



A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Bass Trombone

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

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University of Minnesota - School of Music
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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

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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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Bass Trombone

A WANDERER'S PSALM

Psalm 107

Horatio Parker

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

Slow, with dignity

6

1-6

Organ

11

marcato

f

16

Allegro, molto risoluto

ff

21

10

24-33

1

3

34-36

Horn 1

41

3

sfz

sfz

43-45

f

47

1

1

V.S.

52 2

mf

56 3

12 13

59-70 71-83

84 *poco animato*
Violin I

ppp

89 4

4 4

90-93 94-97

pp

99

cresc. *ff*

103

ff

107

ff

111 5

1

ff

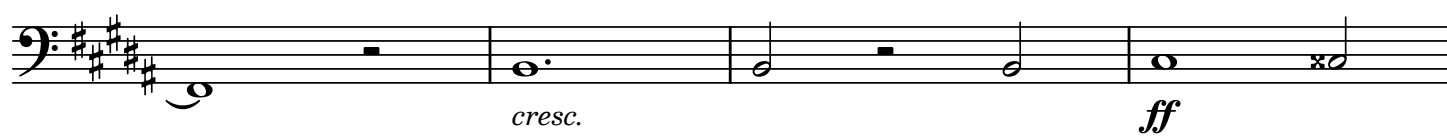
116



121



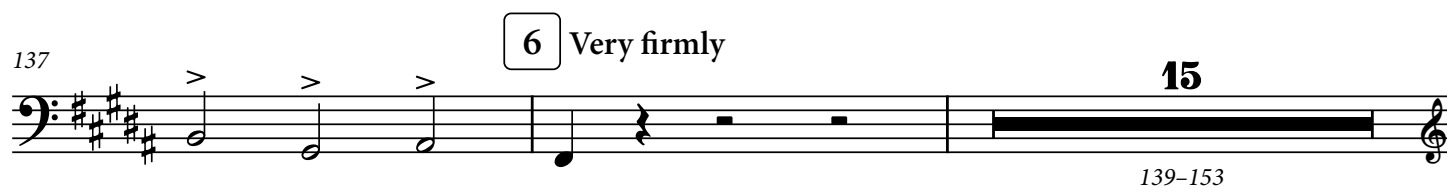
129



133



137



154 7

Horn 2

161

mf

167 8

p

173

ff

1

178

2

180-181

184

ff

1

189 9

8

192-199

200 10 **Poco meno mosso**

1 **28** **11** **sostenuto** **23** **12** **13**

201-228 229-251 252-264

13 poco animato 4 265-268

Poco più mosso 8 269-270

14 Poco mosso 21 271-278 279-299

15 300 Soprano

O _____ that men would there - fore praise the *mf*

305 *cresc.* *ff*

309

313 16 8 316-323

324

[illegible]

329

335

335

17

17


340

The bass line of 'The Rose Tree' is written in G major (one sharp) and 2/4 time. It consists of 12 measures. The notes are: G2 (half), A2 (half), B2 (half), C3 (half), D3 (half), E3 (half), F#3 (half), G3 (half), A3 (half), B3 (half), C4 (half), and D4 (half). The key signature has one sharp (F#). The time signature is 2/4.

344

348

348 rit.....



No. 2 - "They That Sit In Darkness"

Allegro moderato **19** **18** **22** **19** **2** **Animato** **6**

1-19 20-41 42-43 44-49

20 **7** **poco rit.** **21**

50-56

they fell down, and there was none to help them, and there was

Solo Alto

62

p **pp** **4** 68-71

a tempo **8** **22** **13** **23** **15** **24** **con anima** **9**

72-79 80-92 93-107 108-116

Più mosso
Solo Alto

117

O that men would there - fore praise the Lord for His good - ness, and de - clare the

