



A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Horn 1

COVER IMAGE

‘Moses Leading the Israelites Out of Egypt’

by

József Molnár

1821



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ENGLISH HERITAGE MUSIC SERIES

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

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Manuscript Transcription & Score Preparation

Royal College of Music Library, London: MS 5152b

Novello’s Original Octavo Edition no. 8307, Novello, Ewer & Co., 1900

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Reference Material and Software

Notation Software: Dorico Pro Version 6.0.22.6052 *Audio Software:* NotePerformer 4 *Graphic Software:* Affinity Photo 2

Document Software: Affinity Publisher 2 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011

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Horn (E) 1, Horn (E♭) 1 & Horn (F) 1

A WANDERER'S PSALM

Psalm 107

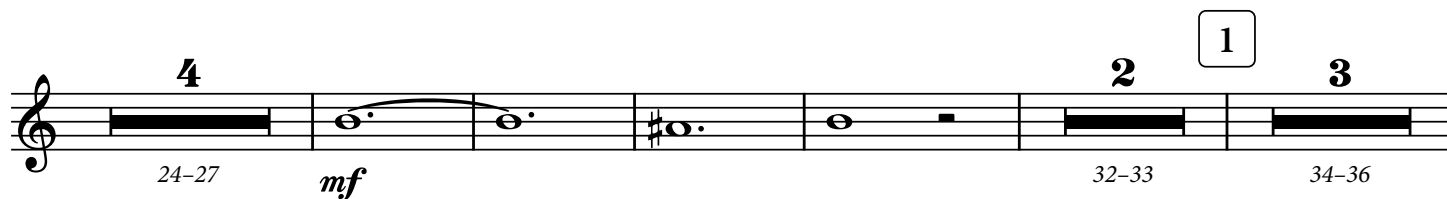
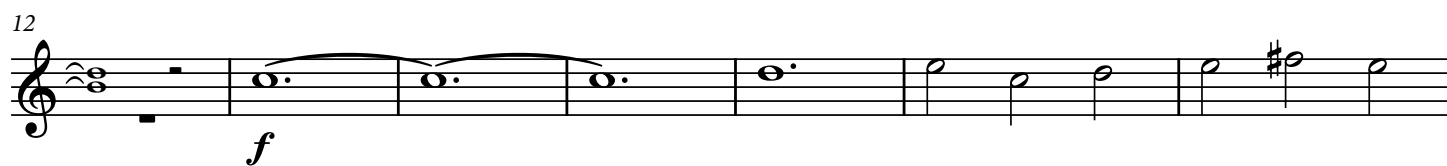
Horatio Parker

No. 1 - "O Give Thanks Unto The Lord"

Hn in E

Slow, with dignity

Organ



54

1

ff

4

59-62

63

p

pp

2

69-70

3

13

poco animato

4

71-83

84-87

88 Bassoon 1

94

4

p *pp* *cresc.*

100

ff

105

110

5

1

115

ff

119

124

129

cresc. *ff*

135

6 Very firmly 3 139-141

142

f

147

152

7 2 3 154-155

158

3 160-162

163

1

cresc.

169

8

p

174

ff

178

183

188

9

8

192-199

200

10

1

28

11 sostenuto

23

12

13

201-228

229-251

252-264

Poco meno mosso

13 poco animato

4

2

5


Poco più mosso

Oboe 1

265-268

269-270

271-275

278  14 **Poco mosso** **2** *p* 281-282

292

mf

297

Example 15 shows measures 297-300. Measure 297 contains a half note Bb and a half note G. Measure 298 contains a half note F and a half note Eb. Measure 299 contains a half note D and a half note C, with a box labeled '15' above the measure. Measure 300 contains a half note B and a half note A, with a box labeled '15' above the measure. The dynamics are marked *pp* (pianissimo) at the beginning of measure 299 and *pp* (pianissimo) at the beginning of measure 300. The tempo is marked *And.* (Andante).

