



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 2 / ENGLISH HORN

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

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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

Ob.

1-2

f

p *cresc.*

7

f *ff*

p *f*

13

f <

18

mf

23

24-30

f

p *cresc.*

35

f *ff*

38-47

10

ACT I - SCENE 1

Allegro moderato.

Ob. **10**
1-10 *p* *cresc.*

14 **4** *ff*

19 **5**

24 **3** 25-27 *trm* *ff* **3**

31 **6** To Eng. Hn **17** 35-51 *dim.*

7 poco rit. a tempo Ob. 1 Eng. Hn *mf*

52 **1** **2** 53-54

59 To Ob. **3** 62-64 **Ob.**

66 *poco a poco cresc.*

70 8

73 9

86 10 Poco più moderato.

99 11

105

111

116 12

122

126 13

Ob. 1

f

p

cresc.

ff

sf

77-79

80-85

90-91

92-98

127-128

131-140

141 14

146 *cresc.*

151 *ff* **1** Poco più mosso.

156

161 *poco rit.* 15 Tempo I *tr*

166

170 *fff*

174 16 L'istesso tempo **1** *f*

179 *rit.....* Meno mosso. To Eng. Hn **5** 184-188

17 **8** 189-196 *Maestoso ma non lento.* Cl. 1 18 Eng. Hn **3** **1** **1** 199-201

204 *Poco più mosso.* *f* *To Ob.* **3** *a tempo* **6** **8** **19**

206-208 209-214 215-222

un poco animato. **8** **3** **20** *Poco più largo.*

223-230 231-233 Bsn 2

Poco a poco più mosso. **Ob.** **21** **3** **1** *mf* **1**

240-242

Allegro. **8** *poco rit.* *Ob. 1* **22** *a tempo* **1** *f*

247-254

261 *ff* **3**

266

271

23

276

280 *p* *f* *rit.....* **1** *V.S.*

ACT I - SCENE 2

Andante.

24 Eng. Hn

1 1 2

5-6

7

p 2 2

11

25 *Andante.* To Ob. L'istesso tempo

12 7

14-20

26

Bsn 1

Ob.

21-22 *p* 2 2

26

To Eng. 27 Eng. Hn

27-28 *pp* 2 4

31

Poco più mosso.

To Ob.

36

28 Allegro

Ob.

37-43 46-49 *f* 3

Hn 3

Meno mosso.

To Eng. Hn

51

1

53 Eng. Hn

57

61 29 Andante. 30 Fl. 1

To Ob. 8 7

62-69 70-76

31

78 poco rit. a tempo Ob.

pp

84 32 *poco a poco cresc.*

pp

89 *fff* *dim.*

94 33 *p* *3* *4*

96-98 100-103

34 Poco più mosso. *4* *8* Maestoso non lento.

104-107 109-116

Ob. 1

117

p

123

35 Con moto.

f

130

cresc. e più mosso.

140

Allegro

poco rit.

147

rit.

36 Allegro [a tempo]

ff

153

3

158-160

37

Tranquillo ma non lento.

