

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)

OBOE 1

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium



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

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

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

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

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

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

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

Matthew W. Mehaffey
Editor

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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

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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

The musical score for Oboe 1, titled "The Legend of St. Christopher" by Isabella Parker and Horatio Parker, is a Prologue. It is marked "Molto moderato". The score is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The piece consists of 47 measures, divided into two systems. The first system contains measures 1 through 30, and the second system contains measures 31 through 47. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). The piece is divided into three sections, each marked with a boxed number: 1, 2, and 3. The first section (measures 1-12) begins with a rest for 1-2 measures, followed by a series of notes and rests, ending with a crescendo. The second section (measures 13-20) starts with a forte (*f*) dynamic, followed by a fortissimo (*ff*) dynamic, then a piano (*p*) dynamic, and ends with a forte (*f*) dynamic. The third section (measures 21-30) begins with a mezzo-forte (*mf*) dynamic, followed by a series of notes and rests, ending with a forte (*f*) dynamic. The second system (measures 31-47) begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, then a crescendo, and ends with a forte (*f*) dynamic. The piece concludes with a fortissimo (*ff*) dynamic. The score is marked with measure numbers 1, 7, 13, 17, 21, 31, and 36. The first system is marked with measure numbers 1-2, 7, 13, 17, 21, 24-30, and 31. The second system is marked with measure numbers 31, 36, 38-47, and 47.

1-2 *f* *p* *cresc.*

7 *f* *ff* *p* *f*

13

17 *f*

21 *mf* 24-30

31 *f* *p* *cresc.* *f*

36 *ff* 38-47

ACT I - SCENE 1

Allegro moderato.

10
1-10 *p* *cresc.*

4

14 *ff*

18

5

22 *ff* *<*

25-27 *tr*

29 *dim.*

7

6 **13** *poco rit. a tempo*
35-47 *espress.*

mf *<*

Hn 1

54

4

60 61-64 *poco a poco cresc.*

68

8

71

Staff 71-74: Treble clef, key of A major (three sharps). Measures 71-74 contain eighth-note triplets, each beamed in pairs. Measure 75 begins with a quarter note and a half note.

9

75

Staff 75-85: Treble clef, key of A major. Measures 75-76: quarter note, quarter rest. Measures 77-79: eighth-note triplet. Measures 80-85: sixteenth-note triplet. Measure 86: half note, quarter note, eighth note, quarter note, eighth note, quarter note. Dynamics: *f*.

10 Poco più moderato.

88

Staff 88-96: Treble clef, key of A major. Measures 88-89: quarter note, quarter rest. Measures 90-91: eighth-note triplet. Measures 92-96: eighth-note triplet. Measure 97: half note, quarter note, eighth note, quarter note, eighth note, quarter note. Dynamics: *p*.

11

100

Staff 100-104: Treble clef, key of A major. Measures 100-101: eighth-note triplet. Measures 102-103: eighth-note triplet. Measure 104: half note, quarter note, eighth note, quarter note, eighth note, quarter note. Dynamics: *p*.

105

Staff 105-109: Treble clef, key of A major. Measures 105-106: quarter note, quarter note. Measures 107-108: eighth-note triplet. Measure 109: half note, quarter note, eighth note, quarter note, eighth note, quarter note. Dynamics: *cresc.*, *f*.

110

Staff 110-114: Treble clef, key of A major. Measures 110-111: eighth-note triplet. Measures 112-113: eighth-note triplet. Measure 114: half note, quarter note, eighth note, quarter note, eighth note, quarter note. Dynamics: *f*, *ff*.

12

115

Staff 115-119: Treble clef, key of A major. Measures 115-116: eighth-note triplet. Measures 117-118: eighth-note triplet. Measure 119: half note, quarter note, eighth note, quarter note, eighth note, quarter note. Dynamics: *ff*, *sf*.

120

Staff 120-123: Treble clef, key of A major. Measures 120-121: eighth-note triplet. Measures 122-123: eighth-note triplet. Dynamics: *f*.

13

124

Staff 124-128: Treble clef, key of A major. Measures 124-125: eighth-note triplet. Measures 126-127: eighth-note triplet. Measure 128: half note, quarter note, eighth note, quarter note, eighth note, quarter note. Dynamics: *f*.

