



# 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)

TRUMPET 2 & 3

COVER IMAGE

## Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. DecoraQve images on this score are also in the Public Domain and have No Copyright under United States law. No determinaQon was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranQes about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. [hXp://rightsstatements.org/vocab/NoC-US/1.0/](https://rightsstatements.org/vocab/NoC-US/1.0/)



Text wriXen for this score, including project informaQon and descripQons of individual works does have a new copyright, but is shared for public reuse under a CreaQve Commons AXribuQon NonCommercial (CC BY-NC 4.0 InternaQonal) license. [hXps://creaQvecommons.org/licenses/by-nc/4.0/](https://creativecommons.org/licenses/by-nc/4.0/)



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

Professor of Music  
University of Minnesota - School of Music  
Minneapolis, Minnesota USA

---

## 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

David Fielding - dhcfielding@charter.net

## 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)

# CONTENTS



	PAGE	
PROLOGUE	1	
ACT I		
Scene I	2	
Scene II	5	
Scene III	7	9 [Trumpet 3]
ACT II		
Scene I	11	
Scene II	15	
ACT III		
Scene I	19	
Scene II	21	
Scene III	26	
Scene IV	27	30 [Trumpet 3]

# The Legend of St. Christopher

Isabella Parker

Horatio Parker

## PROLOGUE

Molto moderato

Tpt in E

1

2

3

5-6

7

9-15

11

19-29

34

38-47

5-6

*f*

*mf*

*f*

*ff*

*f*

*p*

*cresc.*

*ff*

## ACT I - SCENE 1

Allegro moderato.

**4** **16** **3** **ff**

1-16 19-21 Hn 1

**5** **3** **ff** **3**

23 25-27

**6** **4** **13** **p**

30 31-34 35-47 Hn 1

**7** **13** **2**

52 poco rit. a tempo **mf** **p** 54-66 69-70 Hn 1

**8** **1** **ff** **3** **ff**

71

**9** **3** **1** **3** **f** **f** **7** **2**

77-79 83-89 90-91

**10** Poco più moderato.

**11** **8** **1** **3** **pp**

92-99 Cl. 2

**12** **13** **3** **11** **8** **1** **11**

105 107-117 118-125 127-137

138

**14**

Hn 1

141-144

*p*

147

*cresc.*

152

Poco più mosso.

158

poco rit.

**15** Tempo I

159-163

*ff*

167-170

171

**16** L'istesso tempo

*fff*

175-176

177-178

179

rit.....

**1**

Meno mosso.  
risoluto

To Tpt in F

**4**

180-181

*fff*

*f*

185-188

**17** Maestoso ma non lento.

**10**

**3**

**1**

**1**

**4**

189-198

199-201

204-207

Tpt 1

*Poco più mosso.*

209

a tempo

**Tpt in F**

**4**

211-214

19

un poco animato.

20

Poco più largo.

215-222 223-230

Give thy ser - vice un - to me, Rich re - ward I of - fer thee.  
The King 8ba

21

Poco a poco più mosso.

Allegro.

235 239-242 243-246

*p* *f*

Tbn. 1

22

a tempo

poco rit.

249 257-260

*mf*

23

261 269-270

*f*

23

269 269-278

*f*

## ACT I - SCENE 2

24 Andante.

Tpt in Bb

25  $\text{♩} = \text{♩}$ .

Andante. L'istesso tempo

26

1-12 14-20 21-28

27

Poco più mosso. 28 Allegro

29-32 33-36 37-39 Tpt 1

Meno mosso.

To Tpt in E

44 46-48 52-61

31

29 Andante.

30

poco rit. a tempo

Tbn. 1

Tpt in E

62-69 70-77 pp

32

*poco a poco cresc.*

82 pp

To Tpt in Bb

89 95-98 fff dim.

33  $\text{♩} = \text{♩}$ .

Poco più mosso.

34 Maestoso non lento.

100-103 104-107 109-116 117-126

35 Con moto. cresc. e più mosso. Allegro poco rit. rit. Hn 1 Tpt in Bb

8 6 4 1

127-134 135-140 141-144

157-160

*f*

36 Allegro [a tempo] To Tpt in E

149

4 6

157-160 161-166

*f*

Tranquillo ma non lento. 38 Lento Un poco animato.

