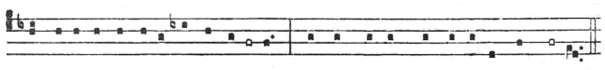
A
WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR

SOLI, CHORUS & ORCHESTRA

by

Horatio Parker

(Op. 50)

Bassoon 2

COVER IMAGE

‘Moses Leading the Israelites Out of Egypt’

by

József Molnár

1821

IN THE UNITED STATES

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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:	Royal College of Music Library, London: MS 5152b
Vocal Score:	Novello’s Original Octavo Edition no. 8307, Novello, Ewer & Co., 1900
Royal College of Music Library	Jonathan Frank, Ass’t. Librarian - jonathan.frank@rcm.ac.uk
Manuscript Transcription & Score Preparation	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"	10
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" ...	19
5.	SOPRANO SOLO	"He turneth the floods into a wilderness"	24
6.	CHORUS A CAPELLA	"The righteous will consider this" ...	Tacet
7.	CHORUS AND QUARTET	"O give thanks unto the Lord" ...	28

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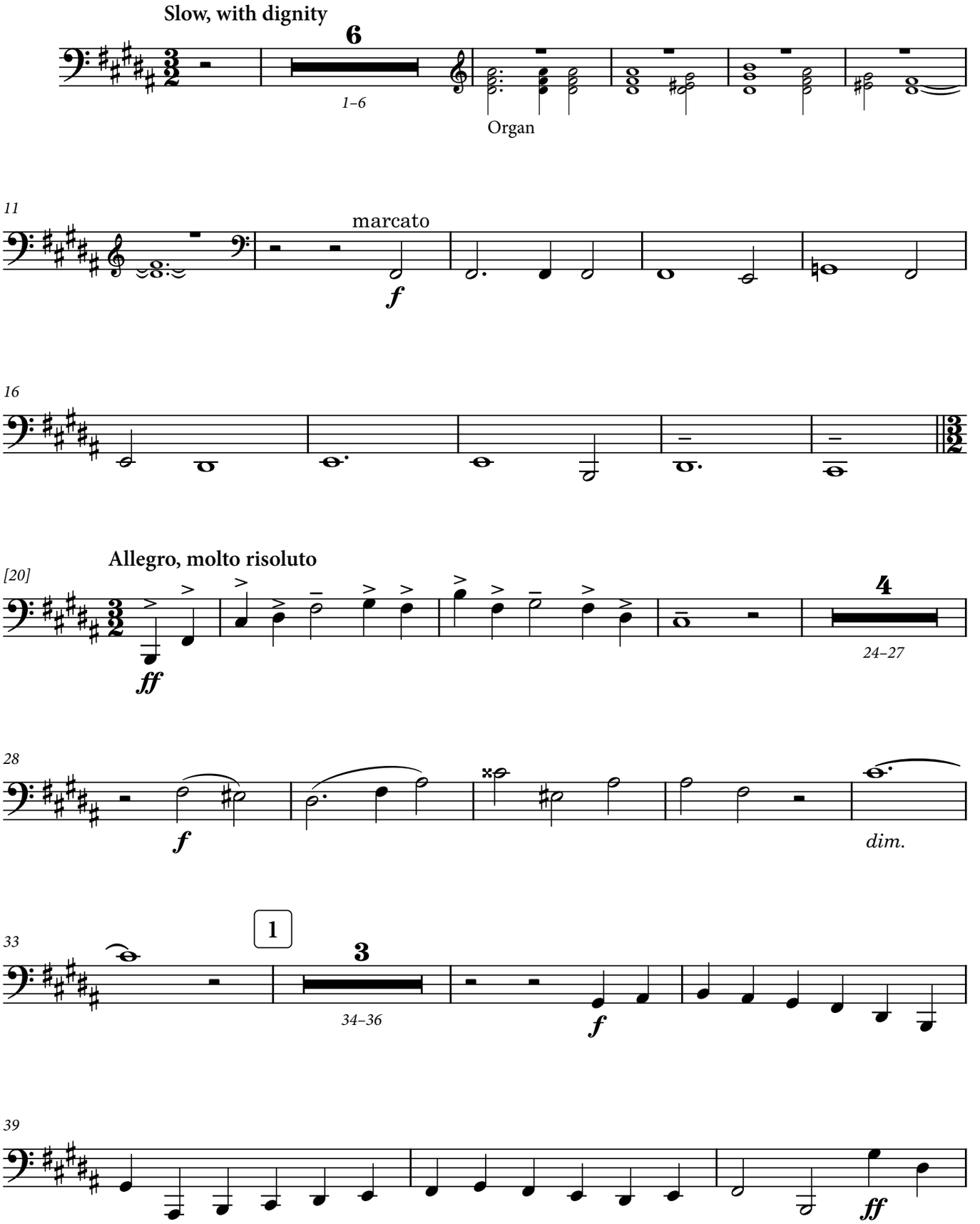
Bassoon 2

