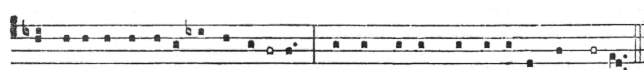




# A WANDERER'S PSALM

[ CANTUS PEREGRINUS ]



SET TO MUSIC FOR  
SOLI, CHORUS & ORCHESTRA

by  
Horatio Parker  
(Op. 50)

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Oboe 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

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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

## 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" ...	14
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" ...	28
6.	CHORUS A CAPELLA "The righteous will consider this" ...	Tacet
7.	CHORUS AND QUARTET "O give thanks unto the Lord" ...	32

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## A WANDERER'S PSALM

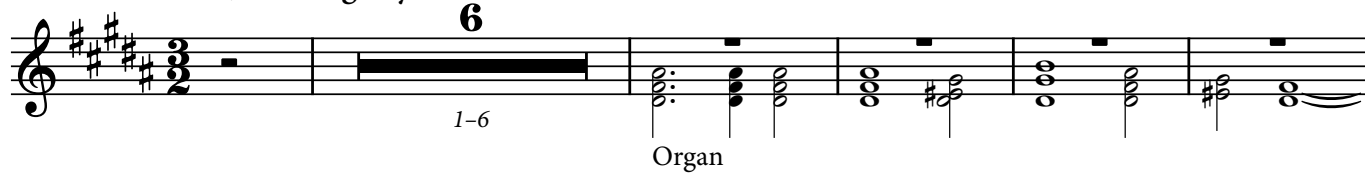
Psalm 107

Horatio Parker

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

Slow, with dignity

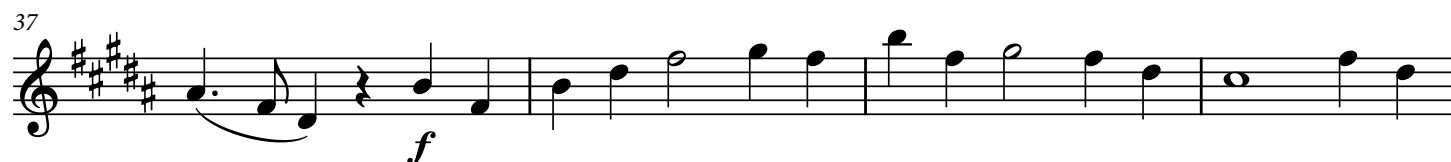
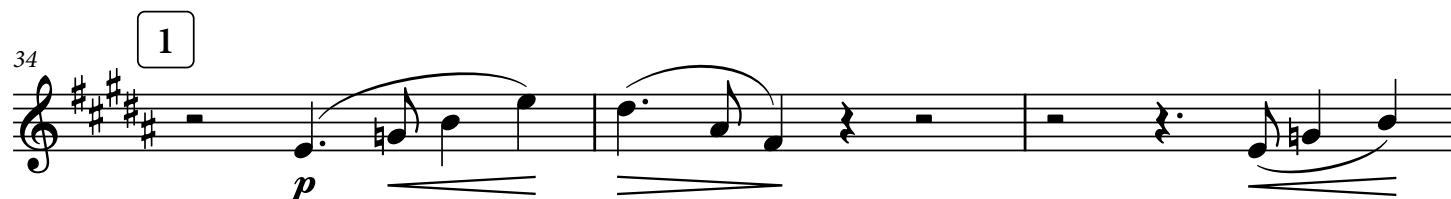
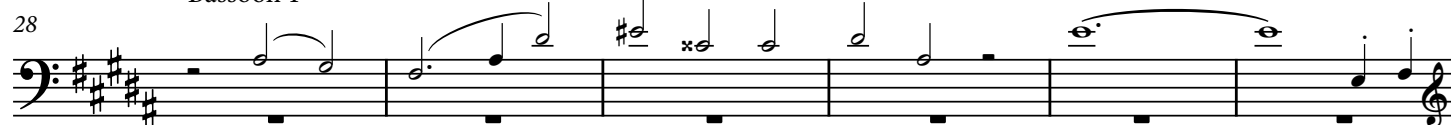
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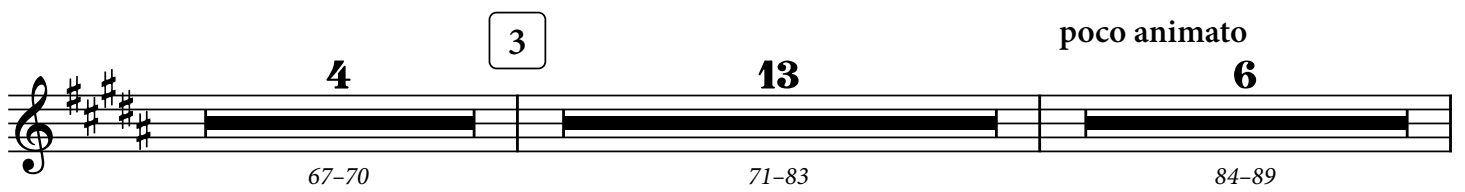
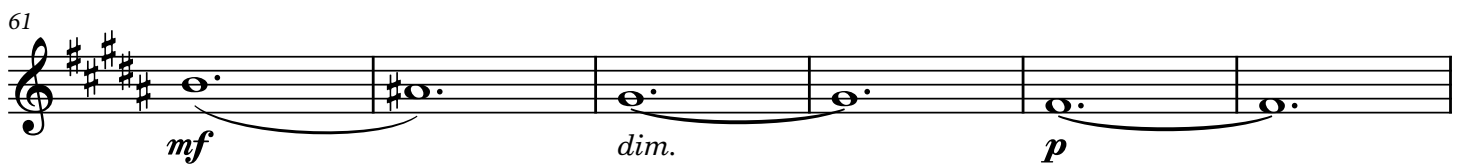
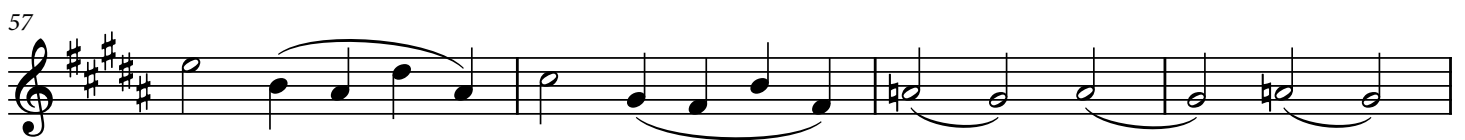
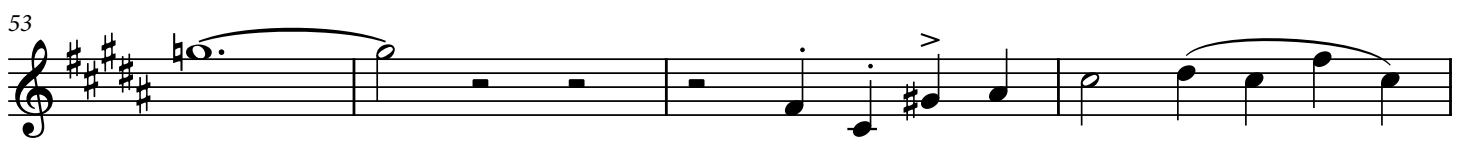


