



A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Clarinet 2

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

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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

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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Clarinet (A) 2 & Clarinet (Bb) 2

A WANDERER'S PSALM

Psalm 107

Horatio Parker

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

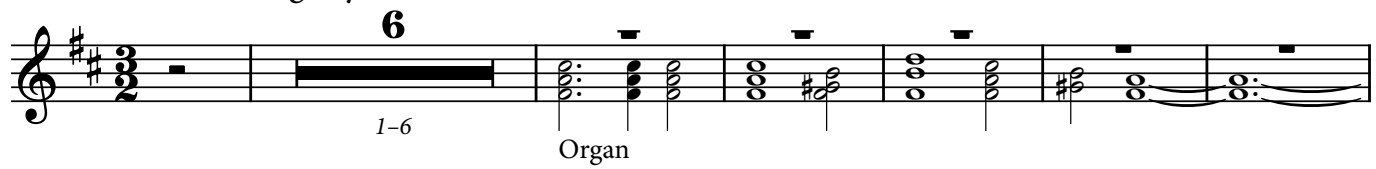
Cl. in A

Slow, with dignity

6

1-6

Organ



12

f

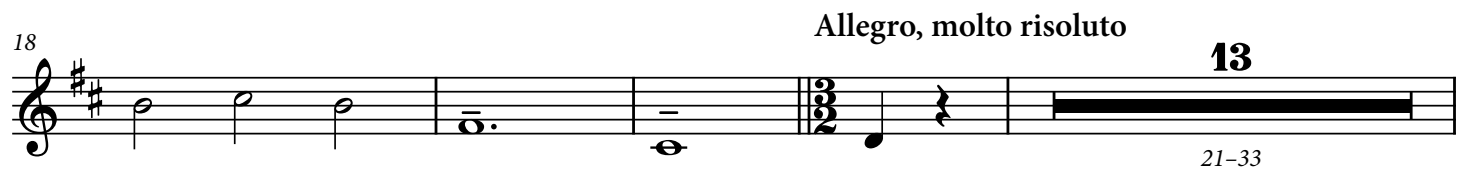


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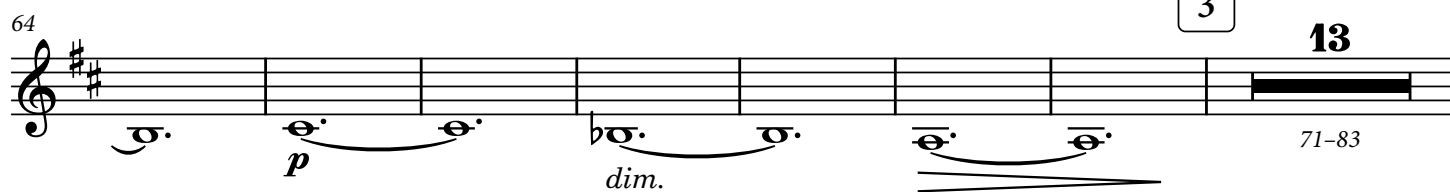
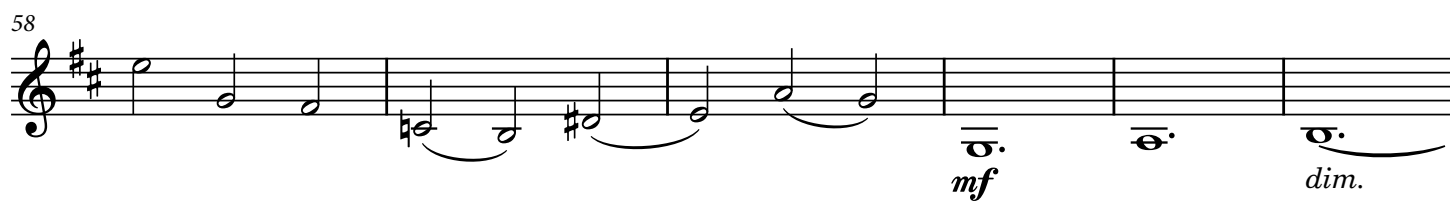
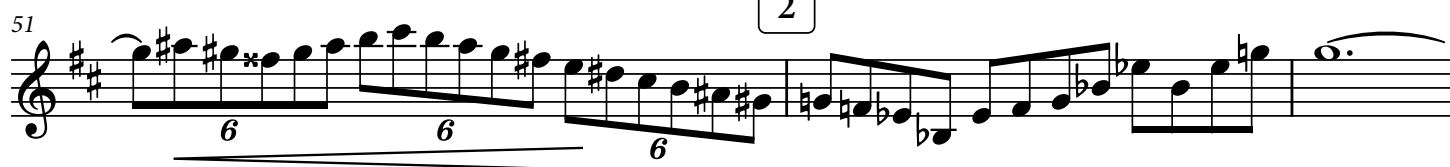
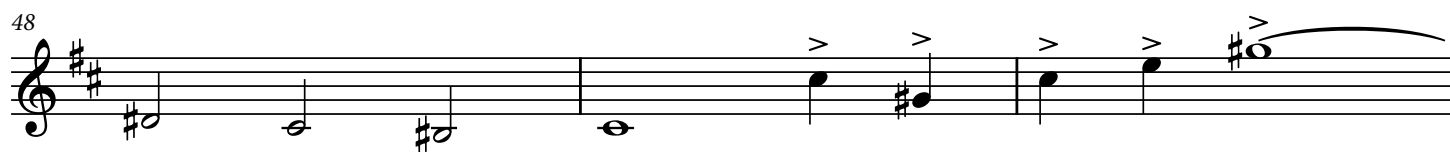
Allegro, molto risoluto

