

# 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)

TIMPANI

COVER IMAGE

## Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium



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The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble ).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

**Matthew W. Mehaffey**  
Editor

Professor of Music  
*University of Minnesota - School of Music*  
Minneapolis, Minnesota USA

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## Source Information

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

## Reference Material and Software

*Notation Software:* Dorico Pro Version 6.0.22.6052   *Audio Software:* NotePerformer 4   *Graphic Software:* Affinity Photo 2  
*Document Software:* Affinity Publisher 2   *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

## LEGEND OF ST. CHRISTOPHER

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

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

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

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

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

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

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

[http://projects.mcah.columbia.edu/medieval-architecture/htm/sw/ma\\_sw\\_gloss\\_christopher.htm](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)

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# The Legend of St. Christopher

Isabella Parker

Horatio Parker

## PROLOGUE

Molto moderato  
In A & E

1-2 *f* *p* *cresc.*

8 *ff* 9-17 18-29 Tpt 1

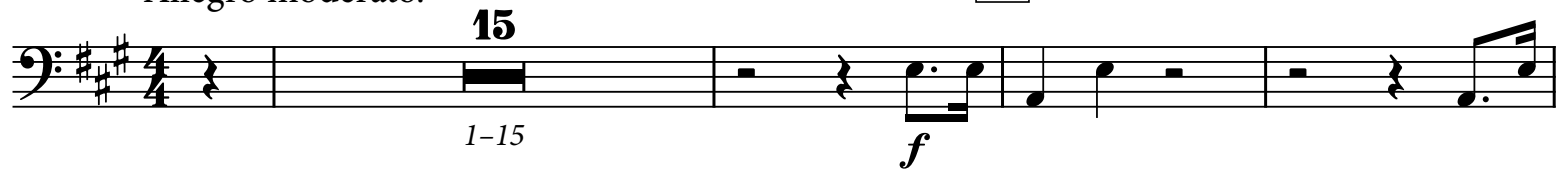
31 *f* *pp* *f*

36 *ff* 38-47 10

## ACT I - SCENE 1

Allegro moderato.

4



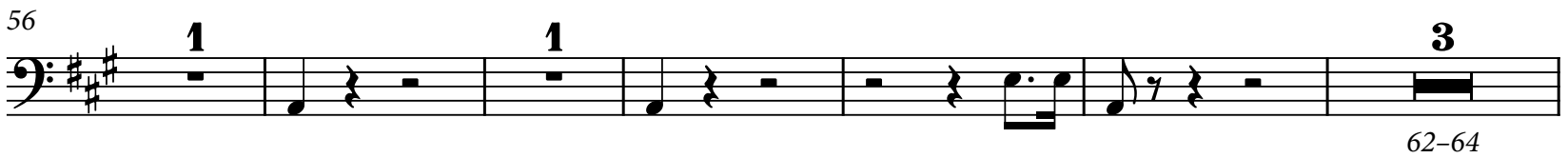
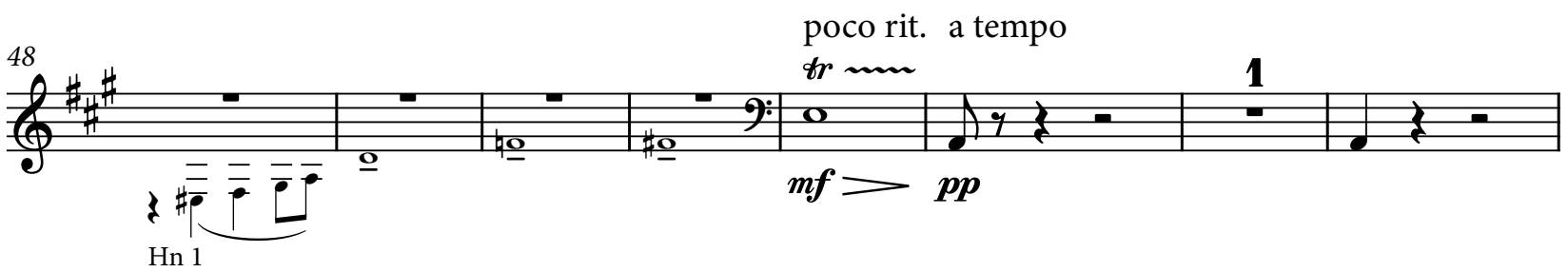
5



