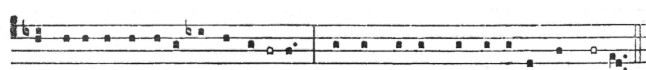




A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Flute 1

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

CONTENTS.

No.		PAGE
1.	CHORUS AND QUARTET "O give thanks unto the Lord" ...	2
2.	ALTO SOLO ... "They that sit in darkness" ...	12
3.	CHORUS ... "For he hath broken the gates of brass" ...	15
4.	BASS SOLO AND CHORUS "They that go down to the sea in ships" ...	22
5.	SOPRANO SOLO "He turneth the floods into a wilderness" ...	30
6.	CHORUS A CAPELLA "The righteous will consider this" ...	Tacet
7.	CHORUS AND QUARTET "O give thanks unto the Lord" ...	34

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A WANDERER'S PSALM

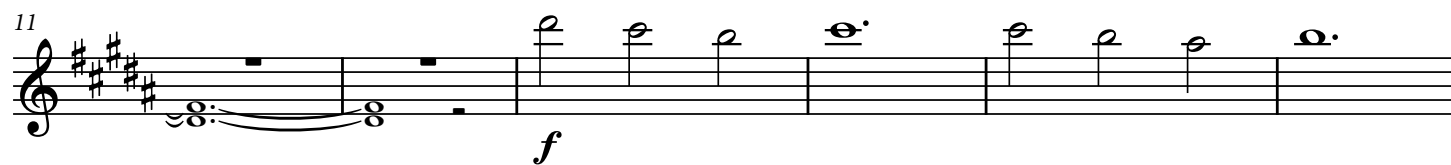
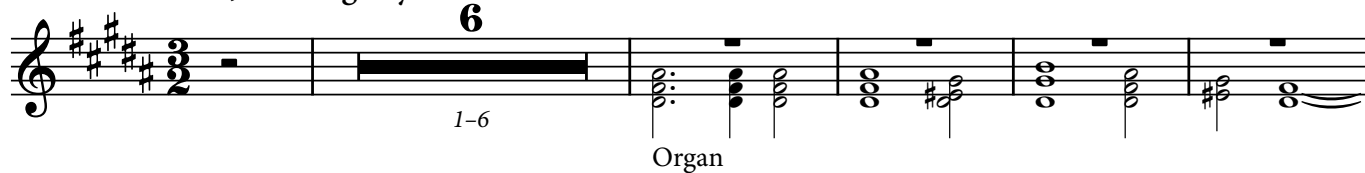
Psalm 107

Horatio Parker

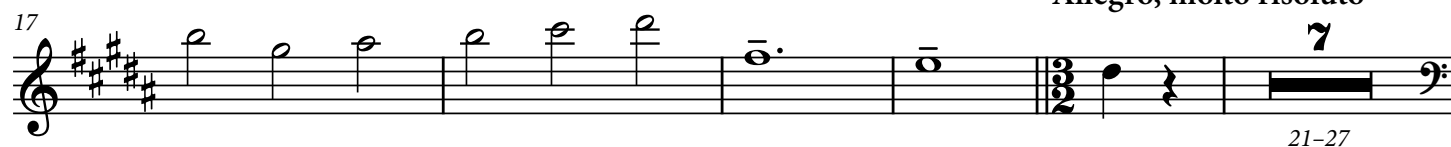
No. 1 - "O Give Thanks Unto The Lord"