6 16 4 4

167-172 173-188 189-192 193-196

a tempo colla voce. Tpt in E 39

2 3

197-198 201-203

*p*

205 [con sordini]

7

208-214

*p*

## ACT I - SCENE 3

40 Allegro molto vivace.

Tpt in Eb

Measures 11-13. Measure 11 contains a whole rest. Measure 12 contains a whole rest. Measure 13 contains a half note G4, a quarter note A4, and a quarter note B4. The dynamic is *p*. The instruction [con sordini] is written above the staff.

Measures 18-23. Measure 18 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 19 contains a whole rest. Measure 20 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 21 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 22 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 23 contains a half note G4, a quarter note A4, and a quarter note B4. The dynamic is *pp*.

Measures 24-27. Measure 24 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 25 contains a whole rest. Measure 26 contains a whole rest. Measure 27 contains a half note G4, a quarter note A4, and a quarter note B4. The dynamic is *pp*. The instruction Tpt 1 is written below the staff.

Measures 53-59. Measure 53 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 54 contains a whole rest. Measure 55 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 56 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 57 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 58 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 59 contains a half note G4, a quarter note A4, and a quarter note B4. The dynamic is *pp*.

Measures 60-64. Measure 60 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 61 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 62 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 63 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 64 contains a half note G4, a quarter note A4, and a quarter note B4.

Measures 65-68. Measure 65 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 66 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 67 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 68 contains a half note G4, a quarter note A4, and a quarter note B4. The dynamic is *cresc. molto.*

Measures 69-71. Measure 69 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 70 contains a half note G4, a quarter note A4, and a quarter note B4. Measure 71 contains a half note G4, a quarter note A4, and a quarter note B4. The dynamic is *pp*.

71-81

82 [senza sordini]

*mf*

44

89

*ff*

91-95

45

99

*fff*

104

*fff*

108-110

113

*ff*

46 Presto

124

*sfp*

129-130

47

139

*p*

149

*ff*

152-158

159-171

172-186

48

49

187

*ff*

Cl. 1

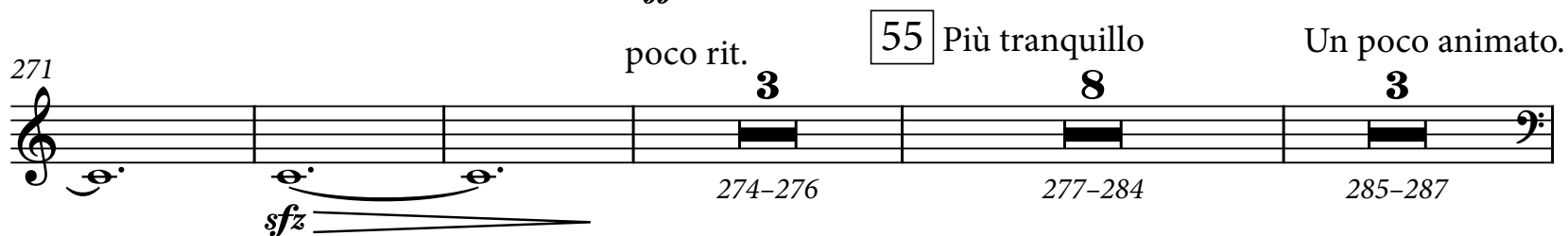
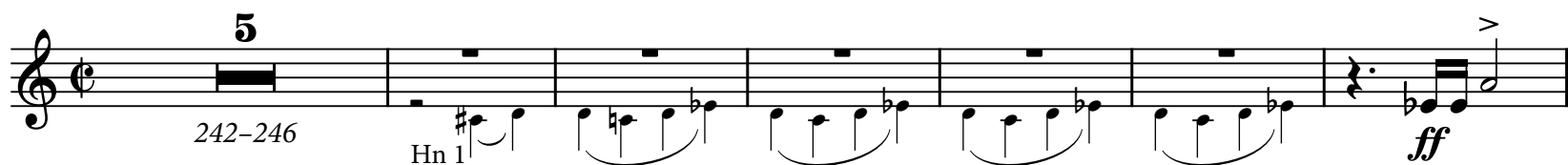
Tpt in F

Allegro, non troppo ma con fuoco.



