

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)

ORGAN

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium



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/](https://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/](https://creativecommons.org/licenses/by-nc/4.0/)



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

<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	Tacet
Scene II	Tacet
Scene III	Tacet
ACT II	
Scene I	Tacet
Scene II	6
ACT III	
Scene I	Tacet
Scene II	14
Scene III	Tacet
Scene IV	22

The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

Molto moderato

1

2

8 9 14

1-8 9-17 18-31

3

32 Hp

32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47

38-47

36

36 37 38 39 40 41 42 43 44 45 46 47

38-47

ACT I - SCENE 1

Tacet

ACT I - SCENE 2

Tacet

ACT I - SCENE 3

Tacet

ACT II - SCENE 1

Tacet

ACT II - SCENE 2

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

1-2 5-6 8-14

76

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

15-16 17-18 20-26 27-30

31 Vln I 8 & 4 ft. *p* Ped. 16 ft.

38

43 *pp*

49 poco rit. a tempo 77

52-54 55-62

Più mosso. 78 79 Vln II I

63-69 70-86 87-94

97

fff dim. p

103 dim. e rit.

cresc. p

80 Moderato. 81

ppp 112-130 131-147

82 poco rit 83 a tempo

16 1 8 6

148-163 166-173 174-179

84 tranquillamente agitato 85 Più mosso. Poco più lento, ma molto risoluto.

14 4 1 3 12

180-193 194-197 199-201 202-213

86 Più mosso. poco a poco più mosso.poco rit. a tempo 87 Più mosso.

9 7 4 8 16

214-222 223-229 230-233 234-241 242-257

accelerando 88 Più mosso. (Presto) 89 90

8 32 23 17

258-265 266-297 298-320 321-337

338 Lento. 91 Andante. Molto maestoso. Allegro.

8 4 8 7

339-346 347-350 351-358 359-365

92

poco rit. a tempo

8 1 8 12

366-373 375-382 383-394

Detailed description: This block contains the musical notation for measures 366-394. It is written for organ in G major (one sharp). The first three measures (366-373, 375-382, 383-394) are in 4/4 time and feature block chords. The first measure has an 8 in the bass staff, the second has a 1, the third has an 8, and the fourth has a 12. The last measure (394) is in 6/4 time and features a 12. The tempo marking 'poco rit. a tempo' is above the staff.

93

Moderato.

Vln I

6

395-400

p

Detailed description: This block contains the musical notation for measures 395-400. It is written for organ and violin in A major (three sharps). The organ part is in 6/4 time and features block chords. The first measure has a 6 in the bass staff. The violin part (Vln I) enters in measure 395 and plays a melodic line. The tempo marking 'Moderato.' is above the staff. The dynamic marking '*p*' is at the end of the organ part.

Ped. 32 ft, 16 ft & 8 ft

406

f

Detailed description: This block contains the musical notation for measures 406-412. It is written for organ in A major (three sharps). The organ part is in 6/4 time and features a melodic line in the bass staff. The dynamic marking '*f*' is at the end of the organ part.

94

413

8

416-423

p

Detailed description: This block contains the musical notation for measures 413-423. It is written for organ in A major (three sharps). The organ part is in 6/4 time and features block chords. The first measure has an 8 in the bass staff. The dynamic marking '*p*' is at the end of the organ part.

Poco più mosso.

95

Più mosso.

12 7

424-435 436-442

Detailed description: This block contains the musical notation for measures 424-442. It is written for organ in A minor (three flats). The organ part is in 6/4 time and features block chords. The first measure has a 12 in the bass staff, and the second has a 7. The tempo marking 'Poco più mosso.' is above the staff.

Piu mosso.

443

Tbn. 3

f

Ped. 32 ft, 16 ft & 8 ft

96

Più mosso [quasi Presto.]

450

fff

455

2

456-457

97

Moderato.

