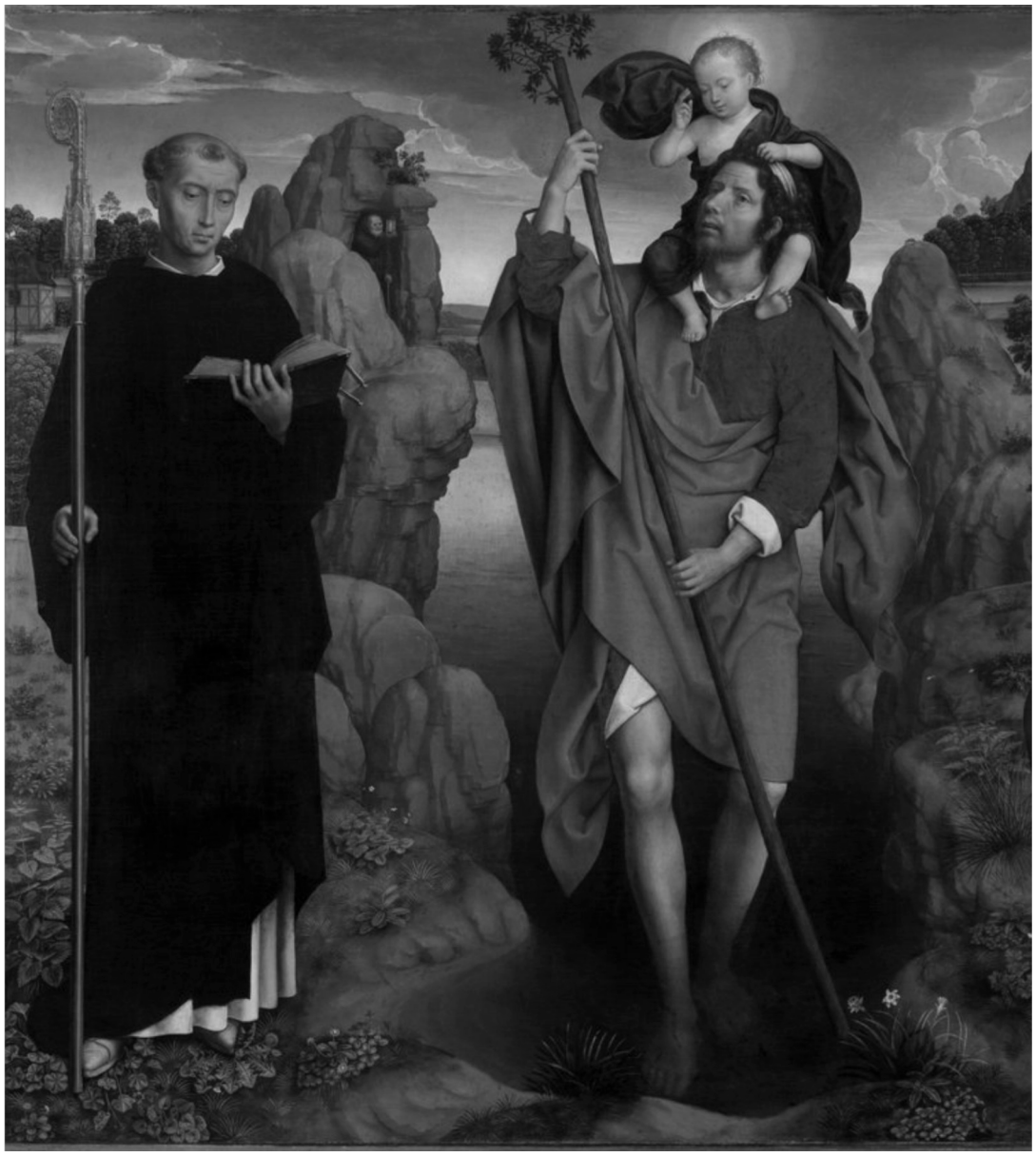

THE

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)

HORN 1

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium

IN THE UNITED STATES

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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

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Horn (D) 1, Horn (E) 1, Horn (E♭) 1 & Horn (F) 1

The Legend of St. Christopher

Isabella Parker — Horatio Parker

PROLOGUE

Molto moderato

Hn in E

f — 1 — *mf*

7

1

ff — *p* — 2 — *10–11* — marcato — *f*

15

2

3 — *f*

20

mf

24

dim. — *p* — 3 — *28–30*

31

3

f — *p* — *cresc.* — *f*

36

ff — 10 — *38–47*

ACT I - SCENE 1

Allegro moderato.

