



A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Timpani

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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Timpani

A WANDERER'S PSALM

Psalm 107

Horatio Parker

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

Slow, with dignity

1 [#] 1(-5) 2 3 4 5

7 1 [#] 1(-5) 2 3 4 5 6

mf *f* *p* 13-18

Allegro, molto risoluto

19 [#] 7 [#]

f *mf* 21-27

30 [#] [#] 1 [#]

p *pp*

35 [#] [#] [#] [#]

f

40 [#] [#] 10 2 3

42-51 *ff*

55 4 1(-4) 2 3 4 10

61-70

3 **13** poco animato **10** 4 **4** Bass Trombone

71-83 84-93 94-97

99 **7** **7** **7**

103-109

pp *cresc.* *f* *f*

111 **5**

3 **3** **3** **3** **3** **3** **3** **3**

117-119

sfz

125 **1** **1** **1** **1** **1** **1** **1** **1**

cresc.

132 **3** **6** **Very firmly** **16**

135-137 138-153

ff

154 **7**

Horn 2

161 **1 (-8)** **2** **3** **4** **5** **6** **7**

mf

169 \sharp *tr* 8 8

p

173 \sharp *tr* 2

f 176-177

179 \sharp *tr* \sharp *tr* 1 \sharp *tr*

sfz

186 1 9

191 10 Poco meno mosso 11 sostenuto

8 1 28 23

192-199 201-228 229-251

12 13 13 poco animato 4 2 Poco più mosso 14 Poco mosso 11

252-264 265-268 269-270 271-278 279-289

290 Soprano

For He sat - is - fi - eth the emp - ty soul, and fill - eth the hun - gry

297

soul with good - - ness.

pp *cresc.* *p cresc.*

305

309-311

313

313-318

319

320-325 *f* *ff* *330-331*

332

334-335

338

343-348

ff

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No. 2 - "They That Sit In Darkness"

