



# 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)

HORN 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](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](https://en.wikipedia.org/wiki/Jacobus_de_Voragine)

# CONTENTS



	PAGE
PROLOGUE	1
ACT I	
Scene I	2
Scene II	8
Scene III	11
ACT II	
Scene I	17
Scene II	23
ACT III	
Scene I	29
Scene II	33
Scene III	40
Scene IV	41

Horn (D) 2, Horn (E) 2, Horn (Eb) 2 & Horn (F) 2

# The Legend of St. Christopher

Isabella Parker

Horatio Parker

## PROLOGUE

Hn in E

Molto moderato

The musical score for the Horn in E part of the Prologue is written in treble clef with a common time signature (C). The tempo is marked 'Molto moderato'. The score consists of five staves of music, each containing measures 1 through 47. The first staff begins with a forte (*f*) dynamic and a crescendo (*cresc.*) marking. The second staff includes a first ending bracket (1) and a marcato marking. The third staff includes a second ending bracket (2) and a forte (*f*) dynamic. The fourth staff includes a third ending bracket (3) and a mezzo-forte (*mf*) dynamic. The fifth staff includes a fourth ending bracket (4) and a forte (*f*) dynamic. The score is marked with various dynamics including *ff*, *p*, *f*, *mf*, and *dim.*, as well as articulations like accents and slurs. The piece concludes with a final measure marked with a fermata.

## ACT I - SCENE 1

Hn in E

Allegro moderato.

Ob. 1

10  
1-10

15  
4  
1  
*f*  
*ff*

21  
5  
*sf*  
3

26  
*ff*  
3

31  
6  
13  
35-47  
Hn 1

49  
7  
poco rit. a tempo  
*mf* *p*  
5  
54-58  
*p*

60  
3  
62-64  
poco a poco cresc.

67  
8

72  
*ff*

77 9

1 6 82-87

88 10 Poco più moderato.

dim. p 92-93

94 11

mf 96-101 pp

104 10

107-116 ff

12

118

sf

13

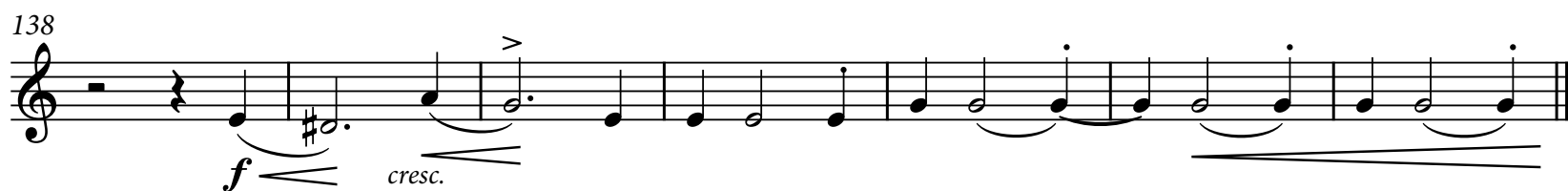
123

f

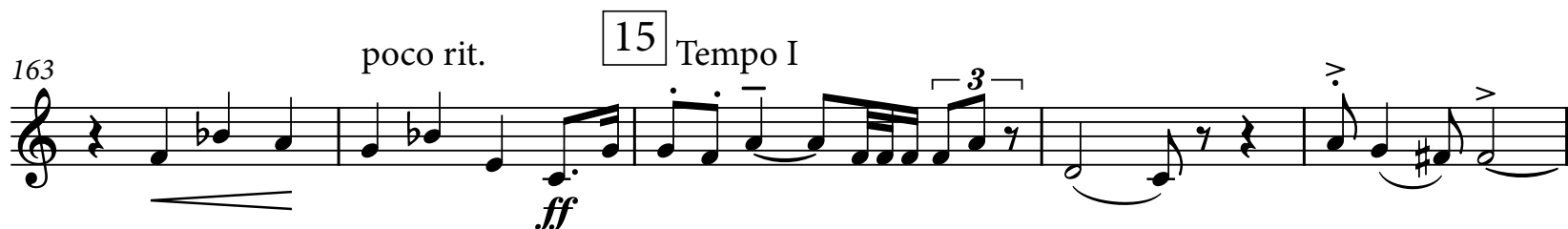
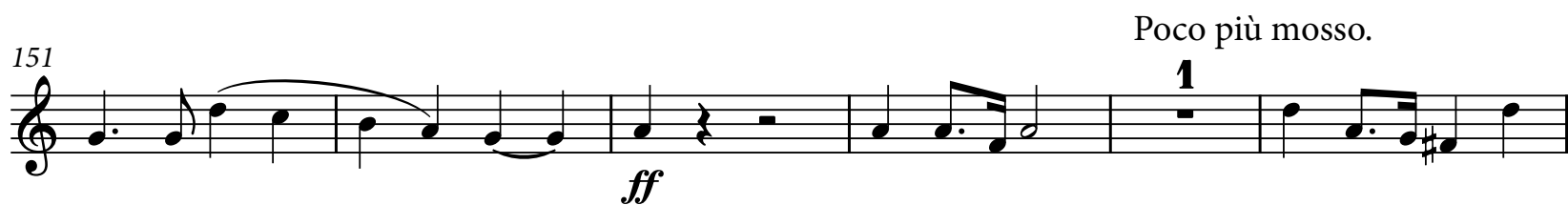
128 5

