

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 3

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

<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

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

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	3
Scene II	7
Scene III	10
ACT II	
Scene I	15
Scene II	21
ACT III	
Scene I	28
Scene II	31
Scene III	38
Scene IV	39

The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

Molto moderato

Hn in E

1

7

10-11

14-15

16

21

24-30

31

36

38-47

f

mf

ff

p

f

mf

p

cresc.

f

ff

marcato

1

2

2

3

7

10

The musical score is written for Horn in E (Hn in E) in common time (C). It begins with a tempo marking of 'Molto moderato'. The score is divided into measures, with measure numbers 7, 16, 21, 31, and 36 indicated at the start of new lines. The key signature has one sharp (F#). The score includes various dynamics: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *p* (piano), and *cresc.* (crescendo). There are also markings for *marcato* and *1*, *2*, *3*, *7*, and *10*, which likely refer to specific notes or fingerings. The score ends with a double bar line at measure 47.

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69 8

75 9

81 *f*

85 *marcato* *f* *dim.*

90 10 Poco più moderato. 11

92-101 **10** 102-111 **10**

112 Cl. 1 12 **3** *ff* 114-116

119 *sf* **3**

124 13 **1** **1** *f*

131 **6** 132-137 *f* *cresc.*

142 14 *f* **3**

148

1 *ff*

154

Poco più mosso.

1 *ff*

160

poco rit.

1 *ff*

15

Tempo I

165

1 *ff*

170

1 *ff*

16

L'istesso tempo

175

1 *ff*

183

Meno mosso.

To Hn in Eb

187-188

189-192

2 **4**

f

193

Hn in Eb

18

200-201

mf *p* *p*

202

Poco più mosso. a tempo

Hn 1

204-208

213-214

1 **1** **5** **1** **2**

19

215 *p* **3** 218-220 *p* **5** 224-228 un poco animato.

21

229 *p* **8** 231-238 **4** 239-242 **1** Hn 1 *p* **1** *p* **2** *p* **3** *p* **4** *p* **5** *p* **6** *p* **7** *p* **8** *p* **9** *p* **10** *p* **11** *p* **12** *p* **13** *p* **14** *p* **15** *p* **16** *p* **17** *p* **18** *p* **19** *p* **20** *p* **21** *p* **22** *p* **23** *p* **24** *p* **25** *p* **26** *p* **27** *p* **28** *p* **29** *p* **30** *p* **31** *p* **32** *p* **33** *p* **34** *p* **35** *p* **36** *p* **37** *p* **38** *p* **39** *p* **40** *p* **41** *p* **42** *p* **43** *p* **44** *p* **45** *p* **46** *p* **47** *p* **48** *p* **49** *p* **50** *p* **51** *p* **52** *p* **53** *p* **54** *p* **55** *p* **56** *p* **57** *p* **58** *p* **59** *p* **60** *p* **61** *p* **62** *p* **63** *p* **64** *p* **65** *p* **66** *p* **67** *p* **68** *p* **69** *p* **70** *p* **71** *p* **72** *p* **73** *p* **74** *p* **75** *p* **76** *p* **77** *p* **78** *p* **79** *p* **80** *p* **81** *p* **82** *p* **83** *p* **84** *p* **85** *p* **86** *p* **87** *p* **88** *p* **89** *p* **90** *p* **91** *p* **92** *p* **93** *p* **94** *p* **95** *p* **96** *p* **97** *p* **98** *p* **99** *p* **100** *p* **101** *p* **102** *p* **103** *p* **104** *p* **105** *p* **106** *p* **107** *p* **108** *p* **109** *p* **110** *p* **111** *p* **112** *p* **113** *p* **114** *p* **115** *p* **116** *p* **117** *p* **118** *p* **119** *p* **120** *p* **121** *p* **122** *p* **123** *p* **124** *p* **125** *p* **126** *p* **127** *p* **128** *p* **129** *p* **130** *p* **131** *p* **132** *p* **133** *p* **134** *p* **135** *p* **136** *p* **137** *p* **138** *p* **139** *p* **140** *p* **141** *p* **142** *p* **143** *p* **144** *p* **145** *p* **146** *p* **147** *p* **148** *p* **149** *p* **150** *p* **151** *p* **152** *p* **153** *p* **154** *p* **155** *p* **156** *p* **157** *p* **158** *p* **159** *p* **160** *p* **161** *p* **162** *p* **163** *p* **164** *p* **165** *p* **166** *p* **167** *p* **168** *p* **169** *p* **170** *p* **171** *p* 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**670** *p* **671** *p* **672** *p* **673** *p* **674** *p* **675** *p* **676** *p* **677** *p* **678** *p* **679** *p* **680** *p* **681** *p* **682** *p* **683** *p* **684** *p* **685** *p* **686** *p* **687** *p* **688** *p* **689** *p* **690** *p* **691** *p* **692** *p* **693** *p* **694** *p* **695** *p* **696** *p* **697** *p* **698** *p* **699** *p* **700** *p* **701** *p* **702** *p* **703** *p* **704** *p* **705** *p* **706** *p* **707** *p* **708** *p* **709** *p* **710** *p* **711** *p* **712** *p* **713** *p* **714** *p* **715** *p* **716** *p* **717** *p* **718** *p* **719** *p* **720** *p* **721** *p* **722** *p* **723** *p* **724** *p* **725** *p* **726** *p* **727** *p* **728** *p* **729** *p* **730** *p* **731** *p* **732** *p* **733** *p* **734** *p* **735** *p* **736** *p* **737** *p* **738** *p* **739** *p* **740** *p* **741** *p* **742** *p* **743** *p* **744** *p* **745** *p* **746** *p* **747** *p* **748** *p* **749** *p* **750** *p* **751** *p* **752** *p* **753** *p* **754** *p* **755** *p* **756** *p* **757** *p* **758** *p* **759** *p* **760** *p* **761** *p* **762** *p* **763** *p* **764** *p* **765** *p* **766** *p* **767** *p* **768** *p* **769** *p* **770** *p* **771** *p* **772** *p* **773** *p* **774** *p* **775** *p* **776** *p* **777** *p* **778** *p* **779** *p* **780** *p* **781** *p* **782** *p* **783** *p* **784** *p* **785** *p* **786** *p* **787** *p* **788** *p* **789** *p* **790** *p* **791** *p* **792** *p* **793** *p* **794** *p* **795** *p* **796** *p* **797** *p* **798** *p* **799** *p* **800** *p* **801** *p* **802** *p* **803** *p* **804** *p* **805** *p* **806** *p* **807**