13

21-33

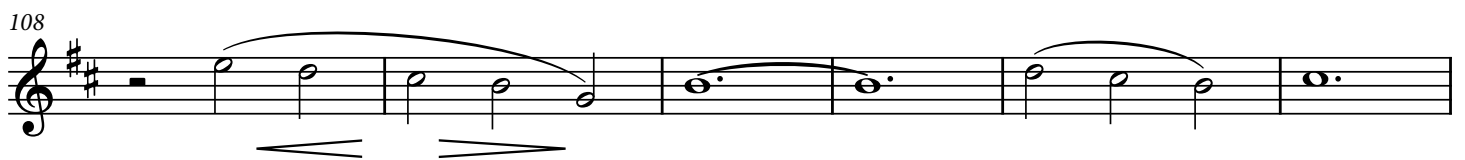
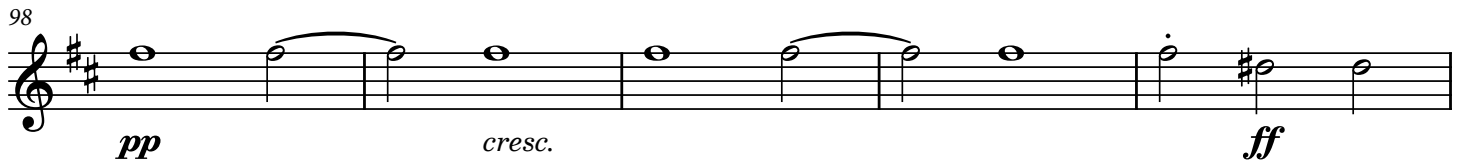
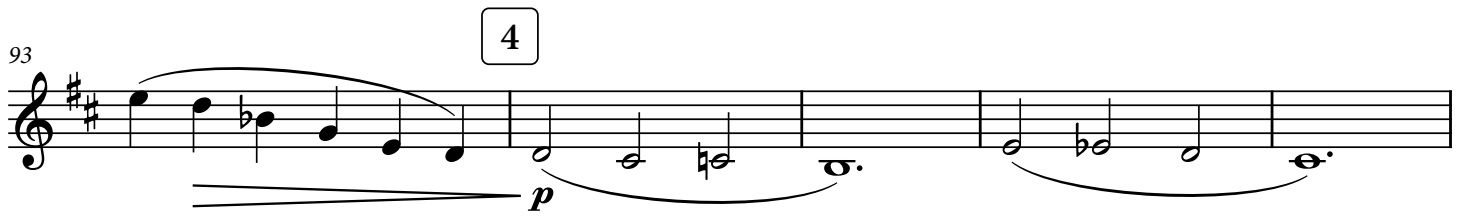