Slow, with dignity

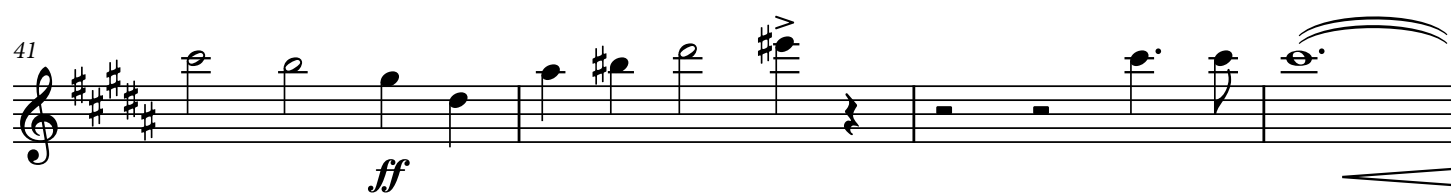
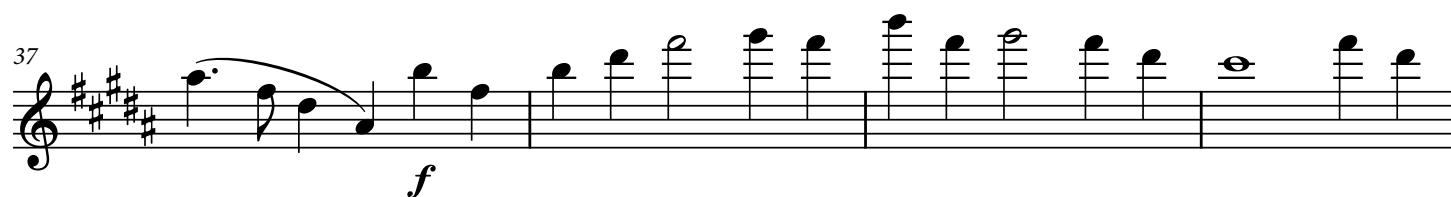
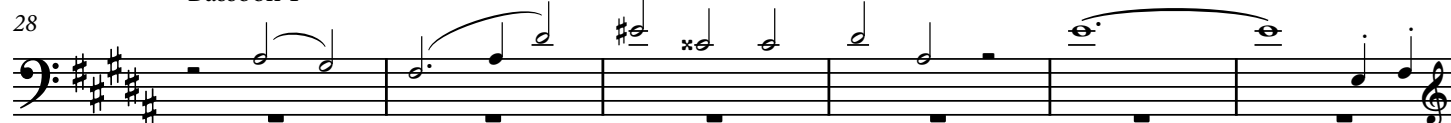
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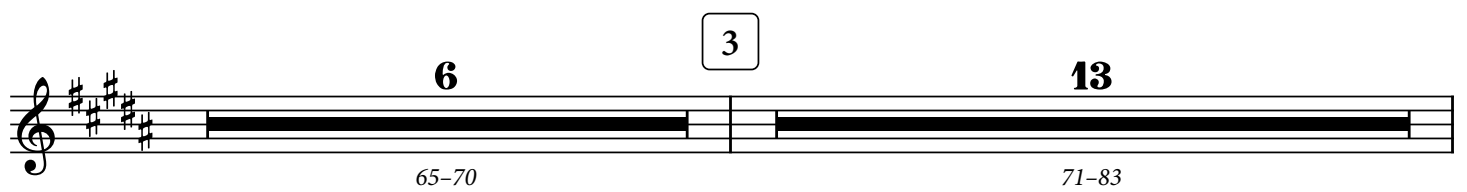
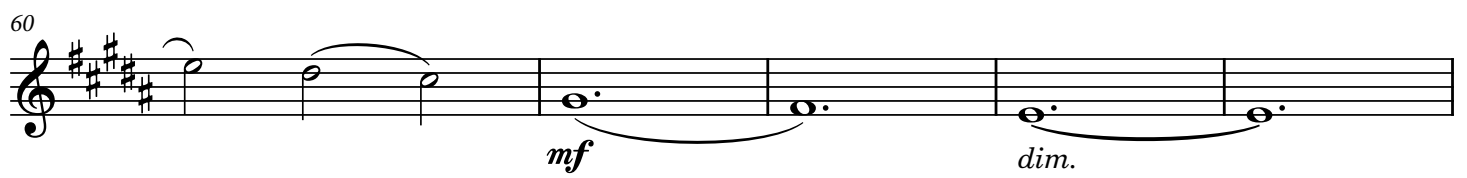
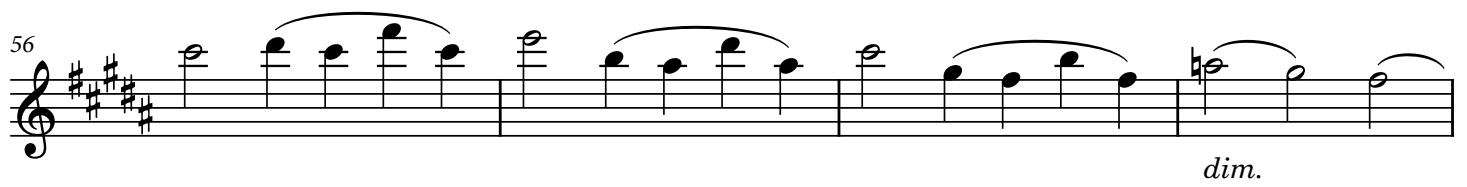
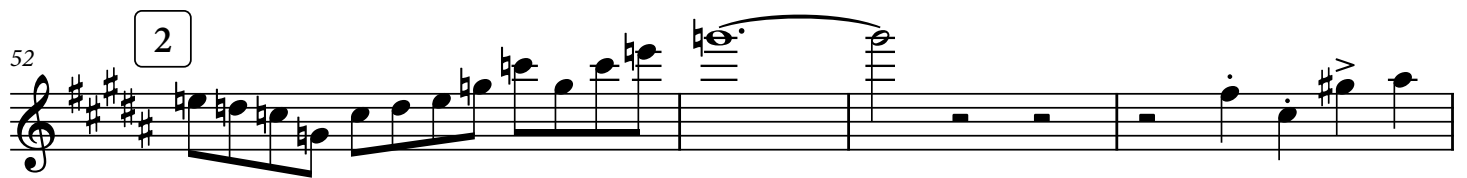
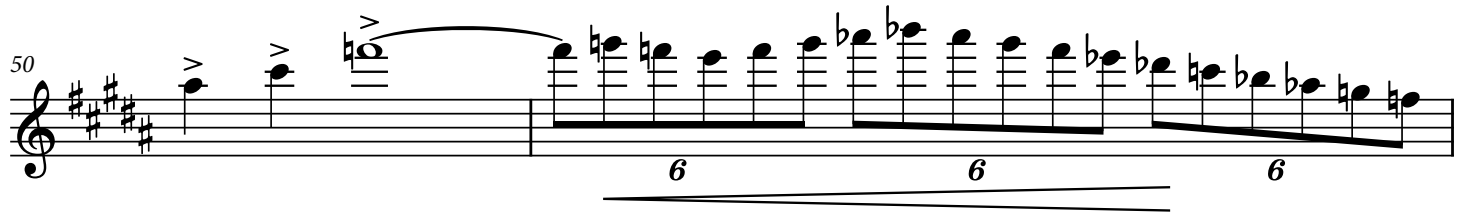
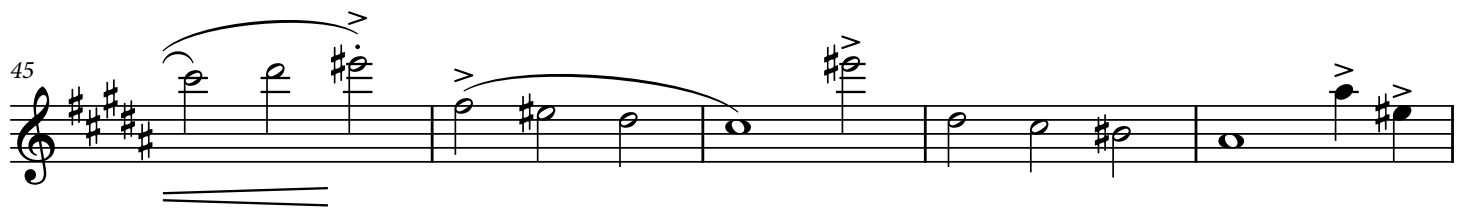


Allegro, molto risoluto



Bassoon 1





poco animato

Violin I

84

89

94

4

97

102

106

111

5

116

1

121

1

f

126

cresc.

