

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)

TRUMPET 1

COVER IMAGE

Triptych of the Family Moreel

[Detail - Central Panel]

by

Hans Memling

1484

Groeninge Museum

Bruges, Belgium



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. DecoraQve images on this score are also in the Public Domain and have No Copyright under United States law. No determinaQon was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranQes about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. [hXp://rightsstatements.org/vocab/NoC-US/1.0/](https://rightsstatements.org/vocab/NoC-US/1.0/)



Text wriXen for this score, including project informaQon and descripQons of individual works does have a new copyright, but is shared for public reuse under a CreaQve Commons AXribuQon NonCommercial (CC BY-NC 4.0 InternaQonal) license. [hXps://creaQvecommons.org/licenses/by-nc/4.0/](https://creativecommons.org/licenses/by-nc/4.0/)



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

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

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

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

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

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

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

Matthew W. Mehaffey
Editor

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

Source Information

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

Reference Material and Software

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

LEGEND OF ST. CHRISTOPHER

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

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

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

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

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

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

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

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

Jacobus de Voragine

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

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

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

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

CONTENTS



	PAGE
PROLOGUE	1
ACT I	
Scene I	2
Scene II	5
Scene III	7
ACT II	
Scene I	11
Scene II	15
ACT III	
Scene I	19
Scene II	21
Scene III	26
Scene IV	27

Trumpet (Eb) 1, Trumpet (Bb) 1, Trumpet (D) 1, Trumpet (E) 1 & Trumpet (F) 1

Isabella Parker

The Legend of St. Christopher

Horatio Parker

PROLOGUE

Molto moderato

Tpt in E

8

1

7

9-15

f

2

3

f

11

19-29

30

3

f

p

p

cresc.

1

36

10

38-47

ff

ACT I - SCENE 1

Allegro moderato.

4 **16** **3** **ff**

1-16 19-21 Hn 1

5 **3** **ff** **3**

23 25-27

6 **4** **13**

30 31-34 35-47 Hn 1

7 **13** **2** **1**

52 poco rit. a tempo **mf** **p** 54-66 69-70 Hn 1

72 **ff** **3** **77-79**

9 **1** **3** **f** **f** **7** **2** **8**

80 83-89 90-91 92-99 **10** Poco più moderato.