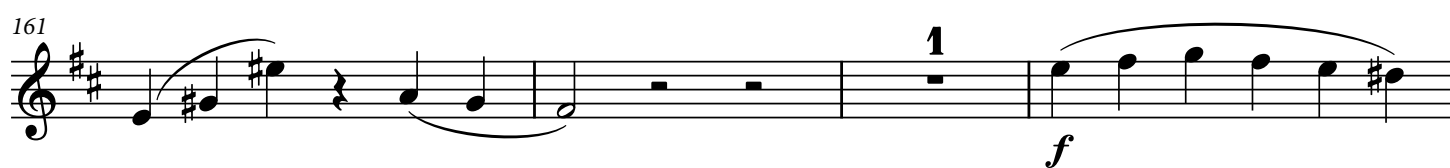
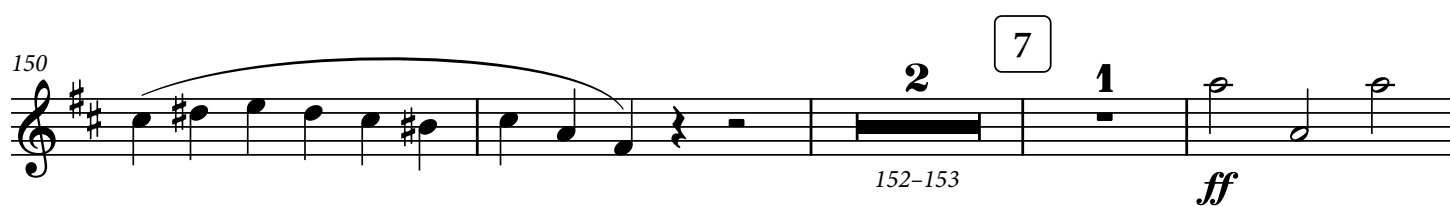
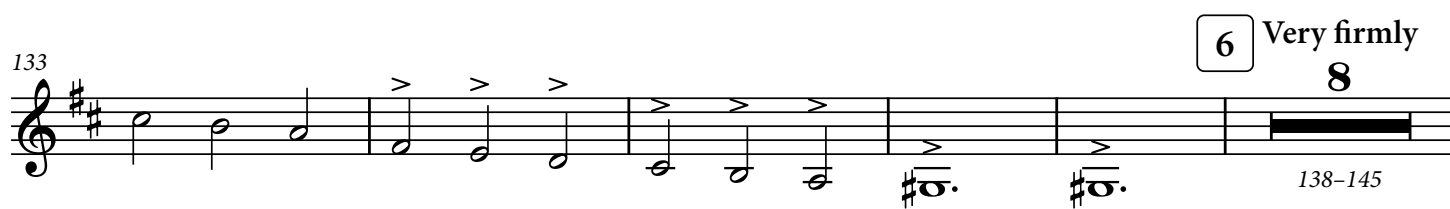
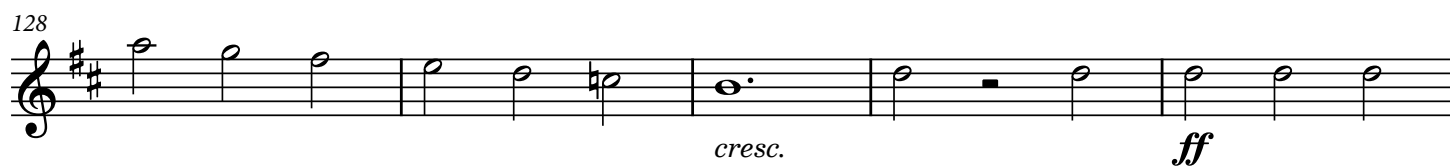
1



poco animato

Violin I





170

8

p

174

ff

179

184

5

186

1

9

191

8

1

3

Poco meno mosso

192-199

201-203

p

205

pp

211

p

pp

V.S.

1

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218

222

227

11 sostenuto

8

229-236

p

240

1

2

246-247

pp

248

12

9

252-260

Soprano

So they

262

13 poco animato

cried to the Lord in their trou - ble, and He de - li - ver'd them out of their dis -

268

sostenuto

poco più mosso

pp

- tress. For He

273

poco cresc.

1

V.S.

279 **14** Poco mosso

284 *cresc.*

289 *f* *mf*

293 *f*

297 *pp*

301 *cresc.* *p* *cresc.*

306 *ff*

310

15

315 16

319

324

327

332 poco rit. 17

337

341

346 rit....

No. 2 - "They That Sit In Darkness"

Cl. in Bb

Allegro moderato

1-4 *p*

7 *pf*

11 *p*

17 **18** 10 20-29 *pf*

31 **19** 8 32-39 *p* 42-43 2

44 **Animato** 2 46-47 *pf*

20 3 50-52 *sf* 1 *sfz*

58 **poco rit.** **21** 6 62-67 *pp*

69 *a tempo* **6**
74-79
pp

22 **8**
80-87
p

23 **6**
93-98
p *poco cresc.*

104 **24** *con anima* **7**
108-114
f

115 *Più mosso*
pf *mf*

25 **6**
119-124
p *cresc.*

128 *cresc.* *f*

2 **5**
133-134 136-140

141

26

6

144-149

p *pp* *pp*

151

rit.

1

ppp

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

Cl. in Bb

Allegro [With Rough Vigor] ♩. = 100

6

1-6

f

ff

11

f

1

8

18

27

8

24

30

8

35

cresc.