133-137

PAGE INTENTIONALLY LEFT BLANK

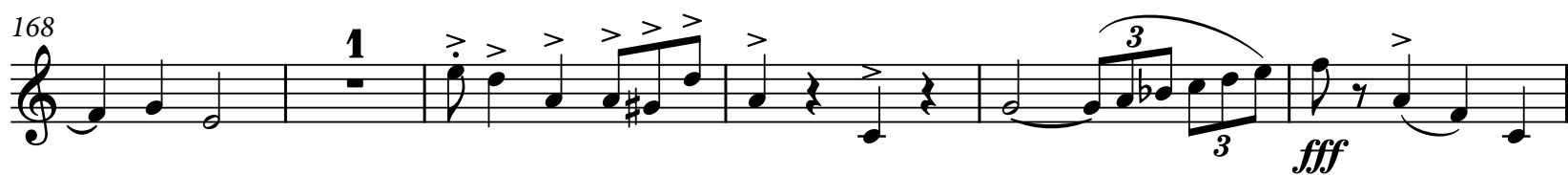


14



15

Tempo I



Maestoso ma non lento.

17 **Hn in Eb**

189-192 *mf* *p*

18

199 *pf*

200-201 *2*

204-208 *5*

Poco più mosso. a tempo

19

211 *p*

213-214 *2*

219 *mf*

224-226 *3*

un poco animato.

20 Poco più largo. Poco a poco più mosso.

229 *p*

231-238 *8*

*p*

21

243 *mf*

247-252 *6* *f*

Allegro.

22 a tempo

254 *f*

257-258 *1* *2*

poco rit.

262 *3* *3* *3*

269

*f*

273

23

*p* *f*

278

*fff* *p* *f*

rit... 1

V.S.

ACT I - SCENE 2

ACT II SCENE 2

Hn in E

24 Andante. 4 7 12 7 1-4 p 6-12 14-20

25 Andante. L'istesso tempo 7 14-20

26 Hn 1 espress. 3 8 8 8 21-23 33-36

27 Poco più mosso. 1 4 33-36

28 Allegro 12 10 37-48 52-61

29 Andante. 1 4 4 62 66-69 70-73

30 4 4 66-69 70-73

31 a tempo 79

32 poco a poco cresc. 85 pp

91 fff dim. p

97 33  $\text{♩} = \text{♩}$

100-101 *p*

Maestoso non lento.

Poco più mosso.

104 34 *Bsn 1* Hn in Eb

105-107 109-110 *p*

114 5

117-121

125 35 Con moto.

*f*

130 4 5 cresc. e più mosso. Allegro

131-134 135-139 *ff*

144 poco rit. 1 rit. 36 Allegro [a tempo]

*f ff*

150

155 37 5 dim. 162-166

*dim.* 162-166

167 Tranquillo ma non lento.

*pp*

177

187

38 Lento

Un poco animato.

a tempo

189-192

193-196

*pp*

198

colla voce.

39

*sf*

*p*

204

8

207-214

*sf*

*sf*

ACT I - SCENE 3

Allegro molto vivace.

40

Hn in E $\flat$

First staff of music (measures 40-49). The staff is in treble clef with a key signature of one flat (B $\flat$ ) and a time signature of 6/8. The music begins with a half note rest, followed by a dotted half note. A dynamic marking *p* is placed below the first measure. The second measure contains a whole note chord marked with a '2'. The third measure has a triplet of eighth notes marked '3-4'. The fourth measure is a dotted half note. The fifth measure is a half note. The sixth measure is a whole note chord marked with a '1'. The seventh measure is a dotted half note. The eighth measure is a half note. The ninth measure is a whole note chord marked with a '1'.

10

Second staff of music (measures 10-13). The staff is in treble clef with a key signature of one flat (B $\flat$ ) and a time signature of 6/8. The music consists of a continuous eighth-note melody.

14

Third staff of music (measures 14-18). The staff is in treble clef with a key signature of one flat (B $\flat$ ) and a time signature of 6/8. The music consists of a continuous eighth-note melody. A whole note chord marked with a '1' appears in measure 15.

19

Fourth staff of music (measures 19-24). The staff is in treble clef with a key signature of one flat (B $\flat$ ) and a time signature of 6/8. The music consists of a continuous eighth-note melody. A whole note chord marked with a '3' appears in measure 22. A dynamic marking *22-24* is placed below the staff.