11 **1** **3** **3** **pp**

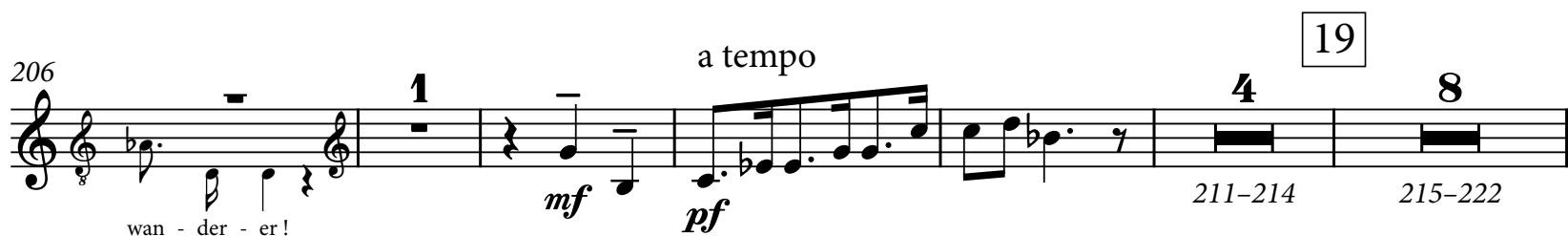
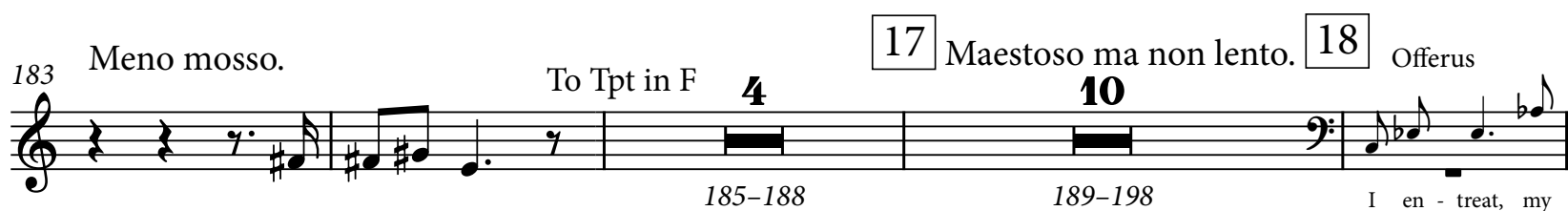
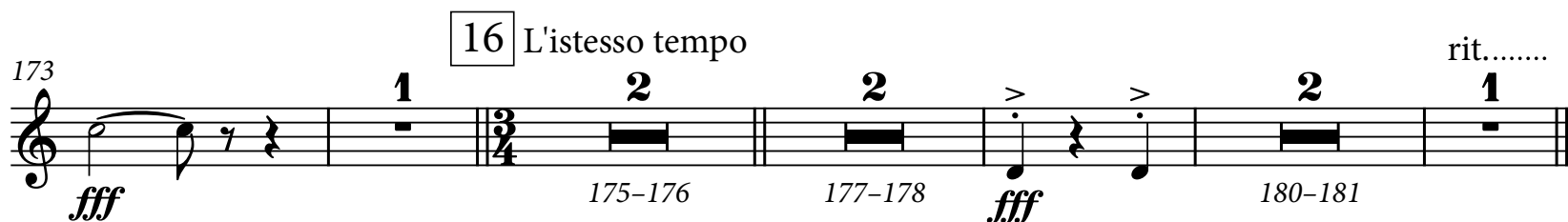
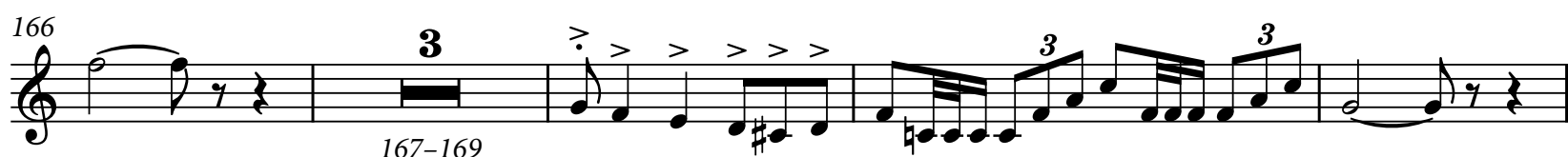
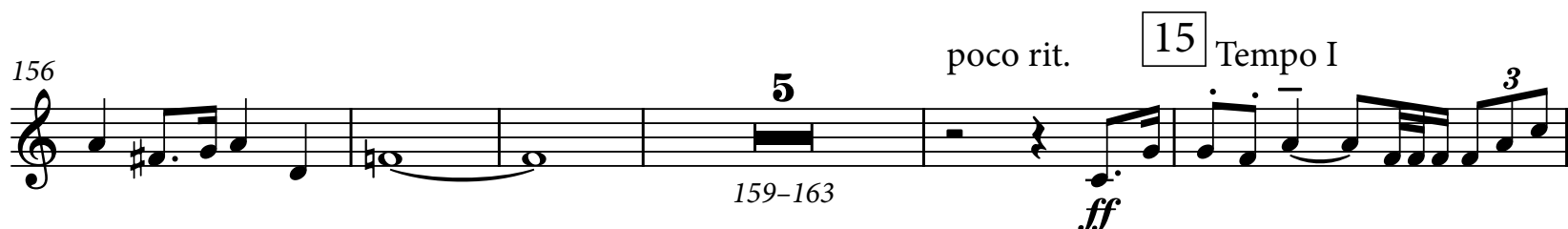
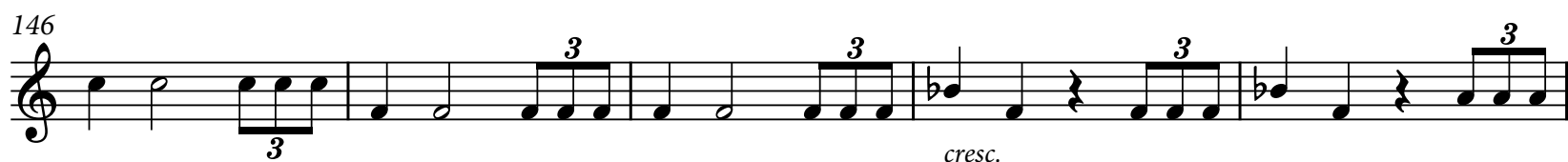
100 Cl. 2