2

38-39

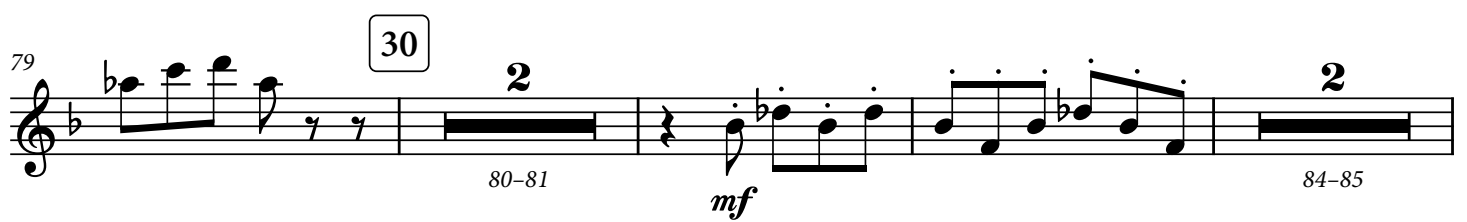
ff

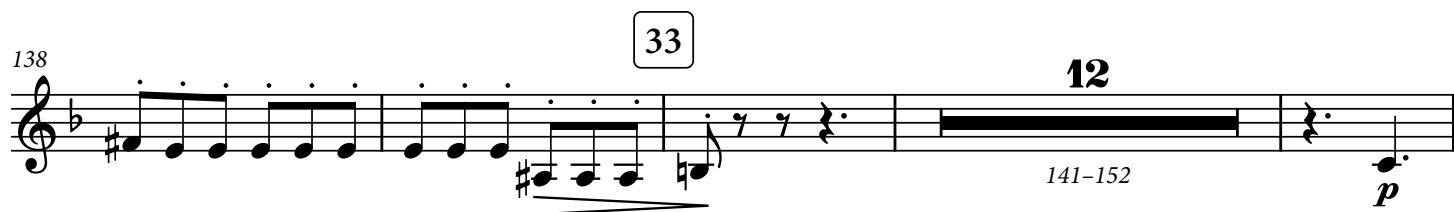
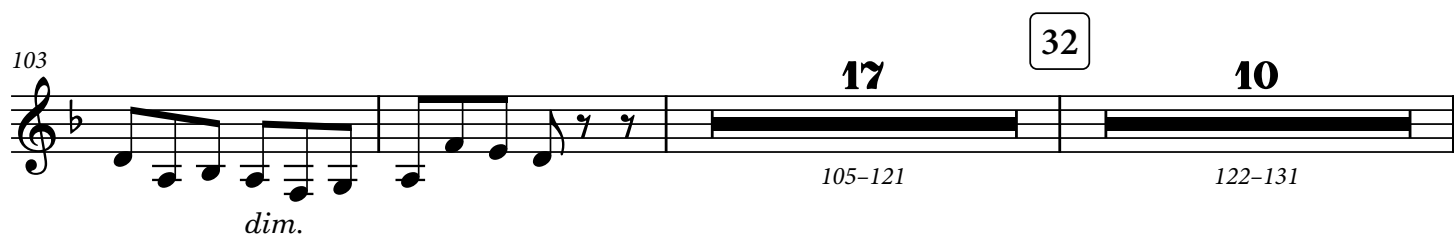
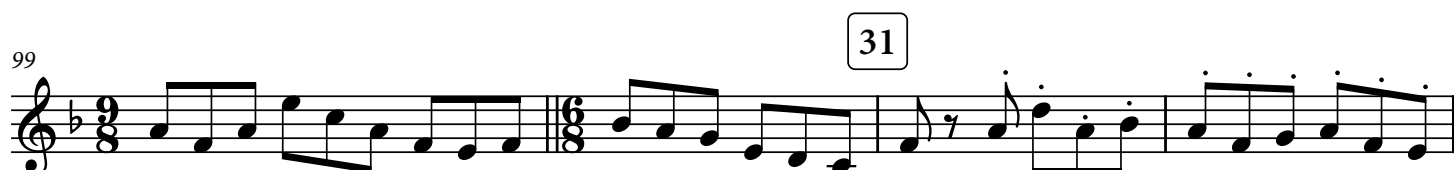
28