Allegro, molto risoluto



Bassoon 1





90 Flute 1

4

*p*

95

*pp*

99

*cresc.* *ff*

104

108

113

5

1

118

3

122-124

125

*f*



129



134



6 Very firmly

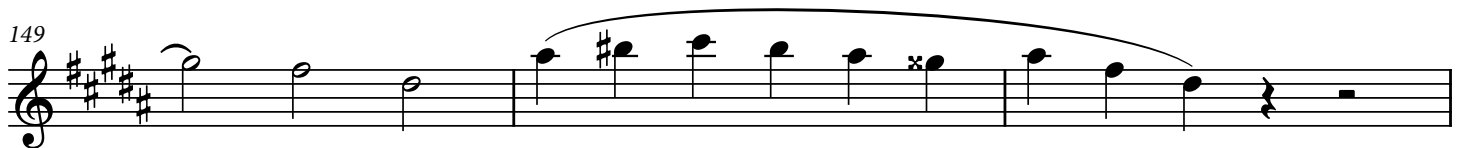
139



144



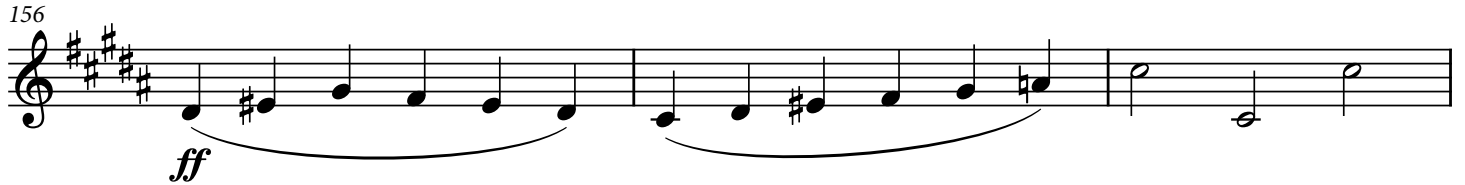
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152