6 6 16

161-166 167-172 173-188

38 Lento

4 2

189-192 193-194

195

Fl. 1

a tempo

colla voce. 39

3

201-203

f *sf*

204

1 8

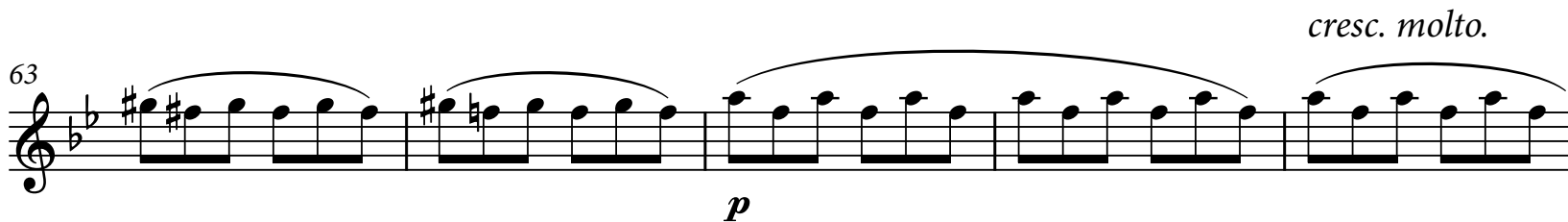
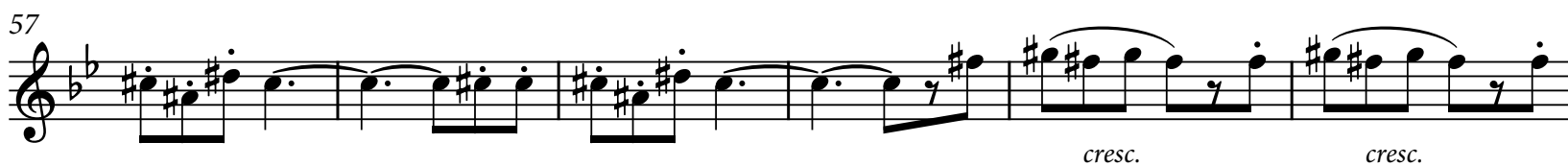
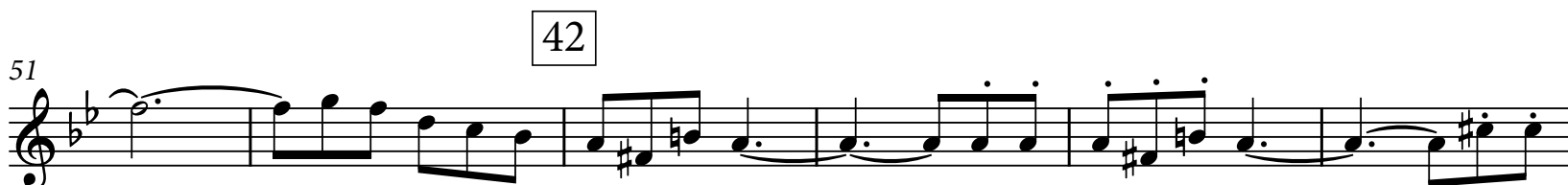
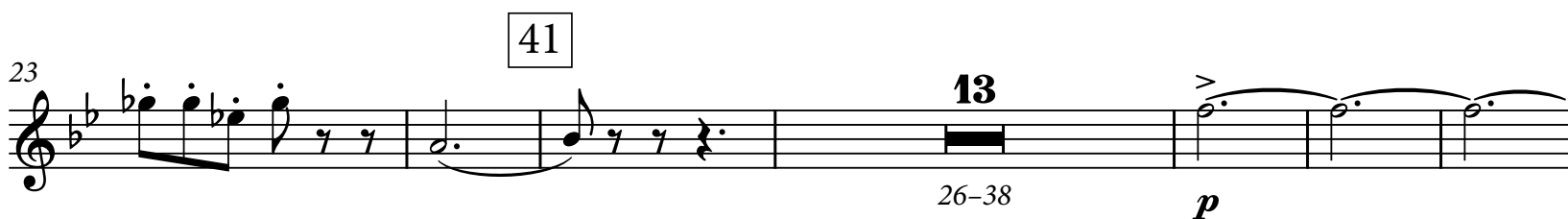
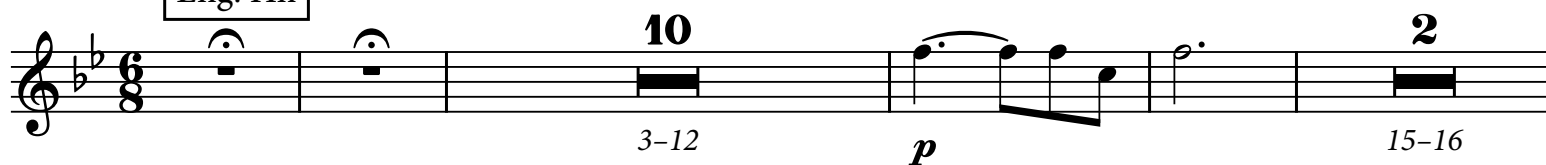
207-214

