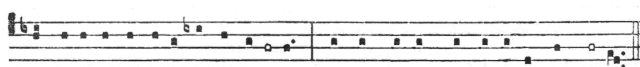




A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Violin II

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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Violin II

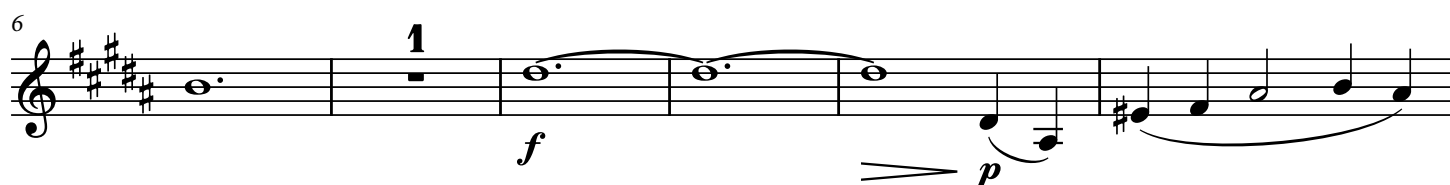
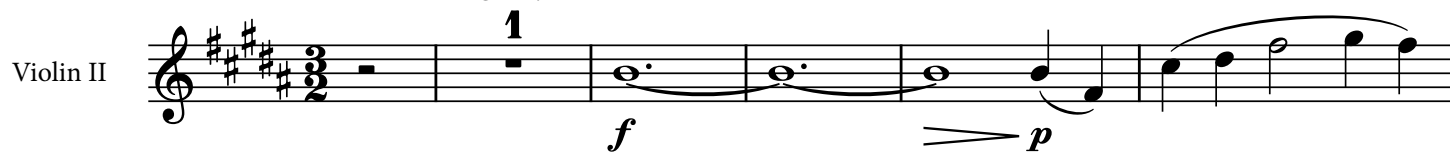
