



A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Flute 3

COVER IMAGE

‘Moses Leading the Israelites Out of Egypt’

by

József Molnár

1821



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

CONTENTS.

No.		PAGE
1.	CHORUS AND QUARTET "O give thanks unto the Lord" ...	1
2.	ALTO SOLO ... "They that sit in darkness" ...	Tacet
3.	CHORUS ... "For he hath broken the gates of brass" ...	7
4.	BASS SOLO AND CHORUS "They that go down to the sea in ships" ...	10
5.	SOPRANO SOLO "He turneth the floods into a wilderness" ...	Tacet
6.	CHORUS A CAPELLA "The righteous will consider this" ...	Tacet
7.	CHORUS AND QUARTET "O give thanks unto the Lord" ...	14

A WANDERER'S PSALM

Psalm 107

Horatio Parker

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

Slow, with dignity

6

1-6

Organ

Allegro, molto risoluto

11

7

13-19

21-27

7

Bassoon 1

28

1

34-40

7

41

ff

6

43-48

ff

50

6

6

6

52

2

16

55-70

3

13

poco animato

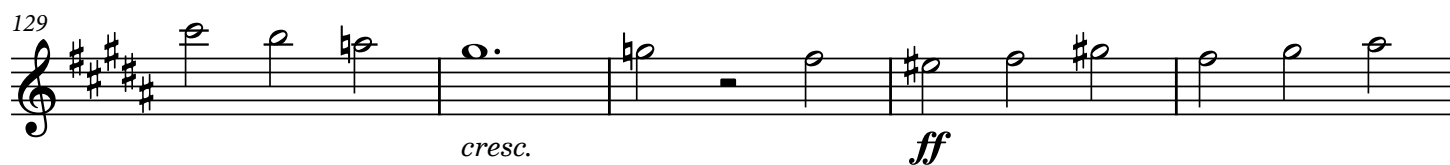
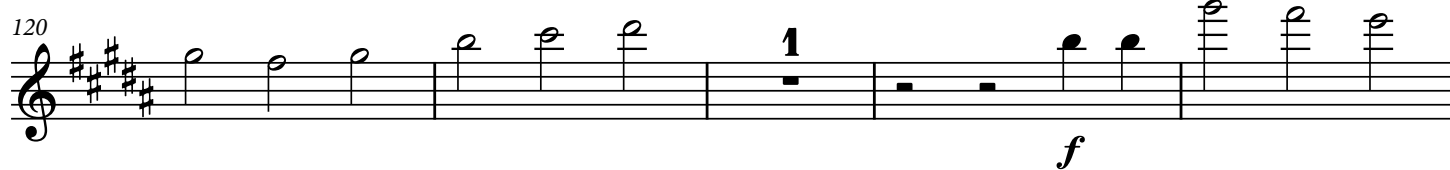
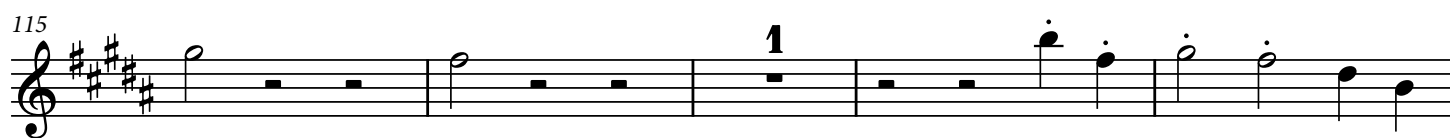
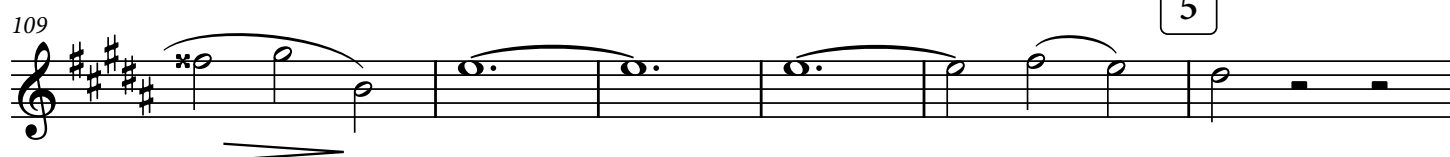
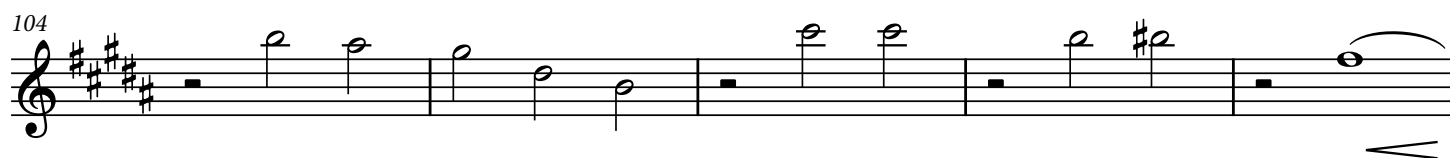
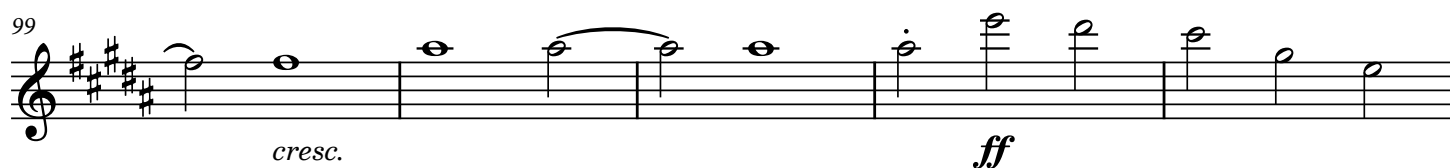
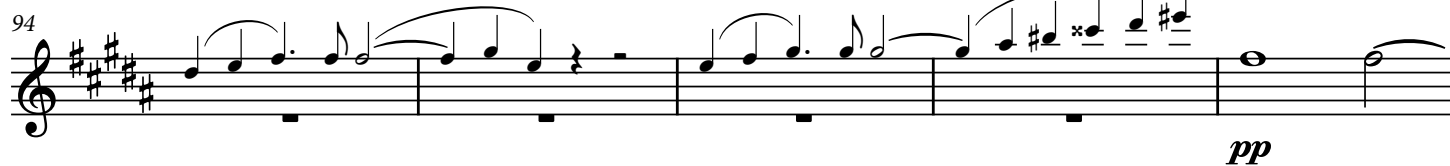
10