ff *f*

ACT I - SCENE 3

40 Allegro molto vivace.

Eng. Hn



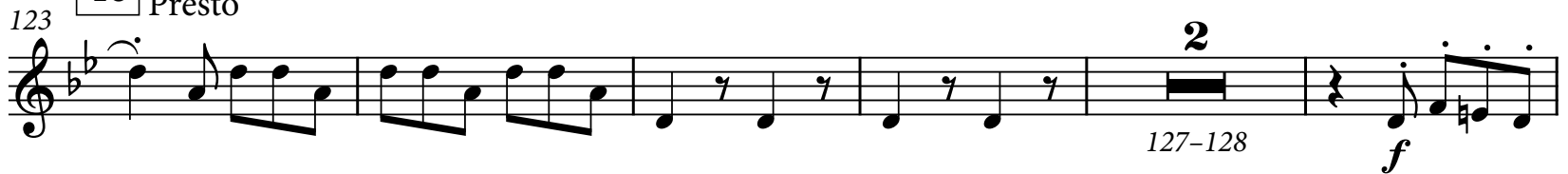
44



45



46 Presto



47



143 **3**
152-154

155 **48** **49**
To Ob. **13** **14**
159-171 172-185

186 Cl. 1 Ob. **50** Allegro, non troppo ma con fuoco.
1 *ff*

194

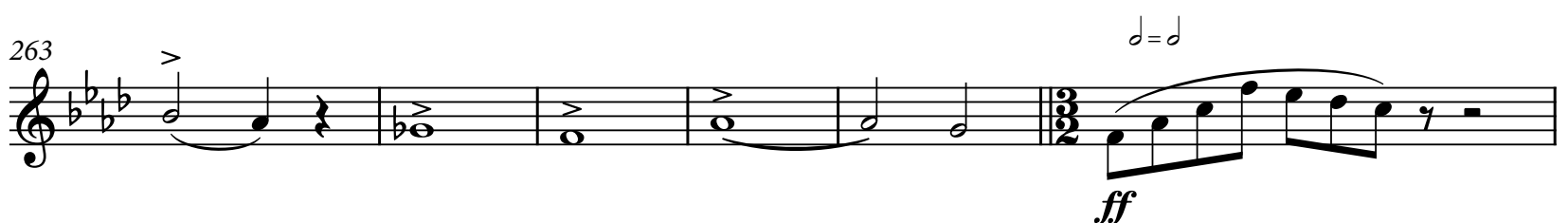
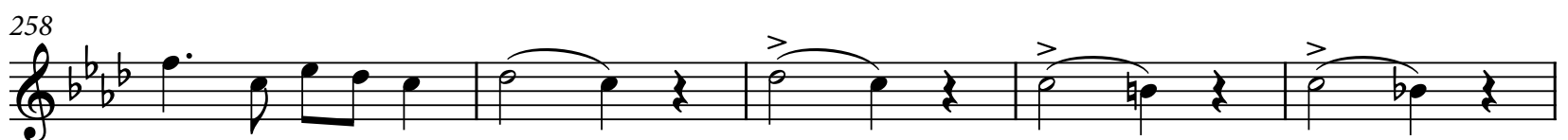
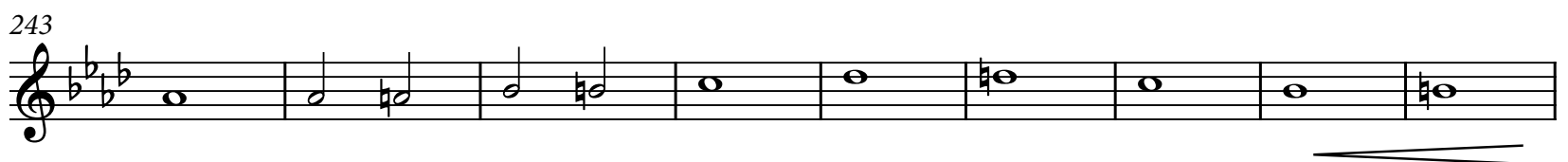
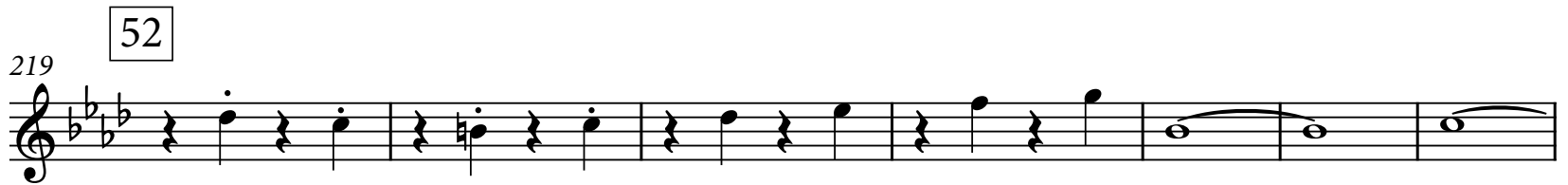
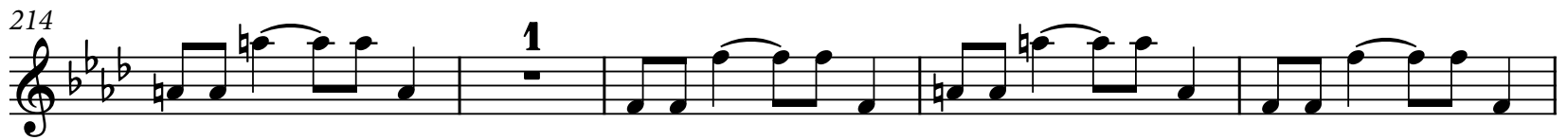
198

200

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

205 **1**

209 **2**
212-213



269

272 *poco rit.* To Eng. Hn **55** Più tranquillo Ob. 1

sfz 274-276

280 Eng. Hn *p*

285 Un poco animato. **56** To Ob. **2** **3** **6**

287-288 *sfz* 290-292 293-298

299 Ob. 1 **57** Moderato. Ob. *p*

305 *dolce* *p*

313 **58** **2** 314-315 *pp*

320 *poco rit.* a tempo

324 *pp* *ppp*

End of Act I

ACT II - SCENE 1

Andante con moto

Ob.

10

1-10

p

14

19

9

20-28

ff

59

31

4

34-37

38

12

39-50

4

51-54

Ob. 1

57

60

p

61

Più mosso.

61

63-64

65-66

f

68

1

72

mf

76 *Maestoso.* *To Eng. Hn* *Cl. 1* *rit. molto.*

Eng. Hn

Allegretto.

81 *p* *90-93*

62

94 *mf*

63

105 *sfz* *ff* *110-116*

120

64

131 *f* *132-140*

Ob.

147 *To Ob.* *Ob. 1* *ff* *149-153*

65

160 *ff* *ff* *ff*

66

168 *ff* *ff* *ff* *175-176* *177-188*

Cl. 1

189

67

1 5 6

197-201 202-207

crescendo poco a poco

208

f

210-211

2

217

rit.

68

Tempo I, quasi maestoso.

220-221

ff

2

225

ff

p

3

234

Animato.

cresc.

f

19

242-260

261

69

Tempo I, quasi maestoso.

