



# 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 III

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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## Reference Material and Software

*Notation Software:* Dorico Pro Version 6.0.22.6052   *Audio Software:* NotePerformer 4   *Graphic Software:* Affinity Photo 2

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

## LEGEND OF ST. CHRISTOPHER

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

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

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

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

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

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

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

[http://projects.mcah.columbia.edu/medieval-architecture/htm/sw/ma\\_sw\\_gloss\\_christopher.htm](http://projects.mcah.columbia.edu/medieval-architecture/htm/sw/ma_sw_gloss_christopher.htm)

## Jacobus de Voragine

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

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

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

[https://en.wikipedia.org/wiki/Jacobus\\_de\\_Voragine](https://en.wikipedia.org/wiki/Jacobus_de_Voragine)

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Isabella Parker

# The Legend of St. Christopher

Horatio Parker

## PROLOGUE

Tacet

## ACT I - SCENE 1

Allegro moderato.

**B. Dr.**

1-16 **16** 4 17-22 **6** 5 23-34 **12** 6 35-51 **17**

52 **1** 7 poco rit. a tempo 53-70 **18** 8 71-79 **9** 9 80-89 **10** 10 Poco più moderato. 90-91 **2**

92-101 **10** 11 102-117 **16** 12 118-125 **8** 1 13 127-144 **18**

145-154 **10** 14 Poco più mosso. 155-163 **9** poco rit. 167-171 **5** 15 Tempo I Timp. *tr* *tr*

172 *tr* 175-176 **1** 16 L'istesso tempo 177-181 **2** 5 183-188 **6** 1 18 rit..... Meno mosso.

189-198 **10** 17 Maestoso ma non lento. 199-201 **3** 204-208 **5** 209-214 **6** 18

215-222 **8** 19 un poco animato. 223-230 **8** 20 Poco più largo. 231-238 **8** 21 Poco a poco più mosso. 239-242 **4** 243-246 **4**

247-254 **8** Allegro. poco rit. 255-256 **2** 22 a tempo 257-275 **19** 23 276-282 **7** rit. **1**



ACT I - SCENE 3

**40** Allegro molto vivace.

**Si. Dr.**

6 8 22 28 42 8

3-24 25-52 53-60

Vln I

pizz.

61 43 To B. Dr. 12

cresc. molto.

71-82

ppp

83 1 (-7) B. Dr. pp

2 3 4 5 6 7

90 44 1 1 (-5) 2 3 4 5 f

98 45

105 1 (-4) 2 3 4 12 111-122

123 Presto 46 1 2 3 1 2 8 f 127-128 131-138

47 20 48 13 49 16 3

139-158 159-171 172-187 188-190

50 Allegro, non troppo ma con fuoco. rit. 51 Allegro moderato. 52

11 16 19

191-201 203-218 219-237

53 Moderato cresc. ed accel. Timp.

4 6

238-241 242-247

252 *tr* *rit.* 54 Tempo I 10 2 3 *d = d*

256-265 266-267

*ff*

55 Più tranquillo Un poco animato. 56

4 3 8 8 6

269-272 274-276 277-284 285-292 293-298

*poco rit.*

57 Moderato. 58 The Queen

2 15

299-300 301-315

Fare - well, thou brave and gal - lant Of - fer - us, we

320 *poco rit.* *a tempo* 6

323-328

bid thee now a long fare - well, fare *pp* End of Act I

ACT II - SCENE 1

Andante con moto

B. Dr.

12

1-12

Vln I

*f*

*dim.*

17

14

19-32

4

33-36

*p*

Vln I

38

11

40-50

60

10

51-60

Più mosso.

4

61-64

61

12

65-76

Maestoso.

3

77-79

rit. molto.

1

Allegretto.

2

81-93

62

24

94-117

63

9

118-126

Cl. Cym.

2

132-133

*p*

6

135-140

64

141

2

142-143

8

145-152

*p*

5

154-158

65

*mf*

2

160-161

162

4

163-166

*mf*

2

168-169

*p*

2

171-172

*mf*

*f* *p*

2

175-176

66 20 67 5 8 10 2

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

crescendo poco a poco rit.

68 Tempo I, quasi maestoso. Animato. 24

222-236 238-261

T. Shrines and al - tars fall be - fore us, Naught is

267 Cl. Cym. 69 Tempo I, quasi maestoso. 23

sa - cred to 272-294

*f*

Timp. *tr*

70 Poco riten. Allegro.  $d = d.$

298 3 4 *f* *pp*

2 2 1 1

305-306 309-310 *pp* *ppp*

315 71 1 3

*pp* 322-324

325

332

72

Tempo I

Quasi maestoso.

4 2 4 20

336-339 340-343 344-363

Timp.

364

5

367-371

Timp.

Andante. ♩ = ♩

73

Tempo I

ff

4

376-379

380

2 1 7 7

381-382 386-392 393-399

p p f

poco rit.

Maestoso. Tempo I un poco più largo.

Timp.