129

131-133

f *p*

3

Detailed description: This musical staff covers measures 129 to 133. It begins with a treble clef and a key signature of one flat (B-flat). Measure 129 starts with a forte (*f*) dynamic and a crescendo hairpin. Measures 131-133 are marked with a '3' above a bar line, indicating a triplet. The staff concludes with a piano (*p*) dynamic and a decrescendo hairpin.

137

cresc.

Detailed description: This musical staff covers measures 137 to 141. It continues with the treble clef and one-flat key signature. The staff features a crescendo hairpin starting in measure 137 and ending in measure 141.

142

mf

14

Detailed description: This musical staff covers measures 142 to 146. It continues with the treble clef and one-flat key signature. Measure 144 features a mezzo-forte (*mf*) dynamic. A box containing the number '14' is placed above the staff. A decrescendo hairpin is shown below the staff.

147

cresc.

Detailed description: This musical staff covers measures 147 to 151. It continues with the treble clef and one-flat key signature. The staff features a crescendo hairpin starting in measure 147 and ending in measure 151.

152

ff

Poco più mosso.

1

Detailed description: This musical staff covers measures 152 to 157. It continues with the treble clef and one-flat key signature. Measure 152 starts with a fortissimo (*ff*) dynamic. Above the staff, the tempo instruction 'Poco più mosso.' is written. A box containing the number '1' is placed above the staff. The staff ends with a decrescendo hairpin.

158

Detailed description: This musical staff covers measures 158 to 162. It continues with the treble clef and one-flat key signature. The staff features a long, sweeping melodic line across the measures.

163

poco rit.

15

Tempo I

tr

3

Detailed description: This musical staff covers measures 163 to 166. It continues with the treble clef and one-flat key signature. Above the staff, the tempo instruction 'poco rit.' is written. A box containing the number '15' is placed above the staff, followed by the tempo instruction 'Tempo I'. The staff includes a trill (*tr*) in measure 164 and a triplet of eighth notes in measure 166.

167

3

Detailed description: This musical staff covers measures 167 to 170. It continues with the treble clef and one-flat key signature. The staff features a triplet of eighth notes in measure 168.

171

fff

3

tr

Detailed description: This musical staff covers measures 171 to 174. It continues with the treble clef and one-flat key signature. Measure 171 starts with a fortississimo (*fff*) dynamic. The staff includes triplets of eighth notes in measures 171, 172, and 173, and a trill (*tr*) in measure 174. The staff concludes with a 3/4 time signature.

175 16 L'istesso tempo

f

180 rit..... Meno mosso. 17 Maestoso ma non lento.

184-188 189-196

197 Cl. 1 18 Poco più mosso.

199-201 207-208 209-214

205 a tempo 19

207-208 209-214

217 espress.

mf

222 un poco animato. 20 Poco più largo.

223-230 231-233 Bsn 2

236 Poco a poco più mosso. 21

240-242

244 Allegro. 22

mf 247-254

255 poco rit. 22 a tempo 1 *f*

261 *ff*

266

271

23 276

280 *p* *f* rit..... 1

ACT I - SCENE 2

24 Andante.

p

9

13 25 Andante. L'istesso tempo

26 Bsn 1

14-20 21-22

24

p

27

29

pp

32 Poco più mosso.

28 Allegro

1 13

37-49

50 Meno mosso.

f

3

54-56

57

29 Andante.

30

8 7

62-69 70-76

31

Fl. 1

poco rit. a tempo

77

pp

32

poco a poco cresc.

83

pp

88

fff dim.

33

p

96-98 100-103

Poco più mosso.

34

Maestoso non lento.

Fl. 2

Fl. 1

104-107 109-112

p

116

121

35

Con moto.

127

f

134 cresc. e più mosso.

140 Allegro poco rit.

146 rit. 36 Allegro [a tempo] *ff*

152

37 Tranquillo ma non lento.

158-160 161-166 167-172 173-188

38 Lento Un poco animato. Fl. 1 a tempo *f*

189-192 193-194

200 colla voce. 39 *sf* *ff*

201-203

207 *f*

208-214

ACT I - SCENE 3

40 Allegro molto vivace.

3-20

p

41

23

17

26-42

p

tr ~~~~~

45

2

48-49

tr ~~~~~

42

53

58

cresc.

cresc.

cresc. molto.