ACT I - SCENE 2

24 **Andante.**
Hn in E **12**
1-12

25 **Andante. L'istesso tempo**
♩. = ♩. **7**
14-20

26 **3**
21-23

24 Hn 1
espress. **8** **8** **8** **3** **1**
27

30 **Poco più mosso.** **28** **Allegro**
4 **7**
33-36 37-43

44 **Meno mosso.**
6 **10**
46-51 52-61

62 **29** **Andante.**
1 **4**
ppp 66-69

30 *poco rit.*

70-73 *p*

31 *a tempo*

79

32 *poco a poco cresc.*

85 *pp*

90 *fff* *dim.* *p*

96 *33* *2* 100-101

Poco più mosso.

102 *To Hn in Eb* *3* *6* *34* *Maestoso non lento.* 105-107 109-114 *Hn 1*

116 *Hn in Eb* *p*

123 *35* *Con moto.* *f*

131 *cresc. e più mosso.*

137 *Allegro*

ff

143 *poco rit.* *rit.* **36** *Allegro [a tempo]*

f ff

150

dim.

155

dim.

37 *Tranquillo ma non lento.*

pp

172

pp

38 *Lento* *Un poco animato. a tempo*

pp

198 *colla voce.* **39**

sf p

204 **8**

sfp sf

ACT I - SCENE 3

40 Allegro molto vivace.

Hn in Eb

40 *p* 2 1 5-6

9 1

15 5 20-24

41

25

30

35

40

46

42

52

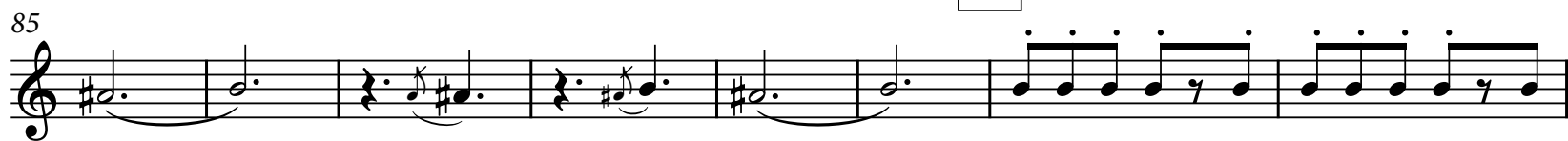
58 4 61-64 *p* *cresc. molto.*

Detailed description: This is a musical score for a Horn in Eb, spanning measures 40 to 58. The music is in 3/4 time and begins with a piano (*p*) dynamic. The score is divided into systems of five staves each. Measure 40 starts with a half note G4, followed by a half note A4, and then a half note B4. Measure 41 has a whole rest. Measure 42 has a half note G4, followed by a half note A4, and then a half note B4. Measure 43 has a half note G4, followed by a half note A4, and then a half note B4. Measure 44 has a half note G4, followed by a half note A4, and then a half note B4. Measure 45 has a half note G4, followed by a half note A4, and then a half note B4. Measure 46 has a half note G4, followed by a half note A4, and then a half note B4. Measure 47 has a half note G4, followed by a half note A4, and then a half note B4. Measure 48 has a half note G4, followed by a half note A4, and then a half note B4. Measure 49 has a half note G4, followed by a half note A4, and then a half note B4. Measure 50 has a half note G4, followed by a half note A4, and then a half note B4. Measure 51 has a half note G4, followed by a half note A4, and then a half note B4. Measure 52 has a half note G4, followed by a half note A4, and then a half note B4. Measure 53 has a half note G4, followed by a half note A4, and then a half note B4. Measure 54 has a half note G4, followed by a half note A4, and then a half note B4. Measure 55 has a half note G4, followed by a half note A4, and then a half note B4. Measure 56 has a half note G4, followed by a half note A4, and then a half note B4. Measure 57 has a half note G4, followed by a half note A4, and then a half note B4. Measure 58 has a half note G4, followed by a half note A4, and then a half note B4. The score includes various musical notations such as rests, notes, and dynamic markings.

