



# 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)

TUBA

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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# The Legend of St. Christopher

Isabella Parker

Horatio Parker

## PROLOGUE

Molto moderato

1-2

*f*

*p*

8

1

2

9

4

9-17

18-21

Tbn. 1

3

5

25-29

Tpt 1

*f*

*p*

*cresc.*

35

10

38-47

*f*

## ACT I - SCENE 1

Allegro moderato.

12 D. B. 8ba 1

1-12

17 Hn 1 4 5 4 4

19-22 25-28

*ff*

29 6 4 13

31-34 35-47

*ff*

49 poco rit. a tempo 7 13

54-66 Hn 1

*mf* *p*

68 8 2 2

69-70 71-72

*ff*

76 9 10 2 10

77-79 80-89 90-91 92-101

Poco più moderato.

11 12 13

16 8 1 18

102-117 118-125 127-144

14 8

145-152

Tpt 1

*f*

Poco più mosso.

158

poco rit.



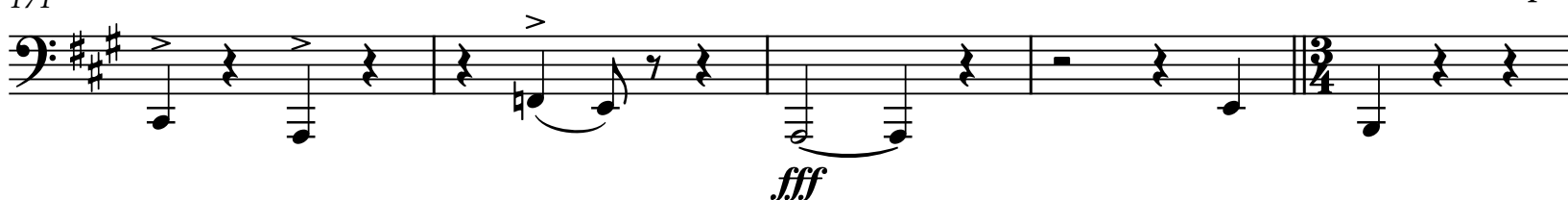
165

15 Tempo I

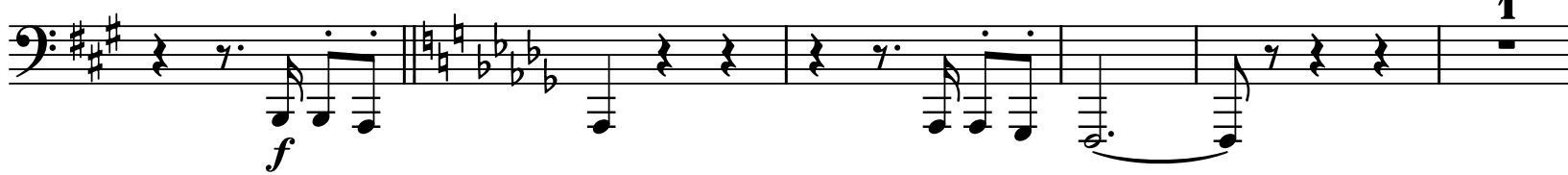


171

16 L'istesso tempo



176



182

rit..... Meno mosso.



189

17 Maestoso ma non lento.



199

18

Offerus

Poco più mosso.

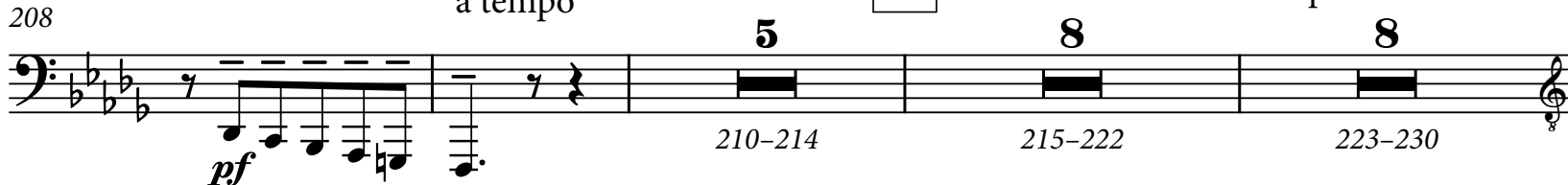


208

a tempo

19

un poco animato.



