



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)

FLUTE 3 / PICCOLO

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
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Source Information

<i>Autograph Manuscript:</i>	Royal College of Music Library, London: MS 5152a
<i>Vocal Score:</i>	Novello's Original Octavo Edition no. 8269, Novello, Ewer & Co., 1898
<i>Royal College of Music Library</i>	Jonathan Frank, Ass't. Librarian - jonathan.frank@rcm.ac.uk
<i>Manuscript Transcription & Score Preparation</i>	David Fielding - dhcfielding@charter.net

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LEGEND OF ST. CHRISTOPHER

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

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

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

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

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

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

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

http://projects.mcah.columbia.edu/medieval-architecture/htm/sw/ma_sw_gloss_christopher.htm

Jacobus de Voragine

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

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

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

https://en.wikipedia.org/wiki/Jacobus_de_Voragine

CONTENTS



	PAGE
PROLOGUE	1
ACT I	
Scene I	2
Scene II	5
Scene III	8
ACT II	
Scene I	13
Scene II	19
ACT III	
Scene I	26
Scene II	29
Scene III	36
Scene IV	37

The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

Molto moderato

Fl. 1

6 1-6 *f* *ff* 9-10 *p*

12 *f*

2

17 *f*

3

9 22-30 *f* *p*

33 *cresc.* *f*

36 *ff*

10 38-47

ACT I - SCENE 1

Allegro moderato.

Picc. **4** **16** **3** Fl. 1 8ba

1-16 17-19

23 **5** **4** **4** To Fl. **4**

25-28 *ff* 31-34

6 **17** **1** **5** **7** Fl. 1 **Fl.** **6**

35-51 53-57 60-65

66 **8** **1** **9**

poco a poco cresc. 71-79

9 **10** **2** **10** **11** **16**

80-89 90-91 92-101 102-117

12 **8** **13** **1** **18** **14** **10**

118-125 127-144 145-154

Poco più mosso.

155 Fl. 1

158

160

poco rit. 15 Tempo I

164

3

168

3 3

172

3 3 *fff* 16 L'istesso tempo

176

f

182 rit..... Meno mosso. To Picc. 17 Maestoso ma non lento.

5 10

184-188 189-198

18 Poco più mosso. a tempo

3 1 1 5 6

199-201 204-208 209-214

19 un poco animato. 20 Poco più largo. Poco a poco più mosso.

8 8 8 4

215-222 223-230 231-238 239-242

21 Allegro. poco rit. 22 a tempo

4 8 2 2

243-246 247-254 255-256 257-258

[illegible]

ACT I - SCENE 2

24 **Fl.** Andante. 12 1-12

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

26 4 21-24

25 Fl. 1 2 27 **pp** 27-28

30 2 2 4

Poco più mosso. 28 Allegro 15 52-61

Meno mosso. 10

29 Andante. Fl. 1 3 66-68

62

69 30

73 Fl. 1 8ba

p

31 a tempo

poco rit. Picc.

78 *pp*

32 poco a poco cresc.

84 *pp*

89 *fff* *dim.* Fl. 1

94 Fl. *p*

33 $\text{♩} = \text{♩}$

98 Poco più mosso. 34 Maestoso non lento.

Allegro
Fl. 1

35 Con moto. cresc. e più mosso.

10 **8** **6**

117-126 127-134 135-140

143 poco rit. rit.

36 Allegro [a tempo]

149

ff

155

dim.

37 Tranquillo ma non lento.

6 6 16

161-166 167-172 173-188

38 Lento Un poco animato.

189-190 Bsn 2

pp

39

196

a tempo 3 colla voce. 14

197-199 201-214

sf

ACT I - SCENE 3

40 Allegro molto vivace.

Fl.

18
3-20
p

41

42

23
27
2
26-52
53-54

Fl. 1

55
tr

61
cresc.
cresc.
cresc. molto.
p

66

43

8
8^{va}
71-78
4

83
(8)
To Picc.
Picc.
2
85-86
4

44

89
1

45

95
1
fff

101

Musical staff 101-107. The staff is in treble clef with a key signature of two flats (B-flat and E-flat). It contains eighth and sixteenth notes, rests, and a trill marked 'tr' with a wavy line. There are also accents (>) over some notes.

108

Musical staff 108-112. The staff continues with eighth and sixteenth notes and rests.

113

Musical staff 113-117. The staff continues with eighth and sixteenth notes and rests.

118

Musical staff 118-122. The staff continues with eighth and sixteenth notes and rests.

46 Presto

123

Musical staff 123-130. The staff begins with a series of sixteenth notes. It ends with a triplet of eighth notes marked with a '3' and a dynamic marking 'p' (piano). The measure range 128-130 is indicated.

131

Musical staff 131-142. The staff features first, second, and fourth endings marked with '1', '2', '4', and '4'. The measure ranges 135-138 and 139-142 are indicated.

143

Musical staff 143-148. The staff continues with eighth and sixteenth notes and rests.

