



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 4

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium



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

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

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

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

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

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

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

Matthew W. Mehaffey
Editor

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Source Information

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

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

LEGEND OF ST. CHRISTOPHER

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

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

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

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

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

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

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

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

Jacobus de Voragine

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

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

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

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

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The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

Molto moderato

Hn in E

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, with measures numbered 1 through 47. The key signature is one sharp (F#). The score includes various dynamic markings: *f* (forte), *ff* (fortissimo), *p* (piano), *mf* (mezzo-forte), and *cresc.* (crescendo). There are also markings for *marcato* and *p cresc.*. The score is divided into sections by measure numbers: 1-16, 17-28, 29-30, 31-35, and 36-47. Section 1 (measures 1-16) includes a first ending bracketed 1 and a second ending bracketed 2. Section 2 (measures 17-28) includes a first ending bracketed 2 and a second ending bracketed 3. Section 3 (measures 31-35) includes a first ending bracketed 3 and a second ending bracketed 5. Section 4 (measures 36-47) includes a first ending bracketed 10 and a second ending bracketed 10. The score also includes various musical notations such as slurs, ties, and accents.

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ACT I - SCENE 1

Allegro moderato.

Hn in E

Ob. 1

10

1-10

4

15

f

ff

5

21

sf

26

ff

6

31

1

13

35-47

Hn 1

7

49

poco rit. a tempo

mf

p

2

54-55

p

58

7

62-68

8

70

ff

9

76

1

6

82-87

88 10 Poco più moderato.