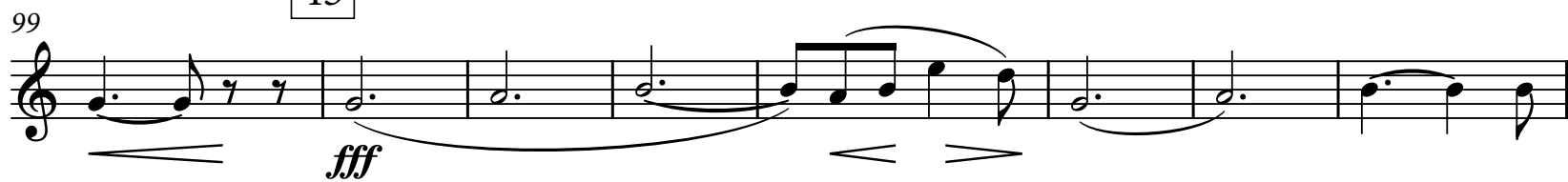
43



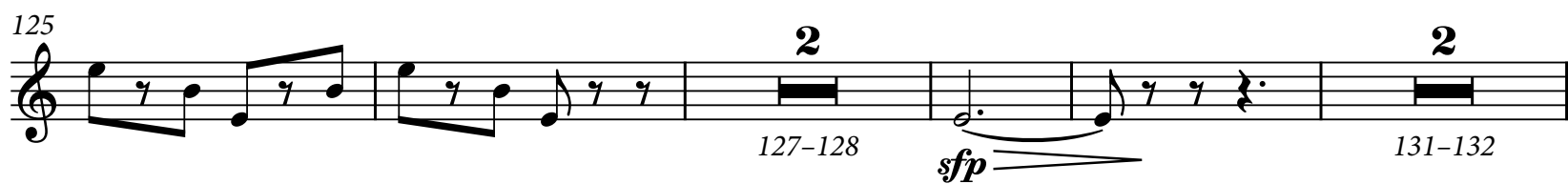
44



45



46 Presto



133 47 **12**
sfz *p* 139–150

151 48 **12**
f 160–171

49 **10** Hn 1 172–181 **1**

189 50 Allegro, non troppo ma con fuoco.
f *f*

196 3 6

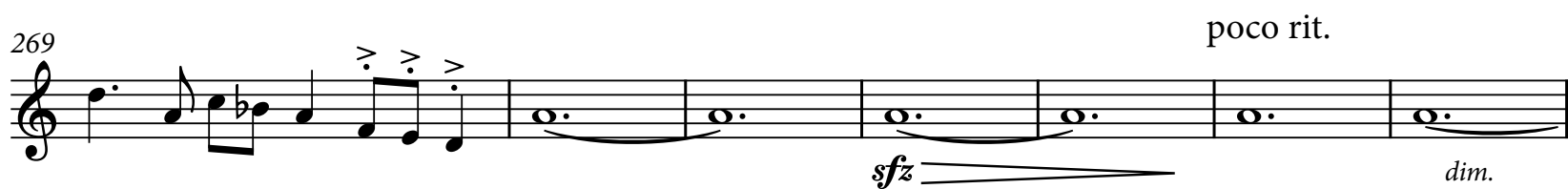
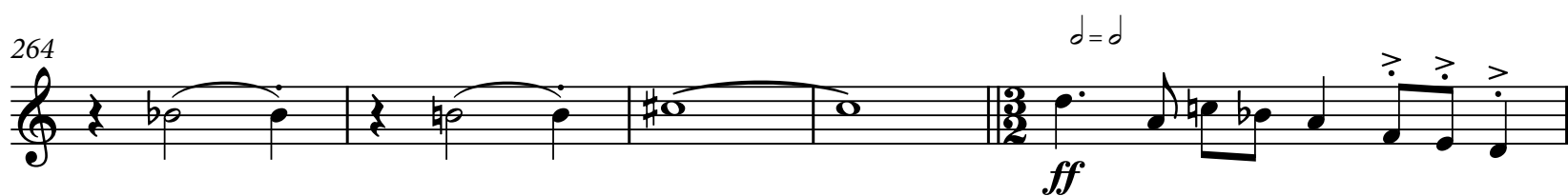
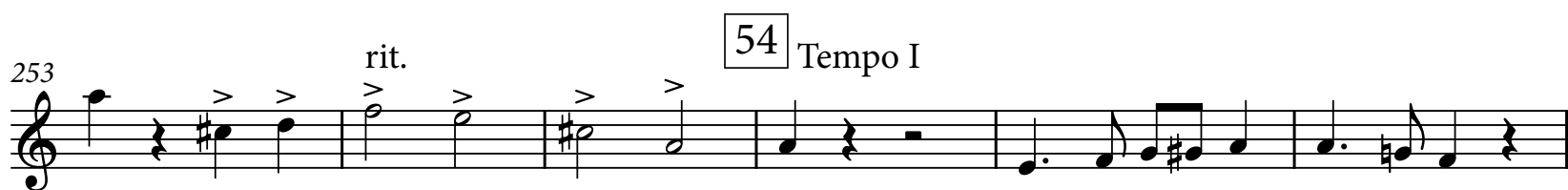
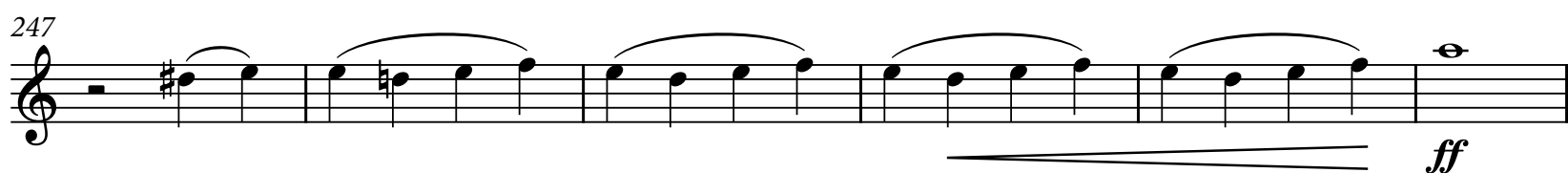
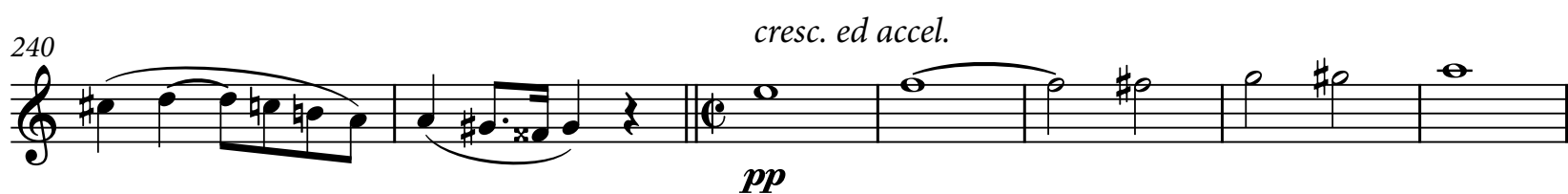
201 rit. 51 Allegro moderato.
ff 5