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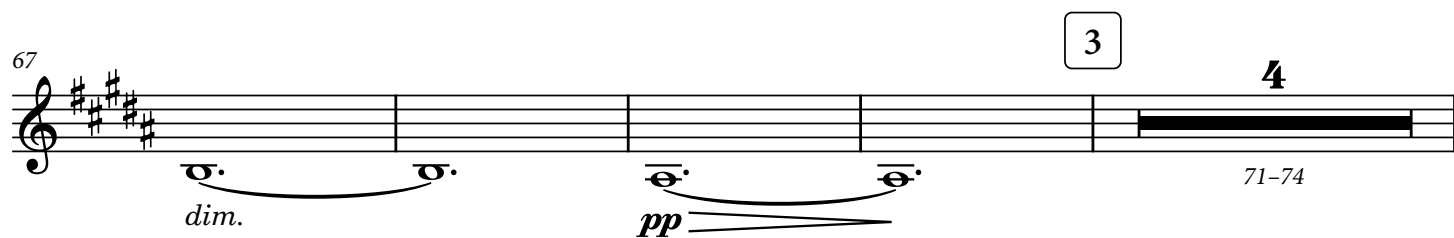
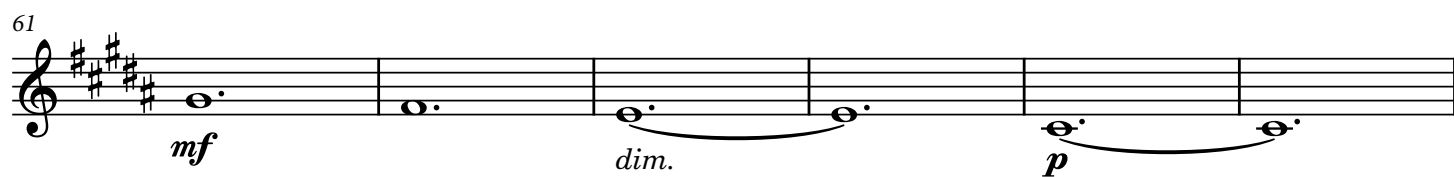
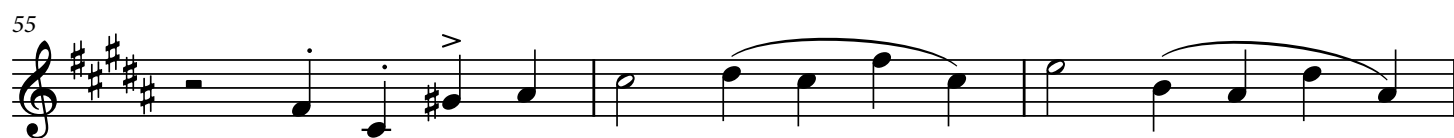
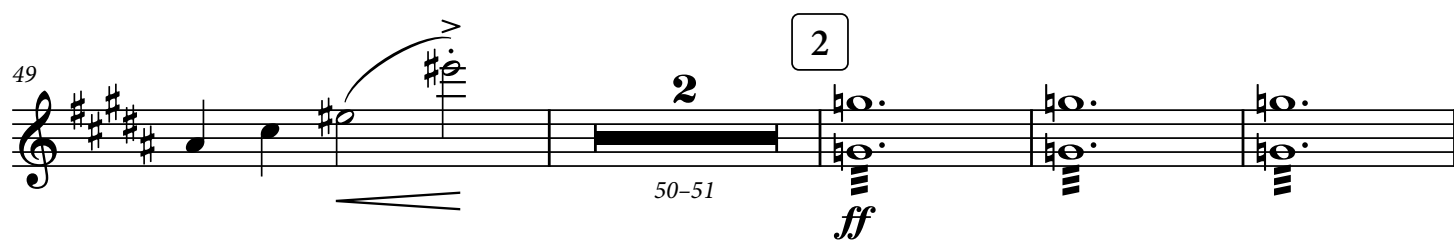
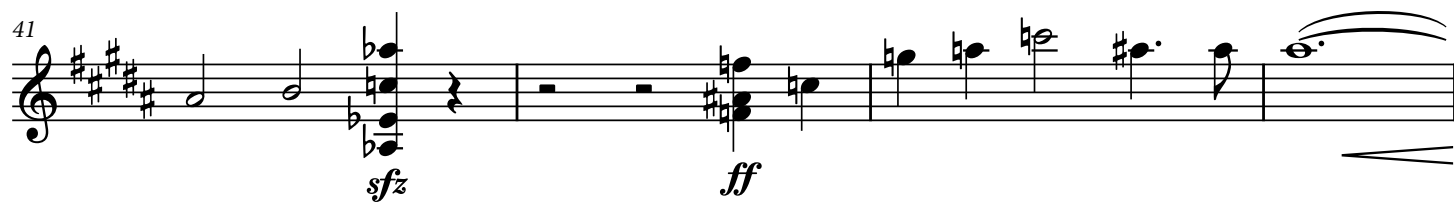
Psalm 107