dim. 92-93 **2**

94 **6** 11 **10** Cl. 1
mf 96-101 102-111

113 **3** 12 **3** **3**
114-116 *ff* *sf*

120

13 126 **6**
f 132-137

138 *f* *cresc.*

14 145 **3** **1**
f

151 *ff* Poco più mosso. **1**

157

163 *poco rit.* **15** Tempo I *ff*

168

173 *fff* *f* **16** L'istesso tempo

179 *rit.....* *Meno mosso.* *To Hn in Eb*

180-181 186-188

17 *Maestoso ma non lento.* *Hn in Eb* *mf* *p* *p*

189-192

18 *Poco più mosso.* *a tempo* **19**

199-201 204-208 209-214 215-220

221 *un poco animato.* **20** *Poco più largo.* *Hn 2* *Hn 2* *p* *Hn 1*

224-226 231-238

21 *Poco a poco più mosso.* *Allegro.*

239-242 247-252

253 *poco rit.* **22** *a tempo*

257-258

259

265

272

23

277

rit. 1

ACT I - SCENE 2

24 **Andante.**
Hn in E

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

26

1-12 14-20 21-23

24 Hn 1
espress.

27

28

30 **Poco più mosso. Allegro**

33-36 37-43

44 **Meno mosso.**

46-51 52-61

29 **Andante.**

30

62 **ppp**

66-69 70-73

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74 *poco rit.*

79 **31** *a tempo*

85 **32** *poco a poco cresc.*

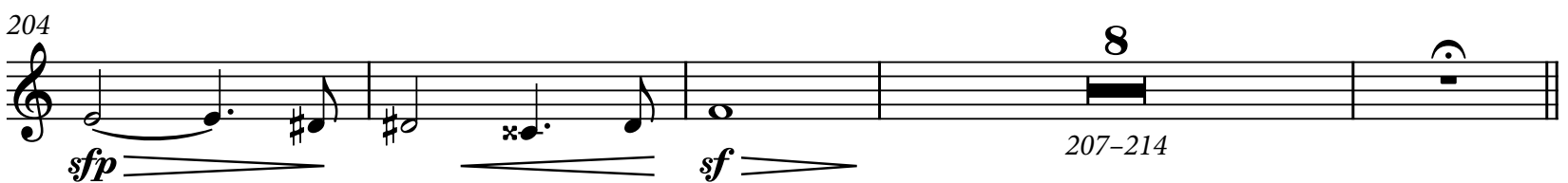
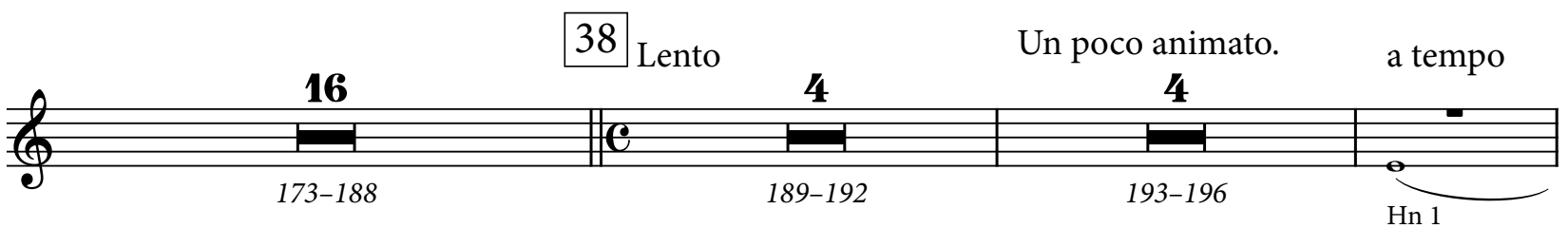
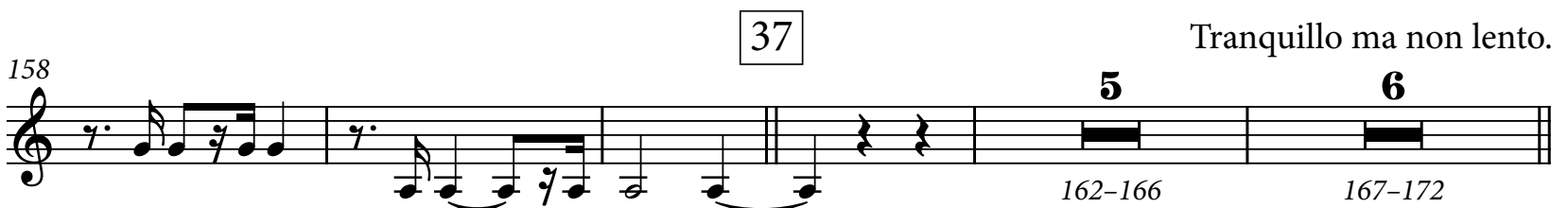
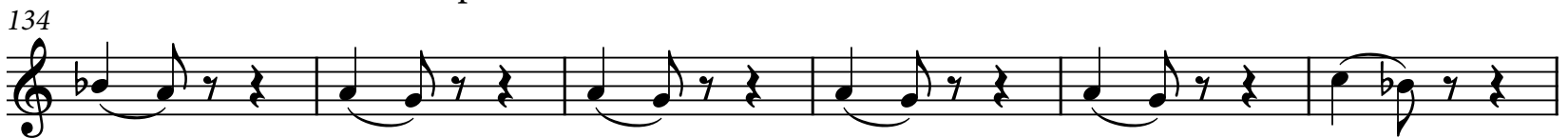
92 *fff* *dim.* *p*

98 **33** *Poco più mosso.* *To Hn in Eb*

108 **34** *Maestoso non lento.* **6** *Hn in Eb*

120 **35** *Con moto.* **5** **7**

cresc. e più mosso.



ACT I - SCENE 3

40 Allegro molto vivace.

Hn in E \flat

40

p

5-6

9

1

15

19

3

22-24

The musical score is written for a Horn in E-flat. It begins at measure 40 with a dynamic of *p* (piano). The time signature is 6/8. The first staff shows measures 40-44, with a first ending bracket over measures 43-44. The second staff shows measures 45-50, with a first ending bracket over measures 49-50. The third staff shows measures 51-56, with a first ending bracket over measures 55-56. The fourth staff shows measures 57-62, with a first ending bracket over measures 61-62. The score concludes at measure 62 with a final first ending bracket over measures 61-62.

41

25

30

35

41

47

42

53

59

61-66

6

cresc. molto.

43

71

f

76

81

61-66

6

cresc. molto.

43

71

f

76

81

89 44

96 45 *fff*

103

110

116

122 46 Presto 2 127-128

129 2 131-132 *sfp* *sfz* *p*

137 47 12 139-150 *f*

156 48 49 12 10 160-171 172-181

182 Hn 1

1

1

f

191 **50** Allegro, non troppo ma con fuoco.

f

198 rit.