149

Musical staff 149-171. The staff features seventh and thirteenth endings marked with '7' and '13'. The measure ranges 152-158 and 159-171 are indicated.

49

172-174

p

181

182-187

f

50 Allegro, non troppo ma con fuoco.

191

f

8^{va}

loco

193

f

196

f

198

f

200

f

202

rit.

51

Allegro moderato.

ff

13

204-216

217

f

52

222

229

234

fff *dim.*

53 Moderato

1 4

238-241

242

cresc. ed accel.

pp

247

ff

253

rit.

54 Tempo I

258

6 2

260-265 266-267

268

ff

d = d

271

To Fl. poco rit. 3 8

55 Più tranquillo

sfz

274-276 277-284

Un poco animato.

Flute 3 & Piccolo

285

Ob. 1

Fl.

290-292

293

56

58

pp

300

57 Moderato.

15

Fl. 1.

301-315

pp

320

poco rit.

a tempo

pp

3

325

3

3

3

ppp

End of Act I

ACT II - SCENE 1

Andante con moto

Fl.

10

1-10

p

17

5

20-24

pp

28

ff

59

32

mf

Fl. 1

p

38

12

39-50

60

4

51-54

57

*mf**p*

60

Più mosso.

61

1

61-64

4

2

65-66

f

1

69

1

5

72-76

77-79

Maestoso.

80

rit. molto.

Allegretto.

To Picc.

13

62

24

94-117

63

8

118-125

ff

Fl. 1 8ba

126

Picc.

f 3

132

1

3

ff 5

140

64

1

f 3

3

3

147

3

3

3

3

3

3

3

1

154

9

ff

65

To Fl. 18

159-176

66

20

177-196

67

5

197-201

8

202-209

crescendo poco a poco

Fl. 1

3

3

3

213

Fl.

f

3

3

3

3

3

3

1

rit.

68

Tempo I, quasi maestoso.

Picc.

ff

3

221

Ob. 1 8ba

3

Animato.

7 2 *f*

230-236 238-239

244 *dim.*

251 *p* 8 10 *ff* 6

253-260 262-271

69 *ff* 8 3

272 276-283

Tempo I, quasi maestoso.

286 3 3 5

293-297

Poco riten. 70 Allegro. $\text{♩} = \text{♩}$ 2 17

298-299 301-317

71 11

320 321-331

72 *ff* 4 3

335 336-339 340-342

Tempo I Quasi maestoso.

346 3 10

348-350 353-362

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363

1

3

3

Tempo I

370

1

Andante. $\text{♩} = \text{♩}$

73

ff

376

trm

trm

trm

trm

trm

trm

382

trm

trm

trm

trm

trm

ff

5

387

3

3

3

3

3

3

391-392

74 Maestoso. Tempo I un poco più largo.

395

1

8

poco rit.

401-408

3

3

409

3

3

3

3

3

3

414

3

3

3

3

3

3

1

V.S.

419

75

424-425

426

ff 3

428-429

3

ACT II - SCENE 2

Picc. **Andante.** $\text{♩} = \text{♩}$ **Tempo I** **ff** **1**

7 **Andante.** $\text{♩} = \text{♩}$ **Tempo I** **ff** **1** **To Fl.** **1** **Andante.** **2** **15-16**

Tempo I **2** **Andante.** **1** **Tempo I** **7** **76** **4** **Fl. 1** **17-18** **20-26** **27-30**

33 **Fl.** **p**

39 **cresc.** **p**

46 **pp** **poco rit.** **a tempo**

52 **77** **Più mosso.** **7** **56-62** **63-69**

70 **78** **pp** **fp** **6** **72-77** **fp** **6** **80-85** **p**

87 **79** **f** **p** **4** **92-95**

96 *p* *fff* *dim.* 3

102 *p* *cresc.* *dim. e rit.*

108 **80** Moderato. *pp* 110-111 114-126 **13**

127 *f* *dim.* *p* **81**

7 132-138 **8** 140-147 **6** 148-153 *Fl. 1* **82**

155 *ff* 159-160 **2**

161 *fff* poco rit

165 **83** a tempo *p* **1**

169 **4** 170-173 **6** 174-179 **6** 180-185 **84**

Fl. 1

186 *tranquillamente*

187-193 *p*

196 *agitato* 85 To Picc. *Più mosso.* 3

199-201 *Poco più lento, ma molto risoluto.*

Bsn 1 8ba

202-205 86 *Più mosso.* *pp* Picc. *pp* 212-213

214 *ppp* *tr* 4 216-219 *pp* *tr* *poco a poco più mosso.* 3 223-225

226 *pp* *poco rit.*

231 To Fl. *a tempo* 8 87 *Più mosso.* 12 234-241 242-253

254 Bsn 2 *accelerando* Fl.

261 *cresc.*

88 *Più mosso. (Presto)* 89 90

266 *ff* 31 267-297 23 298-320 17 321-337

95 Più mosso.

434



438



441



Piu mosso.

