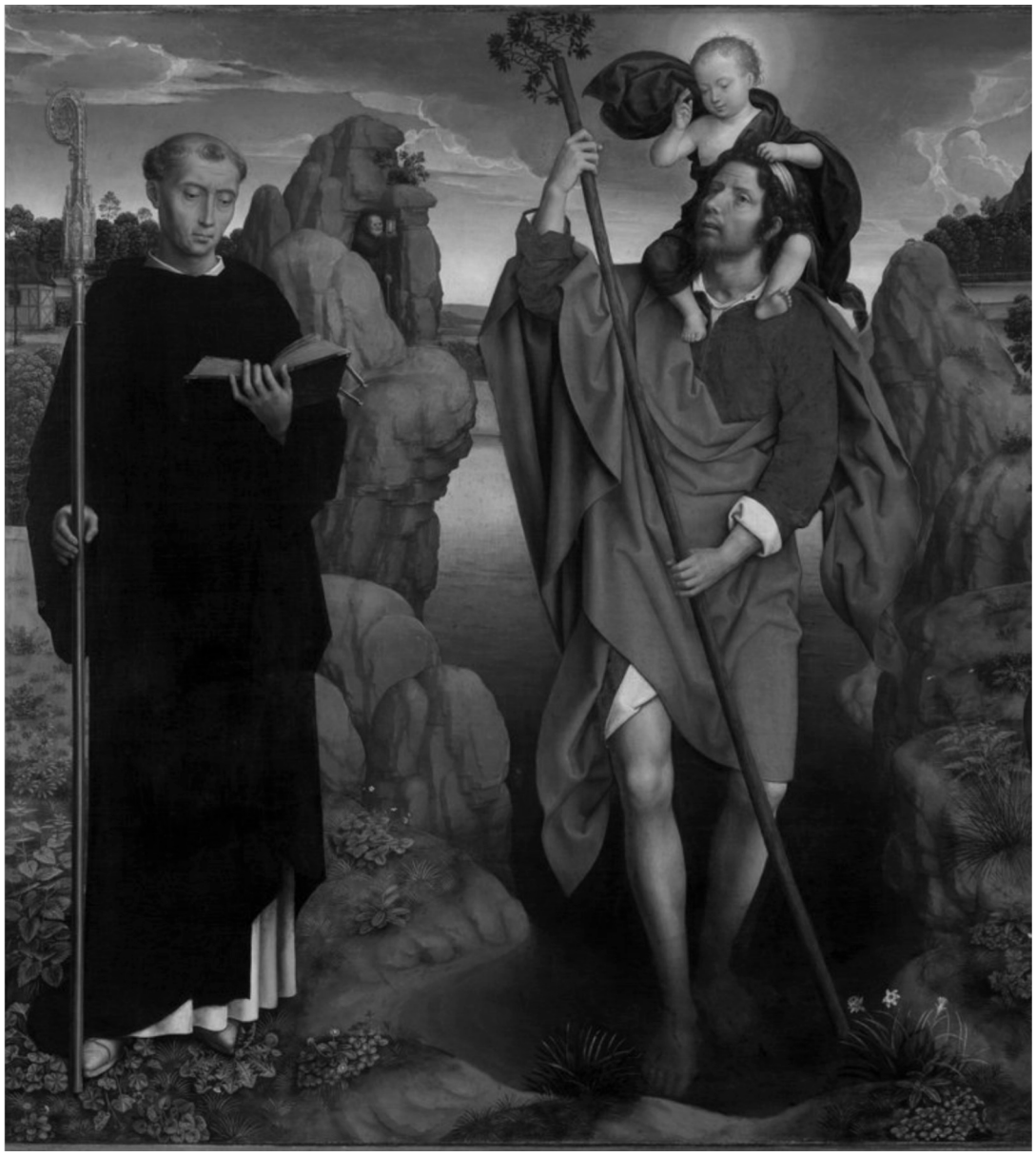


THE

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)

BASSOON 2

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium

IN THE UNITED STATES

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/

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/

ENGLISH HERITAGE
MUSIC SERIES

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:	Royal College of Music Library, London: MS 5152a
Vocal Score:	Novello’s Original Octavo Edition no. 8269, Novello, Ewer & Co., 1898
Royal College of Music Library	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
Manuscript Transcription & Score Preparation	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 Reprobus, 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 rjver, 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

CONTENTS

	PAGE
PROLOGUE	1
ACT I	
Scene I	2
Scene II	9
Scene III	12
ACT II	
Scene I	18
Scene II	25
ACT III	
Scene I	32
Scene II	37
Scene III	46
Scene IV	47