Trumpet 3 in F

cresc. ed accel.



288 56

B. Cl. 291-292 *ppp*

294

301 57 Moderato. *dolce*

302-304 *pp* 310-315

58 *poco rit.* *a tempo*

316-317 *pp*

323 *ppp* *ppp*

End of Act I

## ACT II - SCENE 1

Andante con moto

Tpt in F

12

1-12

Hn 1

*ff*

17

11

18-28

Hn 1

*ff*

59

60

Più mosso.

32

17

10

4

34-50

51-60

61-64

61

10

65-74

Satan

Maestoso.

Man, who art thou, and whom dost thou seek?

*pf*

78

rit. molto...

Allegretto.

62

1

13

23

81-93

94-116

*mf*

63

7

13

18

119-125

128-140

141-158

*pf* >

65

3

159-161

Hn 1

2

169-170

172

66

67

1

20

5

8

177-196

197-201

202-209

PAGE INTENTIONALLY LEFT BLANK

crescendo poco a poco

rit.

4 1 1

210-213

Tbn. 1

*f* *sfz*

68 Tempo I, quasi maestoso. Animato.

15 24

222-236 238-261

Hn 1

69 Tempo I, quasi maestoso.

267 16

273-288

*ff* *f*

70

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

71

7 2 19 20

291-297 298-299 301-319 320-339

72 Tempo I

Quasi maestoso.

340 19 4

345-363 366-369

Hn 1

*f* *ff*

Andante.  $\text{♩} = \text{♩}$ 

73

Tempo I

370 1 1 4

375-378

*f*

379 3 3

381-383

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

387 7

393-399

400

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

*ff* *f*

405-408

4

415

sostenuto

> >

419-420

2

75

425

*ff*

427-428

2 1

## ACT II - SCENE 2

**Tpt in F** Andante.  $\text{♩} = \text{♩}$  Tempo I

7 Andante.  $\text{♩} = \text{♩}$  Tempo I To Tpt in D Andante.

Tempo I Andante. Tempo I 76 Andante poco più mosso.

Tempo I Andante. Tempo I 77

49 poco rit. ma marcato **Hn 1**  $p$  56-62

Più mosso. 78 79 8 Vln II 1

63-69 70-86 87-94

98  $fff$  dim.  $p$

104 dim. e rit. 80 Moderato.  $pp$

110 To Tpt in E 81 82

111-130 131-147 148-153

154 Tpt in E

161 83 a tempo

168 5 6 14 4

169-173 174-179 180-193 194-197

86

198 85 agitato Più mosso. Poco più lento, ma molto risoluto. Più mosso. poco a poco più mosso.

1 3 12 9 7

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

88 Più mosso. (Presto)

poco rit. a tempo 87 Più mosso. accelerando

4 8 16 8

230-233 234-241 242-257 258-265

Satan Of - fer -

267

- us be - ware my wrath, hea - vy shall it fall on thee; Ru - in shall at - tend thy parth

278 secco To Tpt in Bb 89

15 23

283-297 298-320

90 Lento. 91 Andante.

17 8

321-337 339-346

Hn 1

Molto maestoso.

351 Tpt in Bb

*p*

359 **Allegro.** 92

6 3 To Tpt in E

360-365 368-370 *p* Cl. 1

373 *poco rit.* Tpt in E *f*

380 93 **Moderato.** 11 20

384-394 395-414

94 9 10 *Poco più mosso.* 95 *Più mosso.*

415-423 424-433 *pp* Tbn. 3

438-440 442-443 *Piu mosso.* *mf* *f*

448 96 *Più mosso [ quasi Presto. ]* 3 *ff*

449-451

456 4 460-463

466 97 **Moderato.** 3 468-470 *p*

475 98 4 477-480 *pp* 4 485-488

489                    ten.                    ten.                    1                    poco rit.                    a tempo

494-496                    *pp*                    *p*                    *ppp*

End of Act II

## ACT III - SCENE 1

Moderato.

Tpt in D

99 poco a poco più mosso. poco meno mosso.