444



446



449



96

Più mosso [quasi Presto.]

453



460



97

Moderato.

465



468-470

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471

dolce

p

477

legato

98

To Picc.

Picc.

481-483

pp

486

492

poco rit.....

a tempo

p

3

3

494-496

3

rit.

4

497-500

ppp

End of Act II

ACT III - SCENE 1

Fl.

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.

Ob. 1

4

1

48-51

f

57

61

To Picc.

Fl. 1 8ba

3

66-68

Picc.

73

ff

75

77

cresc.....

102 Molto maestoso.

79

fff

86 To Fl.

12

87-98

103

4

25

104 L'istesso tempo

18

105

3

99-102

103-127

128-145

146-148

149 Fl. 1

Fl.

ff

3

7

156-162

sfz

3

f

dim.

p

168

fp

3

173-175

106 Meno mosso maestoso. Molto maestoso

7

17

107 molto maestoso.

11

176-182

184-200

202-212

108

1

15

10

2

213

214-228

229-238

239-240

tranquillamente.

ACT III - SCENE 2

310 Fl. L'istesso tempo $\text{♩} = \text{♩}$ **7** *ff* 314-320

113 **20** 114 **14** 115 **1** Poco più mosso. $\text{♩} = \text{♩}$ 321-340 341-354

Fl. 1 **2** 357-358

364 **1**

369 *p*

375 senza rit. *pp* *pp*

116 380

386 *f* *p* *ppp* **2** 393-394

Andante. 117 Animato. **6** **12** **12** 395-400 402-413 414-425

426 **118** Moderato.

Ob. 1 *ff*

432 *Maestoso* **4** *Risoluto.* *ff* 435-438

440 **8** 443-450

451 **119** Poco più mosso. *ff*

455 *ten.* **1** *pp* **4** *f* 458-461

464 **120** *p*

469 **1** *cresc.*

474

478 121

p 482-485 *pp*

487

490-493

494

497

498-501

504 122

mf 508-514

516

cresc. *f* 520-521

522 123

ff [6] *sfz*

525

tr

529

531-537

538 *f*

542

547 124 *ff*

550

553 *p* 2
556-557

558 *cresc.*

560

125 *fff*

565 2
569-570

senza rit.

571 *fff*

578

584 *fz* $\text{♩} = 100$ **4** **8** *Allegro moderato.*

587-590 591-598

126 **4** *Con moto.* **32** **127** **16** **128** **24**

599-602 603-634 635-650 651-674

129 **20** **130** **13** *Più mosso.* **9** **131** **8**

675-694 695-707 708-716 717-724

Più mosso. **8** **132** **2** *Con brio.* **8** *Ob. 1* *rit.*

725-732 733-734 735-742

a tempo **133** *pp cresc.* *fff* *ppp cresc.*

747

134 *rit.* **1** **1**

755 *fff* 756-767 *p*

Moderato. **9** **17**

774 *p* 776-784 786-802

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135 6 22 7 20

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

136 Maestoso. Poco animato.

137 3 7 2 Vc.

860-862 863-869 871-872

875

138 1

pp

ACT III - SCENE 3

Un poco animato.

Picc.

139

8 7 2 1

1-8 9-15 16-17

140

poco rit.

Allegretto

141

2 2 6 5 6

19-20 21-22 23-28 29-33 34-39

a tempo giusto

Fl. 1 8ba

142

10

40-49

54

Agitato.

ff

58

40-49

61

143

Molto agitato.

40-49

64

Con gran forza.

1

40-49

Picc.

ACT III - SCENE 4

Ritenuito

[Short Pause]

Agitato.

Largo

[Silent]

3-6 *ff* 9-11

144

12 *f* *cresc.* *ff* 15-16 18-19 20-25

145 Allegro.

26 *ff* 33-35

Allegro ma non troppo.

146

36 *fff* 44-45 *f* *ff*

42 44-45 *f* *ff*

48 49-50 *f* *ff*

147

53 *ff* 57-58 *fff*

148

60 62-64 65-80

120 *L'istesso tempo* **4**
121-124

125 *ppp* **1** **3**
127-129

To Fl. **154** *Allegro.* **16**
130 *ppp* 131-146

Con anima. **13** *Fl. 1* **155** *Fl.* *ff*
147-159

166 **4** *ff* **4**
171-174 176-179

180 *fff*

186

156 *Allegro risoluto.* **1** **4**
191 *sfz* *sfz* *sfz* 197-200

201

207

157

poco a poco crescendo

p

212

To Picc.

2

215-216

158 Picc.

217

ff

220

223

159

6

226

pp

232

160

pp

f

238

ff

f

244 *p* *p* 1 1

250 *pf* *cresc.* 161 *ff* *pp*

255 *b2.* 3 259-261 *cresc.*

263 *f* *ff*

269 162

273 2 277-278

279 *cresc. molto* *ff*

283 *sfz*

288 *sfz* *p* 3 3 3 3 *fff* The End



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