156



159



162-163

164 *f* 166-167 **2**

169

172 **8** *p* *ff*

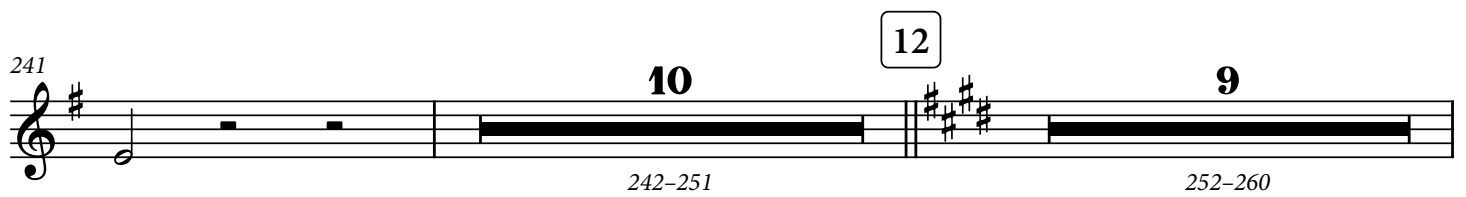
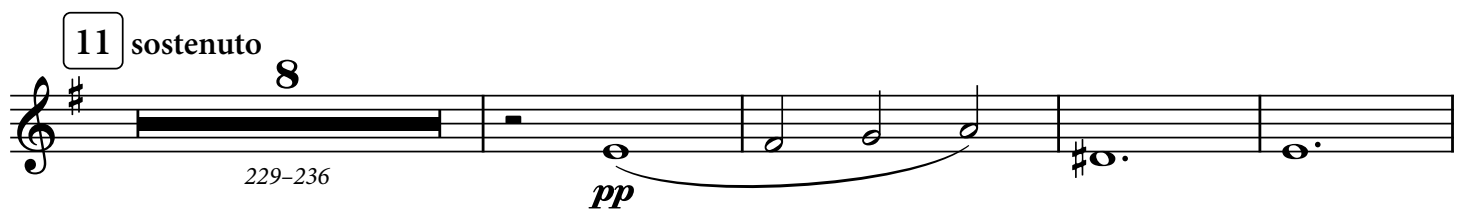
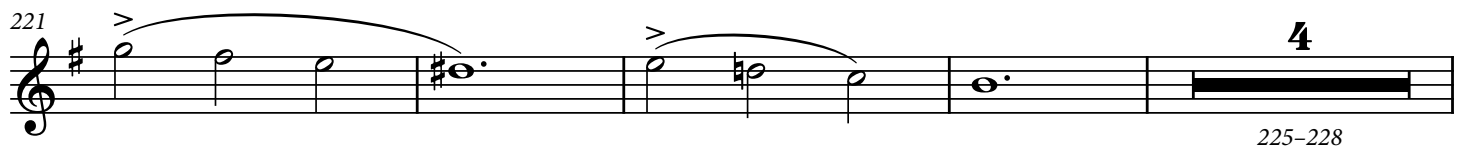
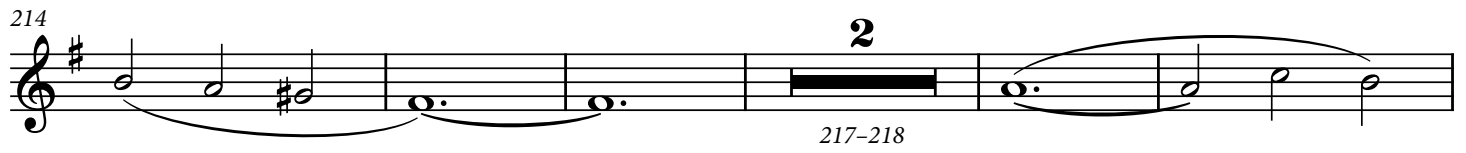
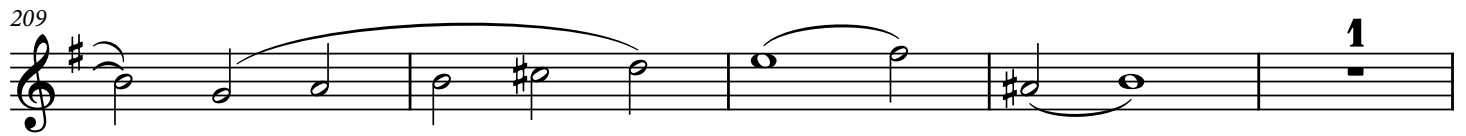
176