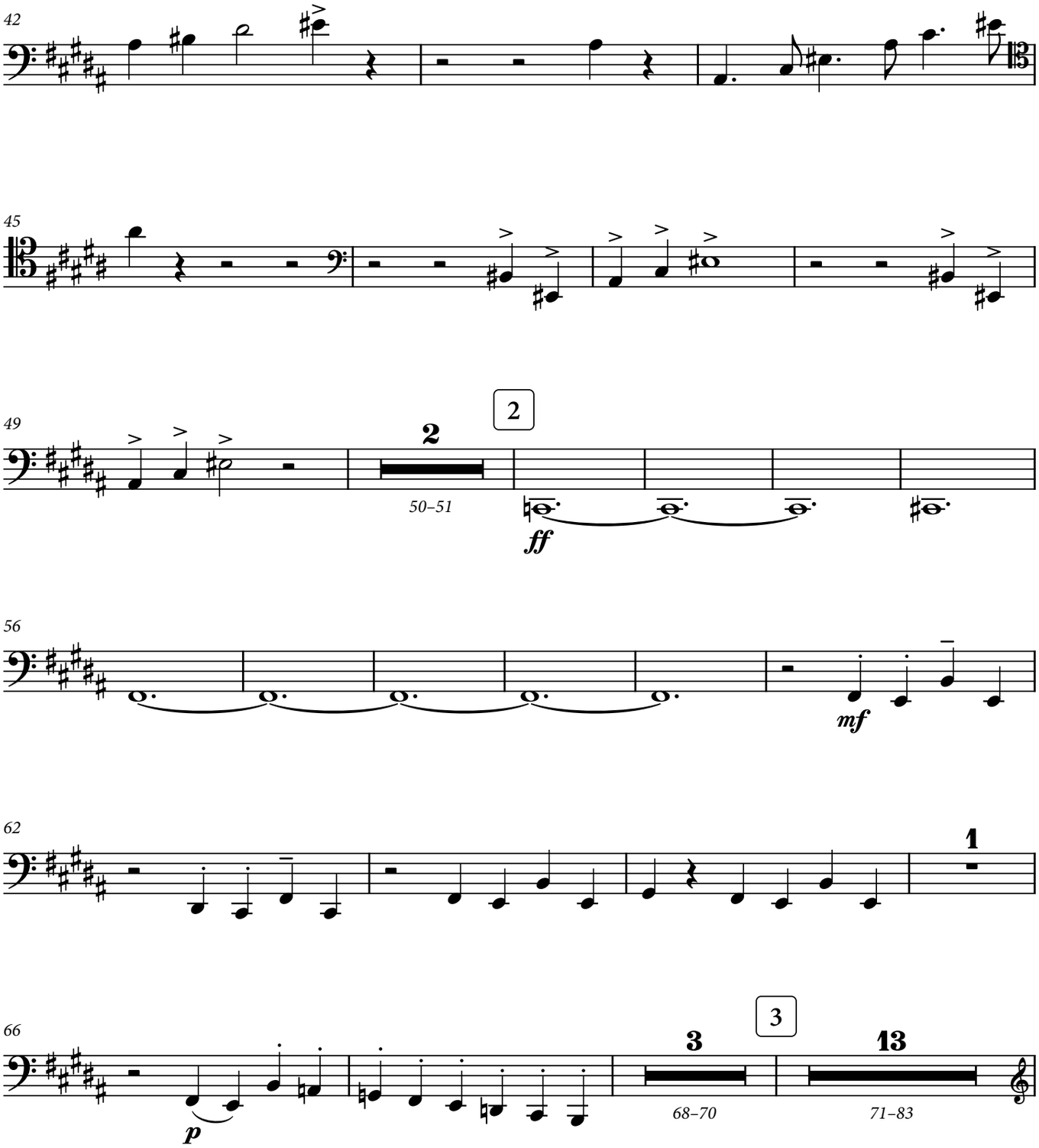
A WANDERER'S PSALM