206 **1** **1**

213


52 218


222 3



297 Hn 1

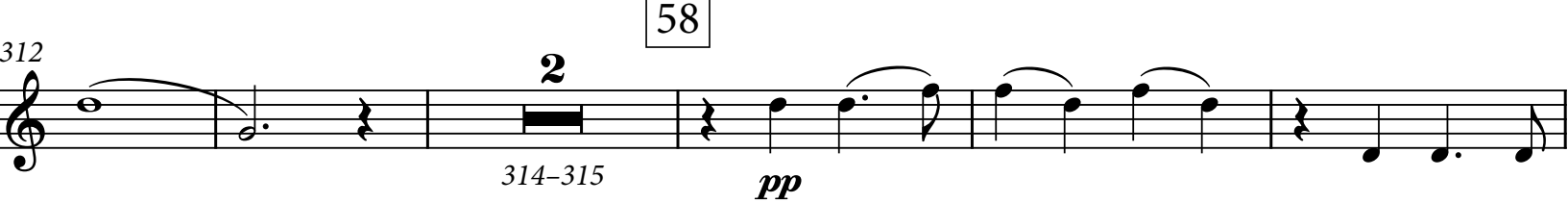
57 Moderato.

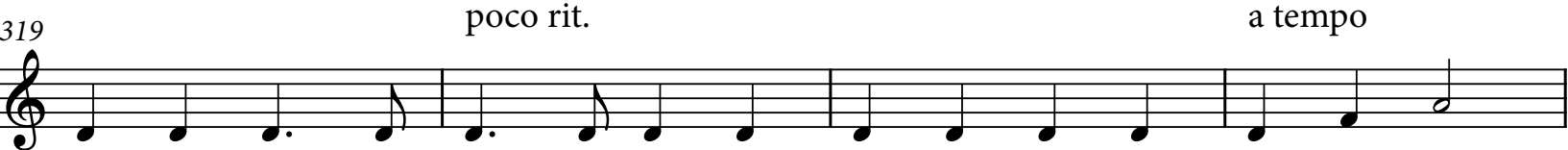


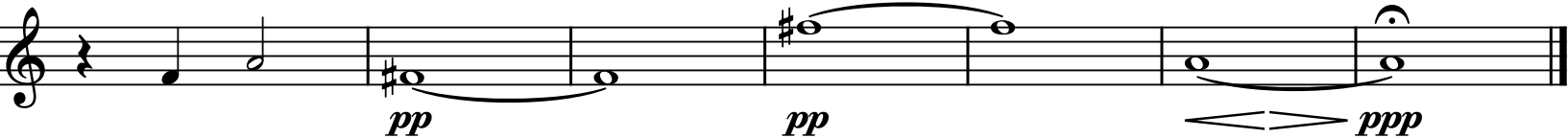
304dolce

312

58



319poco rit. a tempo

323

End of Act I

ACT II - SCENE 1

Andante con moto

Hn in F

1-2 **2** **8** 5-12

mf

13

18 **3** 20-22 *f*

4 25-28 *ff*

33 **59** **5** 34-38 *pp* **1**

42 *p* *mf* **1**

46 *p cresc.* **2** 49-50

60 **2** 51-52 *mf* **3** 54-56 *mf*

59 *p* *f* **61** **12** 65-76

Più mosso.

Maestoso.

77 Bsn 1

rit. molto.

ff

Allegretto.