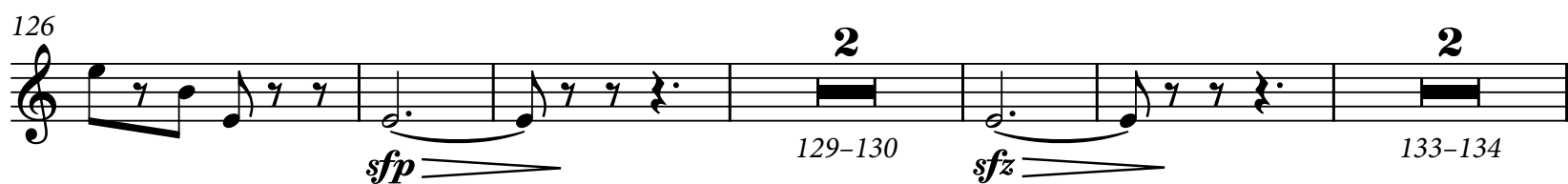
44



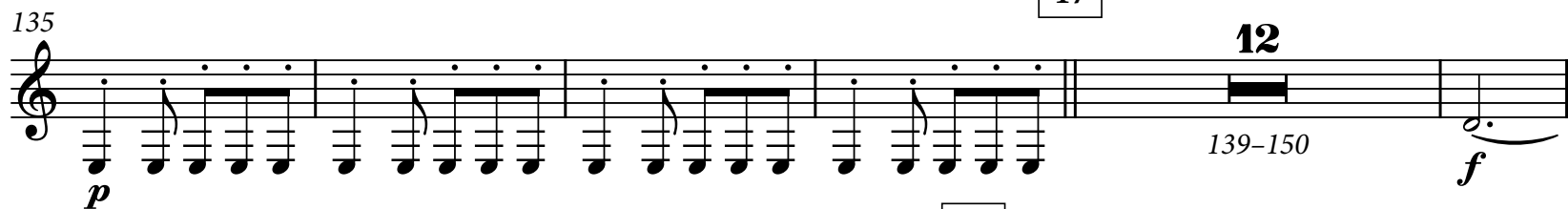
45



46 Presto



47



48

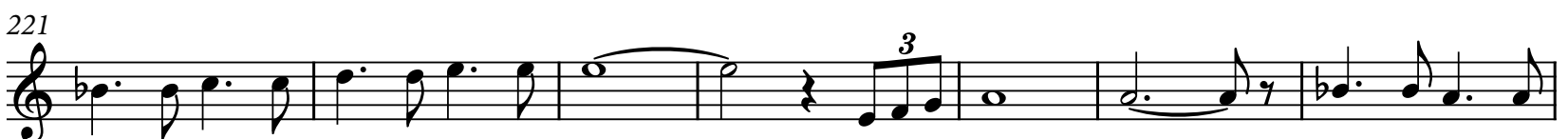
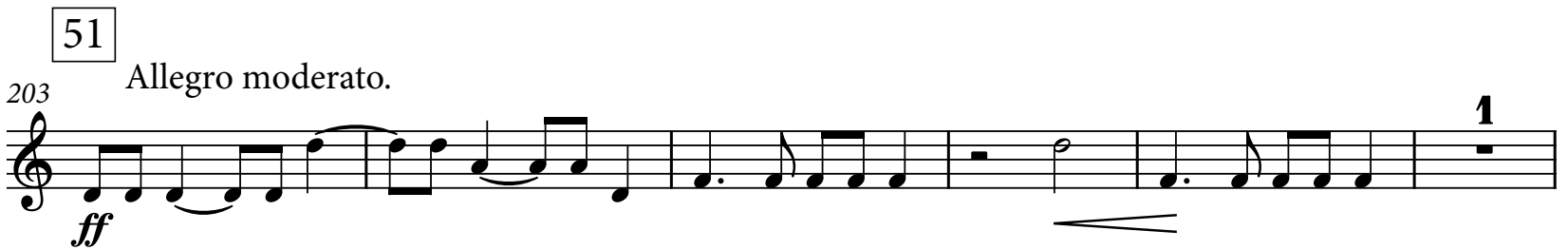
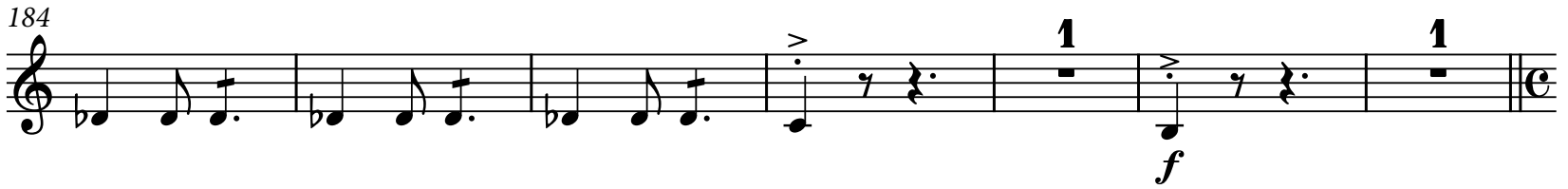