5

203 **51** Allegro moderato.

ff

1

209

2

1

212-213

216 **52**

221

3

228

234 **53** Moderato *cresc. ed accel.*

3

4

fff

235-237

238-241

pp

246

ff

254 rit. 54 Tempo I

260

265 $d = d$
ff

270 poco rit. 55 Più tranquillo
8 277-284
sfz *dim.*

Un poco animato. 56 57 Moderato.
8 4 Hn 1 285-292 293-296 *pp*

302 dolce
p

309 58
2 314-315 *pp*

317 poco rit.

322 a tempo End of Act I
pp *pp* *ppp*

ACT II - SCENE 1

Andante con moto

Hn in F

2
1-2
mf
8
5-12

13

18
3
20-22
f

4
25-28
ff

59
33
5
34-38
pp

41
p
mf

45
1
p cresc.

60
2
49-50
2
51-52
mf
3
54-56
mf

58
Più mosso.
p
f

61 **12** *Maestoso.* Bsn 1 65-76

80 *rit. molto.* *Allegretto.* **62** **13** **8** 81-93 94-101 Hn 1

105 **4** **1** 110-113 *f* *sfz*

63 118 **11** 126-136 *ff*

64 137 *ff* *f*

146 **4** 149-152 *f < sfz* *ff*

65 158 *ff* *ff*

66 168 **2** **16** 175-176 177-192

67 193 Hn 1 *crescendo poco a poco* **1** **8** **4** 202-209 210-213

214 *cresc. poco a poco* *rit.*

mf *ff* *sfz*

3 3 3 3 3 1 1

68 *Tempo I, quasi maestoso.*

222 *ff*

7 229-235

236 *Animato.*

f 12 242-253

254 *mf*

3 3 3 69

263 *Tempo I, quasi maestoso.*

ff

274

285

295 *Poco riten.* 70 *Allegro.* *d = d.*

1 2 3 298-299 301-303 *f*

305 7 308-314

318 71

322-324

328

336-339

340 72 Tempo I Quasi maestoso.

f

349

sfz

360

ff

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

ff

379

p

390

393-394 397-399

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

ff

412 sostenuto

sostenuto

424

75

ff

ACT II - SCENE 2

Hn in F
 Andante. $\text{♩} = \text{♩}$
 Tempo I
 Andante. $\text{♩} = \text{♩}$
 8
 Tempo I
 Andante.
 17
 Tempo I
 Andante.
 Tempo I
 76 Andante poco più mosso.
 48 Hn 1
 poco rit.
 a tempo
 77
 60 Più mosso.
 70 78
 87 79
 93-96

97

103

108

80 Moderato. To Hn in E

115

125

81

133

140

145

82

152

153-154

155-157

160 poco rit 83 a tempo

mf *fff* *dim.* *pp*

167 6 1 3

168-173 *mf* 177-179

84 3 4

180-182 *p* 185-188

2 1 1 1 2

192-193 *p* *p* 199-200

tranquillamente [con sordini] *p* *p* agitato 85 Più mosso.

201 11 9 2

203-213 *f* *f* 214-222 223-224

Poco più lento, ma molto risoluto. 86 Più mosso. poco a poco più mosso.

4 4 8 12

226-229 230-233 234-241 242-253

[senza sordini] poco rit. a tempo 87 Più mosso.

256 f cresc.