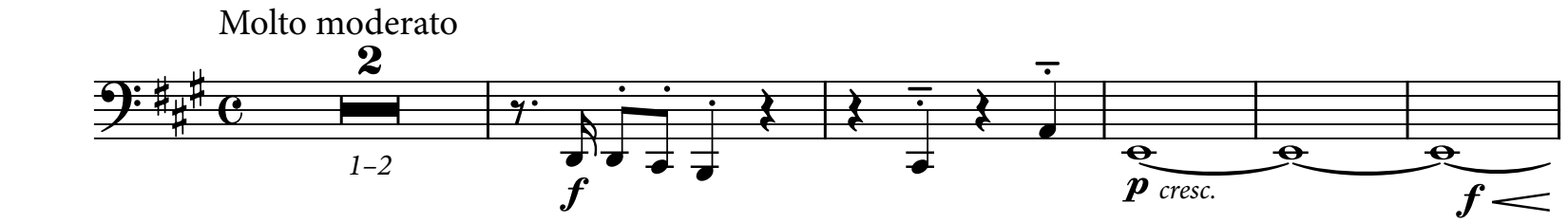
Bassoon 2

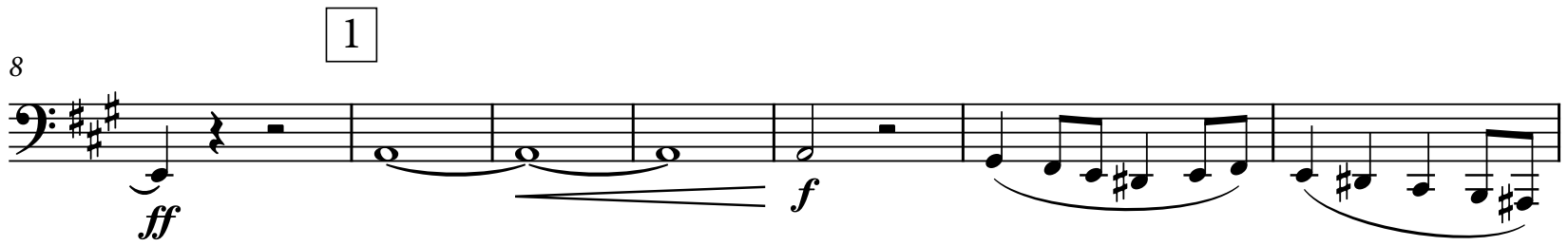
The Legend of St. Christopher

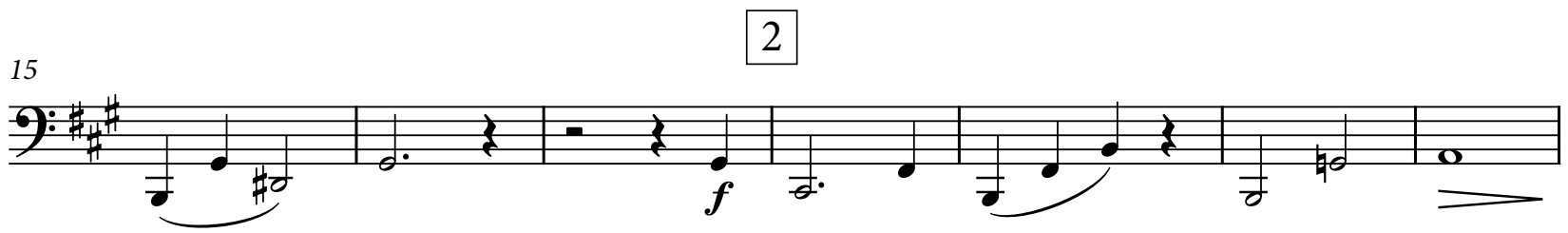
Isabella Parker — Horatio Parker

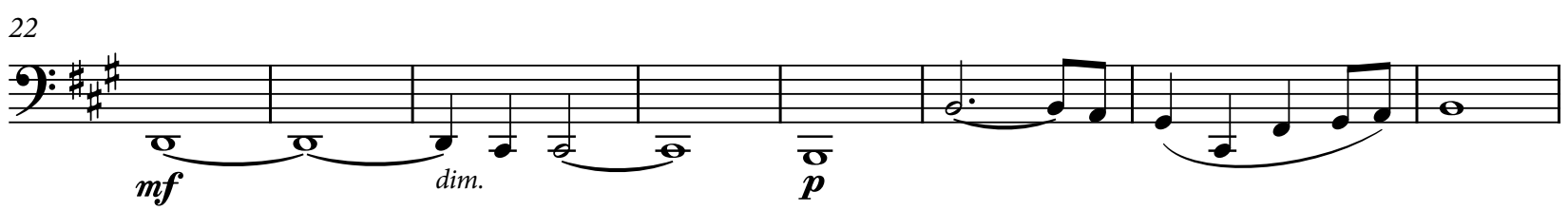
PROLOGUE

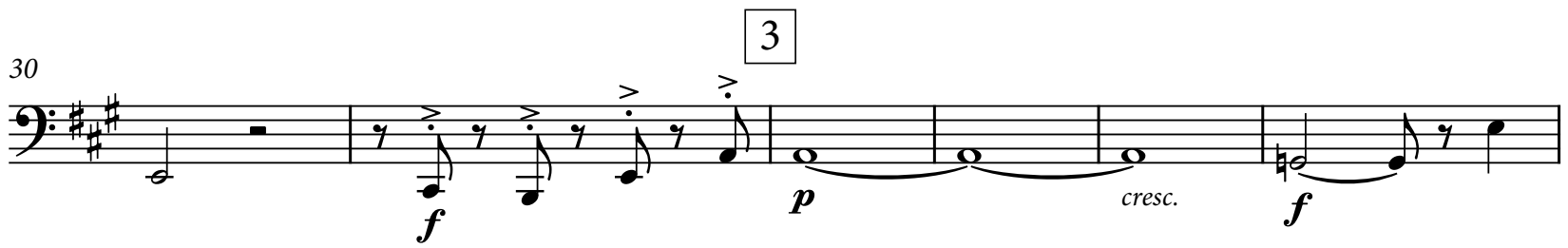
Molto moderato

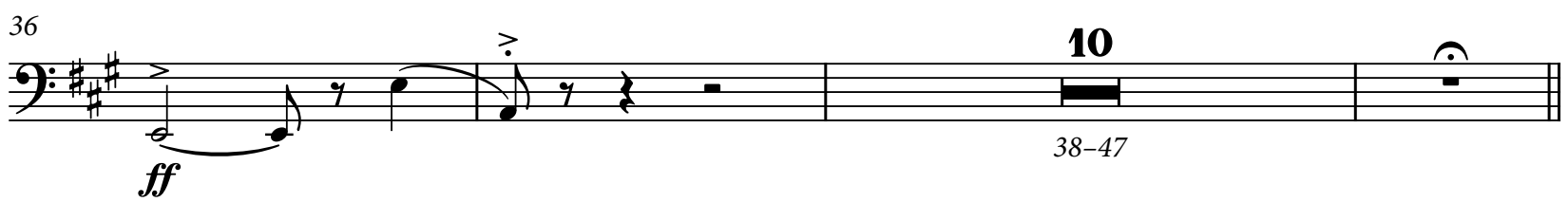












ACT I - SCENE 1