180 **1**

185 **5** **1** *p*

189 *p* **9** **8** 192-199

200 **1** **4** *p* *espressivo*



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*

271 Poco più mosso

*poco cresc.*

275

279 14 Poco mosso

*p*

283

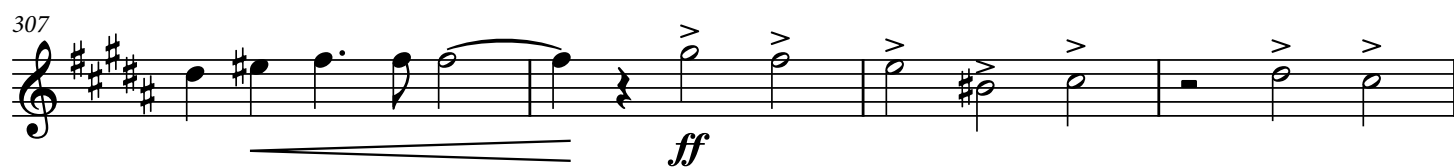
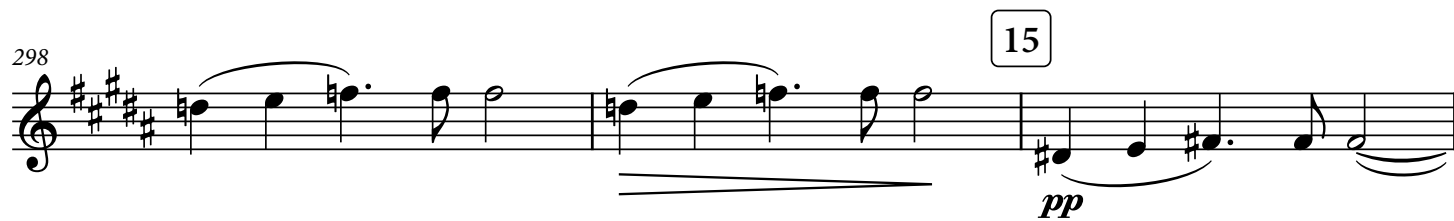
*cresc.*

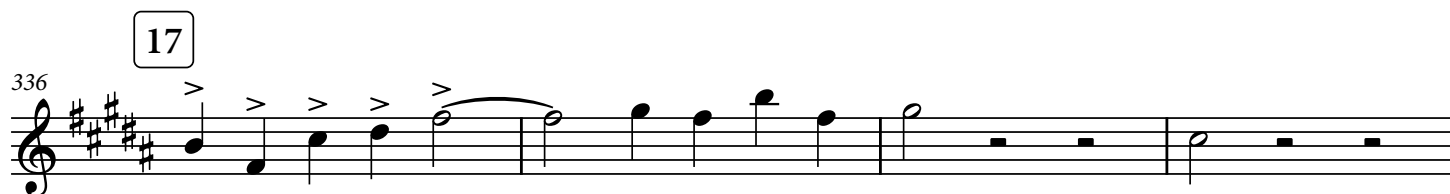
287

*f*

291

*mf*





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## No. 2 - "They That Sit In Darkness"

**Allegro moderato**

**19** 18

1-19 English Horn

26 **10**

*pf* *sfz*  $\triangleright$  *p* 32-41

19 **2** **2** **Animato** 20 **2**

42-43 44-45 *pf* *cresc.* 50-51

52 **2** **3**

*f* *sf* 54-55 *f* 58-60 *poco rit.*

61 21 **1** Trombone 1

Horn 1 *expressivo* *p*

70 **7** 22

*a tempo* 72-78 *pf* *sfz*  $\triangleright$

82 **9** 23 **7**

*sfz*  $\triangleright$  84-92 93-99 Bassoon 1

102 *p*  $\triangleright$  *f*  $\triangleright$



107 24 con anima **9** Più mosso

108-116 *mf*

120 25

*p* 123-124 125-126

127

*p* *cresc.*

132 26

*f* 133-134 136-143 *p*

146

*pp*

152 rit.

*ppp*

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

Allegro [With Rough Vigor] ♩ = 100

1-6

*f*

*ff*

11

*f*

18

27

24

31

*cresc.*

37

38-40

*ff*

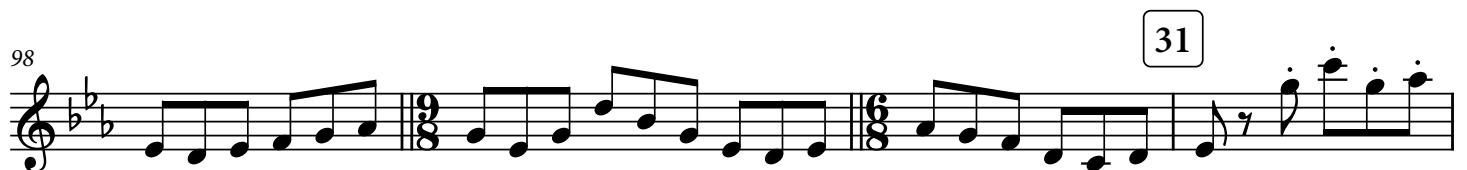
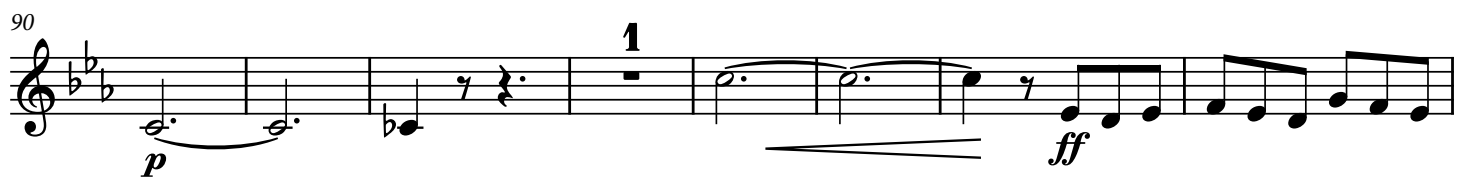
28