262-268

ff

7

273

2

276-277

280

1

3

1

3

286

294

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

1 2

298-299

ff

301

71

15

305-319

321

332

72 Tempo I

4 3

336-339 340-342

ff

344

Quasi maestoso.

4

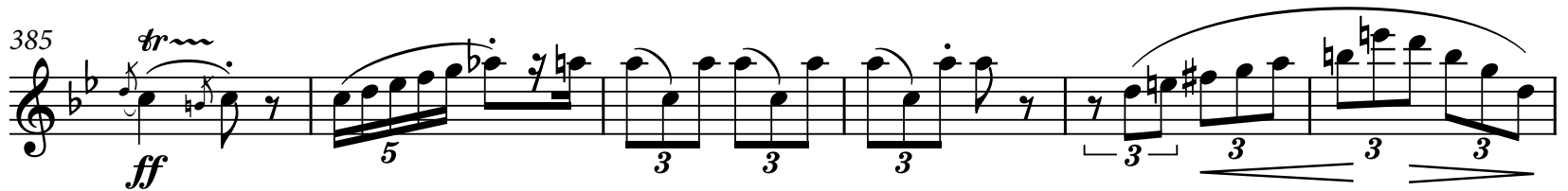
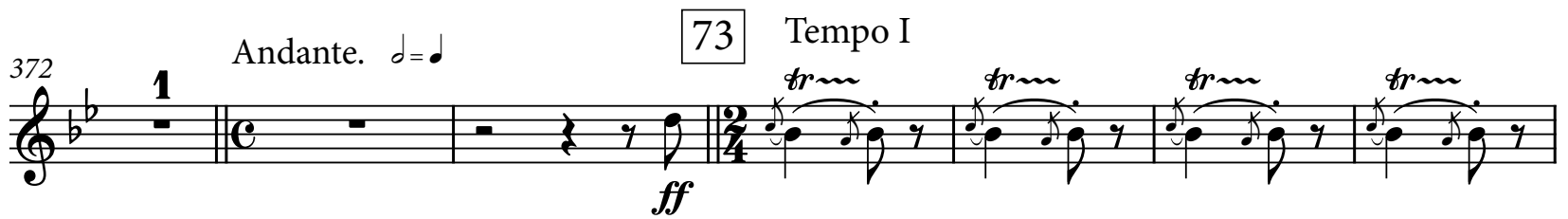
348-351

352

3 3 3 3 3 3 3 3

7

356-362



ACT II - SCENE 2

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

8 Tempo I 1 Andante. 2 Tempo I 2

15-16 17-18

19 Andante. 1 Tempo I 7 76 Andante poco più mosso. p

20-26

2 31-32 cresc. 13 37-49

50 poco rit. a tempo 1 4 77 8 Più mosso. 78 16

51-54 55-62 63-69 70-85

86 Fl. 1 79 p 7 91-97

98 fff dim. p

103 dim. e rit. cresc.

108 80 Moderato. 2

109-110

111 *p*

116 9 118-126 *f*

128 81 *dim.* *p*

132

137 1 *p*

142 *cresc.* *f* 82

146 1 2 2 *pp*

150 2 2

154 *ff* *dim.*

160 *mf* *fff* poco rit

165 83 a tempo

1 8 2

166-173 174-175 *p* *cresc.*

178 84 tranquillamente agitato

14 4 1

180-193 194-197

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

3 12 9 7

199-201 202-213 214-222 223-229

poco rit. a tempo 87 Più mosso.

4 8 12

230-233 234-241 242-253

Bsn 2

257 accelerando

cresc.

265 88 Più mosso. (Presto) secco

15 2

267-281 283-284

ff *f*

286 1 1

294 89 8

298-305

306

fz

316

90

17

Lento.

8

321-337

339-346

91

Andante.

4

Molto maestoso.

8

Allegro.

7

92

Offerus

347-350

351-358

359-365

Him_ I_

368

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

poco rit.

a tempo

376

f

383

f

3

388-390

391

f

93

Moderato.

p

396

1

mf

dim.