100

21 11 7 8

1-21 22-32 33-39 40-47

101

Tranquillamente un poco agitato.

Tbn. 3

4 7

48-51 52-58

*ff*

7 3

63-69 73-75

*ff* tenuto

102

Molto maestoso.

102

78-102

*fff*

To Tpt in Eb

103

104 L'istesso tempo

105

12 4 25 18 25

87-98 99-102 103-127 128-145 146-170

171

Tpt in Eb

106

Meno mosso maestoso.

106

171-178

*mf*

179

ten.

Molto maestoso

molto maestoso.

17

179-184 184-200

*ff*

107

4

202-205

Hn 1

3

pp

212

108

13

216-228

pp

ff

3

230

109

tranquillamente.

6

2

8

233-238

239-240

241-248

249

To Tpt in E

110

3

8

2

4

251-253

254-261

262-263

264-267

pp

Più mosso.

Allegro moderato.

268

111

Tpt in E

poco rit.

To Tpt in Eb

Allegro.

20

275-294

Hn 1

3

f

112

6

295-300

Hn 1

305

Tpt in Eb

1

ff

## ACT III - SCENE 2

**310** **Tpt in Eb** **L'istesso tempo**  $\text{♩} = \text{♩}$  **To Tpt in E** **113** **7** **20**

**ff** **314-320** **321-340**

**114** **14** **115** **Poco più mosso.**  $\text{♩} = \text{♩}$  **1** **8** **12**

**341-354** **357-364** **365-376**

**377** **senza rit.** **116** **7** **10** **Andante.** **6** **117** **12**

**378-384** **385-394** **395-400** **402-413**

**118** **Moderato.** **Tpt in E** **Animato.** **9**

**414-422** **Hn 1** **ff**

**428** **1** **Maestoso**

**435** **Risoluto.** **1** **ff**

**119** **Poco più mosso.** **5** **ff** **ff**

**442-446** **452** **2** **1** **ten.** **5** **pp**

**453-454** **458-462**

463 120

469 *f* **1** **11** 473-483

484 121 *p* *ppp* 488-489 *ppp* **2**

492 **2** 496-497

500 122 **5** 502-506 *pp* *dim.* **8** 511-518

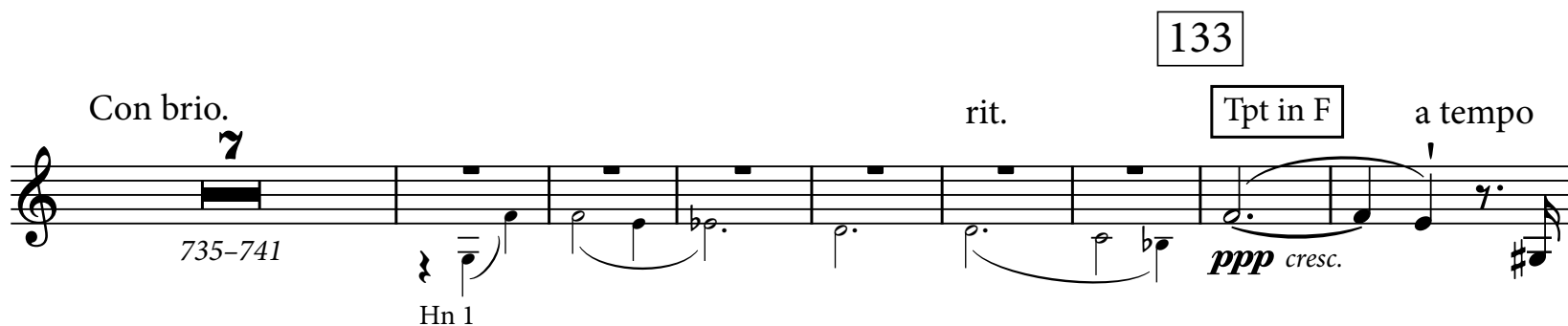
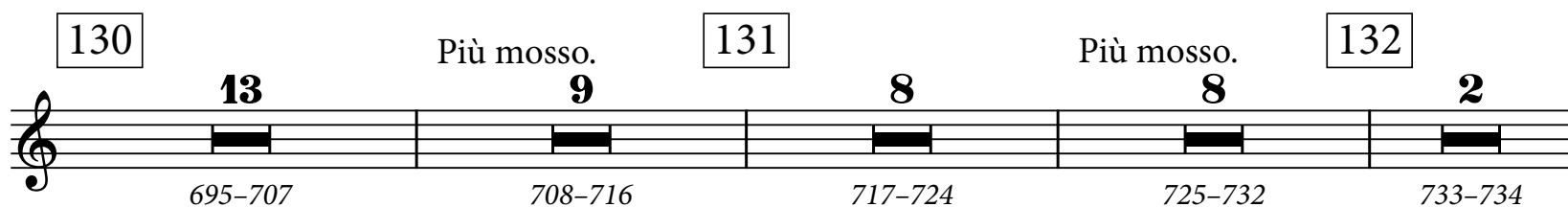
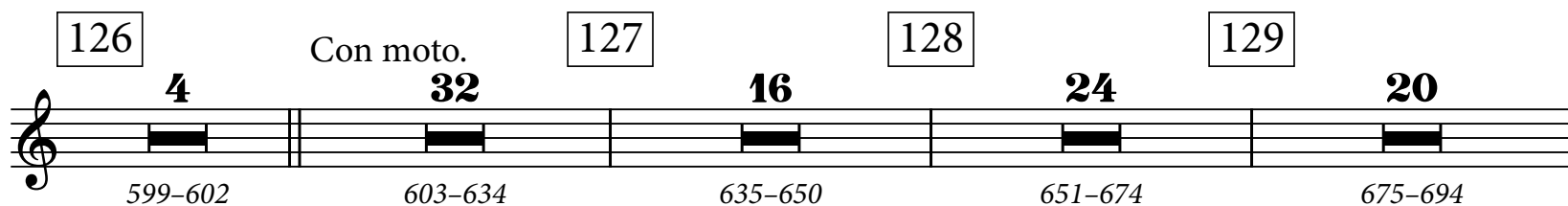
519 123 *f* *ff* *sfz* **11** 524-534