8

45

51

Detailed description: This is a musical score for Oboe 1, titled "No. 3 - 'For He Hath Broken The Gates of Brass'". The tempo is marked "Allegro [With Rough Vigor]" with a metronome marking of ♩ = 100. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The score consists of eight staves of music. The first staff begins with a measure rest, followed by a six-measure rest (labeled "6" above and "1-6" below), then a series of eighth and quarter notes with accents, marked with a forte (*f*) dynamic. The second staff continues with eighth and quarter notes, marked with a forte (*f*) dynamic. The third staff features a measure rest, followed by eighth and quarter notes, marked with a forte (*f*) dynamic. The fourth staff continues with eighth and quarter notes, marked with a forte (*f*) dynamic. The fifth staff features a measure rest, followed by eighth and quarter notes, marked with a forte (*f*) dynamic. The sixth staff continues with eighth and quarter notes, marked with a forte (*f*) dynamic. The seventh staff features a measure rest, followed by eighth and quarter notes, marked with a forte (*f*) dynamic. The eighth staff continues with eighth and quarter notes, marked with a forte (*f*) dynamic.



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113 32

*p* 116-121 *p*

124

*< >*

133 *leggierissimo*

*pp*

138 33

140-150 *p*

153

*< >*

161 *dim.*

*< >*

168 *Tranquillo* *poco rit.* 34

170-171 *p* 174-175

176 *f*

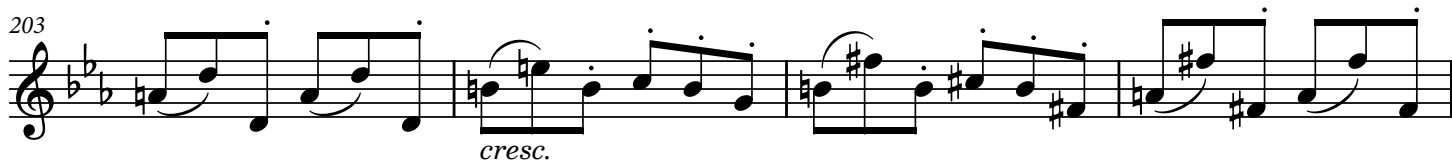
180-186

35

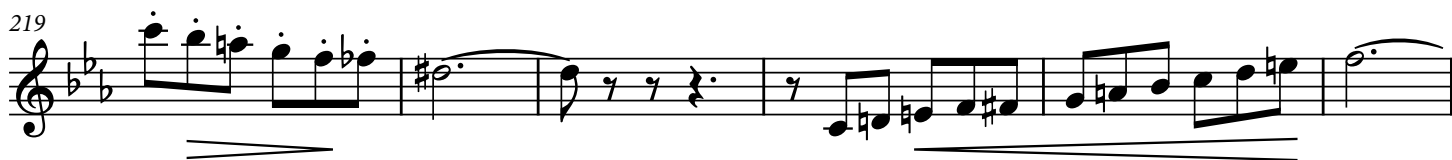
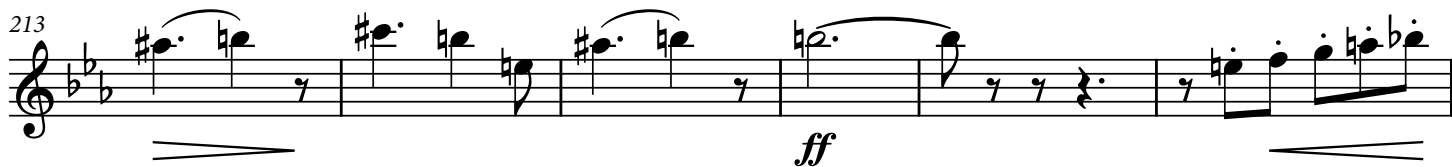
Più animato