Hn in E

Ob. 1

10

1–10

15

4

1

f

ff

21

5

3

sf

26

ff

31

6

13

35–47

7

48

poco rit. a tempo

2

p

mf

p

54–55

p

57

3

62–64

65

poco a poco cresc.

8

70

ff

9

76

81

f

85

marcato

f

dim.

10 Poco più moderato.

90

p

2

92–93

mf

6

96–101

11

102

pp

10

107–116

12

117

ff

sf

1

13

123

1

1

f

129

5

133–137

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138

f *cresc.*

14

144

f

Poco più mosso.

150

1

ff

1

156

162

poco rit.

15 Tempo I

ff

167

1

1

173

fff

16 L'istesso tempo

f

178

1

rit.....

Meno mosso.
risoluto

f

17 Maestoso ma non lento.

186

To Hn in E♭

2

187–188

4

189–192

Hn in E♭

mf

1

V.S.

18

Poco più mosso.

196

p *p*

2

200–201

1

1

5

204–208

a tempo

19

209

1

pf

2

213–214

p

un poco animato.

217

2

221–222

4

223–226

mf

20 Poco più largo.

229

p

4

231–234

p

Poco a poco più mosso.

21

239

1

mf

Allegro.

246

6

247–252

f

poco rit.

22 a tempo

1

2

257–258

259

f

3

3

265

3

3

3

23

270

f

277

fff

p

f

rit.

1

Hn in E

ACT I - SCENE 2

24 Andante.

12

1–12

25 ♩. = ♩. Andante. L'istesso tempo

5

14–18

Vln I

20

26

pp

24 espress.

27

1

32

Poco più mosso. 28 Allegro

4

33–36

12

37–48

Meno mosso.

29 Andante.

10

52–61

ppp

64

30

4

66–69

4

70–73

74

poco rit.

p

31 a tempo

79

32

85

poco a poco cresc.

pp

90

fff

dim.

33

95

p

34

Poco più mosso.

To Hn in E♭

Maestoso non lento.

2

100–101

p

3

105–107

2

109–110

Bsn 1

Hn in E♭

111

p

117

35 Con moto.

123

f

129

135

cresc. e più mosso.

Allegro

141

poco rit.

rit.

1

ff

f

36

Allegro [a tempo]

149

ff

154

37

dim.

Tranquillo ma non lento.

161

5

162–166

pp

174

1

38 Lento

185

4

189–192

Un poco animato.

4

193–196

a tempo

pp

colla voce.

39

198

1

sf

p

1

204

sfp

sf

8

207–214

V.S.

Hn in E♭

ACT I - SCENE 3

40 Allegro molto vivace.

p

2

3–4

1

1

10

15

2

17–18

41

22

p

28

33

38

43

42

49

55

43

cresc. molto.

4

61–64

p

f

72

77

82

44

91

45

97

fff

105

112

46 Presto

118

124

2

129–130

sfp

131

2

133–134

sfz *p*

47

138

12

139–150

f

48

158

leggiero

1

pp

49

166

5 5

167–171 172–176

pp

181

50 Allegro, non troppo ma con fuoco.

188

1 1

f *f*

196

6

3

rit.

51 Allegro moderato.

201

5

ff

206

1 1

213

52

218

224

3

230

fff

dim.

53 Moderato

237

p

cresc. ed accel.

pp

245

251

ff

rit.

54 Tempo I

258

266

ff

272

poco rit.

55 Più tranquillo Un poco animato.

8

8

sfz

dim.

277–284

285–292

56

Tpt 1

293

pp

57 Moderato.

300

dolce

pp *p*

306

p

58

313

2

314–315

pp

poco rit. a tempo

319

323

pp *pp* *ppp*

End of Act I

ACT II - SCENE 1

Andante con moto

Hn in F

2

1–2

mf

8

5–12

13

18

3

20–22

f

4

25–28

ff

59

33

3

34–36

p

5

39–43

44

1

mf

p cresc.

