

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 3

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium



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

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

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

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

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

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

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

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Editor

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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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LEGEND OF ST. CHRISTOPHER

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

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

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

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

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

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

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

http://projects.mcah.columbia.edu/medieval-architecture/htm/sw/ma_sw_gloss_christopher.htm

Jacobus de Voragine

Jacobus de Voragine, OP (c. 1230 – 1298) was an Italian chronicler and archbishop of Genoa. He was the author, or more accurately the compiler, of the *Golden Legend*, a collection of the legendary lives of the greater saints of the medieval church that was one of the most popular religious works of the Middle Ages.

The preface divides the ecclesiastical year into four periods corresponding to the various epochs of the world's history, a time of deviation, of renovation, of reconciliation and of pilgrimage. The book itself, however, falls into five sections: (a) from Advent to Christmas (cc. 1–5); (b) from Christmas to Septuagesima (6–30); (c) from Septuagesima to Easter (31–53); (d) from Easter Day to the octave of Pentecost (54–76); (e) from the octave of Pentecost to Advent (77–180). The saints' lives are full of fanciful legend, and in not a few cases contain accounts of 13th century miracles wrought at special places, particularly with reference to the Dominicans. The penultimate chapter (181), "De Sancto Pelagio Papa", contains a universal history from the point of view of Lombardy, or *Historia Lombardica* (History of Lombardy), from the middle of the 6th century. The last (182) is a somewhat allegorical disquisition on the dedication of churches, "De dedicatione ecclesiae".

The *Golden Legend* was translated into Catalan in the 13th century and a first dated version was published in Barcelona in 1494. A French version was made by Jean Belet de Vigny in the 14th century. A Latin edition is assigned to about 1469; and a dated one was published at Lyon in 1473. Many other Latin editions were printed before the end of the century. A French translation by Master John Bataillier is dated 1476; Jean de Vigny's appeared at Paris, 1488; an Italian one by Nic. Manerbi (Venice, 1475); a Czech one at Plzeň, 1475–1479, and at Prague, 1495; Caxton's English versions, 1483, 1487, and 1493; and a German one in 1489. Overall, during the first five decades of printing in Europe, editions of the *Legenda Aurea* appeared at a rate of about two per year.

https://en.wikipedia.org/wiki/Jacobus_de_Voragine

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The Legend of St. Christopher

Isabella Parker

Horatio Parker

PROLOGUE

Molto moderato

1-2 *f* *p*

7 *ff* 9-17 18-21

22 Tbn. 1 25-29 Tpt 1

31 *f* *p* *cresc.* *f*

36 10 38-47

Detailed description: This is the musical score for Trombone 3 in the Prologue of 'The Legend of St. Christopher'. The score is written in bass clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The tempo is marked 'Molto moderato'. The score consists of five staves of music. The first staff contains measures 1-2, marked with a forte (*f*) dynamic and a piano (*p*) dynamic. The second staff contains measures 7-21, marked with a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The third staff contains measures 22-29, marked with a fortissimo (*ff*) dynamic and a piano (*p*) dynamic. The fourth staff contains measures 31-37, marked with a fortissimo (*f*) dynamic, a piano (*p*) dynamic, a crescendo (*cresc.*) marking, and a fortissimo (*f*) dynamic. The fifth staff contains measures 38-47, marked with a fortissimo (*f*) dynamic and a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

ACT I - SCENE 1

Allegro moderato.

4

5

16
1-16

4
19-22

ff

Hn 1

24

6

4
25-28

ff

4
31-34

13
35-47

7

48

poco rit. a tempo

13
54-66

mf > *p*

Hn 1

8

67

2
69-70

2
71-72

ff

Hn 1

9

10

Poco più moderato.

3
77-79

10
80-89

2
90-91

10
92-101

11

12

13

16
102-117

8
118-125

1
127-144

18

14

Poco più mosso.

8
145-152

Tpt 1

3

3

f

158

poco rit.

2
162-163

165 15 Tempo I

170

175 16 L'istesso tempo

181 rit..... Meno mosso. 17 Maestoso ma non lento.

191 18 Offerus

200

of - fer thou't re - ceive, brave and faith - ful ser - vice will I give.

Poco più mosso. a tempo

204-207 *pf*

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*

243-246

Poco a poco più mosso.

21

237

243-246

Allegro.

247

mf *mf*

poco rit.

22 a tempo

255

258-263 *ff*

23

268

f cresc.

rit....