131

ff

135

6 Very firmly

15

15

7

2

139-153

154-155

Oboe 1

158

2

162-163

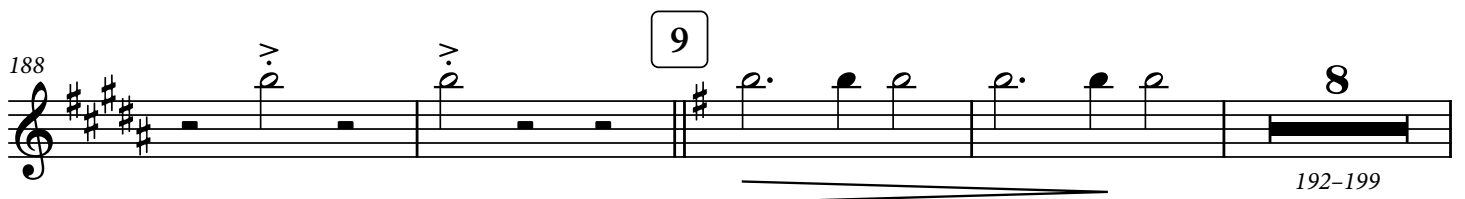
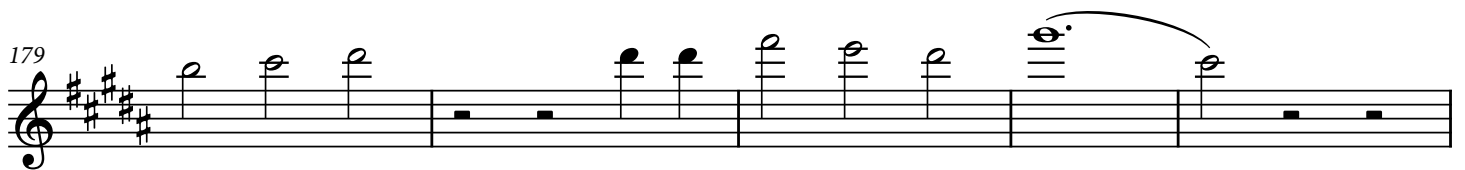
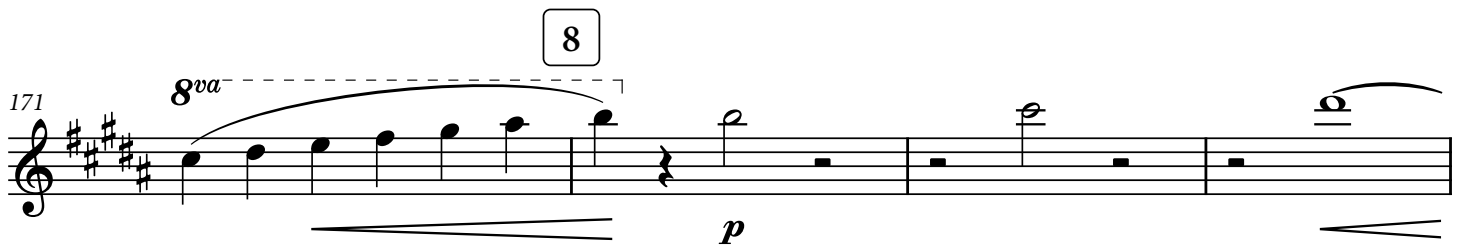
164

f

2

166-167

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261 Soprano 13 poco animato

So they cried to the Lord in their trou - ble, and He de - li - ver'd them

267

out of their dis - tress. For He *p*

Poco più mosso

271

poco cresc.

275

14 Poco mosso

279

p

283

cresc.