**20** Poco più largo.

The King 8ba

231

Give thy ser - vice un - to me, Rich re - ward I of - fer thee. *p*

## Poco a poco più mosso.

**21**

237

243-246

## Allegro.

poco rit.

**22** a tempo

247-250 *mf*

258-259 *f* *ff*

266

*f* *cresc.*

**23**

rit....

275

278-279 *p* *f*

## ACT I - SCENE 2

24 Andante. 12 1-12

25  $\text{♩} = \text{♩}$  Andante. L'istesso tempo 7 14-20

26 8 21-28

27 4 29-32

Poco più mosso. 4 33-36

28 Allegro 15 37-51

Meno mosso. 10 52-61

29 Andante. 8 62-69

30 4 70-73

Hp

76 poco rit.....

31 a tempo *ppp*

82 32 *poco a poco cresc.* *pp*

89 *fff* *dim.* *p*

96 33  $\text{♩} = \text{♩}$  Poco più mosso. 4 100-103 4 104-107

108 34 Maestoso non lento. 8 10 35 Con moto. cresc. e più mosso. 8 6

109-116 117-126 127-134 135-140

Allegro 4 poco rit. rit. Hn 1 36 Allegro [a tempo]

141-144

*f*

152

*dim.*

161 37 Tranquillo ma non lento. 4 6 16

163-166 167-172 173-188

*pp*

38 Lento Un poco animato. a tempo 4 4 2 Tpt 1

189-192 193-196 197-198

colla voce. 39 2

201-202

*pp* *sfp* *sfz* *p*

208 4 1

209-212

*ppp*

## ACT I - SCENE 3

40 Allegro molto vivace.

22 28 14

3-24 25-52 53-66

cresc. molto. 43

4 12

67-70 71-82

B. Dr.

44

88

*f*

45

96

103

109

*fff*

115

46 Presto

121

8

127-134

47

135

12

*p*

139-150

48

151 **12**  
*f* 160–171

49

**14** 172–185 Vln I **1**

50

191 **Allegro, non troppo ma con fuoco.**

*f* rit.

51

199 **Allegro moderato.** **5** *ff*

205 **1**

52

211 **5** **4** 212–216 219–222

224

230

53

234 **3** **4** **5** **Moderato** *cresc. ed accel.* 235–237 238–241 242–246 *fff*

247 *rit.*

Hn 1

**54** Tempo I

255 **6** 260-265

*ff*

*d = d*

**2** 266-267

*ff*

271 *poco rit.*

**55** Più tranquillo **8** Un poco animato. **8** **56** **4**

274-276 277-284 285-292 293-296 Tpt 1

298 **57** Moderato. *dolce* **2** 302-303 *pp*

306 **58** **6** 310-315 **2** 316-317

*poco rit.* *a tempo*

318 *pp* *pp*

326 **1** End of Act I *ppp*

ACT II - SCENE 1

Andante con moto

**15**

1-15

Tpt 1

*p* < *ff* >

**9**

20-28

**59**

33

**17**

34-50

**60**

**10**

51-60

Più mosso.

**4**

61-64

**10**

65-74

Satan

75

Man, who art thou, and whom dost thou

*mf*

Maestoso.

**2**

78-79

80

rit. molto..

Allegretto.

**62**

**13**

81-93

**23**

94-116

*mf*

*sfz*

*f*

**63**

**22**

119-140

**64**

**8**

141-148

Cl. Cym.

**65**

157

**3**

163-165

166

**1**

*ff*

66 2 20 5 8

175-176 177-196 197-201 202-209

crescendo poco a poco

210 Vln I

cresc. poco a poco

1 rit. 1

*mf* *sfz*

68 Tempo I, quasi maestoso. Animato.

15 8

222-236 238-245

Vln I

249

*mf*

256

3 3 1 3

266

69 Tempo I, quasi maestoso.

8

272-279

*ff*

283

4 4

285-288 294-297

*f*

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

2 19 20

298-299 301-319 320-339

340 72 Tempo I Quasi maestoso.