Horatio Parker

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

Slow, with dignity





75

p

80

p

84

poco animato
div.

p

87

unis.

pp

92

4

p

96

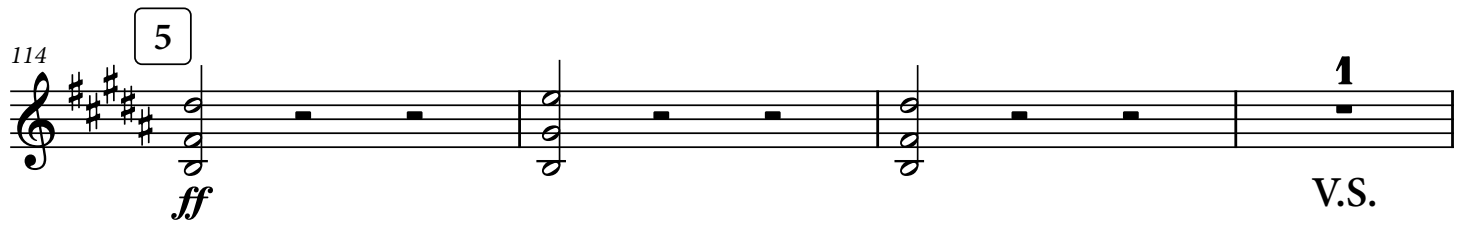
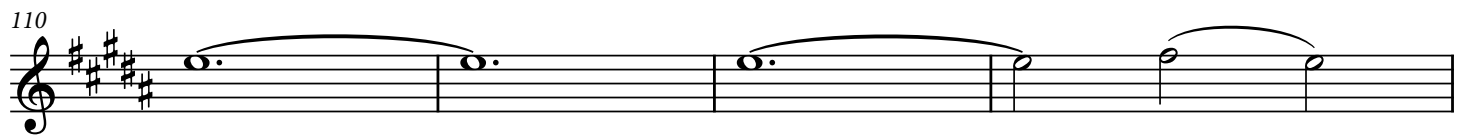
pp