8

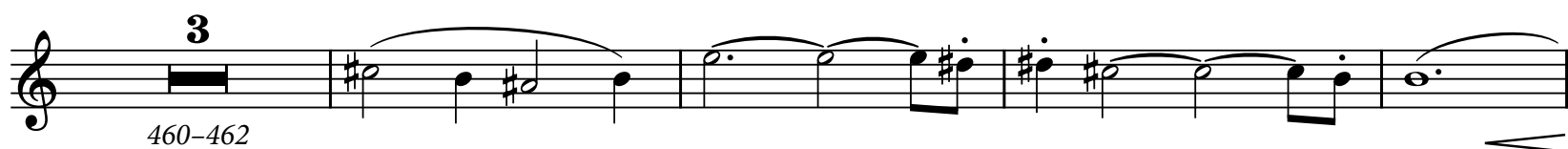
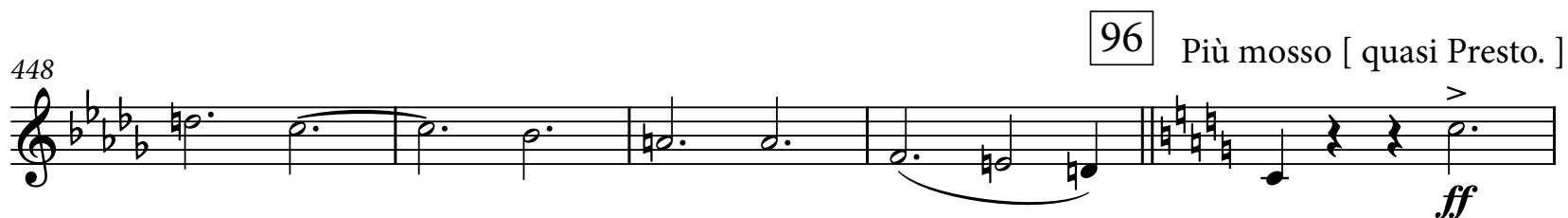
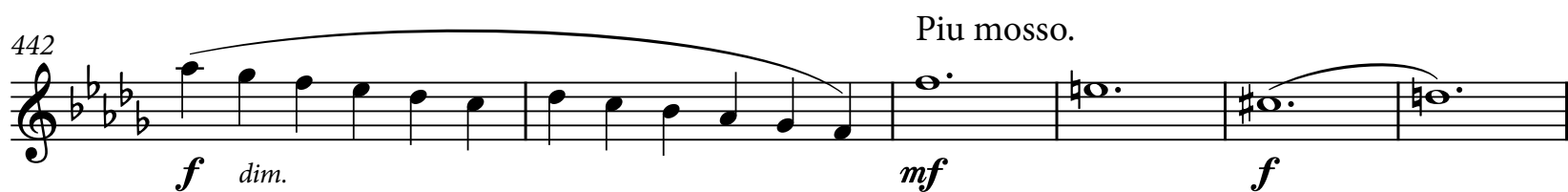
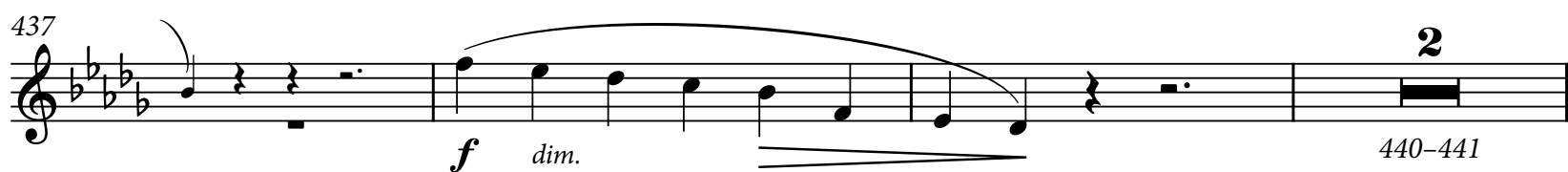
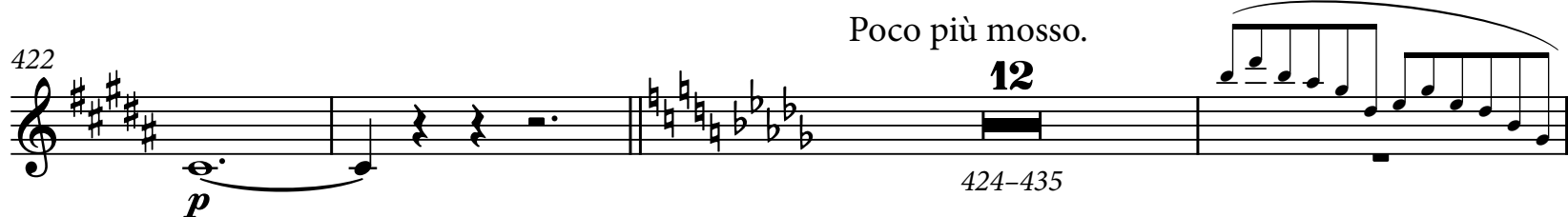
401-408