463

13

468-480

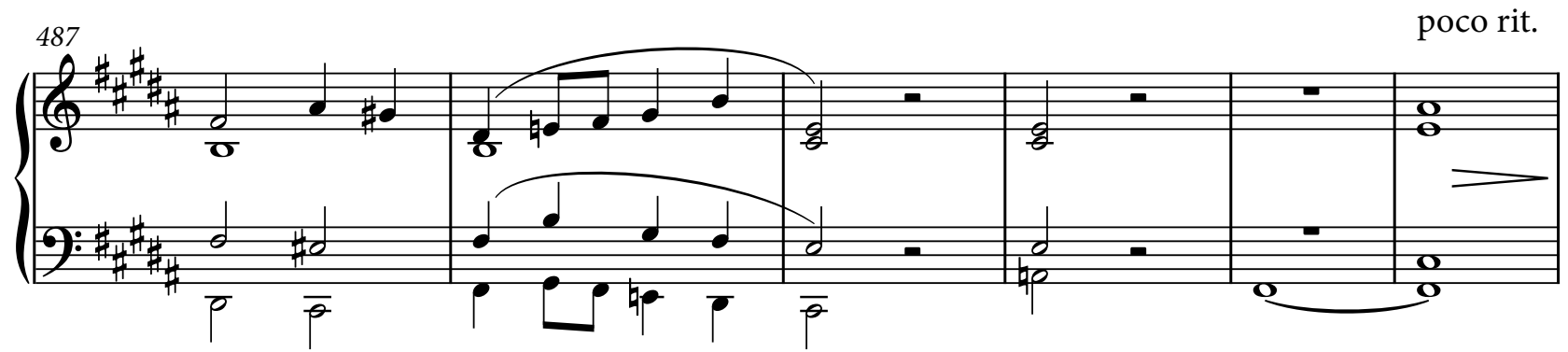
98

481

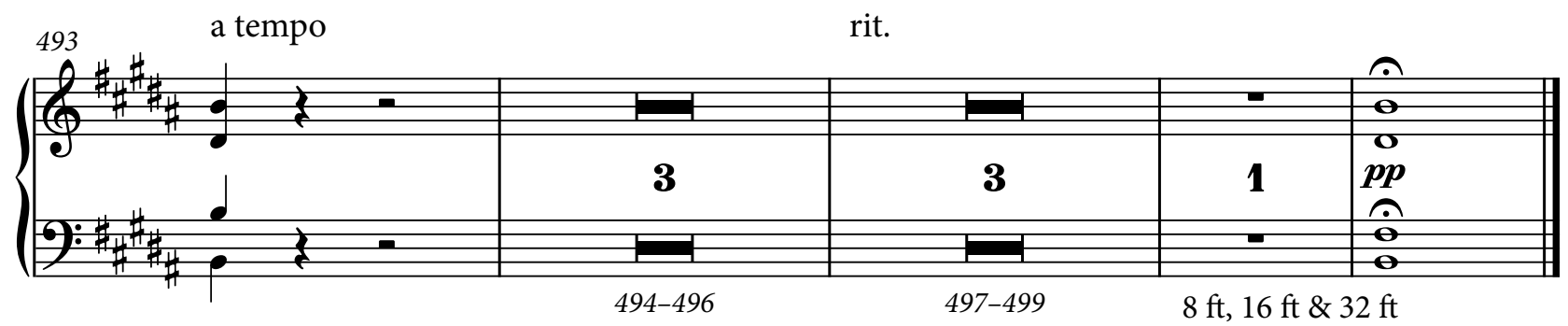
pp

Ped 16 ft & 8 ft

487 poco rit.



493 a tempo rit.



494-496 497-499 8 ft, 16 ft & 32 ft

End of Act II

ACT III - SCENE 1

Tacet

PAGE INTENTIONALLY LEFT BLANK

ACT III - SCENE 2

113

L'istesso tempo ♩ = ♩

310

2 1 7 20

310-311 314-320 321-340

114

115

Poco più mosso. ♩ = ♩

Vln I

14 1 2 2

341-354 357-358

Sw. 8 ft. & 4 ft.

360

14 1 2 2 2 2

p

p Ped. 16 ft.

366

14 1 2 2 2

371

pp

377 *senza rit.*

pp

383 **116**

ppp

385-387 391-394

Andante. **117** *Animato.*

395-400 402-413 414-423

118 *Moderato.* *Maestoso*

fff *Ped.*

427-429 430-433

119 *Risoluto.*

439-450

451 **119** Poco più mosso. Gt. 16ft, 8ft, & 4ft coupled to Sw. ten.

Timp. 453-455 458-467

468 **120**

p *f* *mf* *cresc.*

474

3 Ped. 32ft. & 16 ft.

479

4

121 32 ft. & 16 ft.

486

pp 4 490-493

495

4

498-501

504

122

3

507-509

pp
Ped. 32ft. & 16 ft.

512

1

2

517-518

519

123

ff

23

523-545

571

fff

senza rit.....

577

584

$\text{♩} = 100$ Allegro moderato.

126

Con moto.

127

128

129

130

Più mosso.

131

Più mosso.

132

Con brio.

rit.

133

a tempo

733-734 735-745 746-747 750-771

134

rit.

Moderato.

772 773-774 776-784 786-802

135

136

Maestoso.

Poco animato.

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

137

rit.

