



# A WANDERER'S PSALM

[ CANTUS PEREGRINUS ]



SET TO MUSIC FOR  
SOLI, CHORUS & ORCHESTRA

by  
Horatio Parker  
(Op. 50)

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Double Bass

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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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

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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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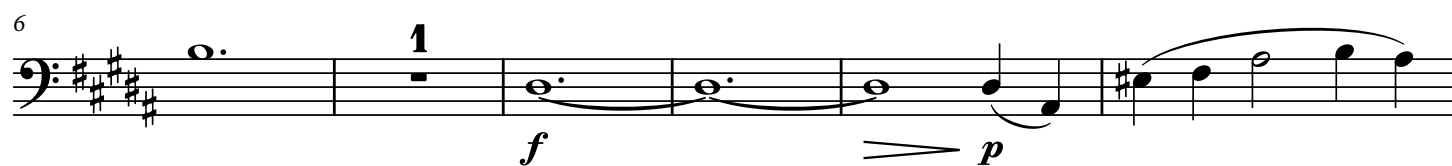
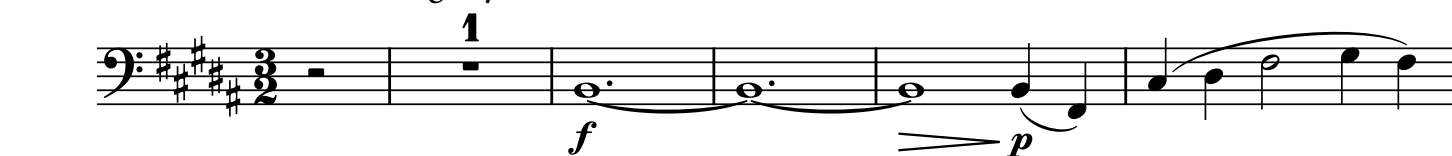
## A WANDERER'S PSALM