277

fff *p* *f*

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. 4 33-36

28 Allegro 15 37-51

Meno mosso. 10 52-61

29 Andante. 8 62-69

30 4 70-73

Hp

76

poco rit.....

31 a tempo *ppp*

81

32 *pp* poco a poco cresc.

88

fff *dim.*

93

33 $\text{♩} = \text{♩}$ 2 97-98

4 100-103

Poco più mosso. 4 104-107

34 Maestoso non lento. 8 109-116

35 Con moto. 10 117-126

8 127-134

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

6 **4** **1**

135-140 141-144 Hn 1 **ff**

151

dim.

37 Tranquillo ma non lento.

160

pp **1** **6** 167-172

38 Lento Un poco animato. a tempo

16 **4** **4** **2** Tpt 1

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

colla voce. 39

200

201-202 **pp** **sfp** **sfz** **p**

208

ppp

ACT I - SCENE 3

40 Allegro molto vivace.

Measures 3-24, 25-52, and 53-60. The notation shows a bass clef, key signature of two flats, and a 6/8 time signature. Measures 3-24 and 25-52 are marked with a 22-measure rest, and measure 53-60 is marked with an 8-measure rest.

Measures 61-90. Vln I pizz. *cresc. molto.* *p*. The notation shows a treble clef, key signature of two flats, and a 6/8 time signature. Measures 61-90 are marked with a 20-measure rest.

43

44

Measures 71-90. *f*. The notation shows a bass clef, key signature of two flats, and a 6/8 time signature. Measures 71-90 are marked with a 20-measure rest.

45

Measures 97-110. *f*. The notation shows a bass clef, key signature of two flats, and a 6/8 time signature. Measures 97-110 are marked with a 14-measure rest.

104

4

Measures 107-110. *fff*. The notation shows a bass clef, key signature of two flats, and a 6/8 time signature. Measures 107-110 are marked with a 4-measure rest.

114

46 Presto

Measures 114-125. *2*. The notation shows a bass clef, key signature of two flats, and a 6/8 time signature. Measures 114-125 are marked with a 12-measure rest.

47

125

12

12

Measures 127-138 and 139-150. *f*. The notation shows a bass clef, key signature of two flats, and a 6/8 time signature. Measures 127-138 are marked with a 12-measure rest, and measures 139-150 are marked with a 12-measure rest.

48

49

154

12

13

Measures 160-171 and 172-184. The notation shows a bass clef, key signature of two flats, and a 6/8 time signature. Measures 160-171 are marked with a 12-measure rest, and measures 172-184 are marked with a 13-measure rest.

185 **1** Vln I

191 **50** Allegro, non troppo ma con fuoco.

199 rit. **51** Allegro moderato.

205 **1**

211 **2** **1**

217 **52** **4**

224

229

234 **53** Moderato **3** **4**

5 242-246 Hn 1

252 *ff* rit. 54 Tempo I

259 *ff* $\text{♩} = \text{♩}$

260–265 **6** 266–267 **2**

269

272 *poco rit.* 55 Più tranquillo

274–276 **3** 277–284 **8**

Un poco animato. 56

285–292 **8** 293–296 **4** Tpt 1

300 57 Moderato. *dolce*

302–303 **2** *pp*

306 **6** 310–315

58 *poco rit.* *a tempo*

316–317 **2** *pp* **1**

324 *pp* *pp* *ppp* End of Act I

ACT II - SCENE 1

Andante con moto

15

1-15

Tpt 1

p < *ff* >

9

20-28

59

33

17

34-50

60

10

51-60

Più mosso.

4

61-64

10

65-74

Satan

75

Maestoso.

Man, who art thou, and whom dost thou *mf*

78-79

2

80

rit. molto..

Allegretto.

13

81-93

23

94-116

sfz

62

f

22

119-140

64

8

141-148

Cl. Cym.

1

ff

65

157

3

163-165

166

ff

1

66 67

2 20 5 8 4

175-176 177-196 197-201 202-209 210-213

crescendo poco a poco

214

68 Tempo I, quasi maestoso.

rit. 1 1 15

222-236

Tbn. 1

f *sfz*

Animato.

8

238-245

Vln I

251

mf

3 3

259

3 3 3 3

269

69 Tempo I, quasi maestoso.

4

272-275

ff *f*

283

4

285-288

f

4

294-297

Poco riten. 70 Allegro. $\text{♩} = \text{♩}$ 71

2 19 20

298-299 301-319 320-339

340 **72** Tempo I Quasi maestoso.

