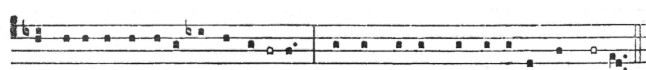




A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Tuba

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
Editor

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

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

Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk

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

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A WANDERER'S PSALM

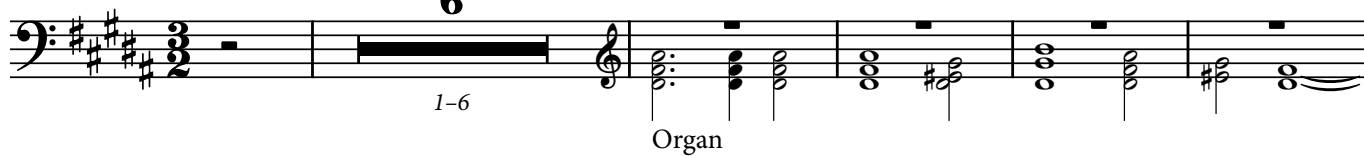
Psalm 107

Horatio Parker

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

Slow, with dignity

6



11

marcato



16

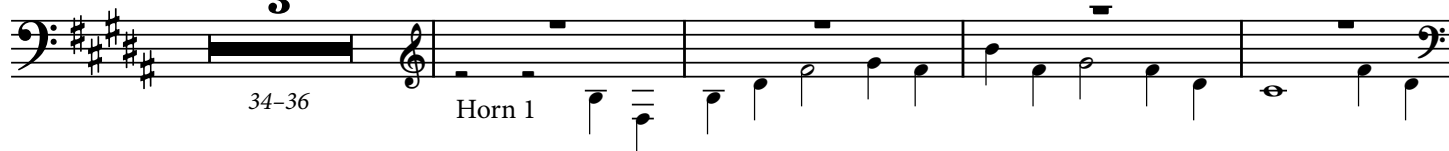
Allegro, molto risoluto

13



1

3



41

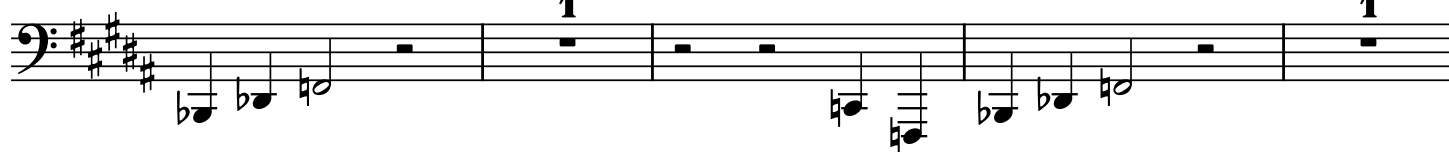
3



47

1

1



52

2



57

11 **3** **13**

60-70 71-83

poco animato

Violin I

84

ppp

89

4 **4**

90-93 94-97

pp

99

cresc. **ff**

103

107

112

5 **3**

117-119

120

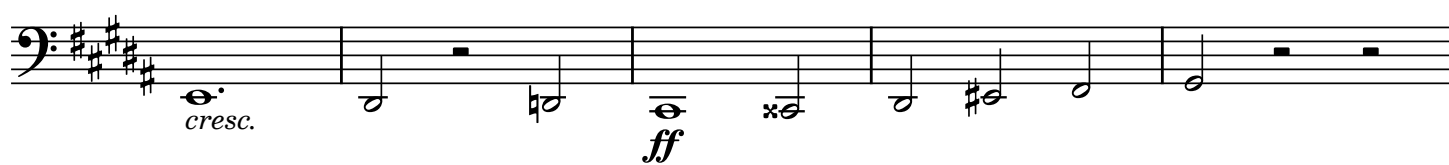
2

122-123

124



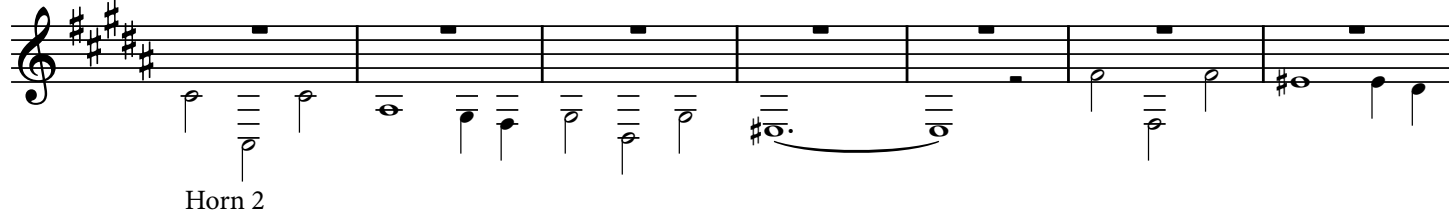
130



135



154

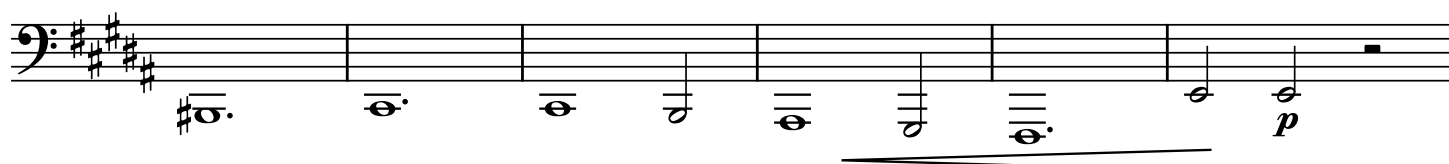


Horn 2

161



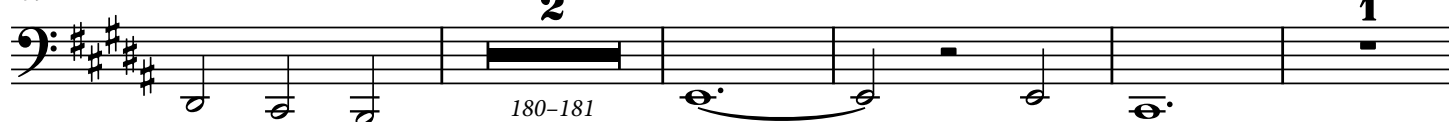
167



173



179



186

9

1

ff

191

10