287

f

291

mf

294

f

297

300

15

pp

303

cresc. *p* *cresc.*

306

8^{va}

ff

310

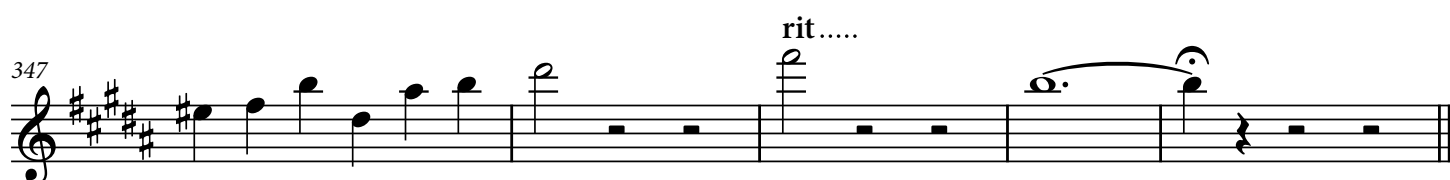
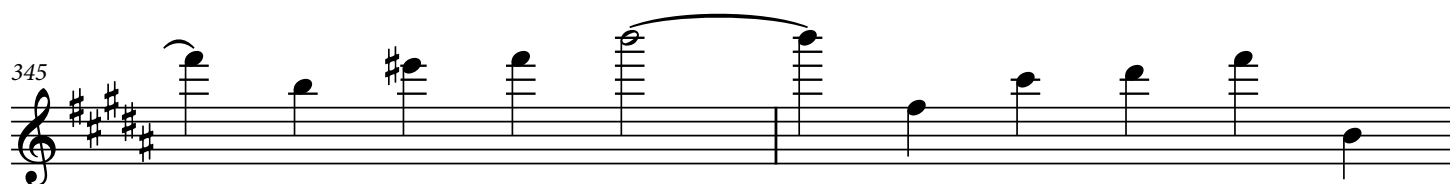
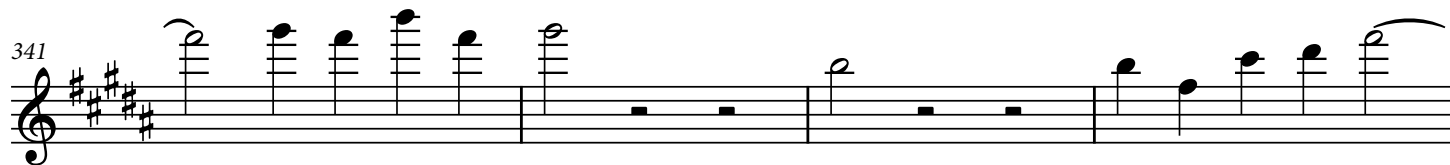
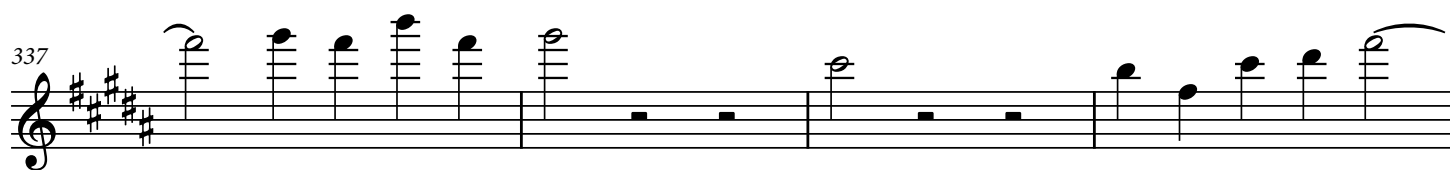
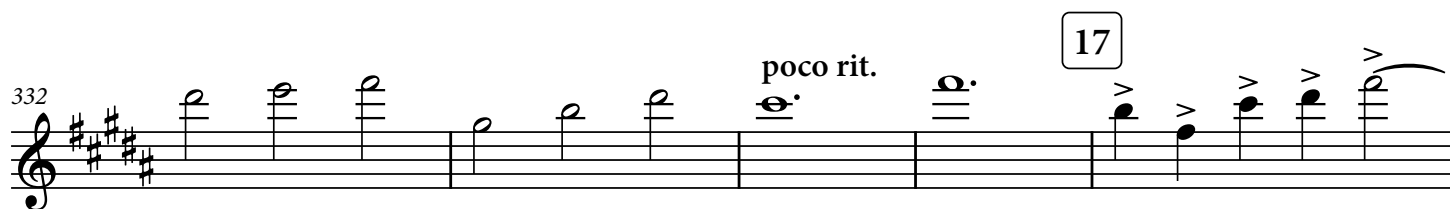
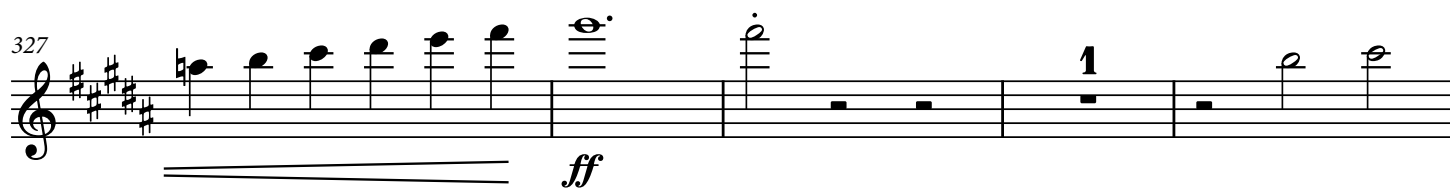
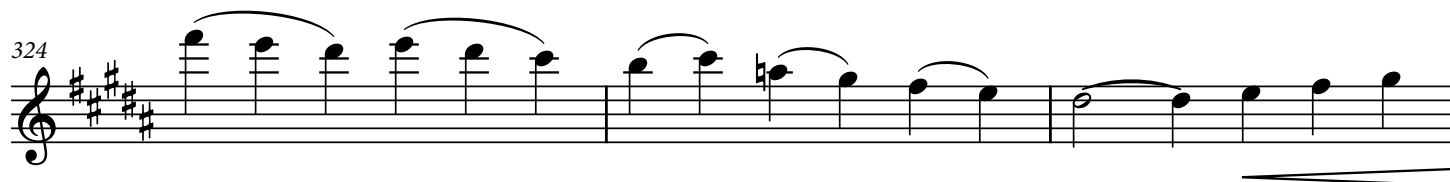
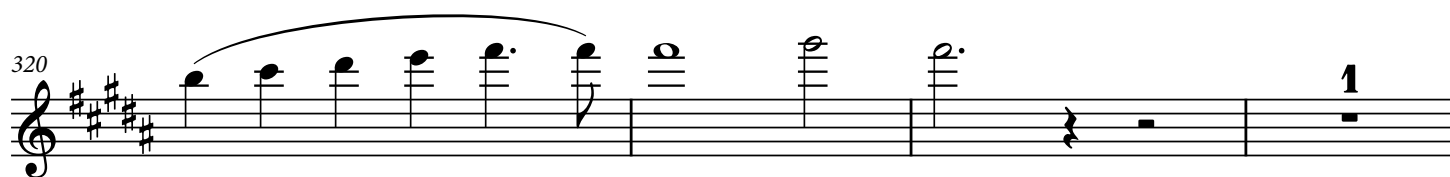
314

16

16

318

1



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No. 2 - "They That Sit In Darkness"

Allegro moderato

p

4

8

6

9-14

p

19

18

11

20-30

pf

1

8

19

2

Animato

3

34-41

42-43

44-46

f

48

20

2

50-51

f

sf

2

poco rit.