Poco animato



36



37



230

*mf*

233

235-237

*f*

241

*p*

247

*p*

253

38

*pp*

258

*p*

264-269

272-275

276-278

39

*p dim.*

279

*pp* 281-282

286-287

*p* *f* *cresc.*

293

*ff* 8

297

10

301

10



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

Fast  $\text{♩} = 138$

*ff* *dim.* **12** 5-16 *mf*

19 **40**

26 *cresc.*

**10** **41** 34-43 *f* *dim.*

49 **4** **2** **42** 50-53 54-55 *p*

59 **1** *p*

65 **2** 66-67 *f* *ff*

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

78 *f* *ff* 82-83 **2**

84 *f*

91 *ff* *p* **1** **44**

97 *mf cresc.* *ff*

101 **2** 102-103 *f*

**2** 107-108 *f* **45** **4** 111-114 *pf*

116

121 *ff* **3** 124-126

127 46

*ff* *fff*

131

*ff*

136

*ff* 4 137-140 *mf* *cresc.*

145 47

*f* 3 3 3 3 3 3 3 3 3 3 3 3

149

3 3 3 3 3 3 3 3

153

3 159-161

162 48 *animato*

*f* *cresc.*

166 *Più largo e rit. molto*

*fff* *p*

## Andantino tranquillo

173

*sfz*

178-185

186-188

189

Flute 1

*p*

49 Allegretto sempre

195

200

*p*

211

215

219

50

un poco più mosso

Animato e crescendo

51 Largo ma non lento

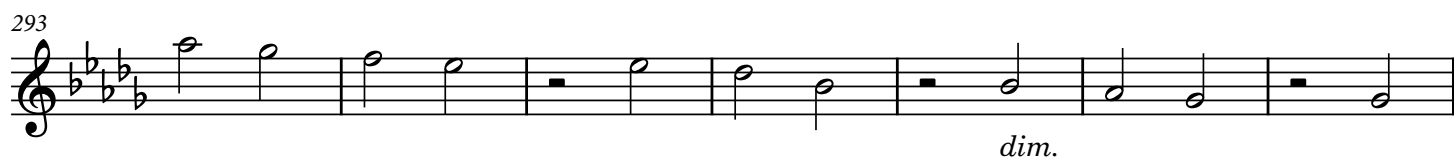
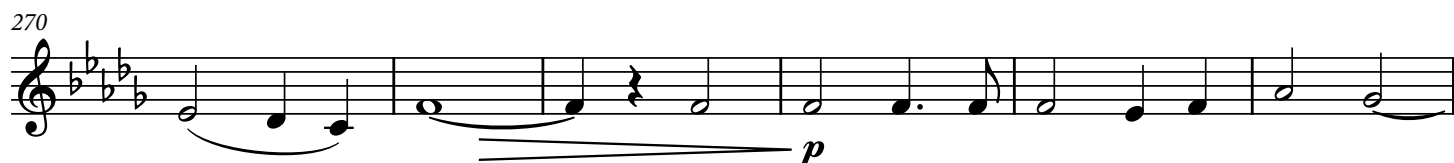
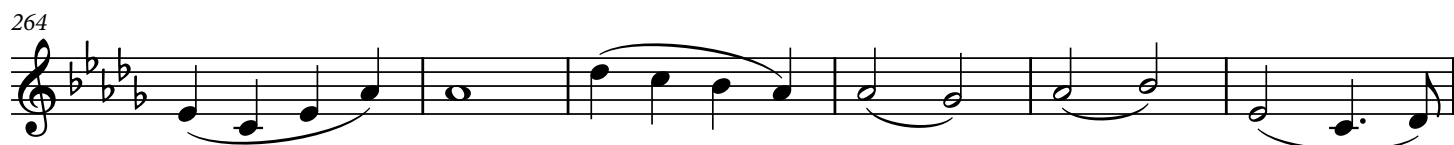
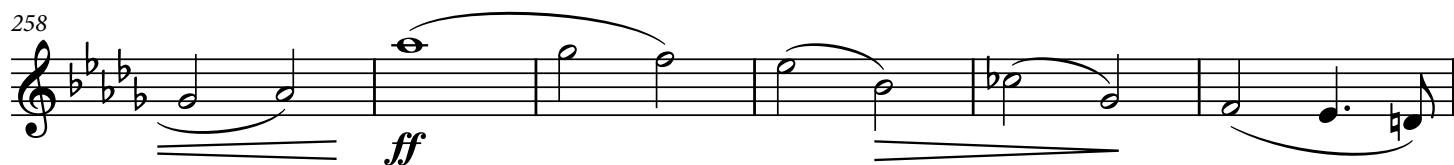
223-230