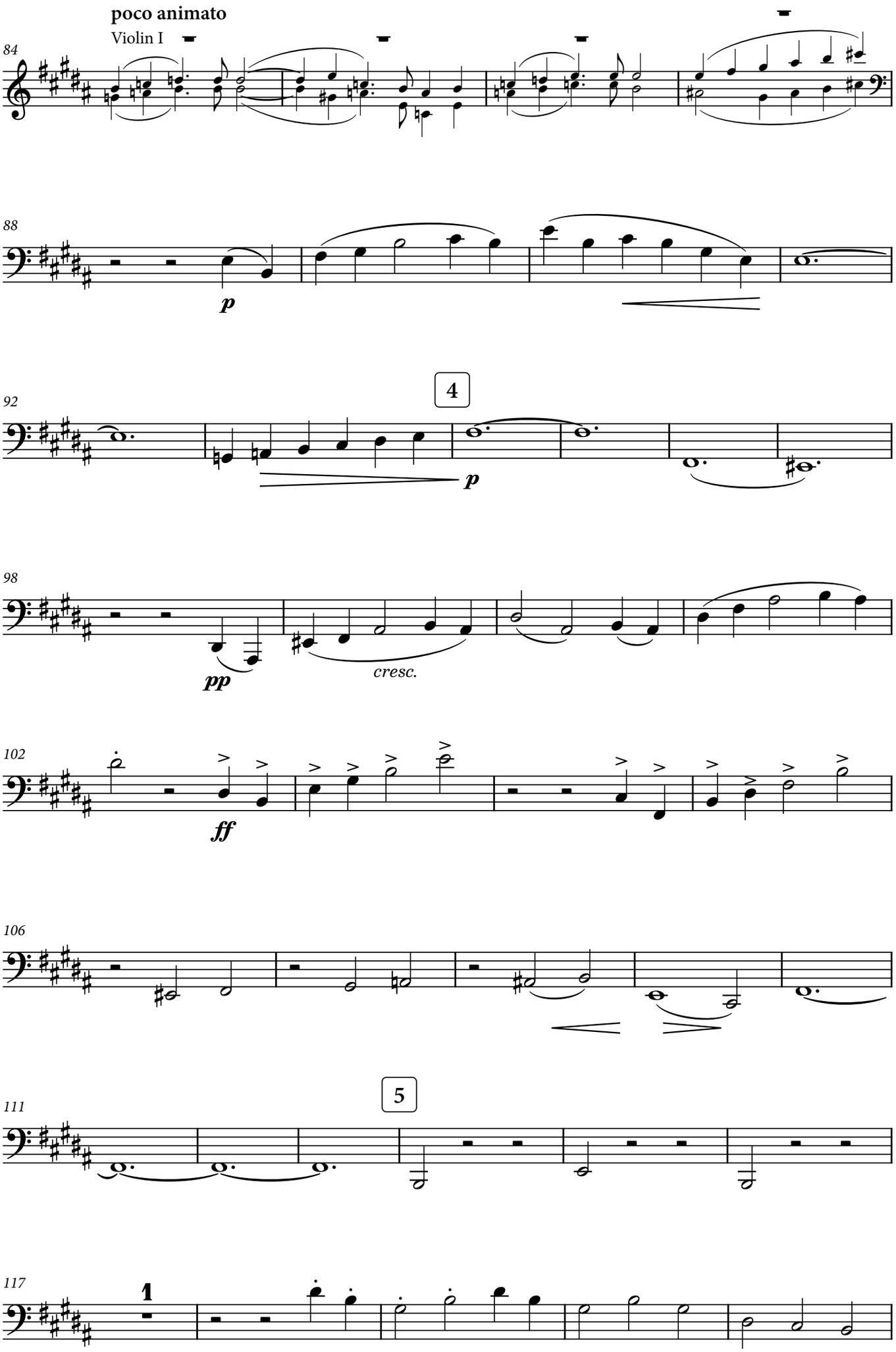
Psalm 107