60

48

2

49–50

2

51–52

mf

3

54–56

57

mf

p

f

Più mosso.

61

64

5

65–69

3

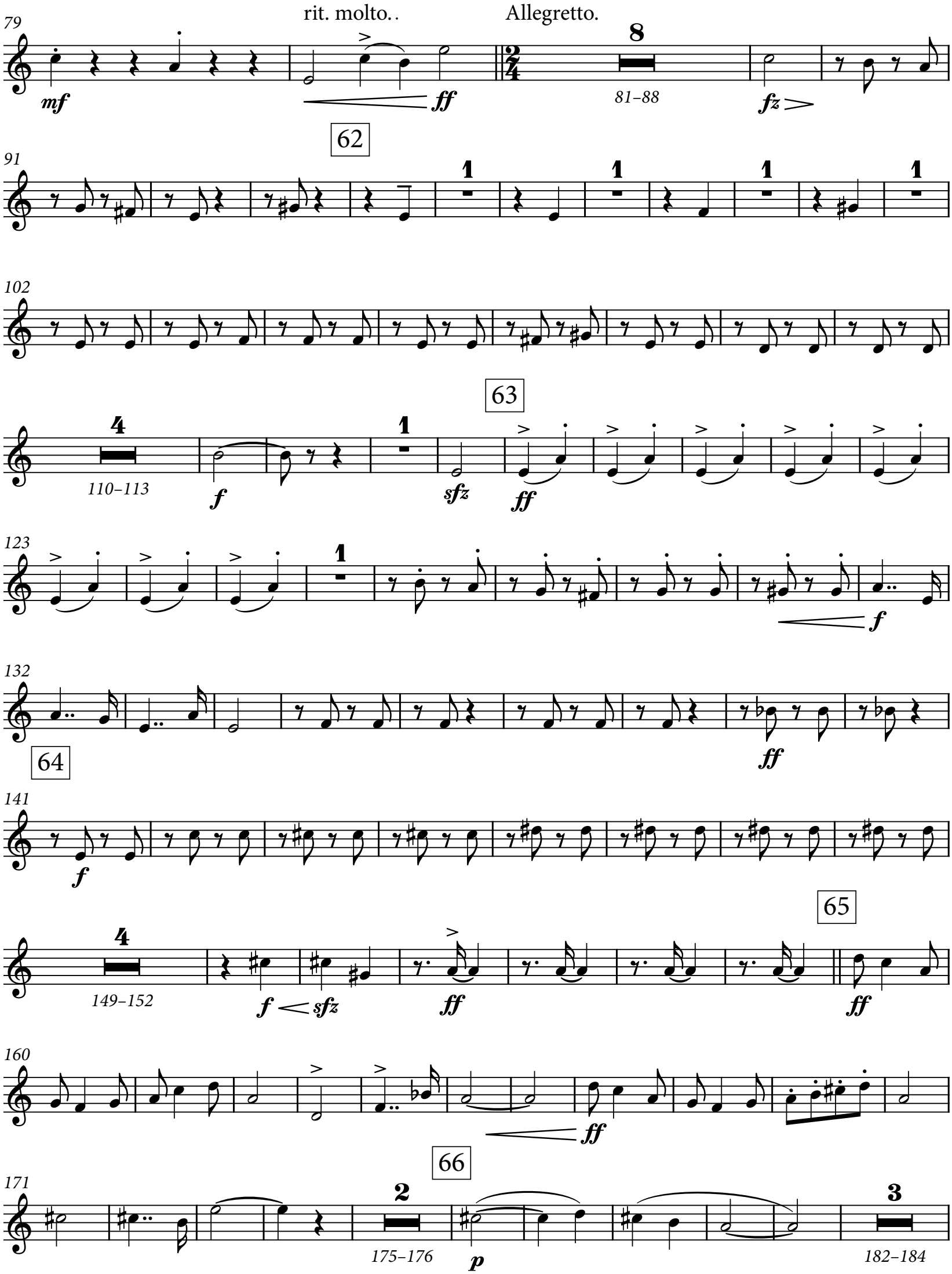
6

71–76

Maestoso.