62

13

8

81-93

94-101

Hn 1

63

4

1

110-113

f

sfz

ff

120

11

126-136

64

138

ff

f

147

4

149-152

f < *sfz*

ff

65

159

ff

ff

66

169

2

16

175-176

177-192

Hn 1

67

194

1

8

4

202-209

210-213

crescendo poco a poco

214 *cresc. poco a poco* *rit.*

mf 3 3 3 3 3 *ff* 3 *sfz* 1

68 *Tempo I, quasi maestoso.*

ff 7 229-235

236 *Animato.*

f 12 242-253

254 *mf*

69

263 *Tempo I, quasi maestoso.*

ff

274

285

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

1 2 3 298-299 301-303 *f*

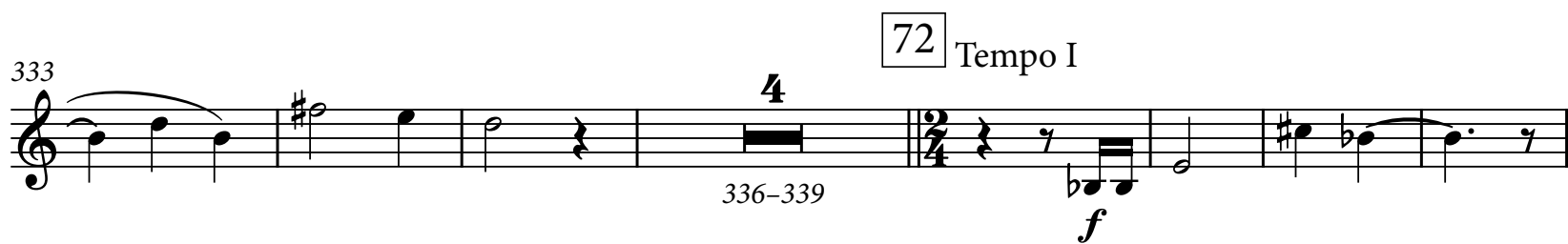
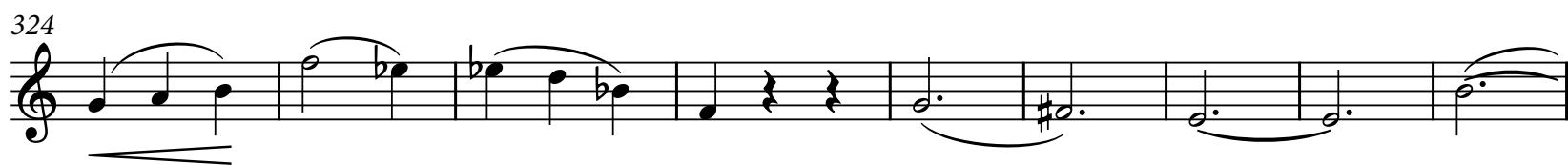
305

3 308-310

71

2 322-323

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74

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

397-399 *ff*

407

416 sostenuto

75

425

ACT II - SCENE 2

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

8 **1** *ff* **1** *f*

17 Tempo I **1** Andante. **1** Tempo I **7** **10** **11**
20-26 27-36 37-47

48 Hn 1 poco rit. a tempo **3** **5**
52-54 55-59

60 Più mosso.

66 **2** **78** *pp*

75 **2** **7** **79** *fp* *f*
76-77 80-86

88 *p* *f* **4**
93-96

97 *fff* *dim.* *p* *dim. e rit.*

103 *cresc.* *p*

109 80 Moderato. To Hn in E Hn in E *ppp* *p* 110-112 1

116 *dim.* *p* 121-124 4

126 *f* *p* 129-130 81 2

134 *p*

140 *p* *cresc.* *f*

145 82 *p* 148-150 3

152 *ff* *dim.* 153-154 2 2

160 *mf* *fff* *dim.* *pp* 83 a tempo poco rit

167 **3** **1** **1**
168-170 *p* *mf*

176 **3** **3** **9**
177-179 180-182 185-193

194 **1** **1** **1** **2**
[con sordini] *p* *p* *f*
tranquillamente agitato **85** Più mosso. 199-200

202 **11** **9** **2** **3**
Poco più lento, ma molto risoluto. **86** Più mosso. poco a poco più mosso. [senza sordini] *pp*
203-213 214-222 223-224

227 **8**
poco rit. a tempo 234-241

87 Più mosso. **12** **8**
242-253 *f* accelerando

88 Più mosso. (Presto) **20**
261 *cresc.* *ff* 267-286

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287 **1**

295 **89** **6** **4**
298-303 307-310

311 **1** **2**
317-318

90 **12** **3** **8**
321-332 *ff* 334-336 *p* *ff* 339-346
To Hn in Eb Lento.

91 Andante.
Hn in Eb

347 *pp* **1** *p* *ff*
Molto maestoso.

356 Allegro. **92** **6** *p*
360-365 To Hn in E

3 Cl. 1 *poco rit.* *a tempo* **1** *f*
368-370 Hn in E

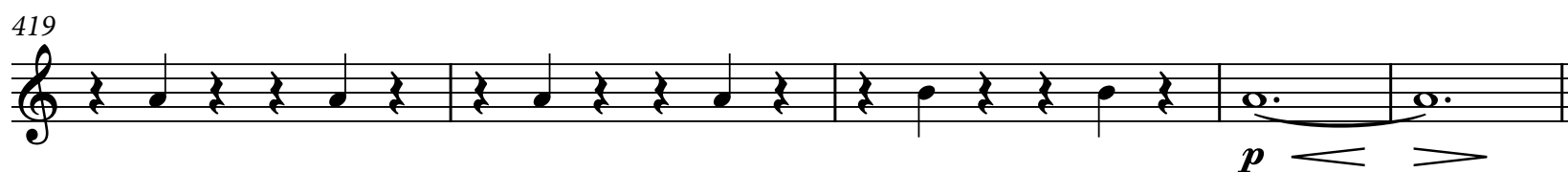
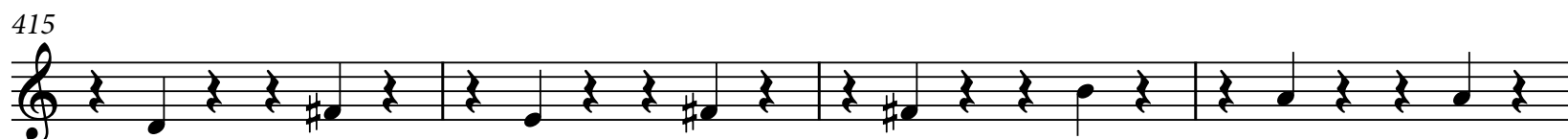
378 **1** *f*

