



# 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)

TROMBONE 2

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**  
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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

1-2 *f* *p*

8 *ff* 9-17 18-21 Tbn. 1

25-30 *f* *p* *cresc.*

35 *f* 38-47

1 2 1 1 2 4 3 6 10

The musical score for Trombone 2, Prologue, measures 1-47. The score is written in 3/4 time with a key signature of three sharps (F#, C#, G#). The tempo is marked 'Molto moderato'. The score is divided into four systems. The first system contains measures 1-2, marked *f* and *p*. The second system contains measures 8-17, marked *ff*, and measures 18-21, marked Tbn. 1. The third system contains measures 25-30, marked *f* and *p*, and a crescendo. The fourth system contains measures 35-47, marked *f*. The score includes various musical notations such as rests, notes, and dynamics.

## ACT I - SCENE 1

Allegro moderato.

4

16 3

1-16 19-21

*ff*

Hn 1

5

23 3

25-27

*ff*

6

29 4 13

31-34 35-47

7

poco rit. a tempo

48 13

54-66

*p* *mf* *p*

Hn 1

8

67 2 1

69-70

*ff*

Hn 1

9

74 3 10

77-79 80-89

10 Poco più moderato.

11

12

2 10 16 8

90-91 92-101 102-117 118-125

13

14

126 1 18 8

127-144 145-152

Tpt 1

Poco più mosso.

155

*f*



158 *poco rit.*

162-163 *ff*

165 **15** *Tempo I*

169-170 *ff*

171 **16** *L'istesso tempo*

*fff*

177 *rit. ....* *Meno mosso. risoluto*

*f*

184 **17** *Maestoso ma non lento.*

185-188 *mf*

*dim.*

193 **18** *Offerus*

194-198 *mf*

I en - treat, my of - fer thou'lt re - ceive, brave and faith - ful

202 *Poco più mosso. a tempo*

204-208 *pf*

ser - vice will I give.

211 **19** *un poco animato.*

213-214 215-222 223-230

**20** Poco più largo.

The King 8ba

231

Give thy ser - vice un - to me, Rich re - ward I of - fer thee. *p*

## Poco a poco più mosso.

**21**

Allegro.

238

243-246 *mf*

248

*mf*

poco rit.

256

258-263 *ff*

**22** a tempo

molto marcato

269

*f* cresc.

**23**

277

*fff*

rit....

## ACT I - SCENE 2

24 Andante. 12 1-12

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

26 8 21-28

27 4 29-32

Poco più mosso. 28 Allegro 4 33-36

15 37-51

Meno mosso. 29 Andante. 8 52-61

30 4 62-69

70-73 Hp

76 poco rit.... 31 a tempo *ppp*

82 32 *pp* poco a poco cresc.

89 *fff* *dim.*

95 33  $\text{♩} = \text{♩}$  2 97-98 4 100-103 *p*

Poco più mosso. 34 Maestoso non lento. 8 104-107

35 Con moto. 10 109-116 8 117-126 8 127-134

cresc. e più mosso. Allegro      poco rit.      rit.      36 Allegro [a tempo]

135-140      141-144      Hn 1      *ff*

151

*dim.*

37      Tranquillo ma non lento.

*pp*      167-172

38 Lento      Un poco animato. a tempo

173-188      189-192      193-196      197-198      Tpt 1

colla voce.      39

200-202      *pp*      *sfz*      *p*

208

*ppp*

## ACT I - SCENE 3

40 Allegro molto vivace.

22 28 8

3-24 25-52 53-60

Vln I  
pizz.

61

cresc. molto.

p

43 44

20

71-90

f

45

97

f

103

4

107-110

fff

113

2

2

46 Presto

123

sfp

sfp

130

4

135-138

sfz

sfz

47 48 49

20 13 15

139-158 159-171 172-186

50 Allegro, non troppo ma con fuoco.

187 Cl. 1

ff ff

194

51 Allegro moderato.

201 rit.

ff 204-205

3 6

207-209 211-216

52

218 4

219-222

53 Moderato

226 6 3 4

227-232 f < fff 235-237 238-241

cresc. ed accel.

5

242-246 Hn 1

54 Tempo I

252 rit.

ff

259 6 2

260-265 266-267 ff

269 *poco rit.* **55** Più tranquillo

*sfz* 274-276 277-284

Un poco animato.

B. Cl.

285-287 291-292

**56**

*ppp* 297-298 299-300

**57** Moderato. *dolce*

301-303 *pp*

**58** *poco rit.*

310-315 316-317 *pp*

322 *a tempo*

*pp* *pp* *ppp*

End of Act I

ACT II - SCENE 1

Andante con moto

15

1-15

Tpt 1

*p* < *ff* >

9

20-28

*ff*

59

33

17

34-50

60

10

51-60

Più mosso.

4

61

10

65-74

Satan

75

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

Maestoso.

*pf*

2

78-79

rit. molto.