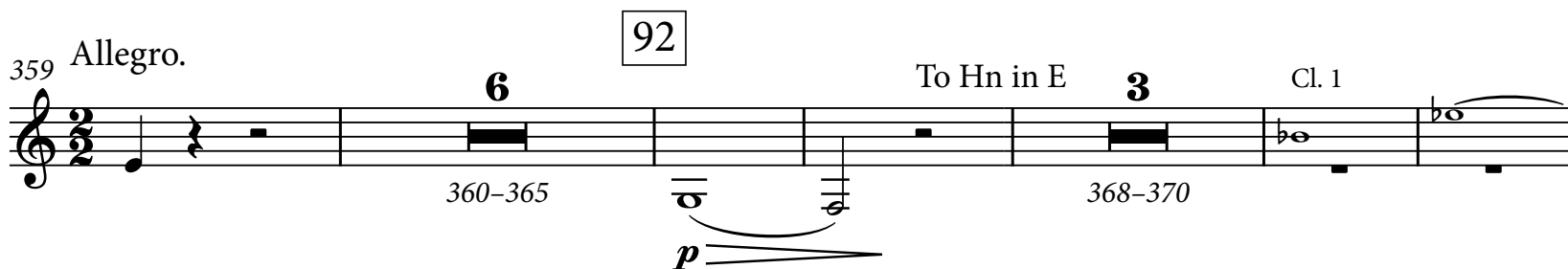
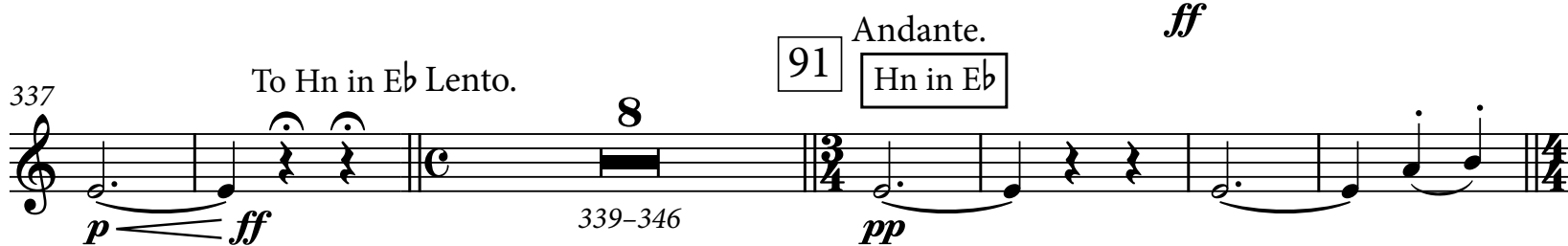
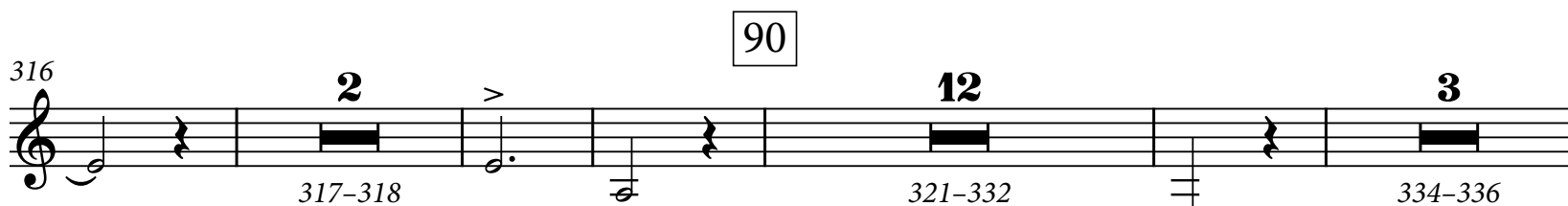
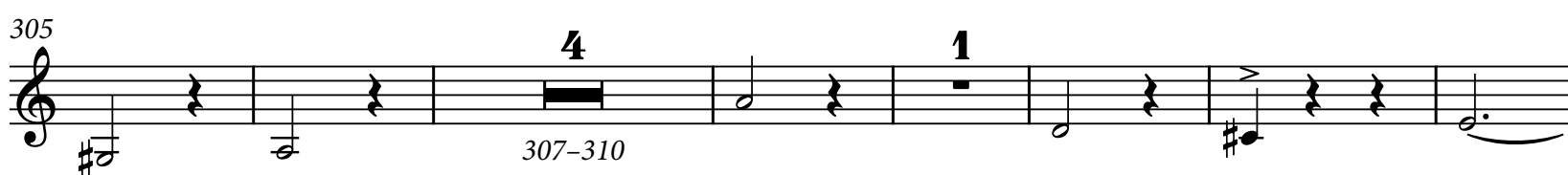
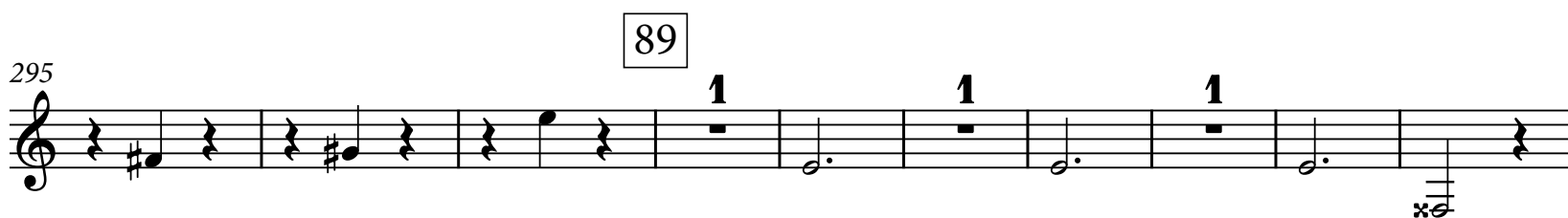
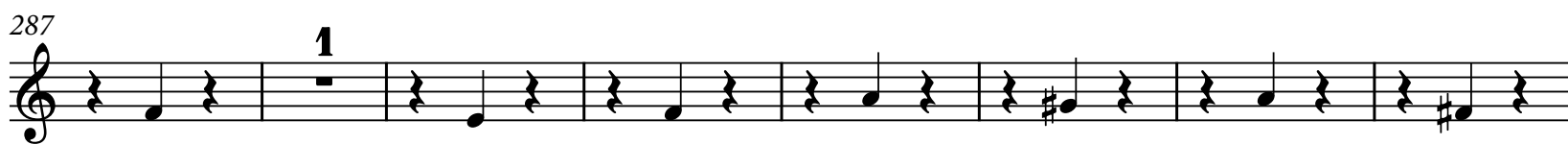
f *cresc.*