63

p

43

68

8

71-78

80

4

85

4

Detailed description: This is a musical score for Oboe 1, Act I - Scene 3, measures 40-85. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro molto vivace.' at measure 40. The score consists of nine staves of music. Measure 40 starts with a whole rest, followed by a half rest, and then a series of eighth notes. Measure 41 continues the eighth-note pattern. Measure 42 has a whole rest. Measure 43 has a whole rest. Measure 44 has a whole rest. Measure 45 has a whole rest. Measure 46 has a whole rest. Measure 47 has a whole rest. Measure 48 has a whole rest. Measure 49 has a whole rest. Measure 50 has a whole rest. Measure 51 has a whole rest. Measure 52 has a whole rest. Measure 53 has a whole rest. Measure 54 has a whole rest. Measure 55 has a whole rest. Measure 56 has a whole rest. Measure 57 has a whole rest. Measure 58 has a whole rest. Measure 59 has a whole rest. Measure 60 has a whole rest. Measure 61 has a whole rest. Measure 62 has a whole rest. Measure 63 has a whole rest. Measure 64 has a whole rest. Measure 65 has a whole rest. Measure 66 has a whole rest. Measure 67 has a whole rest. Measure 68 has a whole rest. Measure 69 has a whole rest. Measure 70 has a whole rest. Measure 71 has a whole rest. Measure 72 has a whole rest. Measure 73 has a whole rest. Measure 74 has a whole rest. Measure 75 has a whole rest. Measure 76 has a whole rest. Measure 77 has a whole rest. Measure 78 has a whole rest. Measure 79 has a whole rest. Measure 80 has a whole rest. Measure 81 has a whole rest. Measure 82 has a whole rest. Measure 83 has a whole rest. Measure 84 has a whole rest. Measure 85 has a whole rest. Measure 86 has a whole rest. Measure 87 has a whole rest. Measure 88 has a whole rest. Measure 89 has a whole rest. Measure 90 has a whole rest. Measure 91 has a whole rest. Measure 92 has a whole rest. Measure 93 has a whole rest. Measure 94 has a whole rest. Measure 95 has a whole rest. Measure 96 has a whole rest. Measure 97 has a whole rest. Measure 98 has a whole rest. Measure 99 has a whole rest. Measure 100 has a whole rest.

90 44

97 45

fff

102

107

112

117

122 46 Presto

127

p 128-130 132-138

139 47

149

152-154

159 48 49

160-171 172-174 *p*

179

ff

186 50 Allegro, non troppo ma con fuoco.

188-190 *ff*

195

ff

198

200

202 *rit.* **51** *Allegro moderato.*

ff

205

210 **2** **1**

212-213

216 **52**

221

228

233 **53** *Moderato* **2**

fff *dim.* 238-239

240 *cresc. ed accel.*

p *pp*

245

250 *ff* *rit.*

255 54 Tempo I

260

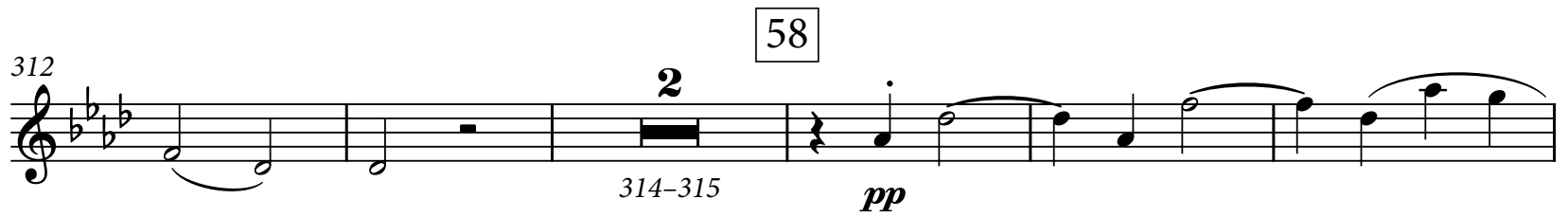
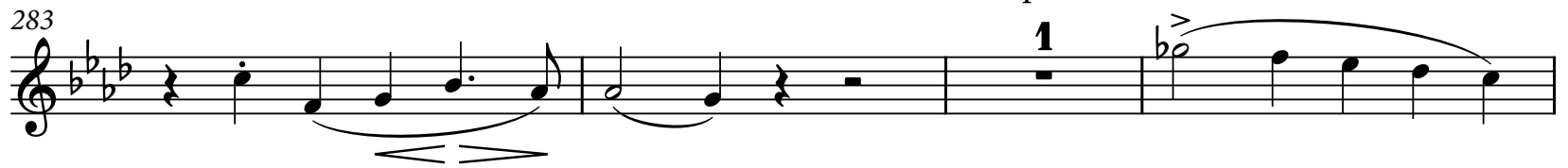
267 *d = d* *ff*

270 *poco rit.* *sfz*

274 55 Più tranquillo
molto legato *p*

279

Un poco animato.