231-238

239-246

**Animato e crescendo**  
Flute 1

Oboe 1

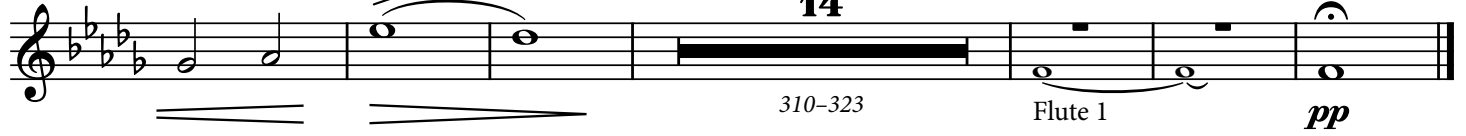


**53** Più tranquillo

300



307

**14**

310-323

Flute 1

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

**Andantino**

1 **2**

*p* *pf* 7-8

9 **54** 1 **2**

*p* 13-14 *mf cresc.*

16 **1** *dolce* **2**

*p* 22-23

24 **55** Più mosso **9** **56**

*pp* 25-33 *p*

37 *cresc.* *f*

42 **57** **10**

43-52 *p cresc.*

56 *espressivo* *f* *dim.* *p*

**58** **3** *poco rit.* *a tempo*

62-64 *pp* *p*



69 59

*f* *dim.* *f* *dim.* *f* *sfz*

72-74

77

*p* *pf* *pf* *pf* *f*

79-81

60

85

*pp* *pp* *pp* *pp* *pp* *pp* *pp*

*con delicatezza* *espressivo*

92

*dolce* *dolce* *dolce* *dolce* *dolce*

97 61

*f* *f* *f* *f* *f* *f* *f*

99-100 101-103

105

*poco rit.* *poco rit.* *poco rit.* *poco rit.* *poco rit.*

107-109

*pp*

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

12

67 *Più mosso*

*p*

17

*cresc.*

21

*f*

1

25

68

*cresc.*

*ff*

29

33

*f*

38

*f*

*sfz*

43 69

88

*mf*

93

*cresc.*

97

*f*

102

72 Faster 6 1 più animato

103-108

*mf*

111

*cresc.*

*f*

113

*f*

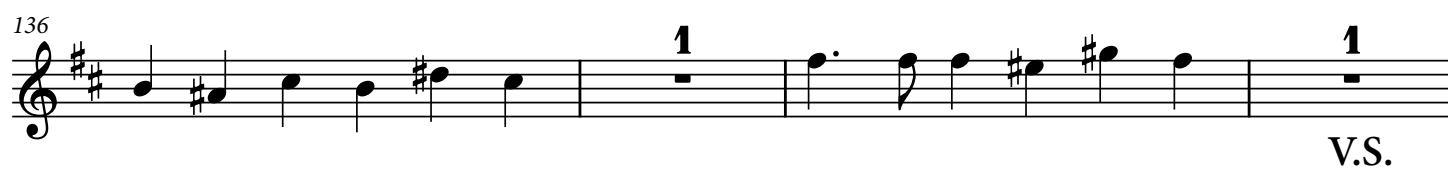
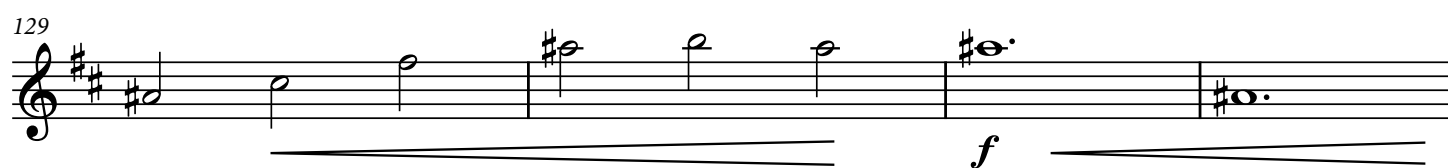
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*f*

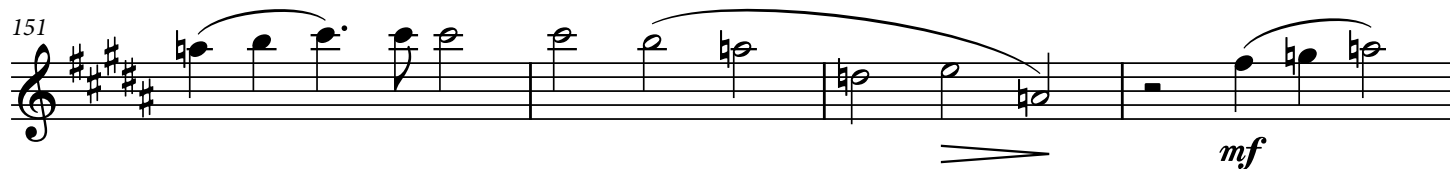
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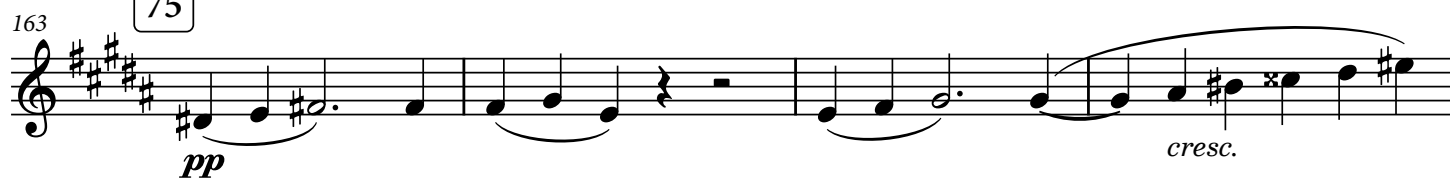
*p*