74

14

401-414

2

419-420

422

75

1 1 1

p

## ACT II - SCENE 2

**B. Dr.**

*ff*

Andante.  $\text{♩} = \text{♩}$  **1** Tempo I **1** Andante.  $\text{♩} = \text{♩}$  Tempo I **7** 8-14

Andante. **2** 15-16 Tempo I **2** 17-18 Andante. **1** 4/4 Tempo I **7** 20-26 **76** Andante poco più mosso. **10** 27-36

**13** 37-49 poco rit. a tempo **1** 51-54 **77** **8** 55-62 Più mosso. **7** 63-69

**78** **17** 70-86 **79** **8** 87-94 Vln II 1

99 **3** *fff* *dim.* **3** **2** 105-106

**80** **1** 107 *dim. e rit.* Moderato. **22** 109-130 **81** **13** 131-143 Hn 1

146 **82** *p* **3** 149-151 *pp* **1**

154 **7** 155-161 *fff* **1** poco rit **1** **83** a tempo **8** 166-173

84 6 14 4 1 3 3/4

174-179 180-193 194-197 199-201

tranquillamente agitato Più mosso.

Poco più lento, ma molto risoluto.

202 Satan

Of - fer - us, be - ware, be - ware! How cans't thou en - dure Fast\_ and vi - gil, watch and prayer, Heaven\_

211 86 Più mosso.

to se - cure? ppp 216-222 223-225 ppp

poco a poco più mosso.

227 poco rit. a tempo 8

234-241

87 Più mosso. 16 8 32 23

242-257 258-265 266-297 298-320

accelerando Più mosso. (Presto)

90 8 Timp.

321-328

338 Lento. 7 4 8 2

340-346 347-350 351-358

ff ppp Andante 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** Poco più mosso. 95 Più mosso. **12** **8**  
395-414 415-423 424-435 436-443

Piu mosso. **8** 96 Più mosso [ quasi Presto. ] 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.

B. Dr.

21

1-21

99

poco a poco più mosso.

100

18

22-39

8

40-47

4

48-51

Tranquillamente

101

un poco agitato.

3

52-54

61

1

ff

102

Molto maestoso.

15

64-78

20

79-98

4

99-102

103

25

103-127

104

L'istesso tempo

18

128-145

105

30

146-175

106

Meno mosso maestoso.

7

176-182

183

Molto maestoso

17

184-200

107

molto maestoso.

11

202-212

1

15

214-228

108

10

229-238

109

tranquillamente.

2

239-240

13

241-253

110

8

254-261

2

262-263

Più mosso.

111

Allegro moderato.

10

264-273

1

poco rit.

4

Allegro.

20

275-294

112

tacet al fine

295-309

## ACT III - SCENE 2

310 **B. Dr.** L'istesso tempo **113**

310-311 **2** 314-320 **7** 322-331 **10**

*ppp*

332 **S. 1** **114**

As - per - ges me, Do - mi - ne, Hys - so - po et mun - da - bor. *pp*

**115** Poco più mosso.

342-354 **13** 357-364 **8** 365-375 **11**

376 **Hn 2.** senza rit. **116**

379-384 **6** 385-394 **10** Andante. **3/4** 395-400 **6**

*pp*

401 **117** Animato. **118** Moderato.

402-413 **12** 414-425 **12** 426-429 **4** 430-433 **4**

434 **Maestoso** **119** Poco più mosso. **120**

435-438 **4** 439-450 **12** 451-467 **17** 468-483 **16**

484 **Tpt 1** **121**

488-493 **6**

*ppp*

**122** **123** **124**

496-506 **11** 507-522 **16** 523-548 **26** 549-558 **10**

559 **Timp.** **125**

565-576 **12**

*fff*

senza rit. ....

**9** 577-585

**4** 587-590

$\text{♩} = 100$

**3** 591-598

**8** 599-602

**4** 599-602

**32** 603-634

**126**

**127** 635-650

**16** 635-650

**128** 651-674

**24** 651-674

**129** 675-694

**20** 675-694

**130** 695-707

**13** 695-707

Più mosso. **9** 708-716

**131**

**8** 717-724

Più mosso. **8** 725-732

**132**

**2** 733-734

Con brio. **8** 735-742

Vc. 743

rit.

**133**

a tempo

**1**

*ppp* *cresc.*

*ppp* *cresc.*

**134**

**17** 755-771

**1** 773-774

rit. **2** 773-774

Moderato. **9** 776-784

**17** 786-802

**135** 803-808

**6** 803-808

**22** 810-831

**136**

Maestoso. **7** 832-838

Poco animato. **20** 840-859

**137** 860-862

**3** 860-862

rit. **7** 863-869

**3** 871-873

**4** 874-877

**138**

**3** 878-880

## ACT III - SCENE 3

Un poco animato.

139

B. Dr.

8

1-8

7

9-15

2

16-17

3

140

1

19-20

2

poco rit.

Allegretto

2

21-22

6

23-28

5

29-33

141

6

34-39

12

40-51

a tempo giusto

Agitato.

Tamb. Picc.

142

2

52-53

ff

6

57-62

5

63-67

1

143

Molto agitato. Con gran forza.

## ACT III - SCENE 4

Tacet
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