101

ff

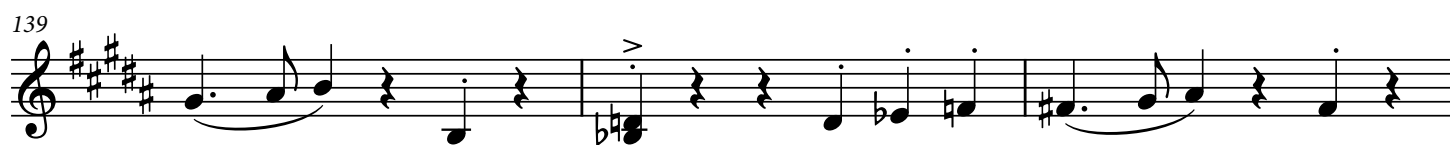
106

p

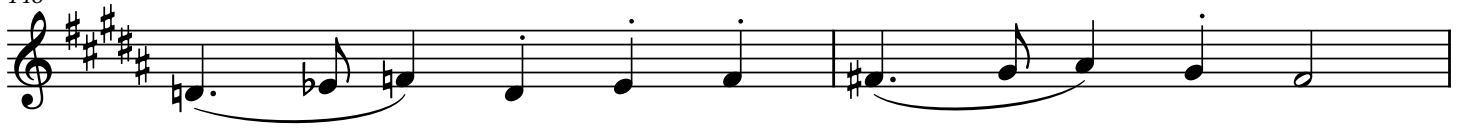




6 Very firmly



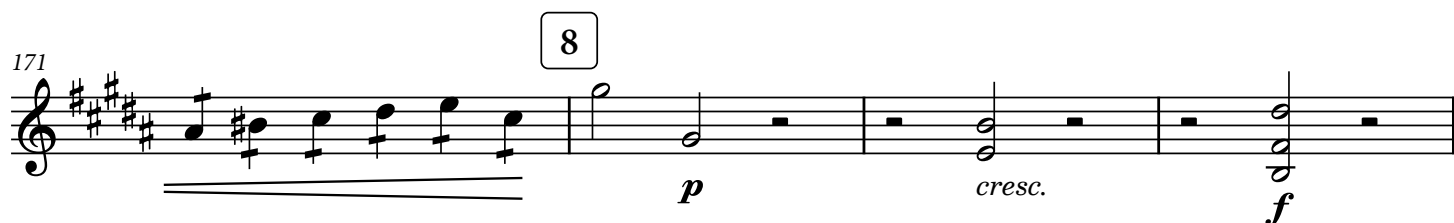
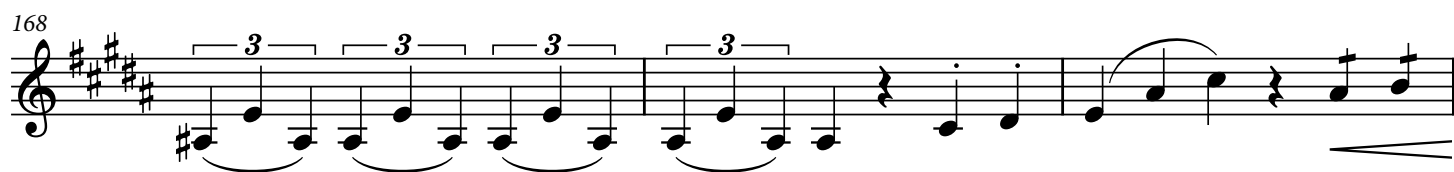
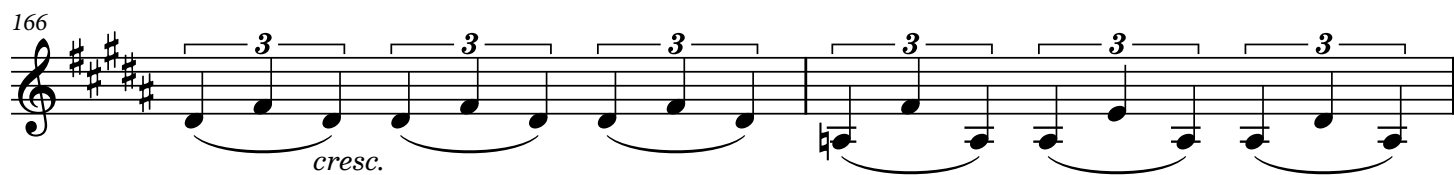
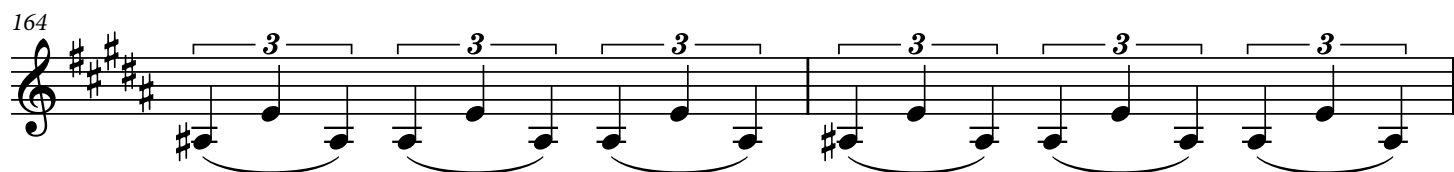
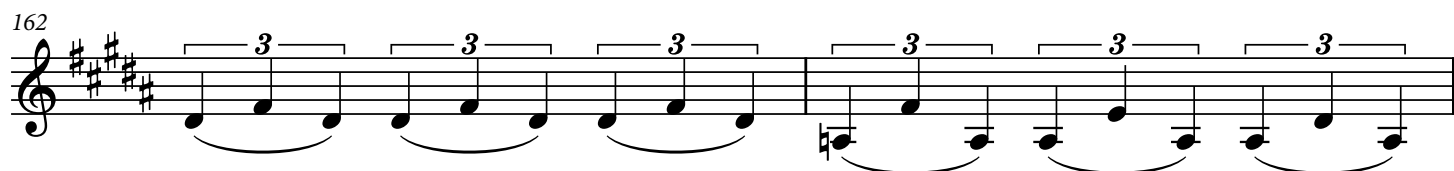
148



150



V.S.



175

ff

[illegible]

