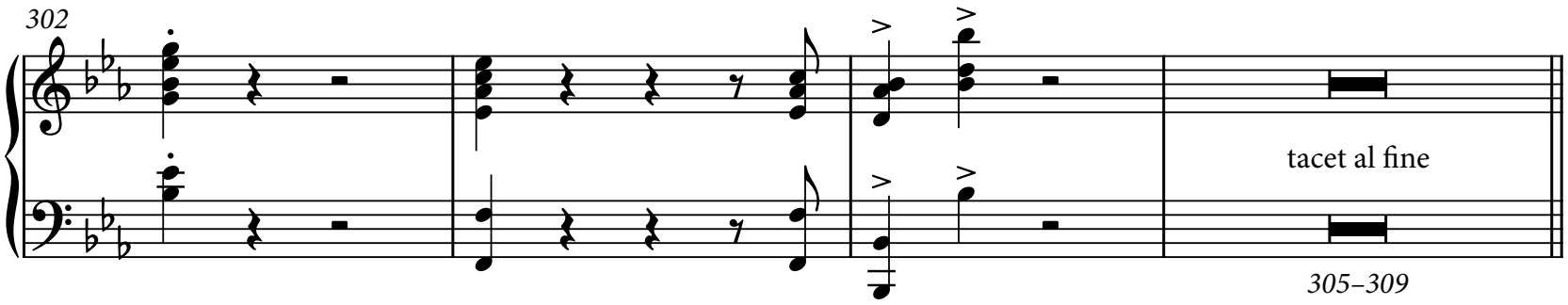
294

296

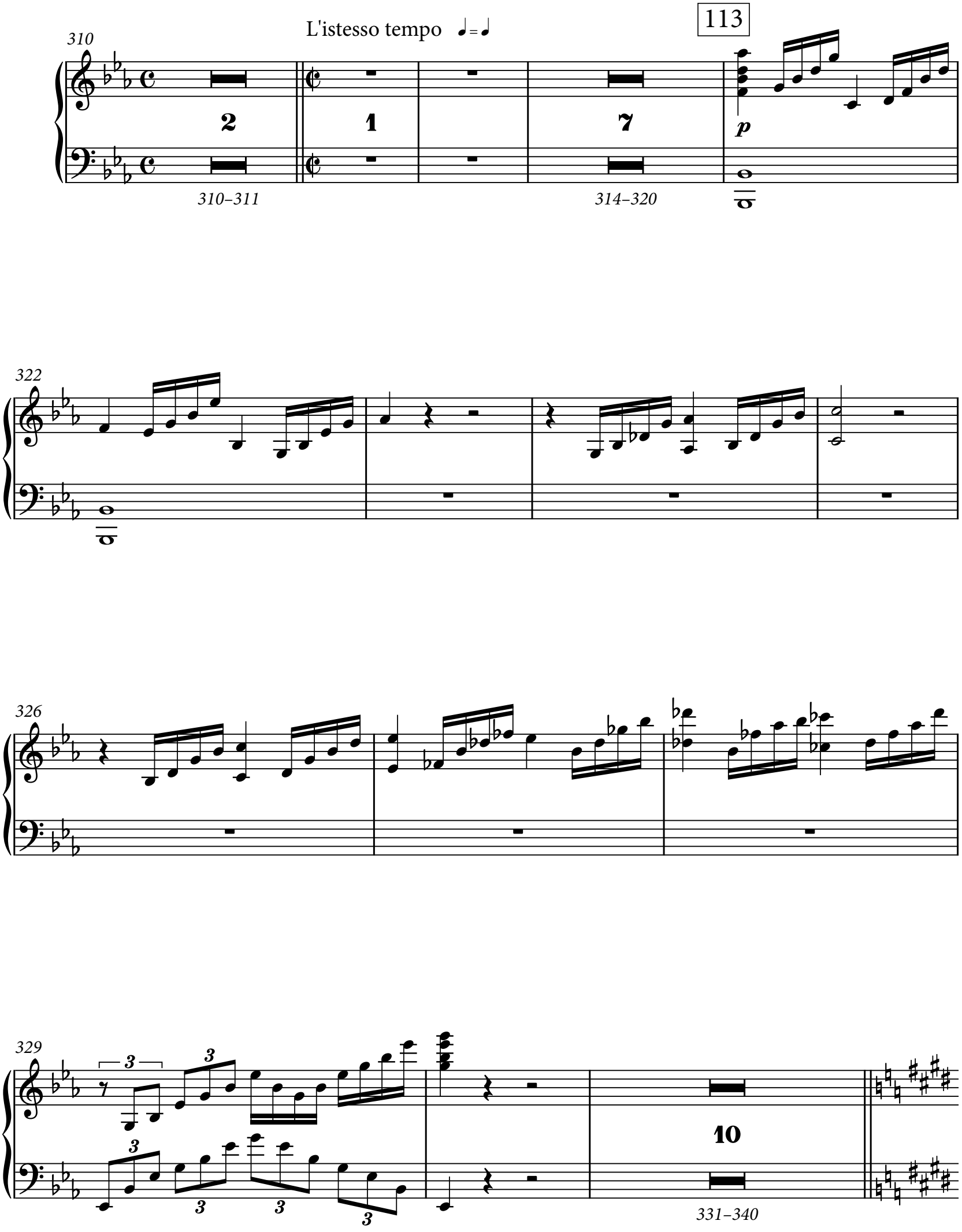
3

299

ff


302
tacet al fine
305–309

ACT III - SCENE 2



114

341

p

115

Poco più mosso.

345

8

347–354

356

Vln I

2

357–358

364

1

1

369

cresc.

p

372

375

senza rit.

379

116

383

386

389

8va

392

Andante.

394

5

396–400

117

402

f

405

408

3 3 3 3

411

413

Animato.

cresc.

415

417

420

f

423

118 Moderato.

3

427–429

Maestoso Risoluto. 119 Poco più mosso.

4 4 12 17

430–433 435–438 439–450 451–467

120 121 122 123

18 21 16 26

468–485 *486–506* *507–522* *523–548*

124 125

senza rit..... ♩ = 100

14 14 9 4

549–562 *563–576* *577–585* *587–590*

Allegro moderato. 126

Con moto. 127

8 4 32 16

591–598 *599–602* *603–634* *635–650*

128 129 130

Più mosso.

24 20 13 9

651–674 *675–694* *695–707* *708–716*

131

Più mosso. 132

Con brio. rit.

8 8 2 11 2

717–724 *725–732* *733–734* *735–745* *746–747*

133 a tempo 134 rit. Moderato.