Allegro moderato.

5

1–5

p *cresc.* *mf* *p*

9

cresc.

14

4

ff

19

5

24

sf

30

6

17

35–51

7

poco rit. a tempo

52

1 3

53–55

B Cl.

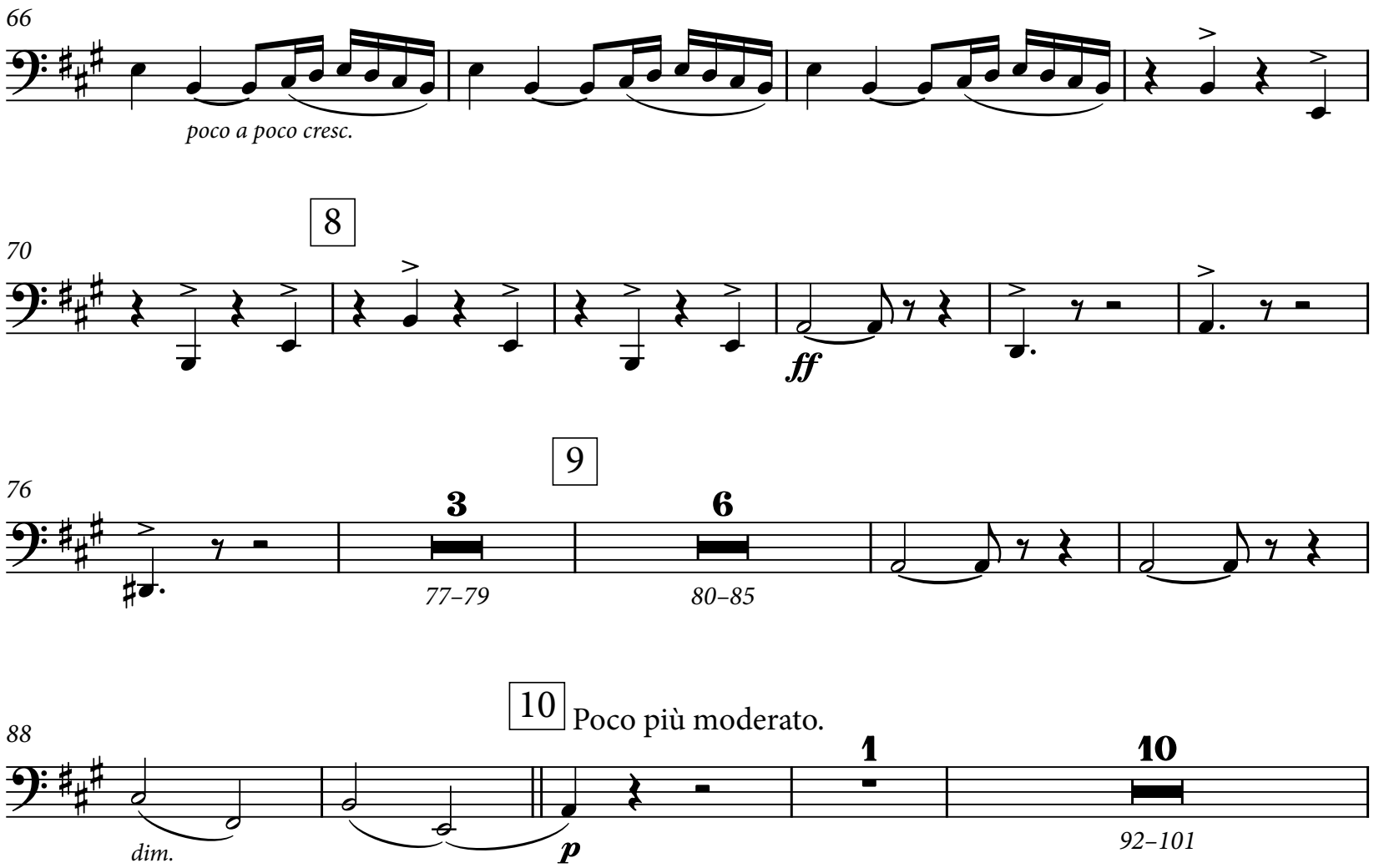
p

60

2

62–63

p


66
poco a poco cresc.
8
70
ff
9
76
3
6
77–79
80–85
10 Poco più moderato.
88
dim.
p
1
10
92–101

11

102

pp

cresc.

f

110

1

ff

12

116

ff

122

f

13

127

132

1

p

138

cresc.