138

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

ACT III - SCENE 3

Tacet

ACT III - SCENE 4

Agitato.

Ritenuato [Short Pause] Largo [Silent] Largo ♩ = 56

1 5 5 9-13

144 Moderato. accel. 145 Allegro.

2 2 6 2 8 15-16 18-19 20-25 26-27 28-35

146 Allegro ma non troppo. 147 148

18 11 4 Hn 1 36-53 54-64 65-68

71 149 ♩. = ♩ Molto Moderato

4 77-80 pp Ped.

82

7

87

Ped.

92

150

Ped.

151

152

Un pochetto più mosso.

3 7 2 2 7

97-99 100-106 108-109 110-111 112-118

153

L'istesso tempo

154

Allegro.

Con anima.

2 10 16 16

119-120 121-130 131-146 147-162

155

156

Allegro risoluto.

34 8

163-196 197-204

157

poco a poco crescendo

205

Musical score for measures 157-205. The system begins at measure 205. The treble clef staff contains whole notes and rests. The bass clef staff contains a timpani part marked 'Timp.' with a wavy line, followed by eighth notes with accents, and then chords. A 'Ped.' (pedal) marking is placed below the bass staff. The key signature has three sharps (F#, C#, G#).

158

214

Musical score for measures 158-214. The system begins at measure 214. The treble clef staff contains chords and whole notes. The bass clef staff contains chords and whole notes. A forte dynamic 'f' is marked in the bass staff. The key signature has three sharps (F#, C#, G#).

159

222

Musical score for measures 159-222. The system begins at measure 222. The treble clef staff contains chords and whole notes. The bass clef staff contains chords and whole notes. A first ending bracket labeled '1' is shown in the bass staff. The key signature has three sharps (F#, C#, G#).

230

Musical score for measures 160-230. The system begins at measure 230. The treble clef staff contains eighth notes and whole notes. The bass clef staff contains eighth notes and whole notes. A first ending bracket labeled '1' is shown in the bass staff. A piano dynamic 'pp' is marked in the bass staff. The key signature has three sharps (F#, C#, G#).

Ped. 32 ft., 16 ft., 8 ft.

160

236

Musical score for measures 160-236. The system begins at measure 236. The treble clef staff contains eighth notes and whole notes. The bass clef staff contains eighth notes and whole notes. A first ending bracket labeled '3' is shown in the bass staff. A forte dynamic 'f' is marked in the bass staff. The key signature has three sharps (F#, C#, G#).

238-240

244

p *cresc.*

161

252

pp

Ped. 32 ft., 16 ft., 8 ft.

258

pp *cresc.* *f*

265

ff *cresc.*

162

3 2

270-272 *f* 277-278

279

cresc. molto

2

282-283

Detailed description: This system contains measures 279 to 283. Measure 279 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The bass clef has a key signature of three sharps and a common time signature. The first measure of the system (279) has a treble clef with a whole note chord (F#, C#, G#) and a bass clef with a whole note chord (F#, C#, G#). The second measure (280) has a treble clef with a whole note chord (F#, C#, G#) and a bass clef with a whole note chord (F#, C#, G#). The third measure (281) has a treble clef with a whole note chord (F#, C#, G#) and a bass clef with a whole note chord (F#, C#, G#). The fourth measure (282) has a treble clef with a whole note chord (F#, C#, G#) and a bass clef with a whole note chord (F#, C#, G#). The fifth measure (283) has a treble clef with a whole note chord (F#, C#, G#) and a bass clef with a whole note chord (F#, C#, G#). The text 'cresc. molto' is written in the first measure. The number '2' is written in the fourth measure. The range '282-283' is written below the fourth measure.

285

3

286-288

p *fff*

Detailed description: This system contains measures 285 to 288. Measure 285 starts with a treble clef, a key signature of three sharps (F#, C#, G#), and a common time signature. The bass clef has a key signature of three sharps and a common time signature. The first measure of the system (285) has a treble clef with a whole note chord (F#, C#, G#) and a bass clef with a whole note chord (F#, C#, G#). The second measure (286) has a treble clef with a whole note chord (F#, C#, G#) and a bass clef with a whole note chord (F#, C#, G#). The third measure (287) has a treble clef with a whole note chord (F#, C#, G#) and a bass clef with a whole note chord (F#, C#, G#). The fourth measure (288) has a treble clef with a whole note chord (F#, C#, G#) and a bass clef with a whole note chord (F#, C#, G#). The number '3' is written in the second measure. The range '286-288' is written below the second measure. The dynamic markings '*p*' and '*fff*' are written below the fourth measure.

The End



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number

30.2/03