303

cresc. *p* *cresc.* *mf* *cresc.* *ff*

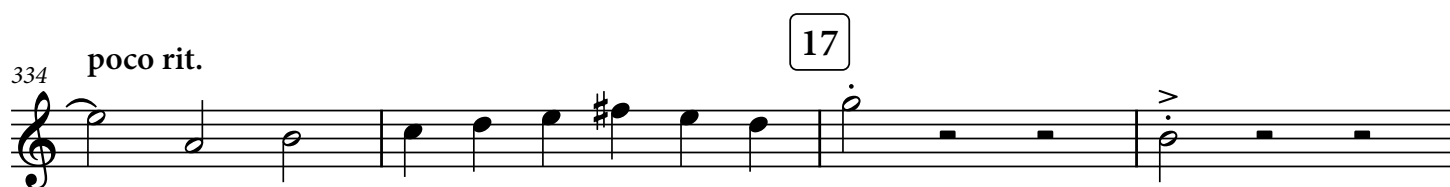
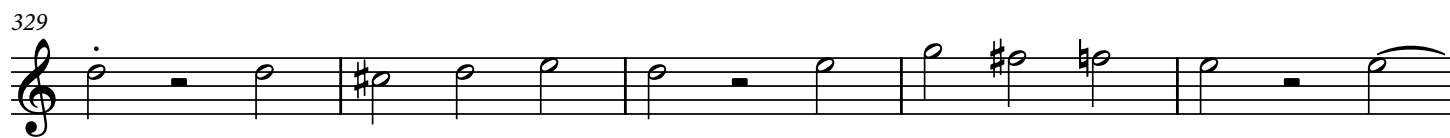
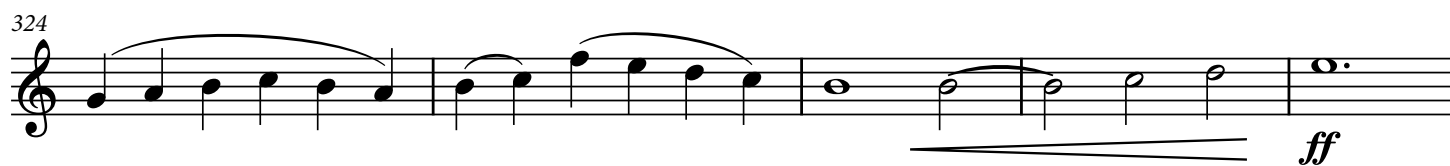
309

309

[illegible]

319

The first system of the musical score is written on a single five-line staff. It begins with a treble clef. The first measure contains a whole rest, with a large number '1' positioned above it. The second measure starts with a half note G4, followed by a half note A4, and then a half note B4. A slur connects these three notes. The third measure contains a half note C5, followed by a quarter note B4, and then a quarter note A4. The fourth measure contains a half note G4, followed by a half note F#4, and then a half note E4. The fifth measure contains a half note D4, followed by a half note C4, and then a half note B3. The sixth measure contains a half note A3, followed by a half note G3, and then a half note F#3. The seventh measure contains a half note E3, followed by a half note D3, and then a half note C3. The eighth measure contains a half note B2, followed by a half note A2, and then a half note G2. The ninth measure contains a half note F#2, followed by a half note E2, and then a half note D2. The tenth measure contains a half note C2, followed by a half note B1, and then a half note A1. The system ends with a double bar line. The text 'V.S.' is written below the staff at the end of the system.



Hn in F

No. 2 - "They That Sit In Darkness"

Allegro moderato

1-4 *sfp* *sfp*

10 *pf* *p*

17 18 8 20-27 *sfp* *sfp*

31 *sfp* *dim.*

39 19 2 2 2 Animato 2 *pf* *cresc.*

48 20 2 50-51 *f* *sf*

55 *poco rit.* *sfz* *f*

60 21 4 62-65 *pp* 4 68-71

72 **a tempo** 22

pp *fz*

81

sfz *sfp* *dim.*

88 23

p *p* *cresc.*

103 24 **con anima**

f *108-116*

117 **Più mosso**

mf *p*

25

123-124

130

p *cresc.* *f* *133-134*

136 26

f *138-143* *144-151*

152 rit.

The musical score for measures 152-156 is written on a single staff in treble clef. Measure 152 begins with a *pp* (pianissimo) dynamic marking. The melody consists of a half note G#4, a quarter note A#4, and a quarter note B4. Measure 153 continues with a half note B4, a quarter note C5, and a quarter note D5. Measure 154 features a half note E5, a quarter note D5, and a quarter note C5. Measure 155 contains a half note B4, a quarter note A#4, and a quarter note G#4. Measure 156 concludes with a half note F#4, a quarter note E4, and a quarter note D4. The piece ends with a double bar line. The tempo is marked *rit.* (ritardando).