141

14

144

mf

148

cresc.

152

Poco più mosso.

ff

156

15 Tempo I

163

poco rit.

fff

169

16 L'istesso tempo

174

1

f

179

1

rit.....

Meno mosso.

risoluto

184

1

V.S.

PAGE INTENTIONALLY LEFT BLANK

17 Maestoso ma non lento.

189

mf

f

18

195

3

Poco più mosso.

201

a tempo

207

2

210–211

p

19

215

un poco animato.

7

224–230

20 Poco più largo.

3

231–233

p

Poco a poco più mosso.

21

238

3

240–242

3

243–245

p

246

Allegro.

f

254

poco rit.

22 a tempo

1

f

262

269

23

277

fff

p

f

rit....

ACT I - SCENE 2

24 Andante.

8

1–8

12

25 ♩. = ♩.

Andante. L'istesso tempo

26

12

7

14–20

Hn 1

22

27

27

31

Poco più mosso.

28 Allegro

15

37–51

Bsn 1

Meno mosso.

2

52–53

pp

58

29 Andante.

30

7

63–69

4

70–73

31

poco rit. a tempo

74

p

32

poco a poco cresc.

82

pp

89

fff *dim.* *pp*

33

96

100–103

Poco più mosso.

f

34

Maestoso non lento.

105

3 3 3

p

110

p

117

35 Con moto.

126

f

135 cresc. e più mosso. Allegro

ff

144 poco rit. rit.

36 Allegro [a tempo]

149

ff

dim.

37 Tranquillo ma non lento.

158

5 6 16

162–166 *167–172* *173–188*

38 Lento Un poco animato.

189

pp

B. Cl.

194 a tempo

39 colla voce.

199

5

201–205

Cl. 1

208

1 4

211–214

f

ACT I - SCENE 3

40 Allegro molto vivace.

22

3–24

41

25

25–49

tr

Ob. 1

42

53

p

58

cresc. *cresc.*

63

cresc. molto.

p

43

70

4

71–74

f

78

44

84

6

85–90

1

45

95

1

fff

101

107

113

119

46 Presto

125

2

127–128

sfp

2

131–132

sfz

47

134

p

4

139–142

pp

48

145

13

146–158

4

159–162

leggiero

166

49

172

3

176–178

179

185

1 1

f

50 Allegro, non troppo ma con fuoco.

191

f

rit. 51 Allegro moderato.

199

5

ff

205

1

211

2

212–213

1

217

52

4

219–222

226

231

fff *dim.*

236

53 Moderato

p

242

cresc. ed accel.

pp

250

ff

rit.

54 Tempo I

257

262

268

ff

270

272

poco rit.

2

275–276

PAGE INTENTIONALLY LEFT BLANK

55 Più tranquillo

molto legato

277

p

282

Un poco animato.

287

56

2 1

291–292

sfz *sfz*

294

pp

57 Moderato.

301

p

dolce

p

308

p

58

313

pp

318

poco rit. a tempo

324

pp

1

ppp

End of Act I

ACT II - SCENE 1

Andante con moto

pp *mf* *pp*

7

mf *pp* *p*

13

20

1

pp *f* *pp*

27

ff

59

33

3

34–36

pp

40

p

60

44

1 1 4

mf *47–50* *pp*

53

1

mf *pp* *mf*

59

Più mosso.

p *f*

61

65

secco

f

68

3

71

75

Maestoso.

mf *pf*

78

rit. molto.

Allegretto.

mf *ff* *p*

62

84

fz *mf*

95

104

110

3

cresc.

114–116

63

117

sfz ff

1

127

f

64

136

ff f

144

3 3 3 3

151

3 3 3 3

ff

1

65

159

ff

167

66 67

2 20

175–176 177–196

p dim.

1 8

202–209

210 crescendo poco a poco

p 3 3 3 3

218 rit.

68 Tempo I, quasi maestoso.

ff

226

p

Animato.

234

cresc.

f

243

15

246–260

ff 6

262

mf

ff

69 Tempo I, quasi maestoso.

271

9

2

276–277

PAGE INTENTIONALLY LEFT BLANK

278

287

297

Poco riten. 70 Allegro. ♩=♩.

ff

305

71

314

322

332

72 Tempo I Quasi maestoso.

339

341–342

ff

348–350

351

363

V.S.

