



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)

PERCUSSION II

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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Isabella Parker

The Legend of St. Christopher

Horatio Parker

PROLOGUE

Tacet

ACT I - SCENE 1

Allegro moderato.

Cl. Cym.

1-16 17-22 23-34 35-51

52 *poco rit. a tempo* 53-70 71-79 80-89 90-91 *Poco più moderato.*

92-101 102-117 118-125 127-144

15 *Tempo I*

145-154 155-163 167-171

172 *ff* 175-176 177-178 180-181 *f*

182 *rit.....* *Meno mosso.* *Maestoso ma non lento.* *Poco più mosso.*

183-188 189-198 199-201 204-208

a tempo 209-214 215-222 223-230 *un poco animato.*

231-238 239-242 243-246 247-254 *Allegro.*

poco rit. 255-256 *a tempo* 257-275 276-282 *rit..*

22 23

ACT I - SCENE 2

24 Andante.
Cl. Cym.

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

26

27 4 Poco più mosso. 3 4 Allegro 15 9 Meno mosso. 10 8 Andante. 8

28

29

30 8 poco rit. 1 a tempo 7 32 3 Timp. $\text{tr} \sim$ $\text{tr} \sim$

31

32

33 7 3 4 $\text{♩} = \text{♩}$ 4 4 Poco più mosso. 34 Maestoso non lento. 8

35 Con moto. 10 8 cresc. e più mosso. Allegro 6 4 poco rit. 1

36 Allegro [a tempo] 37 Tranquillo ma non lento. 2 12 6 6 16

38 Lento 4 Un poco animato. a tempo 4 4 14

39 colla voce.

91 ffz

92-98

100-103

104-107

109-116

117-126

127-134

135-140

141-144

147-148

149-160

161-166

167-172

173-188

189-192

193-196

197-200

201-214

ACT I - SCENE 3

40 Allegro molto vivace.

Cl. Cym.

6 8 22 28 42 12

3-24 25-52 53-64

Si. Dr.

cresc. molto.

65 43 12

71-82 pp

84

44

91 1 1 1 2

98-99 f

45

100

106 1 (-4) 2 3 4

46 Presto

11 1 2 3 1

112-122

127 [with drumstick]

47 48 49 16

10 20 13

129-138 139-158 159-171 172-187 f

End of Act I

ACT II - SCENE 1

Andante con moto

Cl. Cym. 32 59 60 10 Più mosso. 4

1-32 33-50 51-60 61-64

61 12 3 1 2 13 24

65-76 77-79 81-93 94-117

Maestoso. rit. molto. Allegretto.

63 3 2 1

118-120 124-125 131

Cast. Tri. *p*

133-134 136-140 143-144

64 2 1 2

146-148 154-158 160-161

pp *p* *mf*

162 4 2 2 2

163-166 168-169 171-172 175-176

mf *p* *mf* *f* *p*

66 20 67 5 8 10 2

177-196 197-201 202-209 210-219 220-221

crescendo poco a poco rit.

332

72 Tempo I Quasi maestoso.

4 4 10

336-339 340-343 344-353

354

f

9
355-363

Timp.
tr ~~~~~

5
367-371

Timp.
Andante. ♩ = ♩

374

1 **73** **2** **4** **2** **1** **7**

Tempo I

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

376-379 381-382 386-392

Maestoso. Tempo I un poco più largo.

74

poco rit.

Timp.

7 **14** **2**

393-399 401-414 419-420

421

75

1 **1** **1**

p

Clash Cymbal & Tam-tam

Cl. Cym.

Andante. $\text{♩} = \text{♩}$

Tempo I

Andante. $\text{♩} = \text{♩}$

Tempo I

Andante.

Tempo I

Andante.

Tempo I

76 Andante poco più mosso.

77 poco rit. a tempo

78 Più mosso.

79

80 Moderato

81

82

83 a tempo

84

tranquillamente

poco rit

Poco più lento, ma molto risoluto.

Satan

198 *agitato* **1** **85** *Più mosso.* **3** **3** **4**
 199-201
 Of - fer - us, be - ware, be - ware! How cans't thou en - dure Fast and vi - gil,

208 *Più mosso.* **86**
 watch and prayer, Heaven to se - cure? *ppp* **7**
 216-222

poco a poco più mosso. *ppp* poco rit.
3
 223-225

232 To Tam. a tempo **8** **87** *Più mosso.* **16** accelerando **8**
 234-241 242-257 258-265

88 *Più mosso. (Presto)* **32** **23** **90** **17** Lento. **2**
 266-297 298-320 321-337 339-340

Tba Tam. **91** *Andante.* **1** **1** **8** **2**
 341 343-346 *ppp* 351-358
 Molto maestoso.