535 *Hn 1* **3** 539-541 *f*

543 124 **3** 546-548 *ff* **2** 550-551

552 *p*

125



PAGE INTENTIONALLY LEFT BLANK

134 rit. ten. Moderato.

772

1 9 17

776-784 786-802

*p*

135 136 Maestoso. Poco animato.

6 22 7 20

803-808 810-831 832-838 840-859

137 138

3 7 3 4 3

860-862 863-869 871-873 874-877 878-880

rit.

ACT III - SCENE 3

Un poco animato.

139 140

Tpt in E

8 7 2 1 2

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

poco rit.

Allegretto

♩ = ♩

141

a tempo giusto

2 6 5 6 12

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

Agitato.

Tamb. Picc.

142

2 13

52-53

ff

Tbn. 1

143

Molto agitato.

Con gran forza.

2 1 1

61-62

fff

## ACT III - SCENE 4

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

144      145      146      147      148      149      150      151

14      28      36      49-50      58      67      82-87      90-91      92-99      100-104

Largo  $\text{♩} = 56$       Moderato.      accel.      Allegro. Tbn. 1      Allegro ma non troppo.      Molto Moderato

To Tpt in Eb      Tpt in Eb      Tpt in E      Tpt 1

3-7      9-13      15-16      18-19      20-25      34-35      40-45      73-80

*fff*      *ff*      *sfz*      *f* < *ff* > < >      *ff*      *mf*      *mf* < *ff* >      *dim.*      *p*      *pp*

105 Offerus

Till I win the rich re - ward, \_\_\_\_\_ till I win the bless - ed guer - don of the

152 153

Un pochetto più mosso. L'istesso tempo

108-109 110-111 112-118 119-120 Hn 1

123 154 Allegro.