End of Act I

ACT II - SCENE 1

Andante con moto

10
1-10
p

14

19
9
20-28
ff

31
59
4
34-37

38
8
39-46
Cl. 1

60
51
p

55
p

59
p
f
Più mosso.

61
2
63-64
2
65-66
1
f

70

74 *Maestoso.* **2** 78-79

80 *rit. molto.* *Allegretto.* **13** **9** **1** 81-93 94-102

105 **1** **1** **7** 110-116 *sfz* *ff* **63**

119

129 **9** 132-140 *f* **64**

144

152 **3** **3** *trm* *ff* **65** *trm* *ff*

160 *ff* *ff* *ff* *trm*

168 *trm* *trm* *trm* **2** **10** 175-176 177-186 **66**

187 67

p 189-196 197-201 202-207 *f*

209 *crescendo poco a poco*

210-211

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

220-221 *ff*

225

ff *p*

234 *Animato.*

cresc. *f* 19 242-260

261

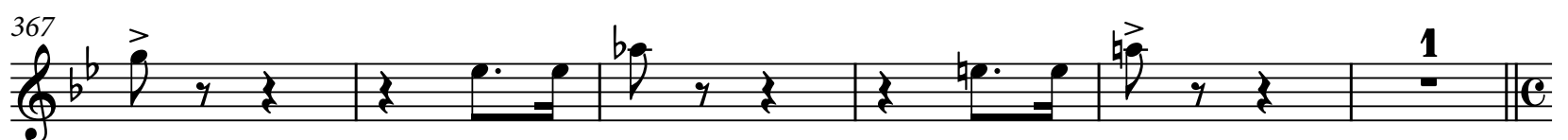
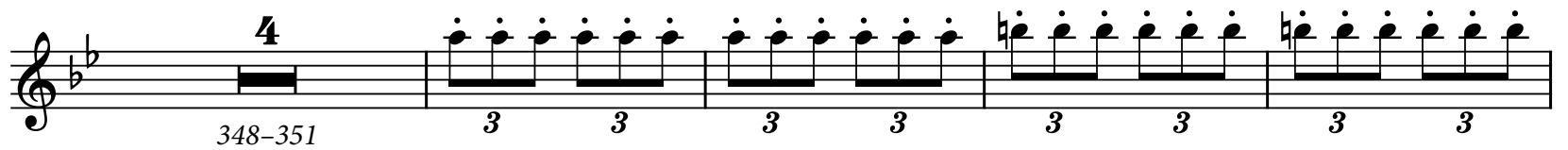
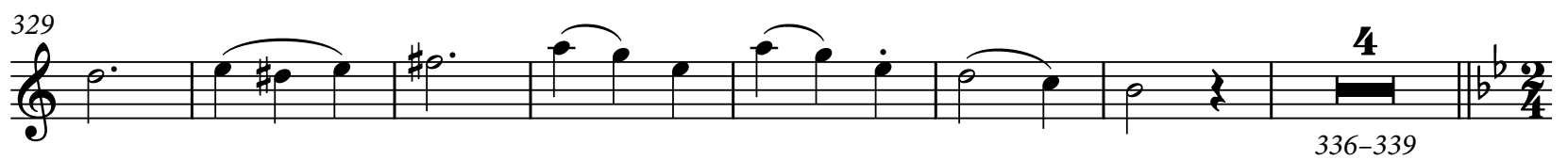
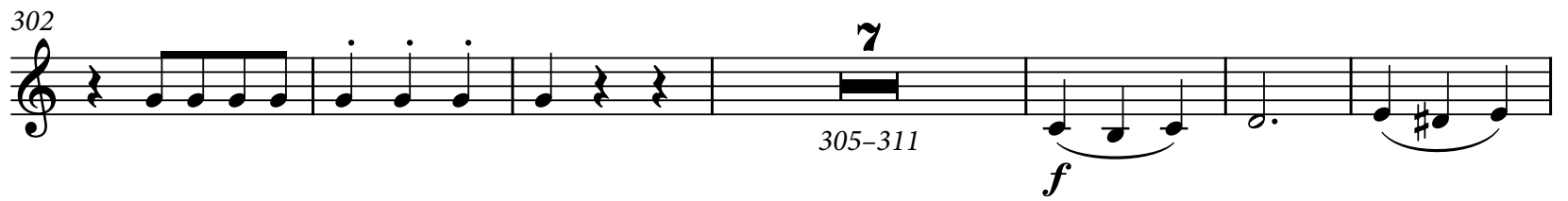
ff 6 7 262-268 *ff*

69 Tempo I, quasi maestoso.

276-277

281

3 1 3 3 3 3 3 3



V.S.