Hn 1 *f*

350 *3* *2* *3* *3*  
354-355

361 *3* *3* *1*  
367-369 *f*

373 Andante.  $\text{♩} = \text{♩}$  73 Tempo I *1* *p*

380 *f*

388 *2* *4* poco rit.  
389-390 396-399

74 Maestoso. Tempo I un poco più largo. *8*  
401-408 *f*

416 sostenuto *>*

425 75 *ff* *2* *1*  
427-428

## ACT II - SCENE 2

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

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

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

50 poco rit. a tempo 77 Più mosso. 78

79 8 Vln II 1 87-94 *fff*

100 *dim.* *p* *cresc.*

106 *dim. e rit.* 80 Moderato.

113

119 10 13 81 121-130 131-143 *dim.*

82

144

Hn 1

tr

Timp.

*pp*

150

155

*ff*

poco rit

159

*mf*

*fff*

*dim.*

*mf*

*p*

83

a tempo

166

*pp*

167-169

*pp*

*fff*

*dim.*

*mf*

*p*

84

174

*f*

176-179

180-185

Hp

187

*pp*

193

tranquillamente

195-197

agitato

199-201

Più mosso.

86

Più mosso.

Poco più lento, ma molto risoluto.

poco a poco più mosso.poco rit. a tempo

202-213

214-222

223-229

230-233

234-241

87 Più mosso. 16 accelerando 8 88 Più mosso. (Presto) 32 89 23

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

90 16 Lento. B. Dr. 1

321-336 Timp. *p* *pp*

91 4 Andante. 2 Molto maestoso.

343-346 351-352 *mf*

354 2 Allegro. 6

355-356 360-365

92 5 poco rit. a tempo

366-370 Cl. 1 *f*

378 3

384-386

387 3

392-394 *f*

93 Moderato. 2 3

395-396 402-404 *pp* *dim.*

405 *pp* 2 2 2 2 1

410 *f* 1 7 94 415-421

422 *p* 10 424-433 Poco più mosso.

434 *f* 95 Più mosso. 1 *pp* *p*

439 1

444 Piu mosso. *mf* *f*

450 96 Più mosso [ quasi Presto. ] 2 452-453 *ff*

456 1 97 Moderato. 4 468-471

472 *dolce*

*p*

98

Detailed description: This block contains the first musical staff, measures 472 to 477. The key signature has four sharps (F#, C#, G#, D#). The staff begins with a *p* dynamic. Measures 472-474 feature a melodic line with a slur and a crescendo hairpin. Measures 475-477 are mostly rests, with a few notes in measure 477.

478

*pp*

Detailed description: This block contains the second musical staff, measures 478 to 485. The staff starts with a *pp* dynamic. Measures 478-481 have rests. Measures 482-485 contain a descending melodic line with a slur.

486

*poco rit.*

1

Detailed description: This block contains the third musical staff, measures 486 to 492. The staff begins with a *poco rit.* marking. Measures 486-489 have a melodic line with a slur and a crescendo hairpin. Measures 490-492 are mostly rests, with a final note in measure 492 marked with a '1'.

493 *a tempo*

*p*

494-496

*pp*

*p*

*ppp*

*rit.*

1

Detailed description: This block contains the fourth musical staff, measures 493 to 499. The staff begins with a *p* dynamic and an *a tempo* marking. Measures 494-496 are marked with a '3' and a thick black bar. Measures 497-499 show a descending melodic line with dynamics *pp*, *p*, and *ppp*. A *rit.* marking is placed above measure 498, and a '1' is placed above measure 499.

End of Act II

## ACT III - SCENE 1

Moderato. 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.

**4**

48-51

Timp.

**f**

57

62

**1**

**fff**

68

**sfz** **ff** **sfz** **sfz**

102 Molto maestoso.

73

**1**

**sfz** **fff**

82

**dim.**

91

**3** **4**

96-98 99-102

**p**

103

**7**

103-109

**ppp** **sfz**

117

104 L'istesso tempo 105

8 18 25

120-127 128-145 146-170

*dim.* *pp*

171

106 Meno mosso maestoso.

Hn 1

*pp* *f* *cresc.*

179

107

ten. Molto maestoso molto maestoso.