124

25

won - ders, **p** **cresc.** **p** **cresc.**

131

f **mf**

26 **8** **8** **rit.** **4**

136-143 144-151 152-155

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

Allegro [With Rough Vigor] ♩ = 100

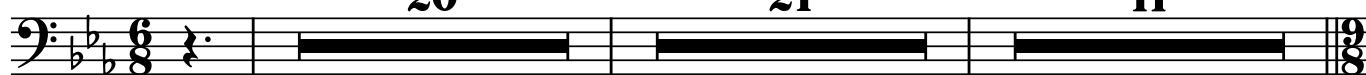
27

20

21

28

11



1-20

21-41

42-52

29

Trumpet 1



54-57

f

62-63

66-67



70-75

ff

30

dim.*p**f**dim.*

106-121

122-137

16

32

16

138 33 espress. sostenuto

Horn 3 141-146 *p*

149 34 Tranquillo poco rit.

152-167 168-169 170-171 172-186

187 35 Più animato Poco animato

188-198 Horn 1

205 36

f *ff* *dim.*

213

ff

220

ff

226 37

227-229 *dim.* 233-255

38

6

Harp

256-261

256-261

269

39

269

278

ppp

278

287

f *cresc.*

287

294

ff

294

301

1

301

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** **3** Soprano

54-71 72-74 at His word, _____ at His word the storm - y

79 wind _____ a - ris - eth, at His word the wind, *mf*

86 **44** **1** *mf* *p*

6 **94-99** *f* *p* *p*

106 **45** **4** **8** *p* *cresc.* *f*

46 **6** **123-128** *ff*

133 **47** **10** **3**

135-144 145-147

148

f *ff* 155-157

158

ff *f* 48 animato

164

Più largo e rit. molto *p*

174-178

Andantino tranquillo *p* 182-185 186-191

192

Allegretto sempre *p* 194-218 219-222 223-230

231

Animato e crescendo *p* 244-246 247-255

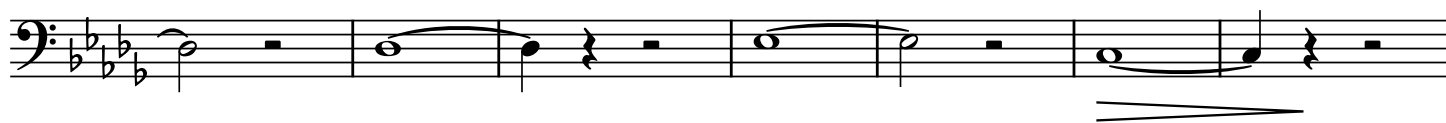
240

Largo ma non lento *p* 244-246 247-255

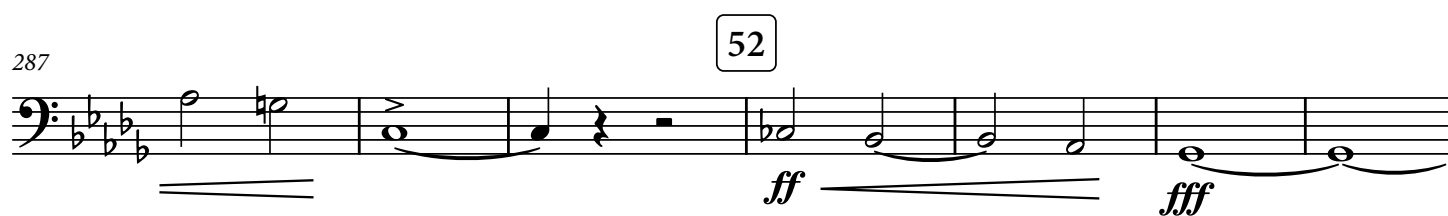
256

Animato e crescendo *p* *f* *ff* 261-264 *f*

266



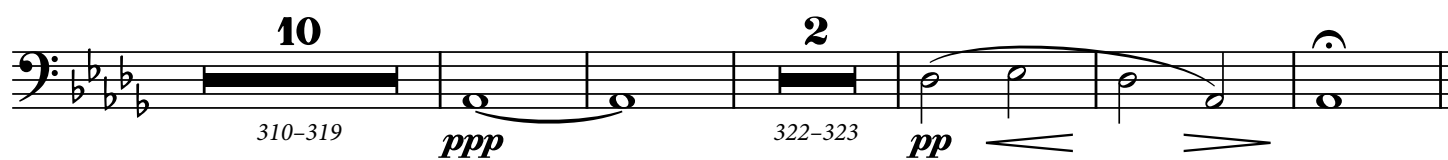
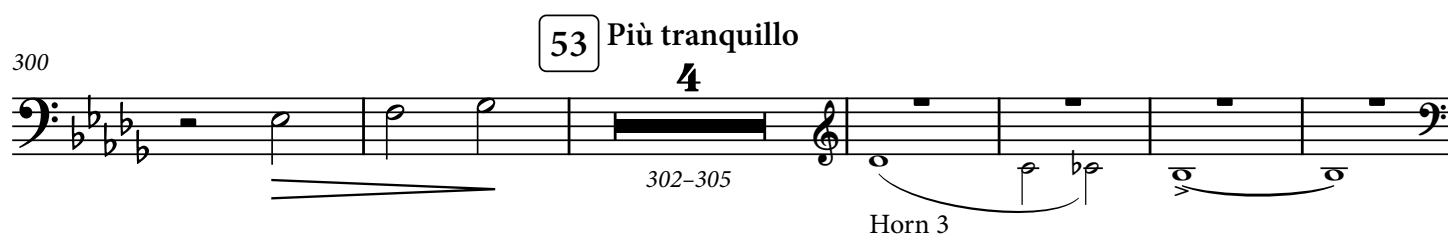
287



294



300



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

Andantino **8** **54** **15** **55** **Più mosso** **9**

1-8 9-23 25-33

56

34 Solo Soprano

And there He set - teth the hun - gry, that they may build_ them, may build them a ci - ty to