373 Andante. ♩=♩ 73 Tempo I

ff

379

p ff

387

2

389–390

74

395

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

ff

405

414

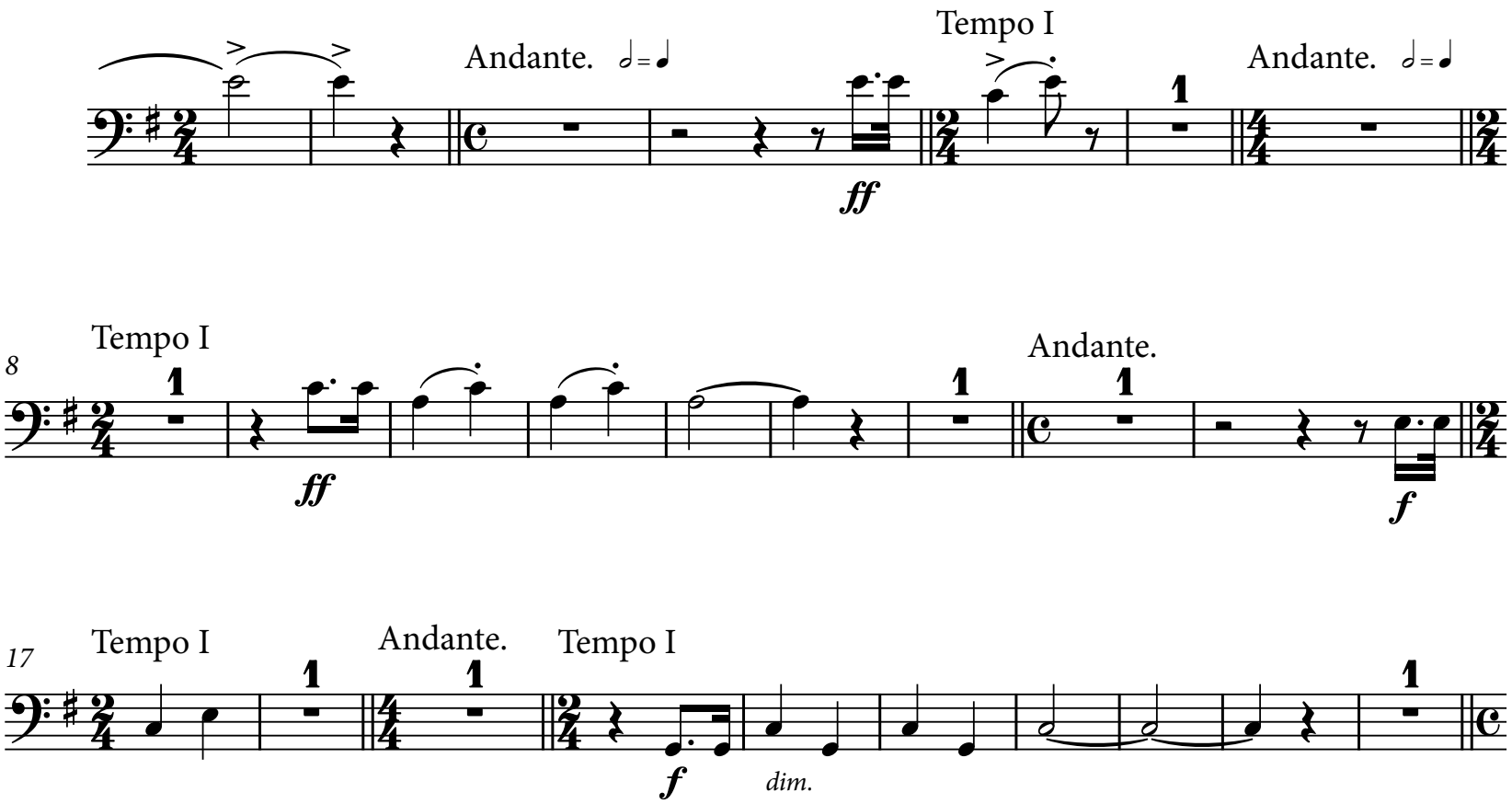
420

75

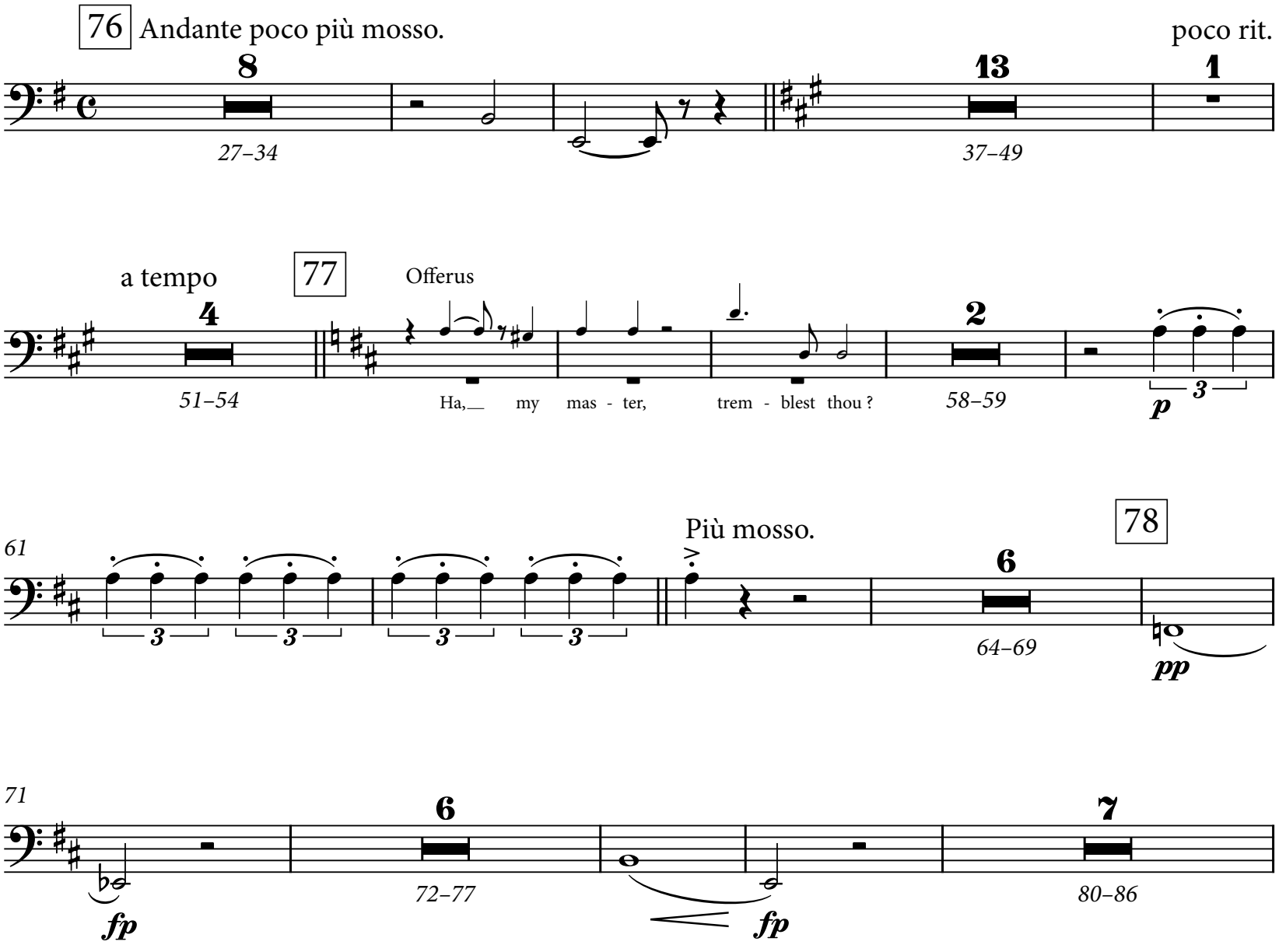
ff

425

ACT II - SCENE 2



76 Andante poco più mosso. poco rit.



79

87

f 3 *p* *f* 3

93

1

p *fff*

101

3 3 3

dim. *p*

dim. e rit.

80

Moderato.
legato

105

cresc. *p* *p*

110

4

113–116

pp

118

dim. *ppp*

125

f *dim.*

81

131

2

p 132–133 *p*

139

p *cresc.*

143

f

82

146

2

148–149

p

151

1

155

ff

dim.

159

poco rit

mf

fff

dim.

83 a tempo

8

166–173

2

174–175

p

cresc.

84

178

p

5

181–185

p

187

6

188–193

tranquillamente agitato 85

4

194–197

1

Più mosso.

3

199–201

Poco più lento, ma molto risoluto. 86

12

202–213

Più mosso.

9

214–222

poco a poco più mosso.

7

223–229

poco rit.

Bsn 1

230

a tempo

87 Più mosso.

238

ff

246

ff

254

accelerando

88 Più mosso. (Presto)

262

cresc.

ff

27

267–293

89

294

f

1

302

1

fz

312

90

321

ff

2

323–324

2

327–328

330

1 1 1 1

ff

p *ff*

339 Lento.

p

pp

p

91

346

Andante.

pp

Molto maestoso.

2

351–352

mf

354

Allegro.

6

360–365

92

5