3

21

11

54-55

f

sfz

58-60

61-71

72 **a tempo**

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

Solo Alto

pf

80 **22** **11** **23** **6**

sfz

82-92 93-98 Bassoon 1

101

f

107 **24** **con anima** **9** **Più mosso**

108-116 *mf*

120 **25**

p

126 **3** **2**

127-129 *p cresc.* *f* 133-134

135 **8** **26**

136-143 *p*

148 **2** **4** **rit.**

pp 150-151 152-155 *ppp*

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

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

8
1-8
ff

13
f
27
f 8
24-28
f

20
f 1
f 8
24-28
f

30
8
ff *cresc.*
28

36
39-40
f 2

43
8

47
ff

53
29
8
58-65

Trumpet 1

66

73

77

82

92

98

102

Bassoon 1

9

107-115

Flute 2

ff

dim.

mf

p

ff

dim.

f

30

31

6

86-91

Detailed description: This is a page of a musical score, page 16, for Flute 1. The score is written in treble clef with a key signature of two flats (Bb and Eb). It contains measures 66 through 115. The Flute 1 part begins at measure 66 with a series of eighth and sixteenth notes, followed by a rest. Measure 73 continues the melodic line. Measure 77 features a dynamic change to *dim.* and a rehearsal mark of 30. Measure 82 has a dynamic of *mf* and a rehearsal mark of 6, with a bracket indicating measures 86-91. Measure 92 starts with a dynamic of *p* and a crescendo leading to *ff*. Measure 98 has a rehearsal mark of 31 and includes a change in time signature from 8/8 to 6/8. Measure 102 shows a dynamic change from *dim.* to *f*. The Bassoon 1 part enters at measure 107 with a dynamic of *f* and a rehearsal mark of 9, with a bracket indicating measures 107-115. Flute 2 has a short melodic phrase at the top right of the page. Trumpet 1 has a short melodic phrase at the top left of the page.

121 32

p

126

132 *leggierissimo*

139 33

p

156 *dim.*

164 *p* *Tranquillo* *poco rit.*

p

172 34

p *f* 174-175

178

183 35

p *f* Più animato

189

195 36

p *f* 196-197 Poco animato

201

cresc.

205 36

f

210

dim. *ff*

217

8^{va}

222

ff

228

3

mf

229-231

233

6

235-240

p

242

Measures 242-245 of the musical score for 'The Rose Tree'. The notation is on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). Measure 242 contains a half note G4. Measure 243 contains a half note A4. Measure 244 contains a half note B4. Measure 245 contains a half note C5. The notes are connected by a slur, and there is a fermata over the final note C5.

246

1

2

sfp

249-250

[illegible]

254 

257

1

[illegible]

292

cresc. *ff* 8

299

tacet al fine

302-305

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

Fast ♩ = 138

20 40 23 41 Oboe 1

1-20 21-43

47 4 42 2 8^{va} p

50-53 54-55

58 (8) 1 p

65 2 66-67 f ff

70 43 6 73-78

79 f ff p

85 4 44 5 89-92 93-97 ff

98 p cresc. ff 1

103 *f* 105-108 *f* 111-114

4 45 4

115 *pf*

119 5 5

122 *ff* 124-126 *ff*

3

128 *fff* 46

132 *ff*

135 8 137-144

145 47

f

148

151

157 48 animato

f cresc.