8 **1** **28** **11** **23**

Poco meno mosso *sostenuto*

192-199 201-228 229-251

12 **13** **13** **4** **2** **8**

poco animato *Poco più mosso*

252-264 265-268 269-270 271-278

14 **21** **15**

Poco mosso *Soprano*

279-299

O that men would there - fore praise the

304

mf *cresc.*

308

ff

312

16

11

317-327

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328

334

poco rit.

17

339

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of four measures. The first measure contains a half note G2 and a whole rest. The second measure contains a half note A2 and a whole rest. The third measure contains a half note B2 and a whole rest. The fourth measure contains a half note C3 and a whole rest.

343

The musical notation for the bass staff shows a key signature of three sharps (F#, C#, G#) and a common time signature. The melody begins with two whole rests, followed by half notes D2, E2, F#2, and G#2. The accompaniment consists of a steady eighth-note pattern starting on D2: D2-E2-F#2-G#2-A2-B2-C#3-D3.

347

rit.....

No. 2 - "They That Sit In Darkness"

Allegro moderato

13



18

18

22

19

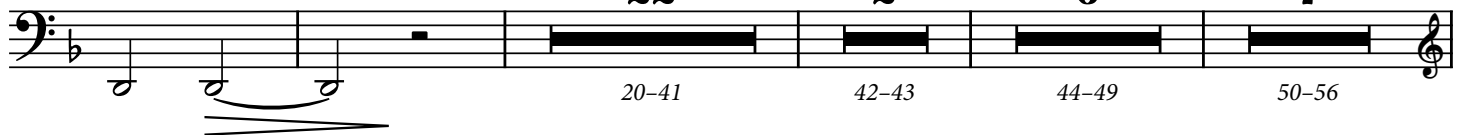
2

Animato

6

20

7



57

poco rit.