Hn 1 *f*

350 *f* 354-355

361 367-369 *f*

373 Andante. $\text{♩} = \text{♩}$ **73** Tempo I *p*

380 *f*

388 389-390 396-399 poco rit.

74 Maestoso. Tempo I un poco più largo.

401-408 *f*

sostenuto

416

75

425 427-428 *ff*

ACT II - SCENE 2

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

8 **1** *ff* **1** Andante. **2** Tempo I **2** 15-16 17-18

19 Andante. **1** Tempo I **7** **76** Andante poco più mosso. **10** **13** 20-26 27-36 37-49

50 poco rit. a tempo **77** Più mosso. **78** **1** **4** **8** **7** **17** 51-54 55-62 63-69 70-86

79 **8** Vln II 1 87-94 *fff*

100 *dim.* **3** *p* *cresc.*

106 *dim. e rit.* **80** Moderato. **21** 110-130

81 **13** **82** **7** 131-143 Hn 1 *p* 148-154

155

ff

160

poco rit 83 a tempo

mf *fff* *dim.* *mf* *p* *pp*

168

1

pp

174

4 **9**

f

176-179 180-188

Hn 1

190

tranquillamente

196

agitato 85 Più mosso.

1 **1** **3**

199-201

86 Più mosso.

Poco più lento, ma molto risoluto. 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

242-257

accelerando

Hn 1

264

88 Più mosso. (Presto) 89 90

31 **23** **17**

267-297 298-320 321-337

338 Lento. 91 Andante. Molto maestoso.

339-346

8

Tba

p

352 Allegro.

92

6 5

360-365 366-370

Cl. 1

poco rit. a tempo

376

f

382

3

384-386

f

390 93 Moderato.

3 2

392-394 395-396

pp

400

3

402-404

pp

dim.

407

1

f

413 94

1 7

415-421

422 *p* Poco più mosso. **10** 424-433

434 *f* **95** Più mosso. *pp* *p*

439

444 *mf* *f* Più mosso.

450 **96** Più mosso [quasi Presto.] **2** *ff* 452-453

456 **1**

462 **97** Moderato. **3** 468-470

471 *dolce* *p*

98

476



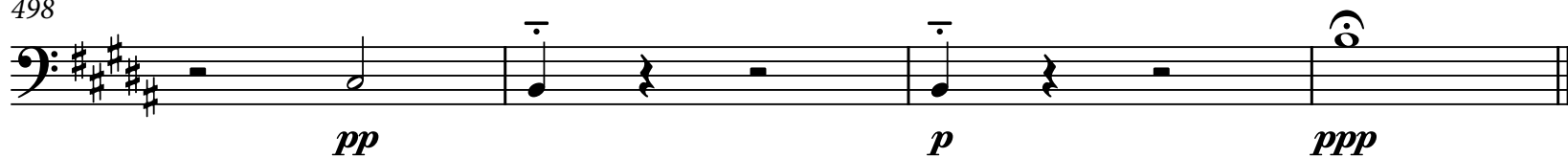
483



491



498



End of Act II

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ACT III - SCENE 1

Moderato. **21** **99** poco a poco più mosso. **100** Tranquillamente **4**

1-21 22-39 40-47 48-51

52 **101** un poco agitato.

Timp. *f*

58

63 *fff* *sfz*

69 *ff* *sfz* *sfz* **1**

75 **102** Molto maestoso. *sfz* *fff*

84 **103** **12** **4** **2**

87-98 99-102 103-104

105 Hn 1 *ppp*

114 **104** L'istesso tempo **8** **18**

sfz *dim.* *pp* 120-127 128-145

106

105

Meno mosso maestoso.

25
146-170
Hn 1
pp *f*

177
cresc. *ff* *ten.* Molto maestoso molto maestoso. 17
184-200
f

107
202
9 1 9
204-212 214-222
Hn 1

108
224
ff

109
232
tranquillamente. 110
6 2 13 8
233-238 239-240 241-253 254-261

111
Più mosso. Allegro moderato. poco rit. Allegro. 112
2 10 1 20 6
262-263 264-273 275-294 295-300

113
301
Hn 1

114
306
ff

ACT III - SCENE 2

stoso.

so.