Più largo e rit. molto

164

fff

168 12 Violin I

170-181

Andantino tranquillo

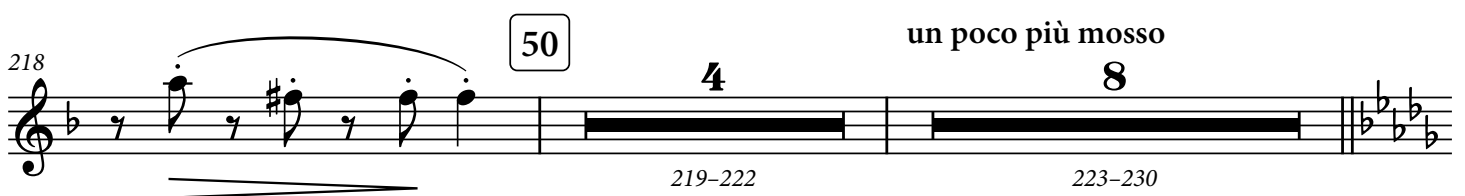
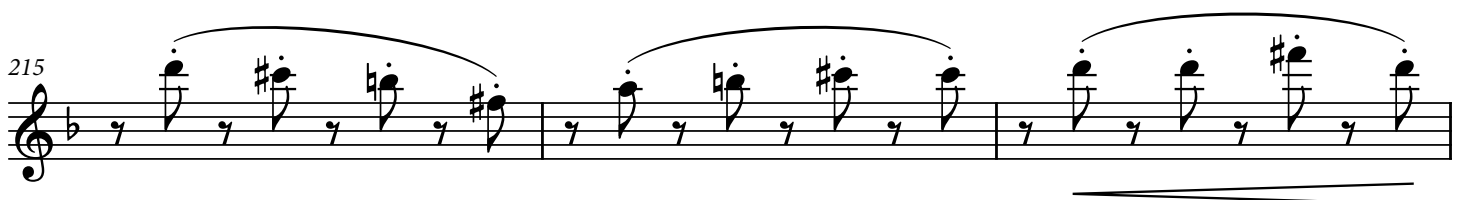
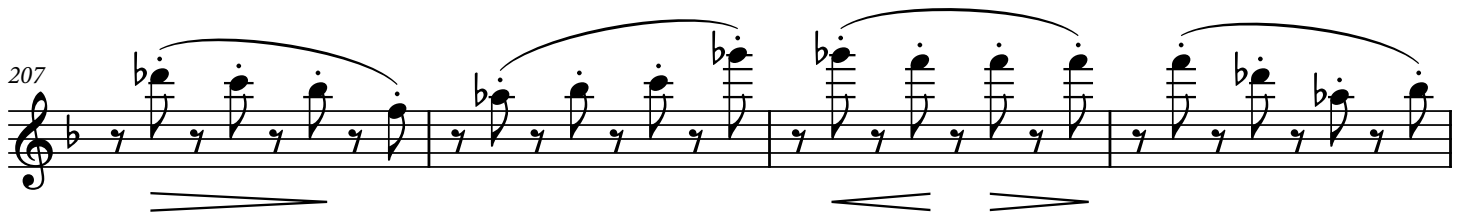
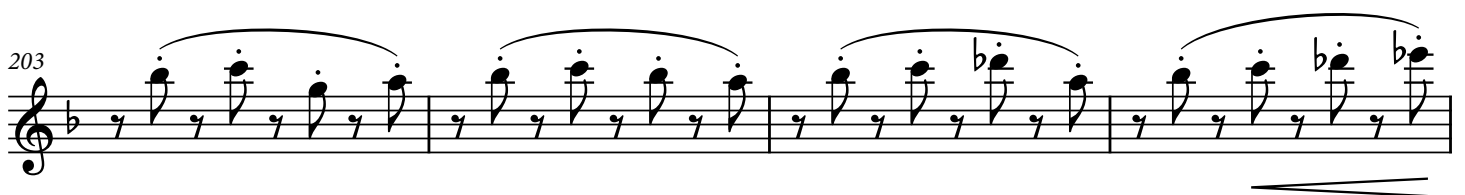
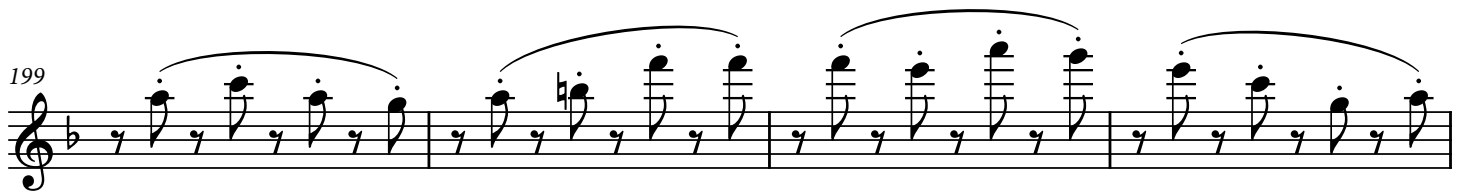
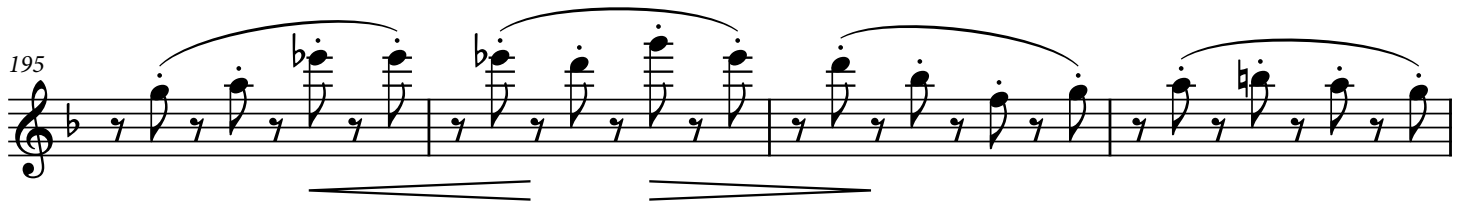
185

p

49 Allegretto sempre

191

pp



Animato e crescendo

231

p

234

237

Largo ma non lento

51

pf

240

243

Animato e crescendo

246

249

252

255

f

259

ff

264

269

p

274

279

cresc.

284

pf

289

ff

52

8^{va}*fff*

V.S.

294 (8) *dim.*

301 **53** Più tranquillo *mf*

306 *p* *pp*

312

317 **5** 319-323 *pp*

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

Andantino

p *5-7* *p*

9 54 *3* *11-13* *mf*

6 *17-22* *p* *pp* 55 *Più mosso* *2* *25-26* *p*

28

56

32

36 *cresc.* *f*

42 57 *1* *6* *43-48* *p*

52 *cresc.*

57 *f* *poco rit.* *p* *p*

58 3 1 1

59-61

66 *a tempo* 4

71-74

75 *p* 8

79-86

59

60 6

87-92

Oboe 1

61 2

99-100

p

105 *f* *poco rit.* *pp*

107-109

3 1

No. 6 - “The Righteous Will Consider This”

Tacet

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

Lento, sostenuto

7

Organ

1-7

67 *Più mosso*

Oboe 1

12

p

17

3

19-21

f

23

1

cresc.

27

68

ff

31

f

36

40

f

sfz

44 69

ff 49-52

53

ff

56

ff

60

ff poco rit

65 70 Tempo del con primo

ff

69

pp 72-74

77-78 81-85

ff

PAGE INTENTIONALLY LEFT BLANK

86 71

mf

92

cresc.