188

9

192

p

198

Poco meno mosso

10

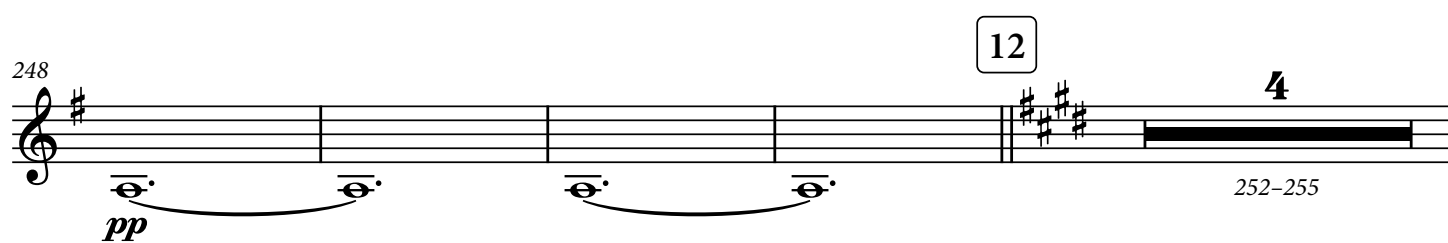
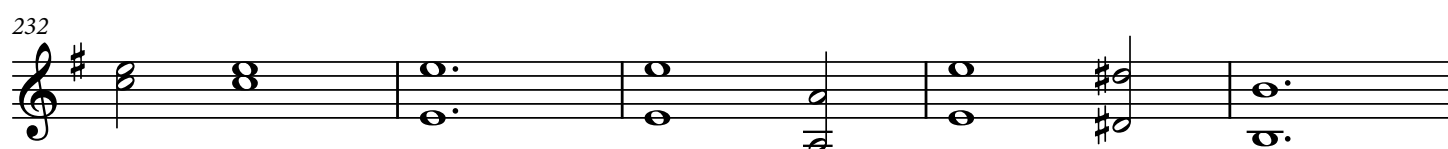
3

201-203

pp

206  11
210-220

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256

p *cresc.*

261

cresc.

265

13 poco animato

cresc.

268

cresc.

Poco più mosso
div.

271

poco cresc.

274

cresc.

277

14 Poco mosso

p

280

cresc.

283

cresc.

286

f

290

mf

294

f

297

f

300

15

pp

303

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

309

V.S.

313

16

313 314 315 316

317

317 318 319 320

320

320 321 322 323

324

324 325 326 327

327

4

poco rit.

330-333

fff *ff*

327 328 329 330 331 332 333

335

17

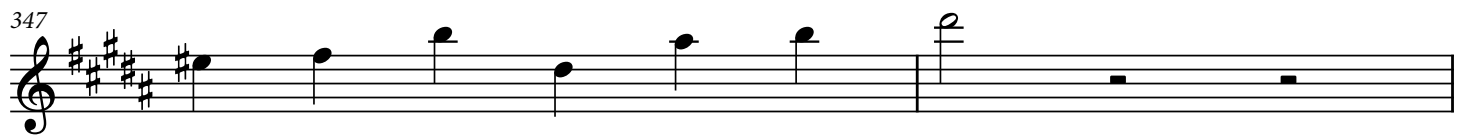
335 336 337 338

339

339 340 341 342

343

343 344 345 346



No. 2 - "They That Sit In Darkness"

Allegro moderato

Violin II

9

1-9

18

16

div.

1

div.

pp

24

12

28-39

mf

42

19

mf

Animato

46

pf

cresc.

50

20

56

poco rit.

f

61

21

10

62-71

a tempo

Solo Alto

Such as sit - in dark - ness, and in the sha -

77 22

- dow of death, _____ be - ing fast bound, *pf*

83 *div.*

86 *2* *pizz.* *1*

88-89 *p*

92 23 *arco* *ppp*

98 *pizz.* *poco cresc.* *f*

104 24 *con anima* *arco*

109 *div.* *unis.* *3* *3*

115 *pizz.* *Più mosso* *3*

f 3 118-120

121 25

arco

p

126

cresc.

p cresc.

131

f

136 26

5

138-142

pp

147

3

148-150

rit.
con sordini

pp

154

pp

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

Allegro [With Rough Vigor] ♩. = 100

Violin II

1-2

f *cresc.*

6

ff

11

f

18

27

24

30

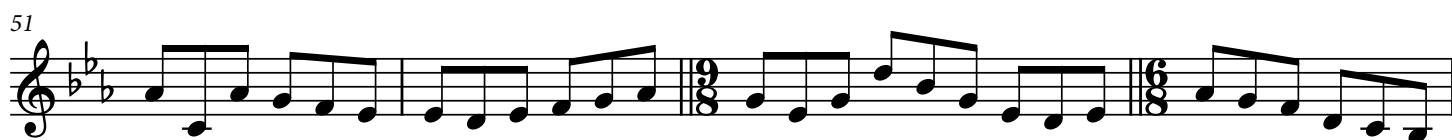
35

cresc.