17

184-200

*ff* *f*

203

9 1 9

204-212 214-222

Hn 1

225

108

6

233-238

*ff*

109

tranquillamente.

110

Più mosso. Allegro moderato.

2 13 8 2 10

239-240 241-253 254-261 262-263 264-273

274

111

poco rit. Allegro.

112

20

tacet al fine

275-294 295-309

ACT III - SCENE 2

310 **2** **1** **7** **20** **113**

L'istesso tempo  $\text{♩} = \text{♩}$

310-311 314-320 321-340

**114** **14** **115** **1** **8**

Poco più mosso.  $\text{♩} = \text{♩}$

341-354 357-364

**12** **7** **10** **6** **116**

senza rit. Andante.

365-376 378-384 385-394 395-400

401 **117** **12** **9**

Animato.

402-413 414-422

Hn 1

**118** Moderato.

425

**1**

Maestoso

430

**1** **9**

Risoluto.

436

**119** Poco più mosso.

442-450

451

**1**

457 **ten.** 120

8

458-465

*pp* *f* *p*

469

5

473-477

*pp*

479

2

482-483

*p*

121

486

6

488-493

11

496-506

*ppp*

122

8

507-514

Hn 1

*f*

123

520

22

524-545

*ff* *sfz*

Hn 3

124

547

*ff*

552

3

556-558

*p*

559

125

*cresc.* *fff*

564

2

569-570

571

ff

*ff*

577

senza rit.....

*senza rit.....*

583

Allegro moderato.

♩ = 100

4

8

587-590

591-598

fz

*Allegro moderato.* ♩ = 100 *fz*

126

Con moto.

127

128

4

32

16

24

599-602

603-634

635-650

651-674

*Con moto.*

129

20

130

13

Più mosso.

9

131

8

675-694

695-707

708-716

717-724

*Più mosso.*

Più mosso. 132 Con brio.

8 2 7

725-732 733-734 735-741

Hn 1

746 rit. 133 a tempo

*ppp cresc.* *fff* *ppp cresc.* *fff*

756

*f dim.* *pp*

765-771

772 134 rit... ten. Moderato.

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 rit. 138

3 7 3 4 3

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

ACT III - SCENE 3

Un poco animato.

139

872

1-89-1516-17

140

poco rit. Allegretto

2656

19-2021-2223-2829-3334-39

a tempo giusto

142

122

40-5152-53

Agitato.

Tamb. Picc.

ff

59

143

Molto agitato. Con gran forza.

51

63-67

## ACT III - SCENE 4

Agitato.

Ritenuato

[ Short Pause ]

Largo

[ Silent ]

Largo ♩ = 56

A Child

144

Moderato.

Of - fer - us! Of - fer - us! car - ry me o - ver to - night!

accel.

145 Allegro.

146

Allegro ma non

37

147

148

66

81

149

Molto Moderato

6

82-87

Tpt 1

pp

2

90-91

150

8

92-99

151

5

100-104

Hp

Offerus

Till I win the rich re - ward,

107

152

2

108-109

2

110-111

3

112-114

Hn 1

Un pochetto più mosso.

— till I win the bless - ed guer - don of the

116

153

2

119-120

5

121-125

L'istesso tempo

$fz$

$\text{ff}$

127

154

1

131-146

16

147-158

Con anima.

$\text{ff}$

$\text{ff}$

159

155

1

$f$

$\text{ff}$

Tpt 1

167

1

$\text{ff}$

3

175-177

178

**1**

*fff*

187

**1**

*sfz*

195

**1**

**10**

**157**

**3**

*sfz*

*Allegro risoluto.*

197-206

209-211

158

*poco a poco crescendo*

**5**

*ff*

212-216

220

**5**

*ff*

159

160

**10**

**3**

227-236

237-239

240

240

246

246

251

161

251

257

257

162

265

265

272

2

272

280

280

286

286

The End



# ENGLISH HERITAGE

MUSIC SERIES

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



**LIBRARIES**

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PUBLISHING

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

Catalog Number

30.2/03