6



7



8

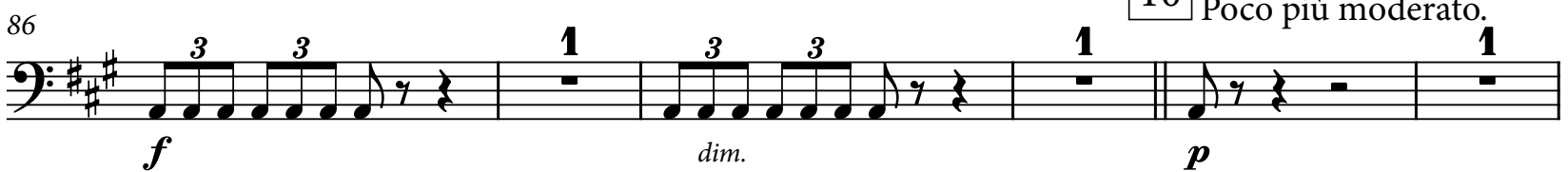


9



10

Poco più moderato.





11

10

92-101

*pp*

3

12

105

3

11

8

107-117

118-125

13

126

1

12

T. 1 8ba

The con - quer - or, we\_ crown his hon - our'd head.

2

127-138

143-144

14

145

2

*tr*

*ff*

1

149-150

15

Poco più mosso.

2

*tr*

4

*tr*

poco rit. Tempo I

155-156

159-162

16

L'istesso tempo

166

*tr*

5

*tr*

*tr*

1

2

167-171

175-176

*ff*

17

rit..... Meno mosso. Maestoso ma non lento.

2

*f*

2

1

6

10

177-178

180-181

183-188

189-198

18

Poco più mosso.a tempo

19

3

1

1

5

6

8

199-201

204-208

209-214

215-222

un poco animato.

20

Poco più largo.

Poco a poco più mosso.

Allegro.

8

8

4

4

6

223-230

231-238

239-242

243-246

247-252

253

poco rit.

22

a tempo

1

Hn 2

260

2

tr

262-263

23

4

tr

4

tr

266-269

272-275

277

(tr)

2

tr

rit.

1

278-279

p

f

## ACT I - SCENE 2

24 Andante. 12 1-12

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

26 4 21-24

27 *tr* *pp*

25 Proud am I thy no - ble deeds... to hear, And will - ing tri - bute to thy cour - age bear.  
The Queen

28 Poco più mosso. Allegro 1 4 15 33-36 37-51

29 Andante. 10 8 4 52-61 62-69 70-73

30 *Hp*

31 a tempo *tr* *ppp*

32 poco rit...

33  $\text{♩} = \text{♩}$  *ff* *ppp* 92-94

34 Poco più mosso. Maestoso non lento. 4 4 8 10 100-103 104-107 109-116 117-126

35

Con moto.

cresc. e più mosso.

Allegro

poco rit.

rit.

8

6

4

1

2

127-134 135-140 141-144 147-148

Detailed description: This block contains the first line of the Timpani score. It features a single bass clef staff with a key signature of three flats (B-flat, E-flat, A-flat). The music consists of five measures, each containing a single eighth note. Above the staff, the tempo markings are: 'Con moto.' (above measure 127-134), 'cresc. e più mosso.' (above measure 135-140), 'Allegro' (above measure 141-144), 'poco rit.' (above measure 147-148), and 'rit.' (above measure 147-148). Above each measure is a large number indicating the number of strokes: 8, 6, 4, 1, and 2 respectively.

36

Allegro [a tempo]

37

Tranquillo ma non lento.