373 Andante. $\text{♩} = \text{♩}$

73

[illegible]

379 *trm* *p*

[illegible]

391

This block contains measures 391 through 400 of the musical score. Measure 391 begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The melody starts with a quarter rest, followed by an eighth-note pair (F4 and G4), and a quarter note (A4). The piano accompaniment consists of a quarter note (F3), an eighth-note pair (G3 and A3), and a quarter note (B2). Measures 392-393 show a continuation of the melody with a quarter note (B4) and a quarter note (A4), and the piano accompaniment with a quarter note (C3), an eighth-note pair (D3 and E3), and a quarter note (F3). Measures 394-395 show a continuation of the melody with a quarter note (G4) and a quarter note (F4), and the piano accompaniment with a quarter note (G3), an eighth-note pair (A3 and B3), and a quarter note (C4). Measures 396-397 show a continuation of the melody with a quarter note (E4) and a quarter note (D4), and the piano accompaniment with a quarter note (D3), an eighth-note pair (E3 and F3), and a quarter note (G3). Measures 398-399 show a continuation of the melody with a quarter note (C4) and a quarter note (B3), and the piano accompaniment with a quarter note (A3), an eighth-note pair (B3 and C4), and a quarter note (D4). Measure 400 shows a continuation of the melody with a quarter note (A3) and a quarter note (G3), and the piano accompaniment with a quarter note (C4), an eighth-note pair (B3 and A3), and a quarter note (G3).

poco rit. 74 Maestoso. Tempo I un poco più largo.

74

[illegible][illegible]

414

Example 414 is a single-staff musical score in treble clef with a key signature of one sharp (F#). The melody is composed of eighth and sixteenth notes, frequently beamed in groups of three. The piece concludes with a double bar line.

[illegible]

75

[illegible]

ACT II - SCENE 2

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

8 Tempo I 1 ff 15-16 Andante. 2 17-18 Tempo I 2

19 Andante. 1 20-25 Tempo I 6 p 76 Andante poco più mosso.

30 cresc.

36 poco rit. a tempo 77 13 1 4 8 37-49 51-54 55-62

Più mosso. 78 7 17 79 9 Fl. 1 63-69 70-86 87-95

98 fff dim. p 3

103 dim. e rit. cresc.

108 80 Moderato. 2 109-110

111 *p*

116 *dim.*

121 *f* 81

130 *dim.* *p*

134

138 *p*

142 *cresc.* *f* 82

146 *pp*

150

154 *ff* *dim.*

159 *mf* *fff*

163 *poco rit* **83** *a tempo* **6** *166-171* *Tpt 1*

173 *p cresc.*

177 *3*

84 *p* **11** *183-193*

tranquillamente **4** *agitato* **1** **85** *Più mosso.* **3** *Poco più lento, ma molto risoluto.* **12** *194-197* *199-201* *202-213*

86 *Più mosso.* **6** *Picc. 8va* *poco a poco più mosso.*

227 *poco rit.* **1** *a tempo* **8** *234-241*

87 Più mosso. 12 Bsn 2 accelerando 242-253

261 88 Più mosso. (Presto) 15 267-281 cresc. ff

282 secco 2 1 1 f 283-284

291 89 8 298-305

306 fz 1

316 90 2 323-324 ff

325 2 1 1 1 327-328 ff

335 1 8 Lento. 91 Andante. 339-346 Fl. 1 pp

350 Molto maestoso. 8 Allegro. 7 92 Offerus 1 351-358 359-365 Him. I

368 *poco rit.* *a tempo*

seek, I hope to find, Qui - et then shall fill my mind.

376 *f*

383 *f* 3 388-390

391 *f* 93 *Moderato.* *p*

396 1 *mf* 2 2 2 2 4 401-404

405

p

409

f

94

413

p

417

Poco più mosso.