71-83

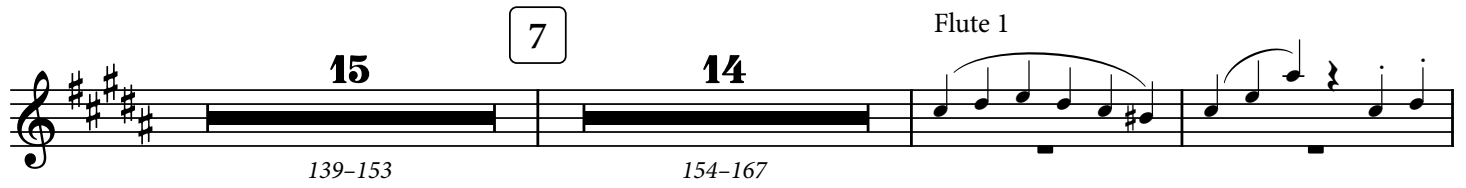
84-93

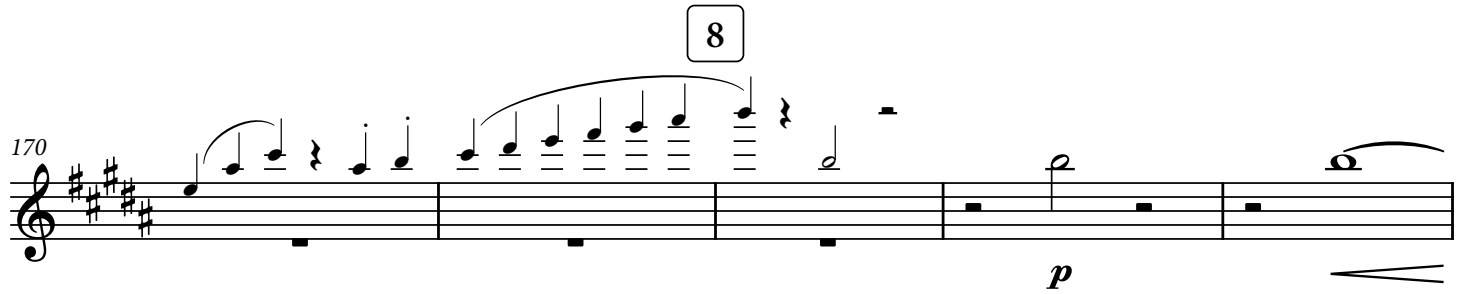
4

Flute 1



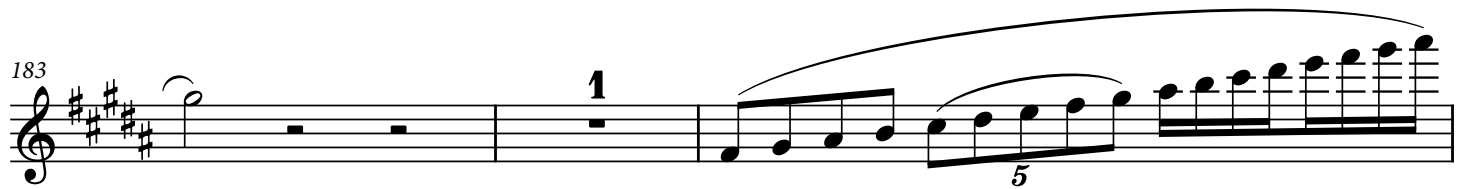
134  **6** Very firmly

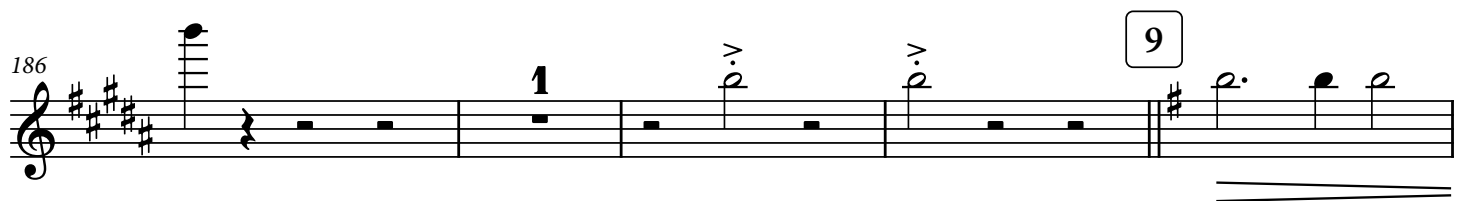
 **15** **7** **14** Flute 1
139-153 154-167

170  **8** *p*

175  *ff*

179 

183  **1** **5**

186  **9** *p*

191  **8** **10** *Poco meno mosso* **11** *sostenuto* **28** **23**
192-199 201-228 229-251

12 **9** Soprano

252-260

So they cried to the Lord in their trou - ble,

265 **13** poco animato

and He de - li - ver'd them out of their dis - tress. For He

269-270 **2**

Poco più mosso **8** **14** **Poco mosso** **21** **15** Flute 1

271-278 279-299

302

307 **ff**

312 **16**

317 **12**

319-330

331 **ff** poco rit.

17

336

340

344

347

rit.....

This musical score is for Flute 3, spanning measures 336 to 347. The key signature is three sharps (F#, C#, G#). The score is divided into four systems, each containing a single staff. The first system (measures 336-339) begins with a circled measure number '17' above the first measure. It features a series of eighth notes with accents (>) and a half note with a slur. The second system (measures 340-343) continues with eighth notes, some with slurs, and a half note. The third system (measures 344-346) includes eighth notes, a half note with a slur, and a half note. The fourth system (measures 347-348) starts with a half note, followed by a measure marked 'rit.....' (ritardando), and ends with a half note and a double bar line. The notation includes various musical symbols such as treble clefs, key signatures, note heads, stems, beams, slurs, accents, and a ritardando marking.

