



# 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)

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VOCAL SCORE

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.

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## Source Information

*Autograph Manuscript:*

*Vocal Score:*

*Royal College of Music Library*

*Manuscript Transcription & Score Preparation*

Royal College of Music Library, London: MS 5152a

Novello's Original Octavo Edition no. 8269, Novello, Ewer & Co., 1898

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## 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 Reprobos, 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](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](https://en.wikipedia.org/wiki/Jacobus_de_Voragine)

# THE LEGEND OF ST. CHRISTOPHER.

## CHARACTERS.

OFFERUS. *Bass.*

THE KING. } *Tenor.*  
THE HERMIT. }

THE QUEEN. *Soprano.*

SATAN. *High Baritone or Robust Tenor*  
(*Tenore robusto*).

THE ANGEL. *Soprano.*  
(*May be sung by the QUEEN.*)

THE CHILD. *Soprano.*  
(*Preferably a boy's voice.*)

A CHORUS.

## PROLOGUE.

In the grey dawn of early time,  
The Church on earth arose ;  
Uppuilt with battlements sublime,  
Against her mighty foes.

And many a noble saint of old,  
The fair foundation laid ;  
And living stones, of price untold,  
The stately fabric made.

In glory of unfading light  
Their faithful record lives ;  
The touch of Time the vision bright  
Unchanging lustre gives.

## ACT I.

### SCENE I.

(*An open space before the palace of KING ORIENS. A dense wood is on the left, and a road in the distance, upon which the KING is seen approaching in a chariot, with soldiers and trumpeters.*)

CHORUS OF MEN.

The King! the King returns in triumph!  
Come forth and bid him joyful welcome.  
Haste, come forth!

CHORUS OF MAIDENS.

(*With laurel wreaths and garlands of flowers.*)

He comes, our King, in regal pride and glory ;  
Our faithful legions follow in his train ;  
Their noble deeds, renowned in song and story ;  
We count, and welcome them with glad refrain.

Hail to our King, our heroes hail !  
Our loyal welcome shall not fail ;  
Your praises rise on honour's wing,  
While in high chorus here we sing.

(*The KING arrives.*)

SOLDIERS' CHORUS.

Sing victory, sing victory, our glorious King  
returns,  
Triumphantly, triumphantly, his chariot  
homeward sped ;  
In loyal hearts, in loyal hearts, the flame of  
triumph burns ;  
The conqueror, the conqueror, we crown his  
honoured head.

(*They place the wreath upon his head.*)

DOUBLE CHORUS.

*Women.*

Hail to our King and heroes brave !  
Right royal welcome do we give ;  
While banners high above you wave,  
Long, long in gladness may ye live.



*Men.*

Hail to our King and maidens fair !  
 Right royal welcome do ye give ;  
 Garlands of flowers ye maidens bear,  
 Long, long in gladness may ye live.

(OFFERUS, the giant, emerges from the wood and  
 kneels before the KING.)

*Offerus.*

Mighty King, to thee I bend,  
 Humble homage offer thee ;  
 Kindly my request attend,  
 And grant to me,  
 Thy slave to be.  
 I entreat, my offer thou'lt receive ;  
 Brave and faithful service will I give.

*King.*

Thy name, bold wanderer !

*Offerus.*

Offerus my name. Immortal gods have  
 given me strength and stature to excel. And  
 long in poverty have I sought the mightiest  
 earthly monarch, that my service might be his.

*King.*

Thy service I receive, thou Offerus, and bind  
 thee to obey my commands.

*Offerus.*

Henceforth thy slave am I, for thou the  
 mightiest art.

*King.*

Give thy service unto me,  
 Rich rewards I offer thee.

*Offerus.*

Burden-bearer is my name,  
 Service is my only claim.

*King.*

Thou art mine, and mine alone,  
 Till life be done.

*Offerus.*

I am thine, and thine alone,  
 Till there come a mightier one.

## SCENE II.

(A hall in the Palace. The QUEEN and her  
 attendants wait while the KING enters with his  
 retinue, followed by OFFERUS.)

*Queen.*

The dear delights of home and peace  
 Once more, my love, are thine.  
 Could strife and war forever cease,  
 What joy, what bliss were mine !  
 Then no more my heart in sorrow  
 Should be sad for the coming morrow.  
 Yet proud am I thy noble deeds to hear,  
 And willing tribute to thy courage bear.

*CHORUS.*

Yes, proud are we thy noble deeds to hear,  
 And willing tribute to thy courage bear.

*King.*

Thy welcome voice, beloved,  
 Is music to my heart.  
 Now gladly will I linger,  
 Nor willingly depart.  
 The memory of battle's fierce affray  
 Is banished and forgotten, far away.

*Queen.*

From cruel voice of clanging arms  
 Thou comest to thy rest ;  
 Free from the fear of dread alarms,  
 This refuge is thy best.  
 Rest thee here, love shall enfold thee ;  
 Peace within her arms shall hold thee.

*King.*

Come, Offerus, present thee to our Queen.  
 (OFFERUS advances and kneels.)

*Offerus.*

Most royal lady, here I kneel  
 To offer thee thy rightful due ;  
 Command me, and with earnest zeal  
 I gladly give my service true,  
 Thee and my royal master to obey,  
 With proud submission, from this happy day.

*Queen.*

Rise, Offerus, I take thy service, brave and  
 worthy man.

*Offerus.*

I will serve thee, I obey thee, most gracious  
 Queen.  
 (Exeunt all but KING and QUEEN.)

THE LEGEND OF ST. CHRISTOPHER.

*King.*

There is a king, albeit a slave ;  
How gentle is he, and yet how brave !  
May heaven delay the fateful hour  
When he shall find a mightier power.

*Queen.*

How can he find on earth a mightier ?  
Art thou not lord of all the kingdoms now ?

*King.*

I am, but powers there be I cannot dare  
To brave. I must before them bow.

[*Exeunt.*]

SCENE III.

*(An open glade in the forest. The KING and his followers are resting after the hunt. A deer starts from the wood and OFFERUS draws his bow. The KING trembles and crosses himself.)*

*King.*

Hold, Offerus, send not the shaft ! Knowest  
thou not this dreadful wood is haunted ?

*Offerus.*

Haunted, by whom ?

*King.*

By the presence of the Fiend.

*Offerus.*

Who's the Fiend that thou should'st fear him ?  
Fear I know not, though a slave.  
Thou, O King, hast found thy master,  
Him I seek and thee I leave.

*(He sends the arrow and moves towards the wood.  
Fires flash in the distance.)*

*King, Queen, and Chorus.*

Stay, good Offerus, O stay,  
Terrors are before thee.  
Darkest clouds close o'er thee,  
Wings of demons hover  
Round thy path and over ;  
Dost thou not discover  
Horrid phantoms in the way ?

Leave us not, good Offerus ;  
See the lurid gleaming  
Of the fires upstreaming  
In the forest glowing,  
Where thy steps are going,  
Thy great gifts bestowing  
On the Fiend, to leave us thus.

*(OFFERUS, moving slowly, turns.)*

*Offerus.*

I see the darkening path,  
And yet I cannot stay.  
A stronger king than thou,  
I must before him bow.  
I would not feel thy wrath,  
But him I must obey.

*King and Chorus.*

Farewell, our hero, gallant Offerus. Thy  
vow leads thee forth to mightier power devoted.  
Farewell !

*(They watch him as he disappears in the wood.)*

ACT II.

SCENE I.

*(A desert plain. OFFERUS meets SATAN at the head of an armed legion.)*

*Satan.*

See where comes bold Offerus,  
He hath learned no evil.  
Fears nor man nor devil,  
He shall come and dwell with us.  
Man, who art thou, and whom dost thou seek ?

*Offerus.*

I seek that Fiend, who maketh kings to  
tremble. I would have him for my master.

*Satan.*

Prince of all this world am I.  
Come, thou noble creature,  
Yield thee, body, mind, and soul  
Unto my supreme control.  
Fit reward shalt thou enjoy,  
For thy kingly nature.

Thus my followers I lead  
Through this barren region,  
Storms and whirlwinds do not flee ;  
Naught on earth can conquer me.  
My commands they ever heed,  
Faithful demon-legion.

DEMONS.

Satan, our king, thy reign we own,  
Thy might alone,  
In all our ranks it holdeth sovereign sway.  
Thee we obey.



*Offerus.*

I also thee obey.  
Yield me unto thy will.  
Thou shalt have utmost sway  
O'er my strength and my skill,  
Thy every behest to fulfil.

## DEMONS.

Thus we march, a mighty legion,  
Through the world's wide fields afar,  
All its woes and ills unheeding,  
Discord dire and ruin spreading,  
And throughout the fairest region  
Bring confusion, rage, and war.

Shrines and altars fall before us,  
Naught is sacred in our eyes ;  
Drink we deep in fullest measure  
Of the cup of earthly pleasure ;  
Mirth and music merrily share we,  
Pleasure's flowing goblet bear we,  
And there is naught we fear in earth or skies.

Thus we march, &c.

(*Exeunt singing.*)

## SCENE II.

(*They arrive at a cross. SATAN trembles and turns away. The sound of women's voices is heard singing :—*)

Asperges me, Domine,  
Hyssopo et mundabor.  
Lavabis me, lavabis me,  
Et super nivem de albor.

*Offerus.*

Ha, my master, tremblest thou ?  
This high cross thou fearest,  
Nor, in terror, darest  
Even to look upon it now.  
Why showest thou these signs of fear ?  
The mystery to me declare.

## CHORUS.

On the cross the Lord of Heaven  
Died, to ransom man, His creature ;  
There His blessed life was given  
To upraise the fallen nature ;  
Therefore are the signs of fear :  
None but saints the sight can bear.

*Offerus.*

Thou art my master no longer ;  
I seek the Lord who died,  
For He is greater and stronger.  
I follow far and wide  
Till I His face may behold,  
And learn His love manifold.

*Satan.*

Offerus, beware, beware !  
How canst thou endure  
Fast and vigil, watch and prayer,  
Heaven to secure ?  
Earth's delights I give to thee,  
Heaven is far above ;  
Lose not present liberty  
Future hope to prove.

Offerus, beware my wrath,  
Heavy shall it fall on thee ;  
Ruin shall attend thy path—  
Thus now do I warn thee.  
All the kingdoms of the world,  
All their glory great,  
These I own, and alone  
I can bestow them.  
All this glory and power I give thee ;  
Come, faithful servant, I bid thee ;  
Call not vengeance upon thee.  
Stay, Offerus, stay.

*Offerus.*

Ask me not my vow to break.  
Him, the Highest, will I seek ;  
Unto Him, the Lord of Heaven,  
Shall my life henceforth be given ;  
There, at length, my restless mind  
True content and peace shall find.

## CHORUS.

Farewell, our hero, gallant Offerus !  
Thy vow leads thee forth to mightiest power  
devoted.

Love guide thee in thy quest of Him who  
only can give thee peace and joy, and meet  
reward for noble strife. Farewell !

## ACT III.

## SCENE I.

(*A hermit's cottage in a dense forest. The HERMIT opens his door to OFFERUS, who is clad in worn garments.*)

*Offerus.*

Tell me, good father, where to find the Lord of Heaven.

*Hermit.*

Enter, son, rest thee, and let me bathe thy feet, for they are sore and travel-stained.

*Offerus.*

Glad am I to rest, I am weary,

*Hermit.*

Rest thee here, my son; refreshment will I offer thee.

*(The HERMIT brings food and a long flowing garment.)*

*Hermit.*

The story thou shalt hear  
Of Him, the Saviour blest,  
Who came our life to share,  
And lead us to His rest.

Wise men had foretold His coming,  
From the Orient land they came,  
Star-led, through the desert roaming,  
To the town of Bethlehem.

Through many blessed years  
His dwelling was with men  
Bearing their griefs and cares  
And soothing every pain,

When His work on earth was ended,  
Willingly He gave His life,  
And to heaven once more ascended,  
Conqueror in the deadly strife,

*Offerus.*

Most wonderful thy story! How thankfully I hear it from thy lips. Thy voice, good father, brings a memory strange to me.

*Hermit.*

It is not strange, for I was Oriens, the monarch proud, who now for many years have served the King of kings.

Come, and I will show thee  
All the Church's beauty,  
Where her worship holy  
Daily doth arise.  
With her blessing o'er thee  
Thou shalt learn thy duty,  
And in service lowly  
Train thee for the skies,

## SCENE II.

*(The interior of a Cathedral. Priests are seen robed in beautiful vestments. The HERMIT and OFFERUS enter and kneel.)*

CHOIR.

Asperges me, Domine,  
Hyssopo et mundabor.  
Lavabis me, lavabis me,  
Et super nivem de albor.

*(OFFERUS, greatly moved, draws the HERMIT aside.)*

*Offerus.*

Tell me, good father, what can I do for the Christ, my Master.

*Hermit.*

Come, and I will show thee  
All the Church's beauty,  
Where her worship holy  
Riseth day by day.  
In that worship lowly,  
Learn thy constant duty,  
And with light before thee,  
Tread the blessed way.

CHOIR.

Gloria in excelsis Deo,  
Et in terra pax hominibus bonæ voluntatis.  
Laudamus te,  
Benedicimus te,  
Glorificamus te.  
Gratias agimus tibi propter magnam gloriam tuam.  
Domine Deus, Rex Cœlestis, Deus, Pater Omnipotens.  
Domine Fili Unigenite, Jesu Christe.  
Domine Deus, Agnus Dei, Filius Patris,  
Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe deprecationem nostram,  
Qui sedes ad dexteram Patris, miserere nobis.  
Quoniam tu solus sanctus,  
Tu solus Dominus,  
Tu solus altissimus, Jesu Christe,  
Cum Sancto Spiritu, in gloria Dei Patris.  
Amen.

*Offerus.*

*(With great firmness.)*

In gloria Dei Patris, Amen!  
Now let me go, my father, where I may serve the Lord.



## TRIO.

*The Hermit, Offerus, and an Angel.*

Learn the blessedness of giving,  
Give thy strength, thy soul, thy spirit  
For the Master ever-living  
Claiming no reward, no merit.  
So in boundless liberty shalt thou walk for  
evermore.

Thy best labour freely given  
In the largest, fullest measure,  
Dear to man, beloved of heaven,  
Thou shalt taste immortal pleasure,  
And unending rest remains, when thy noble  
life is o'er.

## HYMN.

Jam sol recedit igneus,  
Tu lux perennis unitas,  
Nostris beata trinitas  
Infunde lumen cordibus.

Te mane laudum carmine,  
Te deprecamur vespere,  
Digneris, ut te supplices,  
Laudamus inter cœlites.

Patri simulque Filio,  
Tibique, Sancte Spiritus,  
Sicut fuit, sit jugiter  
Sæclum per omne gloria.