Allegro. **7** **92** **8** poco rit. **1** a tempo **8** **12** **6**
 359-365 366-373 375-382 383-394

93 Moderate 20 94 9 12 95 Più mosso. 8

395-414 415-423 424-435 436-443

Piu mosso. 8 96 Più mosso [quasi Presto.] 16 97 Moderato. 13

444-451 452-467 468-480

98 11 poco rit. 1 a tempo 4 rit. 4

481-491 493-496 497-500

End of Act II

ACT III - SCENE 1

Moderato. Cl. Cym. **21** 1-21 99 poco a poco più mosso. 100 **18** 22-39 **8** 40-47 Tranquillamente **4** 48-51

101 **3** 52-54 un poco agitato. Timp. 61 79-98 **20** 99-102 **4** 102 Molto maestoso. 64-78 **15** 103 **25** 103-127 104 L'istesso tempo 128-145 **18** 105 **30** 146-175 106 Meno mosso maestoso. 176-182 **7**

183 Molto maestoso 184-200 **17** 107 molto maestoso. 202-212 **11** 214-228 **15** 108 **10** 229-238 109 tranquillamente. 239-240 **2** 241-253 **13** 254-261 **8** 262-263 **2** 110 Più mosso.

111 Allegro moderato. 264-273 **10** poco rit. 275-294 **20** Allegro. 295-309 **112** tacet al fine

ACT III - SCENE 2

310

Cl. Cym.

L'istesso tempo

113

2

1

7

20

310-311

314-320

321-340

114

115

Poco più mosso.

14

1

8

12

341-354

357-364

365-376

377

senza rit.

116

Andante.

117

7

10

6

12

378-384

385-394

395-400

402-413

Animato.

118

Moderato.

Maestoso

Risoluto.

12

4

4

4

12

414-425

426-429

430-433

435-438

439-450

119

Poco più mosso.

120

121

17

16

Tpt 1

451-467

468-483

ppp

487

6

11

488-493

496-506

122

123

124

16

26

10

507-522

523-548

549-558

559 Timp. *tr* *tr* **125** **12** 565-576
fff

senza rit..... $\text{♩} = 100$ Allegro moderato. **126** Con moto. **32**
 577-585 587-590 591-598 599-602 603-634

127 **16** **128** **24** **129** **20** **130** **13**
 635-650 651-674 675-694 695-707

Più mosso. **131** **8** **132** **2** Con brio. **11**
 708-716 717-724 725-732 733-734 735-745

133 Timp. *tr* *tr* *a tempo* **3** **16**
 746-747 752-754 756-771
ff *ff*

134 772 **1** rit. **2** Moderato. **9** **135** **6**
 773-774 776-784 786-802 803-808

809 **136** Maestoso. **7** Poco animato. **20** **137** **3**
 810-831 832-838 840-859 860-862

rit. **7** **3** **4** **138** **3**
 863-869 871-873 874-877 878-880

ACT III - SCENE 3

Un poco animato.

Cl. Cym. 8 139 7 2 3 1 140 2

1-8 9-15 16-17 19-20

poco rit. Allegretto a tempo giusto

2 6 5 6 12

21-22 23-28 29-33 34-39 40-51

Agitato. Tamb. Picc. 143

142 2 6 5 1

52-53 57-62 63-67

ff

ACT III - SCENE 4

Ritenuto
Cl. Cym.
1
4/4
Agitato.
[Short Pause]
5
3-7
Largo
[Silent]
5
9-13
Largo ♩ = 56

144
2
15-16
Moderato.
2
18-19
accel.
6
20-25
145
2
26-27
Allegro.
Timp.
3
4/4

147
30
Allegro ma non troppo.
2
34-35
18
36-53
11
54-64
f

148
16
65-80
149
♩. = ♩
Molto Moderato
10
82-91
150
8
92-99
151
7
100-106

153
107
Un pochetto più mosso.
2
108-109
152
2
110-111
7
112-118
2
119-120
L'istesso tempo
10
121-130
3/4

154
Allegro
16
131-146
Con anima.
16
147-162
155
34
163-196
156
Allegro risoluto.
12
197-208

158
157
3
209-211
poco a poco crescendo
5
212-216
8
217-224
159
12
225-236
160
16
237-252

161
16
253-268
162
22
269-290
The End



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