Ob. 1

409

f

94



471 *dolce*

p

477 *espress.* 98

481-484 *pp*

486

492 *poco rit.* *a tempo*

p *mf*

496 *rit..*

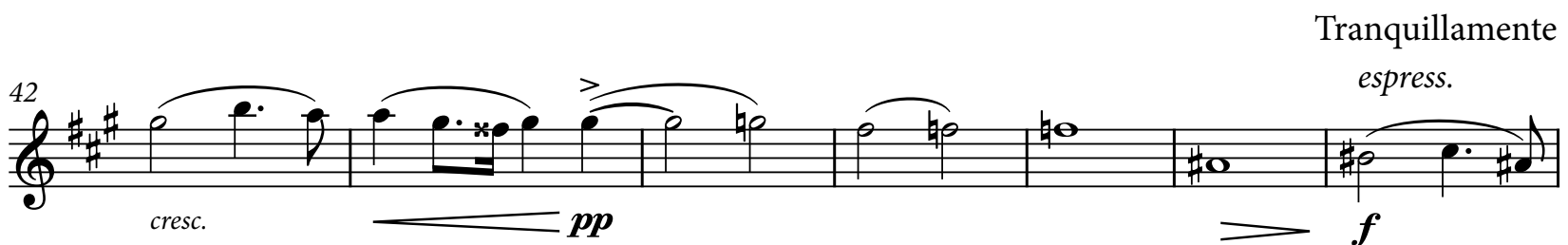
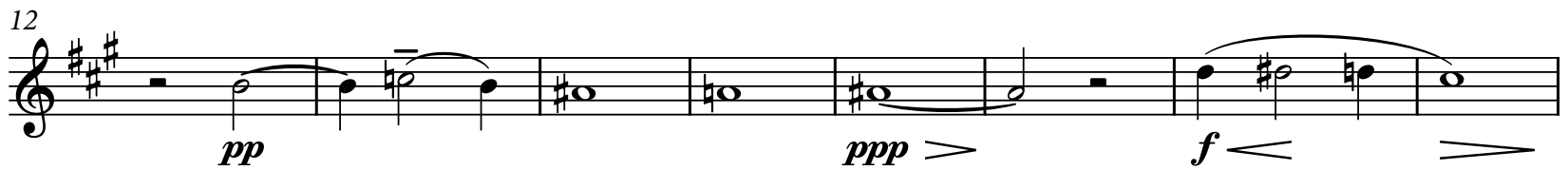
p *p* *ppp*

End of Act II

ACT III - SCENE 1

Moderato.

Eng. Hn



56 *f*

60

64

68 *ff*

73

76 *cresc.*

78 102 *Molto maestoso.* *fff*

83 *dim.*

89 **4** 95-98

103 **4** **25** 104 *L'istesso tempo* **17**

99-102 103-127 128-144

105

Ob. 1

145

p cresc.

153

tr

ff

3

pf

1

160

pf

f

f

f

5

167-171

106

Meno mosso maestoso.

Molto maestoso

172

p

3

7

8

176-182

184-191

107

molto maestoso.

192

p

7

4

194-200

202-205

207

p

3

214

sfz

7

f

216-222

108

227

ff

3

6

233-238

tranzuillamente. con marcato marc.

239-240 244-245

247

cresc. To Ob. 252-253

110

254-261 262-263 264-273 274-275

Più mosso. Allegro moderato. poco rit.

111 Allegro. 112 Ob.

275-294 295-296 Ob. 1

301 ten.

f

305

ff

ACT III - SCENE 2

L'istesso tempo

To Eng. Hn

310

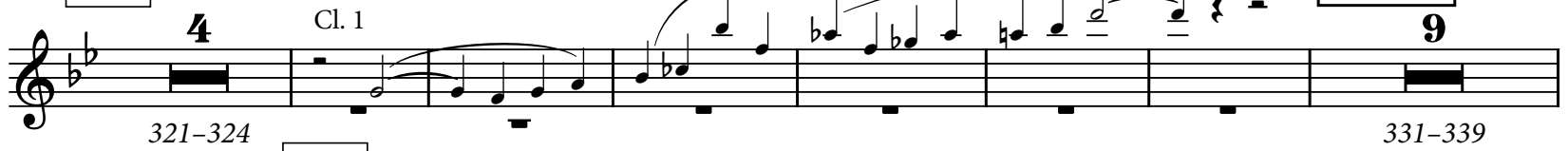
Ob.