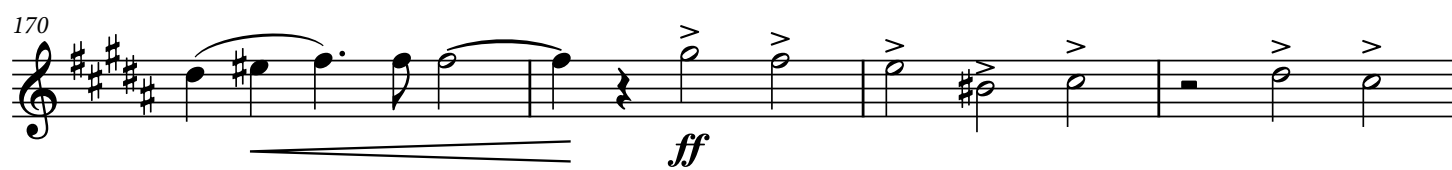
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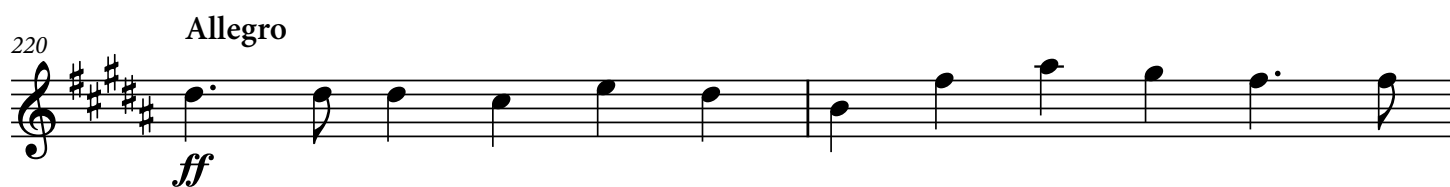
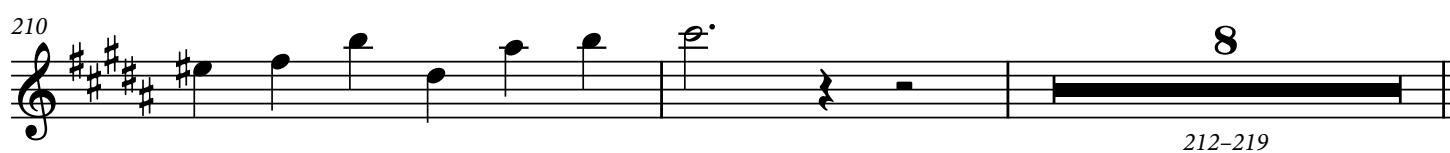
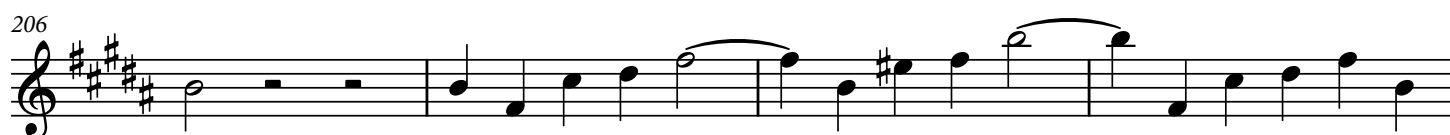
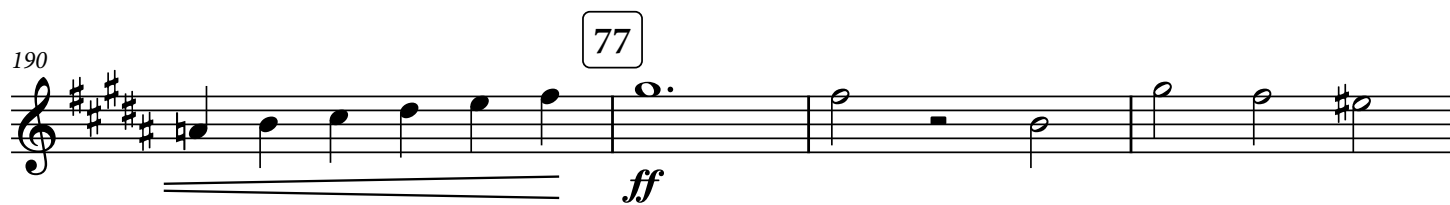


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222



225





# ENGLISH HERITAGE

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PUBLISHING

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