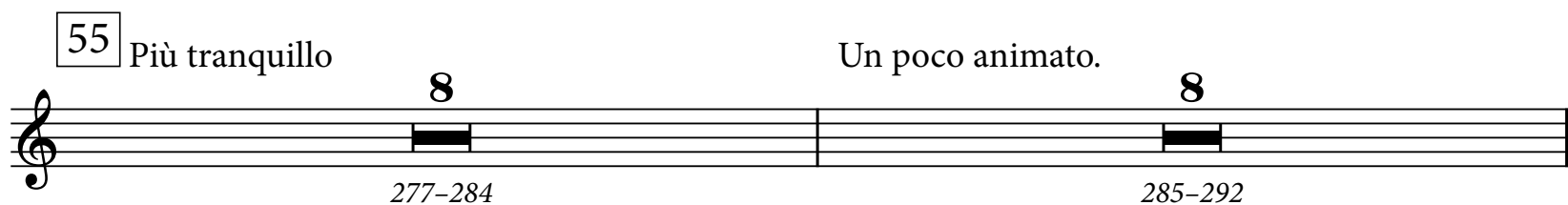
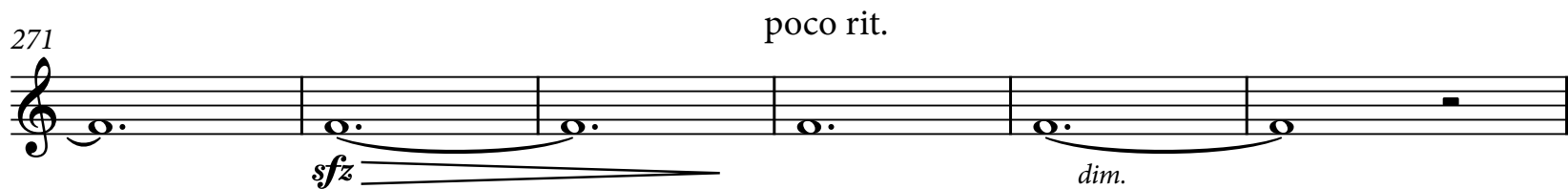
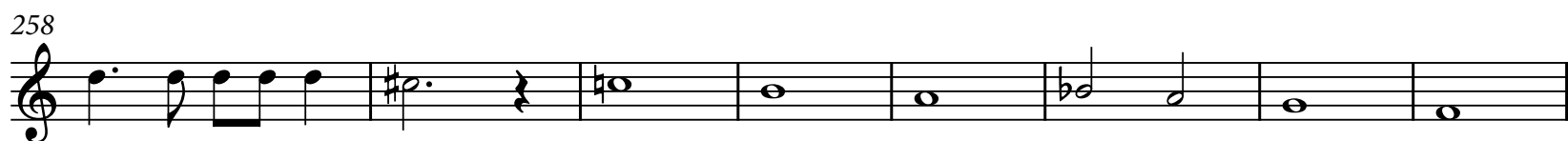
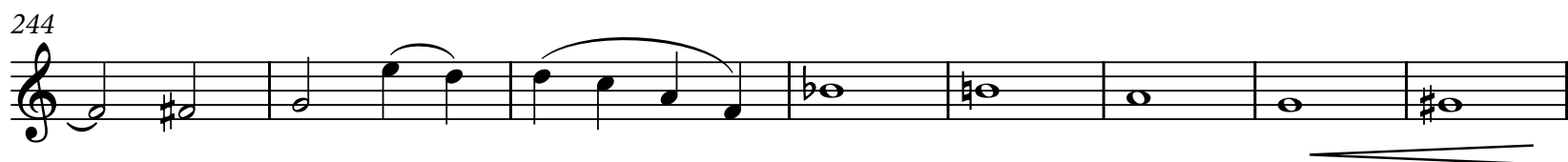
49



167-171

172-176





293 Tpt 1

*pp*

300 57 Moderato. *dolce*

*pp* *p*

307

*p* 314-315

58 316 *poco rit.*

*pp*

322 a tempo

*pp* *pp* *ppp*

End of Act I

## ACT II - SCENE 1

Andante con moto

Hn in F

1-2 5-12 8

13

18 20-22 3 2

25-28 4 ff

33 59 34-36 3 p pp

40 42-43 2 1 mf

46 p cresc. 49-50 2

60 51-52 54-56 3 mf

59 Più mosso. 61 5 65-69

*mf*

*f*

*p*

*ff*

*p*

*pp*

*p cresc.*

*mf*

*f*

70 *Maestoso.*

3 6 1

71-76 *mf*

79 *rit. molto.* *Allegretto.*

8

81-88 *fz* >

91

62

102

63

4 1

110-113 *f* *sfz* *ff*

123

1

132

64

139 *ff* *f*

145

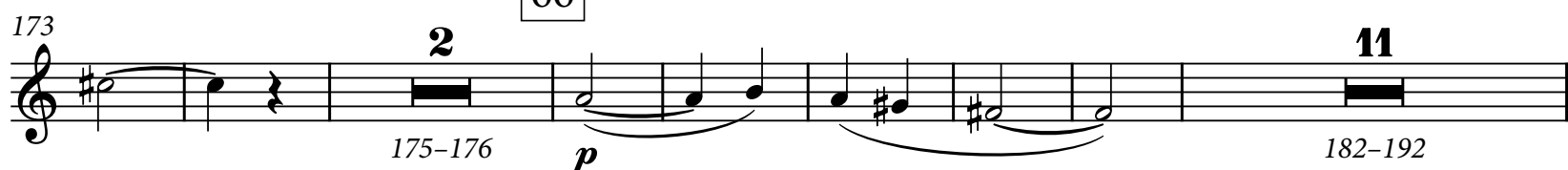
4

149-152

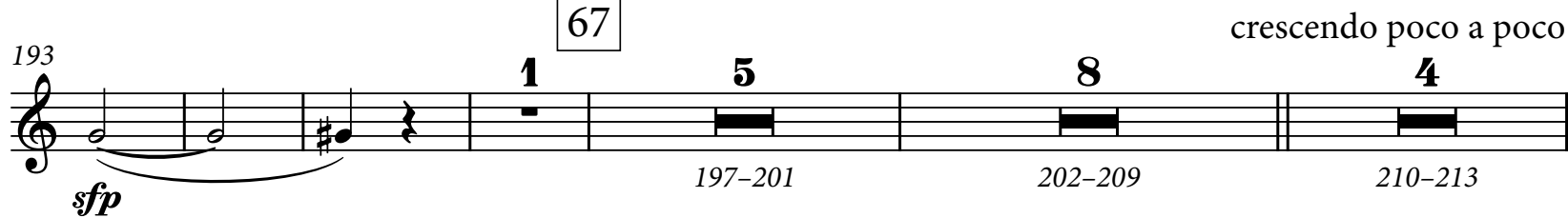
65



66



67



crescendo poco a poco



cresc. poco a poco

rit.

68

Tempo I, quasi maestoso.



Animato.

PAGE INTENTIONALLY LEFT BLANK

254 *mf* 69

Tempo I, quasi maestoso.

263 *ff*

274

285

295 Poco riten. 70 Allegro.  $\text{♩} = \text{♩}$

1 2 3

298-299 301-303 *f*

305

313

71

320 3 1

322-324

330 4

336-339

340 72 Tempo I Quasi maestoso.