386 **3** **1**
389-391

93 Moderato.
2 *mf* **3**
395-396 2 2 2 *dim.* 2 2 401-403



94

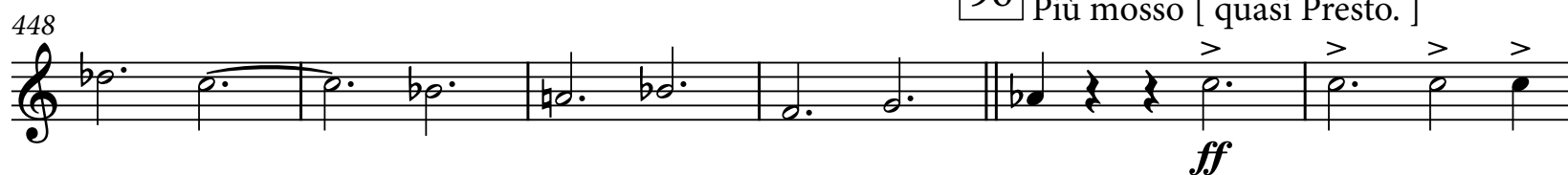


Poco più mosso.

95 Più mosso.



96 Più mosso [quasi Presto.]



497 rit.

pp p ppp

End of Act II

ACT III - SCENE 1

Moderato.

Hn in D

21

1-21

99 poco a poco più mosso.

Hn 1

p

27

poco meno mosso.

1

f

p

100

34

espress.

p

101

Tranquillamente un poco agitato.

7

4

4

41-47

48-51

52-55

f

58

63

5

64-68

fff

102 Molto maestoso.

73

sfz

fff

81

dim.

89

4

91-94

fp

103

4 2

99-102 *ppp* 107-108

111

3 *cresc.* *sfz dim.* *pp*

121 To Hn in Eb 104 L'istesso tempo 105 Vln I

6 18 4

122-127 128-145 146-149

151 Hn in Eb 6

ff 156-161

162 1 5 3

f *f* 165-169

173 106 Meno mosso maestoso.

f *cresc.* *ff*

182 ten. Molto maestoso 10 3

184-193 *f* 198-200

107 molto maestoso.

201 4 3

f 204-207 *pp* 210-212

213 **1** **9** Hn 1
214-222

108 **109** tranquillamente.
229 **3** **6** **2** **3**
ff 233-238 239-240 241-243

244 **2** **2**
p 248-249 252-253

110 Più mosso. Allegro moderato.
6 **5**
254-259 pp 264-268 mf

271 poco rit. **111** Allegro.
8 **1**
f 275-282 p <>

285 **1** **3** **2** **112**
<> <> 288-290 sfz p 293-294 fp

296 cresc. **f**

303 **1** **ff**

ACT III - SCENE 2

310 **Hn in Eb** L'istesso tempo $\text{♩} = \text{♩}$ To Hn in E **113** 7 8

314-320 321-328

329 Hp **3** **Hn in E** 9 *dolce* *pp*

331-339

342 **115** Poco più mosso. $\text{♩} = \text{♩}$ 12 1 *pp*

343-354

358 To Hn in Eb *p*

365-373 **Hn 1** **Hn in Eb** senza rit. *pp*

379 1 *pp*

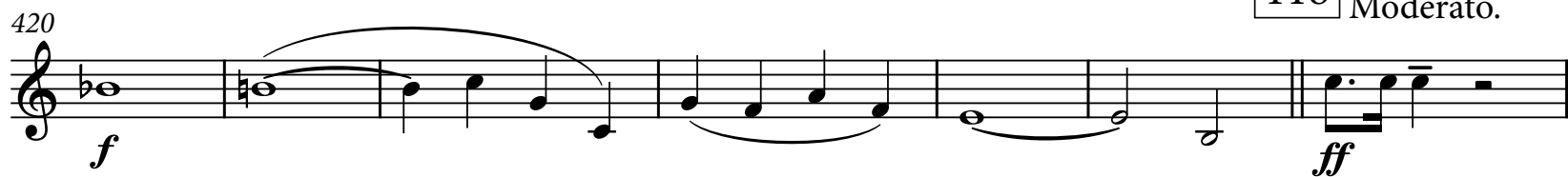
116 Andante. **117** 9 6 5 **Hn 1**

385 386-394 395-400 402-406

408 Animato. 6 *p* 414-419

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118 Moderato.



To Hn in E

3

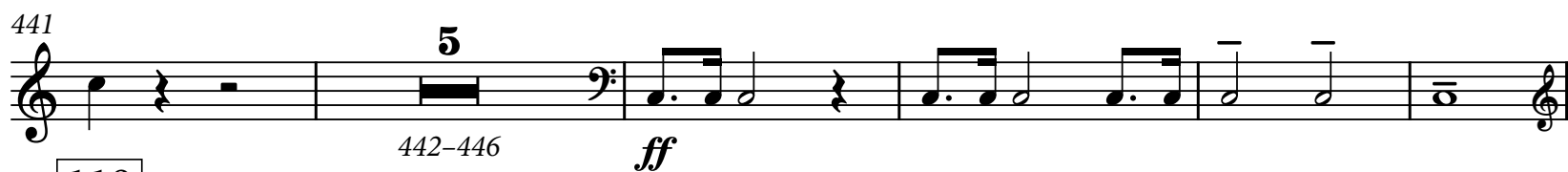
431-433



Hn in E Maestoso

Risoluto.