accelerando

263 ff 20

267-286

88 Più mosso. (Presto)



93 Moderato.

389-391 395-396 *mf*

399 *dim.* 401-408 *f*

94

412 *p*

416

420 Poco più mosso. 424-425 *p*

426 8 428-435

95

436 Più mosso.

p *mf*

442 Più mosso.

mf *f*

96

447 Più mosso [quasi Presto.]

ff

453

ff

460

ff

97

464 Moderato.

p sub.

470

pp

98

476 legato

481-482 *pp*

485

poco rit.. a tempo

491

496

End of Act II

ACT III - SCENE 1

Moderato.

Hn in D

99

poco a poco più mosso.

21

1-21

Hn 1

p

poco meno mosso.

27

1

1

f

100

8

40-47

101

Tranquillamente un poco agitato.

4

4

48-51

52-55

f

59

64-68

fff

102

Molto maestoso.

74

sfz

fff

83

dim.

91

3

92-94

fp

4

99-102

103

103 *ppp* 2 107-108

113 *cresc.* 3 *sfz dim.* 6 122-127 *pp* To Hn in Eb

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

153 Hn in Eb 6 156-161 *ff* *f* 1 165-169 *f* 5

170 **106** Meno mosso maestoso. 3 *f*

178 ten. Molto maestoso **10** 184-193 *cresc.* *ff* *f*

196 **107** molto maestoso. 3 198-200 6 202-207 3 210-212 *pp*

213 Hn 1 1 9 214-222

108 **109** tranquillamente. 6 2 6 229 233-238 239-240 241-246 *ff*

247 [con sordino] 110

pf 250-253 254-259 *pp*

262 Più mosso. Allegro moderato.

264-268 *mf* *f*

274 poco rit. 111 Allegro. 112

275-290 *sfz p* 293-294 295-298 *f*

299

cresc. *f*

305

ff

ACT III - SCENE 2

L'istesso tempo

310 Hn in Eb 113
 To Hn in E 7 20
 314-320 321-340

114 14 115 Poco più mosso. 1 Hn in E
 341-354 *p* $\langle \rangle$

360 To Hn in Eb 9
 365-373

374 Hn 1 Hn in Eb senza rit.
pp *pp*

116 Andante. 2 9 6
 381-382 386-394 395-400

117 Animato. 12 9 Hn 1
 402-413 414-422

118 Moderato. *ff*
 426

To Hn in E Hn in E Maestoso *ff*
3
 431-433

437 Risoluto. 7 *ff*
 440-446

119 Poco più mosso.

447

ff

453

ten.

pp 458-462

463

1

5

120

467

p

472

cresc.