12

6

6

16

149-160 161-166 167-172 173-188

Detailed description: This block contains the second line of the Timpani score. It features a single bass clef staff with a key signature of three flats. The music consists of four measures, each containing a single eighth note. Above the staff, the tempo markings are: 'Allegro [a tempo]' (above measure 149-160), 'Tranquillo ma non lento.' (above measure 161-166), and 'Tranquillo ma non lento.' (above measure 167-172). Above each measure is a large number indicating the number of strokes: 12, 6, 6, and 16 respectively. The staff ends with a double bar line and a common time signature 'C'.

38

Lento

Un poco animato.

a tempo

colla voce.

39

4

4

2

2

189-192 193-196 197-198 201-202

Detailed description: This block contains the third line of the Timpani score. It features a single bass clef staff with a common time signature 'C'. The music consists of four measures, each containing a single eighth note. Above the staff, the tempo markings are: 'Lento' (above measure 189-192), 'Un poco animato.' (above measure 193-196), 'a tempo' (above measure 197-198), and 'colla voce.' (above measure 201-202). Above each measure is a large number indicating the number of strokes: 4, 4, 2, and 2 respectively. The staff ends with a double bar line and a common time signature 'C'. There is a 'tr' marking above the final measure.

204

*p*

*sfz*

*pp*

Detailed description: This block contains the fourth line of the Timpani score. It features a single bass clef staff with a key signature of three flats. The music consists of six measures, each containing a single eighth note. Above the staff, there are dynamic markings: 'p' (piano) at the beginning, 'sfz' (sforzando) in the middle, and 'pp' (pianissimo) at the end. There are also 'tr' markings above the first and second measures. The staff ends with a double bar line.

210

*ppp*

Detailed description: This block contains the fifth line of the Timpani score. It features a single bass clef staff with a key signature of three flats. The music consists of six measures, each containing a single eighth note. Above the staff, there is a dynamic marking: 'ppp' (pianississimo) at the beginning. The staff ends with a double bar line.

## ACT I - SCENE 3

**40** Allegro molto vivace.

**22** 3-24

**28** 25-52

**8** 53-60

Vln I  
pizz.

61

*cresc. molto.*

1 (-6) 2 3 4 5 6

*p*

**43** **19** 71-89

*f* *sffz* *sffz*

**44**

95

*sffz* *sffz* *ff*

**45**

101

**46** Presto

106

**16** 107-122

**47** **12** 127-138

**20** 139-158

**13** 159-171

**48**

**49** **15** 172-186

Cl. 1

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

191

*tr* *tr* *tr* *tr*

**4** 195-198

260

Musical notation for measures 260 through 265. The staff is in bass clef with a key signature of two flats (B-flat and E-flat). Measures 260-263 each contain a half note followed by a quarter rest, with a trill (tr) indicated above the first measure. Measure 264 contains a whole rest. Measure 265 contains a half note followed by a quarter rest, also with a trill indicated. A double bar line appears after measure 265.

264–265

268  $\text{♩} = \text{♩}$

*ff*

272

poco rit. 55 Più tranquillo Un poco animato.

**3** **8** **8**

274-276 277-284 285-292

56 **6** **2** 57 Moderato. **7** 1 (-12)

293-298 299-300 301-307

Fare - well, fare- S.

Tba

311 **2** **3** **4**

- well, gal - lant Of - fer - us fare - well, fare - well, gal - lant Of - fer - us,

314 **5** **6** 58 *tr* **7** **8** **9** **10** **11** poco rit.

now, fare *pp*

321 *(tr)* **12** a tempo **3** **3** **3** **3** *pp*

325 **3** **3** **3** **3** **1** *tr* *ppp*

End of Act I

ACT II - SCENE 1

Andante con moto

3

1-3

*mf* < *f*

5-7

*mf* < *f* < *ppp*

10

(tr)

cresc.

*f*

*p*

19

*ff*

*p*

21-23

*f*

*pp*

26

(tr)

*ff*

59

32

(tr)

8

34-41

Hn 3

60

44

(tr)

1

(tr)

4

3

47-50

51-53

*mf* < *f*

55-57

58

(tr)

2

4

12

3

59-60

61-64

65-76

77-79

Più mosso.

61

Maestoso.

80

rit. molto.

Allegretto.

1

13

16

81-93

94-109

Satan

Fit re - ward shalt thou en - joy, For thy

62

63

114

king - - ly na - ture.