113 *L'istesso tempo* $\text{♩} = \text{♩}$

310 *ff* 314-320 321-340 7 20

114 **14** 341-354

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

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

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

118 *Moderato.* 425 *ff* Hn 1

430 1 *Maestoso*

436 *Risoluto.* 1 *ff*

119 *Poco più mosso.* 9 442-450 *ff*

454 1 8 *ten.* *pp* 458-465

466 120

f *p*

472 121

11 473-483 *p* *ppp*

6 488-493 **11** 496-506 **8** 507-514 122

515 *f* *3*

Hn 1 123

522 **22** 524-545 *ff* *sfz* Hn 3

124 549 *ff*

554 **3** 556-558 *p* *cresc.*

125 562 *fff*

567 **2** 569-570 *ff*

574 senza rit.....

581



586

$\text{♩} = 100$ **Allegro moderato.** **126** **Con moto.** **32**

fz 587-590 591-598 599-602 603-634

4 8 4

127 **16** **128** **24** **129** **20** **130** **13**

635-650 651-674 675-694 695-707

Più mosso. **131** **9** **8** **Più mosso.** **132** **8** **2** **Con brio.** **7**

708-716 717-724 725-732 733-734 735-741

742

rit. **133** *a tempo*

Hn 1 *ppp cresc.* *fff*

752

134 *rit... ten.*

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

775

Moderato. **135** **9** **17** **6**

776-784 786-802 803-808

809

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

810-831 832-838 840-859

137 **3** *rit.* **7** **3** **4** **138** **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

$\text{♩} = \text{♩}$

141

2

2

6

5

6

19-20

21-22

23-28

29-33

34-39

a tempo giusto

142

12

2

Tamb. Picc.

ff

40-51

52-53

59

143

Molto agitato. Con gran forza.

5

1

63-67

ACT III - SCENE 4

Agitato.

Ritenuto

[Short Pause]

Largo

[Silent]

Largo $\text{♩} = 56$

ff 3-7 9-13

144

Moderato.

accel.

145

Allegro.

15-16 18-19 20-23 Tba

27

mf *ff* 34-35

146

Allegro ma non troppo.

36

fff *sfz* 44-45

147

46

f *ff* *fff*

148

56

mf *fff* *dim.*

66

p 73-80

149

Molto Moderato

81

82-87 Tpt 1 90-91

150 8 151 5

92-99 100-104

Hp Offerus

Till I win the rich re - ward,

107 152 2 3

110-111 112-114

Un pochetto più mosso.