12 **4** **3** **5** **8**

106 107-110 113-117 118-125 **mf**

13 **1** **11** **4** **14**

126 127-137 Hn 1 141-144 **p** **3**



un poco animato. **8** **20** Poco più largo. The King 8ba

223-230

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

21 Poco a poco più mosso. Allegro. Tbn. 1

236

239-242 243-246

22 poco rit. a tempo

250

mf 257-260

23

261

f

23

269

23

276

fff *p* *f* rit. **1**

ACT I - SCENE 2

24 Andante.

Tpt in Bb

25 $\text{♩} = \text{♩}$

Andante. L'istesso tempo

26

1-12 14-20 21-28

27

Poco più mosso.

marcato

.....
Hn 1

4

28 Allegro

sotto voce

pp

43

46-48

Meno mosso.

29 Andante.

30

poco rit.

To Tpt in E 10 52-61 62-69 70-77

31 a tempo

Tbn. 1

Tpt in E

32

pp *pp*

87 *poco a poco cresc.*

fff *dim.*

94

To Tpt in Bb

33 $\text{♩} = \text{♩}$

Poco più mosso.

34

Maestoso non lento.

95-98 100-103 104-107 109-116

35 Con moto. cresc. e più mosso. Allegro poco rit.

10 8 6 4 1

117-126 127-134 135-140 141-144

36 rit. Hn 1 Tpt in Bb Allegro [a tempo]