*sfz* < *ff*



124

5 2 6

126-130 132-133 135-140

*p*

141

64

2 10

142-143 145-154

*p* *ff*

158

65

1

*ff* *ff*

167

1

*tr*

1

66

20

67

4

1 (-18) 2 3 4 5 6 7 8

177-196 197-200

*pp*

crescendo poco a poco

209

9 10 11 12 13 14 15 16 17 18

1

rit.

*sfz*

221

68

Tempo I, quasi maestoso

1 (-6)

2 3 4 5 6

1

222-229

*p* *cresc.*

Animato

14

16

238-251 254-269

*p* *ff*

69

Tempo I, quasi maestoso.

10

6

272-281 285-290

291 *Poco riten.*

299 **70** *Allegro.*  $\text{♩} = \text{♩}$

306 **2** *tr* **2**

315 **71**

322 **7** **1**

335 **72** *Tempo I* *tr* *Quasi maestoso.* **4** **19**

364 *tr* **5** *Andante.*  $\text{♩} = \text{♩}$  **73** *Tempo I* **1**

376 *p* *cresc.*

384

*f* 385-386 389-390

poco rit. 74 Maestoso. Tempo I un poco più largo.

393-399 *ff*

407

411-413

415

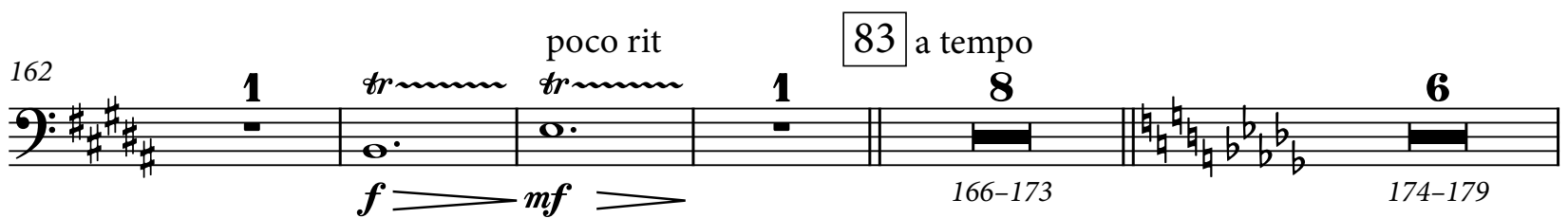
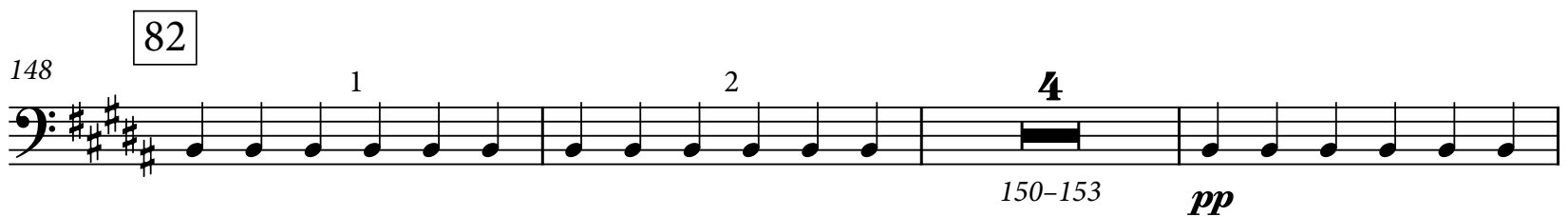
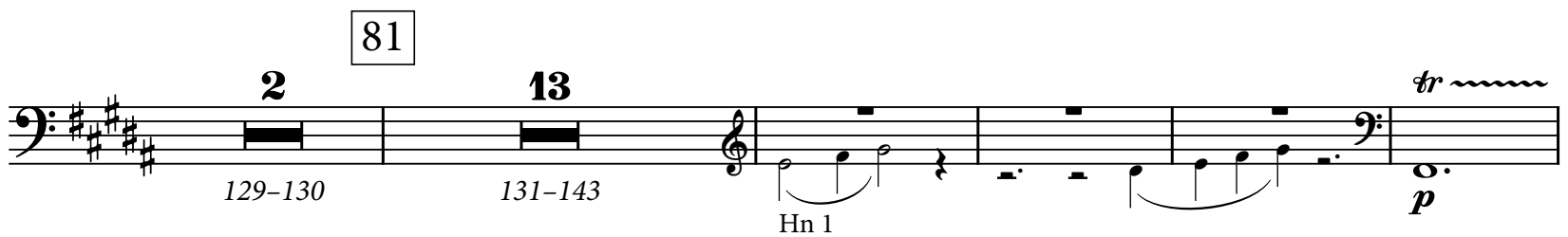
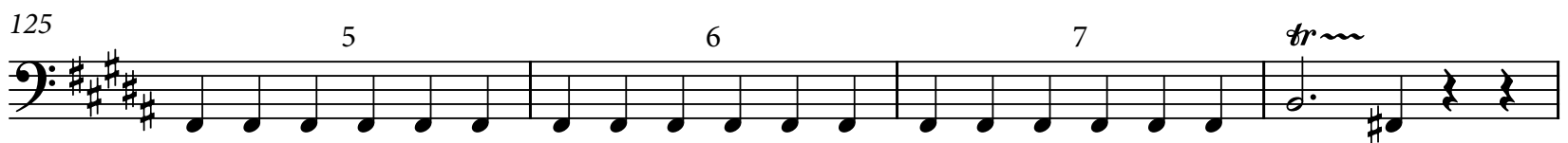
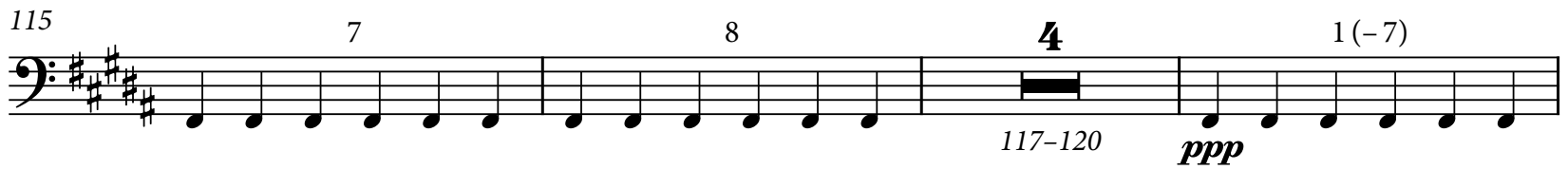
418-419