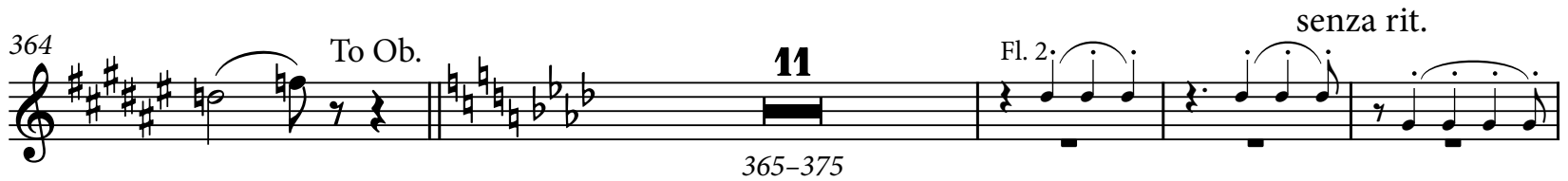
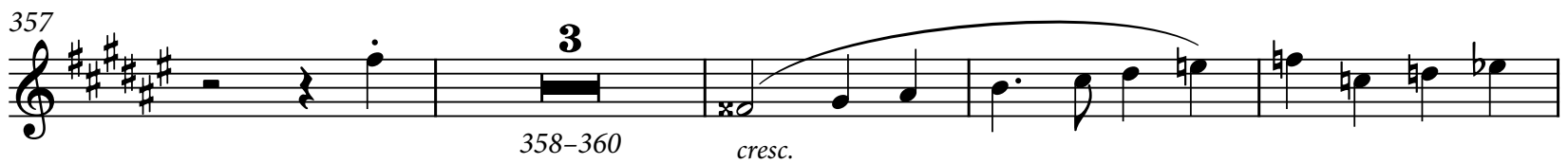
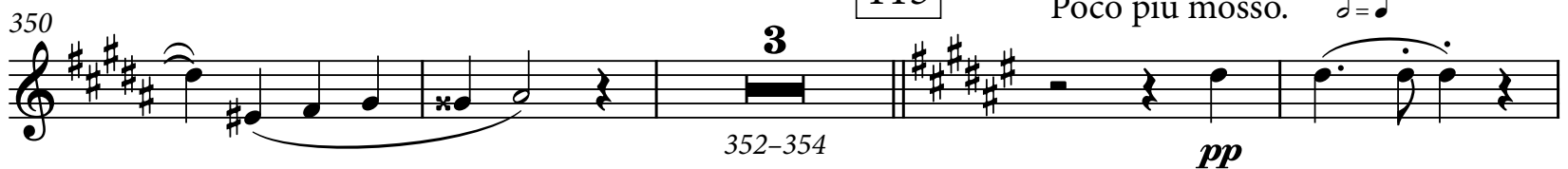
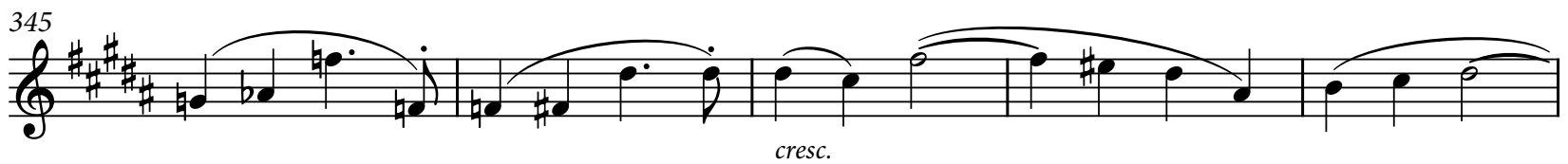
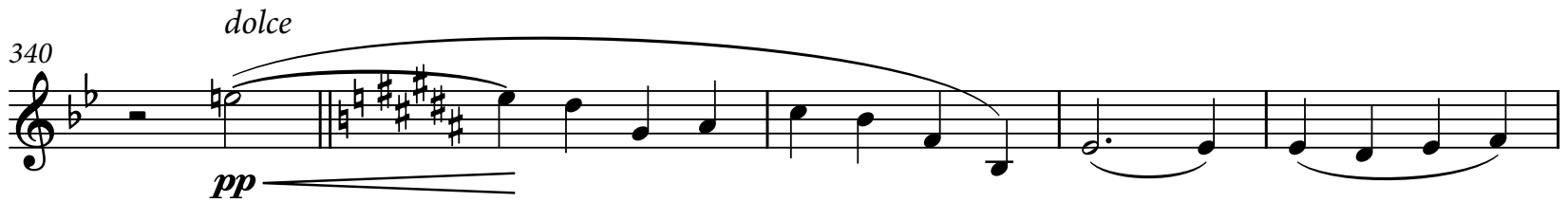
113

Cl. 1

Eng. Hn



114



116



392 **Andante.** **1** **6** **117** **12**
pp 395-400 402-413

Animato. **10** **118** **Moderato.**
414-423 *ff*

Maestoso
428 **3** 430-432

Risoluto.
435 *ff*

119 **Poco più mosso.**
441 **8** 443-450 *ff*

452 **1**

ten.
457 **4** 458-461 *pp* *f*

120
465 *p*

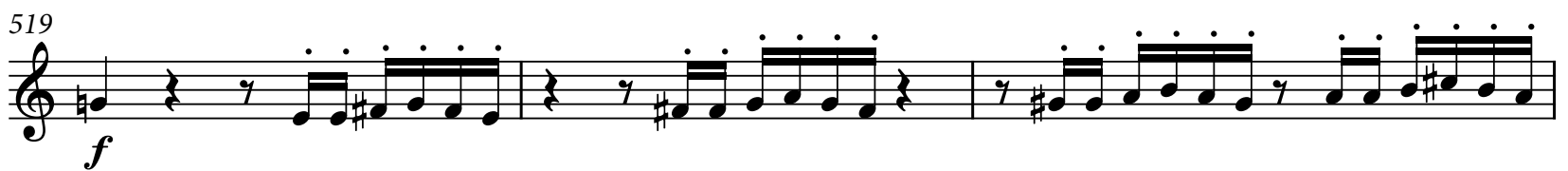
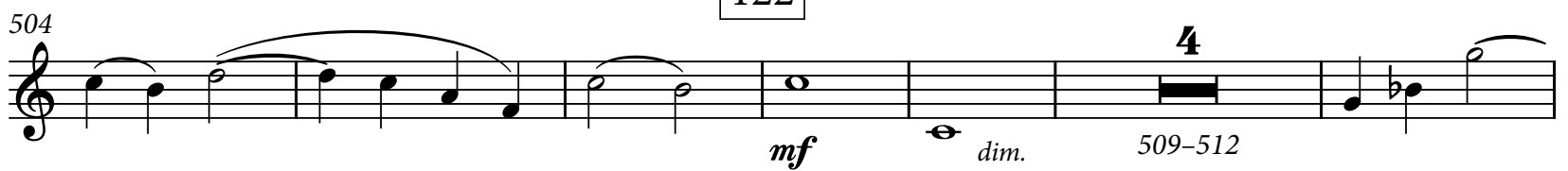
469 **1**