349

360

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

379

390 poco rit.

397-399

401 74 Maestoso. Tempo I un poco più largo.

413 sostenuto

425 75

## ACT II - SCENE 2

**Hn in F**

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

8      1      *ff*      1      Andante.      1      *f*

17      Tempo I      Andante.      Tempo I      76      Andante poco più mosso.

1      1      7      4      20-26      27-30      *ppp*

32      2      6      35-36      37-42      *p*

44      *pp*      *poco rit.*

51      a tempo      77      3      5      3      3      3      3

*pp*      52-54      55-59      *p*

62      Più mosso.      78      6      64-69      *pp*

71      6      6      72-77      *fp*      80-85

79

86

*p* *f* *p* *f*

95

*fff* *dim.*

102

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

80 Moderato. To Hn in E Hn in E

108

*ppp* 110-112 *p*

115

8 118-125 *p* *f*

81

128

*dim.* *p* 132-139

140

*p* *cresc.* *f*

82

145

148-149 *p*

152

*ff*

158

*dim.* *mf* *fff* *dim.* *poco rit*

83 a tempo

166 *pp* 1 5 1 169-173 *mf*

84

176 3 1 177-179 *p*

184 1 2 188-189 *p*

Poco più lento, ma molto risoluto.

tranquillamente agitato 85 Più mosso. Picc. 8va

192-193 2 4 1 199-201 3 8 202-209

86 Più mosso. [senza sordini]

211 1 5 216-220 *pp*

223 poco a poco più mosso. poco rit. *pp*

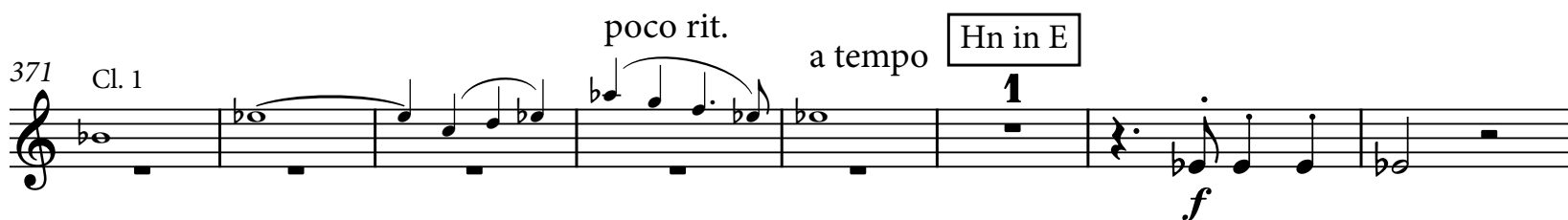
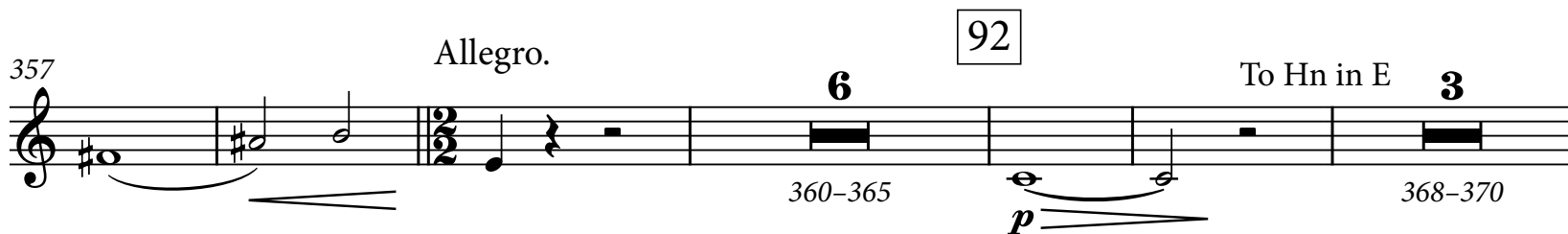
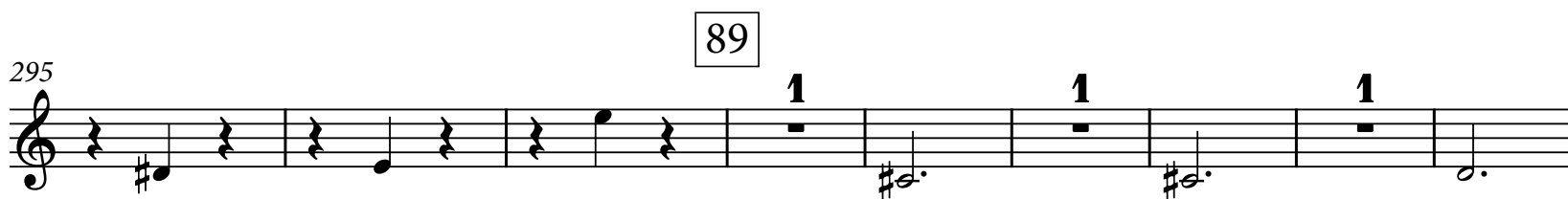
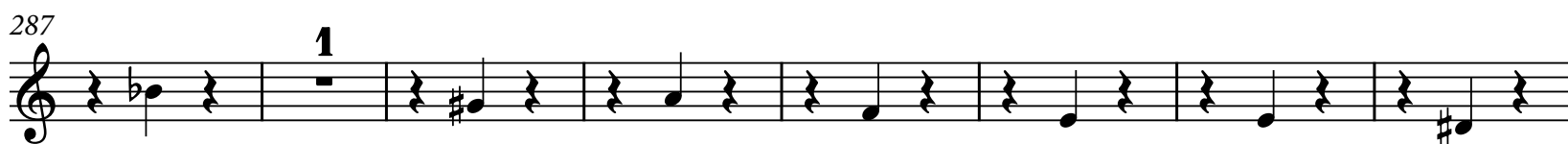
231 a tempo 87 Più mosso. *f*

232-233 2 8 234-241 4 242-245 9 249-257

258 accelerando *f* cresc.