75

422

tacet al fine 427-430





84 **14** *tranquillamente* **4** *agitato* **1** 85 *Più mosso.* **3**

180-193 194-197 199-201

86

Poco più lento, ma molto risoluto. Più mosso. poco a poco più mosso, poco rit. a tempo

**12** **9** **7** **4** **8**

202-213 214-222 223-229 230-233 234-241

87 *Più mosso.* **16** *accelerando* **2**

242-257 258-259

Hn 1

*tr* *mf*

88 *Più mosso. (Presto)* **31** 89 **23** 90 **2**

266 267-297 298-320 321-322

*f* *Satan* Of - fer - us, stay,

325

Of - fer - us, stay, *ff*

**1** **1** **1**

335 **1** *Lento.* **8** 91 *Andante.* *tr*

*p* *ff* 339-346 *ppp*

349 *tr* *Molto maestoso.* **8** *Allegro.* **7** 92 **8**

351-358 359-365 366-373

374 *poco rit.* **1** *a tempo* *Tbn. 1*

*f*

380 **1** **12**

383-394

395 93 Moderato. 1 (- 10) 2 3

*p*

398 4 5 6

*dim.*

401 7 8 9

404 10 1 (- 7) 2

*pp*

407 3 4 5

410 6 7 *tr* 2

*f* 413-414

94 95 Poco più mosso. Più mosso. Più mosso.

415-423 424-435 436-443 444-451

96

Più mosso [ quasi Presto. ]

452

Tpt 1

*ff* **1**

97

Moderato.