No. 3 - "For He Hath Broken The Gates of Brass"

Hn in Eb

Allegro [With Rough Vigor] ♩. = 100

6
1-6
f
ff

11
f
16-19
sfz

21 27

27
1
3
33-35

36
f
1

42 28
1

49
ff

56 29
12
58-69
ff
3
72-74

75 30

ff *dim.*

84 9

mf 87-95 *f*

98 31

mf *dim.*

104 1

p

112 32

p 114-121 122-123 *p*

128

p

137 33 7 Trumpet 1

p 140-146 *p*

151 10

p 158-167 *p*

Tranquillo **2** poco rit. . 34

168-169 *pp* *p* *f*

178 Più animato

mf

35 **3**

188-190 *f* *ff*

197 Poco animato

cresc.

205 36

ff

212 *dim.* *ff*

221 37 **3**

227-229

230 **5**

235-239

240

p 242-244 *sfz* *sfp* 249-250

251

38 256-259 *p*

262

dim.

270

39 276-289

290

mf *f* *cresc.* *ff*

295

mf *f* *cresc.* *ff*

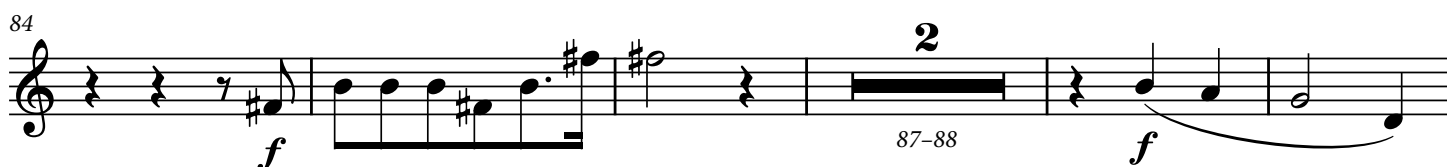
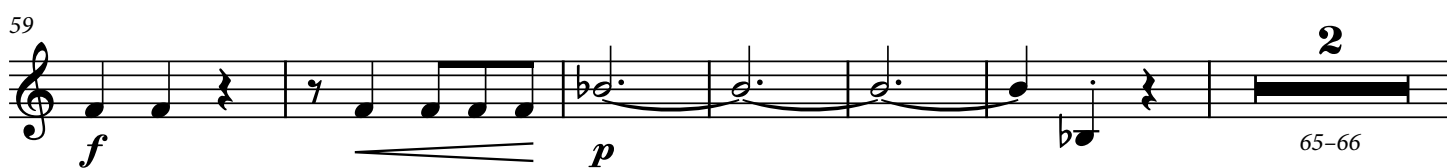
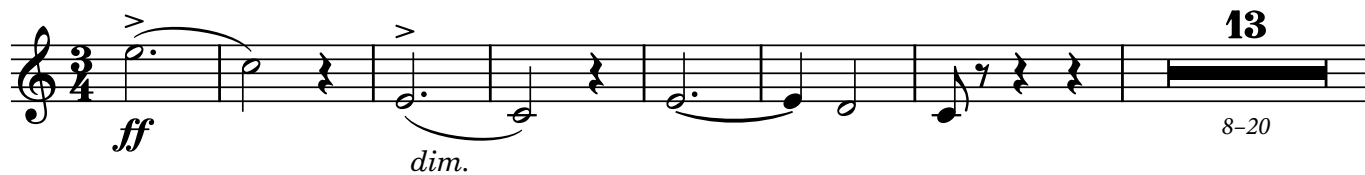
301

mf *f* *cresc.* *ff*

Hn in E

No. 4 - "They That Go Down To The Sea In Ships"

Fast ♩ = 138



91 44

93-96 *p*

45

101-110 111-114 *pf*

117

122

f *ff*

46

fff

133

ff 137-142

143 47

mf *f*

151

158 48 animato

ff *f*

164 Più largo e rit. molto

fff

171 To Hn in Eb Andantino tranquillo 49 Allegretto sempre

12 **6** **1**

174-185 186-191

p

17 Hn in Eb

194-210 *pp*

217 50 un poco più mosso

1 **4** **1**

219-222 *pp*

227 Animato e crescendo

p

235

51 Largo ma non lento

pf

244

Animato e crescendo

2 1

245-246

mf cresc.