147

To Tpt in E 37 Tranquillo ma non lento. 38 Lento

4 6 6 16 4

157-160 161-166 167-172 173-188 189-192

Un poco animato. a tempo Tpt in E

4

193-196

Hn 1

f sf

colla voce. 39

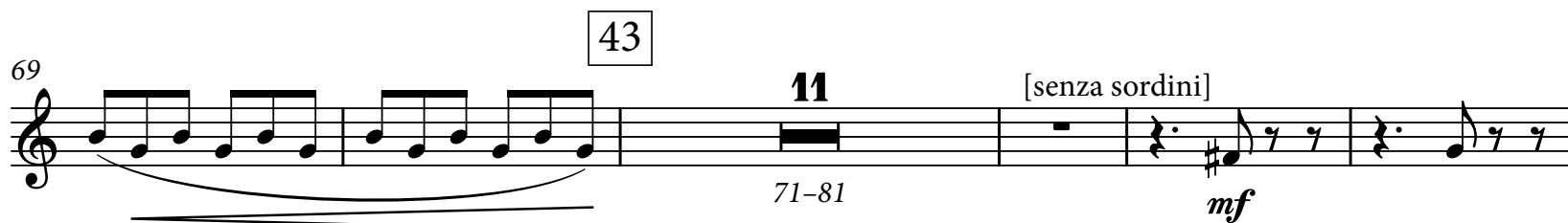
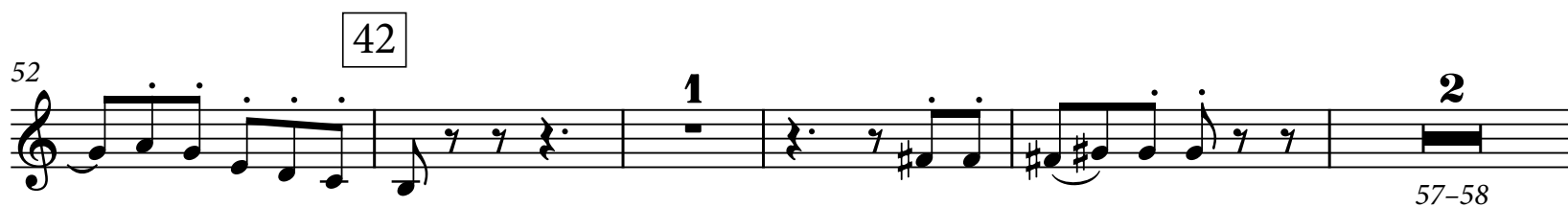
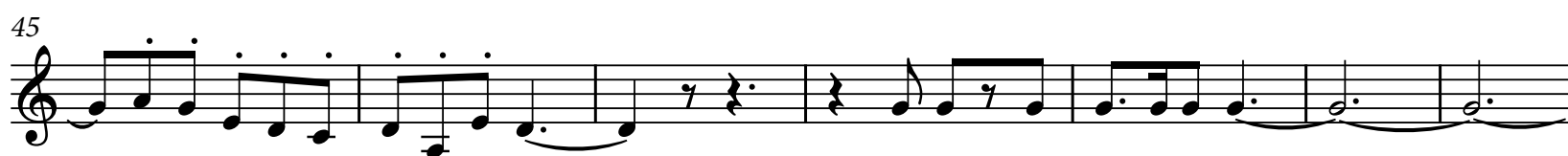
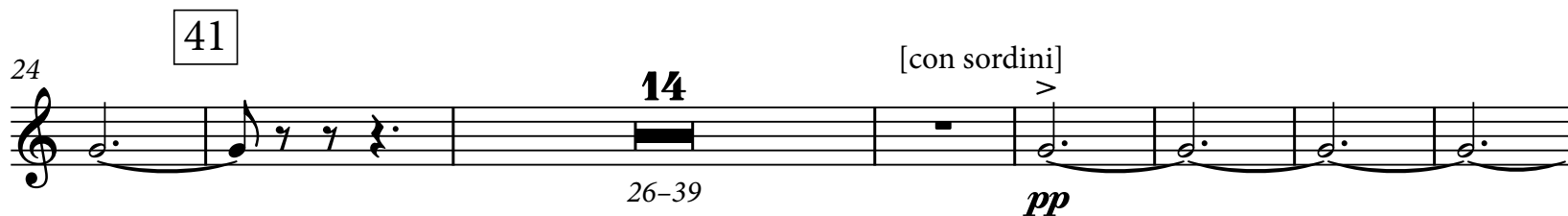
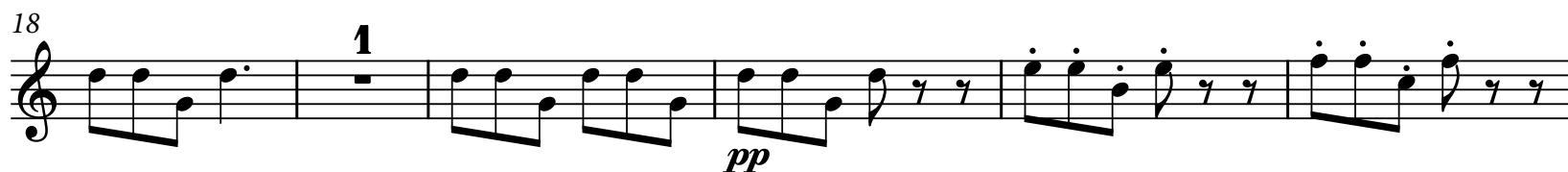
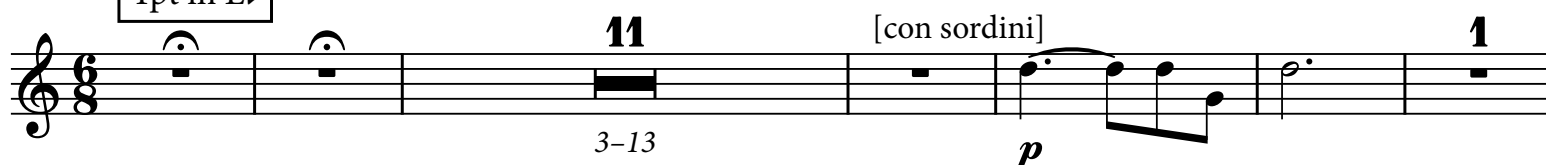
3 10

201-203 205-214

ACT I - SCENE 3

40 Allegro molto vivace.

Tpt in Eb



96 45

ff *fff*

101

106 **3** *fff* **2**

108-110

116 46 Presto

127 **2** **6** 47

129-130 *sfz* 133-138 *p*

141

151 To Tpt in F 48 49 **7** **13** **15**

152-158 159-171 172-186

50 Cl. 1

188 Tpt in F Allegro, non troppo ma con fuoco. *f* *ff*

194 **6**

199 **1** rit. **51** Allegro moderato. **ff**

205 **1**

211 **1** [Solo]

217 **52** **6** **6** **fff**

219-224 227-232

233 **53** Moderato *cresc. ed accel.* **3** **4** **5** **f** Hn 1

235-237 238-241 242-246

249 **ff** rit.