No. 2 - "They That Sit In Darkness"

Tacet

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

27
Allegro [With Rough Vigor] ♩ = 100

20 **21** **28** **11**

1-20 21-41 42-52

53 **1** **4** **29** **22** **30** **19**

54-57 58-79 80-98

99 **1** **1** **31** **21** **32** **18** **33** **28**

101-121 122-139 140-167

Tranquillo **poco rit.** **34** **15** **35** **Più animato** **12**

168-169 170-171 172-186 188-199

Poco animato **8** **36** **18** **37** **25**

200-207 208-225 226-250

Flute 1

252 **38** **1** **pp**

257 **1**

262 **6** **4**

264-269 **p** **p dim.** 272-275

39

12

276-287

p

f

292

cresc.

ff

8

296

8

10

299

tacet al fine

302-305

PAGE INTENTIONALLY LEFT BLANK

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 7

54-71 72-78

81

89-92

44 16 45 4

93-108 111-114 *pf*

116

119-120

121

124-128 129-130

5 5 2

ff

48 animato Flute 1

47 14 17

131-144 145-161

164

Più largo e rit. molto

ff *fff*

168 **Andantino tranquillo**

16 **6**

170-185 186-191

192 **49 Allegretto sempre** **50** **un poco più mosso**

1 **25** **4** **8**

194-218 219-222 223-230

51

Animato e crescendo **Largo ma non lento** **Animato e crescendo**

8 **8** **10** **33**

231-238 239-246 247-256 257-289

52 **53 Più tranquillo**

12 **24**

290-301 302-325

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

Tacet

No. 6 - “The Righteous Will Consider This”

Tacet

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

Flute 1

Lento, sostenuto

13

67 Più mosso

1

1-13

17

p cresc.