2

77–78


rit. molto..
Allegretto.
79
mf
ff
8
81–88
fz
62
91
1
102
63
4
110–113
f
sfz
ff
123
132
64
141
65
149–152
160
66
171
2
175–176
p
3
182–184

185

67

p *cresc.* *sfp*

1 2

197–198

crescendo poco a poco

199

1 8 4

202–209 210–213

cresc. poco a poco

mf

216

68 Tempo I, quasi maestoso.

rit.

1 1

ff *sfz* *ff*

225

Animato.

7

229–235

f

238

12

242–253

mf

256

69 Tempo I, quasi maestoso.

266

ff

276

287

295

Poco riten.

70 Allegro. ♩=♩.

1 2 3

298–299 301–303

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304

f

311

71

318

2

322–323

325

332

4

336–339

72 Tempo I

Quasi maestoso.

340

f

f

349

sfz

360

370

Andante. 𝅗𝅥 = 𝅗𝅥

73 Tempo I

ff

379

p

ff

390

poco rit.

397–399

74

Maestoso. Tempo I un poco più largo.

401

ff

413

sostenuto

ff

75

425

ACT II - SCENE 2

Hn in F

Andante. 𝅗𝅥 = 𝅗𝅥

ff

Tempo I

Andante. 𝅗𝅥 = 𝅗𝅥

8

Tempo I

ff

Andante.

f

17

Tempo I

Andante.

Tempo I

76 Andante poco più mosso.

20–26

27–30

ppp

32

cresc.

35–36

37–42

p

44

poco rit.

pp

51

a tempo

77

pp

52–54

55–59

p

62

Più mosso.

78

64–69

pp

72–77

fp

80–86

79

87

f *p* *f*

96

fff *dim.* 3 *p*

dim. e rit.

103

cresc. *p*

80 Moderato.

108

ppp To Hn in E 3 *110–112* Hn in E *p*

115

2 2 8 *118–125* *p*

81

127

f *dim.* *p* 3 *132–134*

135

p 2 *138–139* *p*

141

cresc. *f*

82

146

2 *148–149* *p*

152

ff 2

158

poco rit

dim. mf fff dim.

83 a tempo

165

1 2

pp 169–170

171

1 1

p mf

84

3 3 1

177–179 180–182

188

tranquillamente agitato

1 2 4 1

p 192–193 194–197

Poco più lento, ma molto risoluto.

85 Più mosso.

Picc. 8va

[senza sordini]

3 8 1

199–201 202–209

86 Più mosso.

214

poco a poco più mosso.

5

pp 216–220 pp

226

poco rit.