131-132

133 Con anima.

135-136 139-146 147-150

151

155-158

155

f ff

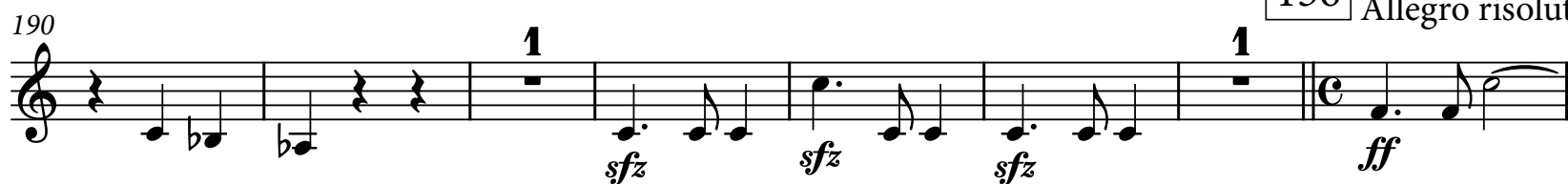
170

171-172 ff

179

180-182

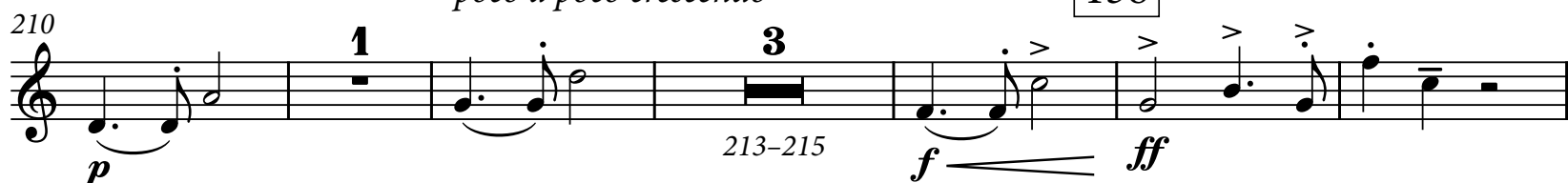
156 Allegro risoluto.



157

*poco a poco crescendo*

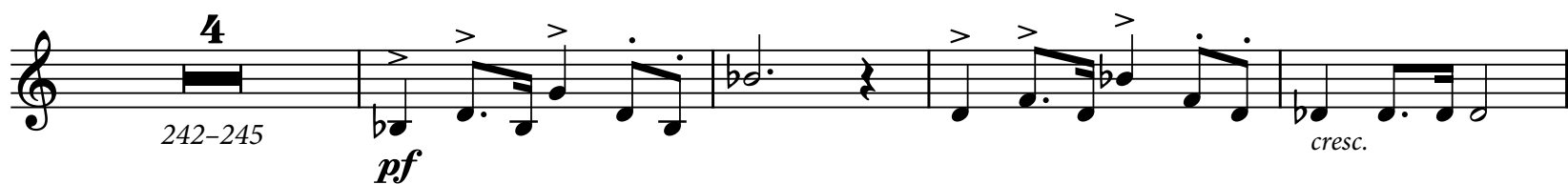
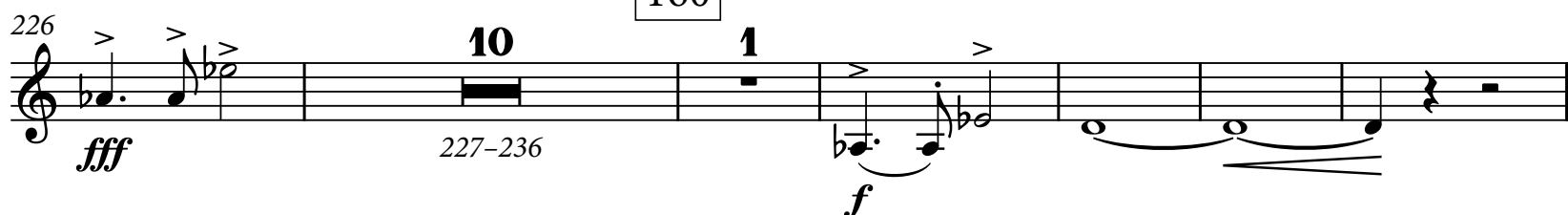
158



159



160



161



162



271 *ff* 277-280

281 *ff* Trumpet 3 in E

286 *p* *fff* The End





# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*

 **LIBRARIES**  
PUBLISHING

[ehms.lib.umn.edu](http://ehms.lib.umn.edu)

Catalog Number

30.2/03