96

f

100 72 Faster **6** **2** più animato

103-108 109-110

111

mf *f*

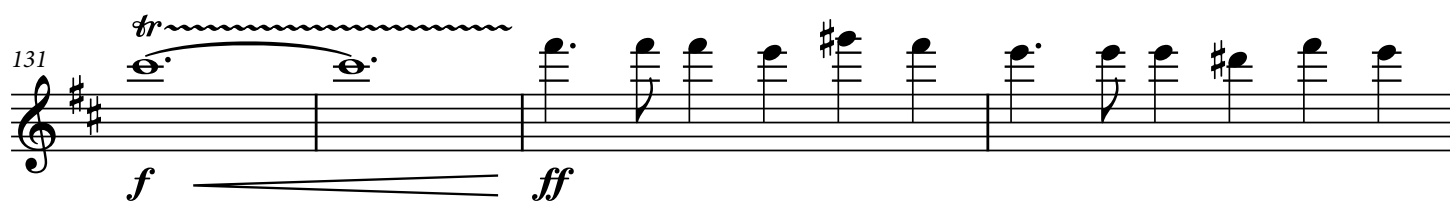
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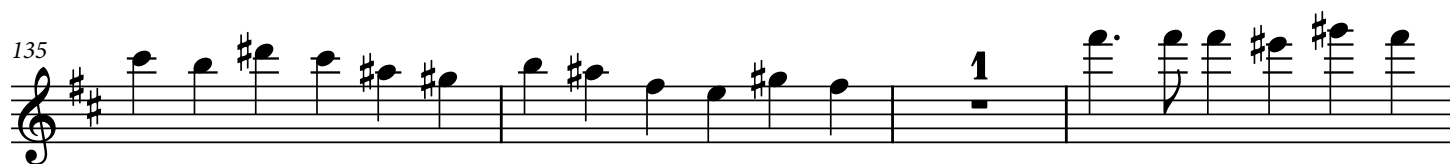
118 73 **11**