40

28

ff



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94

p *ff*

99

31

p

103

8

dim.

106-113

p

114

VIIa
con sordini

p

VIIb
con sordini

p

p

122

32

1

unis.

unis.

p

129

p

33

5

11

135-139

140-150

p

151 *arco* **1** *mf*

159 *dim.* *p*

168 *Tranquillo* **1** *poco rit.* **2** *div.* **34** *p* *f*

177

184 *Più animato* *senza sordini* **35**

190

195

200 *Poco animato* *cresc.*

36

206 *tr.* *fff* *dim.*

213 *ff*

219

37

225 *ff*

229 *mf*

233 *pizz.* *f* *ff*

238 *f* *1* *arco* *p* *2* 242-243

244 pizz. arco

1

p

250 pizz. 38

1

pp

257 16 39 arco

260-275

pp

277 sul pont. dim.

287 *ppp* *cresc.* *f* *cresc.*

293 *ff* 8

297

302

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

Violin II

Fast ♩ = 138

ff

dim.

5

9

mf

14

19

40

pizz.

f

24

29

cresc.

34

arco

mf

p



72 43 1 *pp* *cresc.* *div.*

80 *ff* *pp* *cresc.*

86 *f* *ff*

92 44 3 93-95 *cresc.*

100 *ff* *p* 102-103 *f* 2

105 *p* *f*

110 45 1 *pp* *ff*

119 *pizz.* *arco* *pf* *ff*

125

46

fff

131

ff

8

137-144

145 47

f *ff*

[illegible]

161

48 *animato*

f

166 **Più largo e rit. molto**

fff *sfz* *p* *p* *p* *p*

174-180

Andantino tranquillo

Solo

181 con sordini

p

p gli altri

pp

188

49 Allegretto sempre

p

195

202

210

218

50

un poco più mosso

p

224

p

227

p

230

Animato e crescendo
unis.

unis.