54 Tempo I **6** **2**

256 260-265 266-267

268 *d = d* **ff** **sfz**

273 **55** Più tranquillo **3** **8** **3** **Un poco animato.**

274-276 277-284 285-287

288

B. Cl.

291-292

56

293

ppp

57

Moderato.

300

pp

302-303

pp

dolce

58

307

310-315

316-317

pp

poco rit.

321

ppp

ppp

End of Act I

ACT II - SCENE 1

Andante con moto

Tpt in F

12
1-12

17
18-28

59
34-50

60
51-60

61
65-74

10
61-64

78
81-93

62
94-116

63
119-125

64
128-140

65
159-161

66
177-196

67
197-201

20
202-209

5
210-213

8
210-213

4
210-213

13

ff

ff

Più mosso.

Maestoso.

rit. molto...

Allegretto.

mf

sfz

pf

f

crescendo poco a poco

Satan

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

Hn 1

Hn 1

Hn 1

PAGE INTENTIONALLY LEFT BLANK

214 68 Tempo I, quasi maestoso.

rit. 15

f *sfz* 222-236

Tbn. 1

237 Animato. 24

238-261

Hn 1

270 69 Tempo I, quasi maestoso.

ff 16

273-288 *f* 291-297 7

Poco riten. 70 Allegro. $\text{♩} = \text{♩}$ 71 72 Tempo I

2 19 20

298-299 301-319 320-339

Hn 1

341 Quasi maestoso. 19 4

345-363 *ff* 366-369

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

f 1 1 4

375-378 *ff* *p*

3 74

381-383 *f* *ff*

392 poco rit. Maestoso. Tempo I un poco più largo. 4

393-399 *ff* 405-408

409

sostenuto

f

Detailed description: This musical staff covers measures 409 to 422. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of half notes and quarter notes, mostly on a descending line. There are slurs over groups of notes in measures 409, 411, 413, 415, 417, 419, and 421. Measure 410 has an accent (>) over the first note. Measure 420 has an accent (>) over the first note. Measure 422 has an accent (>) over the first note. The dynamic *f* is written below the first measure.

423

75

2

1

427-428

ff

Detailed description: This musical staff covers measures 423 to 428. It begins with a treble clef and a key signature of one sharp (F#). Measure 423 has an accent (>) over the first note. Measure 424 has an accent (>) over the first note. Measure 425 has an accent (>) over the first note. Measure 426 has an accent (>) over the first note. Measure 427 has an accent (>) over the first note. Measure 428 has an accent (>) over the first note. The dynamic *ff* is written below the first measure. A box containing the number 75 is positioned above the staff. The numbers 2 and 1 are written above the staff in measures 427 and 428 respectively. The text 427-428 is written below the staff.

ACT II - SCENE 2

Tpt in F Andante. $\text{♩} = \text{♩}$ Tempo I Andante. $\text{♩} = \text{♩}$

8 Tempo I **1** **1** To Tpt in D Andante. **2** Tempo I **2**

ff 15-16 17-18

19 Andante. Tempo I **7** **76** Andante poco più mosso. **10** **12**

20-26 27-36 37-48

49 **Tpt in D** poco rit. a tempo ma marcato **77**

Hn I *p* 56-62

Più mosso. **78** **79** **8** Vln II 1

63-69 70-86 87-94

98 *fff* *dim.* *p*

104 *cresc.* *pf* *pp* dim. e rit. **80** Moderato.

110 To Tpt in E **20** **81** **17** **82** **6**

111-130 131-147 148-153

154 Tpt in E

Tba

ff *dim.* *mf*

161 *fff* *dim.* *mf* *p* *pp* *ppp*

168 **3** **84** 169-171 *p* *f*

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

193 *tranquillamente* **3** **1** **3** **85** *agitato* *Più mosso.*

195-197 199-201

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** *accelerando* **8** **88** *Più mosso. (Presto)* Satan

242-257 258-265 Of - fer - us be - ware my wrath, hea - vy shall it

272 *secco* *f* *f*

fall on thee; Ru - in shall at - tend thy parth

To Tpt in Bb **89** **90** *Lento.*

15 **23** **17** **8**

283-297 298-320 321-337 339-346

Molto maestoso.