366–370

p

poco rit. a tempo

1

f

378

3

384–386

387

f

3

392–394

93 Moderato.

395

p *mf* *dim.*

401

p

2

407–408

f *p*

1

94

5

415–419

p

423

Poco più mosso.

9

425–433

95 Più mosso.

434

f *pp*

1

p

439

444

Piu mosso.

mf *f*

96 Più mosso [quasi Presto.]

450

1

ff

455

1

460

464

97 Moderato.

p sub.

470

98

477

5

481–485

pp

487

poco rit. a tempo

1

p

495

rit.

mf p p ppp

End of Act II

ACT III - SCENE 1

Moderato.

4

1–4

pp

4

9–12

pp

99

poco a poco più mosso.

14

1

f

6

22–27

poco meno mosso.

28

sfz

2

33–34

100

37

p

cresc.

44

6

pp

Tranquillamente

101

un poco agitato.

49

p

53

f

57

62

fff

68

sfz *ff* *sfz* *sfz*

73

1

sfz

102 Molto maestoso.

fff

81

dim.

103 104 L'istesso tempo

8 4 25 18

91–98 *99–102* *103–127* *128–145*

105

4

146–149

Bsn 1

ff

4

156–159

160

3

pf *f* *f* *f*

106 Meno mosso maestoso.

166

9

167–175

f

cresc.

180

ten. Molto maestoso

17

ff

184–200

107 molto maestoso.

201

11

202–212

Hn 1

4

216–219

PAGE INTENTIONALLY LEFT BLANK

220

Hn 1

1

108

228

5

233–237

tranquillamente. 109

con tenuto

239

110

249

cresc.

255

4

258–261

Più mosso.

264

Allegro moderato.