Allegro moderato

1-4 *sfp* 9-14 *fp*

15 *p* 18 *sfz* 20-31

33 *p* 19 *pp* 34-41 1(-4) 2

44 *Animato* 20 *poco rit.* 46-49 50-57 58-60

21 *a tempo* 61-71

Such as sit - in dark - ness, and in the sha - - dow of
Solo Alto

78 22 *sfz* death, be - ing fast bound, *sfz*

23 Solo Alto 86-92

So when they cried un - to the Lord in their trou - ble, He de -

97 - liv - ered them out of their dis - tress. For He brought them out of

101

dark - ness, and out of the sha - dow of *mf*

2 **3** **9** **24** con anima **Più mosso**
105-106 108-116 117-124 *f*

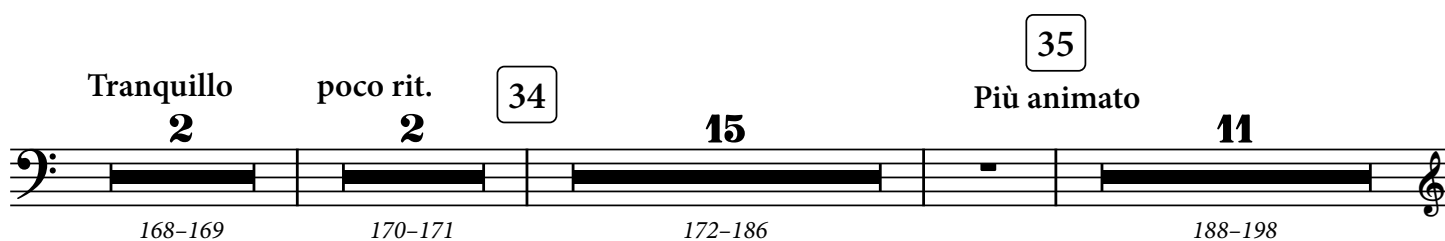
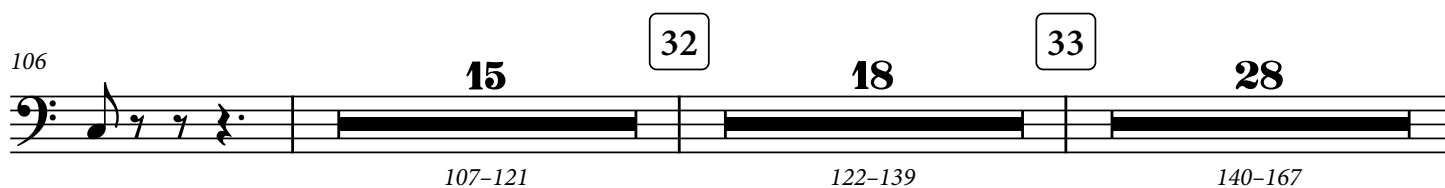
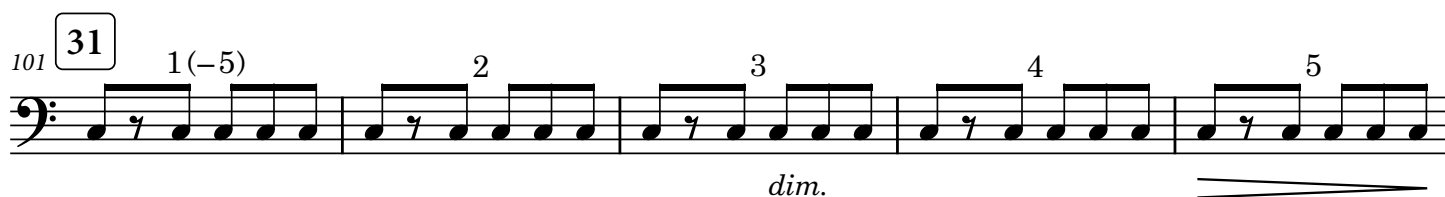
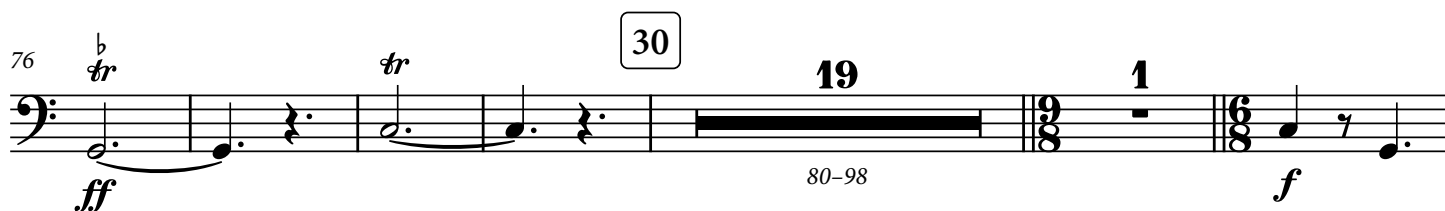
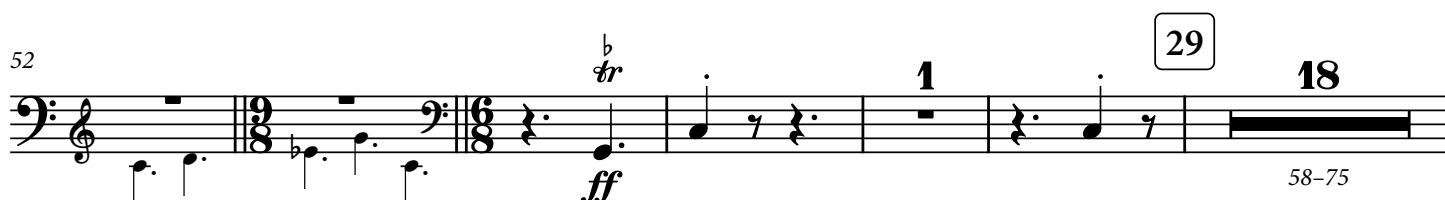
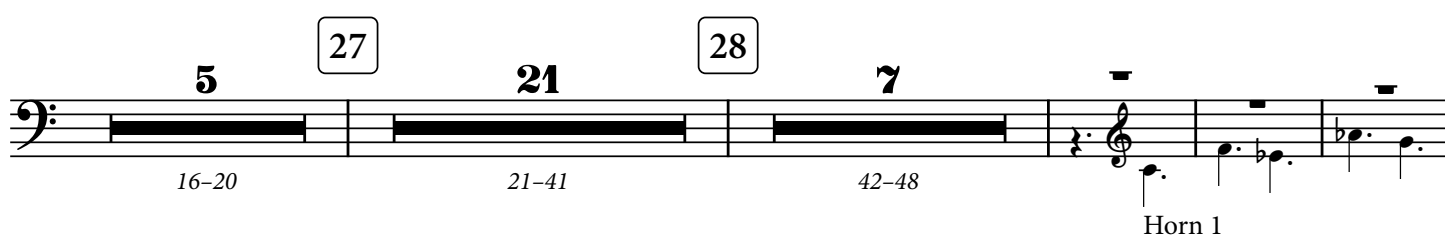
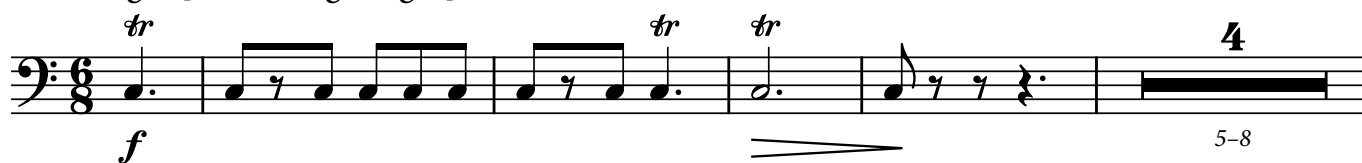
10 **8** **8** **25** **26** **Più mosso**
125-134 136-143 144-151