21

6

68

12

22-27

28-39

40

Flute 1

69

46

4

49-52

ff

54

57

1

1

61

poco rit

65 **70** Tempo del con primo

ff

1

69

3

72-74

pp

76

2

77-78

5

81-85

71

17

86-102

72 Faster

6

103-108

più animato

11

109-119

73

7

120-126

Clarinet 1

128

f

tr

ff

134

1

138

1

1

74

21

142-162

75

5

163-167

Flute 1

168

ff

173

178

76

182

1

187

190

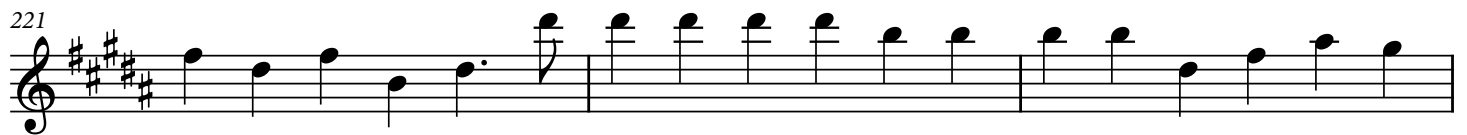
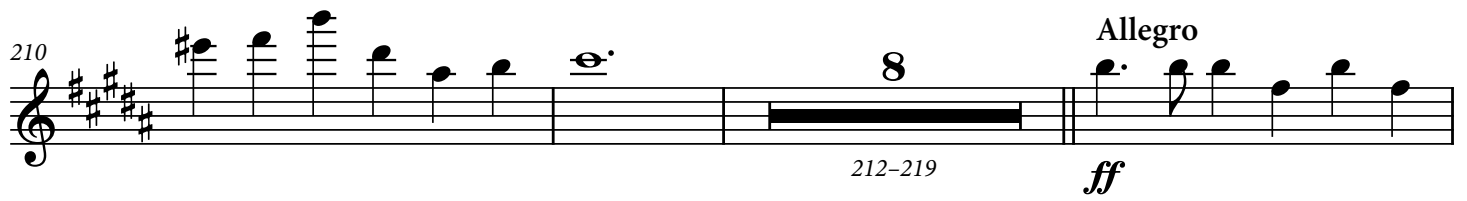
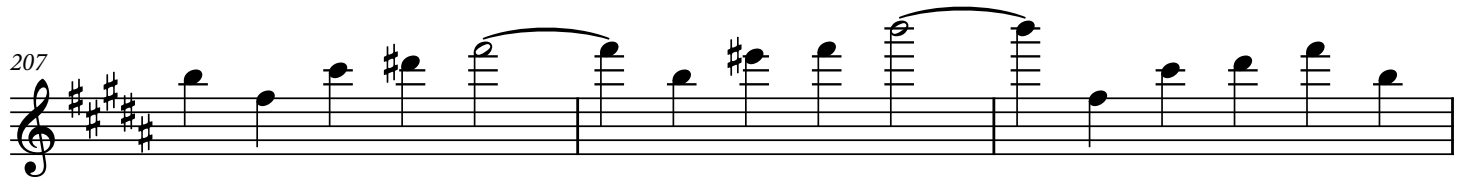
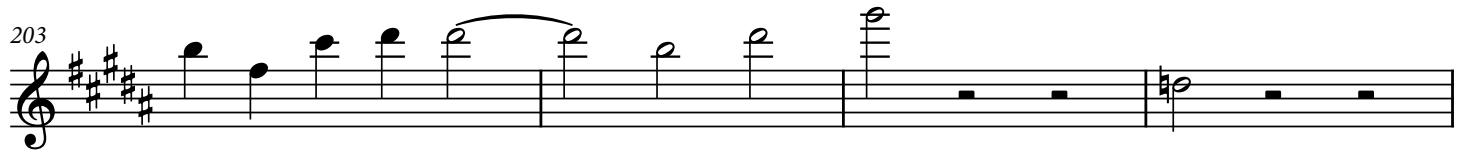
77

ff

195

199

Maestoso





ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number
30.01/03