57 **1** **19** **58** **3** **2** **poco rit.**

40 *f* 43-61 62-64 65-66

a tempo **8** **59** **12** **60** **6** **8**

67-74 75-86 87-92 93-100

61 **9** **poco rit.** **2**

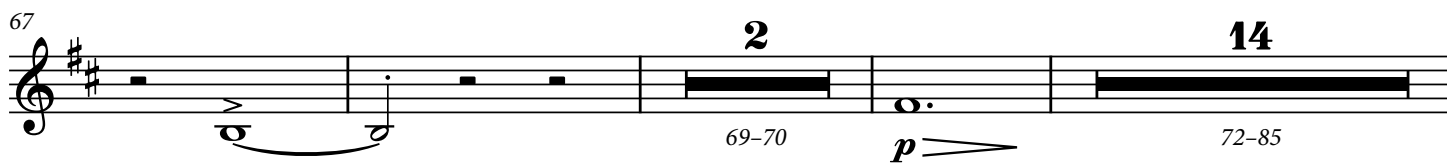
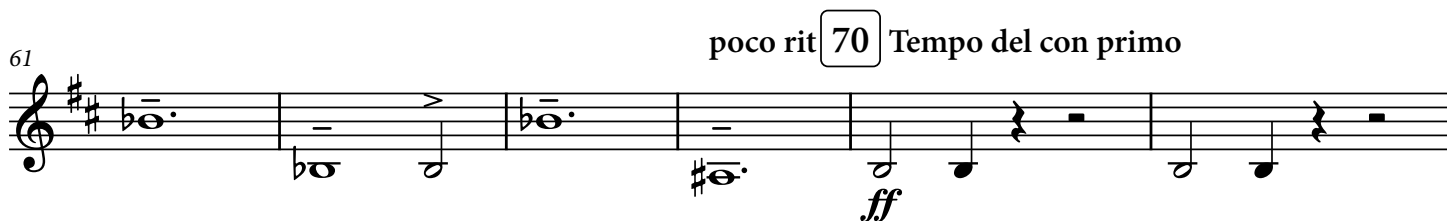