rit. **Violin I** **3** **24** con anima **Più mosso** *ppp*

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

Allegro [With Rough Vigor] ♩. = 100



Poco animato

199 *Horn 1* *f* *tr* *tr*

208 *ff* *tr* *tr* *tr* *dim.*

213 *tr* *tr* *tr* *tr* *ff*

219 *tr* *tr* *2* *37* *224-225*

227-255 *29* *38* *4* *tr* *tr* *2* *tr* *p* *262-263*

265 *tr* *2* *tr* *tr* *2* *tr* *tr* *2* *266-267* *270-271* *274-275*

276-284 *39* *9* *tr* *1(-4)* *tr* *2* *3* *4* *ppp* *f*

292 *tr* *tr* *ff*



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

Fast ♩ = 138

20 **40** **2** **2**

1-20 21-22 25-26

f

27

4 *tr* **9**

29-32 35-43

f <

41 **10** **42** **14** Soprano

44-53 54-67

which lift - eth up the waves there - of, _____

43

71

1(-9) *tr* 2 3 4 5 6 7 8 9

pp

44

81

1(-8) *tr* 2 3 4 5 6 7 8 1(-7) *tr*

pp *cresc.* 89-92 *p*

4

94

2 3 4 5 6 7 1(-6) *tr* 2 3

f < *p* <

104

tr 4 5 6 **4** **45** **14** Trombone 1

107-110 111-124

127

46 *tr* 1(-4)

Organ *f* < *ff*

134

2 3 4 8 47 8

137-144 145-152

153

tr *ff* 7 48 animato *tr* *f* *cresc.*

155-161

Più largo e rit. molto

165

8 *tr* *sfz* 2

166-173 178-179

180

tr *ppp* 3 6 49 Allegretto sempre 1 25

183-185 186-191 194-218

50 un poco più mosso 8 Animato e crescendo 51 Largo ma non lento

219-222 223-230 231-238 Tuba

242

tr *p* Animato e crescendo

250

tr 1(-5) 2 3 4 *mf*

256

tr 5 1(-4) 2 3 4 2

261-262

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263 \flat *tr* \flat *tr* \flat *tr* **10**

269-278

279 \flat *tr* \flat *tr* \flat *tr* **5** **52** **2**

p cresc. 285-289 290-291

292 *tr* ***ff***

2 **53** Più tranquillo \flat *tr* \flat *tr*

300-301 *p*

3 \flat 1(-4) *tr* **2** **3** **4** **2**

307-309 *pp* 314-315

316 *tr* **7** \flat *tr*

319-325 *pp*

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

Andantino **8** **54** **15** **55** Più mosso **9** Solo Soprano

1-8 9-23 25-33 And

35 **56**

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

41 **57**

p

46 1(-7) 2

51 3 4 5 6 7

cresc.