253

f

259

ff

264

269

6

273-278

279

p cresc.

287

52

ff *fff*

294

dim.

301

53 Più tranquillo

1

mf Horn 3

10

310-319

pp

No. 5 - "He Turneth The Floods Into A Wilderness"

Hn in E

Andantino

Harp

54 4 5 4-8 9-12

15 *p* *sfz* 5 19-23 55 Più mosso 9 25-33

34 *p* 56 *cresc.*

40 57 *f* *pf*

45 *p*

50 *cresc.*

55 *f* *dim.*

61 58 1 1 2 65-66 *p* a tempo 5 70-74

59

7

75-81

pf > >

f

sfz

60

4

87-90

pp

dolce

96

61

1

3

101-103

f

105

2

2

108-109

110-111

dim.

poco rit.

pp

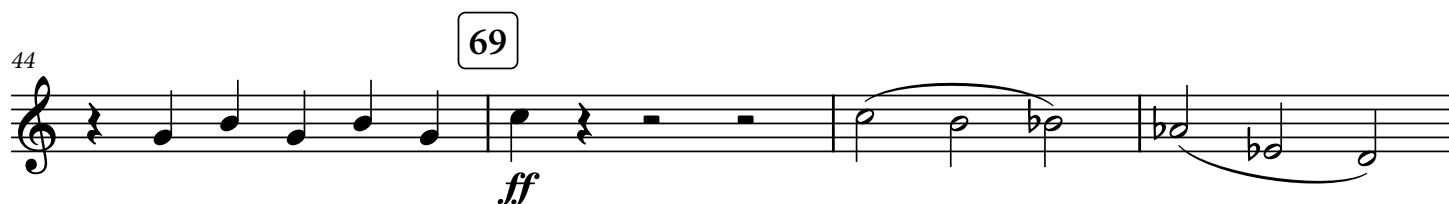
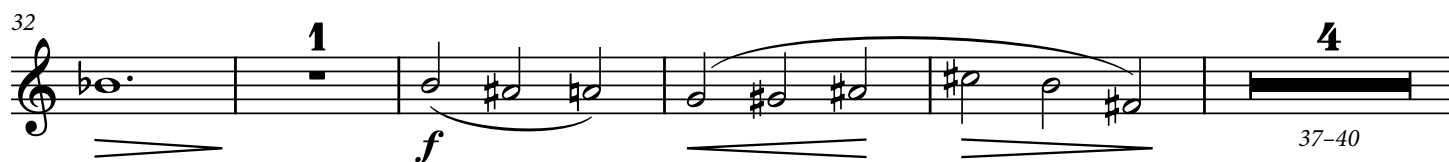
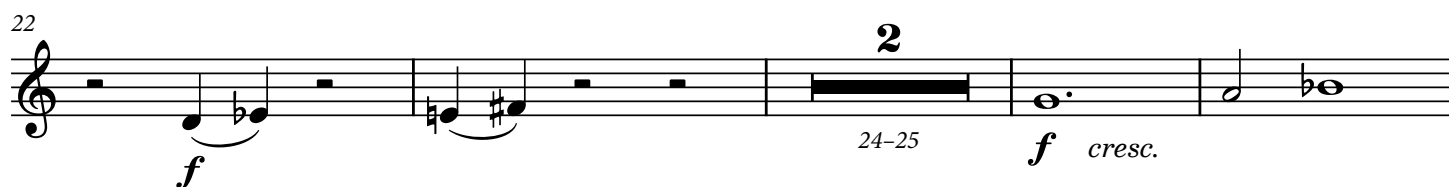
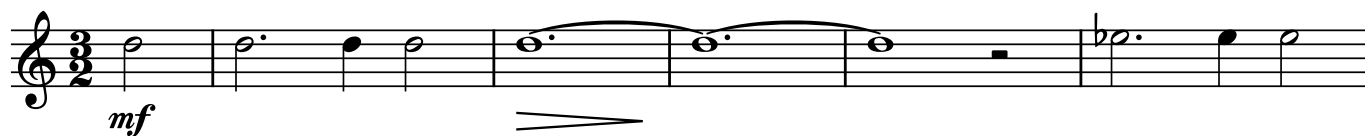
No. 6 - “The Righteous Will Consider This”

Tacet

Hn in E

No. 7 - "O Give Thanks Unto the Lord"

Lento, sostenuto



48

p cresc.