748

1 22 1 2 9

750–771 773–774 776–784

135

785

17 6 22

786–802 803–808 810–831

136 Maestoso. Poco animato. 137

7 20 3

832–838 840–859 860–862

rit. 138

7 3 4 3

863–869 871–873 874–877 878–880

ACT III - SCENE 3

Tacet

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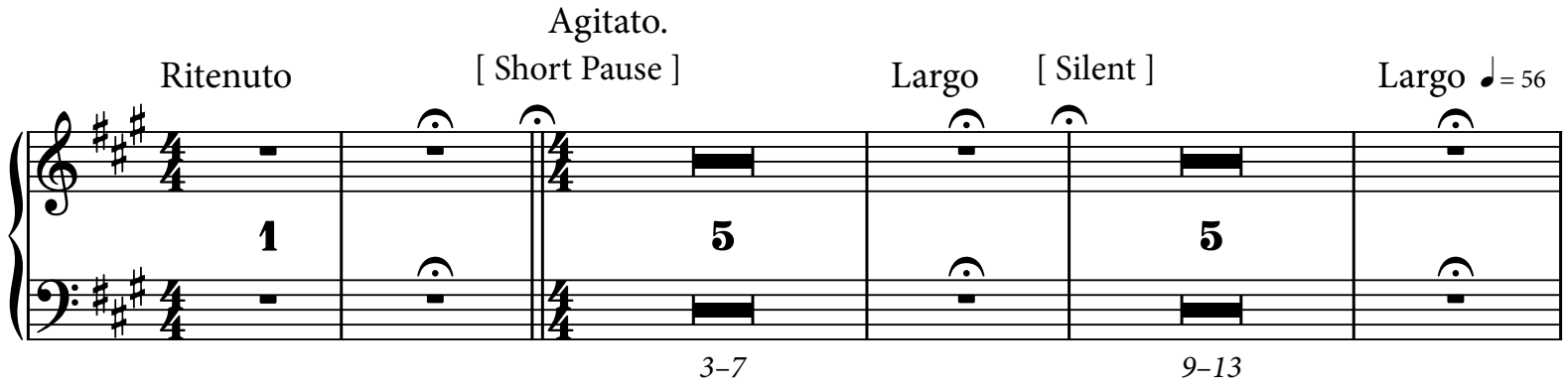
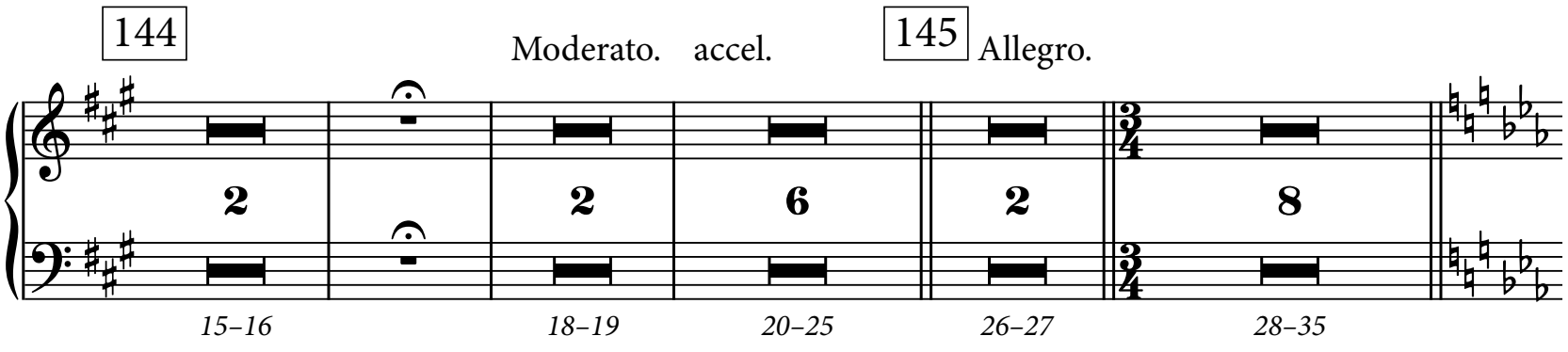
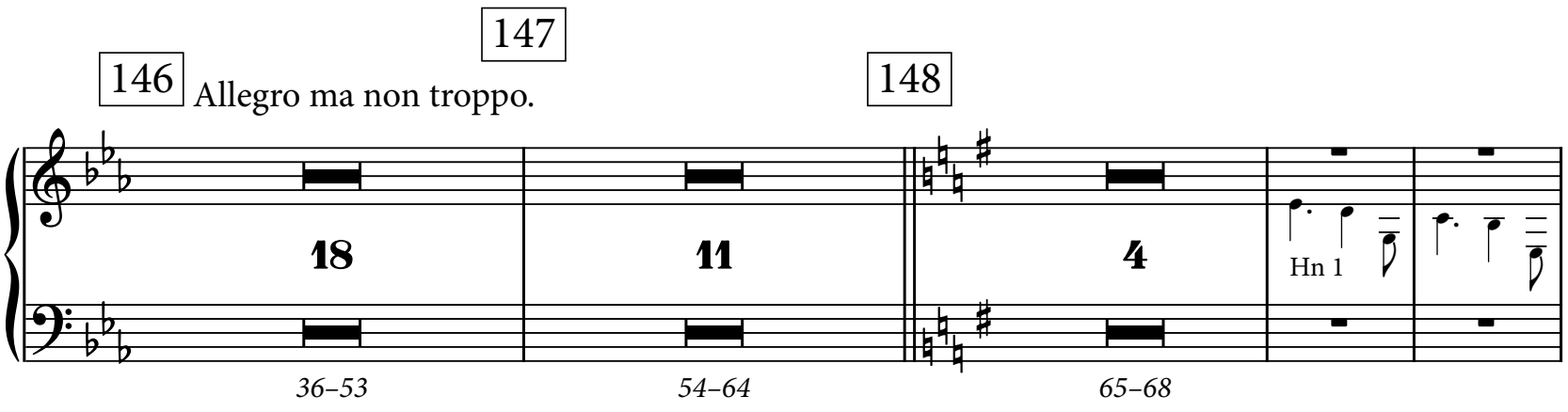
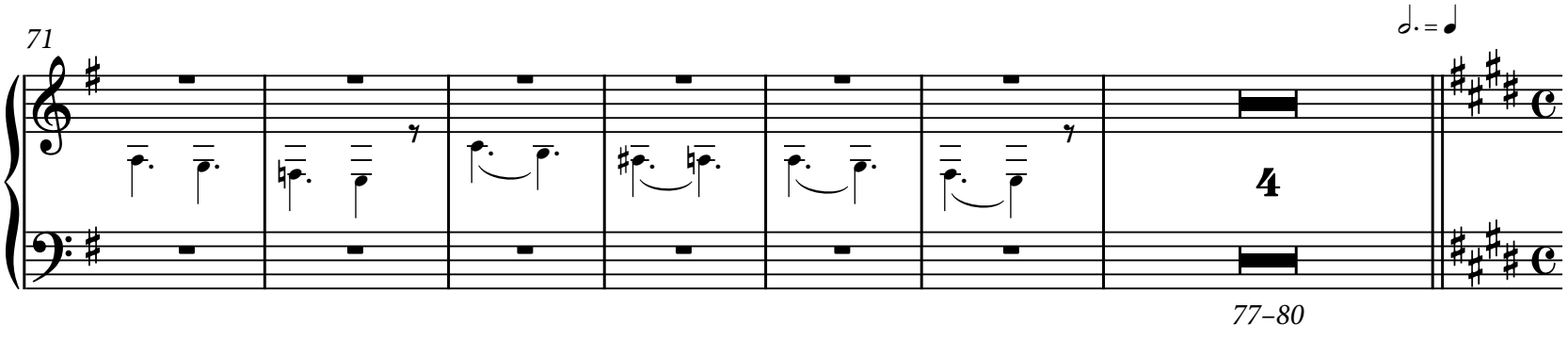
ACT III - SCENE 4