43

8

47



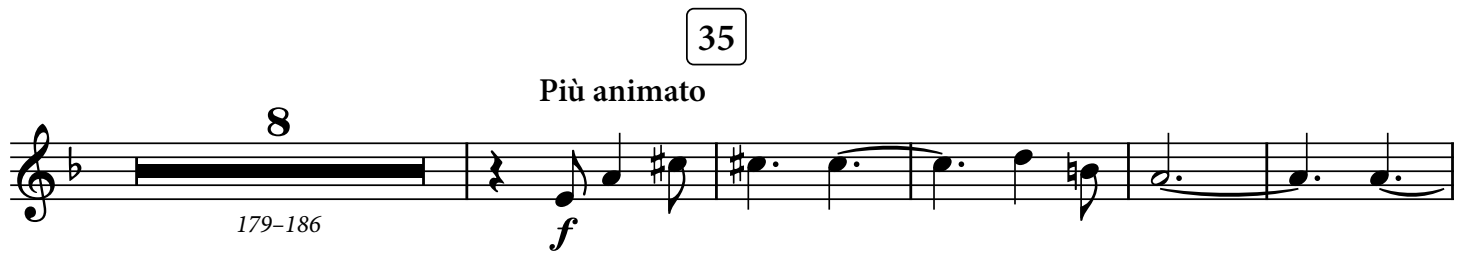


171 34



35

8 **Più animato**



179-186

192



2

196-197

243



246-248

3

p

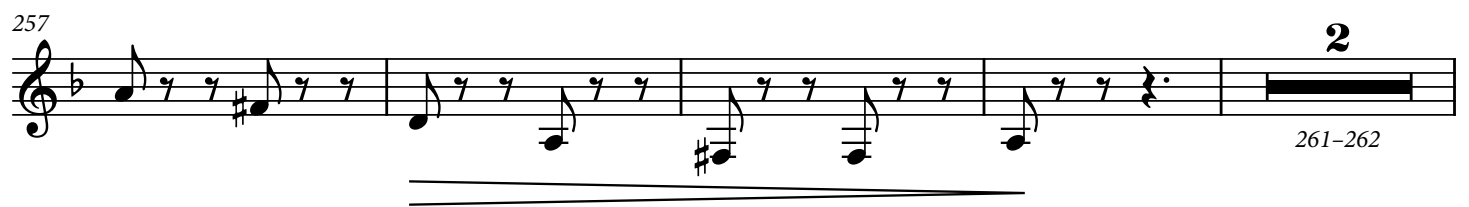
251



38

pp

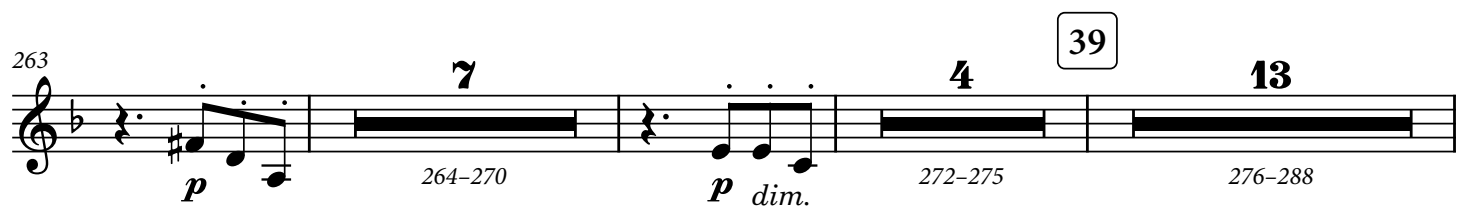
257



261-262

2

263



39

7

p

264-270

p dim.

4

272-275

13

276-288



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

Cl. in A

Fast ♩ = 138

ff

dim.

mf

mf

cresc.

mf

f

6

11

16

21

26

31

36

38-43

40

41

46

dim.

51

42

1

p

57

1

p

63

f

f

67

f

70

43

To Cl. in Bb

4

pp

73-76

pp

Oboe 1

77

Cl. in Bb

p

82

85

cresc.

f

90

44

8

93-100

101

p

104

f

107

p

f

110

45

dim.

p

Bassoon 1

114

1

Cl. in A

120

f

124-126

127

ff

fff

46

130

ff

134

137-144

f

47

146

149

154

159-161

162 **48** animato

f *cresc.*

166 **Più largo e rit. molto**

fff *p*

172

To Cl. in Bb

sfz

178-185

Andantino tranquillo Solo Bass

186-187

So when they cried un - to the Lord_ in their

Cl. in Bb

p

192 **49** Allegretto sempre

1 8 5

194-201 204-208

p

209

5

212-216

p

218 **50**

5

p

222 **un poco più mosso**

4

223-226

pp

229

Animato e crescendo

4

231-234

p

237

51 Largo ma non lento Animato e crescendo Clarinet 1

8

5

239-246

247-251

254

mf

f

ff

262

271

p

277

cresc.

6

282-287

288

52

ff

fff

[illegible]

302 **53** Più tranquillo

mf *p* **4** 310-313

314

pp

322

Example 10-12

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

Cl. in A

Andantino

The musical score is written for Clarinet (A) 2 and Clarinet (Bb) 2. It begins with a box indicating "Cl. in A". The tempo is marked "Andantino". The key signature has two flats (Bb major), and the time signature is 6/8.