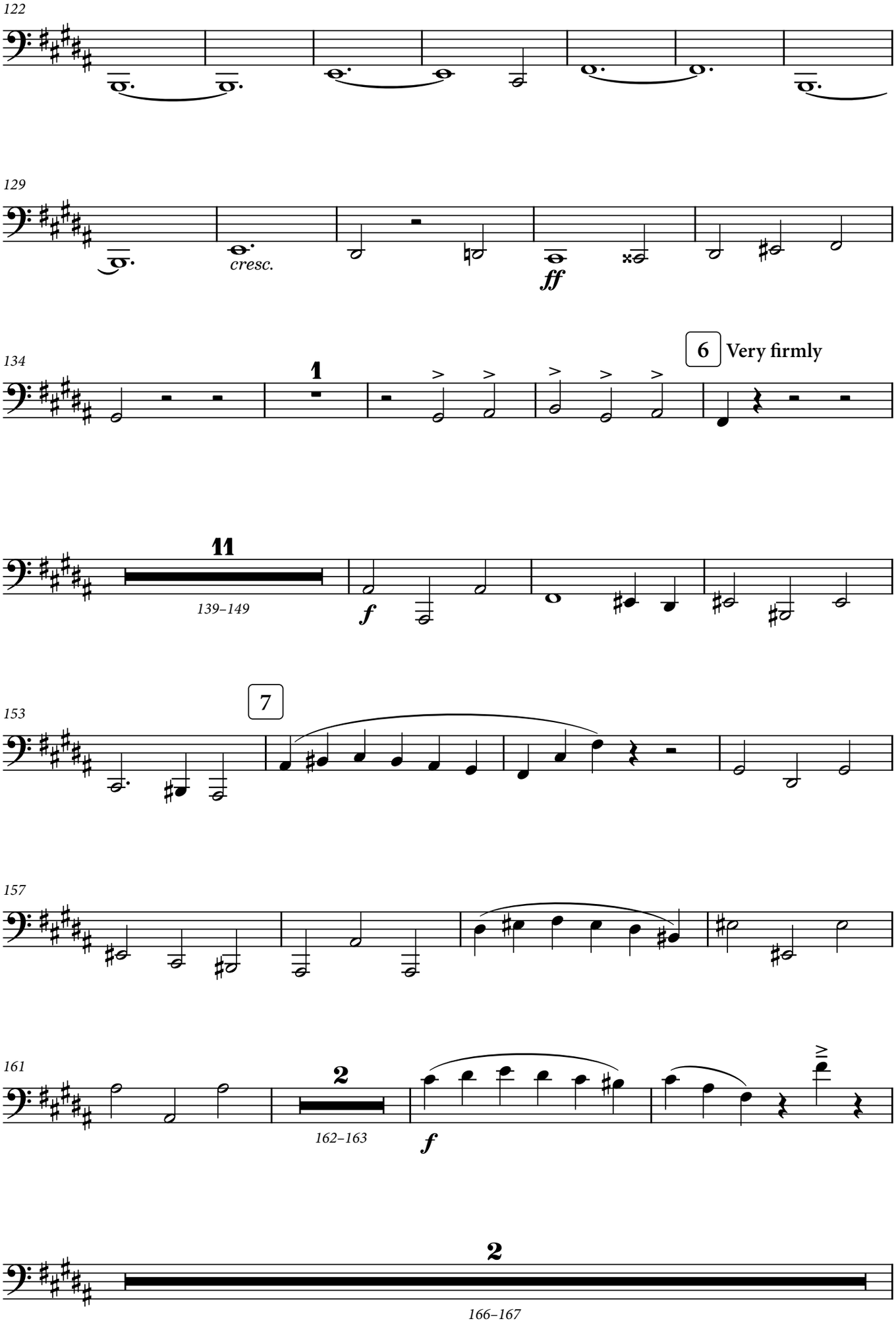
Horatio Parker