88 Più mosso. (Presto) *ff*

263 20 267-286



437

The first system of the musical score is written on a single five-line staff. It begins with a treble clef. The first measure contains a whole rest, with a bold '1' above it. The second measure contains a whole rest. The third measure contains a half note G4, a quarter note A4, and a quarter note B4. The fourth measure contains a half note A4, a quarter note G4, and a quarter note F#4. The fifth measure contains a half note E4, a quarter note D4, and a quarter note C4. The sixth measure contains a half note B3, a quarter note A3, and a quarter note G3. The seventh measure contains a half note F#3, a quarter note E3, and a quarter note D3. The eighth measure contains a half note C3, a quarter note B2, and a quarter note A2. The ninth measure contains a whole rest, with a bold '1' above it. The dynamic marking *mf* is placed below the staff between the second and third measures. The instruction 'V.S.' is placed below the staff at the end of the system.

**1**

*mf*

V.S.

442 *Piu mosso.*

*mf* *f*

447

96 *Più mosso [ quasi Presto. ]*

452 *ff*

458

97 *Moderato.*

3

463 468-470

471 *p* legato

98

478 481-482 *pp*

488 poco rit. a tempo *p*

495 rit. *mf* *pp* *p* *ppp*

## ACT III - SCENE 1

Moderato.

Hn in D

Cl. 1

99 poco a poco più mosso.

18 1-18

*p*

24 26-27

*f*

31 poco meno mosso.

*p*

101

37 100

Tranquillamente un poco agitato.

8 4 4

40-47 48-51 52-55

56

*f*

61 5

64-68

*fff*

70

*sfz*

102 Molto maestoso.

77

*fff*

86 3

92-94

*dim.*

PAGE INTENTIONALLY LEFT BLANK

95 *fp* *pp*

103

103 *ppp* 1 2 110-111

112 *cresc.* *sfz dim.* *pp* To Hn in Eb 6 122-127

104 L'istesso tempo 18 105 4 Vln I 128-145 146-149

153 Hn in Eb marc. 3 4 2 157-160 162-163 *f*

165 5 167-171 *p* 3

106 176 Meno mosso maestoso. *f* *cresc.* *ff* ten. Molto maestoso 17 184-200

107 molto maestoso. 11 4 Hn 1 3 4 202-212 216-219

220

*sfz* >

108

227-228 *ff* 233-238

109

tranquillamente.

239-240 241-246 *p* cresc. 252-253

110

Più mosso. Allegro moderato. poco rit.

254-259 *pp* 264-273

111

Allegro.

277-292

296

cresc. *f*

303

*ff*

## ACT III - SCENE 2

310 **Hn in Eb** L'istesso tempo  $\text{♩} = \text{♩}$  **113**

314-320 7 321-340 20

**114** 14 341-354

**115** Poco più mosso.  $\text{♩} = \text{♩}$  Hn 3 **1** *pp*

360 2 363-364 6 365-370 *p*

372 senza rit. *pp*

**116** 379 2 381-382 *pp*

386 *f* 2 390-391 *p* *pp*

394 **1** Andante. **6** **117** **12** Animato. **9**

395-400 402-413 414-422

423 Hn 1 118 Moderato.

*ff*

430 To Hn in E 3 Hn in E Maestoso

431-433 *ff*

438 Risoluto.

*ff* 442-446 *ff*

448 119 Poco più mosso.

*ff*

453 1 ten. 5

*pp* 458-462

463 1

*f*

467 120

*p*

472 1

*cresc.*

479 121

4 482-485 *ppp*

Detailed description: Musical staff 479-485. The staff begins with a treble clef and a key signature of one flat. Measures 479-481 contain a half note G4, a half note F4, and a half note E4, all beamed together. Measure 482 contains a whole rest. Measure 483 contains a whole note G3. Measure 484 contains a whole note F3. Measure 485 contains a whole note E3. A bracket above measures 482-485 is labeled with the number 4. The dynamic *ppp* is written below measure 483.

4 490-493 6 498-503

Detailed description: Musical staff 490-503. The staff begins with a treble clef and a key signature of one flat. Measure 490 contains a whole rest. Measure 491 contains a whole note G3. Measure 492 contains a whole note F3. Measure 493 contains a whole note E3. A bracket above measures 490-493 is labeled with the number 4. Measure 494 contains a whole rest. Measure 495 contains a whole note G3. Measure 496 contains a whole note F3. Measure 497 contains a whole note E3. Measure 498 contains a whole rest. Measure 499 contains a whole note G3. Measure 500 contains a whole note F3. Measure 501 contains a whole note E3. Measure 502 contains a whole rest. Measure 503 contains a whole note G3. A bracket above measures 498-503 is labeled with the number 6.

504 122

4 507-510 *p*

Detailed description: Musical staff 504-510. The staff begins with a treble clef and a key signature of one flat. Measure 504 contains a whole rest. Measure 505 contains a whole note G3. Measure 506 contains a whole note F3. Measure 507 contains a whole note E3. Measure 508 contains a whole note D3. Measure 509 contains a whole note C3. Measure 510 contains a whole note B2. A bracket above measures 507-510 is labeled with the number 4. The dynamic *p* is written below measure 510.