149

Molto Moderato

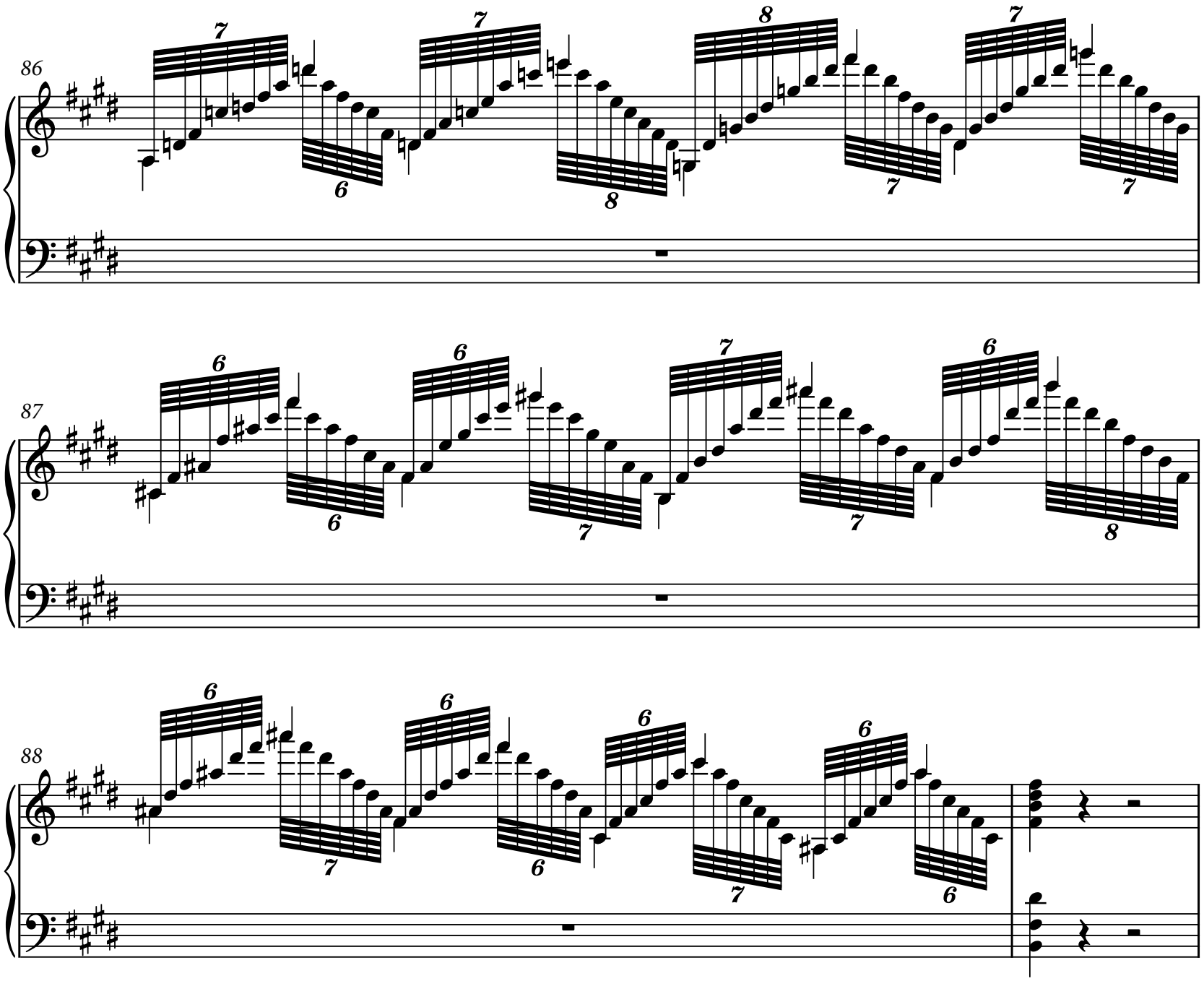
81

82

83

84

85


86
87
88

90

91

150

92

94

8va

4

96–99

151

100

101

102

103

104

106

107

152

110

111

Un pochetto più mosso.

112

113

114

poco cresc.