## SCENE III.

*(The HERMIT'S cottage.)*

*Offerus.*

Tell me now, father, what can I do for the  
Christ, my Master?

*Hermit.*

Yonder is the river, deep and rapid, where  
many cross in danger. Build thee a hut upon  
its banks and carry them through the flood.

*(Light fills the cottage. An Angel sings:—)*

Blessings of heaven  
Richly are given,  
Service most worthy  
Waiteth before thee.

## SCENE IV.

*(A small hut on river bank. There is night  
and storm. A child's voice sings:—)*

Offerus, wilt thou not bear me across?

*(OFFERUS appears, but, seeing nothing, re-enters  
the hut. The child's voice repeats:—)*

Offerus, carry me over to-night!

*(Again he goes forth but finds nothing. The third  
time the voice is heard nearer:—)*

Offerus! Offerus! carry me over to-night!

*(And a little child is seen. OFFERUS lifts the child  
and enters the stream. There is great violence  
of the elements, but a quiet light upon the  
child's head.)*

*Offerus.*

Bearing thus my precious burden  
Through the wild and angry flood,  
Every moment heavier growing,  
As the weight of all the world.  
In the tumult of the surges  
Power Divine my spirit urges,  
Till I win the blessed guerdon  
Of my Lord's approving word.

*(The storm subsides. OFFERUS reaches the shore.  
The dawn appears faintly.)*

CHORUS.

Know, O mortal, thou hast borne  
In thine arms the Holy One,  
Christ, and the sin of the world.  
Peace be with thee! Lo, the morn  
On thy head its light hath thrown.

*Hermit.*

Christopher be now thy name,  
Thine henceforth by rightful claim.  
This, through the ages yet to be,  
Shall bring high honour unto thee.

CHORUS.

Labour nobly, bravely on  
Though the stormy waves arise.  
On the far eternal shore  
He is watching evermore,  
Who, at length, thy work shall own,  
And with joy divine shall crown  
With the saints in Paradise.

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# THE LEGEND OF ST. CHRISTOPHER

## PROLOGUE.

HORATIO PARKER, Op. 43.

*Molto moderato.*

PIANO. *ff*

*dim.* *poco rit.*

5

*p* *cres.*

7

*fff*

9

*1* SOPRANO. *cres. . poco . a . poco.* *f*

In the grey dawn of ear - ly time, The Church on earth a - rose ; Up -

ALTO. *cres. . poco . a . poco.* *f*

In the grey dawn of ear - ly time, The Church on earth a - rose ;

TENOR. *cres. . poco . a . poco.* *f*

In the grey dawn of ear - ly time, The Church on earth a - rose ;

BASS. *cres. . poco . a . poco.* *f*

In the grey dawn of ear - ly time, The Church on earth a - rose ;

*1* *p* *cres. . poco . a . poco.* *f marcato.*

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8269.

built with bat - tle - ments sub - lime, A - gainst her might - y . .

Up - built with bat - tle - ments sub - lime, A - gainst her might - y . .

Up - built with bat - tle - ments sub - lime, A - gainst her might - y

Up - built with bat - tle - ments sub - lime, A - gainst her might - y

foes. And ma - ny a no - ble

foes. Ma - ny a

foes. And ma - ny a

foes. Ma - ny a

saint of old, Her fair founda - tion laid; . . And liv - ing stones of

saint of old, Her fair founda - tion laid; . . And liv - ing

saint of old, Her fair foun - da - tion laid; And liv - ing

saint of old, Her fair foun - da - tion laid; . . .



price un-told, The state - ly fab - ric made, . . . Lives . . .

stones, of price un-told, The state - ly fab - ric made, And liv - ing stones, of

stones, of price un-told, The state - ly fab - ric made, And liv - ing stones, of

. . . and liv - - - ing

*dim.* *p* *p ben legato.*

. . . of price untold, The state - ly fab - ric made. In

price untold, The state - ly fab - ric made. In

price untold, The state ly fab - - ric made. In

stones, . . of price un-told, The fab - - ric made. In

*p* *f*

glo - ry of un - fad - ing light Their faith - ful re - cord

glo - ry of un - fad - ing light Their faith - ful re - cord

glo - ry of un - fad - ing light Their faith - ful re - cord

glo - ry of un - fad - ing light Their faith - ful re - cord

*p sub. ito.* *cres.*

lives, . . it lives, . . The touch of.. Time, . . . the vi - sion

lives, . . it lives, . . The touch of.. Time, . . the

lives, . . it lives, . . The touch of.. Time, . . . .

lives, . . it lives, . . The touch of Time, . . .

*f* *sostenuto.* *sf* *legato.*

bright, . . . Un-chang-ing lus-tre gives, The touch of Time un-chang-ing lus-tre gives, . . . The touch of.. Time, the . . . the vi-sion bright, Un-chang-ing lus-tre gives, un- . . . the vi-sion bright, . . . Un-chang-ing lus-tre gives,

. . . tre gives, . . . un-chang-ing lus-tre gives for ev-er-more.  
vi-sion, un-chang-ing lus-tre gives for ev-er-more.  
-chang-ing, . . . un-chang-ing lus-tre gives for ev-er-more.  
un- . . . chang-ing lus-tre gives for ev-er-more.

## ACT I.

SCENE I.—An open space before the palace of KING ORIENS. A dense wood is on the left, and a road in the distance upon which the KING is seen approaching in a chariot, with soldiers and trumpeters.

*Allegro moderato.*

PIANO. *p*

5

9

13

*cres. . . poco . . . a . . . poco.*

17

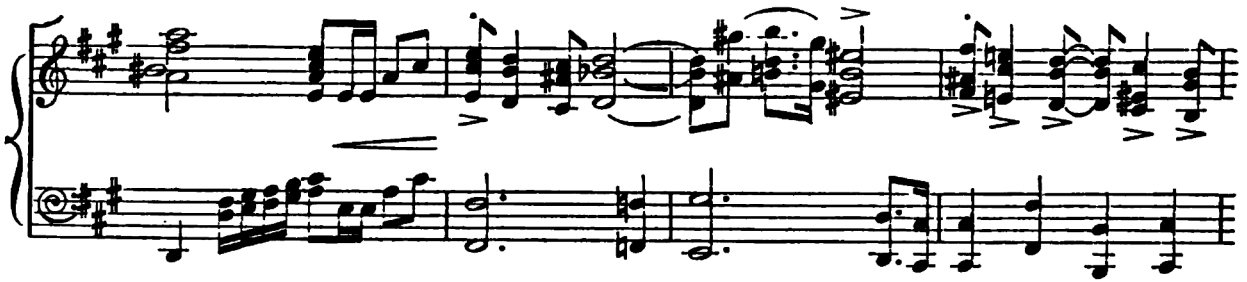
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21

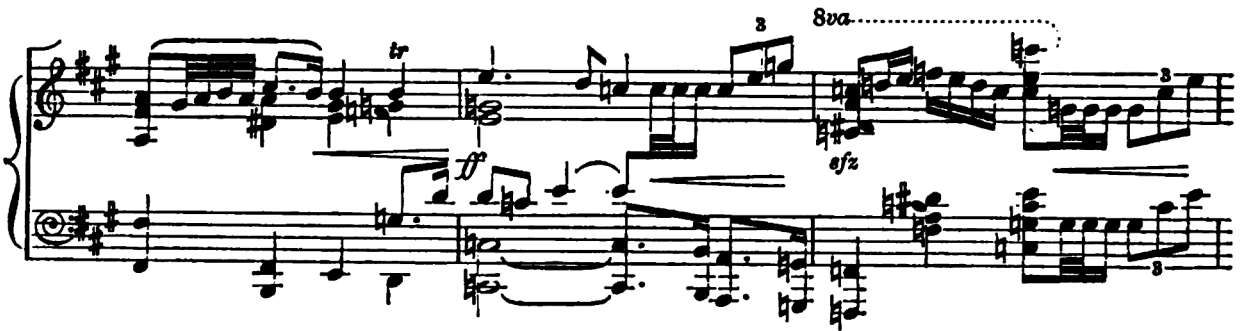
5



24



28



31



34



38



42



*p*

51

*p*

L.H.

55

L.H.

58

EDITOR'S NOTE: Novello Vocal Score contained two bars of accompaniment which do not appear in the copyist full score.

They have been removed here to align the full score and vocal score.

60

64

*poco a poco cres.*

8 9

71

3 3 3 3 3 3 8va

74

BARITONES (A FEW MEN).

*ff*

The King, the King, the King re- turns in tri- umph.

78

9

Come forth and bid him joy - ful wel - come, joy - ful wel - come.

82

Haste, come forth! haste, come forth! haste, come forth!

86

90

10 CHORUS OF MAIDENS (*With laurel wreaths and garlands of flowers*).  
*Poco più moderato.*

1st SOPRANO.

He comes, our King, in  
 2nd SOPRANO.

He comes, our King, in  
 1st ALTO.

He comes, our King, in  
 2nd ALTO.

He comes, our King, in

10 *Poco più moderato.*

95

re - gal pride and glo - ry, Our faith - ful le - gions fol - low in his train; Their  
 re - gal pride and glo - ry, Our faith - ful le - gions fol - low in his train; Their  
 re - gal pride and glo - ry, Our faith - ful le - gions fol - low in his train; Their  
 re - gal pride and glo - ry, Our faith - ful le - gions fol - low in his train;



no - ble deeds, renowned in song and sto - ry, We count . . and welcome them with

no - ble deeds, renowned in song and sto - ry, We count . . and welcome them with

no - ble deeds . . renowned in song and sto - ry, We count . . and welcome them with

Their no-ble deeds renowned in song and sto - ry, We count . . and welcome them with

[illegible]

105

shall not fail, Your praises rise on honour's wing, While in chorus

shall not fail, Your praises rise on honour's wing, While in chorus

shall not fail, Your praises rise on honour's wing, While in chorus

shall not fail, Your praises rise on honour's wing, While in chorus

8269.

high we sing. . . Hail to our King, Hail!

high we sing. . . Hail to our King, Hail!

high we sing. Hail to our King, Hail!

high we sing. Hail to our King, Hail!

Hail to our King! Hail! Right roy al, al, al, al

Hail to our King! Hail! Right roy al, al, al, al

Hail to our King! Hail! Right roy al, al, al, al

Hail to our King! Hail! Right roy al, al, al, al

al wel - come shall . . not fail.

roy al wel - come shall . . not fail.

al wel - come, wel - come shall . . not fail.

al wel - come, wel - come shall . . not fail.

119

123

126

## CHORUS OF MEN (SOLDIERS).

1st &amp; 2nd TENORS.

13

Sing vic - to - ry,

sing vic - to - ry,

1st &amp; 2nd BASSES.

Sing vic - to - ry,

sing vic - to - ry,

130

*sostenuto.*  
*p*  
 - umphant-ly, tri-umphant ly, his cha - riot homeward sped ; In loy - al hearts, in  
*sostenuto.*  
*p*  
 - umphant-ly, tri-umphant-ly, his cha - riot homeward sped ; In loy - al hearts, in  
*p*  
*legato.*

1st TENOR. *f*  
 loy - al hearts, the flame of tri - umph burns, The  
 2nd TENOR. *f*  
 loy - al hearts, the flame of tri - umph burns, The con - queror, the  
 1st BASS. *f*  
 loy - al hearts, the flame of tri - umph burns, The con - queror, the  
 2nd BASS. *f*  
 loy - al hearts, the flame of tri - umph burns, The

con - queror, we crown his hon - our'd head.  
 con - queror, we crown his hon - our'd head.  
 con - queror, we crown his hon - our'd head.  
 con - queror, we crown his hon - our'd head.



143

*(They place the wreath upon his head.)*

145

14

*1st & 2nd SOPRANOS.* *cres. molto.*  
Hail to our King, and he - roes brave, Right roy - al wel - come

*1st & 2nd ALTOS.* *cres. molto.*  
Hail to our King, and he - roes brave, Right roy - al wel - come

*1st & 2nd TENORS.* *ff*  
Hail.. to our King, . . .

*1st & 2nd BASSES.* *ff*  
Hail.. to our King, . . .

*14*  
*ff p*

148

*cres.*  
ye shall have ; While ban - ners high a - bove you wave, Our

*cres.*  
ye shall have ; While ban - ners high a - bove you wave, Our

*cres.*  
Hail . . to our King, and maid - ens fair, With gar - lands bright, Your

*cres.*  
Hail . . to our King, and maid - ens fair, With gar - lands bright, Your

*f cres.*



loy - al wel - come now re - ceive, . . Hail to our King,  
 Hail to our King,  
 Hail,  
 Hail,

*ff*

*Poco più mosso.*

1st SOPRANO.  
 hail, hail to our King, hail! Right

2nd SOPRANO.  
 hail, hail . . to our King! Right

1st & 2nd ALTOS.  
 hail, hail to our King! Right

1st TENOR.  
 hail to our King, hail to our King! Right

2nd TENOR.  
 hail to our King, hail to our King! Right

1st BASS.  
 hail to our King, hail . . . . . to our King! Right

2nd BASS.  
 hail to our King, hail, hail! Right

*Poco più mosso.*

8269

roy - - - al wel - come ye shall have; While

roy - al, roy - - - al wel - come, While

roy - - - al wel - come, our he - roes, our

loy - - - al wel - come we shall have; With

loy - al, loy - - - al wel - come, With

loy - - - al .. wel - come, maid - - ens

loy - - - al wel - come,

ban - ners high a - bove you wave, Our loy - al wel - come

ban - ners high a - bove you wave, Our loy - al wel - come

he - roes . . . shall have loy - al

gar - lands bright, . . . Your loy - - - al

gar - lands bright, . . . Your loy - - - al

fair, With gar - lands rare, Your

loy - - - al wel - come

8269.

163

*poco rit.* 15

now . . . . . re - - ceive.

now . . . . . re - - ceive.

wel - - come . . . . . now . . . . . re - - ceive.

wel - - come . . . . . now re - - ceive.

wel - - . . . . . come we re - - ceive.

wel . . . . . come we re - - ceive.

wel - - come we re - - ceive.

we . . . . . re - - ceive.

*Sva.* *Tempo lmo.* 15

*poco rit.* *ff*

166

169

*Poco più mosso.*

172

8va.  
3

175

16 *L'istesso tempo.*

179

(OFFERUS, the giant,  
*Meno mosso.*)  
*poco rit.* *f*

184

emerges from the wood, and kneels before the KING.)

189

17 *f* OFFERUS (BASS). *Molto maestoso ma non lento.*  
Might-y King, to thee I bend, Humble hom - age of - fer thee,



194

Kind - ly my re - quest . at - tend, And grant to me, Thy slave . . . . to

*legato.* *sfz*

198

18  
be, I en - treat, my of - fer thou'lt receive, Brave and faith - ful

*p*

202

*Poco più mosso.*  
KING (TENOR).  
service will I give. Thy name, bold wanderer !