2

268–269

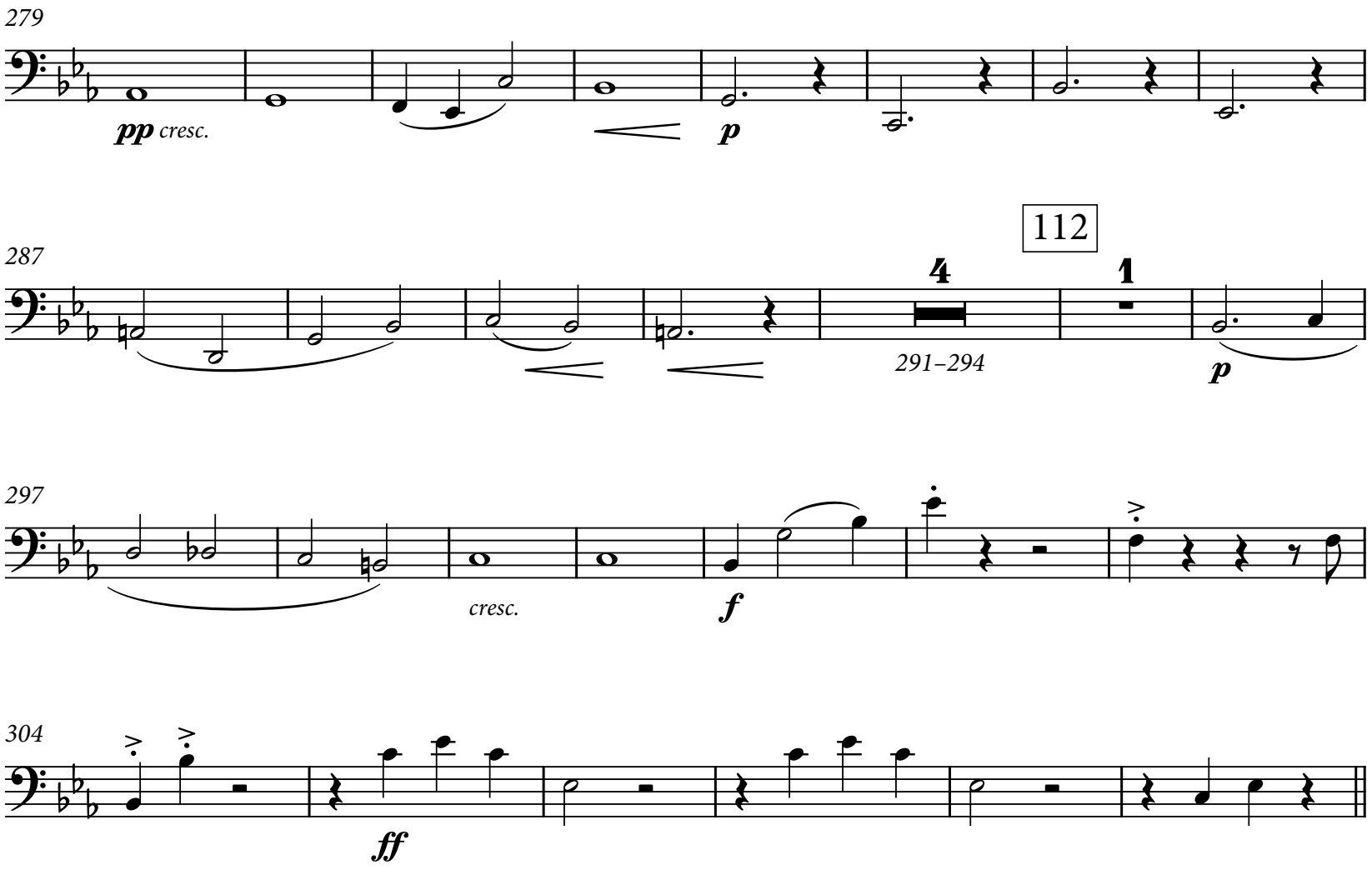
272

poco rit. 111

Allegro.

4

275–278


279
pp cresc.
p
287
112
4
1
291–294
p
297
cresc.
f
304
ff

ACT III - SCENE 2

310

L'istesso tempo ♩=♩

ff

7

314–320

113

6

321–326

pp

10

331–340

114

2

341–342

p

cresc.

115

Poco più mosso. 𝅗𝅥=𝅗𝅥

351

3

352–354

1

6

357–362

Fl. 1

363

p

8

365–372

375

senza rit.

pp

pp

116

382

f

p

Andante.

389

5

390–394

1

Offerus

Tell me, good fa - ther,

117

398

3

what can I do for the Christ, my Mas - ter.

2

402–403

404

p *p*

Animato.

412

p *cresc.*

419

f

118 Moderato.

426

ff

3

430–432

433

Maestoso

439

Risoluto.

ff

4

443–446

447

ff *ff*

119 Poco più mosso.

453

1

ten.

pp

4

458–461

f

120

465

p

469

cresc.

474

3

pp

479

4

482–485

121

486

pp

491

495

500

122

505

mf

510

p

515

519

f

123

522

ff

6

sfz

10

524–533

534

sfz

538

4

539–542

f

124

545

2

547–548

ff

551

p

556

cresc.

125

561

fff

564

568

fff

573

senza rit.

580

585

= 100

2

587–588

fz

Allegro moderato.

589

f *mf*

126

596

Con moto.

3 16

600–602 603–618

619

Ob. 1

p *p*

127

628

6 1

629–634

p

640

cresc.