115

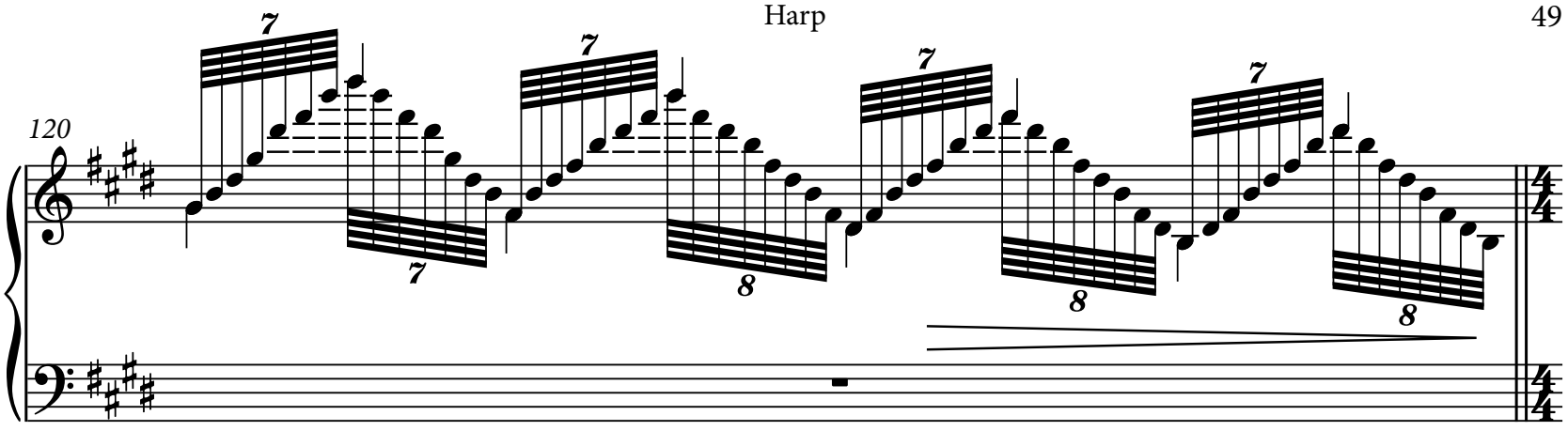
116

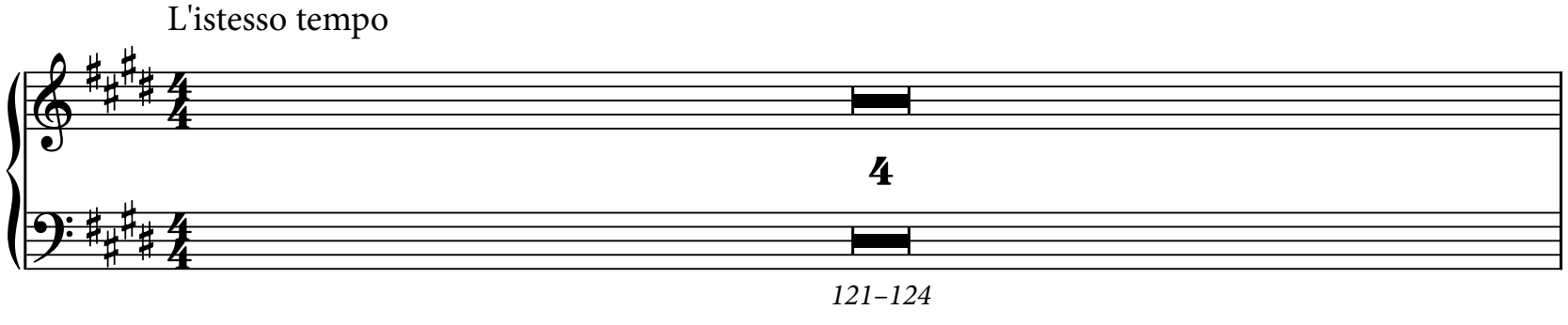
117

118

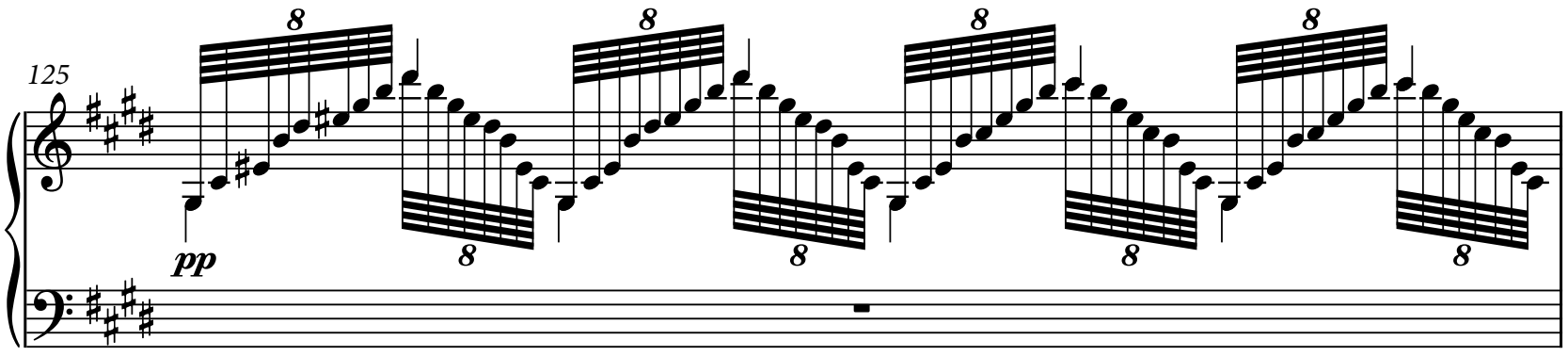