347 **91** Andante. **Tpt in Bb**

Hn 1 *p*

356 Allegro. **6** **92** To Tpt in E

p

368-370 **3** *b♭* Cl. 1 poco rit. **Tpt in E** *f*

f

378 **11** 384-394 **6**

f

93 Moderato. **20** **94** **9** Poco più mosso. Hn 1

f

427 **4** 428-431 *f* **2** **1** **95** Più mosso. 434-435

f

437 marcato **1** *pp*

pp

443 Piu mosso. **3** 449-451 *mf* *f*

mf *f*

96

Più mosso [quasi Presto.]

452

ff

460-463

Detailed description: This block contains the musical notation for measures 452 through 463. It begins with a treble clef and a common time signature. The first measure (452) has a whole rest followed by a dotted quarter note with an accent. Measures 453-457 contain eighth and quarter notes with accents. Measure 458 starts with a half note, followed by a whole note, and then a four-measure rest (460-463) indicated by a thick black bar. The dynamic *ff* is written below the first measure.

458

460-463

Detailed description: This block shows measures 458 through 463. Measure 458 has a half note, followed by a whole note, and then a four-measure rest (460-463) indicated by a thick black bar. The music continues with a half note, a quarter note with a sharp, and another half note. A crescendo hairpin is shown at the end of the staff.

97

Moderato.

dolce

468-470

p

Detailed description: This block contains measures 468 through 470. Measure 468 has a three-measure rest (3) indicated by a thick black bar. Measures 469-470 contain eighth and quarter notes. The dynamic *p* is written below measure 469. A crescendo hairpin is shown at the end of the staff.

98

476

477-480

pp

Detailed description: This block shows measures 476 through 480. Measure 476 has a whole rest, followed by a half note, and then a four-measure rest (477-480) indicated by a thick black bar. Measures 479-480 contain half notes. The dynamic *pp* is written below measure 479.

485-488

ten. ten. poco rit. a tempo

p

Detailed description: This block contains measures 485 through 488. Measure 485 has a four-measure rest (4) indicated by a thick black bar. Measures 486-487 contain whole notes with the marking 'ten.' above them. Measure 488 has a whole rest, followed by a half note, and then a four-measure rest (4) indicated by a thick black bar. The dynamic *p* is written below measure 488. A crescendo hairpin is shown at the end of the staff.

494-496

rit.

pp *p* *ppp*

Detailed description: This block shows measures 494 through 496. Measure 494 has a three-measure rest (3) indicated by a thick black bar. Measure 495 has a whole rest, followed by a half note, and then a four-measure rest (4) indicated by a thick black bar. Measure 496 has a whole note. The dynamic *pp* is written below measure 495, *p* below measure 496, and *ppp* below the final measure.

End of Act II

ACT III - SCENE 1

Moderato.

Tpt in D

99

poco a poco più mosso. poco meno mosso.

100

21 11 7 8

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

101

Tranquillamente un poco agitato.

Tbn. 3

4 7

48-51 52-58

ff

7 1 3

63-69 73-75

ff tenuto

102

Molto maestoso.

78 102 103

ff

86 12 4 25 18

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

To Tpt in Eb

105

Tpt in Eb

25

146-170

mf <

106

Meno mosso maestoso.

ten.

Molto maestoso

176 3 1 17

184-200

f *ff*

20

Trumpet (Eb) 1, Trumpet (Bb) 1, Trumpet (D) 1, Trumpet (E) 1 & Trumpet (F) 1

107

molto maestoso.

201 *f* *pp* 204-209

212 *pp* *pp* 216-228 *ff*

230 To Tpt in E 233-238 239-240 241-253 254-261

262 Più mosso. Allegro moderato. Tpt in E Bsn 1 Bsn 2 *p* 269-270

271 *f* poco rit. To Tpt in Eb 275-294

112 295-300 Hn 1

305 Tpt in Eb *ff*

ACT III - SCENE 2

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

114 **14** **115** **Poco più mosso.** $\text{♩} = \text{♩}$ **8** **12**
341-354 **357-364** **365-376**

377 **senza rit.** **116** **7** **10** **Andante.** **6** **117** **12**
378-384 **385-394** **395-400** **402-413**

Animato. **9** **118** **Moderato.** **Tpt in E**
414-422 **Hn 1** **ff**

428 **Maestoso** **1**

435 **Risoluto.** **1** **ff**

119 **Poco più mosso.** **5** **ff** **ff**
442-446

452 **2** **1** **ten.** **4** **pp**
453-454 **458-461**

462

f

467

120

f

473-483

484

121

p

ppp

488-489

ppp

492

496-497

500

122

502-506

pp

dim.