*Poco più mosso.*  
*f* *p*

207

OFFERUS.  
Of - fer - us . . . my name, Immortal gods have giv'n me strength and

*f* *a tempo.*



stature to ex-cel. And long.. in po-ver-ty have I

*p* 19

sought . . the mightiest earthly monarch, that my ser - vice might be

*p*

*King. un poco animato.*

Thy ser - vice I re - ceive, thou Of - fer-us, and

his. . . Hence - forth . . thy slave am I, for

*mf un poco animato.*

bind thee to o - bey . . my commands. Give thy ser-vice

thou, thou the mightiest art.

*20 Poco più largo.*

*f* *p* *f*

232

un - to me, Rich re-ward I of - fer thee.

Burden-bear - er

236

is my name, Ser-vice is my on - ly claim. I am

*poco a poco*

*f*

240

Thou art mine, . . . thou art mine, . . .

*più mosso.*

thine, . . . I am thine, I am

244

*Allegro.*

thou art mine, . . mine a - lone, . .

thine, . . thine a - lone, . . Till I

*Allegro.*

248

Un - til life be end - ed, Thou art mine . . a -

find a might - ier, I am thine, thine a -

253

*poco rit.*

- lone, Till life . . . be . .

*poco rit.*

- lone, Till com - - eth . . . a might - ier

*ff poco rit.*

22

done. . . . .

one. . . . .

22

*p a tempo.* 3 3 3 *ff* 8va.....

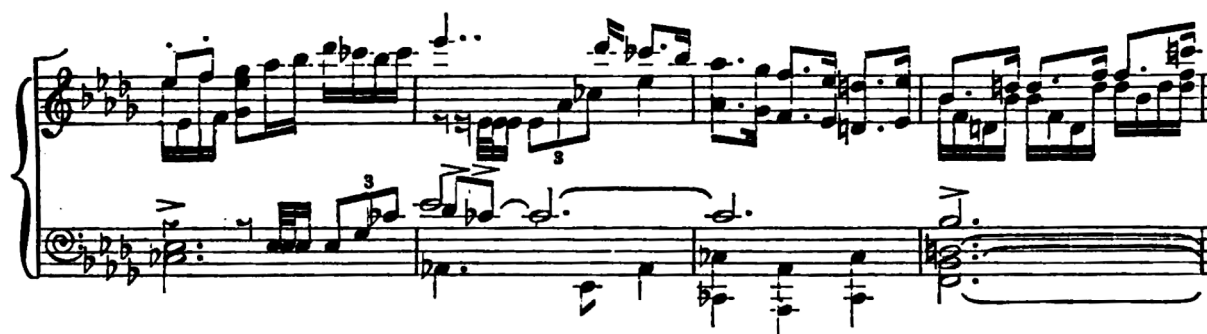


261

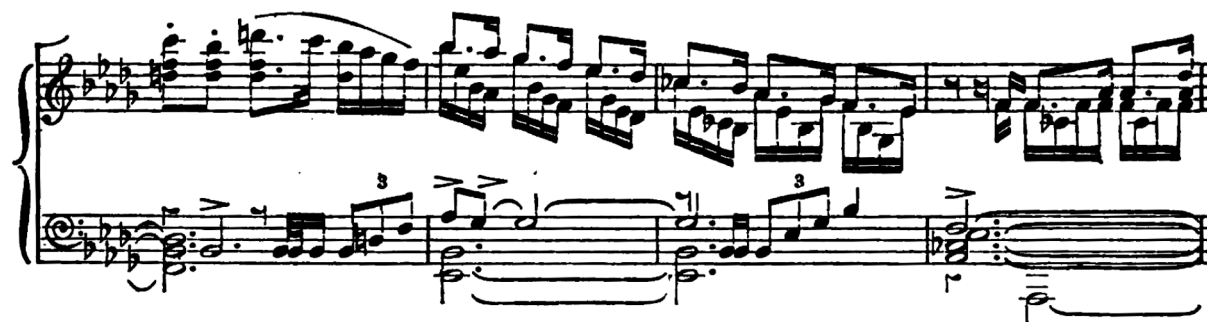
3 3 3 8va.....



265

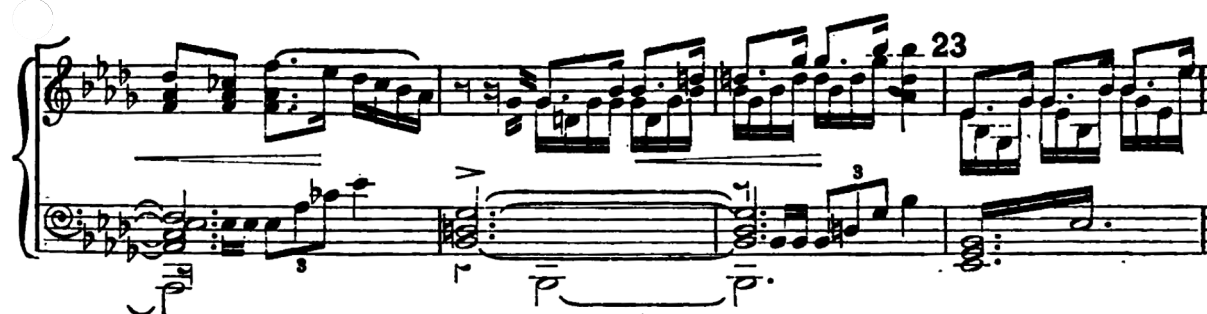


269



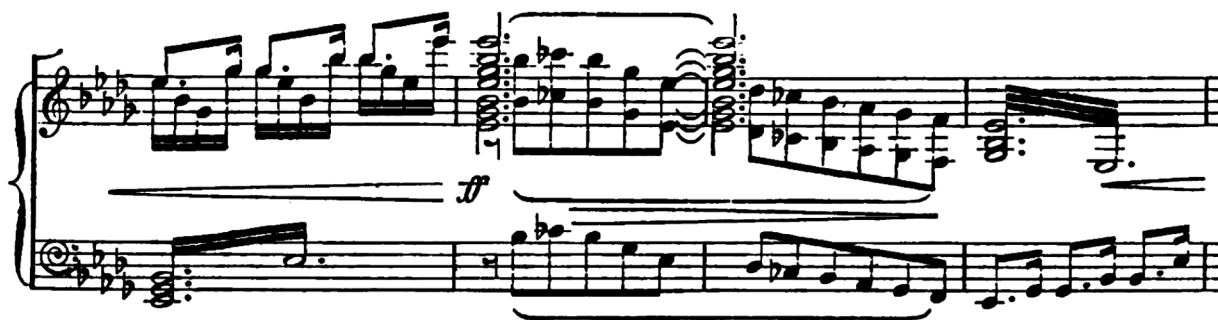
273

23





277



281

SCENE II.—A hall in the palace. The

Andante.



3

QUEEN and her attendants wait while the KING enters with his retinue, followed by OFFERUS.



8



12

25  
QUEEN (SOPRANO).  
Stesso tempo. Andante.



16

love, are thine. Could strife . . and war for ev - er cease, . .

26 *pp*

19

What joy, . . what bliss were mine! Then no more my heart in sor - row

26 *pp*

23

Should be sad for the com - ing mor - row. Proud . . am I thy no - ble

26 *pp*

26

deeds . . to hear, And will - ing tri - bute to thy cour - age bear.

26 *pp*

*pp* SOPRANO. *cres.* 2 2 *dim.*  
Proud .. are we thy no-ble deeds .. to hear, And will - ing tri-bute to thy

*pp* ALTO. *cres.* 2 2 *dim.*  
Proud .. are we thy no-ble deeds .. to hear, And will - ing tri-bute to thy

*pp* TENOR. *cres.* 2 2 *dim.*  
Proud .. are we thy no-ble deeds to hear, And will - ing tri-bute to thy

*pp* BASS. *cres.* 2 2 *dim.*  
Proud .. are we thy no-ble deeds .. to hear, . . . And will-ing tri - bute

27 *pp* *cres.* *dim.*

*Poco più mosso.*

cour - age bear.

cour - age bear.

cour - age bear.

cour - age bear.

*Poco agitato.* *marcato.*

*Allegro.* 28 KING.

*Allegro.* Thy welcome voice, be - lov - ed, Is

39

mu - sic to my heart. . . Now gladly will I lin - ger,

43

Nor will - ing - ly de - part. The me - mo - ry of bat - tle's fierce af - fray Is

47

ban - ished, for - got - ten now far a - way, . . a - way.

Meno mosso.

52

*mf*

56

QUEEN. 29 *Andante.*

From cru - el voice of clang - ing arms Thou com - est

*Andante.*

*p*

65

to thy rest, Free from fear of dread a-lar-nis, This re-fuge is thy best. Rest thee

70

30

here, love shall en-fold thee, Peace with-in her arms shall

A musical score for a piano piece. The top staff is a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature. The lyrics are written below the vocal line. The bottom two staves are for piano accompaniment, with the left hand in bass clef and the right hand in treble clef. The piano part features complex rhythmic patterns, including triplets and sixteenth notes, and is marked with a piano (p) dynamic. The score is divided into measures by vertical bar lines.

73

hold thee. On - ly faith - ful love,

*p cres.*

*cres.*

*p*



*poco rit.* *a tempo*

love . . shall en - fold thee here, A - -

CHORUS. *pp*

Love . . a - -

*pp* Rest thee here, where love shall en -

*pp* Rest thee here, where love shall en -

*pp* Rest thee here, where love shall en -

31 *poco rit.* *pp a tempo.*

*dolce.*

- lone, . . . . . love a - lone . . . . .

*dolce.*

- lone, . . . . . love a - lone en - -

*dolce.*

- - fold . . thee, thy love with - in her arms en - -

*dolce.*

- - fold . . thee, . . love shall hold thee, . .

*dolce.*

- - fold thee, in her arms, love . .

8269.



81 32

en - fold - eth thee.

fold - - - - - eth thee.

fold - - - - - eth thee.

love en - - fold - - eth thee.

en - - fold thee.

32

*p*

*L.H. > cres. poco a poco.*

*Sva.*

*Sva.*

*f* *fff* *dim. poco a poco.*

*p*

3 3 3

97

33  $\text{♩} = \text{KING.}$

Come, Of-fer-us, pre-sent thee to our

*pp* *sf p*

102

(OFFERUS advances and kneels.)

Queen.

*Poco più mosso.* *tr*

*mf* *p*

107

34

OFFERUS. *Maestoso non lento.*

*mf*

Most roy-al la - dy, here I kneel To of-fer thee thy

112

right - ful due; Com - - mand me, and with ear-nest zeal

116

88

I . . . glad - ly give . . . my ser-vice true, Thee . . .

120

. . . and my roy - al mas - ter to o - bey, . . . In proud sub - mis - sion, this

124

hap - py day. Rise, Of - far - us,

35 QUEEN.  
*If Con moto.*

129

I . . . take . . . thy ser - vice, Rise, . . . I

OFFERUS. *f*

I . . . give . . . my ser - - - vice

134

*poco a poco crescendo e più mosso.*

bid thee, I re-ceive thee, I re-ceive thee. Hence-forth I com-  
*poco a poco crescendo e più mosso.*  
 glad-ly, I will serve thee, I o-bey thee,  
 Sva.....

*poco a poco crescendo e più mosso.*

139

*Allegro.*

- mand thee, thou shalt serve me, We re-ceive thee most glad-ly, and take thy true  
 I will serve thee, I o-bey thee most glad-ly, and give my true  
 Sva.....

*Allegro.*

*ff* *fff*

144

*poco rit.* *rit.*

ser-vice with joy. Brave . . . and wor- thy  
*poco rit.* *rit.*  
 ser-vice with joy. Gra- cious Queen, . . . most gra- cious  
 Sva.....

*poco rit.* *ff rit.* *fff* *f*



36 *Allegro.  
a tempo.*

85

(Recount all but the KING and QUEEN.)

man. . .

Queen.  
*Allegro.*

36 *8va.*

*ff* *a tempo.*

154

*dim.*

159

37

*mf* *p*

165

KING.  
*tranquillo ma non lento.*

*p*

There . . . is a king, . . .

*pp*

171

al - beit a slave, . . .



177

How gen - tle is he,

*legato.*

183

and yet how brave! . . .

189

38 *Lento.* *espress.* QUEEN. How

May heaven de - lay the fateful hour When he . . shall find a might - i - er power.

38 *Lento.* *p*

193

*un poco animato.*

can he find on earth a might-i-er? Art thou not ru - ler of all the kingdoms now?

*un poco animato.*

**King.**

*a tempo.*

*p sostenuto.*

*f.*

*sfz*

I am, but powers there be I can - not dare To brave.

*espress. ad lib.*

**39** (*Esceunt.*)

*pp*

I must be - fore them bow.

*pp*

*sfz p*

*Ped.*

*ppp*

*f*

*f*

SCENE III.—An open glade in the forest. The KING and his followers are resting after the hunt. A deer starts from the wood and OFFERUS draws his bow. The KING trembles and crosses himself.

40 *Allegro molto vivace.*



39

89

Trill (tr) in measure 44.

45

Trill (tr) in measure 49.

50

Trill (tr) in measure 51. Measure number 42 is indicated above the staff.

56

Editor's Note: Full Score  
repeats bars 65 & 66



61

Dynamic markings: *cres.*, *legato.*, *p*.

66

68

Measure number 43 is indicated above the staff. Measure number 71 is indicated above the staff. Dynamic markings: *ff*, *f*.

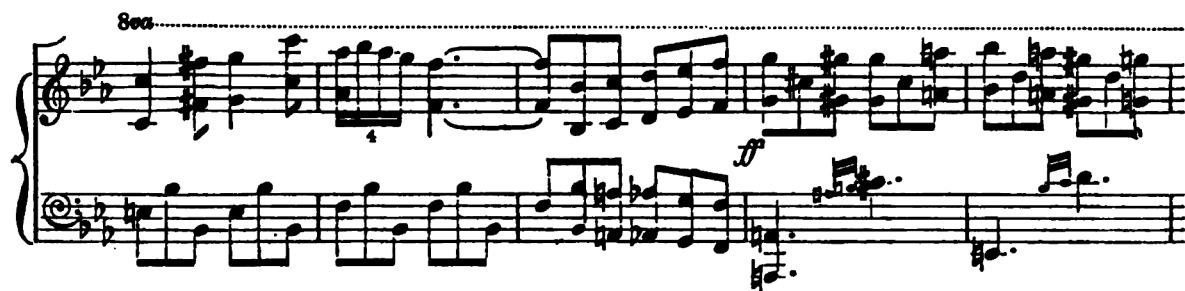
5250.

74




First system of music, measures 74-79. The treble staff contains a melodic line with a crescendo marking (*cres.*) and a four-measure rest. The bass staff provides a steady accompaniment of eighth notes.