234

51 Largo ma non lento

8

239-246

247 **Animato e crescendo**
pizz.
p

250 *mf* arco

254 *f*

258 *ff*

263

268 *p*

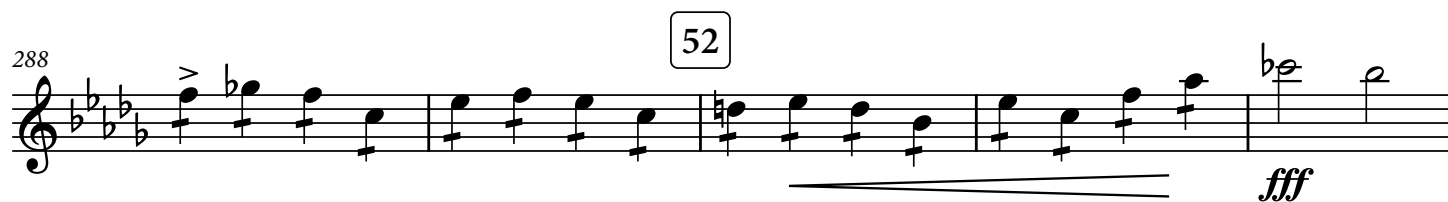
273

278 *cresc.*

283



288

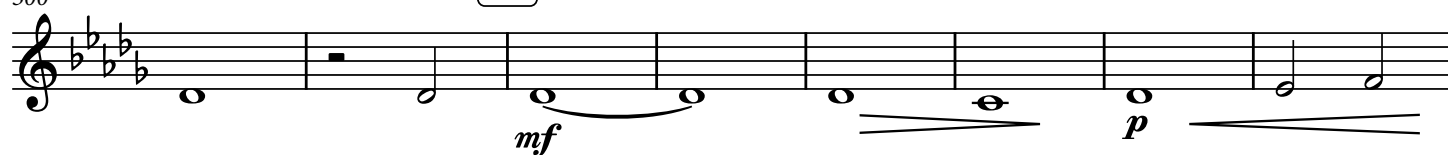


293



300

53 Più tranquillo

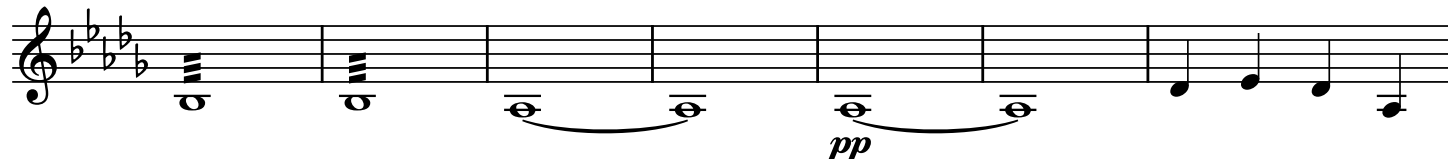


308

sul ponticello



316



323

div.



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

Violin II

Andantino

p

5-6

p

8

54

9-10

mf

cresc.

16

3

19-21

f

p

div.

24

55

Più mosso

unis.

pp

p

div.

29

3

31-33

p

56

36

cresc.

f

41

57

1

pf

risoluto

div.

47

53

cresc. *f*

59

58

dim. *p* *poco rit.*

65-66

67

a tempo

div.

p *f dim.*

72-74 75-76

77

pizz.

arco

pizz.

fp *mf*

83

arco

div.

f *pp*

88

con sordini

dolce

pp

94

99-100

101 61

pp *f*

106

dim. *poco rit.* *pp*

2

108-109

No. 6 - “The Righteous Will Consider This”

Tacet

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

Lento, sostenuto

Violin II

1

p

5

1

11

67 Più mosso

4

14-17

pp cresc.

21

f

cresc.

26

68

ff

30

f

35

3

41-43

44

69

ff

49

p cresc.

53

ff

56

1

60

1

64

poco rit

70

Tempo del con primo

ff

1

68

dim.

3

72-74

75

pp

2

4

77-78

81-84

85 71

mf

Musical staff 85-90: Treble clef, key of D major. Measures 85-90. Measure 85 has a whole rest. Measure 86 has a half note D4. Measure 87 has a half note E4. Measure 88 has a half note F#4. Measure 89 has a half note G4. Measure 90 has a half note A4. Dynamics: *mf*.

91

cresc.

Musical staff 91-95: Treble clef, key of D major. Measures 91-95. Measure 91 has a half note A4. Measure 92 has a half note B4. Measure 93 has a whole rest. Measure 94 has a whole rest. Measure 95 has a half note C5. Dynamics: *cresc.*

96

f

Musical staff 96-100: Treble clef, key of D major. Measures 96-100. Measure 96 has a half note D5. Measure 97 has a half note E5. Measure 98 has a half note F#5. Measure 99 has a half note G5. Measure 100 has a half note A5. Dynamics: *f*.

100 72 Faster

p

Musical staff 100-105: Treble clef, key of D major. Measures 100-105. Measure 100 has a half note A4. Measure 101 has a half note B4. Measure 102 has a half note C5. Measure 103 has a half note D5. Measure 104 has a half note E5. Measure 105 has a half note F#5. Dynamics: *p*.

106 *più animato*

Musical staff 106-110: Treble clef, key of D major. Measures 106-110. Measure 106 has a half note A4. Measure 107 has a half note B4. Measure 108 has a half note C5. Measure 109 has a half note D5. Measure 110 has a half note E5. Dynamics: *più animato*.