473 **2** **8**
cresc. 474-475 478-485

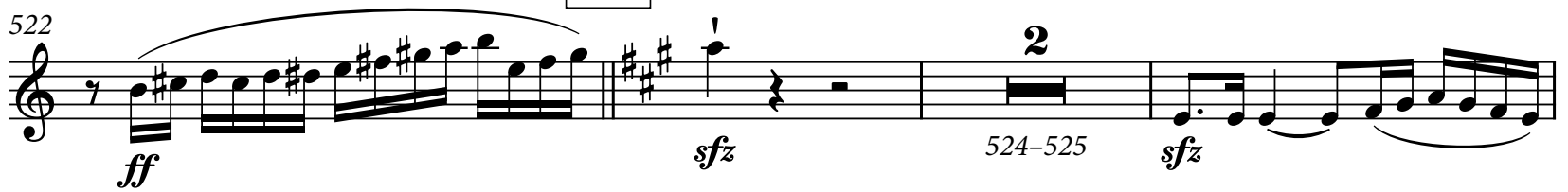
121



122



123



576 *senza rit.*.....

581

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

fz 587-590 591-598 599-602 603-630

631 Ob. 1 127

p

641 128

644-650 651-660 *pp*

662

pf 664-668 *pp* *pf* 672-674

675 129

mf 678-680 684-694

Ob. 1 130

695-699 705-706

Più mosso. 131

708-716 717-718 *f* **V.S.**

723 *Più mosso.* **2** **1** *f*

725-726

732 **132** *Con brio.* **7** *f*

736-742

744 *rit.* **133** *a tempo* *sfz* *pp* *cresc.* *fff*

752 *ppp cresc.* *fff* *f dim.*

760 **6** *To Eng. Hn* *p*

762-767

134 *rit.* **1** **2** **9** **17** *Moderato.*

773-774 776-784 786-802

135 **6** **22** **136** *Maestoso.* *Poco animato.* **7**

803-808 810-831 832-838

137 **20** **3** *rit.* **7**

840-859 860-862 863-869

138 **3** **4** *Ob. 1* *Eng. Hn* *pp*

871-873 874-877

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ACT III - SCENE 3

Un poco animato.

Eng. Hn

marcato

139

5 1-5 p 9-13

15

140

19 marcato poco rit.. Allegretto p

28 f dim. p

141

36 a tempo giusto 2 40-41 pf

44-47 f 52-53 marcato 2

142

54 Agitato. ff

58

143

Molto agitato.

Con gran forza.

62 1 ff

ACT III - SCENE 4

Ritenuato Eng. Hn Agitato. [Short Pause]

8 Largo [Silent] 1 Largo ♩ = 56

144 Moderato. accel. 145 Allegro.

15-16 18-19 20-25

28 33-35 3

146 Allegro ma non troppo.

36 *fff* *sfz* *sfz*

44 *f* *f* *ff* *f* *f* *ff* *<* *>*

147

54 *ff* *fff*

148

62 *pf* *dim.* 1 3 68-70

71 *dim.* 150

81 149 *Molto Moderato* 8 82-89 Fl. 1

93 *espress.* 3 3 151

98 *p* 152

104 *f* *p* *f* *pp* 152

111 *Un pochetto più mosso.* 1 *pp* *poco cresc.* *fz* 153

119 *L'istesso tempo* *p* *pp* 153

125 *ppp* *p espress.* *ppp* 154

154 *Allegro.* 6 8 130-135 *p* 138-145

146 *Con anima.*

p *cresc.*

Detailed description: This musical staff contains measures 146 through 154. It begins with a piano (*p*) dynamic and a crescendo (*cresc.*) hairpin. The melody is written in treble clef with a key signature of one sharp (F#). It features a series of eighth and sixteenth notes, some beamed together, and a long slur spanning measures 146 to 150. A fermata is placed over the final note of measure 154.

155

To Ob.

Detailed description: This musical staff contains measures 155 through 159. It continues the melodic line from the previous staff. A box containing the number '155' is positioned above measure 155. The staff ends with a double bar line and a key signature change to one flat (Bb). A fermata is placed over the final note of measure 159.

7 Cbsn 8ba

Ob. *ff*

164-170 176-179

Detailed description: This musical staff contains measures 164 through 179. It is divided into two parts. The first part, measures 164-170, is for the Cbsn 8ba and is marked with a '7' and a fermata. The second part, measures 176-179, is for the Oboe (Ob.) and is marked with a '4' and a fortissimo (*ff*) dynamic. A box containing the text 'Ob.' is positioned above measure 176. The staff includes a key signature change to one flat (Bb) and a double bar line between measures 170 and 176.

180 *fff*

186

191 *sfz sfz sfz* 156 **Allegro risoluto.**

198 *ff*

204 157 *p*

211 *poco a poco crescendo*

217 158 *ff*

221

224 159

228 *pp*

235 160

pp *f* *ff* *f*

242

p *p*

250 161

pf *cresc.* *ff* *pp*

255

pp *cresc.*

263 162

f *ff*

270

275

pp *cresc. molto* *ff*

282

287

sfz *sfz* *p* *fff*

The End



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