80



Second system of music, measures 80-84. The treble staff features a melodic line with a four-measure rest. The bass staff continues the accompaniment. A forte marking (*ff*) appears in measure 83.

85



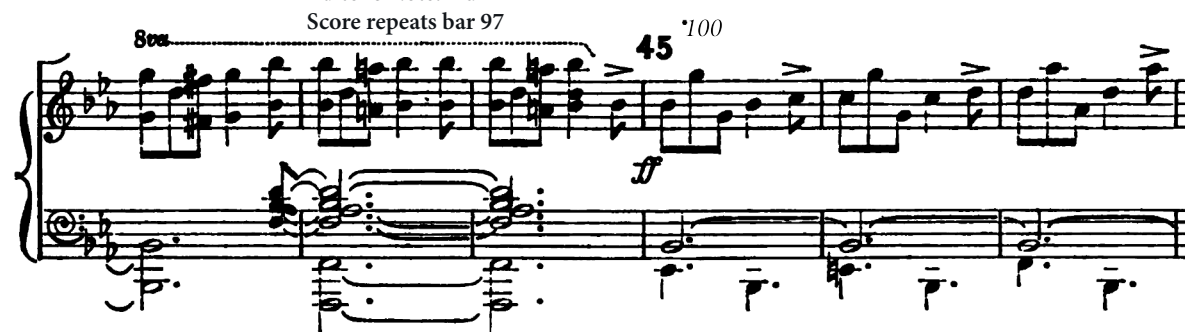
Third system of music, measures 85-90. The treble staff contains a melodic line with a four-measure rest. The bass staff continues the accompaniment.

90



Fourth system of music, measures 91-96. The treble staff contains a melodic line with a four-measure rest. The bass staff continues the accompaniment. A forte marking (*ff*) appears in measure 94.

96



Fifth system of music, measures 97-102. The treble staff contains a melodic line with a four-measure rest. The bass staff continues the accompaniment. A forte marking (*ff*) appears in measure 100.

103



Sixth system of music, measures 103-108. The treble staff contains a melodic line with a four-measure rest. The bass staff continues the accompaniment.



109

115

46

*Presto.*

121

127

King.

Hold, . . . Of - fer - us, . . . send . . . not the

133

shaft! . . . Know'st thou not . . . this dread - ful wood is

139

47 OFFERUS.

haunt - ed? Haunt - ed, by

145

King.

whom? By . . . the pre - sence

1507

of . . . the Fiend . . . . .

155

48 OFFERUS. *f*

Who's the

161

48

Fiend . . . that thou should'st fear him?

*leggiere.*

167

Fear I know not, though . .

172

49  
a slave. Thou, O

177

king, hast found thy mas

182

ter, Him . . . I seek and

*ff*

187

44

(OFFERUS sends the arrow and moves

50

thee . . . . . I leave.

*Allegro, non troppo ma con fuoco.*  
8va.....

192

towards the wood. Fires flash in the distance threateningly.)

8va.....

195

8va.....

198

8va.....

80a.

*Allegro moderato.*

201

51

205

*Allegro moderato.*

Stay, good Of-fer-us, stay, good Of-fer-us,

Stay, good Of-fer-us, stay, good Of-fer-us,

Stay, good Of-fer-us, stay, good Of-fer-us,

Stay, good Of-fer-us, stay, good Of-fer-us,

208

stay, good Of-fer-us, stay, good Of-fer-us,

stay, good Of-fer-us, stay, good Of-fer-us,

stay, good Of-fer-us, stay, good Of-fer-us,

stay, good Of-fer-us, stay, good Of-fer-us,



QUEEN.

*f*

Stay, good

KING. *f*

Stay, good Of-fer-us,

good Of-fer-us,

stay,

good Of-fer-us,

good Of-fer-us,

stay,

good Of-fer-us,

Of-fer-us,

stay, good Offerus.

stay, good Offerus.

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

stay, good Of-fer-us,

stay, good Of-ferus,

stay, good Of-fer-us,

stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close

stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close

stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close

stay, good Of-fer-us, Ter - rors are be - fore thee. Dark - est clouds close

*sfz* *52* *simile.*

o'er . . . thee, . . . stay,

o'er . . . thee, . . . stay,

o'er . . . thee, . . . stay,

o'er . . . thee, . . . stay,

*fff* *fff*

*ff* Wings of de - mons hov - er Round thy path and o - ver;

*ff* Wings of de - mons hov - er Round thy path and o - ver;

*ff* Wings of de - mons hov - er Round thy path and o - ver;

*ff* Wings of de - mons hov - er Round thy path and o - ver;

*simile.*

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way?

Dost thou not dis-cov - er Hor - rid phan - toms in the way? . .

*molto marcato.*

*fff* *dim.* *poco rit.*

**53** *Moderato.*

Leave . . us not, . . good Of - fer - us, leave . . . us not, . . good Of - fer - us;

Leave . . us not, . . good Of - fer - us, leave . . . us not, . . good Of - fer - us;

Leave us not, leave us not;

Leave us not, leave us not, good Of - fer - us;

**53** *Moderato.*

8200.

*pp accel. e cres. poco a poco.* *mf*

See the lu - rid gleam - ing Of the fires . . up - streaming In the fo - - rest

*pp accel. e cres.* *mf*

See the lu - rid gleam . . ing . . Of fires up - streaming In the fo - - rest

*pp accel. e cres.* *mf*

See the lu - rid gleam - ing Of the fires . . up - streaming In the fo - - rest

*pp accel. e cres.* *mf*

See the lu - rid gleam . . ing . . Of fires up - streaming In the fo - - rest

*pp accel. e cres. poco a poco.* *mf*

*f* glow - ing, Where thy steps . . are go - ing, Thy great gifts . . be - stow - ing On the

*cres.* glow - ing, Where thy steps are go - ing, Thy great gifts be - stow - ing On the

*f* glow - ing, Where thy steps are . . go - ing, Thy great gifts . . be - stow - ing On the

*cres.* glow - ing, Where thy steps are go - ing, Thy great gifts be - stow - ing On the

*f* glow - ing, Where thy steps are go - ing, Thy great gifts be - stow - ing On the

*cres.*

*fff* *sf rit.* **54** *Tempo lmo.*

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

*fff* *sf rit.* **54** *Tempo lmo.*

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

*fff* *sf rit.*

Fiend, . . . on the Fiend, to leave us. Stay, good Of - fer - us,

*fff* *sf rit.* **54** *Tempo lmo.*

Fiend, . . . on the Fiend, to leave us thus.

*fff* *sf rit.*

8260.



leave us not, stay, good Of-fer-us, leave us not, stay with

leave us not, stay, good Of-fer-us, leave us not, stay,

leave us not, stay, good Of-fer-us, leave us not, stay,

stay, good Of-fer-us, leave us not, stay, good Of-fer-us, stay,

us, good Of-fer-us, O leave us

good Of-fer-us, leave us

good Of-fer-us, leave us,

good Of-fer-us, stay with

not, but stay, good Of-fer-us, stay, good Of-fer-us,

not, stay, good Of-fer-us, stay, good Of-fer-us,

leave us not, but stay, good Of-fer-us, stay, good Of-fer-us,

us, stay, good Of-fer-us, stay, good Of-fer-us,



270

stay. . . . .

stay. . . . .

stay. . . . .

stay. . . . .

*ff*

273

(OFFERUS, moving slowly, turns.) *un poco rit.*

277

**55** OFFERUS.  
*dolente.*

I see the dark - 'ning path, And yet I can - not stay.

*più tranquillo.*  
*p molto legato.*

A strong-er king than thou, . . I must be-fore him bow. . .

*Un poco animato.*  
I would not feel thy wrath, But him, him . . . I must o .

*ad lib.*  
bey, . . . I must o - bey.

58  
p

5269.

57 *Moderato.*  
Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy  
Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy vow, thy  
Fare - well, our he - ro, . . . gal-lant Of - fer - us. Thy  
57 Fare - well, our he - ro, gal - lant Of - fer - us. Thy  
*Moderato.*  
*pp*

*dolce.*  
vow leads thee forth to might-ier power de - vot  
*dolce.*  
vow leads thee forth to might-ier power de - vot  
*dolce.*  
vow leads thee forth to might-ier power de - vot  
*dolce.*  
vow leads thee forth to might-ier power de - vot  
*p dolce.*

*ed.* Fare - well, fare - well, gal-lant Of - fer - us, fare - well, . . . fare -  
*ed.* Fare - well! fare  
*ed.* Fare - well! fare  
*ed.* Fare - well, fare - well, gal-lant Of - fer - us, fare -  
*p*

**KING.**

•

*a tempo.*

long fare - well, fare - well.

*a tempo.*

long fare - well, a long . . . fare - well, fare - well.

*a tempo.*

fare - well, . . . fare - well, fare

*a tempo.*

now fare - well, . . . fare - well, fare

*a tempo.*

fare - well, fare - well, fare - well.

*a tempo.*

fare - well, a long fare - well.

*a tempo.* *ppp*

(They watch him as he disappears in the wood.)

well.

well.

*ppp*



## ACT II.

SCENE I.—A desert plain. OFFERUS meets SATAN at the head of an armed legion.

*Moderato.*

PIANO. *pp* *f* *tr*

*pp* *f* *tr*

*pp* *crec.*

*8va* *ff*

*ff* *tr* *pp* *pp*

*f* *8va* *pp*

29

8va.....

*f* *ff* *ff*

33

59 8va.....

*mf poco più mosso.* *p*

38

8va.....

*fz p*

42

*dim.* *p*

46

*cres.* *fz*

50

60

*pp* *mf*

54

58

62

61 SATAN (BARITONE, HIGH).

See where comes bold

66

Of-fer-us, He hath learned no e - vil. Fears nor man nor

70

dev-il, He shall come and dwell with us.

Man, who art thou, and whom dost thou seek?

*mf* *rit.*

**Maestoso.**  
**OFFERUS.**

I seek that Fiend, . . . whom maketh kings to trem - ble; I would have him for my

*Più lento.*

*Allegretto.*

mas - ter. *Sua.* *Allegretto.*

*rit. molto.* *p*

*62*

**SATAN.** *ff* . . .

Prince of all this world am I. Come, . . . thou no - ble

*f*

100

crea - ture, . . Yield thee, bo - - dy, mind . . and soul

106

Un - - to my su - preme con - trol, Fit re - ward shalt

112

thou en - joy, For thy king - - - ly na - ture.

119

126



Thus my fol - - low - ers I lead Through . . .

*f ma legg.*

8va..... 8va..... 8va.....

136

. . this bar - ren re - - gion, . .

*ff*

8va..... 8va.....

140

64. Storms and whirl - - winds do not

*mf*

8va..... 8va.....

144

flee, Naught on earth can con - quer me. . .

8va..... 8va.....

148

My commands they ev - - er heed, Faith-ful

*ff*

8va.....

153

62

de - - - mon - le - gion.

Sua

157

CHORUS TENORS 65 *ff*

Sat-an, our king, thy reign we

CHORUS BASSES.

Sat-an, our king, thy reign we

65

162

own, Thy might a-lone, . . . In all . . . our ranks it

own, Thy might a-lone, . . . In all . . . our ranks it

169

holdeth sovereign sway. Thee we o-bey.

holdeth sovereign sway. Thee we o-bey.

176

66 **OFFERUS.** *mf*

I . . . al - so . . . thee o - bey.

*p legato.*

181

Yield me un - to thy will . . . Thou . . .

*p*

186

. . . shalt have ut - - most sway O'er . . . my

*p poco a poco cres.*

191

strength . . . and my skill. . . Thy ev - 'ry be - hest to ful -

*cres. sfz dim.*

197

67 fil . . .

*dim. pp poco a poco crescendo ed accelerando.*

CHORUS. TENORS.  
68 *Tempo lmo, quasi maestoso.*

Thus we march, a might - y le - gion, Thro' the world's wide

CHORUS. BASSES.

68 *Tempo lmo, quasi maestoso.*

Thus we march, a might - y le - gion, Thro' the world's wide

fields a - far, All its woes and ills un - heed - ing,

fields a - far, All its woes and ills un - heed - ing,



*cres.* *f* *Animato.*

Dis - cord dire and ru - in spread - ing, dis - cord spread - ing,

*cres.* *f* *Animato.*

Dis - cord dire and ru - in spread - ing, dis - cord spread - ing,

*cres.* *f*

240

*f* *legato.*

And through - out the fair - est re - - gion Bring con -

*f* *legato.*

And through - out the fair - est re - - gion Bring con -

*f* *legato.*

245

*dim.*

- fu - sion, rage, . . . and war, . . . grim

*dim.*

- fu - sion, rage, . . . and war, . . . grim

*dim.*

250

*p* *f*

war. . . . Shrines and al - tars

*p* *f*

war. . . . Shrines and al - tars

*p* *f*



fall be-fore us, Naught is sacred in our eyes, Shrines and al-tars

fall be-fore us, Naught is sacred in our eyes, Shrines and al-tars

fall be-fore us, Naught is sacred to us . . . Fiends, . . .

fall be-fore us, Naught is sacred to us . . . Fiends, . . .

**69** *Tempo lmo, quasi maestoso.*

Thus we march, a might-y le-gion, thus we march, thus we

Thus we march, a might-y le-gion, thus we march, thus we

**69** *Tempo lmo, quasi maestoso.*

279

87

march, thus we march, . . . with con-fu-sion, with con-fu-sion, rage and war, . . . and war.

286

fu-sion, rage and war, . . . and war.

294

*poco ritenuto.*

70 *Allegro. d = d.*

300

70 *Allegro. d = d.*

Drink we deep in

full - est mea - sure Of . . the cup of earth - ly plea - sure ;

full - est mea - sure Of the cup of earth - ly plea - sure ;

Drink we deep, drink we deep, Plea - sure's flow - ing

Drink we deep, drink we deep, Plea - sure's flow - ing

cup we drain, . .

cup, cup, Mirth and mu - sic mer - ri - ly share we,

cup we drain, . . Mirth and mu - sic, mu - sic mer - ri - ly share we,

Plea - sure's flow - ing gob - let bear we, Drink we deep,

Plea - sure's flow - ing cup, . . . Drink we deep,

drink we deep, Plea - sure's flow - ing cup we drain.

drink we deep, Plea - sure's flow - ing cup we drain, And

*f*

72 Tempo lmo.

there is naught we fear in earth . . or skies.

*f*

*Quasi maestoso.*

Thus we march, a might - y le - gion,

Thus we march, a might - y le - gion, Shrines and

Dis - cord dire and ru - in spread - ing, ,

al - tars fall be - fore us . . fiends,

*tr*

Naught is sa-cred to us

shrines and al-tars fall be-fore us, Naught is sa-cred to us

fiends, . . . But con-fu-sion, but con-fu-sion, rage, and war, . . .

fiends, . . . But con-fu-sion, but con-fu-sion, rage, and war, . . .