*mf*

Allegretto.

62

13

81-93

23

94-116

*sfz*

63

*f*

22

119-140

64

8

141-148

Cl. Cym.

2

154-155

*ff*

65

158

11

160-170

1

66

20

177-196

67

5

197-201

8

202-209

Vln I

crescendo poco a poco



214

*f*

*sfz*

rit.

68

Tempo I, quasi maestoso.

1

1

15

222-236

Tbn. 1

Animato.

8

238-245

Vln I

251

*mf*

3

3

3

3

259

1

3

3

3

3

269

69

Tempo I, quasi maestoso.

*ff*

2

274-275

*f*

280

4

285-288

*f*

293

4

2

294-297

298-299

70

Poco riten.

Allegro.

$\text{♩} = \text{♩}$

19

20

301-319

320-339

71

340 72 Tempo I Quasi maestoso.

Hn 1

351

*sfz*

361

367-369 *f*

372 Andante.  $\text{♩} = \text{♩}$  73 Tempo I

375-378 *f* < *p*

385-386 *ff* 393-399

74 Maestoso. Tempo I un poco più largo.

400 poco rit.

401-408 *f*

416 sostenuto

425 75

*ff* 427-428

## ACT II - SCENE 2

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

*ff*

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

*ff* 15-16

Tempo I Andante. Tempo I 76 Andante poco più mosso.

17-18 20-26 27-36 37-49

50 poco rit. a tempo 77 Più mosso. 78

51-54 55-62 63-69 70-86

79 Vln II 1

87-94 *fff*

100 *dim.* *p* *cresc.*

106 *dim. e rit.* 80 Moderato.

*p* *ppp* 110-130

81 82

131-143 Hn 1 148-154

155 *ff* *dim.* *mf*

162 *fff* *dim.* *mf* *p* *pp* poco rit 83 a tempo

169 *pp* *f* 84

175 4 9 176-179 180-188 Hn 1 *pp*

192 *p* *ppp* tranquillamente 86

198 *agitato* 85 *Più mosso.* *Poco più lento, ma molto risoluto.* *Più mosso.* 1 3 12 9 199-201 202-213 214-222

*poco a poco più mosso. poco rit.* *a tempo* 87 *Più mosso.* *accelerando* 7 4 8 16 223-229 230-233 234-241 242-257 Hn 1

259 88 *Più mosso. (Presto)* *mf* *f* 11 267-277

278 *f* *secco* 89 *f* 15 23 283-297 298-320

90 **17** Lento. **8** 91 Andante.

321-337 339-346

Tba

350 **Molto maestoso.**

*p*

358 **Allegro.** 92 **6** **8** poco rit. **1**

360-365 366-373

375 **a tempo**

*f*

382 93 **Moderato.** **11** **10** Tbn. 3

384-394 395-404

406

411 94 **1** **9**

*< f* 415-423

**Poco più mosso.** 95 **Più mosso.** **10** **3**

424-433 438-440

Tbn. 3 *pp*

441 **Piu mosso.**

442-443 *mf* *f*

**96** **Più mosso [ quasi Presto. ]**

449-451 *ff*

457

460-461

**97** **Moderato.** *dolce*

468-470

473

477-480

**98**

*pp*

488 *ten. ten. poco rit. a tempo*

*p*

*rit.*

494-496 *pp* *p* *ppp*

## ACT III - SCENE 1

Moderato. 99 poco a poco più mosso. poco meno mosso. 100

21 11 7 8

1-21 22-32 33-39 40-47

Tranquillamente 101 un poco agitato.

4 7

48-51 52-58

Tbn. 3

62

*ff*

68

*sfz ff sfz sfz*

73

*ff*

102 Molto maestoso.

79

*fff*

103 104 L'istesso tempo

12 4 25 18

87-98 99-102 103-127 128-145

105 **25**  
146-170 Hn 1 *pp*

106 **17**  
176 *f* *cresc.* *ff* *ten.* *Molto maestoso* 184-200

107 **9 1 9**  
201 *f* 204-212 214-222

108 **ff**  
223 Hn 1

109 **6 2 13 8**  
232 233-238 239-240 241-253 254-261 *tranquillamente.*

110 **111**  
262-263 264-273 *Più mosso.* *Allegro moderato.* *poco rit.*

112 **20 6**  
275-294 295-300 *Allegro.*

301 Hn 1 **1**

306 *ff*



## ACT III - SCENE 2

310 *ff* *L'istesso tempo*  $\text{♩} = \text{♩}$  **113** **7** **20** 314-320 321-340

**114** **14** **115** *Poco più mosso.*  $\text{♩} = \text{♩}$  **1** **8** 341-354 357-364

*senza rit.* **116** **12** **7** **10** *Andante.* **6** 365-376 378-384 385-394 395-400

401 **117** *Animato.* **12** **9** 402-413 414-422 Hn 1

425 **118** *Moderato.* *ff* 426-435

430 *Maestoso* **1** 431-439

436 *Risoluto.* *ff* **1** **9** 442-450

451 **119** *Poco più mosso.* *ff* **1** 452-460

457 *ten.* *pp* **8** 458-465

120

466

*f* *p* *p*

121

472

*p* *ppp*

487

*ppp*

495

*ppp*

122

507

*pp* *dim.* *f*

123

522

*ff* *sfz*

124

549

*ff*

554

*p*

125

563

*fff*

2

569-570

*ff*

576

senza rit.....