The score consists of six staves of music:

- Staff 1:** Measures 1-5. Dynamics: *p* (measure 1), *pf* (measure 5).
- Staff 2:** Measures 6-12. Measure 6 is marked with a "6". Measure 11-12 is marked with a "2" and "11-12". A box labeled "54" is above measure 10.
- Staff 3:** Measures 13-19. Measure 13 is marked with a "13". Measure 14 is marked with a "1". Measure 15 is marked with "*p cresc.*". Measure 16 is marked with "*f*". Measure 18 is marked with a "1". Measure 19 is marked with "*p*".
- Staff 4:** Measures 20-26. Measure 20 is marked with a "20". Measure 22-23 is marked with a "2" and "22-23". Measure 24 is marked with "*pp*". Measure 25-26 is marked with a "2" and "25-26". A box labeled "55" is above measure 24, followed by the text "Più mosso".
- Staff 5:** Measures 27-30. Measure 27 is marked with a "27". Measure 27 is marked with "*p*".
- Staff 6:** Measures 31-37. Measure 31 is marked with a "31". Measure 33-34 is marked with a "2" and "33-34". Measure 35 is marked with a "1". Measure 36 is marked with "*pp*". A box labeled "56" is above measure 34.
- Staff 7:** Measures 38-43. Measure 38 is marked with a "38". Measure 40 is marked with "*f*". Measure 41 is marked with a "1". Measure 42 is marked with a box labeled "57". Measure 43-52 is marked with a "10" and "43-52".

53

p cresc. *f*

58

dim. *p* *pp*

58

65

poco rit. *a tempo* *p* **1**

71

f *dim.* *p*

75

pp **59** *pf* *f*

77-81

85

pp **60** *pp*

87-90 93-95

96

pp **61**

103

dim.

108 **1** poco rit.

The musical score for measures 108-112 is written on a single staff in treble clef with a key signature of one sharp (F#). Measure 108 begins with a first ending bracket labeled '1' over a whole rest. Measure 109 starts with a half note G4, marked with a *pp* dynamic, and is followed by a slur over a quarter note A#4, a quarter note B4, and a quarter note C5. Measure 110 contains a quarter rest, followed by a sixteenth-note triplet of D5, E5, and F#5, then a quarter note G5, and a quarter rest. Measure 111 features a quarter rest, followed by a sixteenth-note triplet of G5, A5, and B5, then a quarter note C6, and a quarter rest. Measure 112 concludes with a half note G4. The tempo marking 'poco rit.' is positioned above the staff between measures 108 and 109.

No. 6 - “The Righteous Will Consider This”

Tacet

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

Cl. in A

Lento, sostenuto

13

67

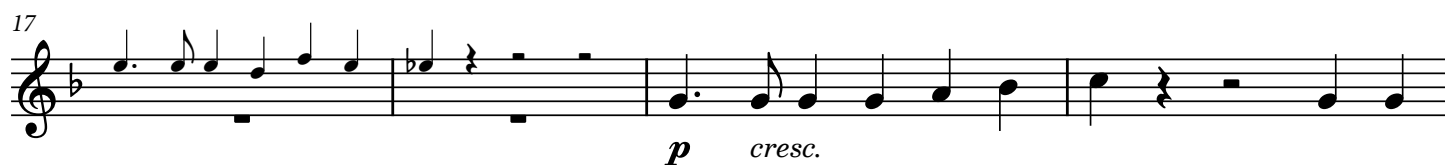
Più mosso

Clarinet 1

1



1-13



51

ff

55 

[illegible]

63 *poco rit* 70 Tempo del con primo

ff

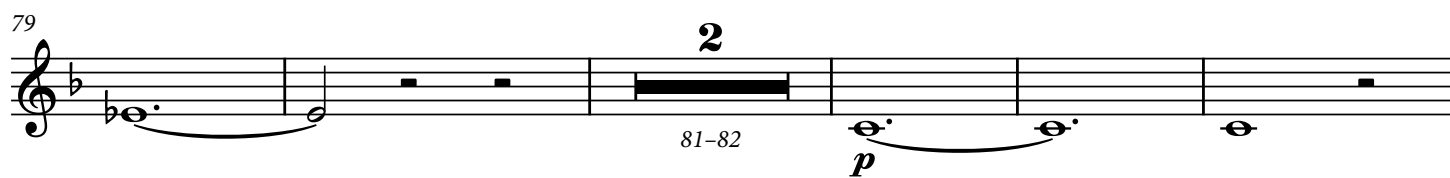
[illegible]

79

2

81-82

p



86

71

mf




92

cresc.