21



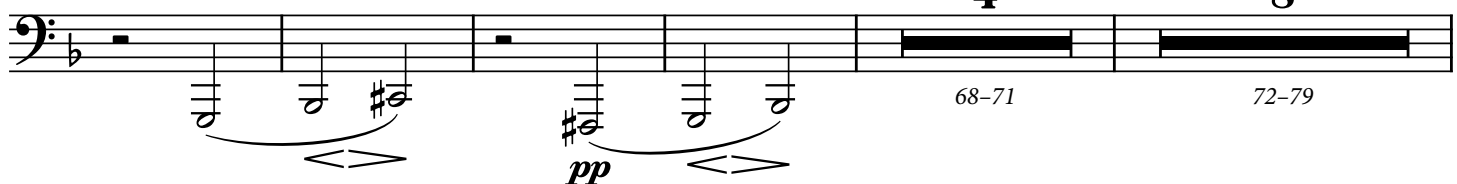
Solo Alto

64

a tempo

4

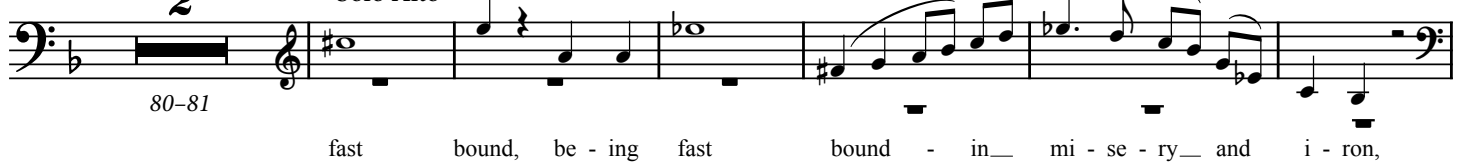
8



22

2

Solo Alto



88

1

2

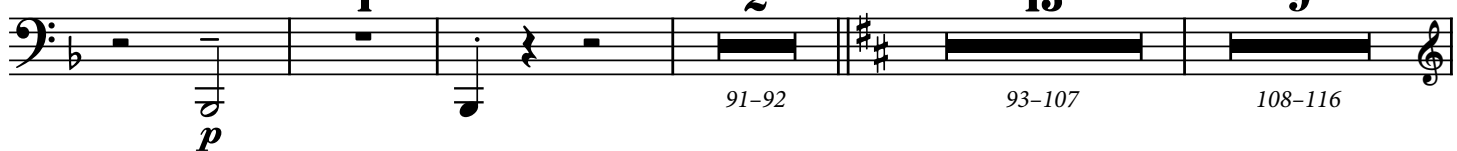
23

15

24

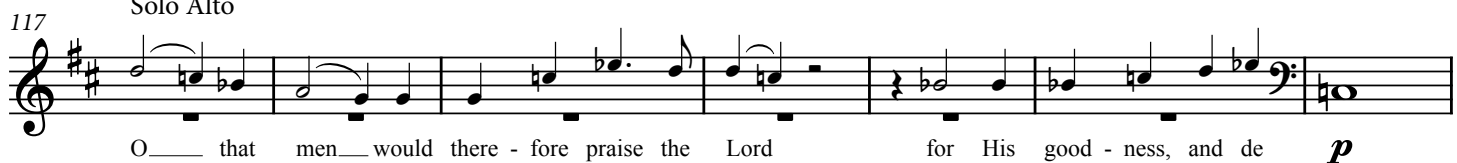
con anima

9



Più mosso

Solo Alto

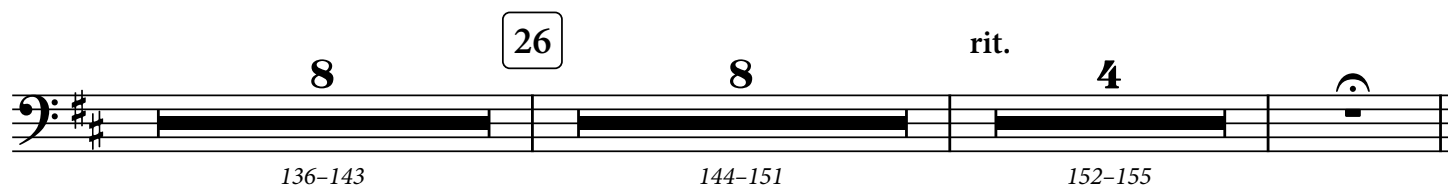
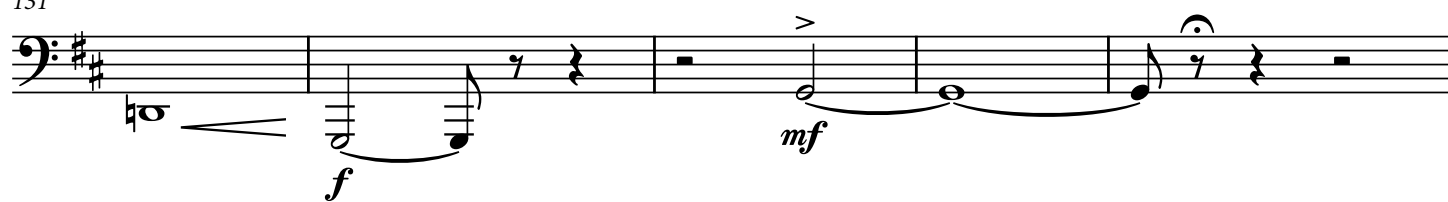