56 *b* *tr* **5** **58** **3** poco rit. *tr* *tr* a tempo *#* *tr* *#* *tr*

57-61 62-64 *pp* *p* *<>* *<>*

70 *tr* *#* *tr* **2** **59** **9** *#* *tr*

f dim. *>* 73-74 75-83 *sfz* *>*

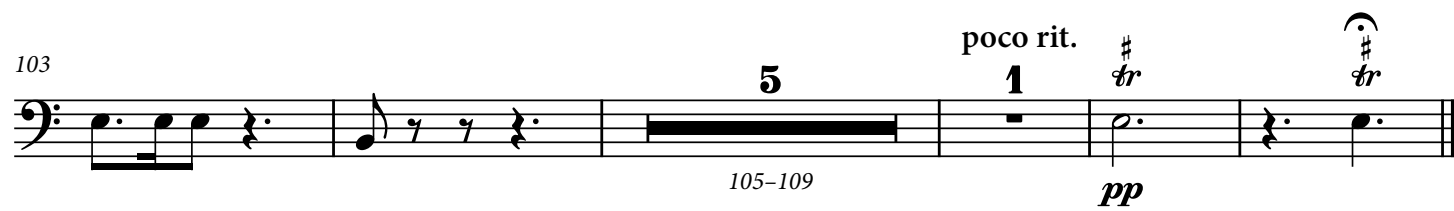
2 **60** **6** 1(-4)

85-86 87-92 *pp*

97 2 3 4 1 61 1



103 poco rit. 5 1 tr tr



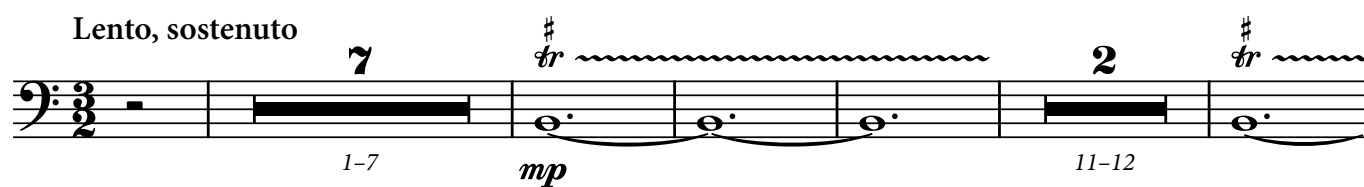
105-109 *pp*

No. 6 - “The Righteous Will Consider This”

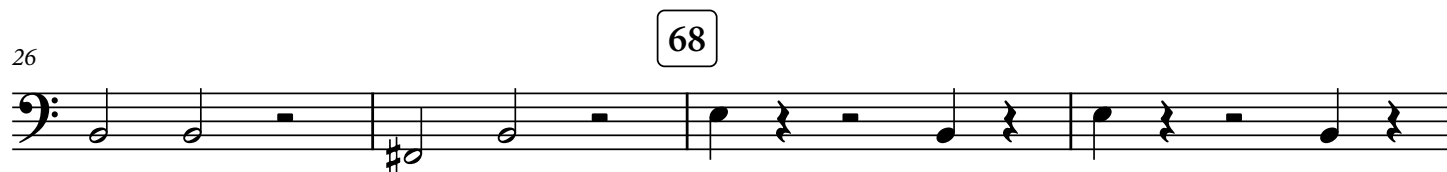
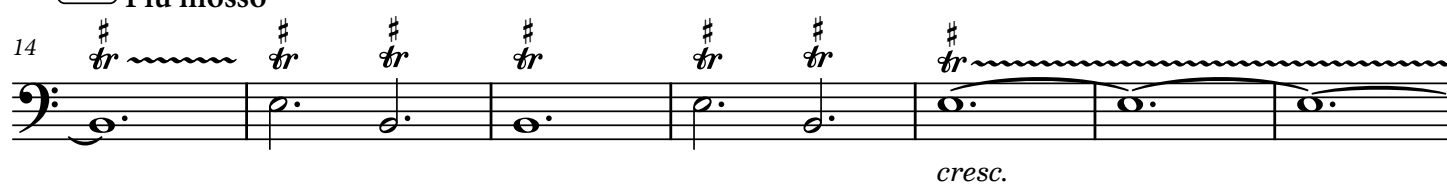
| |
|-------|
| Tacet |
|-------|