513

1 3

Detailed description: Musical staff 513-525. The staff begins with a treble clef and a key signature of one flat. Measure 513 contains a whole rest. Measure 514 contains a whole note G3. Measure 515 contains a whole note F3. Measure 516 contains a whole note E3. Measure 517 contains a whole note D3. Measure 518 contains a whole note C3. Measure 519 contains a whole note B2. Measure 520 contains a whole note A2. Measure 521 contains a whole note G2. Measure 522 contains a whole note F2. Measure 523 contains a whole note E2. Measure 524 contains a whole note D2. Measure 525 contains a whole note C2. A bracket above measures 513-525 is labeled with the number 1. A bracket above measures 523-525 is labeled with the number 3.

519 123

*f* *ff* *sfz* 2 524-525

Detailed description: Musical staff 519-525. The staff begins with a treble clef and a key signature of one flat. Measure 519 contains a whole note G3. Measure 520 contains a whole note F3. Measure 521 contains a whole note E3. Measure 522 contains a whole note D3. Measure 523 contains a whole note C3. Measure 524 contains a whole note B2. Measure 525 contains a whole note A2. A bracket above measures 519-525 is labeled with the number 2. The dynamic *f* is written below measure 519. The dynamic *ff* is written below measure 524. The dynamic *sfz* is written below measure 525.

526

*sfz* 3 527-529 *sfz* 4 531-534 *f*

Detailed description: Musical staff 526-534. The staff begins with a treble clef and a key signature of one flat. Measure 526 contains a whole note G3. Measure 527 contains a whole note F3. Measure 528 contains a whole note E3. Measure 529 contains a whole note D3. Measure 530 contains a whole note C3. Measure 531 contains a whole note B2. Measure 532 contains a whole note A2. Measure 533 contains a whole note G2. Measure 534 contains a whole note F2. A bracket above measures 527-529 is labeled with the number 3. A bracket above measures 531-534 is labeled with the number 4. The dynamic *sfz* is written below measure 526. The dynamic *sfz* is written below measure 529. The dynamic *f* is written below measure 534.

536

3 539-541 *f*

Detailed description: Musical staff 536-541. The staff begins with a treble clef and a key signature of one flat. Measure 536 contains a whole note G3. Measure 537 contains a whole note F3. Measure 538 contains a whole note E3. Measure 539 contains a whole note D3. Measure 540 contains a whole note C3. Measure 541 contains a whole note B2. A bracket above measures 539-541 is labeled with the number 3. The dynamic *f* is written below measure 541.

543

3 546-548

Detailed description: Musical staff 543-548. The staff begins with a treble clef and a key signature of one flat. Measure 543 contains a whole note G3. Measure 544 contains a whole note F3. Measure 545 contains a whole note E3. Measure 546 contains a whole note D3. Measure 547 contains a whole note C3. Measure 548 contains a whole note B2. A bracket above measures 546-548 is labeled with the number 3.

124

549

*ff*

554

*p*

125

559

*cresc.* *fff*

564

*fff*

569

*fff*

576

senza rit.....

*fff*

582

To Hn in F

*fz*

587-590

Allegro moderato.

Bsn 1

Hn in F

126

595-598

*f*

♩ = 100

600 **2** **16** *Con moto.* Ob. 1

601-602 603-618

624 **1** *p*

634 **2** **1** *p*

635-636

643 **4** **20** Bsn 1

647-650 651-670

672 **2** *p*

679-680

681 **11** **6** *f dim.* *mf*

684-694 695-700

703 **1** **1** **2** *f* *pp* *Più mosso.*

712-713

714 **3** **3** **1** *pp* *f* *Più mosso.* V.S.

717-719 722-724

PAGE INTENTIONALLY LEFT BLANK

726 **1** **1** **1**

*p* *mf* *f*

132

733 *ff* *Con brio.* **7** *rit.* *sfz*

736-742

133 *a tempo*

747 *ppp cresc.* *fff* *ppp cresc.* *fff*

756 *f dim.* **3** 761-763

134 *rit.* **4** **1** *Moderato.* **9**

768-771 *p* 776-784

135 **17** **6** **22** **7**

786-802 803-808 810-831 832-838

137 *Poco animato.* **20** **3** *rit.* **7** **3**

840-859 860-862 863-869 871-873

138 **4** **3**

874-877 878-880

ACT III - SCENE 3

Un poco animato.

139

Hn in F

Tpt 1

3

1-3

2

7-8

*p*

140

To Hn in E

2

1

2

11

16-17

19-20

poco rit.

21

Hn in E

Allegretto

1

*p*

*f*

141

a tempo giusto

2

6

3

8

30

31-32

34-39

40-42

44-51

*p*

*pf*

142

52

Agitato.

1

*f*

*ff*

143

Molto agitato.

Con gran forza.

2

5

58

61-62

63-67

*ff*

ACT III - SCENE 4

Ritenuto Agitato. Largo [ Silent ]  
 Hn in E [ Short Pause ]  
 13 ten. Largo  $\text{♩} = 56$  Moderato. accel. 145 Allegro.  
 27 146 Allegro ma non troppo.  
 34 *fff* *sfz*  
 42 *sfz* *f* *f* *ff* *ff* *f*  
 50 147 57-58 2  
 59 148 *fff* *ff* *dim.*  
 69 marc. 73-80 8  
 81 149 Molto Moderato Tpt 1 150 82-87 90-91 92-95  
*pp*

96 151

*p* *espress.* *pp* 100-102

Detailed description: Musical staff for measures 96-102. Measures 96-99 contain triplet eighth notes. Measure 100 has a whole rest. Measure 101 has a whole rest. Measure 102 has a quarter note. Dynamics: *p* *espress.* at measure 96, *pp* at measure 100.