1



442-446

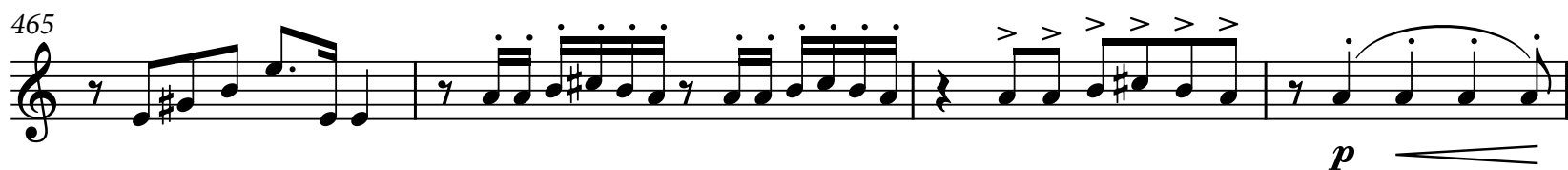
119

Poco più mosso.

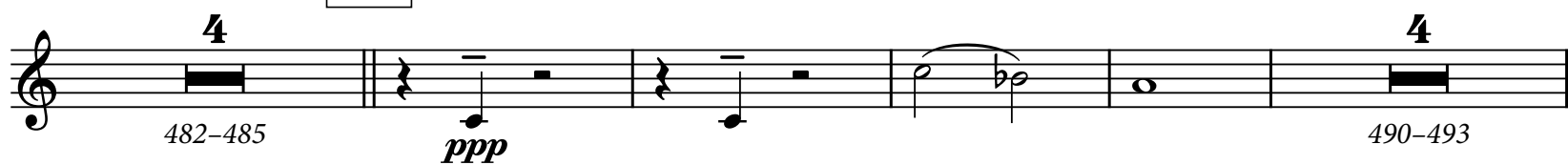


458-461

120



121



494 **6**
498-503

122

505 **4**
507-510 *p*

514 **1** **3**
f

123

520 **10**
524-533 *ff* *sfz* *sfz*

Hn 1

9
535-543 *f*

124

548 *ff*

553 *p*

558 *cresc.*

125

563 *fff*

567 *fff*

573 senza rit.....

579

584 Allegro moderato.

♩ = 100

To Hn in F

Bsn 1

fz 587-590

593

Hn in F 126

595-598 *f* 601-602

Con moto. 24 Hn 1

603-626 *p*

634 127 128 129 130

635-650 16 24 20 4

651-674 675-694 695-698

699 Hn 1 1 9

f 708-716

Più mosso.

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131

717

f

1

1

132

725 Più mosso.

p *mf* *f* *ff*

132

Con brio.

rit.

734 *Con srio.* **6** *rit.*

736-741 *f*

133

a tempo

747 155 a tempo

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

756

f dim.

760-763

134

rit.

Moderato.

766 Musical score for measures 766-784. Measure 766: Treble clef, dotted half note G4. Measure 767: Rest. Measure 768: Dotted half note G4. Measure 769: Dotted half note G4. Measure 770: Dotted half note G4. Measure 771: Dotted half note G4. Measure 772: Rest. Measure 773: Rest. Measure 774: Rest. Measure 775: Rest. Measure 776: Rest. Measure 777: Rest. Measure 778: Rest. Measure 779: Rest. Measure 780: Rest. Measure 781: Rest. Measure 782: Rest. Measure 783: Rest. Measure 784: Rest. Dynamics: *p*. Tempo: *rit.* *Moderato.* Rehearsal marks: 1, 2, 9.

135

136

Maestoso.

785

17 6 22 7

786-802 803-808 810-831 832-838

Maestoso.

Poco animato.

rit.

137

839 Poco animato. 157 rit. 158



840-859 860-862 863-869 871-873

138

874-877

878-880

ACT III - SCENE 3

Un poco animato.

Hn in F

Tpt 1

139

3

1-3

6-8

p

12

To Hn in F

140

2

1

2

16-17

19-20

poco rit.

Hn in E

Allegretto

21

(2)

(2)

1

p

f

141

a tempo giusto

30

2

6

31-32

34-39

p

pf

142

marcato

43

5

44-48

f

f

Agitato.

53

1

ff

143

Molto agitato.

Con gran forza.

59

2

5

61-62

63-67

ff

ACT III - SCENE 4

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

13 *ff* ten. Largo $\text{♩} = 56$ Moderato. accel. 144 145 Allegro. *ff*

27 *fff* *sfz*

34 146 Allegro ma non troppo. *fff* *sfz*

42 *sfz* *f* *f* *ff* *ff* *f*

50 147 *ff* 57-58 **2**

59 148 *fff* *ff* *dim.*

69 marc. *dim.* **8** 73-80 $\text{♩} = \text{♩}$

81 149 Molto Moderato 150

6 2 4

82-87 90-91 92-95

pp

Tpt 1

96 151

7

100-106

p *> pp >*

Hn 1

110 152 Un pochetto più mosso.

1

pp *pp* *poco cresc.* *fz >*

118 153 L'istesso tempo

1

pp espress.

123

1

pp espress.

130 154 Allegro.