421

p

424-435

95

Più mosso.
Fl. 1

436

f *dim.*

440-441

442

f *dim.* *mf* *f*

Piu mosso.

447

96

Più mosso [quasi Presto.]

452

ff

458 
460-462

466 
468-470 *Moderato.* *dolce* *p*

474 
espress. *p*

480 
481-484 *pp*

489 
poco rit..... *a tempo* *p*

495 
mf *p* *p* *ppp*

End of Act II

ACT III - SCENE 1

Moderato.

11

1-11

Eng. Hn

99

poco a poco più mosso.

18

f

20-21

22-23

fp

27

2

30-31

sfz

p

poco meno mosso.

100

35

sfz

p

42

cresc.

pp

3

3

Tranquillamente

101

un poco agitato.

1

48-49

p

54

p

cresc.

f

58

63

67 *ff*

71

74

77 102 Molto maestoso. *fff*

cresc......

81 *dim.*

89 **8** **4**

91-98 99-102

103 **25** 104 L'istesso tempo **4** Cl. 1

103-127 128-131

[134] *p* *espress.*

138 **2**

142-143

144 105

cresc.

150

3 155-160 6

161

f 3 *f* 3 *f* 166-174 9

106 Meno mosso maestoso. Molto maestoso
The Hermit 8ba

7 175-181

The sto - ry thou shalt hear of Him, the Sa - viour blest, Who came our life to

188

share, And *p* 3 3 *f* 3

194 107 molto maestoso.

5 195-199 *f* *dim.* 3

205

2 207-208 *pp*

212

sfz 7 215-221 *f*

224

2 226-227

228 108 tranquillamente.

ff 232-237 238-239

109 con marcato

240-241 *p* 245-247

248 110

cresc. 251-252 253-259

260 Più mosso. Allegro moderato.

f 264-265

266

270-272

273 111 poco rit. Allegro.

275-281 *p*

283

288-291

112

292

fp *fp*

297

cresc. *f* ten.

302

ff

306

ACT III - SCENE 2

310 L'istesso tempo $\text{♩} = \text{♩}$ **7**
ff 314-320

113 **20** **114** **5** Bsn 1
 321-340 341-345

348 **2**
 352-353 *pp*

355 **115** Poco più mosso. $\text{♩} = \text{♩}$
 361 *cresc.* **11**
 365-375

376 Fl. 2. *senza rit.* *pp*
116
 383 *f* *p*

389 **2** **1** **6** Andante.
 390-391 *pp* 395-400

401 **117** **5**
 402-406

407

Cl. 1

p

414

Animato.

cresc.

420

f

426

118 Moderato.

ff

430-432

433

Maestoso

Maestoso

439

Risoluto.

ff

443-450

451

119 Poco più mosso.

ff

455

ten.

pp

458-461

f

464

120

468 *p*

473 *cresc.* 474-475 478-485

121

486 *pp*

492

498

122

504 *mf* *dim.* 509-512

514 *cresc.*

519 *f*

123

522 *ff* *sfz* 524-525 *sfz*

527 528-529 532-534

535

f

539

543

547

124

ff

551

555

p

559

cresc.

562

125

fff

566

570

fff

576 *senza rit.*

581

586 $\text{♩} = 100$ *Allegro moderato.* 126 *Con moto.*
An Angel

fz 587-590 591-598 599-602 Learn the

604 *p* *poco cresc.* 10 609-618

bless - ed - ness of giv - ing, *p* 609-618

620 *poco cresc.*

627 127 *p* 628-630 *p*

p 628-630 *p*

638 *cresc.*

646 128 *p* 651-658

p 651-658

659 *pp* *pp* *pf* 664-666

pp *pp* *pf* 664-666

667 *pp* *pf* *dim.*

129

675 *f* *dim.*

684 *f*

130

692 *dim.* *p* 698-699 *2*

700 *cresc.* *f* 705-706 *2*

Più mosso. 131 708-716 *f*

723 *p* *cresc. molto*

132 *f* *ff* *Con brio.* 736-742 *7*

743 *f* *rit.* *sfz* *pp* *cresc.* 133 *a tempo*

750 *fff* *ppp cresc.* *fff* *f dim.*

758

764-767 *p*

770

134 rit. Moderato.