96

f



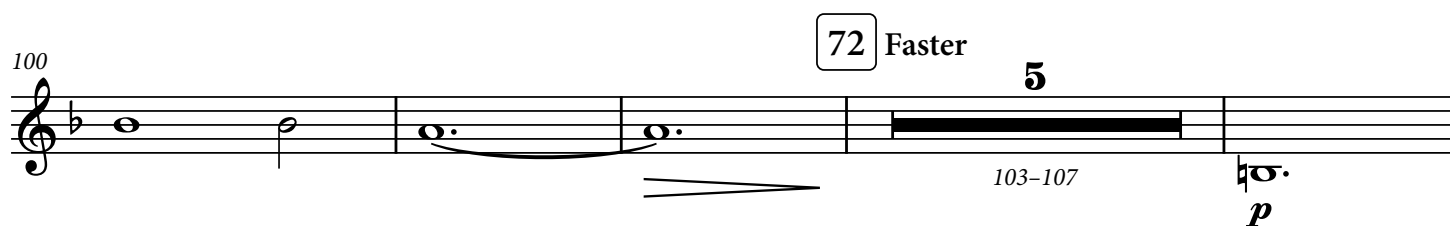
100

72 Faster

5

103-107

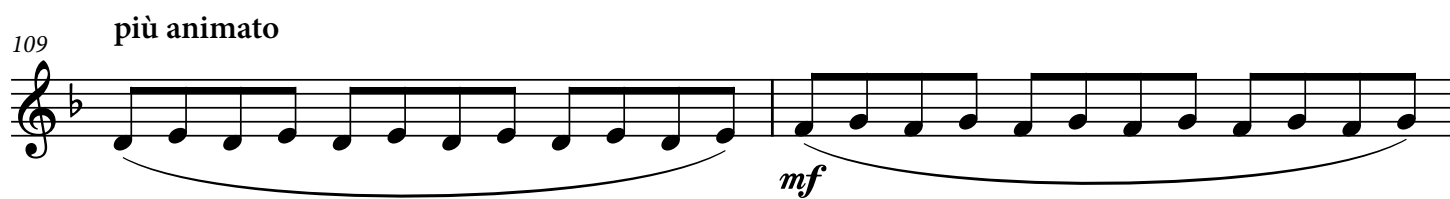
p



109

più animato

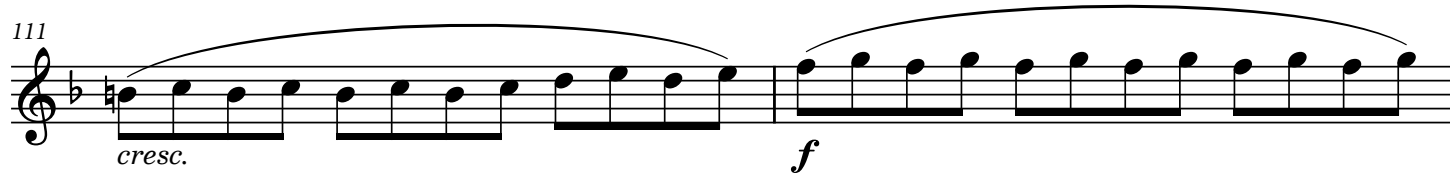
mf



111

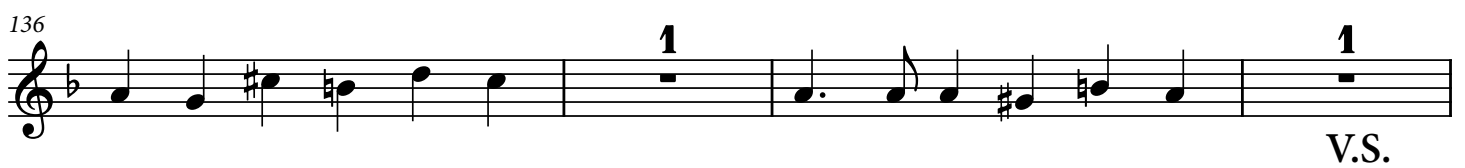
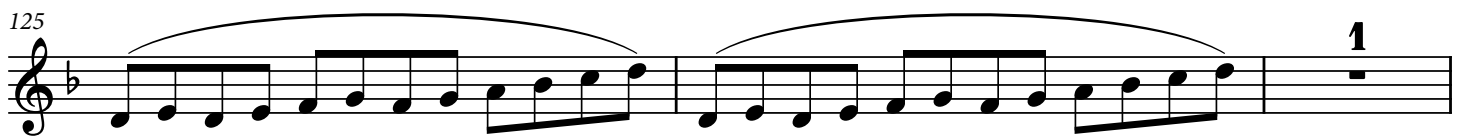
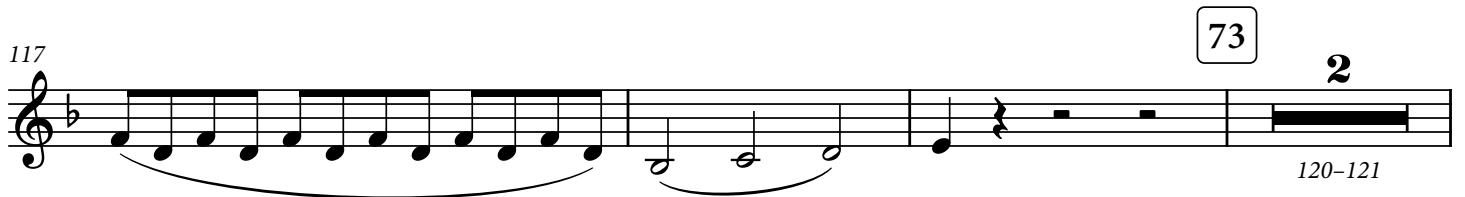
cresc.