Psalm 107

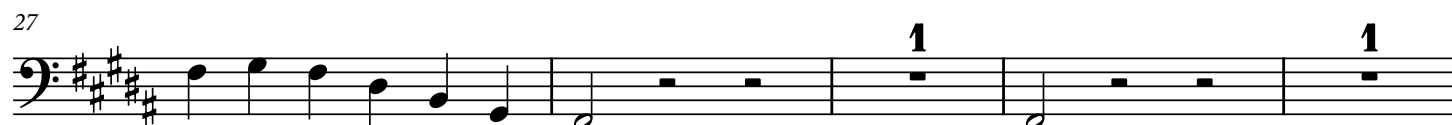
Horatio Parker

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

Slow, with dignity



Allegro, molto risoluto



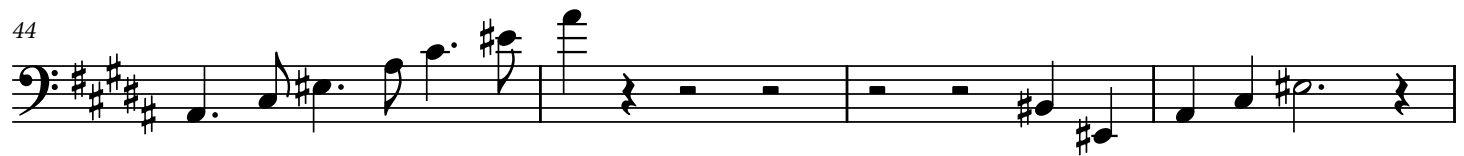
37



40



44



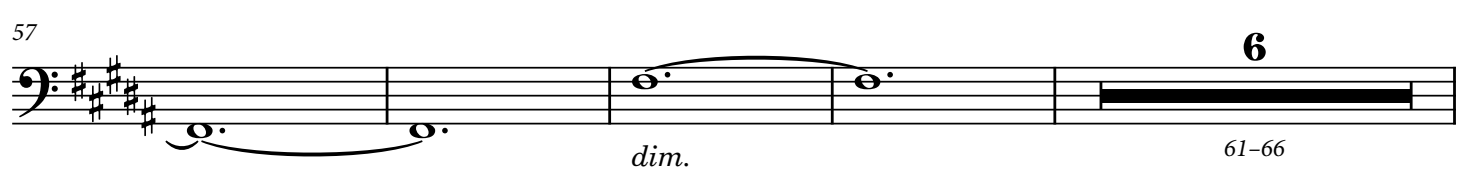
48



53



57



67 *pizz.*  
*pp*

71 *espressivo*  
*arco*  
*p* *sfz*  
*p* *pizz.*

77 *1* *arco*

83 *poco animato*  
*p* *pp*

89 *2* *4*  
*p*  
91-92

96 *pp* *cresc.*

101 *ff*

105



109

5

*ff*

115

2

117-118

121

*f*

127

*cresc.*

132

*ff*

1

137

6 Very firmly

1

1

142

1

5

145-149

150



154

7



158



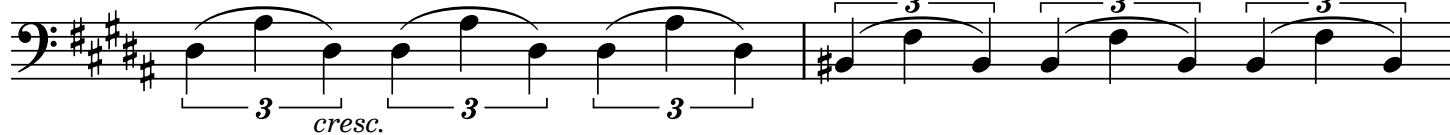
162



164



166



168



172

8



[illegible]

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a whole note G4, followed by a quarter rest, then a quarter note A4. A double bar line follows. The melody continues with a quarter note B4, a quarter note A4, a quarter note G4, a quarter note F#4, a quarter note E4, a quarter note D4, a quarter note C4, and a quarter note B3. The piece ends with a double bar line. The tempo is marked 'p' (piano).

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of one sharp (F#). The tempo is marked 'Andante' and the dynamics are 'pp' (pianissimo). The score is divided into three measures, each with a measure number in the center: 206-207, 208-209, and 210-220. The first measure (206-207) contains a half note F#2, a quarter rest, and a half note F#2. The second measure (208-209) contains a half note F#2, a quarter rest, and a half note F#2. The third measure (210-220) contains a half note F#2, a quarter rest, and a half note F#2. The score is marked 'pizz.' (pizzicato) above the first and third measures. The first measure is marked 'pp' (pianissimo) below the staff. The second measure is marked '206-207' in the center. The third measure is marked '210-220' in the center.

The first system of the musical score is for the bass clef. It begins with a key signature of one sharp (F#) and a common time signature (C). The notation includes a pizzicato (pizz.) instruction above the first measure, which contains a quarter note on G2. This is followed by a measure with a whole rest. The next measure is a whole note on G2, with a forte (f) dynamic marking above it. This is followed by a measure with a whole note on G2, with an arco instruction above it. The final measure is a whole note on G2, with a piano (pp) dynamic marking below it. The system is divided into two measures by a bar line, with the first measure containing the first four notes and the second measure containing the last two notes. The first measure is marked with a forte (f) dynamic, and the second measure is marked with a piano (pp) dynamic. The system is numbered 222-228 and 230-232.

The musical notation for the bass line of 'The Rose Tree' is shown on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The melody consists of a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109

1 arco pizz. 4

*pp*

246-249

250 12

arco

*pp* *p*

256

pizz.

1

260

arco

*p*

3

13 poco animato

266

pizz.

*p*

271

Poco più mosso

275

14 Poco mosso

arco

1

*p*

280

*cresc.*

287

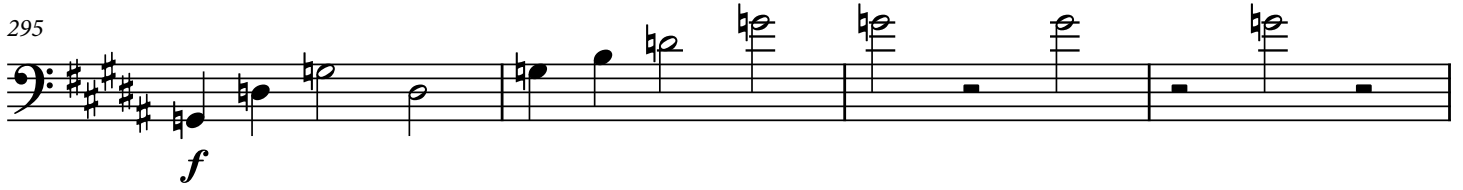
pizz.