*fff*

SOLO VOICES IN THE CHORUS.  
1st & 2nd SOPRANOS.

*ppp* *Andante.*  $\text{♩} = \text{♩}$  **73** *Tempo lmo.*

As per-ges me, Do mi-ne.

1st & 2nd ALTOS.

*ppp* *Andante.*  $\text{♩} = \text{♩}$  **73** *Tempo lmo.*

As per-ges me, Do mi-ne.

and war.

and war.

*Andante.* **73** *Tempo lmo.*

*f* *f*



378

Piano accompaniment for measures 378-384. The music is in 3/4 time, featuring a melody in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and forte (*f*).

385

Piano accompaniment for measures 385-390. The music continues with a melody in the right hand and a bass line in the left hand. Dynamics include piano (*p*).

391

Piano accompaniment for measures 391-398. The music features a melody in the right hand and a bass line in the left hand. Dynamics include forte (*f*).

399

**TENORS.** *Maestoso. Tempo lmo. Poco più largo.* 74

Thus we march, . . a might . . y

**BASSES.**

Thus we march, a might . . y

*Maestoso. Tempo lmo. Poco più largo.* 74

*poco rit.*

Vocal and piano accompaniment for measures 399-406. The vocal parts (Tenors and Basses) enter with the lyrics "Thus we march, a mighty". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include *poco rit.*

le - gion, Thus we march, . . .

le - gion, Thus we march, . . .

8va . . .

through the world, . . . thus . . .

through the world, . . . thus . . .

8va . . .

we . . . march, . . . With con -

we . . . march, . . . With con -

8va . . . 8va . . .

75 78

fu - sion, with con - fu - sion, with con - fu - sion, rage, and

fu - sion, with con - fu - sion, with con - fu - sion, rage, and

SCENE II.—They arrive at a cross. SATAN trembles and turns away.

ALL SOPRANOS. *pp* *Andante.* *Tempo lmo.*

As - - - per - ges me, Do - mi - ne, . . .

ALL ALTOS. *pp* As - - - per - ges me, Do - mi - ne, . . .

war, with con - fu - sion, *ff*

war, with con - fu - sion, *ff*

*Andante. ♩ = ♩* *Tempo lmo.*

Hys - so - po et mun - da - bor, . . .

Hys - so - po et mun - da - bor, . . .

with con - fu - sion, rage, and *ff*

with con - fu - sion, rage, and *ff*

*Andante. ♩ = ♩* *Tempo lmo.*

74 *Andante.*

As - per - ges me, Do - mi - ne, . . . .

As - per - ges me, Do - mi - ne, . . . .

war, . . . . with con -

war, . . . . with con -

*Andante.*

*ff*

*Tempo lmo. sempre pp* *Andante.* *Tempo lmo.*

Hys - so - po et mun - da - bor, . . . .

Hys - so - po et mun - da - bor, . . . .

- fu - sion.

- fu - sion, *Tempo lmo.* *Andante.* *Tempo lmo.* with con - fu - sion, rage, and war. . . .

*f*

76 *1st SOPRANO. Andante ma più mosso.* *p*

As - per - ges me, as - per - ges me, Do - mi - ne, . .

*2nd SOPRANO.*

As - per - ges me, Do - mi - ne, Hys - so - po et mun - da - bor,

*1st ALTO.*

As - per - ges me, Do - mi - ne, hys - so - po, as -

*2nd ALTO.*

As - per - ges me, Do - mi - ne, hys - so - po, as -

*Andante ma più mosso.* *p*

76

As - per - ges,

8269.



Do - mi - ne, Hys - so - po, hys -  
 As - per - ges me, Hys - so - po, hys - so - po, hys -  
 - per - ges me, Do - mi - ne, as - per - ges me, Hys - so - po  
 as - per - ges me, Do - mi - ne, . . . Hys - so - po et mun -

- so - po et mun - da - bor, As - per - ges me, hys - so - po, as -  
 - so - po et mun - da - bor, As - per - ges me, hys - so - po, as -  
 et mun - da - bor, As - per - ges me, hys - so - po, as -  
 - da - bor, mun - da - bor, As - per - ges me, hys - so - po, as -

- per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -  
 - per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -  
 - per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -  
 - per - ges et mun - da - bor, La - va - - bis, la - va - bis, la -



va - bis me, Et su - per ni - vem, su - per ni - vem de . . . al -

va - bis me, Et su - per ni - vem de . . . al -

va - bis me, Et su - per ni - vem de al -

va - bis me, Et su - per ni - vem de al -

*molto legato.*

ba - bor, la - va - bis, et su - per ni - vem de al -

ba - bor, la - va - bis, et al - ba - bor, al -

ba - bor, la - va - bis, et . . . al - ba - bor, al -

ba - bor, la - va - bis, et al - ba - bor, al -

*molto legato. poco rit.*

*pp a tempo.*

ba bor.

ba bor.

ba bor.

ba bor.

*pp a tempo.*

*ben marcato.*

Ha... my mas-ter,

tremblest thou?

Sea

*Più mosso.*

*Più mosso.* This high

Sea

cross thou fear-est.

Nor, in ter - ror, dar - est Even to

look up - on it now.

Why . . . show - est thou these

Sea

*dolce.*

*fp*

signs of fear?

The mys - te - ry

to me de -

77

- clare.

*fp*

81

*fp* *fp*

85

*fp* *cres.* *fff*

8va

79

89

*p* *ff*

93

*p* *cres.*

98

Measures 98-101. The music is in 4/4 time with a key signature of two sharps (F# and C#). The right hand features complex chords and arpeggios, while the left hand plays a more rhythmic accompaniment. Dynamics include *fff* (fortissimo) and *dim.* (diminuendo). A triplet of eighth notes is marked with a '3' in measure 101.

102

Measures 102-105. The music continues in 4/4 time. The right hand has a melodic line with some grace notes, and the left hand provides a steady accompaniment. Dynamics include *p* (piano) and *cres.* (crescendo).

106

Measures 106-108. The music is in 4/4 time. The right hand plays a series of chords, and the left hand has a melodic line. Dynamics include *p* (piano) and *dim. e rit.* (diminuendo e ritardando).

109

Measures 109-112. The music is in 4/4 time. The right hand features a dense texture of chords, and the left hand has a melodic line. The tempo marking *Moderato.* is present above measure 109. Dynamics include *pp* (pianissimo).

113

Measures 113-116. The music is in 4/4 time. The right hand has a complex texture of chords, and the left hand has a melodic line. Dynamics include *pp* (pianissimo).

117

Measures 117-120. The music is in 4/4 time. The right hand has a melodic line, and the left hand has a rhythmic accompaniment. Dynamics include *dim. e rit.* (diminuendo e ritardando).



On the cross the Lord of hea - ven

On the cross the Lord of hea - ven Died, . . .

*pp*

On the cross the Lord of hea - ven Died, to ran - som man, . . . His crea - ture; . . .

Died, . . . died, . . . to ran - som man,

On the cross the Lord of hea - ven Died, . . . to ran - som man, . . .

the Lord of hea - ven Died, to ran - som man,

*f*

*dim.* 81

from the pains of death. His bless - ed life . . . for . . . us was

*dim.* *p*

from . . . death. His bless - ed life . . .

*dim.* *p*

from the pains of death.

*dim.*

from the pains of death. 81

*dim.*



given, Our fall - en na - ture . . . to re - deem from  
 . . . for us was given, *pp* Our fall - en na - ture . . .  
 His bless - ed life was  
*pp* His life was

138

sin, . . . . . There His bless - ed life was given  
 . . . to re - deem from sin, There His bless - ed life was given  
 \*giv - en, There His bless - ed life was given  
 given. . . . . There His bless - ed life was given

142

*cres.* To up - raise our fall - en na - ture, There His life was given for us, Our  
*cres.* To up - raise our fall - en na - ture, There . . . His life was given, Our  
*cres.* To up - raise our fall - en na - ture, There . . . His life was given, Our  
*cres.* To up - raise our fall - en na - ture, There His bless - ed life was given, Our

82

fall - en na - ture to raise; . . .

na - ture to raise; On the cross the

na - ture to raise; . . .

na - ture to raise; On the cross the Lord of hea - ven

82

*pp subito.*

On the cross the Lord of hea - ven Died,

Lord of hea - ven Died for us, To . . . up -

On the cross He died,

Died, . . . To up - raise our fall - en

8269.

To up - raise our fall - en na - ture; There - - fore are these ..

raise . . . our na - ture; . . . There - - fore are these ..

To up - raise us, . . . There - - fore are these ..

na - - - - - ture; . . . There - - fore are these ..

*fff*

signs . . . of fear: . . . None . . . but

signs . . . of fear: . . . None . . . but

signs . . . of fear: . . . None . . . but

signs . . . of fear: . . . None . . . but

*mf*

*dim.*

saints that sight

saints that sight

saints that sight

saints that sight

*fff*

*mf poco rit.*

*mf poco rit.*

*mf poco rit.*

*mf poco rit.*

*mf poco rit.*

8269.

83 84

*p* *pp*

can bear. . . . .

can bear. . . . .

can bear. . . . .

can bear. . . . .

83 *pp*

*mf* OFFERUS.

Thou art my mas-ter no

*fp*

*cres.* *f*

long - er ; I seek . . . the Lord . . . . .

*p* *f*

who died, For He is

*dim.* *p* *cres.*

8269.

178

85

84

great . er and stronger. I fol - low far and

8va

*p*

181

wide To seek . . . the

8va

*tr*

184

Lord, . . . I . . . fol - low far and

8va

*sp*

186

wide Till I His bless-ed face may be -

*dolce.* *sostenuto.*

190

hold, . . And learn His . . love . . man - i - fold.

*tranquillamente.*

*p*



195

198

85 *Più mosso.*

*Più mosso.*

*agitato.*

*f*

201

SATAN.

*Più lento ma molto risoluto.*

*f*

Of-fer-us, be-ware, be-ware! How canst thou en-

*Più lento ma molto risoluto.*

*sec.*

205

dure Fast and vi-gil, watch and prayer, Heaven . .

211

86 *Più mosso.*

to se-cure? . . . Earth's de-lights I give to

*Più mosso.*

*f* *sfz*

thee, Heaven is far a - bove, . . . Earth's de -

*poco a poco più mosso.*

lights I give to thee, . . . earth's . . . de -

*poco rit.* *a tempo.*

lights, Heaven . . . is far a - bove; Lose not

pre - sent lib - er-ty Fu - ture hope to prove. . .

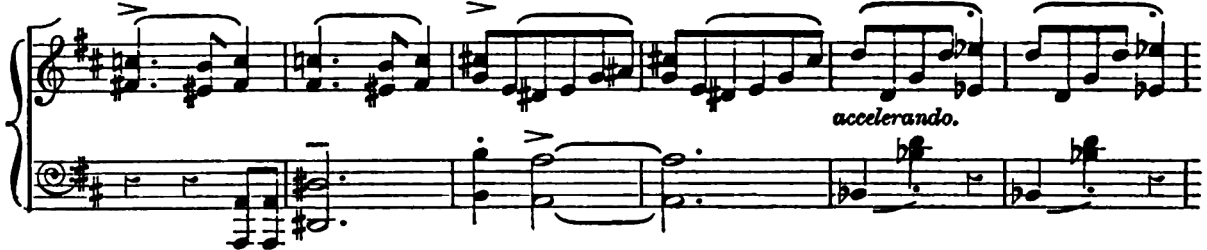
**87 Più mosso.**

*Più mosso.*

248



254



260



88

*ff Più mosso. (Presto.)*

266



273



280



All . . . their glo - ry great, These I own, and a -

293

- lone I . . . can be - stow them. All this

299

glo - ry and power . . . I give thee, I will

304

give thee, Come, . . . faith - ful

310

ser - vant, I bid thee; Call . . . not

317

90 90

ven - geance up - on . . . thee.

323

Of - fer - us, stay, Of - fer - us, stay,

330

stay, stay.

CHORUS, TENOR. *ff*

Stay, . . . stay.

BASS. *ff*

Stay, . . . stay.

339

*Lento.*

*p*

342

*pp*



OFFERTUS.

91

*Molto maestoso.*

347

91 *Andante.*

Ask me not my vow to break, ask me not my vow to break. Him, the

*Andante.*

*Molto maestoso.*

*Brass. cres.*

353

High - est, will I seek ; . .

*f*

359

*Allegro.*

Un . . to Him, the Lord . . of Heaven,

*Allegro.*

*fp*

*tr*

364

92

Shall my life hence - forth be given ; Him . . I . .

*fp*

*dolce.*

*fp*

368

seek, I hope to find, Qui - et then . . shall

*cres.*

*p*

374

*poco rit.* *a tempo.*

fill . . my mind.

*Brass.*

*poco rit.*

380

385

390

395

*Moderato.*

93

*p* *mf*

399

*dim.* *p*

On the cross the Lord of hea - ven

407

On the cross the Lord of hea - ven

On the cross the Lord of hea - ven

Died, . . . the Lord of

411

Died, to ran - som man, . . . His crea - ture; . . . from the pains of

died, . . . to ran - som man, from the pains of

Died, . . . to ran - som man, from the pains of

hea - ven Died, to ran - som man, . . . from the pains of

94

death. His bless - ed life . . . . . for . . us . was

death.

His bless - ed life . . . . .

death.

death.

94

given, . . . . . Our fall - en na - - ture . .

for . . us . . was given, . . . . . Our fall - en

. to re - deem from sin. . . . .

na - ture to . . re - deem. . . . .

*Poco più mosso.*

SATAN.



OFFERUS.

Of-ferus,

Thou art my mas-ter no long-er; I seek . . . the

*Poco più mosso.**p*

427

Of-ferus, How can thou en-dure

Lord who died, For He is great-er and strong . . . er, I

*fp*

430

Fast and vi-gil, watch and prayer, Heaven . . .

fol-low far and wide.

*tr**f*

433

. . . to se-cure?



436

OFFERUS.  
*Pia mosso.*

95



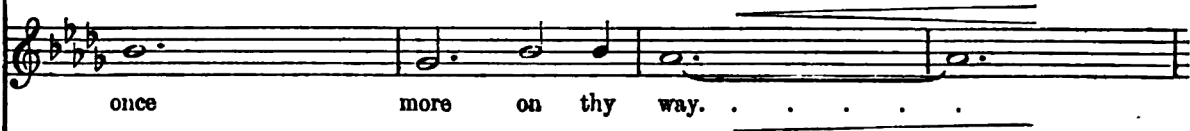
CHORUS.  
*pp*



95 *Pia mosso. d. = d*



440



*Più mosso.*

He . . . is . . . great . . .

*mf* Thy vow leads thee on . . .

*mf* Thy vow leads thee on . . .