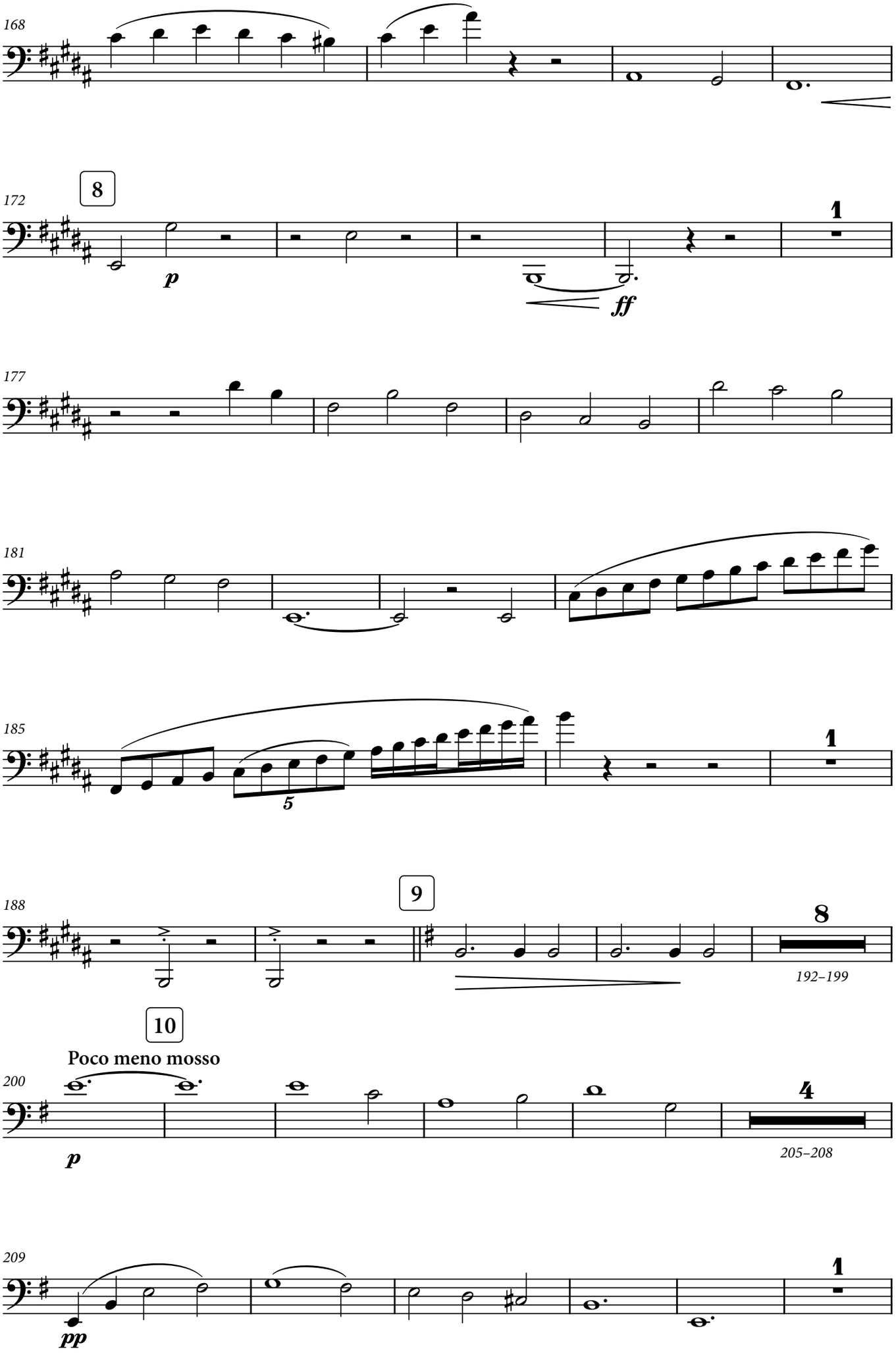
No. 1 - "O Give Thanks Unto The Lord"