128

647

pf

655

pp *pf dim.*

664

pp *pf*

129

673

1 6

675–680

f dim. *mf*

130

686

1

4

691–694

p

698

1

cresc.

f

1

f

131

Più mosso.

707

9

2

1

708–716

717–718

f

Più mosso.

723

p

cresc. molto

132

Con brio.

733

3

736–738

ff

f

133

rit.

a tempo

743

sfz

pp *cresc.*

fff

752

ppp *cresc.*

fff

f *dim.*

134

762

3

1

765–767

p

rit.

Moderato.

2

9

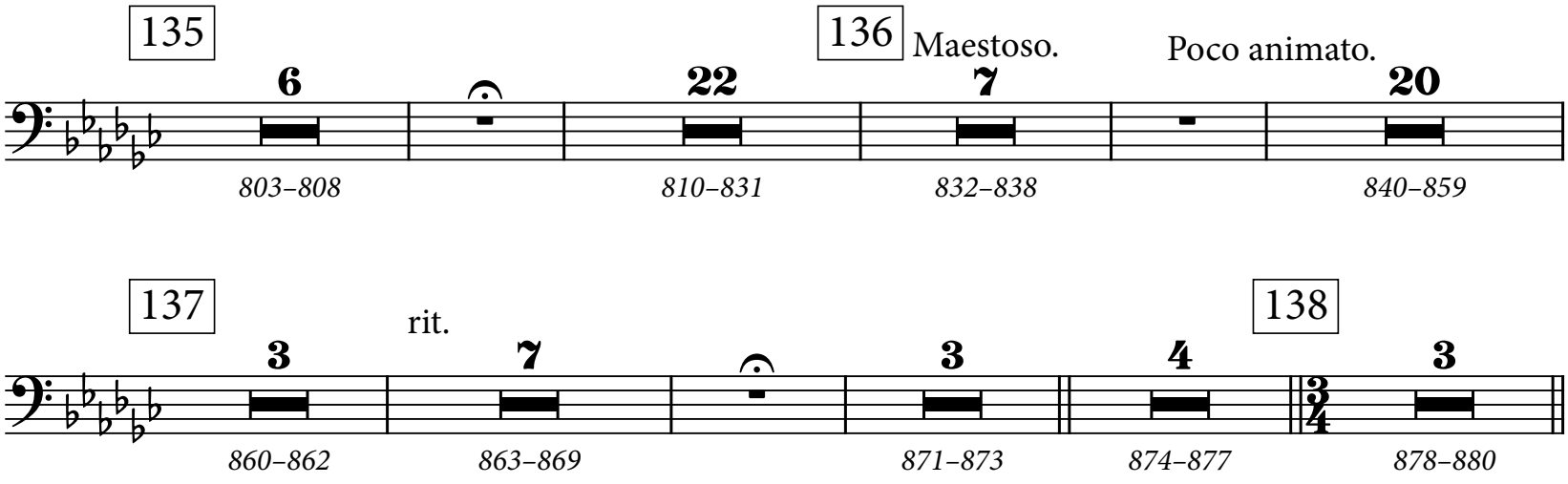
17

773–774

776–784

786–802

PAGE INTENTIONALLY LEFT BLANK


135
6
803–808
136
Maestoso.
22
810–831
7
832–838
Poco animato.
20
840–859
137
3
860–862
rit.
7
863–869
3
871–873
138
4
874–877
3
878–880

ACT III - SCENE 3

Un poco animato.

Offerus

139

1 2 6

Tell me now, fa - ther, *pp* *7–8* *9–14*

140

15

pp *p poco cresc.*

21 poco rit. Allegretto

141

29

f 2 *34–35* *p*

dim.

38 a tempo giusto marcato

1

pf *f*

142

47

53 Agitato.

2

54–55

143 Molto agitato.

59

64 Con gran forza.

ACT III - SCENE 4

Ritenuto

Agitato.

[Short Pause]

p cresc.

6

Largo

[Silent]

ff

p cresc.

144

11

Largo ♩= 56

2

ff

15–16

17

Moderato.

1

accel.

1

pp

145 Allegro.

26

ff

146

Allegro ma non troppo.

33

fff

sfz

41

sfz

f

f *ff*

f

147

51

f *ff*

ff

1

fff

148

60

pf

dim.

1

V.S.

67

3

68–70

dim.

149 ♩. = ♩

Molto Moderato

150

76

4

77–80

10

82–91

B Cl.

151

93

7

100–106

p

Offerus

107

152

Un pochetto più mosso.

2

110–111

till I win the bless - ed guer - don of the Lord, and His

f

pp

153

114

1

poco cresc.

fz

[120]

L'istesso tempo

1

pp

pp

154 Allegro.

Con anima.

129

1

16

130–145

4

146–149

Hn 1

153

p cresc.

155

161

1

ff

1

168

3

171–173

≥

ff

4

175–178

180

fff

186

156 Allegro risoluto.

191

sfz

sfz

sfz

1

2

196–197

198

ff

204

157

211

poco a poco crescendo

216

158

ff

219

159

222

227

p

p

160

234

pp

f

ff

240

f

p

246

cresc.

161

251

ff ***pp***

258

pp *cresc.* *cresc.* ***f***

162

266

ff

271

276

pp *cresc. molto* ***ff***

282

sfz

287

sfz ***p*** ***fff***

The End

ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the Future SM

ehms.lib.umn.edu

Catalog Number

30.2/03