*mf* Thy vow leads thee on . . .

*mf* Thy vow leads thee on . . .

*Più mosso.*

*mf cres.* *f*

*poco accel.*

er and strong - er. . . I

*poco accel.* to power . . . that

*poco accel.* to power . . . that

*poco accel.* to power . . . that

*poco accel.* to power . . . that

*poco accel.*

8269.

*Più mosso quasi presto.*

The image shows a musical score for the hymn "I Follow Him". It consists of two systems. The first system has four staves: a vocal line (soprano) and three piano accompaniment staves (treble and bass clefs). The lyrics "I fol - low Him, . . . I" are written under the vocal line. The second system continues the music with similar vocal and piano parts, including the lyrics "well, . . . Go forth, . . .". The piano part features a rhythmic accompaniment with eighth and sixteenth notes, and the vocal part has a melody with various note values and rests.

459

fol - low Him.

go forth.

go forth.

go forth.

go forth.

go forth.

The musical score for page 459, measures 459-463, features a vocal line and a piano accompaniment. The vocal line consists of five staves, each with a single note (half note) and the lyrics "fol - low Him." and "go forth." The piano accompaniment consists of two staves, each with a single note (half note) and the lyrics "go forth." The piano part includes a complex, multi-measure rest for the first four measures, followed by a series of chords and arpeggios in the fifth measure.

464

cres.

**ff**

The musical score for page 464, measures 464-468, features a vocal line and a piano accompaniment. The vocal line consists of five staves, each with a single note (half note) and the lyrics "go forth." The piano accompaniment consists of two staves, each with a single note (half note) and the lyrics "go forth." The piano part includes a complex, multi-measure rest for the first four measures, followed by a series of chords and arpeggios in the fifth measure. The score is marked with a crescendo (cres.) and a fortissimo (ff) dynamic.

468

gal-lant Of fer-us! . . . Thy

97 *Moderato.*  
*pp*

Fare - well, our he - ro, . . . gal-lant Of - fer - us! Thy vow, thy

*pp*

Fare - well, our he - ro, . . . gal-lant Of - fer - us! Thy vow, thy

*pp*

Fare - well, our he - ro, . . . gal-lant Of - fer - us! . . . Thy

*pp*

Fare - well, our he - ro, Of - fer - us! . . . Thy

97 *Moderato.*  
*pp subito.*

472

*dolce.*

vow leads thee forth . . . to might-iest power de - vot . . .

*dolce.*

vow , , leads thee forth to might-iest power de - vot . . .

*dolce.*

vow leads thee forth to might-iest power de - vot . . .

*dolce.*

vow leads thee forth to might-iest power de - vot . . .

*dolce.* 3 3 3 3 3 3 3 3



ed, Fare - well, gal-lant Of-fer-us, go forth in  
 ed, Fare - well, go  
 ed, Go forth, now, fare  
 ed, Fare-well, fare - well, fare - well, go

*p* *poco cres.* *p* *poco cres.* *p* *poco cres.* *p* *poco cres.*

peace, gal-lant Of-fer-us. Love guide thee to  
 forth. Love guide thee  
 well. Love guide thee  
 forth. Love guide thee

*pp* *pp* *pp* *pp* *p*

seek the Lord, that power . . . which on - ly  
 in thy quest of power which  
 guide thee on in thy quest  
 on, on in thy quest which

*mf* *mf* *p* *mf*

can give thee peace and joy, and meet re-ward for  
 can give thee peace and joy, and meet re-ward for  
 of peace, and meet re-ward . . . .  
 can give thee peace, and meet re-ward . . . .

492

*poco rit.* *a tempo.* *pp*  
 no-ble strife. *a tempo.* *pp*  
*poco rit.* *a tempo.* *pp*  
 no-ble strife. *a tempo.* *pp*  
*poco rit.* *a tempo.* *pp*  
 for strife. *a tempo.* *pp*  
 for strife. *a tempo.* *pp*

496

*p* *rit.* *pp*  
 Go forth, fare well! *pp*  
*p* *rit.* *pp*  
 Go forth, fare well! *pp*  
*p* *rit.* *pp*  
 Go forth, fare well! *pp*  
*p* *rit.* *pp*  
 Go forth, fare well! *pp*

## ACT III.

SCENE I.—A hermit's cottage in a dense forest. The HERMIT opens his door to OFFERUS who is clad in worn garments.)

*Moderato.*

PIANO. *pp* *pp espressivo.*

7

13

18

*mf* *dim.* *99 poco a poco più mosso.* *mf*

24

29

*sfz* *poco rit.* *poco meno mosso.* *dolce.*

34

37

40

44

48

52

55

Measures 55-57 of a musical score. The music is in G major (one sharp) and 2/4 time. It features a piano accompaniment with a steady eighth-note bass line and a treble line with chords and eighth-note patterns. Measure 56 includes a forte (*f*) dynamic marking and a crescendo hairpin. Measure 57 has a decrescendo hairpin.

58

Measures 58-61 of a musical score. Measure 58 includes the instruction *cres. e più agitato.* and an 8va (octave) marking above the treble staff. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and eighth-note patterns. Measure 61 has a decrescendo hairpin.

62

Measures 62-65 of a musical score. Measure 62 includes an 8va (octave) marking above the treble staff. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and eighth-note patterns. Measure 64 includes a *ff marcato.* dynamic marking. Measure 65 has a decrescendo hairpin.

66

Measures 66-68 of a musical score. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and eighth-note patterns. Measure 68 has a decrescendo hairpin.

69

Measures 69-71 of a musical score. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and eighth-note patterns. Measure 71 has a decrescendo hairpin.

72

Measures 72-74 of a musical score. The piano accompaniment continues with a steady eighth-note bass line and a treble line with chords and eighth-note patterns. Measure 74 has a decrescendo hairpin.



75

8va

sfz

3

p

78

8va

*Molto maestoso.*

102

fff

fff

p

83

8va

dim.

dim.

89

mf

94

fp

fp

99

103

pp

ppp

pp

ppp

106

*poco cres.*

113

*sfz dim.*

120

*pp*

TELL ME, GOOD FA-ther, WHERE TO

127

104 *L'istesso tempo.*

HERMIT.

find the Lord of Heaven.

En-ter, son,

104 *L'istesso tempo.*

*f*

*tr*

*ten.*

*p*

131

rest thee, . . and let me bathe thy feet, for they are sore . . and

*ten.*

*dolce.*

8269.

trav - el-stained. Rest . .

OFFERUS.

Glad . . am I to rest,

*espressivo.*

thee here, my son; . . re - fresh - ment will I of

let . . me . . rest, I am wea - ry.

105  
(The HERMIT brings food and a long flowing garment.)

fer thee. Thou shalt

105 Now let me hear,

*poco a poco cres.*

hear, I will tell . . thee glad - ly

I long to know, Where can I find . . the

8269.

where . . . to find Him.

Lord . . . of Hea - ven.

8va

tr

ff

156

p

161

8va

tr

f

sf

f

166

fp

p

172

meno mosso, maestoso.

106

ff

177

8va

ff

The sto - ry thou shalt hear Of Him, the Saviour blest, Who

came.. our life to share, And lead us to His rest.

Wise men had fore - told His com - ing. From the O - ri - ent land they came,

Star - led through the de - sert roam - ing, To the town . . of Beth - le - hem.

Through ma - ny bless - ed years His dwelling was with



205

men, .. Bear - ing their griefs and cares, .. And .. sooth - ing eve - ry

209

pain. When His work on earth was end ed, Will - ing - ly He

213

gave His life, And to heaven once more as - cend - ed, and to

217

heaven once more, once more as - cend - ed, Con - quer - or,

222

con - queror, con queror o - ver

227

112

108

death . . . and the grave.

*ff* *ff* *molto risoluto.*

232

OFFERUS.

Most

*mf*

*f* *dim.* *p*

237

*tranquillamente.*

won - der - ful thy sto - ry!

Most thankful - ly I hear it from thy

*p* *tenuto.*

241

109

lips.

*p ma marcato.*

245

*fz p*

*poco cres.* *mf*

253

110

*dim.* *p* *pp*

Thy voice, good

258

*p*

fa-ther, brings a memo-ry strange . . . to me.

262

*Più mosso.* *Allegro moderato.* *HERMIT.*

*Più mosso.* *Allegro moderato.* *mf*

It is not strange, for I am

266

O-ri-ens, the monarch proud, who now for ma-ny years have

270

served the King of kings.

*8va*

*poco rit.*

275

111 *Allegro.*

Come, and I will show thee All the Church - - 's beau - ty,

*Allegro.*

*8va*

*ff* *mf*

279

Where her wor - ship ho - ly Dai - ly doth a - rise.

283

With her bless - ing o'er thee Thou shalt learn thy

286

du - ty, And in ser - - vice low - ly, . .

289

115

Train thee for the skies. Come, and I will

*sfz p*

292

show thee All the Church's beau - ty,

*f p*

295

Where her wor - ship ho - ly Ris - eth dai - ly. Thou shalt

*f p*

298

learn thy con - stant du - ty, And with

*f p*

301

light, with light be - fore thee, Tread the bless - ed

*sfz p*



way.

SCENE II.—*The interior of a Cathedral. Priests are seen robed in beautiful vestments. The HERMIT and OFFERUS enter and kneel.*

SEMI-CHORUS OF WOMEN.  
1st & 2nd SOPRANOS.

312

*L'istesso tempo.*

As - per - ges me, Do - mi -

1st & 2nd ALTOS.

As - per - ges me, Do - mi -

*L'istesso tempo.*

*pp*

- ne, Hys - so - po et mun - da - bor.

- ne, Hys - so - po et mun - da - bor.

*pp dolce.*



344

348

115

353

1st SOPRANO. *pp* *Poco più mosso.* *p*

2nd SOPRANO. *pp* As - per - ges me, as - per - ges me, Do -

1st ALTO. As - per - ges me, Do - mi - ne, Hys - so - po

2nd ALTO. As - per - ges me, Do - mi - ne, Hys - *p* As -

*Poco più mosso.* *pp*

358

*cres.* mi - ne, . . . Do - mi - ne, Hys - so - po, hys -

*cres.* et mun - da - bor, As - per - ges me, hys - so - po, hys - so - po, hys -

*cres.* so - po, As - per - ges me, Do - mi - ne, as - per - ges me, Hys - so - po

*cres.* per - ges, as - per - ges me, Do - mi - ne, . . . Hys - so - po et mun -

119

so-po et mun-da - bor, As - per - ges me, hys - so - po, as - per - ges et mun-

so-po et mun-da - bor, As - per - ges me, hys - so - po, as - per - ges et mun-

et mun - da - bor, As - per - ges me, hys - so - po, as - per - ges et mun-

da - bor, mun-da - bor, As - per - ges me, hys - so - po, as - per - ges et mun-

da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et

da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et

da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et

da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et

da - bor, La - va - - bis, la - va - - bis, la - va - bis me, Et

cres. pp molto legato.

su - per ni - vem, su - per ni - vem de . . . al - ba - bor, la -

su . . . per ni . . . vem de . . . al - ba - bor,

su . . . per ni . . . vem de al - ba - bor,

su . . . per ni . . . vem de al - ba - bor,

120 *senza rit.*

va - bis, Et su - per ni - vem de al - ba -

La - va - bis et al - ba - bor, As -

La - va - bis et al - ba - bor, As -

La - va - bis et al - ba - bor, As -

*senza rit.*

*molto legato.*

*sempre pp*

bor, As - per ges . .

*sempre pp*

per - ges me, as - per ges . .

*sempre pp*

per - ges me, as - per ges . .

*sempre pp*

per ges me, as - per ges . .

8va

116 *f* *dim.*

me, as - per - ges me, as - per - ges

me, as - per - ges me, as - per - ges

me, as - per - ges me, as - per - ges

me, as - per - ges me, as - per - ges

8va

*f* *dim.*

8269.



388

me, as - per - ges

me, as - per - ges

me, as - per - ges

me, as - per - ges

8va

391

SEMI-CHORUS OF WOMEN. SOPRANOS.

As - per - ges

ALTOS.

As - per - ges

CHORUS OF WOMEN. SOPRANOS.

me, . . . . .

ALTOS.

me, . . . . .

8va

OFFERUS, greatly moved, draws the HERMIT aside.  
Andante.

OFFERUS.

Tell me, good fa - ther,

ges me,

ges me,

ppp

ns -

as -

Andante.  $\text{♩} = \text{♩}$  8va

ppp

cres molto. Allegro.

HERMIT.

Come, . . . and I will

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

ppp

Allegro.

me.

ppp

me.

per ges rue.

cres. molto.

p

per ges me. Come.

8va

Allegro.

$\text{sfz}$  p

p

403

show thee All the Church - 's beau - ty, Where her wor - ship

307

ho - ly Ris - eth day by day. In her

411

wor - ship low - ly, Learn thy

413

con - stant du - ty, learn *Animato.* thy du - ty, thy

*OFFERUS.*

There will I

416

con - stant du - ty,

learn my con - stant du - ty, there

420

With light be - fore thee, Tread the  
will learn with light be

*f* *cres.*

423

bless - ed . . . way, bless - ed . . . way.  
fore me, Tread the bless - ed way.

*Moderato.*

*sf* *ff*

427

430

433

*Maestoso.*

*ff risoluto.*  
Glo - ri - a . . . in ex - cel - sis De - o,  
*ff risoluto.*  
Glo - ri - a . . . in ex - cel - sis De - o,  
*ff risoluto.*  
Glo - ri - a . . . in ex - cel - sis De - o,  
*ff risoluto.*  
Glo - ri - a . . . in ex - cel - sis De - o,  
*ff*

*ff*  
glo - ri - a . . . in ex - cel - sis De - o, glo  
glo - ri - a . . . in ex - cel - sis De - o, glo  
glo - ri - a . . . in ex - cel - sis De - o, *ff* glo  
glo - ri - a . . . in ex - cel - sis De - o, *ff* glo  
glo - ri - a . . . in ex - cel - sis De - o, glo

ri - a,  
ri - a,  
ri - a,  
ri - a,  
ri - a,  
8269.



*Poco più mosso.*

glo - ri - a . . in ex cel - sis

glo - ri - a . . in ex - cel - sis

glo - ri - a . . in ex - cel - sis

glo - ri - a . . in ex cel - sis

*Poco più mosso.*

De - o, glo - ri - a . . in ex - cel - sis . . De - o,

De - o, glo - ri - a in ex - cel - sis, De - o,

De - o, glo - ri - a in ex - cel - sis, De - o,

De - o, glo - ri - a in ex - cel - sis, De - o,

*sostenuto.*

Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

*sostenuto.*

Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

*sostenuto.*

Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

*p sostenuto.*

Et in ter - ra pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - tis.