*mf*

291



295



299



304



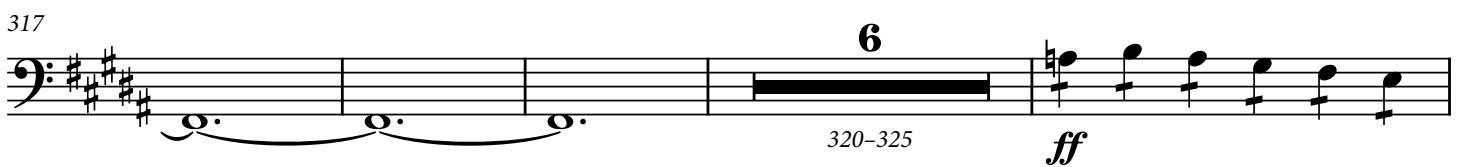
308



312



317



327



336 17

*ff*

340

344

348 rit.....

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

Allegro moderato

11  
1-11  
*pf*  
*p*

16  
18  
8  
20-27  
pizz.  
*mf*

29  
1  
1  
arco

35  
3  
36-38  
*mf*  
19  
pizz.

43  
1  
Animato  
arco  
*pf*  
*cresc.*

50  
20  
marcato  
1  
marcato

55  
1  
poco rit.  
*f*

59  
21  
10  
62-71

72 **a tempo**

Such as sit - in dark - ness, and in the sha - - dow of death, \_\_\_\_\_ be - ing

Solo Alto 8va

80 **22** pizz. **1** **1** arco

*mf*

86

*p*

92 **23** **4** 93-96 *p*

100

*f*

105 arco **24** con anima pizz.

111

116 **Più mosso** **3** arco *p*

117-119



25

123

pizz.

3

3

cresc.

128

arco

p cresc. f

2

133-134

135

26

8

8

rit.

div.

pp

pp

136-143

144-151

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

Allegro [With Rough Vigor] ♩. = 100

1-2 *f* *cresc.*

6 *ff*

11 6 27 8 15-20 21-28

29 *f* 1 *cresc.*

36 28 2 42-43

44 *f* 1

51 1

29 2 58-59 *f* 2 62-63

65

2 6

66-67 70-75

76

30

*ff* *pizz.* *dim.*

84

*mf* *arco* *pizz.* 1

90

*p* *arco* 2 92-93

96

*ff*

101

31 2 102-103 *mf dim.* *p*

107

9 113-121

122

32 10 130-139

*p*

33

11



156



161



poco rit.

34



178



35

Più animato

186



192



198

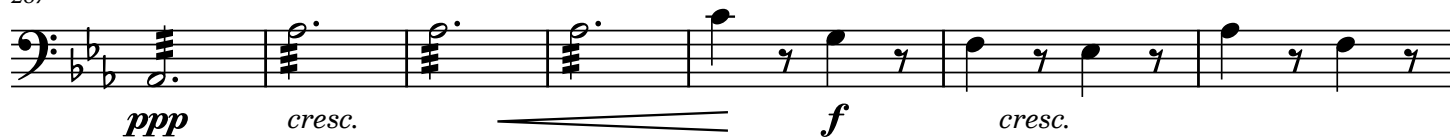
Poco animato



269

270-271 274-275 276-286

287



294



300



303



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

Fast ♩ = 138

2

1-2

arco

*ff*

*dim.*

6

1

11

pizz.

*mf*

2

13-14

18

40

*f*

1

25

1

*cresc.*

32

1

*mf*

*p*

39

41

*f*

1

V.S.

46



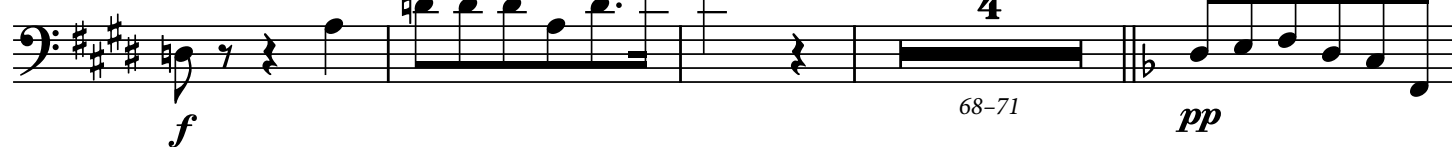
52



59



65



73



78



85



89





92 44

*pp*

97

*pizz.* *p* *arco* *p*

99-100 102-106

108 45

*f* *pf*

111-114

118

*arco* *ff*

124-128

129 46

*fff* *ff*

134-138

139 pizz. *mf*

145 47 *f* 146-147 *f* arco *ff*

153

159 48 animato *f*

164 Più largo e rit. molto *fff* *sfz* *p*

172 *fff* *p* 178-179 *2*

180 *pp* 183-185 *3* 186-191 *6* Andantino tranquillo

192 49 Allegretto sempre 194-195 *p* 197-200 *p* 202-208 *7*

209 2 Bassi

50

7

210-216

2 Bassi

1

pizz.