1 1 8

p 138-145

146 Con anima.

4 4

pp 150-153 *p cresc.* 158-161

155

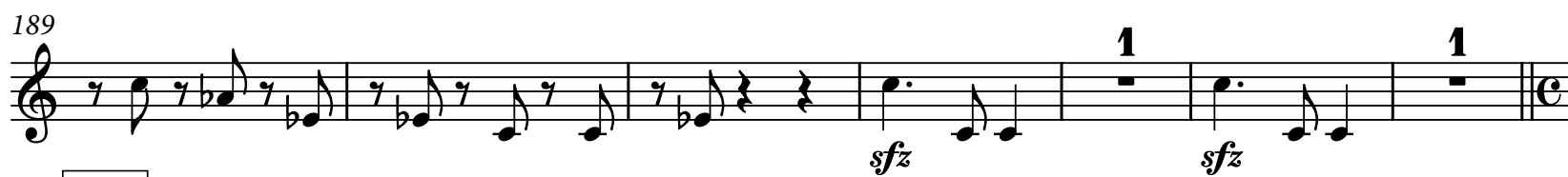
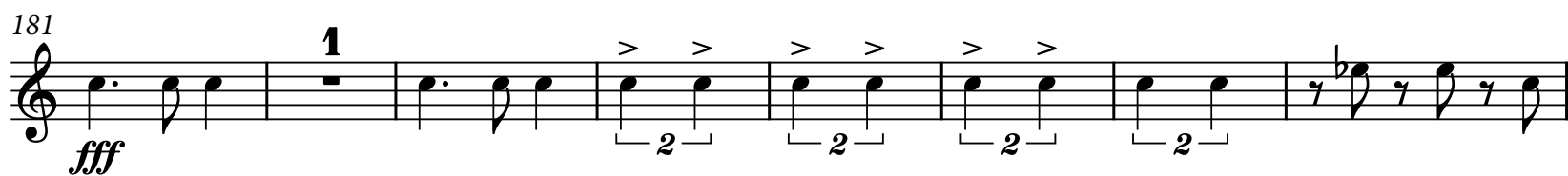
2 1

162-163 *ff*

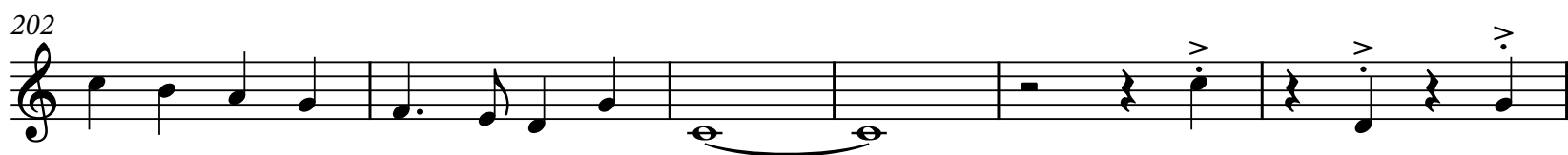
170

3 2 1

171-173 *ff* 177-178



156 Allegro risoluto.

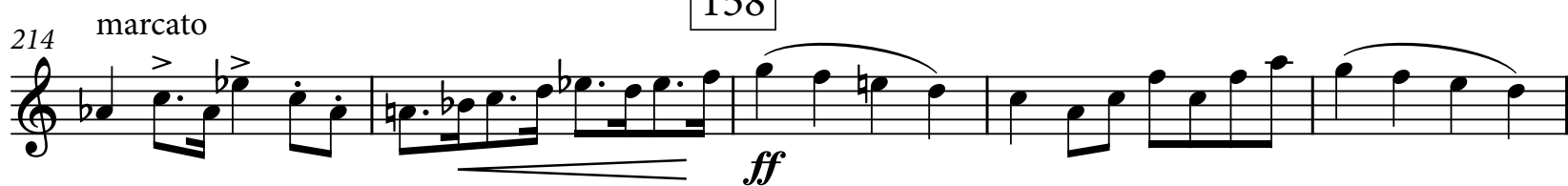


157

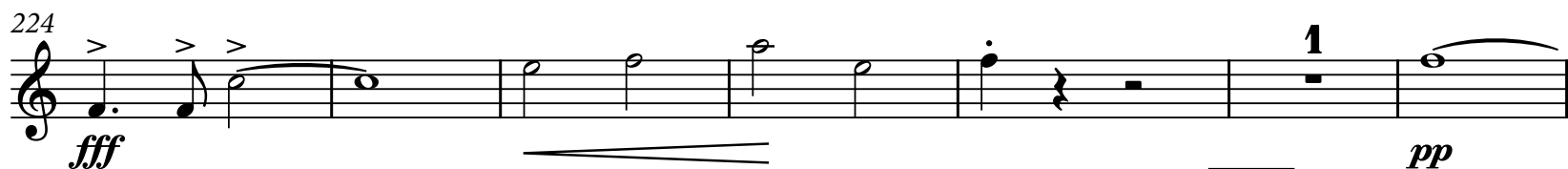
marcato



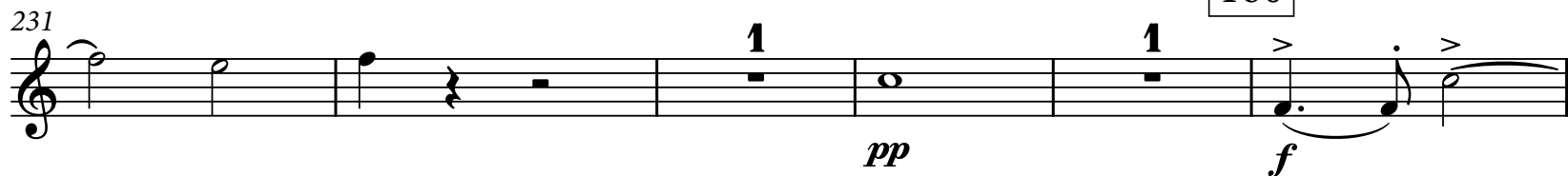
158



159



160



245

p *cresc.*

251

161

ff *pp*

257

pp *cresc.* *f*

264

162

ff *ff* *fff*

270

fff

276

1

p *cresc. molto* *ff*

282

3 3 3

286

p *fff* The End



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