*p Org.*



glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

glo - ri - am tu - am. Do - mi - ne De - us, Rex coe - les - tis,

*cres.*

De - us, Pa - ter Om - ni - po - tens. Do - mi - ne Fi - li

De - us Pa - ter Om - ni - po - tens. Do - mi - ne Fi - li

De - us, Pa - ter Om - ni - po - tens, Do - mi - ne Fi - li

De - us, Pa - ter Om - ni - po - tens, Do - mi - ne Fi - li

*pp* U - ni - ge - ni - ti, Je - su Chris - te,

*pp* U - ni - ge - ni - ti, Je - su

*pp* U - ni - ge - ni - ti, Je - su

*pp* U - ni - ge - ni - ti, Je - su

*pp* U - ni - ge - ni - ti, Je - su

8269.

Je - su Chris - te, Do - mi - ne De - us, Ag - nus De - i,

Chris - te, ... Do - mi - ne De - us, Ag - nus De - i,

Chris - te, ... Do - mi - ne De - us, Ag - nus De - i, ...

Chris - te, Do - mi - ne De - us, Ag - nus De - i, ...

*p molto legato.*

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

Fi - li - us Pa - tris, Ag - nus De - i, Qui

*pp*

488

tol - lis pec - ca - ta mun - di, . . . mi - se - re - re

tol - lis pec - ca - ta mun - di, . . . mi - se - re - re

tol - lis pec - ca - ta mun - di, mi - se - re - re

tol - lis pec - ca - ta mun - di, mi - se - re - re

*pp*

492

no - bis, Ag - nus De - i, Qui

no - bis, Ag - nus De - i, Qui

no - bis, Ag - nus De - i, Qui

no - bis, Ag - nus De - i, Qui

*ppp*

*pp*

*pp*



496

tol - lis pec-ca - ta mun - di, . . mi - se - re - re

tol - lis pec-ca - ta mun - di, mi - se - re - re

tol - lis pec-ca - ta mun - di, . . mi - se - re - re

tol - lis pec-ca - ta mun - di, mi - se - re - re

*pp*

500

no - bis. Qui tol - lis pec -

no - bis. Qui tol - lis pec -

no - bis. Qui tol - lis pec -

no - bis. Qui tol - lis pec -

504

ca - ta . . . mun - di, sus - ci - pe . . . depreca - ti

ca - ta mun - di, sus - ci - pe . . . depreca - ti

ca - ta . . . mun - di, sus - ci - pe . . . depreca - ti

ca - ta mun - di, sus - ci - pe . . . depreca - ti

509

o . . . nem nos - tram. Qui se - des ad dex - ter-am

o . . . nem nos - tram. Qui se - des ad dex - ter-am

o . . . nem nos - tram. Qui se - des ad dex - ter-am

o . . . nem nos - tram. Qui se - des ad dex - ter-am

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

Pa - - tris, mi - - se - re - - re

517

[no - - - bis.

no - - - bis.

no - - - bis.

no - - - bis.

no - - - bis.

521

529.

Quo - ni - am . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus

Quo - ni - am, . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus

Do - mi - nus, Tu so . . . lus, Do - mi - nus, . .

Quo - ni - am . . Tu so - lus sanc - tus, Tu so - lus

Do - mi - nus, . . Tu so

. . Tu so - lus Do - mi - nus, . . Tu so

Do - mi - nus, Tu so - lus Do - mi - nus, . . . Tu so -  
 lus Do - minus, Tu so - lus Do - mi - nus, Tu . . . so -  
 lus Do - minus, Tu so - lus Do - mi - nus, Tu . . . so -  
 Quo - ni - am, . . . Tu so - lus

535

lus Do - mi - nus, Tu so - lus Do - mi - nus,  
 - - - - - lus Do - mi - nus, so - - - - - lus Do - - - - - mi - nus,  
 lus, Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus, Tu so - lus  
 sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus Do - mi - nus, Tu so - lus

538

Quo - ni - am . . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus, Tu so - lus  
 Quo - ni - am . . . Tu so - lus sanc - tus, Tu so - lus Do - mi - nus,  
 sanc - tus,  
 sanc - tus,



544

547

124 *ff*

Quo - ni - am, . . . quo - ni - am, . . . Tu so - lus

Tu so - lus Do - mi - nus, Quo - ni - am, quo - ni - am, . . . Tu so - lus

Do - mi - nus, Tu so - lus Do - mi - nus, Quo - ni - am . . .

*ff* Quo - - ni - am

8269.

sanc - tus, Tu so - lus Do - mi - nus. Tu so - lus

sanc - tus, Tu so - lus Do - mi - nus,

Tu so - lus sanc - tus, sanc - tus, Tu so - lus

Tu .. so - lus .. sanc - tus, Tu so - lus

553

Do - mi - nus, Tu so - lus Do - mi - nus, Quo - ni - am,

Tu so - lus Do - mi - nus, Quo - ni - am,

Do - mi - nus, .. Tu so - lus, ..

Do - mi - nus, .. Tu so - lus, ..

556

Do - mi - nus, Do - mi - nus, Do - mi - nus, Quo - ni - am ..

quo - ni - am Tu so - lus, Quo - ni - am ..

Tu so - lus .. Do - mi - nus, .. Quo - ni - am .. Tu so - lus

Tu so - lus .. Do - mi - nus, .. Quo - ni - am .. Tu so - lus

*poco a poco cres.* *f*

Tu so-lus sanc-tus, . . Tu so-lus Do-mi-nus, . . Tu so-lus al-

*poco a poco cres.* *f*

Tu so-lus sanc-tus, . . Tu so-lus Do-mi-nus, . . Tu so-lus al-

*poco a poco cres.* *f*

sanc-tus, . . Tu so-lus Do-mi-nus, . . Tu so-lus al-

*poco a poco cres.* *f*

sanc-tus, . . Tu so-lus Do-mi-nus, . . Tu so-lus al-

*poco a poco cres.* *f*

8va

125

*fff*

tis-si-mus, Quo-ni-am . . Tu so-lus sanc-tus, Tu so-lus

*fff*

tis-si-mus, Quo-ni-am . . Tu so-lus sanc-tus, Tu so-lus

*fff*

tis-si-mus, Quo-ni-am . . Tu so-lus sanc-tus, Tu so-lus

*fff*

tis-si-mus, Quo-ni-am . . Tu so-lus sanc-tus, Tu so-lus

8va

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

Do-mi-nus, Tu so-lus Do-mi-nus, Tu so-lus, Tu so-lus Do-mi-nus,

8239.

169

This musical score is for the hymn 'Tu so-lus Do-mi-nus'. It features five vocal staves and a piano accompaniment. The vocal parts are arranged in a SATB format (Soprano, Alto, Tenor 1, Tenor 2, Bass). The lyrics are 'Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus,'. The piano accompaniment includes a grand staff with treble and bass clefs, featuring chords and melodic lines. The score is marked with 'ffz' (fortissimo) and includes various musical notations such as slurs, ties, and dynamic markings.

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus,

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus,

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus,

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus,

Tu so-lus Do-mi-nus, Quo-ni-am Tu so-lus al-tis-si-mus,

*ffz*

572

This image shows a page from a musical score for 'Gloria in excelsis Deo' by Franz Schubert. The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are in Latin: 'Tu so - lus al - tis - si - mus. . . In'. The vocal parts are written in treble and bass staves, and the piano accompaniment is written in grand staff (treble and bass staves). The score includes dynamic markings such as 'ff' (fortissimo) and 'ff' (fortissimo). The page is numbered 10 in the bottom right corner.

577

senza rit.

glo - ri - a De - i Pa - tris, A - - - - - men, A - - - - - men, A - - - - - men.

glo - ri - a De - i Pa - tris, A - - - - - men, A - - - - - men, A - - - - - men.

glo - ri - a De - i Pa - tris, A - - - - - men, A - - - - - men, A - - - - - men.

glo - ri - a De - i Pa - tris, A - - - - - men, A - - - - - men, A - - - - - men.

senza rit.

8269.



583

OFFERUS (*with great firmness*).

In

men, A - - - men. . . .

men, A - - - men. . . .

A - - - men. . . .

A - - - men. . . .

*sfz*

587

glo - ri - a De - i Pa - tria, A - - - men !

*mf*

591

*Allegro moderato.*

Now let me go, my fa - ther, let me go . . . . where I may serve the

*Allegro moderato.*



Lord.

8va.

cres.

*ff*

AN ANGEL. *Con moto.*

Learn the bless - ed - ness of

*Con moto.*

*p*

8va....

giv - ing, Give thy strength, thy soul, thy spi - rit, Claim - ing no . . re -

*p*

ward . . nor mer - it . . So . . in

bound - less lib - er - ty shalt thou walk for ev - er -

cres.

626

- more. OFFERUS.

I will learn the bliss of giv - ing, Give my

*p*

632

127

THE HERMIT. Thy best la - bour

Thy best la - bour free - ly

soul, my spi - rit.

*p*

638

free - ly given In the larg - est, full - est mea - sure, *cres.*

given In the larg - est, full - est mea - sure, Dear to

644

*cres.*

Dear to man, loved of heaven, dear to man.

man, loved of heaven, dear to man, loved of

*cres.*

650

128

148

Learn . . . the bless - ed-ness of giv - ing thy soul, . . .  
 hea - ven. Learn,  
 OFFERTUS. *f*  
 I will learn the bliss of giv - ing, Give my

656

. . . thy spi - rit, Claim - ing no . . re - ward . . .  
 Give thy soul, Claim - ing no re -  
 soul, give my spi - rit, Claim - ing

662

. . . nor . . mer - it, . .  
 ward nor mer - it, claim - ing  
 no re - ward . . . nor mer -

668

144

claim - ing no . . re - ward nor mer - it, . .  
 no . . re - ward . . . nor . . mer - it, . .  
 - it, claim - ing no re - ward . . . nor

*pf*

673

129

mer - - it,

*p*

679

Learn the bless - ed -  
 Learn the bless - ed -  
 I will learn the

*f* *mf*

685

- ness of giv - ing, Give thy strength, thy soul, thy spi - rit,  
 - ness of giv - ing, Give thy spi - rit,  
 bliss of giv - ing, Give my strength, my spi - rit,

*cres.*

691

130

Thou . . shalt taste.. im - mor - tal joy, Give thy  
 Thou . . shalt taste.. im - mor - tal joy, Give thy life, thy  
 I . . shall taste.. im - mor - tal joy,

*f* *p*

697

life, thy life, . . and strength, . . give thy life, thy life, . . thy  
 strength, give thy life, thy strength,  
 I will give my life, I will give . . my

*cres.* *cres.* *cres.*



703

life . . and strength, give thy life, give thy strength, . . .  
 . . . give thy life, give thy strength, . . .  
 life, give my life, give my strength, . . .

708

*Più mosso.*  
 Dear to man, . . .  
 So in bound - less lib - er - ty,  
 Dear to man, . . . dear . . .

713

loved of heaven, . . . dear to man, . . . loved of  
 so in bound - less lib - er - ty,  
 . . . to man, . . .

719

heaven, . . . loved . . . of heaven, . . .  
 dear to man, . . . dear to  
 loved of heaven, . . . loved of heaven, . . .

725

*Piu mosso.*  
 im - mor - tal joy,  
 man, im - mor - tal joy,  
 im - mor - tal joy, . . .  
*Piu mosso.*  
 p  
 crea. molto.

730

132  
 thou . . . shalt know,  
 thou . . . shalt know,  
 I . . . shall know, . . .  
 fff

735

*Con brio.*

thou, thou . . . . .

thou then shall know . . . im - mor - tal

I then shall know . . . im - mor - tal

*Con brio.*

*f*

741

shalt know . . . im - mor - tal

plea - sure, . . . Thou . . . shalt know

plea - sure, I . . . shall know . . .

*f*

746

133

joy . . . for aye.

joy . . . for aye.

joy . . . for aye.

*sfz* *ppp* *cres.* *fff* *sfz*

752

757

763

769

776

CHORUS.  
SOPRANO. (*A cappella.*)  
*Moderato.*

Jam . . . sol . . . re . . . ce . . .

Alto. *ppp*

Jam . . . sol . . . re . . . ce . . .

Tenor. *ppp*

Jam . . . sol . . . re . . . ce . . .

Bass. *pp espressivo.*

*Moderato.* Jam sol re - ce - dit ig - ne - us, . .

*ppp (For practice only.)*

dit, Tu, tu lux per -

dit, Tu, tu . . lux per - en - nis

dit, Tu . . lux per - en - nis . .

. . jam sol re - ce - dit ig - ne - us, Tu, tu lux . . per -

en - nis U - ni - tas, Nos - tris, . . be - a - ta Trin - i -

ni - tas, Nos - tris, be - a - ta Trin - i -

ni - tas, Nos - tris, be - a - ta Trin - i -

en - nis U - ni - tas, Nos - tris, be - a - ta Trin - i -

tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor -

tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor -

tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor -

tas, In - fun - de lu - men cor - di - bus, . . in - fun - de lu - men cor -



di - bus. Jam sol re - ce - dit ig - ne - us, jam re - ce -

di - bus. Jam sol re - ce - dit ig - ne - us, jam re -

di - bus. Jam sol re - ce - dit ig - ne - us, jam re - ce -

di - bus. Jam sol re - ce - dit ig - ne - us, jam sol re - ce - dit

pp *piu p* *espress.*

dit. Te ma - ne lau - dum car - mi - ne, . . . Te

ce . . . dit. Te lau - dum car - mi - ne, . . . Te

dit. Te, te ma - ne . . . car - mi - ne, . . . Te

ig - ne - us. Te, te . . . ma - ne car - mi - ne, . . . Te

ppp *cres.* *f*

de - pre - ca - mur ves - pe - re, de - pre - ca - mur ves - pe - re; Dig - ne - ris, ut te

de - pre - ca - mur ves - pe - re, de - pre - ca - mur; Dig - ne - ris, ut te

de - pre - ca - mur ves - pe - re, de - pre - ca - mur; Dig - ne - ris, ut te

de - pre - ca - mur, de - pre - ca - mur; Dig - ne - ris, ut te

*cres.* *f* *ff*

sup - pli - ces, . . . ut te sup - pli - ces, . . . Lau - da - mus in - ter

*cres.* *f* *ff*

sup - pli - ces, dig - ne - ria, sup - pli - ces, . . . Lau - da - mus in - ter

*cres.* *f* *ff*

sup - pli - ces, ut te . . . sup - pli - ces, . . . Lau - da - mus in - ter

*cres.* *f* *ff*

sup - pli - ces, ut te sup - pli - ces, . . . Lau - da - mus in - ter

*dim.* *p*

coe - li - tes, . . . lau - da - mus in - ter coe - li -

*dim.* *p*

coe - li - tes, . . . lau - da - mus in - ter coe - li -

*dim.* *p*

coe - li - tes, . . . lau - da - mus in - ter coe - li -

*dim.* *p*

coe - li - tes, . . . lau - da - mus in - ter coe - li - : tes.