110

mf *cresc.*

Musical staff 110-112: Treble clef, key of D major. Measures 110-112. Measure 110 has a half note A4. Measure 111 has a half note B4. Measure 112 has a half note C5. Dynamics: *mf*, *cresc.*

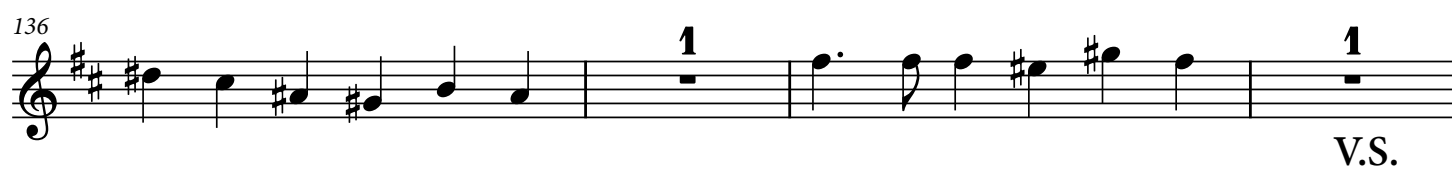
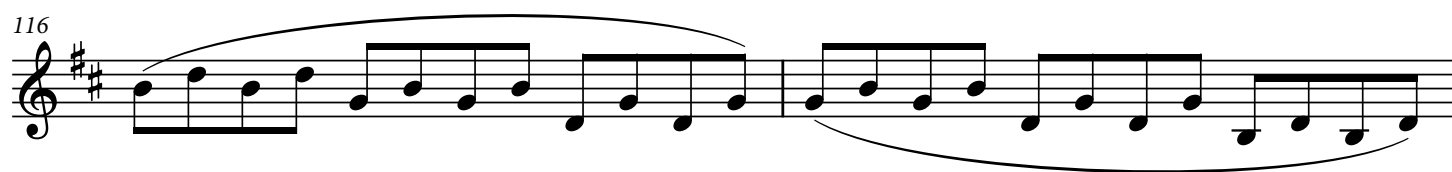
112

f

Musical staff 112-114: Treble clef, key of D major. Measures 112-114. Measure 112 has a half note D5. Measure 113 has a half note E5. Measure 114 has a half note F#5. Dynamics: *f*.

114

Musical staff 114-116: Treble clef, key of D major. Measures 114-116. Measure 114 has a half note G5. Measure 115 has a half note A5. Measure 116 has a half note B5. Dynamics: *f*.



74

140



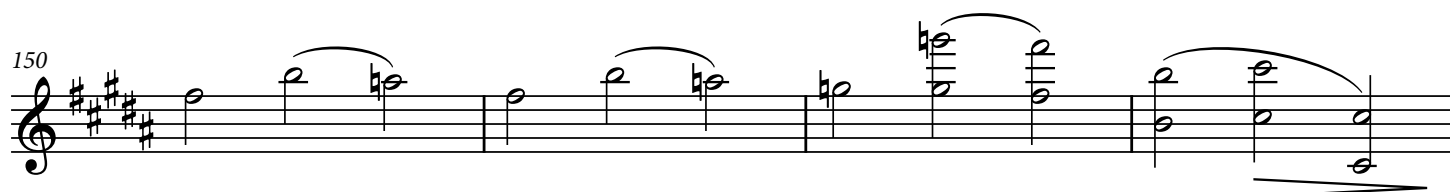
143



146



150



154



157



160



75

163



166

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

172

176

76

180

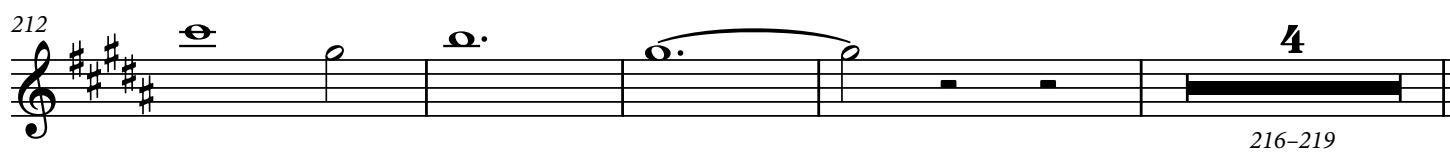
183

187

190

77 4 193-196

Maestoso



Allegro





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MUSIC SERIES

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