2

pp 232–233

a tempo

87 Più mosso.

8 4 9

234–241 242–245 249–257

f

258 accelerando

f *cresc.*

88 Più mosso. (Presto)

266 **20** **1**

ff *267–286*

89 Hn in F

292 **1**

Hn in E

300 **1** **1**

fz

310

90

319 **12** **3** To Hn in E♭

321–332 *ff* *334–336* *p* *ff*

91 Andante. Hn in E♭

Lento. **8** Molto maestoso. **1**

339–346 *pp* *p*

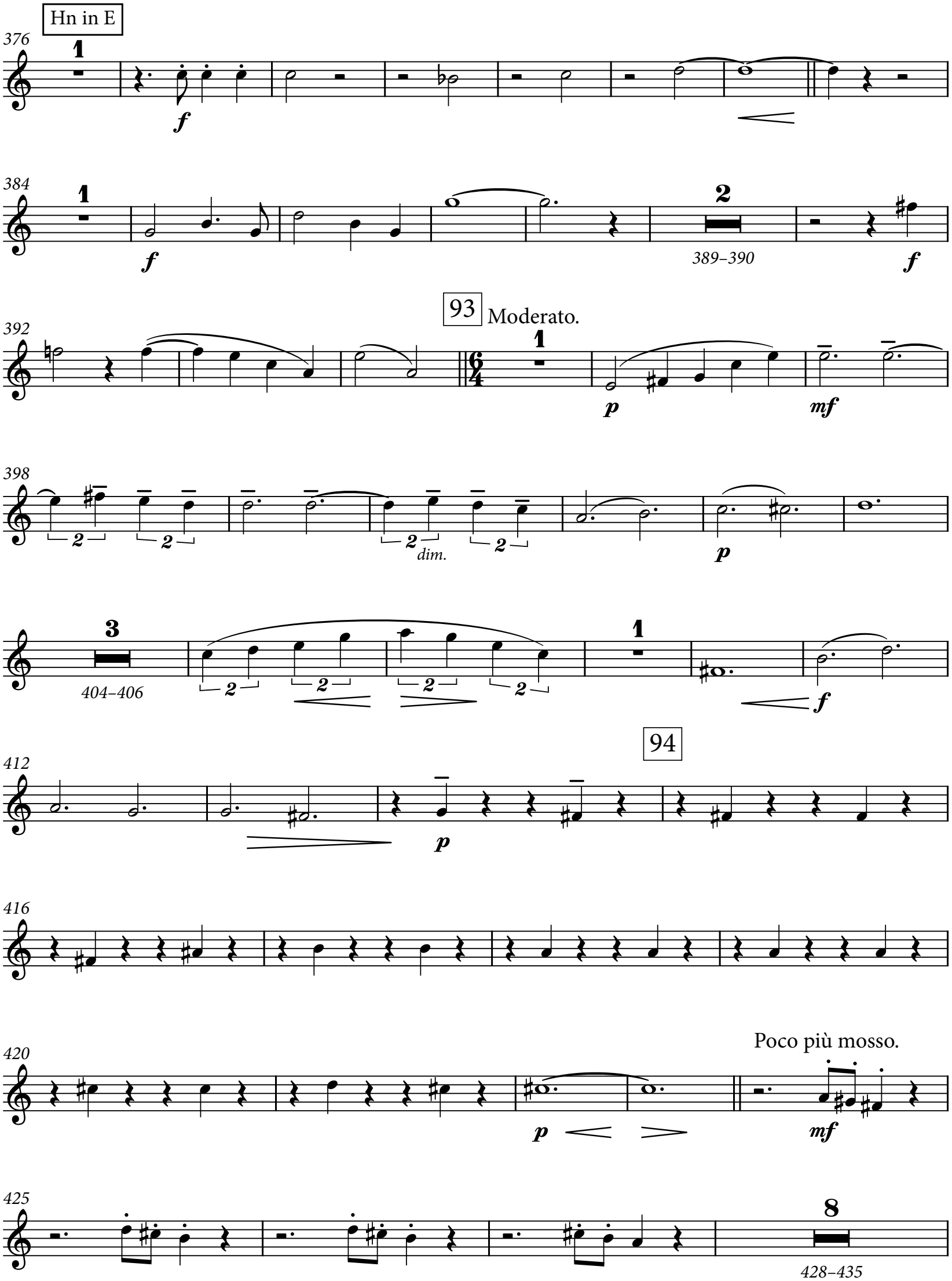
353 Allegro. **6**

360–365

92

366 To Hn in E **3** Cl. 1 poco rit. a tempo

368–370 *p*


Hn in E
376
384
389–390
392
93
Moderato.
398
dim.
404–406
412
94
416
420
Poco più mosso.
425
428–435

95

Più mosso.

436

1

p

mf

1

442

Piu mosso.

mf

446

f

96

Più mosso [quasi Presto.]