120-130

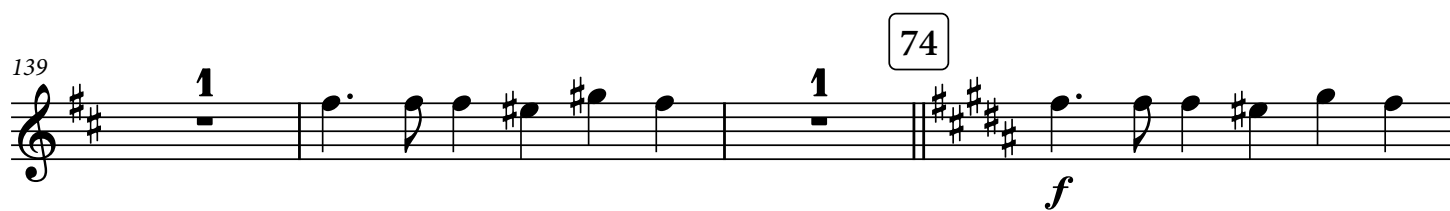
131 *tr.* *f* *ff*



135



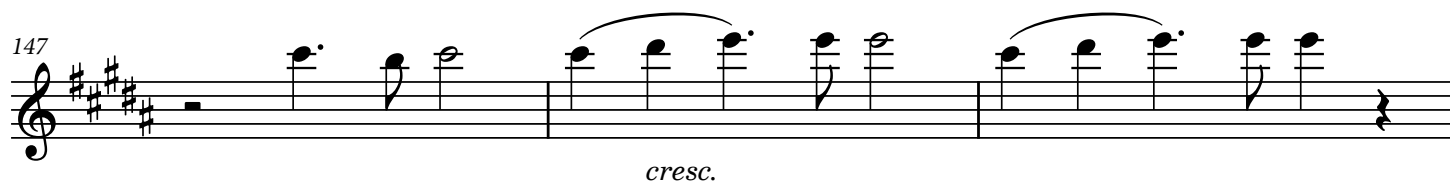
139 *f* 74



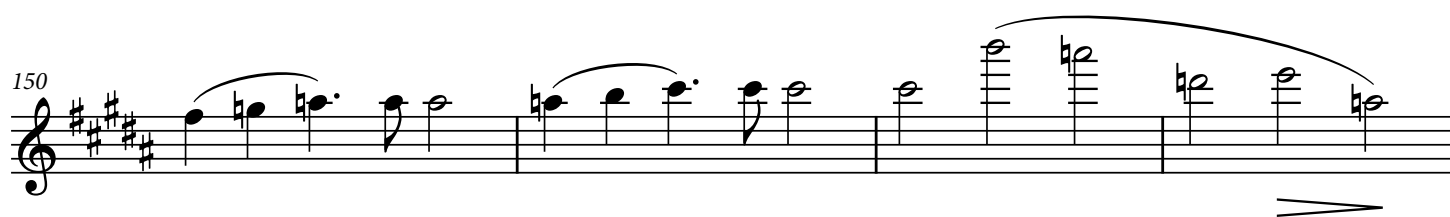
143



147 *cresc.*



150



154 *mf*



158 *f*



162

75

pp

165

cresc. *p* *cresc.*

168

ff

172

176

76

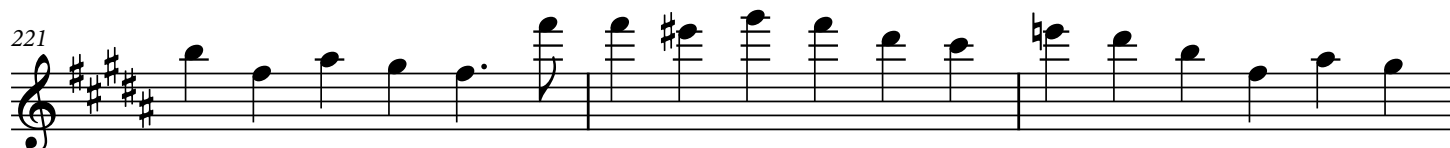
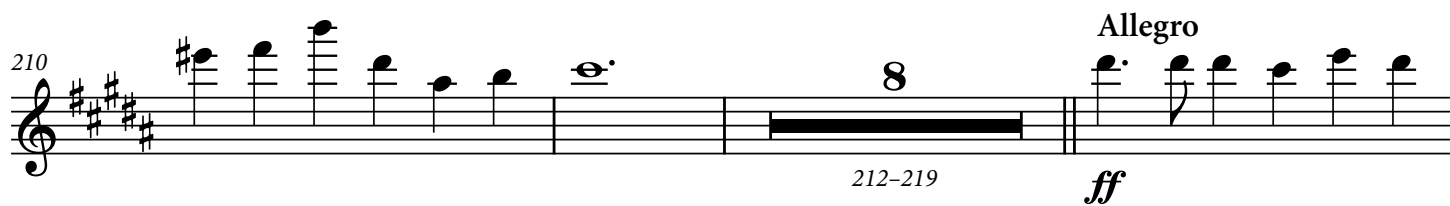
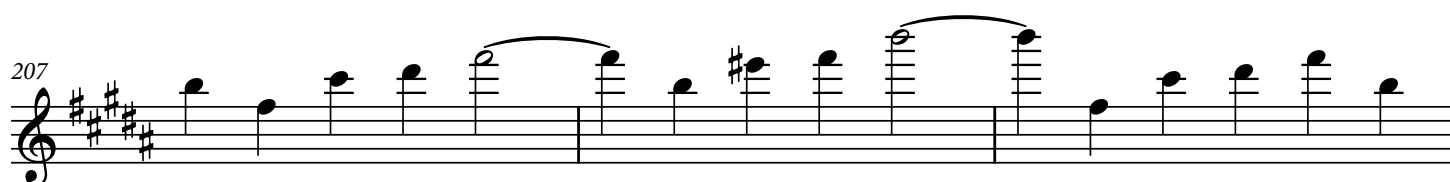
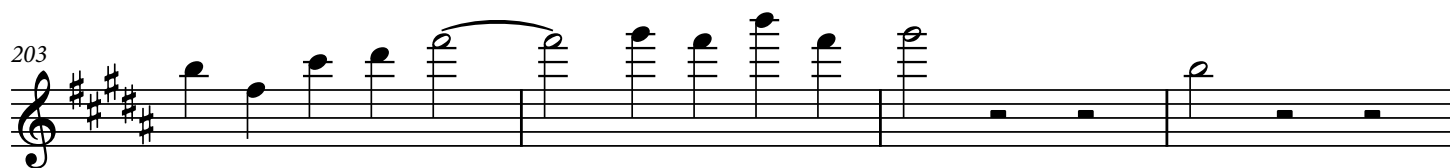
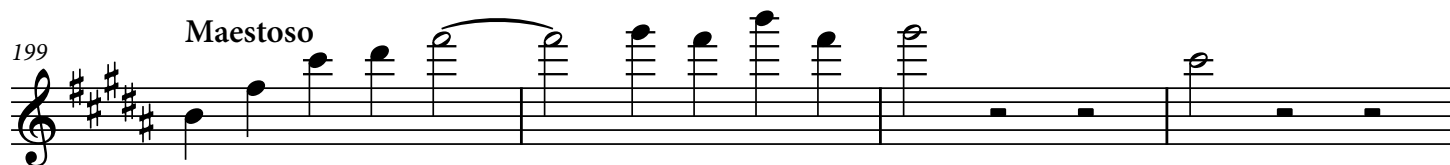
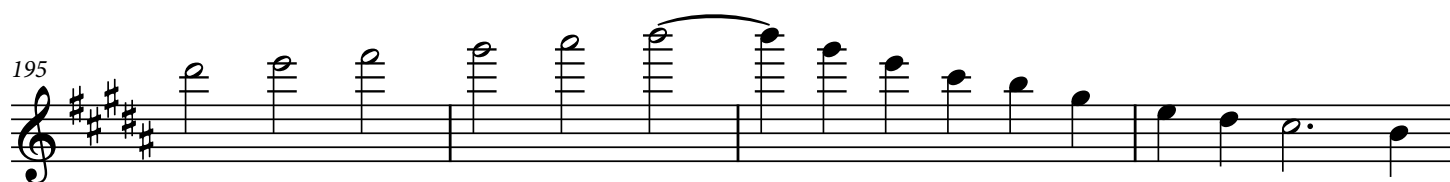
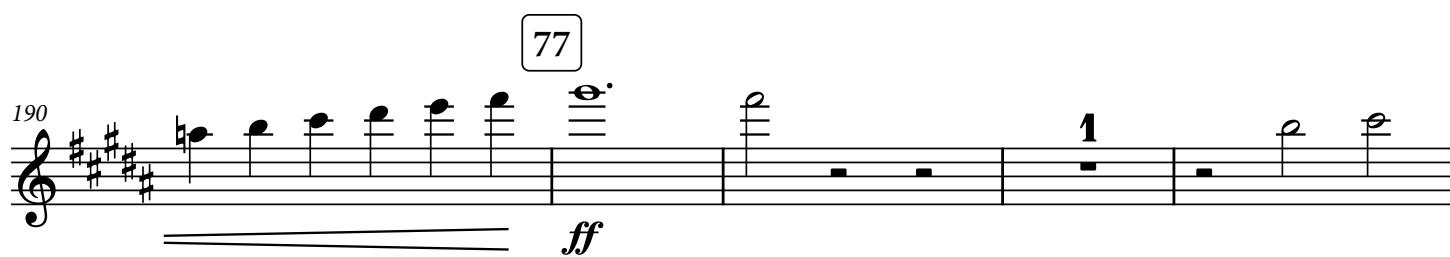
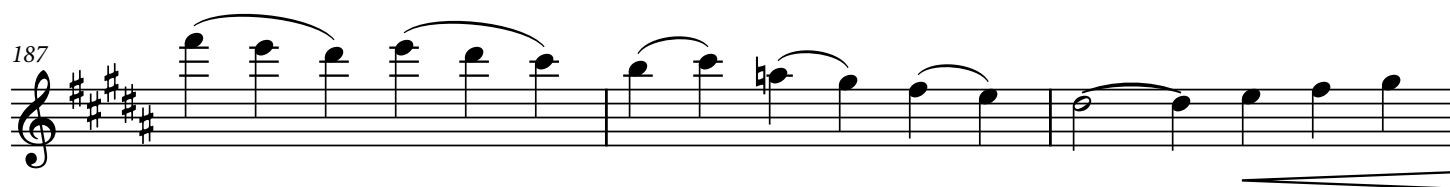
180

1

184

1

V.S.





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