124

25



131



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

Allegro [With Rough Vigor] $\text{♩} = 100$

20 27 28 11

1-20 21-41 42-52

29

Trumpet 1

53 1 4 54-57 *f*

2 2 62-63 66-67

69 6 70-75 *ff* *dim.*

81

90 1 *p* *f*

98 31 *dim.*

104 16 32 18 33 28

106-121 122-139 140-167

Tranquillo 2 poco rit. 2 Più animato 11

34 35

168-169 170-171 172-186 188-198

199 Poco animato

Horn 1

f

208 36

ff *dim.*

215 2 2 1

ff

221 2 37 3

223-224 227-229

230 23 38 6

dim. 233-255 256-261

262 Harp

262 270

271

39

271 279

280

ppp

280 288

289

f *cresc.* *ff*

289 294

295

295 300

301

1

301 306

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

Fast ♩ = 138

20 **40** **23** **41** **10**

1-20 21-43 44-53

42 **18** **43** **13** Bass Trombone

54-71 72-84

88 **44** **6**

mf *p* *f*

94-99

101 **8** **45** **10** Trombone 1

103-110 111-120

p

123 **46** **ff**

132 **10** **47** **4**

135-144 145-148 *f*

150 **3**

ff 155-157

158 48 animato

ff *f*

164 **Più largo e rit. molto**

p

Andantino tranquillo

6 3 6

174-179 183-185 186-191

p

192 49 Allegretto sempre 50 un poco più mosso

1 25 4 8

194-218 219-222 223-230

231 **Animato e crescendo**

Horn 1

239 51 **Largo ma non lento**

p

247 **Animato e crescendo**

8

248-255

p *f* *ff*

261 **2**

2

262-263

f

269

269

8

273-280

pf

This musical score is for the first system of 'The Swan Song'. It is written in bass clef with a key signature of three flats (B-flat, E-flat, A-flat). The music begins with a half note G2, followed by a half note F2, and then a half note E2. A fermata is placed over the E2 note. The next measure contains a half note D2, followed by a half note C2, and then a half note B1. A fermata is placed over the B1 note. The final measure of the system is a whole note G1, which is marked with a piano fortissimo (*pf*) dynamic. The system is numbered 269 at the beginning and 273-280 at the end.

282

[illegible]

289

289

52

ff *fff*

296

296

53 Più tranquillo

4

dim.

302-305

306

306

320

320

2

322-323

ppp

pp

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

Andantino 8 54 15 55 Più mosso 9

1-8 9-23 25-33

56 Solo Soprano

34 And there He set - teth the hun - gry, that they may build_ them, may build them a ci - ty to

40 57 18 58 3

44-61 62-64

poco rit. 2 a tempo 8 59 12 60 6

65-66 67-74 75-86 87-92

61 8 9 2 poco rit.

93-100 101-109 110-111

No. 6 - “The Righteous Will Consider This”

Tacet

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

Lento, sostenuto

7
1-7
mp

12
67 Più mosso 14 68 13
14-27 28-40

41
Horn 1
69
mf *f*

46
1 5
48-52
ff

57

63
poco rit 70 Tempo del con primo
f

67
2 14
69-70 *p* 72-85

71 17 72 Faster 5 più animato
86-102 103-107
tr Timpani *tr*

112

The musical score for the bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of 10 measures. The first measure is a whole rest. The second measure contains a half note G2, marked *mf* with a hairpin. The third measure contains a half note A2. The fourth measure contains a half note B2. The fifth measure contains a half note G2. The sixth measure contains a half note F2. The seventh measure contains a half note E2. The eighth measure contains a half note D2. The ninth measure contains a half note C2. The tenth measure contains a half note B1. A dashed line labeled *8ba* is positioned below the eighth measure.

119

119

73

13

(8)

120-132

ff

138

138

74

20

143-162

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff in bass clef with a key signature of two sharps (F# and C#). The music begins with a double bar line and a repeat sign. The first measure contains a whole note G2. The second measure contains a whole note F#2. The third measure contains a whole note E2. The fourth measure contains a whole note D2. The fifth measure contains a whole note C#2. The sixth measure contains a whole note B1. The seventh measure contains a whole note A1. The eighth measure contains a whole note G1. The ninth measure contains a whole note F#1. The tenth measure contains a whole note E1. The eleventh measure contains a whole note D1. The twelfth measure contains a whole note C#1. The thirteenth measure contains a whole note B0. The fourteenth measure contains a whole note A0. The fifteenth measure contains a whole note G0. The sixteenth measure contains a whole note F#0. The seventeenth measure contains a whole note E0. The eighteenth measure contains a whole note D0. The nineteenth measure contains a whole note C#0. The twentieth measure contains a whole note B0. The system ends with a double bar line and a repeat sign.

163

75

Soprano

163

168

168

The musical score for the 168th measure is written in bass clef with a key signature of three sharps (F#, C#, G#). The measure contains a melodic line starting on G#2, moving up stepwise to D#3, then down to C#3, and finally to B2. A crescendo marking (*cresc.*) is placed below the first three notes. The final note, B2, is held with a fermata. The measure ends with a double bar line.

172-173

177

[illegible]

191 77

ff

1

197 Maestoso

202

206

210 5

212-216

f

219 Allegro

ff

223



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