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

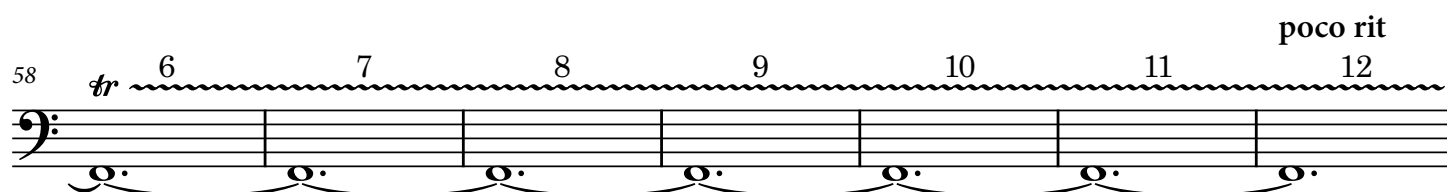
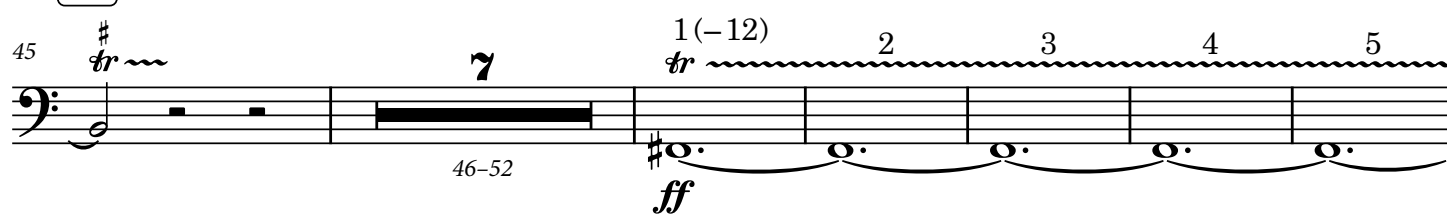
Lento, sostenuto



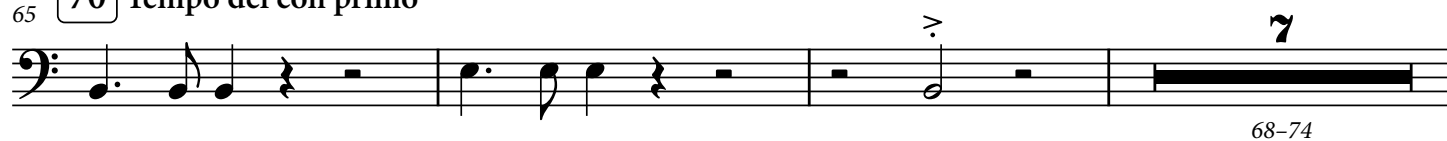
67 Più mosso



69



65 70 Tempo del con primo



75 *tr* **2** *tr* **4**

p 77-78 81-84

85 *tr* **71** **13** Violin I

p 86-98

101 *tr* **72** Faster **4** *tr*

f *p* 104-107 *p*

più animato

109 *tr* *cresc.* *tr* *tr* **1** *tr* *tr*

mf *p*

117 **73** **2** **13** *tr* *tr*

118-119 120-132 *ff*

136 *tr* *tr* **1** **2**

141 **74** **3** **10** Soprano

143-152 For He

154

sat - is - fi - eth the emp - ty soul, and fill - eth the hun - gry soul with

161 *mf* *tr* *pp* *p cresc.*

75 1(-9) 2 3 4 5 6

The first system of the musical score for 'The Little Boat' begins at measure 161. It features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff. It starts with a mezzo-forte (*mf*) dynamic and a trill (*tr*) on the first note. This is followed by a series of six eighth notes, each marked with a number from 1 to 6. The first note of this sequence is marked with a piano-pianissimo (*pp*) dynamic, and the entire sequence is marked with a piano (*p*) dynamic and a crescendo (*cresc.*) instruction. The notes are: F#4 (marked 1(-9)), G#4 (marked 2), A4 (marked 3), B4 (marked 4), C5 (marked 5), and D5 (marked 6). The system ends with a double bar line.

169 \sharp 7 8 9 3 > > 172-174

The musical score for the bass line of 'The Rose Tree' is shown. It begins at measure 169 with a treble clef and a key signature of one sharp (F#). The melody starts with a quarter note G4, followed by a half note A4, and then a quarter note B4. A wavy line indicates a continuation of the melody. The score then shows measures 172-174, which are marked with a '3' and a '3' above the staff, indicating a triplet. The melody continues with a quarter note C5, followed by a half note D5, and then a quarter note E5. The score ends with a double bar line.

177

76 *tr*

tr

2

tr *tr* *tr* *tr*

Maestoso

193-194

200



205

Example 10-10

209 **10**

210-219

220 **Allegro**

ff

223

225



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