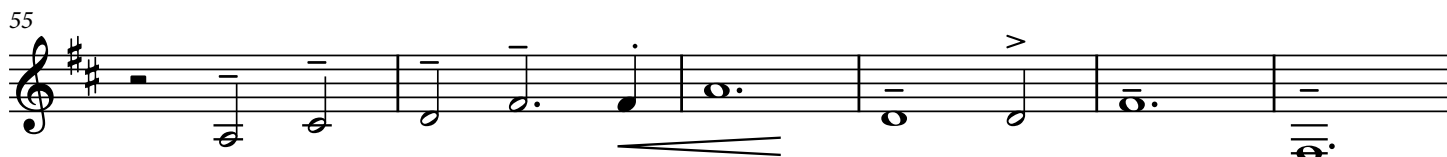
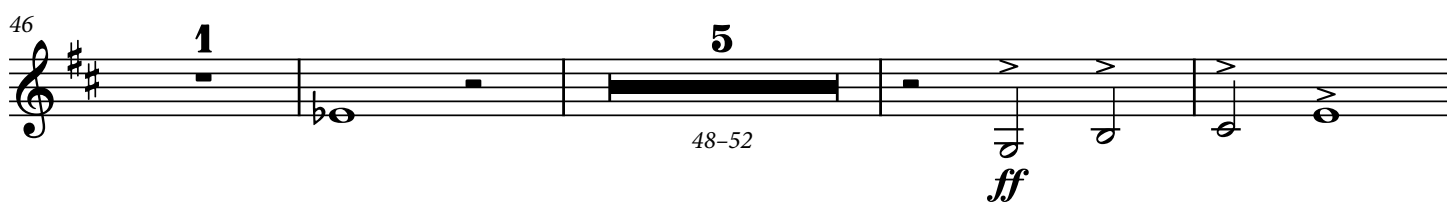
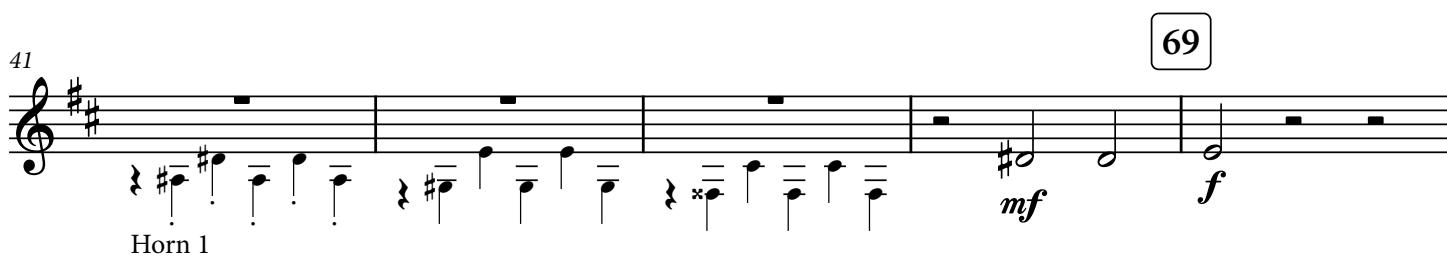
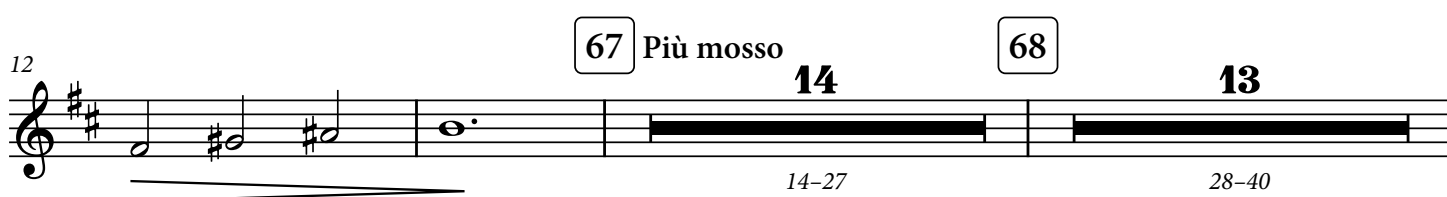
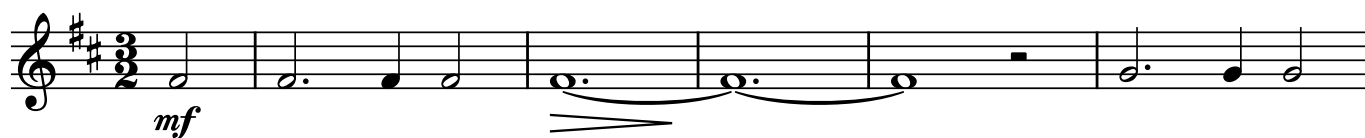
101-109 110-111