52

53-57

ff

60

64

poco rit

70 Tempo del con primo

ff

68

dim.

72-74

75

pp

77-78

81-82

83 71

p *mf*

88

91 *cresc.*

95

98

102 72 Faster **6** più animato **4**

mf

117 73 **8**

p

129 **4**

mf *f*

137 ***ff*** 1

141 74 ***f*** 2 144-145

147 4 ***f*** 1

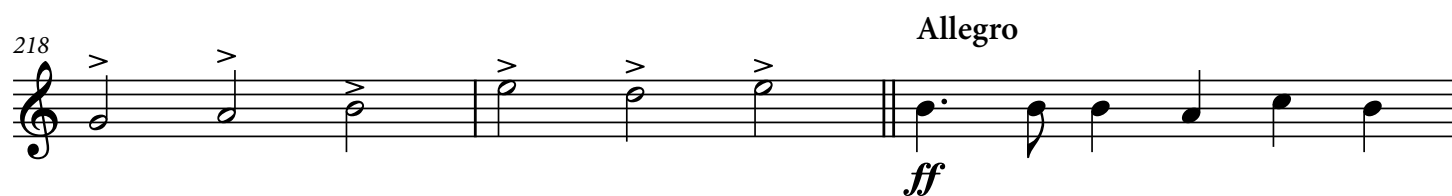
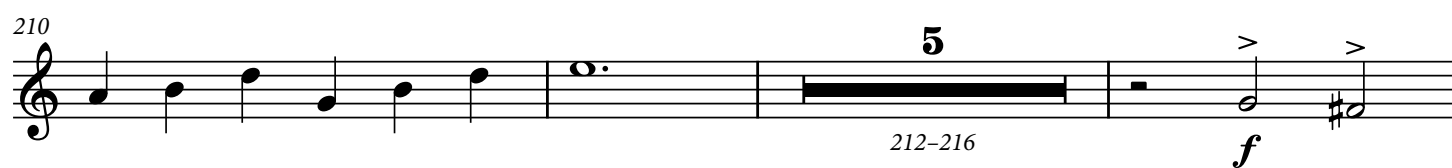
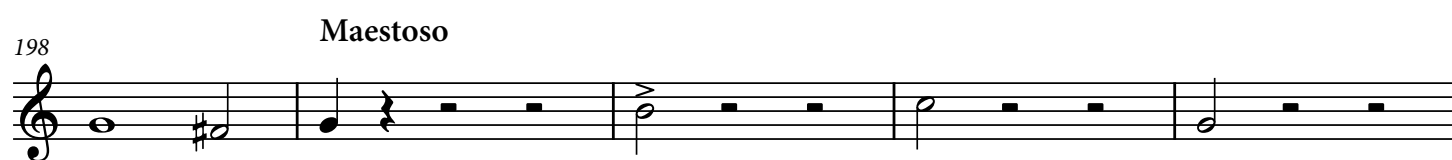
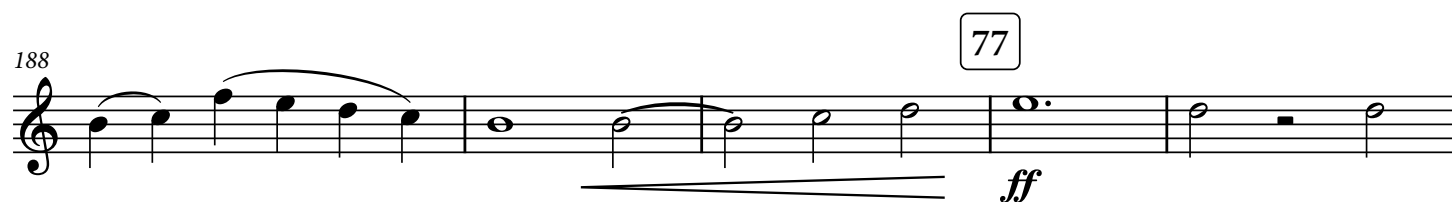
155 ***mf*** ***f***

160 75 ***pp***

166 ***cresc.*** ***p*** ***cresc.*** ***mf*** ***cresc.*** ***ff***

172

177 76 2 181-182



221



224





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Catalog Number
30.01/03