460

**2** **8**

466-467 468-475

98

476

*ppp*

483

491

poco rit. a tempo

**3**

494-496

497

rit..

**1** **1**

*pp* *ppp*

End of Act II



## 100

**99** poco a poco più mosso.

Tranquillamente

The first system of the musical score is for the bassoon part. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The tempo is marked 'Moderato.' above the staff. The score is divided into three measures, each with a measure number above it: 21, 18, and 8. The first measure (21) contains a whole note G2. The second measure (18) contains a whole note G2. The third measure (8) contains a whole note G2. Below the staff, the measure numbers are repeated: 1-21, 22-39, and 40-47. The system ends with a double bar line and a final measure for the English Horn (Eng. Hn) part, which contains a whole note G2.

**101** un poco agitato.

49  un poco agitato.

55

*f*

60

The first system of the musical score is written on a single staff in bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The system contains seven measures. The first measure has a whole rest. The second measure contains a quarter rest followed by a dotted quarter note G3. The third measure contains a dotted quarter note A3. The fourth measure contains a quarter note B3. The fifth measure contains a quarter note C#4. The sixth measure contains a quarter note D4. The seventh measure contains a quarter note E4. Above the staff, there are markings for measures 1 and 9. Above measure 1 is a '1' and above measure 9 is a '9'. Above the staff between measures 1 and 9, there are markings for trills: 'tr ~' above measure 1 and 'tr ~' above measure 9. Below the staff, there is a marking 'ff' (fortissimo) below measure 1 and a marking '65-73' below measure 9.

74

*tr* ~~~~~

*ff*

102

Molto maestoso.

*tr* ~~~~~

The image shows a musical score for a piano. The first system starts at measure 74 and ends at measure 102. It features a bass clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The music includes triplet eighth notes, a trill (tr) with a wavy line, and a fortissimo (ff) dynamic marking. The second system begins at measure 102, marked 'Molto maestoso.', and shows a change to a 3/4 time signature with a trill (tr) and a wavy line.

[illegible]

90

8

91-98

4

99-102

103

*tr*

*ppp*

106

1

*tr* ~~~~~

1 (-6) 2 3 4 5 6 *tr* ~~~~~

*sfz*

Detailed description: This is a musical score for the left hand of a piece titled 'The Little Boat'. The score is written on a single staff in bass clef with a key signature of two sharps (F# and C#). The tempo is marked 'Allegretto' and the time signature is 3/4. The piece is in common time (C). The score begins with a measure of rest, followed by a series of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132,

117 *(tr)* *tr* *dim.* *pp* **7** **18** **25** **104** L'istesso tempo **105**

121-127 128-145 146-170

The first system of the musical score for 'L'istesso tempo' begins at measure 117. It features a bass clef and a key signature of two sharps (F# and C#). The notation includes a trill marked with a wavy line and 'tr', followed by a series of notes with a decrescendo hairpin. A double bar line appears after measure 120. The system continues with measures 121-127, 128-145, and 146-170, each marked with a bold number (7, 18, and 25 respectively) above the staff. The tempo marking 'L'istesso tempo' is centered above the system. Measure numbers 104 and 105 are enclosed in boxes above the staff. The system concludes with a treble clef.

171

106

Meno mosso maestoso.

*tr* *tr*

Hn 1

*ppp*

*f*

*cresc.*

179

ten.

Molto maestoso

*tr*

*ff*

17

184-200

201

107

molto maestoso.

*4*

202-205

Hn 1

*pp*

211

*1*

*tr*

*6*

*sfz*

215-220

221

108

tranquillamente.

*6*

*tr*

*9*

*2*

*mf*

223-228

230-238

239-240

109

110

Più mosso.

Allegro moderato.

*13*

*8*

*2*

*10*

241-253

254-261

262-263

264-273

274

111

poco rit.

Allegro.

112

*1*

*20*

tacet al fine

275-294

295-309

## ACT III - SCENE 2

310 L'istesso tempo  $\text{♩} = \text{♩}$

**ff** 314-320 **7**

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

**8** 357-364 **12** 365-376 **7** 378-384 senza rit.

116 **10** 385-394 **6** 395-400 **12** 402-413 Andante.