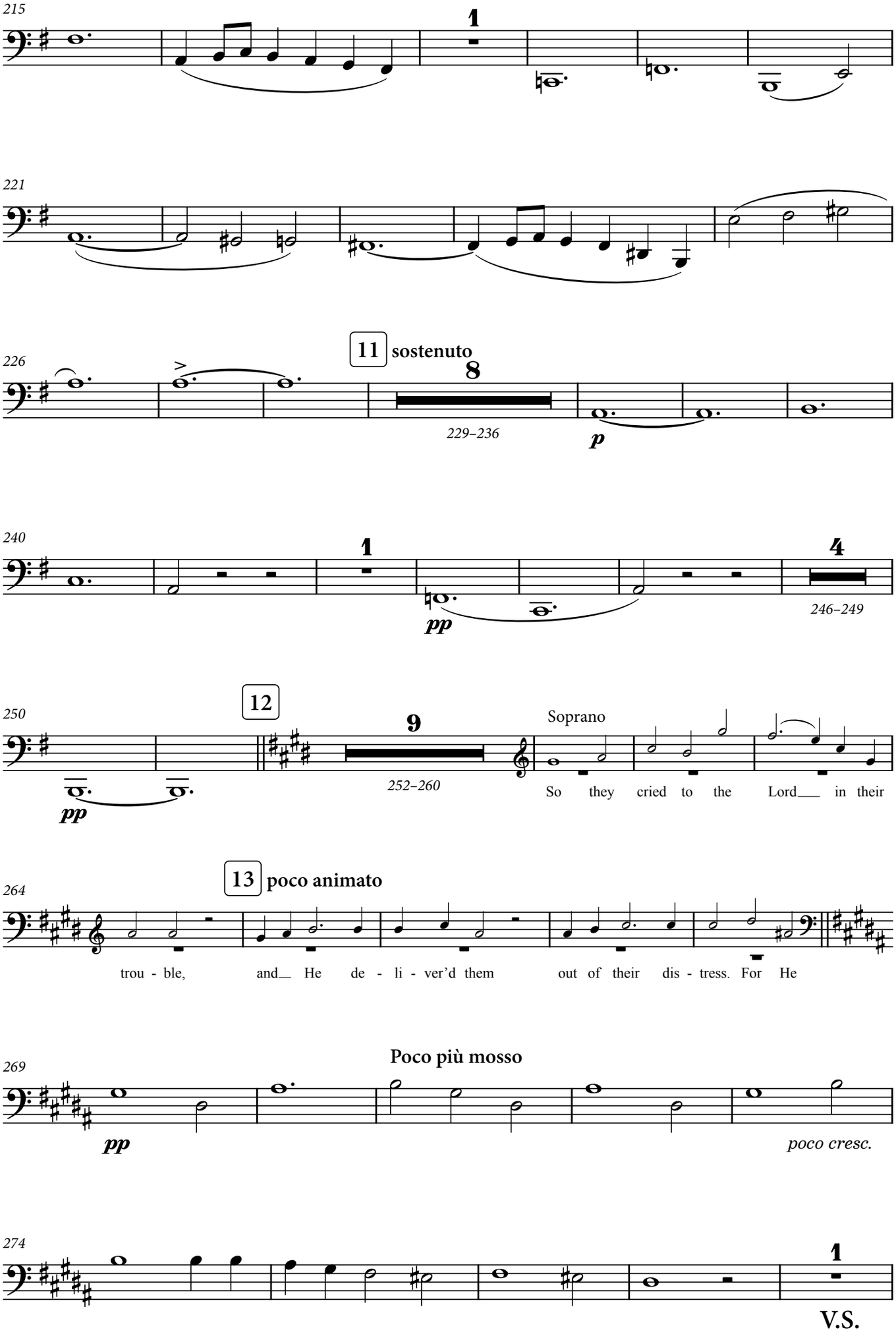


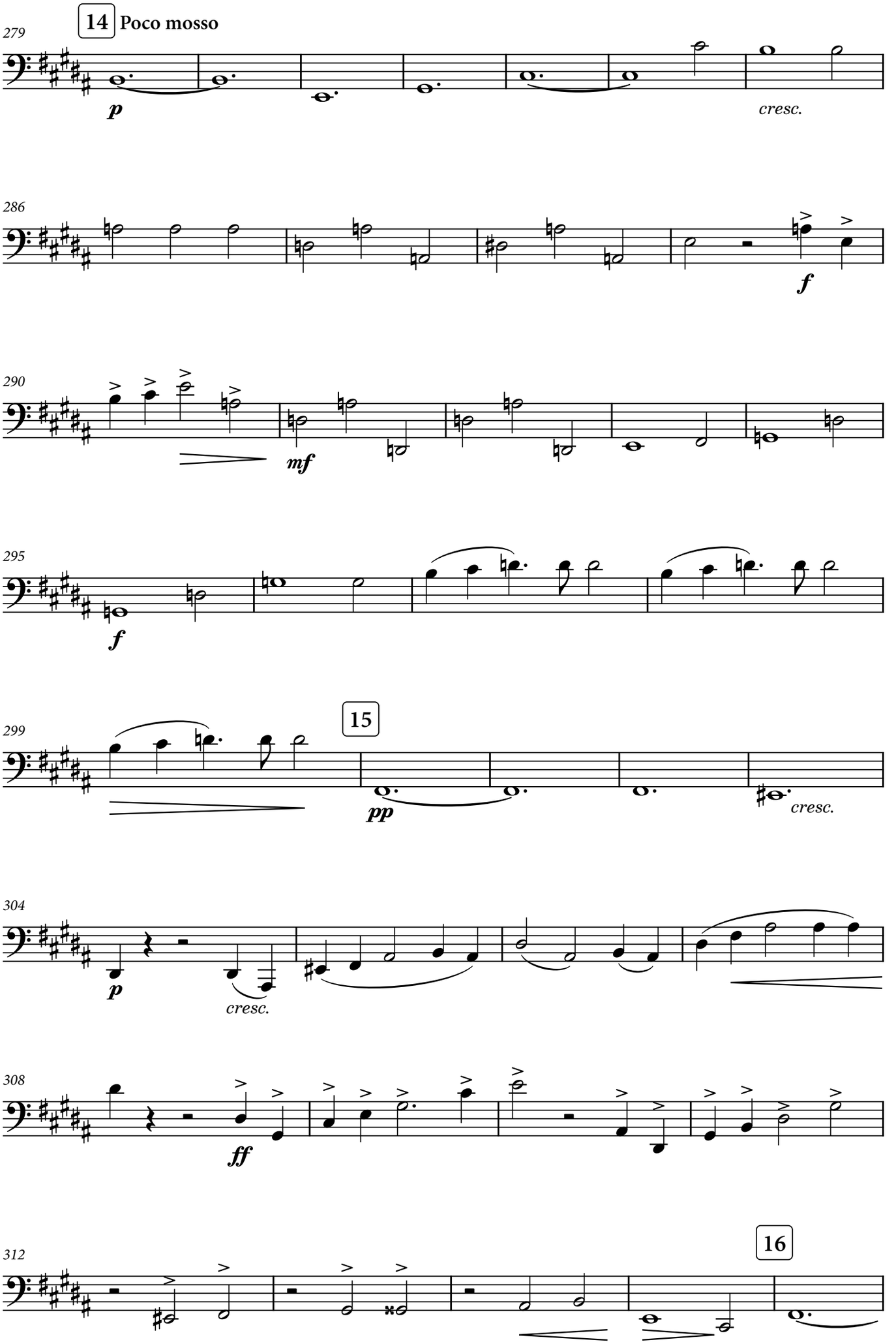

42
45
49
2
2
50–51
ff
56
mf
62
1
66
3
3
13
68–70
71–83
p


poco animato
Violin I
84
88
p
92
4
p
98
pp
cresc.
102
ff
106
111
5
117
1

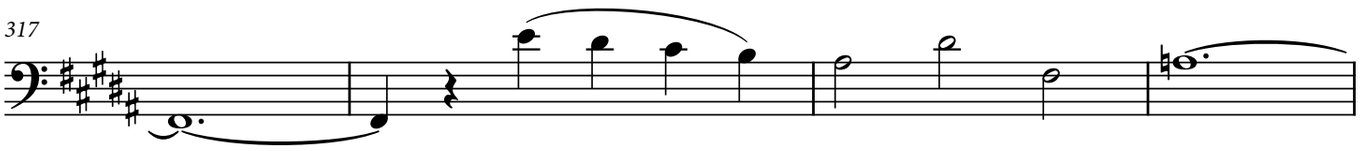

122
129
cresc.
ff
134
1
6
Very firmly
11
139–149
f
153
7