104 152

*f* *p* *f* *pp*

Detailed description: Musical staff for measures 104-110. Measure 104 has a half note. Measure 105 has a quarter rest. Measure 106 has a half note. Measure 107 has a quarter rest. Measure 108 has a half note. Measure 109 has a quarter note. Measure 110 has a half note. Dynamics: *f* at measure 104, *p* at measure 108, *f* at measure 109, *pp* at measure 110.

111 Un pochetto più mosso.

*pp* *poco cresc.* *fz*

Detailed description: Musical staff for measures 111-118. Measure 111 has a half note. Measure 112 has a half note. Measure 113 has a half note. Measure 114 has a half note. Measure 115 has a half note. Measure 116 has a half note. Measure 117 has a half note. Measure 118 has a half note. Dynamics: *pp* at measure 111, *poco cresc.* at measure 113, *fz* at measure 118.

119 153 L'istesso tempo

*pp* *espress.*

Detailed description: Musical staff for measures 119-124. Measure 119 has a quarter rest. Measure 120 has a quarter rest. Measure 121 has a quarter rest. Measure 122 has a quarter rest. Measure 123 has a quarter rest. Measure 124 has a quarter rest. Dynamics: *pp* *espress.* at measure 119.

125 154 Allegro.

*pp* *espress.* *p*

Detailed description: Musical staff for measures 125-131. Measure 125 has a quarter note. Measure 126 has a quarter note. Measure 127 has a quarter note. Measure 128 has a quarter note. Measure 129 has a quarter note. Measure 130 has a quarter note. Measure 131 has a quarter note. Dynamics: *pp* *espress.* at measure 125, *p* at measure 131.

132 Con anima.

*1* *8* *8* 138-145 146-153

Detailed description: Musical staff for measures 132-145. Measure 132 has a quarter note. Measure 133 has a quarter note. Measure 134 has a quarter note. Measure 135 has a quarter note. Measure 136 has a quarter note. Measure 137 has a quarter note. Measure 138 has a quarter note. Measure 139 has a quarter note. Measure 140 has a quarter note. Measure 141 has a quarter note. Measure 142 has a quarter note. Measure 143 has a quarter note. Measure 144 has a quarter note. Measure 145 has a quarter note. Dynamics: *1* at measure 132, *8* at measure 140, *8* at measure 145.

154 155 Hn 1

*ff* 162-163

Detailed description: Musical staff for measures 154-163. Measure 154 has a quarter note. Measure 155 has a quarter note. Measure 156 has a quarter note. Measure 157 has a quarter note. Measure 158 has a quarter note. Measure 159 has a quarter note. Measure 160 has a quarter note. Measure 161 has a quarter note. Measure 162 has a quarter note. Measure 163 has a quarter note. Dynamics: *ff* at measure 154.

165 1 3

*1* *3* 171-173

Detailed description: Musical staff for measures 165-173. Measure 165 has a quarter note. Measure 166 has a quarter note. Measure 167 has a quarter note. Measure 168 has a quarter note. Measure 169 has a quarter note. Measure 170 has a quarter note. Measure 171 has a quarter note. Measure 172 has a quarter note. Measure 173 has a quarter note. Dynamics: *1* at measure 165, *3* at measure 173.

174 4 1 1 2

*ff* 175-178 *fff*

Detailed description: Musical staff for measures 174-178. Measure 174 has a quarter note. Measure 175 has a quarter note. Measure 176 has a quarter note. Measure 177 has a quarter note. Measure 178 has a quarter note. Dynamics: *ff* at measure 174, *fff* at measure 178.

185

191

156 Allegro risoluto.

199

157

204 marcato

210 poco a poco crescendo marcato

158

215

220 159

225

231 160

237

242-244

*sfz*

*sfz*

*ff*

*ff*

*fff*

*pp*

*f*

245

*p* *cresc.*

Musical staff 245-250. Treble clef, key signature of two flats. Measures 245-250. Dynamics: *p* at measure 245, *cresc.* at measure 248.

251

161

*ff* *pp*

Musical staff 251-256. Treble clef, key signature of two flats. Measures 251-256. Dynamics: *ff* at measure 251, *pp* at measure 252.

257

*pp* *cresc.* *f*

Musical staff 257-263. Treble clef, key signature of two flats. Measures 257-263. Dynamics: *pp* at measure 257, *cresc.* at measure 261, *f* at measure 263.

264

162

*ff* *ff* *fff*

Musical staff 264-269. Treble clef, key signature of two flats. Measures 264-269. Dynamics: *ff* at measure 264, *ff* at measure 266, *fff* at measure 268.

270

*fff*

Musical staff 270-275. Treble clef, key signature of two flats. Measures 270-275. Dynamics: *fff* at measure 272.

276

1

*p* *cresc. molto* *ff*

Musical staff 276-281. Treble clef, key signature of two flats. Measures 276-281. Dynamics: *p* at measure 276, *cresc. molto* at measure 278, *ff* at measure 280.

282

3 3 3

Musical staff 282-285. Treble clef, key signature of two flats. Measures 282-285. Triplet markings (3) above measures 283, 284, and 285.

286

*p* *fff* The End

Musical staff 286-291. Treble clef, key signature of two flats. Measures 286-291. Dynamics: *p* at measure 286, *fff* at measure 290. The text "The End" is at the end of the staff.





# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**  
PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

30.2/03