118 **12** 414-425 Moderato. Tbn. 1 Animato.

431 **1** *tr* *tr* **1** *tr* *tr* **ff** Maestoso

439 **7** 440-446 **ff** Risoluto. Hn 1 **ff** 119 Poco più mosso.

452 **9** 453-461 **f** **4** 464-467

120 **2** 469-470 **5** 473-477 **7** 479-485 **p** **pp**

121

486

5

488-492

*ppp*

*ppp*

122

11

8

496-506

507-514

Hn 1

123

124

519

*f*

*ppp*

26

523-548

Tbn. 1

550

*ff*

*p*

557

*cresc.*

125

563

*fff*

568

2

1 (-4)

2

3

4

*fff*

569-570

577

*senza rit.*

583

*fz*

4

8

587-590

591-598

*Allegro moderato.*

$\text{♩} = 100$

126 **4** **32** **16** **127** **Con moto.** **An Angel**

599-602 603-634 635-650 Learn the\_

653 1 (- 10) *pp*

bless - ed - ness of giv - ing thy soul, thy spi - rit,

660 2 3 4 5 6

665 7 8 9 10

670 **129** **130** **3** **20** **9**

672-674 675-694 695-703

704 **Più mosso.** **3** *pp* *pp*

Hn 1 710-712

714 **131** **2** **8** **Più mosso.** *p*

715-716 717-724

728 *cresc.*

733 **132** **Con brio.** **10** *ff*

736-745

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133 rit. **2** *tr* *a tempo* *tr* **4** *tr*

746-747 *pppp cresc.* *fff* 752-755 *f dim.*

758 *tr* **12** **1** rit. **2** Moderato. **9**

760-771 773-774 776-784

785 **17** **6** **22**

786-802 803-808 810-831

136 Maestoso. **7** Poco animato. **20** **3**

832-838 840-859 860-862

rit. **7** **3** **4** 138 **3**

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

ACT III - SCENE 3


Un poco animato.

139

8

7

The Hermit 8ba



1-8

9-15


Build thee a hut up - on its bank and

18

140

poco rit.

Allegretto



21-22


*p*

car - ry them\_ through the flood.

25

141

a tempo giusto



30-33

34-39

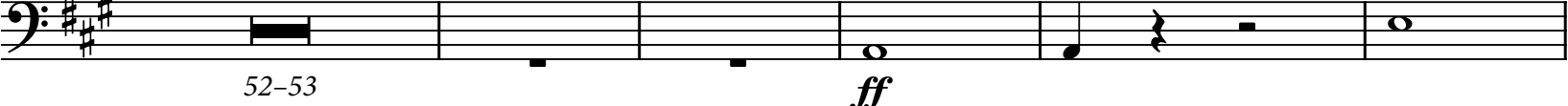
40-51

*f*

142

Agitato.

Tamb. Picc.




52-53

*ff*

59

143

Molto agitato. Con gran forza.



63-67



## ACT III - SCENE 4

Agitato.

Ritenuto

[ Short Pause ]

Largo

[ Silent ]

Tpt 1

12 144 3-7 9-10

12 144 3-7 9-10 Moderato. 1 (-8) 2 accel. 3

21 145 Allegro. [ in G, C#, D ]

30 146 Allegro ma non troppo. [ muta C# in Bb ]

36 147

49 148

59 149 Molto Moderato 10 150

81 151

96 151

108 152 Un pochetto più mosso.

110-111 112-113 poco cresc. 116-117

118 153 L'istesso tempo

122-125

128-129 154 Allegro. Con anima.

131-146 147-158 Tpt 1

160 155

172-174 176-179

168

172-174 176-179

180

181-184 190-192

193 156 Allegro risoluto.

202-204

200

202-204

208 157 poco a poco crescendo

208-217

254

V.S.

259

*tr* ~~~~~ *tr* *tr* ~~~~~

*pp*

268

162

*ff*

272

276

*tr* ~~~~~ *tr* *tr*

*ppp* *ff*

283

*sfz*

288

*p* *fff*

The End





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