*ff* *Maestoso.*

tes. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

*ff*

tes. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

*ff*

tes. Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

*ff*

Pa - tri . . . si - mul - que Fi - li - o, . . . Ti - bi - que

*ff* *Maestoso.*

Sanc - te .. Spi - ri - tus, Si - cut . . . fu - it, . . . sit ju - . .

Sanc - te Spi - ri - tus, Si - cut . . fu - it, sit

Sanc - te Spi - ri - tus, Si - cut . . fu - it, sit

Sanc - te Spi - ri - tus, Si - cut fu - it, sit

*Poco animato.*

gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

ju - gi - ter, Sae - clum . . per om - ne glo - ri - a, . . glo - ri - a, . .

glo - ri - a, . . sae - clum per om - ne glo - ri

glo - ri - a, . . sae - clum per om

glo - ri - a, . . sae - clum per om

glo - ri - a, . . sae - clum per om

866

137

*rit.* *p*

*f* *glo* *ri - a...* *A - men,*

*f* *glo* *ri - a...* *A*

*f* *rit.* *p*

*ri - a...* *A*

*rit.* *p*

*f* *rit.* *p*



874

138

878

OFFERUS.  
*Un poco animato.*

Scene III. — *The hermit's cottage*

Tell me now, fa - ther,

*Un poco animato.*

what can I do for the Christ, my

Mas - ter?



7

139

## THE HERMIT.

9

*mf*

Yon - der is the riv - er, deep and

12

ra - pid where ma - ny cross in

14

dan - ger.

16

Build thee a hut up-on its bank and

*mf*

18

140 157

car-ry them through the flood.

*p* *poco cres. e poco rit.*

21

(Light fills the cottage. An angel sings.)

23

*Allegretto.*  
SMALL CHORUS. (Approximately one in ten of the great Chorus.)

Bless - - ings of heaven

Bless - - ings of heaven

Bless - - ings of heaven

Bless - - ings of heaven

*Allegretto.*

Rich - ly are given, Ser - vice most  
Rich - ly are given, Ser - vice most  
Rich - ly are given, Ser - vice most  
Rich - ly are given, Ser - vice most

*cres.*



wor - thy Wait - eth be - fore thee. Thy real Master  
wor - thy Wait - eth be - fore thee. Thy real Master  
wor - thy Wait - eth be - fore thee. Thy real Master  
wor - thy Wait - eth be - fore thee. Thy real Master

*f*



needs thee, . . . and His work must be - gin.  
needs thee, and His work must be - gin.  
needs thee, and His work must be - gin.  
needs thee, and His work must be - gin.

*dim.*



141

159

34

*pp* *p* *espressivo.*

39

*a tempo giusto.*

44

49

142 *8va*

53

*8va* *agitato.*

56

*8va* *fff molto marcato.*

8269.

8va.....

59

62

65

*sempre più agitato.* *con gran forza.*

Scene IV. — (A small hut on river bank. There is night and storm.  
A child's voice sings : —)

*Ad lib.* A CHILD'S VOICE IN THE DISTANCE. (Short pause.)

Of - fe - rus, wilt thou not bear me a - cross? (Short pause.)

*fff* *ppp* *p*

4

*crescendo ed agitato.*

The Child's voice nearer.

(Short pause.)

Of - fer - us, car - ry me o - ver to-night!

(Short pause.)

*ppp* *p*



10

*crescendo ed agitato.* 8va

14

*f* (The Child's voice still nearer.)  
Of-fer-us! Of-fer-us! car-ry me o-ver to-night!  
*ppp* *pp* 144

17

*Moderato.*  
*pp* poco a poco, più mosso.

22

*Allegro.* *cres.* 145

27

8va 8va

31

8va. *Allegro ma non troppo.*

Measures 31-35: Treble and bass staves with various musical notations including eighth notes, sixteenth notes, and rests. A dynamic marking of *ffz* is present.

36

146 *Allegro ma non troppo.*

*ffz tutta forza.*

Measures 36-40: Treble and bass staves with various musical notations including eighth notes, sixteenth notes, and rests. A dynamic marking of *ffz* is present.

41

Measures 41-45: Treble and bass staves with various musical notations including eighth notes, sixteenth notes, and rests. A dynamic marking of *ffz* is present.

46

Measures 46-50: Treble and bass staves with various musical notations including eighth notes, sixteenth notes, and rests. A dynamic marking of *ffz* is present.

49

Measures 49-53: Treble and bass staves with various musical notations including eighth notes, sixteenth notes, and rests. A dynamic marking of *ffz* is present.

52

147

*ffz*

Measures 52-56: Treble and bass staves with various musical notations including eighth notes, sixteenth notes, and rests. A dynamic marking of *ffz* is present.

56

163

Measures 56-58 of a musical score. The music is in 3/4 time with a key signature of two flats. The right hand features a melody with slurs and ties, while the left hand plays a complex, fast-moving accompaniment. The dynamic marking *mf* is present.

59

Measures 59-61 of a musical score. The right hand has a melody with accents and slurs. The left hand continues with a fast accompaniment. Dynamic markings include *fffz* and *mf*.

62

Measures 62-64 of a musical score. The right hand has a melody with slurs. The left hand has a fast accompaniment. The dynamic marking *p* is present.

65

148

Measures 65-68 of a musical score. The right hand has a melody with slurs. The left hand has a fast accompaniment.

69

Measures 69-74 of a musical score. The right hand has a melody with slurs. The left hand has a fast accompaniment. The dynamic marking *pp* is present.

75

Measures 75-82 of a musical score. The right hand has a melody with slurs. The left hand has a fast accompaniment. The dynamic markings *sempre dim.* and *pp* are present.

8269.

81

*Molto moderato.*  $\text{♩} = \text{♩}$ .

*ppp*

82

OFFERUS.  
*p*

Bear . . . ing thus my . . .

8va

83

pre . . . cious bur . . . den

8va

84

Through . . . the dark and

8va

85

all . . . gry wa . . . ters,

8va

86

165

Power Di - vine my

8va

87

87

spi rit ur ges,

8va

88

88

Through the tu - mult wild, Of the

marcato.

89

90

waves surg - ing

91

91

flood,

p

92



92

*p*

Power Di - vine . . . my . . .

*pp*

93

spi - rit ur - ges,

94

*cres.*

Through the an - gry . . .

*Sua...*

*cres.*

95

waves, Till I

*Sua...*

*cres.*

96

*con gran espressione.*

*f*

gain . . . the great prize . . . Of my Mas - ter's ap -

*f*

prov - al, Power . . . . . Di

101

vine . . . . .

102

crea. ur . . . . . ges my

103

spi . . . . . rit to be

104

strong, . . . . .

105

Till I win the rich re - ward,

106

till I win the blessed guerdon Of the

108

Lord, and His own ap - prov - ing

152

110

word.

*(The storm subsides. OFFERUS reaches the shore. The dawn appears faintly.)*

111

Know, 0 mor tal,

ALTO. Know, 0 mor tal,

TENOR. Know, 0 mor tal,

BASS. Know, 0 mor tal,

*Un pochetto più mosso.*

thou hast borne

thou hast borne

thou hast borne

thou hast borne

In thine arms the

In thine arms the

In thine arms the

In thine arms the

*poco cres.*

Ho - - - ly One, Thou hast

*poco cres.*

Ho - - - ly One, Thou hast

*poco cres.*

Ho - - - ly One, Thou hast

*poco cres.*

Ho - - - ly One, Thou hast

borne in thine

borne in thine

borne in thine

borne in thine

*ff*

arms, Christ,

*ff*

arms, Christ,

*ff*

arms, Christ,

*ff*

arms, Christ,



118

171

*dim.*  
and the sin of the  
*dim.*  
and the sin of the  
*dim.*  
and the sin of the  
and the sin of the

119

153

world.  
world.  
world.  
world.

*8va*

120

*8va*

121

**AN ANGEL.**  
*p*

Peace . . . be with . . . thee! Lo, . . . now the morn . .

**HERMIT.**  
*p*

Peace . . . be with . . . thee! Lo, . . . now the morn . .

**CHORUS.**  
*p*

Peace be with thee! Lo, the morn . .

*p*

Peace . . . be with . . . thee! Lo, . . . now the morn

*p*

Peace . . . be with thee! Lo, . . . now the morn

*p*

Peace . . . be with thee! Lo, now the morn

*L'istesso tempo.*  $\text{♩} = \text{♩}$

*p dolce.*

125

*ppp*

*Andante*  
*dolce.*

On . . . thy head . . . its . . . light . . . has thrown. . .

*dolce.*

On . . . thy head . . . its . . . light . . . has thrown. . .

*dolce.*

On . . . thy head . . . its . . . light . . . has thrown. . .

*dolce.*

On . . . thy head . . . its . . . light . . . has thrown.

*dolce.*

On . . . thy head . . . its . . . light . . . has thrown.

*dolce.*

On thy head . . . its light . . . has thrown.

The image shows a musical score for the song "The Rose Tree". It consists of six staves. The first five staves are vocal parts, each starting with a treble clef and a key signature of three sharps (F#, C#, G#). The sixth staff is a piano accompaniment, starting with a bass clef and the same key signature. The piano part begins with a *ppp* (pianissimo) marking. The melody is written in a simple, folk-like style, with the piano accompaniment providing a harmonic foundation. The score is presented in a clean, black-and-white format.



*legato e con anima.*

hence - - forth by right - ful claim... This, through the

*legato e con anima.*

this . . be thy name, . . Through all

this . . be thy name, Through . .

this be thy name, Through all

this be thy name, Through . . . .

*legato e con anima.*

a - ges yet to be, Shall bring thee hon - our,

a - - ges yet . . to be, an hon - - our,

all . . . a - - ges, an hon - - our,

a - - ges, an hon - - our, . . . .

. . . all a - - ges, an hon - our,

*tr* *tr*



This, through the a - ges yet to be, Shall bring high  
 through all a - ges yet . . . to be, an  
 through all yet to be, . . . an  
 through all a - ges, an hon - our.  
 through all a - ges, an

*cres.* *tr*

## AN ANGEL

Chris - to - pher,  
 hon - our. Chris - to - pher,  
 OFFERUS. Chris - to - pher,  
 Chris - to - pher,  
 hon - our. Chris - to - pher,  
 hon - our. Chris - to - pher,  
 hon - our. Chris - to - pher,  
 Chris - to - pher,  
 Chris - to - pher,

*ff*

Chris - to - pher, Chris - to pher,  
Chris - to - pher, Chris - to - pher,  
Chris - to - pher, Chris - to - pher,  
Chris - to - pher, . . Chris - to - pher,  
Chris - to - pher, . . Chris - to - pher,  
Chris - to - pher, . . Chris - to - pher,  
Chris - to - pher, . . Chris - to - pher,  
Chris - to - pher, . . Chris - to - pher,

167

Chris - to - pher,  
Chris - to - pher,  
Chris - to - pher,  
Chris - to - pher,  
Chris - to - pher,  
Chris - to - pher,  
Chris - to - pher,  
Chris - to - pher,  
Chris - to - pher,  
Chris - to - pher,  
Chris - to - pher,  
Chris - to - pher,

173





on. La - - bour

on. La - - bour

on. La - - bour

rise. La - - bour

poco a poco cres.

no - - bly, brave - - ly on, Though the

no - - bly, brave - - ly on, Though the

no - - bly, brave - - ly on, Though the

no - - bly, brave - - ly on, Though the

poco a poco cres.

storm y . . waves of . .

storm - y . . waves, waves of . . life, of . .

storm - - y waves, waves of

storm - - - y waves of life, of

8va



life are rush - ing o'er thee, are rush - ing

life are rush - ing o'er thee, are rush - ing

life are rush - ing o'er thee, are rush - ing

8va life are rush - ing o'er thee, are rush - ing

o'er thee.

o'er thee.

o'er thee.

8va o'er thee.

Chris - to - pher, . .

Chris - to - pher, . .

Chris - to - pher, . .

Chris - to - pher, . .

AN ANGEL.

HERMIT.

OFFERUS.

On . . . the

On the

On . . . the

la - bour brave - ly on,

la - bour brave - ly on,

la - bour brave - ly on,

la - bour brave - ly on,

la - bour brave - ly on,

*pp*

far e - ter - nal shore He . . is watch - ing ev - er -

far e - ter - nal shore He . . is watch - ing ev - er -

far e - ter - nal shore He . . is watch - ing ev - er -

*pp* On . . the far e - ter - nal shore, He . .

*pp* On the far e - ter - nal shore, He . .

*pp* On the far e - ter - nal shore, He . .

*pp* On the far e - ter - nal shore, He . .

*pp* On . . the far e - ter - nal shore, He . .

*pp*

more.  
more.  
more.

is watch - ing ev - er - more,  
is watch - ing ev - er - more,  
is watch - ing ev - er - more.  
is watch - ing ev - er - more.

*pp* *f*

This musical system contains measures 183 through 190. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The vocal parts have lyrics: "more." in measures 183-185, and "is watch - ing ev - er - more," in measures 186-190. The piano part begins with a piano (*pp*) dynamic in measure 183 and transitions to a forte (*f*) dynamic in measure 186. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4.

*f* On . . . th' e - ter - nal  
*f* On . . .  
*f* On . . . th' e - ter - nal  
*f* On . . .

8260.

This musical system contains measures 191 through 198. It features the same three vocal staves and piano accompaniment. The vocal parts have lyrics: "On . . . th' e - ter - nal" in measures 191-192, "On . . ." in measure 193, "On . . . th' e - ter - nal" in measure 194, and "On . . ." in measure 195. The piano part continues with a forte (*f*) dynamic. The key signature remains three sharps and the time signature is 4/4.

245

249

*cres.*  
 Chris - to-pher, la - bour brave - - ly on,  
*cres.*  
 Chris - to-pher, la - bour brave - - ly on,  
*cres.*  
 Chris - to-pher, la - bour brave - - ly on,  
*cres.*  
 Chris - to-pher, la - bour brave - - ly on,  
*cres.*  
 8269.

256

259

**8269.**



own, With the saints then *cres.*

own, With the saints then *cres.*

own, With the saints then *cres.*

own, With the saints then *cres.*

*cres.*

in . . Pa - ra - dise, And with joy di - vine shall crown,

in Pa - ra - dise, And with joy di - vine shall crown, *fff*

in Pa - ra - dise, And with joy shall crown, Chris - to - pher, . .

in Pa - ra - dise, And with joy shall crown, *fff*

*fff* Chris - to - pher, . . la - bour, Chris - to - pher, . .

*fff* Chris - to - pher, la - bour on, Chris - to - pher,

labour bravely on, la - bour, Chris - to - pher, . .

*fff* Chris - to - pher, . . labour bravely on, la - bour on, Chris - to - pher,

8269.









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