511-518

519

123

f

ff

sfz

524-534

535

Hn 1

539-541

f

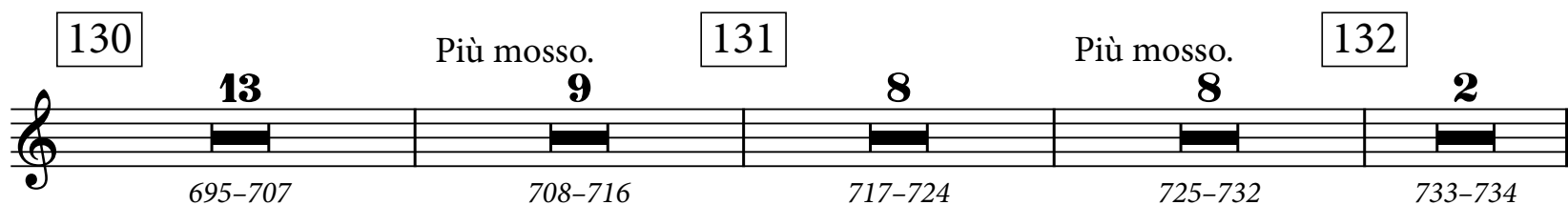
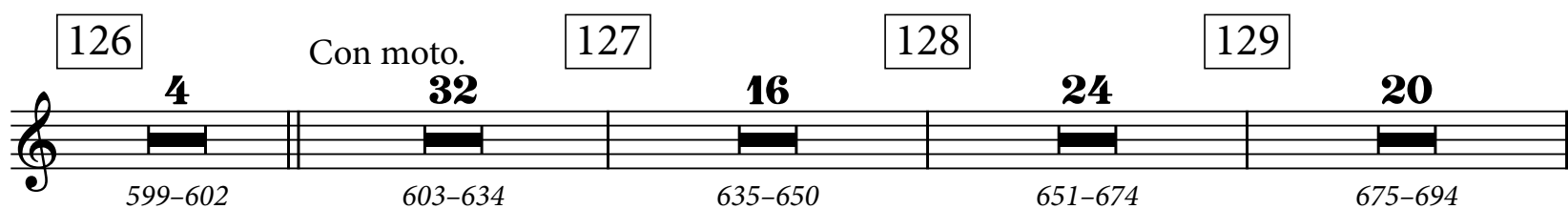
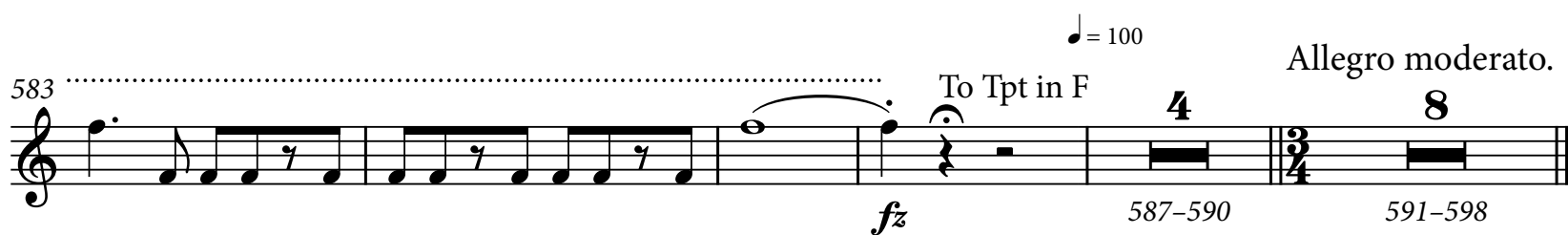
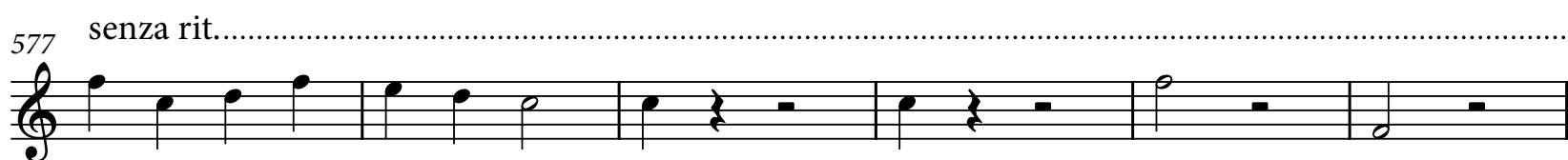
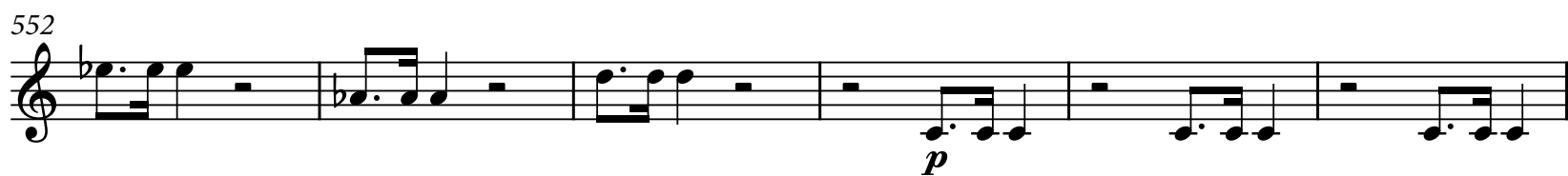
543