1

121

479

4

482-485

ppp

4

490-493

6

498-503

122

504

8

507-514

517

3

f

ff

123

523

10

524-533

sfz

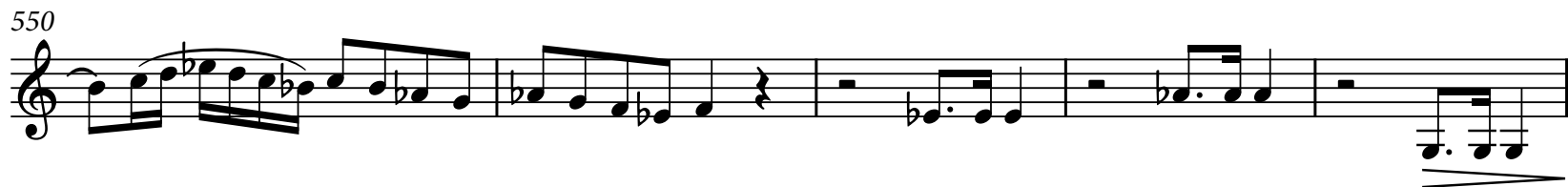
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535-543

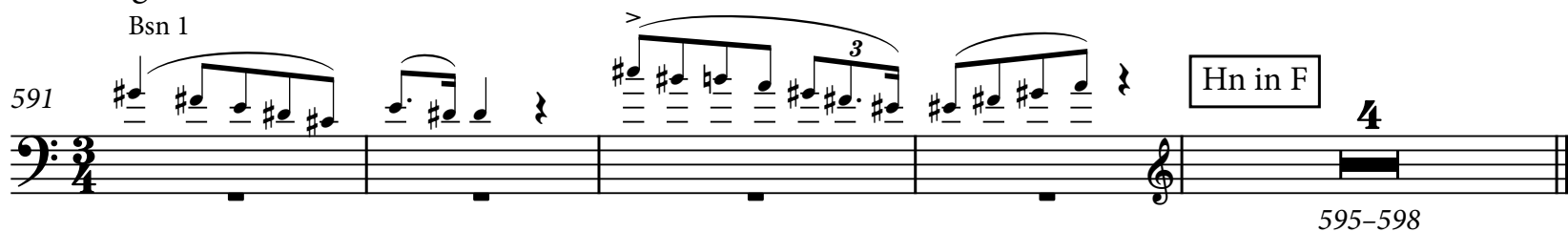
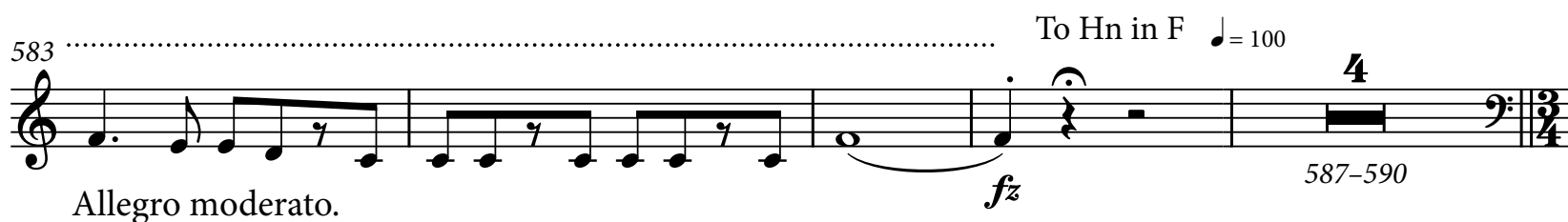
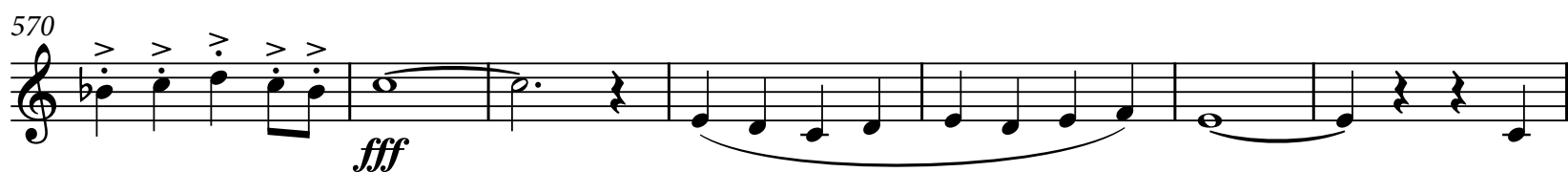
sfz

Hn 1

124



125



126

599

f

dim.