452

ff

458

463

97 Moderato.

2

468–469

mf

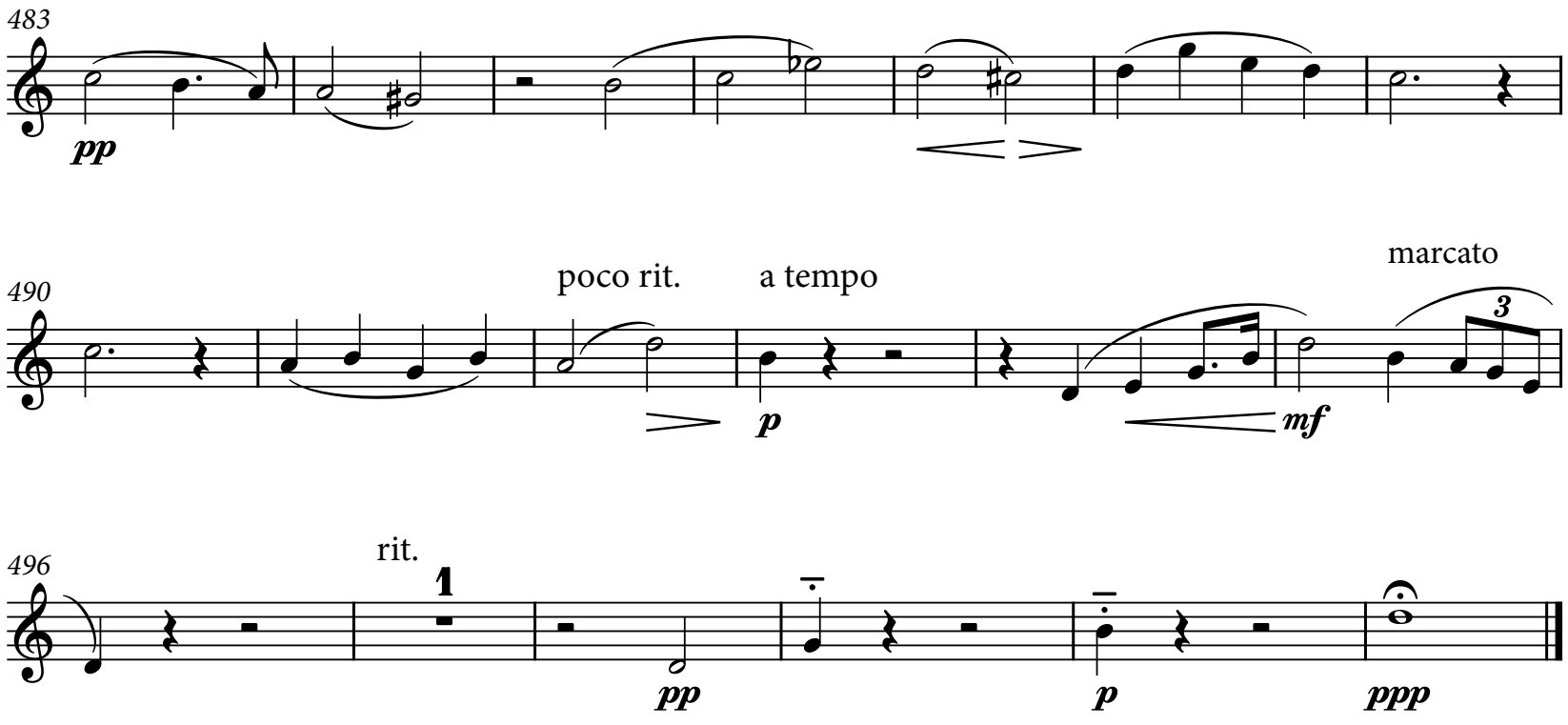
474

legato

98

2

481–482



End of Act II

ACT III - SCENE 1

Moderato.

Hn in D

18

1–18

Cl. 1

99 poco a poco più mosso.

p

24

2

26–27

f

1

32

poco meno mosso.

p

100

39

espress.

3

41–43

p

101

pp

47

Tranquillamente un poco agitato.

4

48–51

4

52–55

f

58

63

5

64–68

fff

73

102 Molto maestoso.

sfz

fff

81

dim.

89

1

fp

96

103

1

pp

105

ppp

2

110–111

cresc.

104 L'istesso tempo

114

To Hn in E♭

6

18

sfz dim.

pp

122–127

128–145

105

Vln I

4

146–149

Hn in E♭

156

marc.

3

4

2

4

pf

157–160

162–163

f

167–170

106 Meno mosso maestoso.

171

p

3

f

3

178

ten.

Molto maestoso

10

cresc.

ff

184–193

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194

200

107 molto maestoso.

f *dim.*

207

p 210–212 *sfz*

216–219

225

f *ff*

108

232

233–238 239–240 241–246 *p*

109

tranquillamente.

249–253 254–259 *pp*

110

Più mosso. Allegro moderato.

264–267

268

poco rit.