153

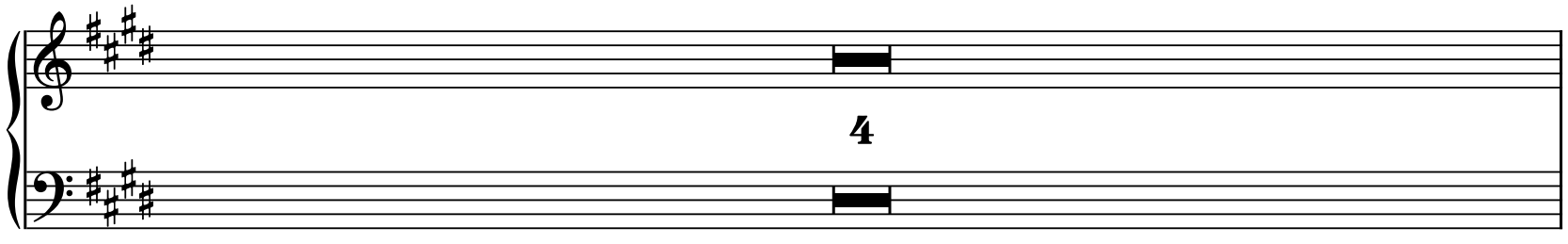
119





121–124





126–129

130

154 Allegro.

[130]

16

131–146

Con anima.