773-774 776-784

135 17 6 22 7

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

136 Maestoso.

839 Poco animato. 137 rit.

840-859 860-862 863-869 871-872

873 Vc. Cl. 1

138

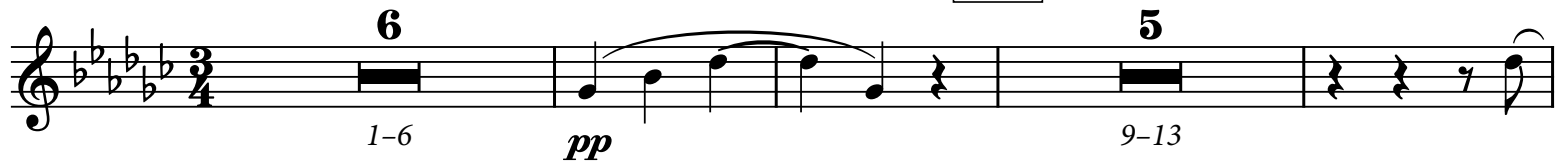
878 *pp* V.S.

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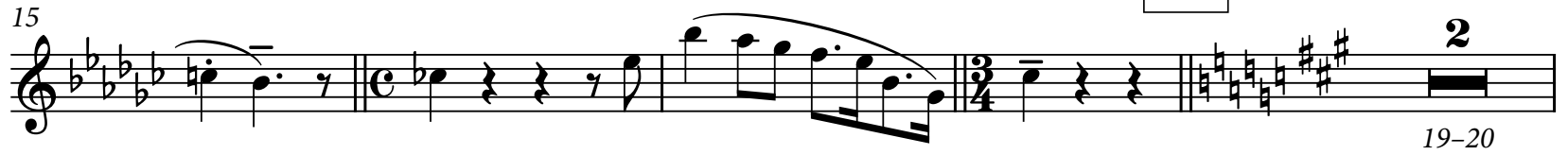
ACT III - SCENE 3

Un poco animato.

139



140



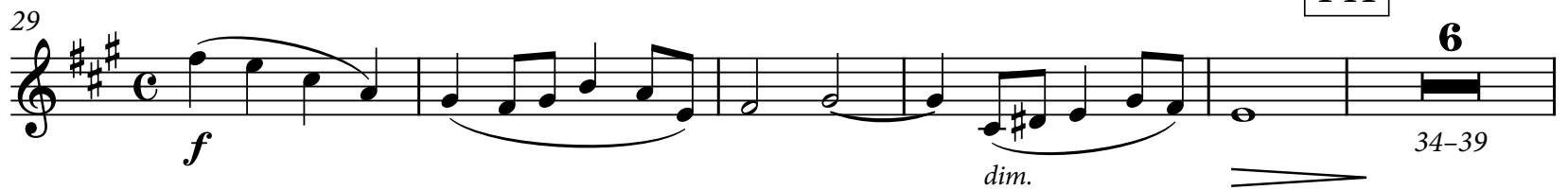
poco rit.

Allegretto

♩ = ♩



141



a tempo giusto marcato

2

40-41

pf *f*

48 marcato

142

f

54 Agitato.

ff

58

143 Molto agitato.

62

66 Con gran forza.

ACT III - SCENE 4

[Short Pause]

Ritenuto **Agitato.**

7 **ff** **p cresc.**

12 **ff** **Largo** [Silent] **Moderato.**

144 **Largo** ♩ = 56 **Moderato.**

15-16 18-19

145 **accel.** **6** **ff** **Allegro.**

20-25

30 **3** **33-35**

146 **Allegro ma non troppo.**

36 **fff**

42 **2** **3**

44-45 **f** **ff** 48-50

51 147

f *ff* *ff*

58

fff *pf*

65 148

dim. *dim.*

75 149 *Molto Moderato*

79-80 *82-91*

150 *Fl. 1*

92-93 *p*

100 151

pp *f*

107 152 *Un pochetto più mosso.*

f *pp*

114

poco cresc. *fz*

119 153 L'istesso tempo

p *pp* espress.

123

ppp *pp*

129 154 Allegro.

ppp *p* 6 7
130-135 138-144

145 Con anima.

p cresc. *tr*
10
146-155

159 155

ff

166

ff 4 4
170-173 175-178

233 **1** *pp* *f* *ff* **160**

240 *f* *p* *p* **1**

247 *pf* *cresc.* *ff* **161**

252 *pp*

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

266 *ff* **162**

271 *pp*

277 *cresc. molto* *ff*

282 *sfz*

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



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