*p*

*p*

*p*

221

un poco più mosso

1

1

228

1

1

Animato e crescendo

8

231-238

51

Largo ma non lento

tutti arco

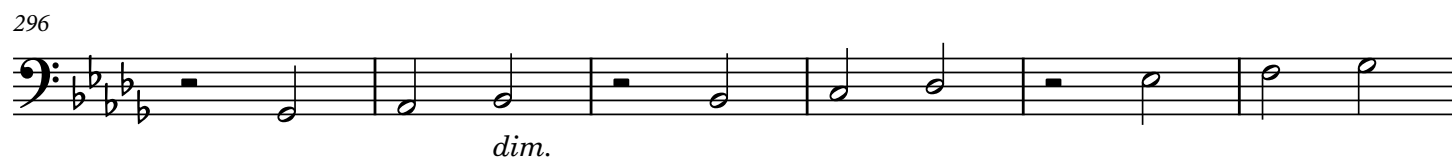
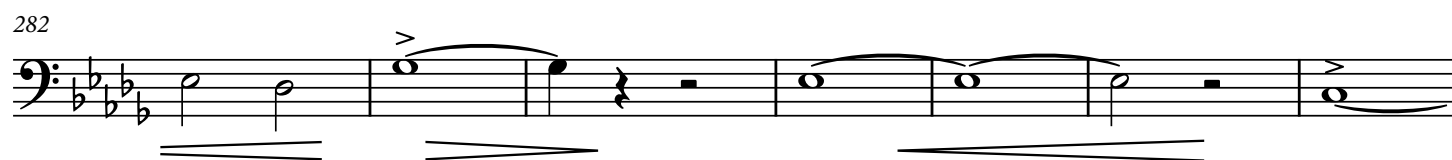
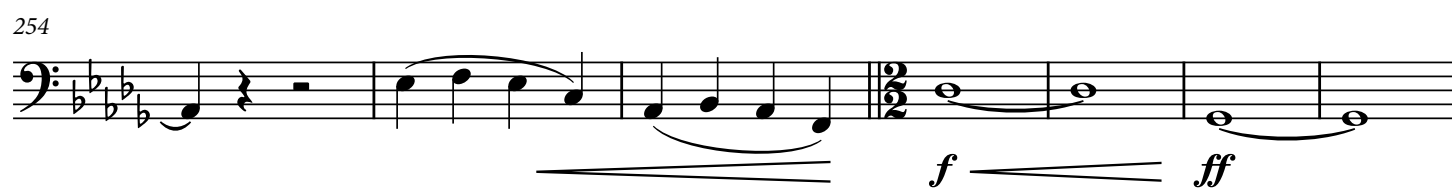
*pf*

241

4

243-246

## 247 Animato e crescendo



302 53 Più tranquillo

*mf* *p* *p*

311

**4**

318-321

322

*pp* div.

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

**Andantino**

**1** pizz. **1** **4** **2** arco

**54**

*p* *p* *p*

5-8 9-10

12

**2** **6**

13-14 *mf cresc.* *f* 18-23

**55** **Più mosso** Violin I 8va *div.* **3**

25-26 31-33 *pp*

**56**

35 *cresc.* *f*

**57** *div. unis.* *pf* *cresc.*

41

*dim.* *p*

47

*cresc.* *f*

53

**58** *div.* *poco rit.* **1** **2**

59 *dim.* *p* 65-66

105

arco

*f*

*dim.*

2

1

poco rit.

pizz.

arco

108-109

No. 6 - “The Righteous Will Consider This”

Tacet



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

Lento, sostenuto

1

5

10

67 Più mosso

17

cresc. f

24

cresc.