No. 6 - “The Righteous Will Consider This”

Tacet

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

Lento, sostenuto



71 17 72 Faster 6 più animato 11 73 9

86-102 103-108 109-119 120-128

129 Harp

ff

134

74 20 75 Soprano

140 143-162 For_ He de -

164 - liv - ered them out of their dis - tress. *mf* *cresc.*

169 2 172-173

174

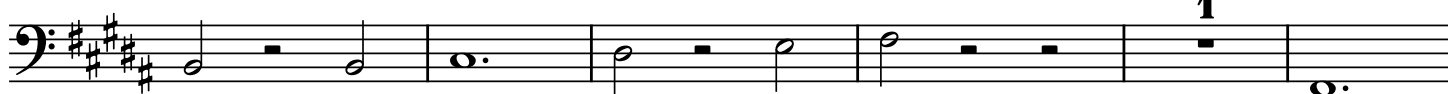
76 8 179-186

187

77

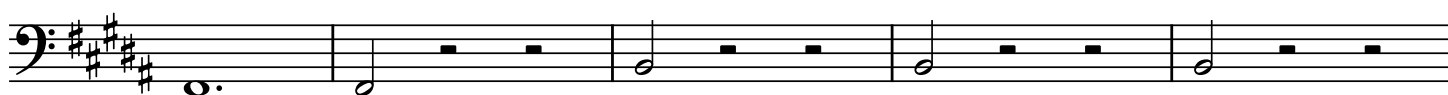


192



198

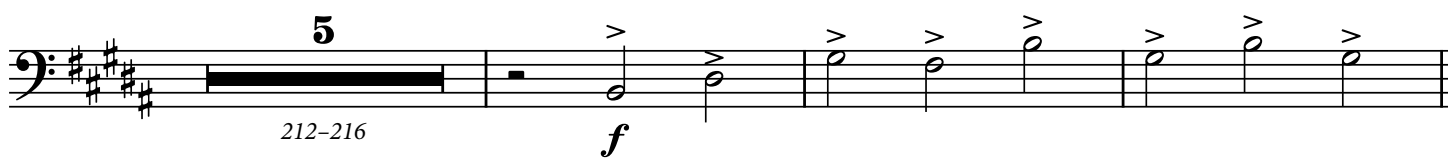
Maestoso



203



207

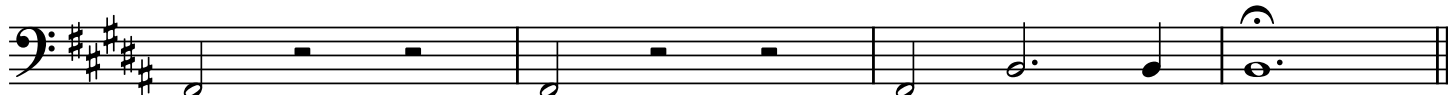


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Allegro



224





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