Con moto.

32

127

12

603-634

635-646

128

129

647 Hn 1

pf

23

20

652-674

675-694

130

695-698

Hn 1

4

1

f

131

707

Più mosso.

9

f

132

722

Più mosso.

1

1

1

1

1

p

mf

132

732

Con brio.

7

f

ff

736-742

f

133

746

rit.

a tempo

ppp cresc.

fff

ppp cresc.

134

755

fff

f dim.

3

761-763

764

134

1

1

rit. 2

p

773-774

Staff 764-774: Treble clef, key signature of two flats. Measures 764-774. Measure 764: eighth notes G4, A4, Bb4, C5, D5, E5. Measure 765: eighth notes F5, G5, A5, Bb5, C6, D6. Measure 766: quarter note E5, quarter rest. Measure 767: quarter note D5, quarter note C5. Measure 768: quarter note Bb4, quarter note A4. Measure 769: quarter note G4, quarter note F4. Measure 770: quarter note E4, quarter note D4. Measure 771: quarter note C4, quarter note B3. Measure 772: quarter note A3, quarter note G3. Measure 773: quarter note F3, quarter note E3. Measure 774: quarter note D3, quarter note C3. Dynamics: *p* at measure 767. Rehearsal mark 134 at measure 771. First ending bracket 1 at measure 766. Second ending bracket 2 at measure 773-774. Tempo marking: rit. at measure 773.

775

Moderato.

9

17

6

135

776-784

786-802

803-808

Staff 775-808: Treble clef, key signature of two flats. Measures 775-808. Measure 775: whole note G4. Measure 776: whole note F4. Measure 777: whole note E4. Measure 778: whole note D4. Measure 779: whole note C4. Measure 780: whole note B3. Measure 781: whole note A3. Measure 782: whole note G3. Measure 783: whole note F3. Measure 784: whole note E3. Measure 785: whole note D3. Measure 786: whole note C3. Measure 787: whole note B2. Measure 788: whole note A2. Measure 789: whole note G2. Measure 790: whole note F2. Measure 791: whole note E2. Measure 792: whole note D2. Measure 793: whole note C2. Measure 794: whole note B1. Measure 795: whole note A1. Measure 796: whole note G1. Measure 797: whole note F1. Measure 798: whole note E1. Measure 799: whole note D1. Measure 800: whole note C1. Measure 801: whole note B0. Measure 802: whole note A0. Measure 803: whole note G0. Measure 804: whole note F0. Measure 805: whole note E0. Measure 806: whole note D0. Measure 807: whole note C0. Measure 808: whole note B-1. Dynamics: Moderato. at measure 775. Rehearsal mark 135 at measure 795. First ending bracket 9 at measure 776-784. Second ending bracket 17 at measure 786-802. Third ending bracket 6 at measure 803-808.

136

Maestoso.

Poco animato.