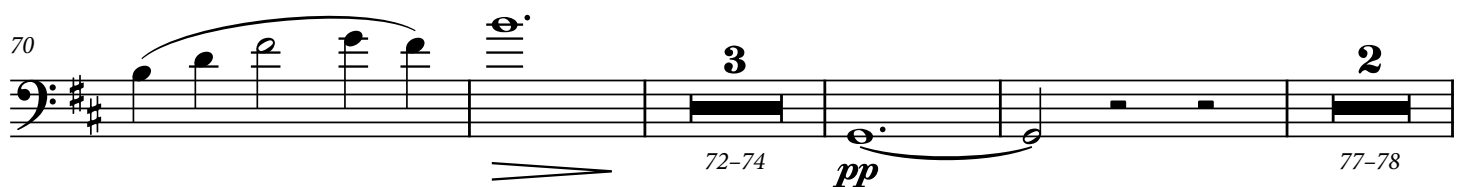
28

68 ff

32

1 pizz. f

36



79

71

5

pizz.

81-85

*mf*

87

91

95

99

102

arco

72 Faster

4

104-107

*p*

109

più animato

*f*

115

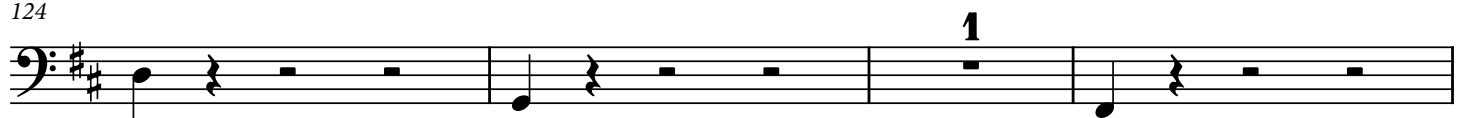
73

120

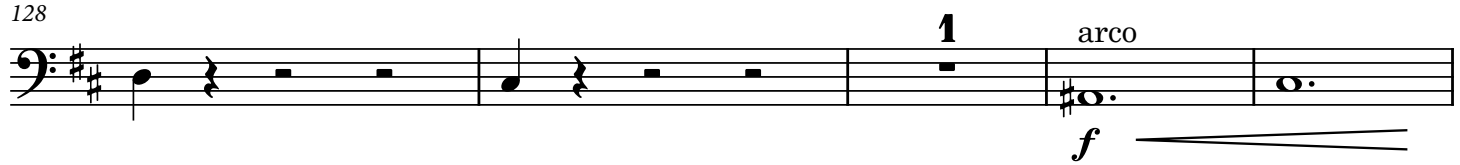
pizz.



124



128



133



136



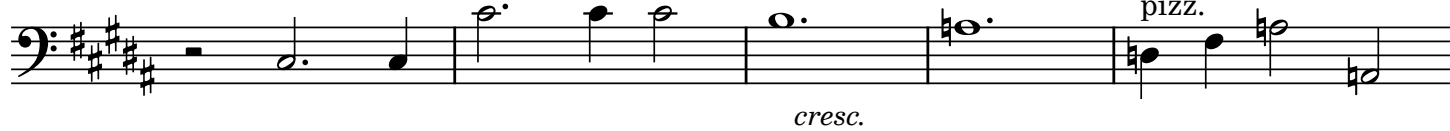
V.S.

140

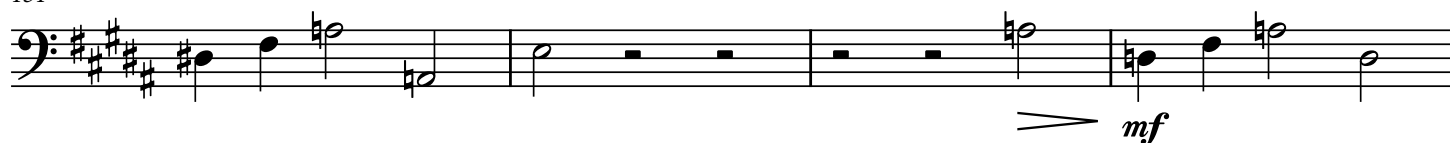
74



146



151



155



159



164



168



172



176

76

181

6

183-188

*ff*

190

77

5

193-197

*ff*

198

*ff*

Maestoso

202

206

210

4

216-219

220

Allegro

*ff*

This musical staff contains measures 220 through 223. It begins with a bass clef and a key signature of three sharps (F#, C#, G#). The tempo marking 'Allegro' is positioned above the staff. The first measure starts with a fortissimo (*ff*) dynamic marking. The melody consists of eighth notes: G2 (below the staff), F#2, E2, D2, C2, B1, A1, and G1. The staff concludes with a double bar line.

224

This musical staff contains measures 224 through 227. It continues with the same bass clef and key signature. The melody consists of eighth notes: G2, F#2, E2, D2, C2, B1, A1, and G1. The staff concludes with a double bar line.







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