2

3

f

272–273

111 Allegro.

275

6

277–282

p

286

2

291–292

112

293

fp

fp

299

ten.

cresc.

f

304

1

ff

ACT III - SCENE 2

310
Hn in E♭
L'istesso tempo
♩ = ♩
6
314–319
pp

113
dolce
321
18
323–340
114
14
341–354

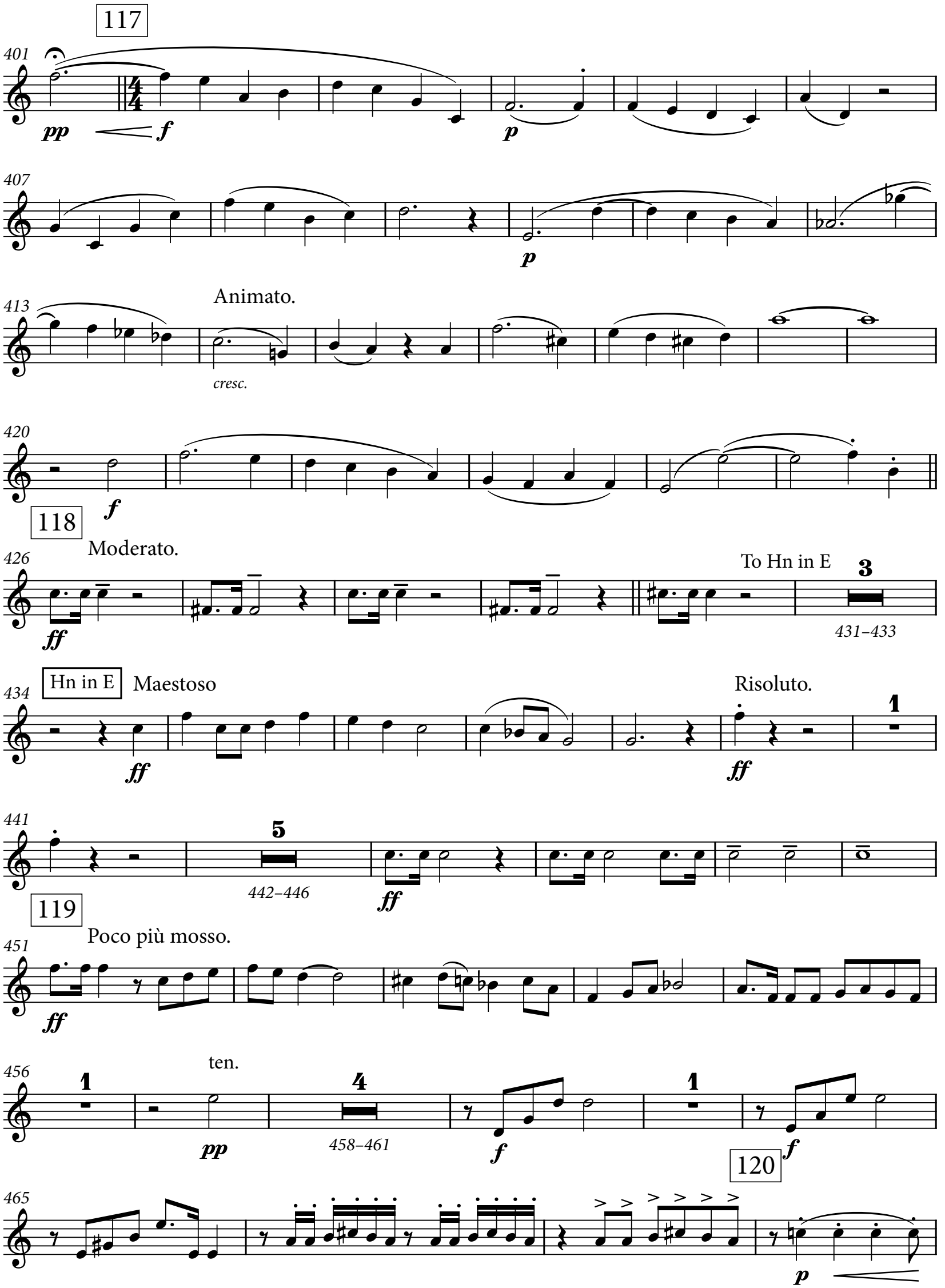
115
Poco più mosso.
♩ = ♩
355
1
Hn 3
pp

361
2
363–364
6
365–370
p

374
senza rit.
pp
pp

116
380
f

Andante.
387
p
2
390–391
pp
1
3/4
6
395–400


117
401
pp
f
p
407
p
413
Animato.
cresc.
420
f
118
Moderato.
426
ff
To Hn in E
3
431–433
Hn in E
Maestoso
434
ff
Risoluto.
ff
1
441
5
442–446
ff
119
Poco più mosso.
451
ff
456
1
ten.
pp
4
458–461
f
1
f
120
465
p