22

7

20

3

137

810-831

832-838

840-859

860-862

Staff 810-862: Treble clef, key signature of two flats. Measures 810-862. Measure 810: whole note G4. Measure 811: whole note F4. Measure 812: whole note E4. Measure 813: whole note D4. Measure 814: whole note C4. Measure 815: whole note B3. Measure 816: whole note A3. Measure 817: whole note G3. Measure 818: whole note F3. Measure 819: whole note E3. Measure 820: whole note D3. Measure 821: whole note C3. Measure 822: whole note B2. Measure 823: whole note A2. Measure 824: whole note G2. Measure 825: whole note F2. Measure 826: whole note E2. Measure 827: whole note D2. Measure 828: whole note C2. Measure 829: whole note B1. Measure 830: whole note A1. Measure 831: whole note G1. Measure 832: whole note F1. Measure 833: whole note E1. Measure 834: whole note D1. Measure 835: whole note C1. Measure 836: whole note B0. Measure 837: whole note A0. Measure 838: whole note G0. Measure 839: whole note F0. Measure 840: whole note E0. Measure 841: whole note D0. Measure 842: whole note C0. Measure 843: whole note B-1. Measure 844: whole note A-1. Measure 845: whole note G-1. Measure 846: whole note F-1. Measure 847: whole note E-1. Measure 848: whole note D-1. Measure 849: whole note C-1. Measure 850: whole note B-2. Measure 851: whole note A-2. Measure 852: whole note G-2. Measure 853: whole note F-2. Measure 854: whole note E-2. Measure 855: whole note D-2. Measure 856: whole note C-2. Measure 857: whole note B-3. Measure 858: whole note A-3. Measure 859: whole note G-3. Measure 860: whole note F-3. Measure 861: whole note E-3. Measure 862: whole note D-3. Dynamics: Maestoso. at measure 810. Poco animato. at measure 832. Rehearsal mark 136 at measure 810. Rehearsal mark 137 at measure 850. First ending bracket 22 at measure 810-831. Second ending bracket 7 at measure 832-838. Third ending bracket 20 at measure 840-859. Fourth ending bracket 3 at measure 860-862.

rit.

7

3

4

3

138

863-869

871-873

874-877

878-880

Staff 863-880: Treble clef, key signature of two flats. Measures 863-880. Measure 863: whole note G4. Measure 864: whole note F4. Measure 865: whole note E4. Measure 866: whole note D4. Measure 867: whole note C4. Measure 868: whole note B3. Measure 869: whole note A3. Measure 870: whole note G3. Measure 871: whole note F3. Measure 872: whole note E3. Measure 873: whole note D3. Measure 874: whole note C3. Measure 875: whole note B2. Measure 876: whole note A2. Measure 877: whole note G2. Measure 878: whole note F2. Measure 879: whole note E2. Measure 880: whole note D2. Dynamics: rit. at measure 863. Rehearsal mark 138 at measure 874. First ending bracket 7 at measure 863-869. Second ending bracket 3 at measure 871-873. Third ending bracket 4 at measure 874-877. Fourth ending bracket 3 at measure 878-880.

ACT III - SCENE 3

Un poco animato.

Hn in F

Tpt 1

139

3

1-3

4

5-8

p

12

To Hn in E

140

2

1

2

16-17

19-20

p

poco rit.

Hn in E

22

Allegretto

3

31-33

f

141

2

34-35

a tempo giusto

p

pf

43

142

8

44-51

f

54

Agitato.

1

ff

143

Molto agitato.

2

5

61-62

63-67

Con gran forza.

ff

ACT III - SCENE 4

Ritenuato Hn in E Agitato. [Short Pause] Largo [Silent]

13 *ff* ten. Largo ♩ = 56 Moderato. accel. 144 *ff* 3-6 9-12

27 *ff* 15-16 18-19 20-25 145 Allegro. *ff*

34 146 Allegro ma non troppo. *fff* *sfz*

42 *sfz* *f* *f* *ff* *ff* *f*

50 147 *ff* 57-58 **2**

59 148 *fff* *ff* *dim.*

69 marc. *dim.* 73-76 *pp*

80 149 ♩ = ♩ Molto Moderato Tpt 1 **6** *pp* **2** 82-87 90-91

150 **4** 92-95 *p* *pp* **7** 100-106

108 **152** *pp* *poco cresc.* Un pochetto più mosso.

117 **153** *fz* *pp espress.* L'istesso tempo

123 **1** *pp espress.* **2** **1**

154 Allegro. **1** **1** **8** 138-145 *p*

146 *pp* **4** 150-153 *p cresc.* **4** 158-161 *Con anima.*

155 **2** 162-163 *ff* **1**

170 **3** 171-173 *ff* **4** 175-178 *fff* **1**

182 **1** **2** **2** **2** **2**

189

sfz *sfz*

1 1

156 Allegro risoluto.

196-197

ff

202

ff

157

marcato

poco a poco crescendo

208

ff

158

marcato

214

ff

219

ff

159

224

fff *pp*

160

231

pp *f*

237

f

242-244

245

p *cresc.*

251

161

ff *pp*

257

pp *cresc.* *f*

264

162

ff *ff* *fff*

270

fff

276

1

p *cresc. molto* *ff*

282

3 3 3

286

p *fff*

The End



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