115 153 2 5

119-120 121-125

Hn 1 *fz*

L'istesso tempo

126 154 Allegro. 2

133-134

pppp *p*

136 4 2

138-141 144-145

pp

146 Con anima. 155 16 1

147-162

pp *f* *ff*

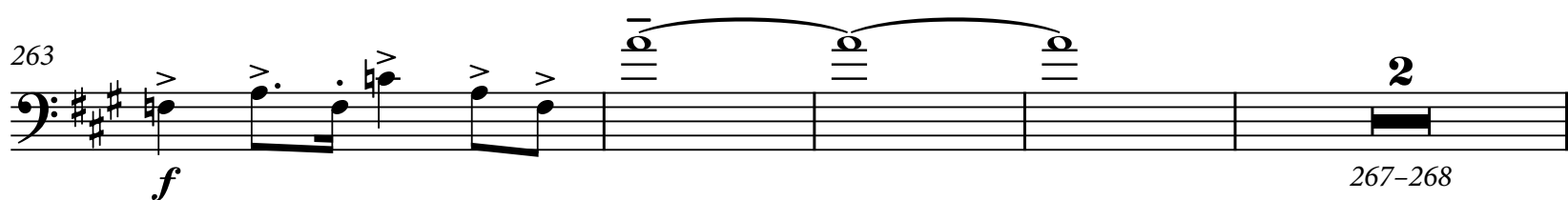
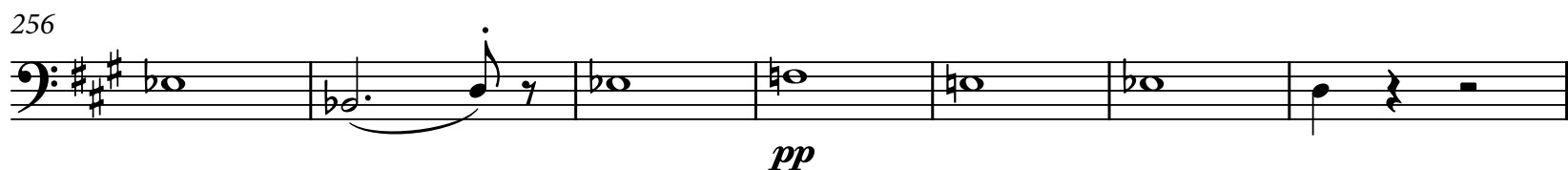
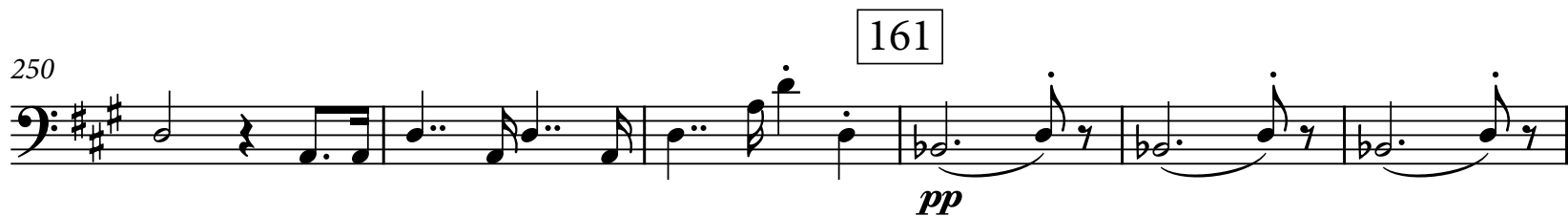
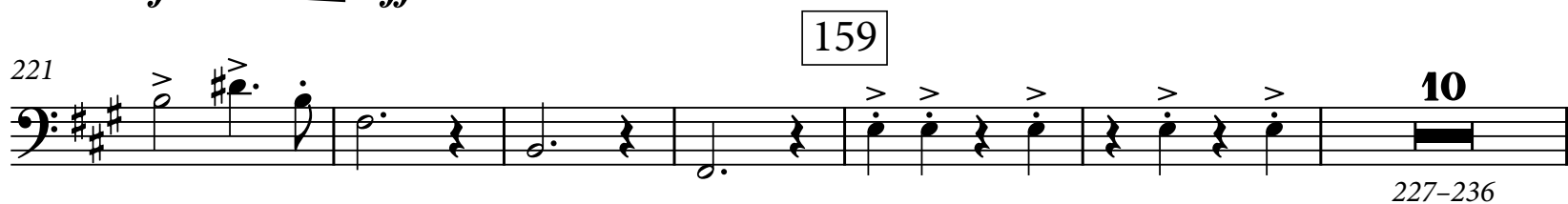
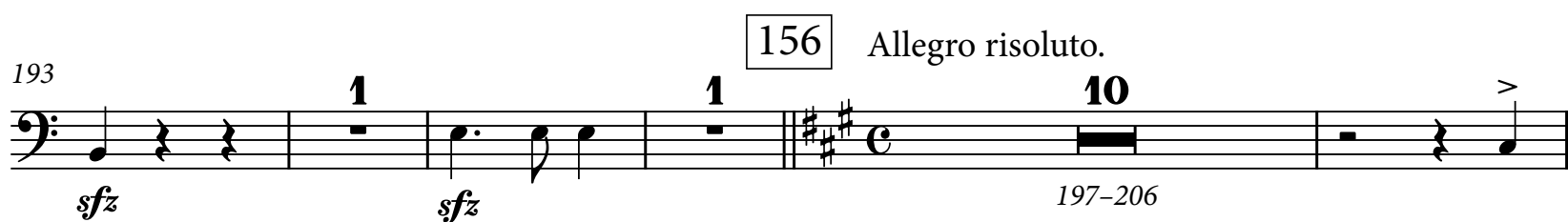
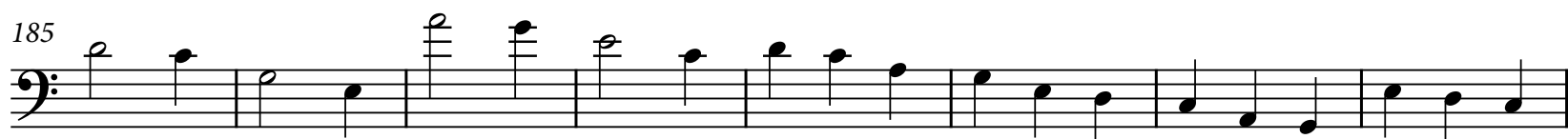
166 1

ff

174 3 1

175-177

fff



162

269

fff

276

277-278

2

p cresc. molto *ff*

283

3 *3* *3*

287

p *fff* The End



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