155

16

147–162

34

163–196

156 Allegro risoluto.

157

poco a poco crescendo

12

197–208

3

209–211

1

Org.

Org.

158

8va

ff

217

8va

8va

220

(8)

8va

159

223

(8)

5

226–230

160

232

1

3

238–240

241

f

243

8

245–252

161

253

f

256

260

cresc.

263

ff

ff

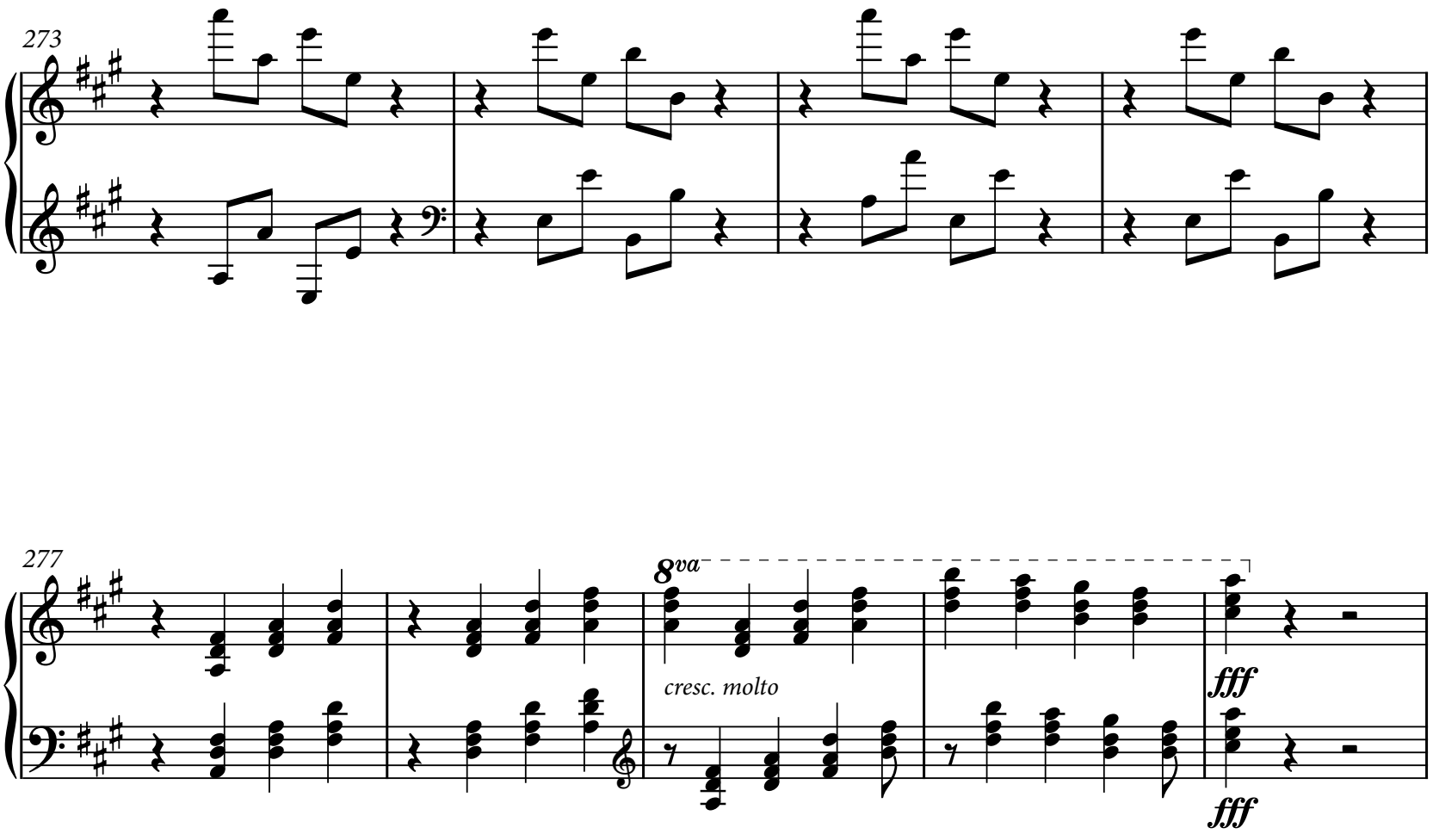
266

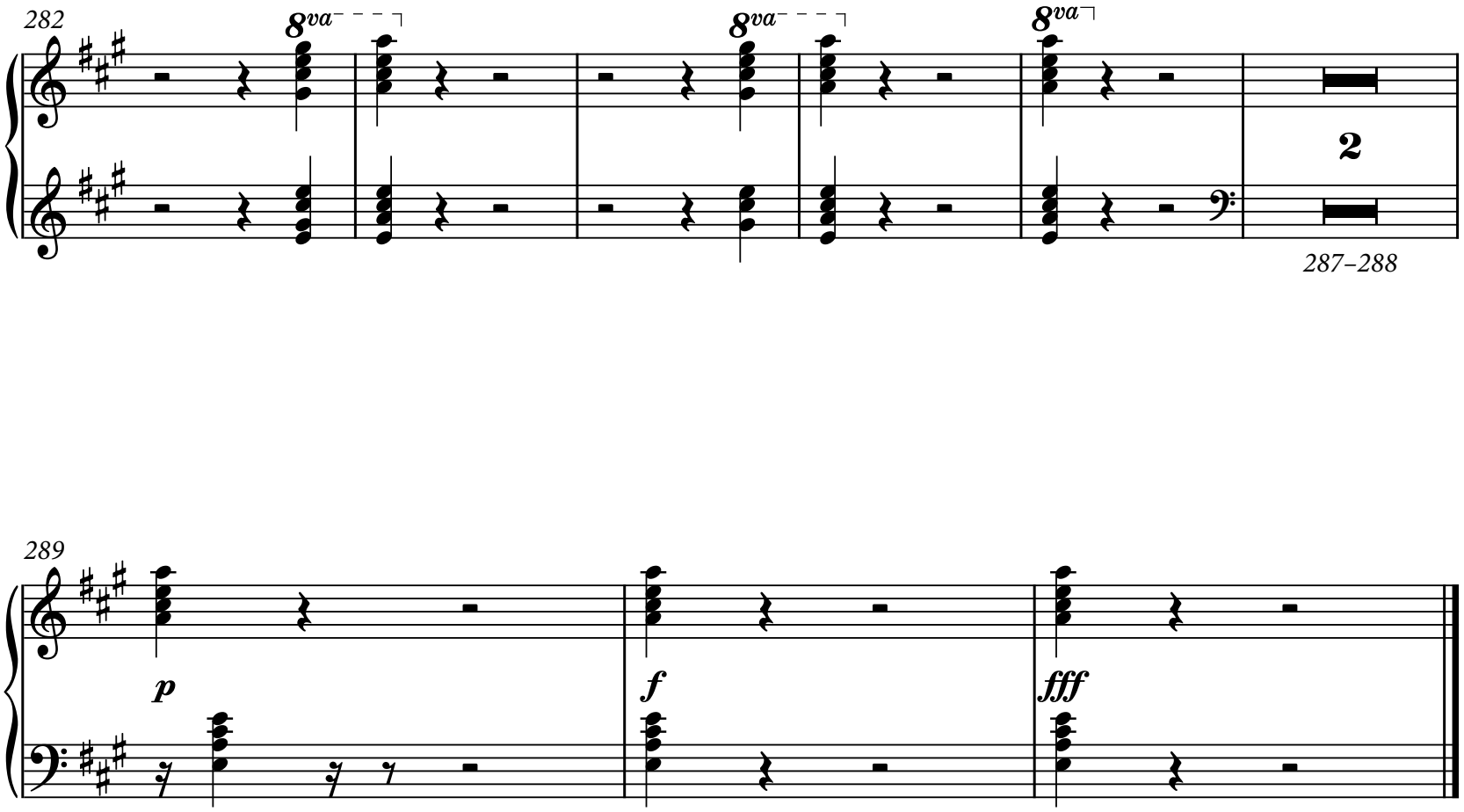
ff

162

3

270–272


273
277
8va
cresc. molto
fff
fff


282
8va
8va
8va
2
287–288
289
p
f
fff

The End

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