582

$\text{♩} = 100$

*fz*

587-590

Allegro moderato.

126

8

591-598

4

599-602

Con moto.

127

32

603-634

16

635-650

128

24

651-674

129

20

675-694

130

13

695-707

Più mosso.

9

708-716

131

8

717-724

Più mosso.

8

725-732

132

2

733-734

Con brio.

7

735-741

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742 133 rit. a tempo

Hn 1 *ppp cresc.* *fff*

752 134 rit... ten.

*ppp cresc.* *fff* 16 *p* 756-771

774 135 Moderato.

1 9 17 6 776-784 786-802 803-808

809 136 Maestoso. Poco animato.

22 7 20 810-831 832-838 840-859

137 rit. 138

3 7 3 4 3 860-862 863-869 871-873 874-877 878-880

ACT III - SCENE 3

Un poco animato.

139

8

7

2

1

1-8

9-15

16-17

140

poco rit.

Allegretto

2

2

6

5

19-20

21-22

23-28

29-33

141

a tempo giusto

142

6

12

2

34-39

40-51

52-53

Agitato.

Tamb. Picc.

55

ff

61

143

Molto agitato.

Con gran forza.

4

1

64-67

## ACT III - SCENE 4

Agitato.

Ritenuato

[ Short Pause ]

Largo

[ Silent ]

144

Tba

145 Allegro.

146

Allegro ma non troppo.

147

148

81 149 Molto Moderato

6 82-87 Tpt 1 *pp* 90-91 2

150 151 Offerus

8 92-99 5 100-104 7 3

107 152

2 110-111 *ppp*

Un pochetto più mosso. 153

3 112-114 Hn 1 *fz* 2 119-120 2

L'istesso tempo

5 121-125 *ppp* 2 2 2 2 *pppp*

154 Allegro.

2 133-134 4 138-141 *p* *pp*

Con anima. 155

2 144-145 *pp* 16 147-162 *f*

164

1 *ff* 1 1



172 **ff** **2** 175-176 **2** 180-181

182

190 **sfz** **1** **sfz** **1** **8** 156 Allegro risoluto. 197-204

205 **ff** **1** **p** 157 **1** poco a poco crescendo

213 **f** **ff** 158

219

225 **fff** **10** **1** 159 160 227-236

238 **f** **3** 242-244

245

Staff 1 (Measures 245-250): Treble clef, key of D major (F# and C#), 12/8 time signature. Measures 245-250 contain eighth and quarter notes with accents and slurs. Dynamics: *pf* at the start, *cresc.* at the end.

*pf* *cresc.*

250

Staff 2 (Measures 250-256): Treble clef, key of D major. Measures 250-256 contain eighth and quarter notes with accents and slurs. Dynamics: *pp* at the start.

*pp*

256

Staff 3 (Measures 256-262): Treble clef, key of D major. Measures 256-262 contain eighth and quarter notes with accents and slurs. Dynamics: *pp* at the start, *cresc.* at the end.

*pp* *cresc.*

262

Staff 4 (Measures 262-270): Treble clef, key of D major. Measures 262-270 contain eighth and quarter notes with accents and slurs. Dynamics: *f* at the start. Measure 267-268 contains a whole rest with a '2' above it. Measure 270 contains a whole rest with a '1' above it.

*f* 267-268 2 1

270

Staff 5 (Measures 270-276): Treble clef, key of D major. Measures 270-276 contain eighth and quarter notes with accents and slurs. Dynamics: *fff* at the start. Measure 276 contains a whole rest with a '1' above it.

*fff* 1

276

Staff 6 (Measures 276-283): Treble clef, key of D major. Measures 276-283 contain eighth and quarter notes with accents and slurs. Dynamics: *p* at the start, *cresc. molto* in the middle, *ff* at the end. Measure 277-278 contains a whole rest with a '2' above it.

277-278 2 *p* *cresc. molto* *ff*

283

Staff 7 (Measures 283-287): Treble clef, key of D major. Measures 283-287 contain eighth and quarter notes with accents and slurs. Dynamics: *p* at the start, *fff* at the end.

*p* *fff*

287

Staff 8 (Measures 287-293): Treble clef, key of D major. Measures 287-293 contain eighth and quarter notes with accents and slurs. Dynamics: *p* at the start, *fff* at the end. The staff ends with a double bar line.

*p* *fff* The End





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