124

546-548

ff

550-551



PAGE INTENTIONALLY LEFT BLANK

Con brio. **7** **133** Tpt in F a tempo

735-741 Hn 1 *ppp cresc.* rit.

750 **16** **756-771**

fff *ppp cresc.* *fff*

134 rit. ten. Moderato. **1** **9** **17**

772 *p* **776-784** **786-802**

135 **6** **22** **136** Maestoso. **7** Poco animato. **20**

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

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

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

ACT III - SCENE 3

Un poco animato.

Tpt in E

marcato

139

1-3 7-8 9-15

p

140

poco rit.

Allegretto

♩ = ♩

16-17 19-20 21-22 23-28 29-33

141

a tempo giusto

142

Agitato.

Tamb. Picc.

34-39 40-51 52-53 61-62

Tbn. 1

57

ff

2

61-62

143

Molto agitato.

Con gran forza.

63

fff

ACT III - SCENE 4

Ritenuto Tpt in E **Agitato.** [Short Pause]

8 **Largo** [Silent] **2** 9-10 **f** 144 **Largo** $\text{♩} = 56$ **2** 15-16

17 **Moderato.** **2** 18-19 **accel.** **6** 20-25 **145** **Allegro.** **1** **Tbn. 1** **1** Tpt in Eb **ff**

31 **146** **Allegro ma non troppo.** **2** 34-35 **fff** **sfz**

40 **2** 44-45 **sfz** **f** **ff** **2** 49-50

51 **147** **f** **ff** **ff** **mf**

59 **148** **fff** **mf** **ff** **dim.**

69 **To Tpt in E** $\text{♩} = 4$ **4** 77-80

149 *Molto Moderato* 4 *Offerus* Tpt in E 82-85 *p* *ma ben marcato.*
 Power Di - vine my_ spi - rit ur - ges,_

89 *Hp* *dim.* 150 8 92-99 151 5 100-104 *marcato*
 Till I win the rich re - ward, till I win the bless - ed guer - don of the *p*
 Offerus

105 152 *Un pochetto più mosso.* 2 7 2 110-111 112-118 119-120 *L'istesso tempo*
 Hn 1

123 1 *pp* *pppp*

154 *Allegro.* 2 2 8 131-132 *p* 135-136 139-146

Con anima. 4 4 147-150 *pp* 155-158 *p cresc.*

155 1 1 161 *f* *ff*

169 2 171-172

173 **1** **3**
ff 180-182

183 **2**
 191-192

193 **1** **6**
sfz *sfz* *sfz* *ff* 199-204

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

158 **3**
 213-215 *f* *ff*

221 **1** **10**
fff 227-236

160 **1** **3**
 237 *f* 242-244 *pf*

247 *cresc.*

161 **1** **7**
 253 *pp* 258-264

265

162

ff 267-268 269-270 *ff*

273

277-280 *ff*

283

ff

287

p *fff*

The End



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number

30.2/03