f



113





140 74

143

f

This staff contains measures 140 through 143. It begins with a treble clef and a key signature of one flat. The melody consists of eighth and quarter notes. At measure 143, there is a double bar line followed by a key signature change to two sharps (F# and C#). The staff continues with a half note and a quarter note, both marked with a forte (*f*) dynamic and a slur.

144

147

cresc.

This staff contains measures 144 through 147. It continues with the two-sharp key signature. The melody features a half note, a quarter note, and a half note, all slurred together. The staff ends with a half note marked with a crescendo (*cresc.*) dynamic.

150

153

This staff contains measures 150 through 153. The melody continues with eighth and quarter notes, some slurred. At measure 153, there is a sharp dynamic accent (*>*) over a half note.

154

157

mf

This staff contains measures 154 through 157. It features a series of quarter notes and eighth notes, some with rests. The staff begins with a mezzo-forte (*mf*) dynamic.

158

161

f

This staff contains measures 158 through 161. The melody consists of quarter notes and eighth notes, some slurred. The staff begins with a forte (*f*) dynamic.

162 75

166

pp *cresc.*

This staff contains measures 162 through 166. It begins with a piano-piano (*pp*) dynamic. The melody includes quarter notes and eighth notes, some slurred. At measure 166, there is a crescendo (*cresc.*) marking.

167

170

p *cresc.*

This staff contains measures 167 through 170. It begins with a piano (*p*) dynamic. The melody consists of quarter notes and eighth notes, some slurred. At measure 167, there is a crescendo (*cresc.*) marking.

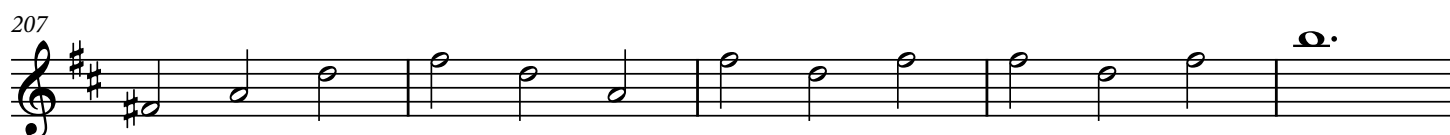
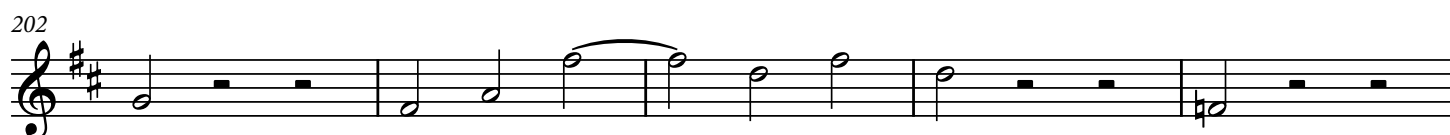
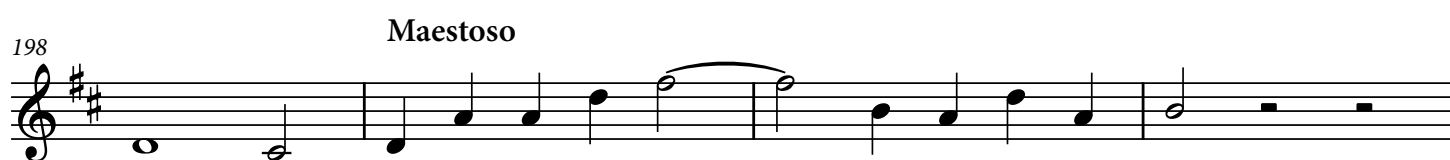
171

174

ff

This staff contains measures 171 through 174. It features a series of quarter notes and eighth notes, some with accents (*>*). The staff begins with a fortissimo (*ff*) dynamic.





225

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four measures of music. Measure 225 starts with a treble clef and a sharp sign, followed by a quarter note on G4. Measure 226 contains a quarter note on A4, a quarter note on B4, and a quarter note on C5. Measure 227 contains a quarter note on B4, a quarter note on A4, and a quarter note on G4. Measure 228 contains a half note on F#4 and a half note on E4. The staff ends with a double bar line.



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