469

1

cresc.

[ad lib]

475

pp

121

4

482–485

ppp

4

490–493

495

6

498–503

122

506

4

507–510

p

1

515

3

f

123

520

ff

sfz

2

524–525

sfz

3

527–529

530

sfz

4

531–534

f

537

3

539–541

f

543

3

546–548

124

549

ff

554

p

559

125

cresc.

fff

564

569

fff

575

senza rit.

581

Allegro moderato.

586

♩ = 100

To Hn in F

fz

587–590

Bsn 1

595–598

Hn in F

126

599

f

601–602

603–626

Con moto.

Hn 2

127

631

2

635–636

p

1

641

128

648

pf

1

129

657

16

659–674

p

679

f

dim.

mf

2

687–688

130

689

f

dim.

p

3

696–698

699

p cresc.

1

f

Più mosso.

131

708

1

pp

2

712–713

pp

3

717–719

720

f

2

722–723

Più mosso.

p

1

132

729

1

mf

1

f

ff

Con brio.

6

736–741

742

f

rit.

133

sfz

ppp *cresc.*

a tempo

fff

752

ppp *cresc.*

fff

f *dim.*

760

1

134

rit.

4

768–771

p

1

Moderato.

9

776–784

17

786–802

135

6

803–808

22

810–831

136

Maestoso.

7

832–838

Poco animato.

20

840–859

137

rit.

3

860–862

7

863–869

3

871–873

138

4

874–877

3

878–880

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ACT III - SCENE 3

Un poco animato.

Hn in F

Tpt 1

139

3 — 1–3

3 — 6–8

p

12

To Hn in F

140

1

2 — 16–17

1

2 — 19–20

poco rit.

Hn in E

21

(2)

(2)

Allegretto

p

1

f

30

141

2 — 31–32

p

6 — 34–39

a tempo giusto

3 — 40–42

pf

142

5 — 44–48

marcato

f

f

53

Agitato.

1

ff

59

143 Molto agitato.

2 — 61–62

5 — 63–67

Con gran forza.

ff

ACT III - SCENE 4

Ritenuto
Hn in E
Agitato.
[Short Pause]
1
ff
144
8
Largo
[Silent]
p
cresc.
1
ff
ten. Largo ♩= 56
2
15–16
17
Moderato.
2
18–19
accel.
6
20–25
145
Allegro.
ff
1
1
30

146 Allegro ma non troppo.
36
fff
sfz
sfz
44
f
f
ff
ff
f
147
52
ff
2
57–58
fff
148
61
1
ff
dim.
marc.
71
dim.
p
4
77–80

149
81 Molto Moderato
6
82–87
Tpt 1
pp
2
90–91

150
92
3
3
p espress.

151
98
3
pp
2
100–101
p
f

152
105
p
f
pp

112 Un pochetto più mosso.
pp
poco cresc.
fz

153
118
L'istesso tempo
pp espress.

122
1
pp espress.

154 Allegro.
127
1
1
1
p
V.S.

135

f

144

Con anima.

p

152

cresc.

155

160

2

162–163

ff

1

168

3

171–173

ff

2

177–178

1

fff

1

186

2

2

156

Allegro risoluto.

191

sfz

1

sfz

1

1

197

ff

202

157

marcato

208

poco a poco crescendo

158

marcato

214

ff

219

3

159

224

fff

1

pp

160

232

1

pp

1

f

240

f

3

242–244

p

cresc.

161

249

ff pp

255

pp cresc.

261

f ff ff

162

268

fff fff

274

1

p cresc. molto ff

282

3 3 3

286

p fff

The End

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