157
161
2
162–163
f
2
166–167


168
172
8
p
ff
1
177
181
185
5
1
188
9
8
192–199
10
Poco meno mosso
200
p
4
205–208
209
pp
1


215
1
221
226
11 sostenuto
8
229–236
p
240
1
4
246–249
pp
250
12
9
252–260
Soprano
pp
So they cried to the Lord in their
264
13 poco animato
trou - ble, and He de - li - ver'd them out of their dis - tress. For He
269
Poco più mosso
pp
poco cresc.
274
1
V.S.


14 Poco mosso
279
p
cresc.
286
f
290
mf
295
f
299
15
pp
cresc.
304
p
cresc.
308
ff
312
16

317



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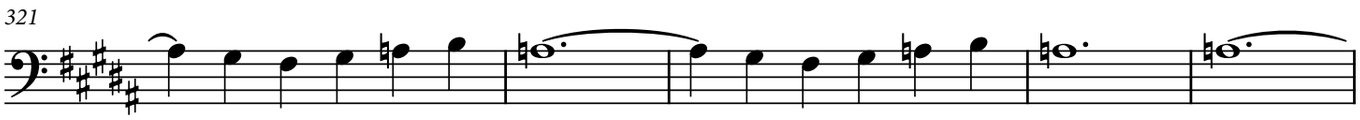

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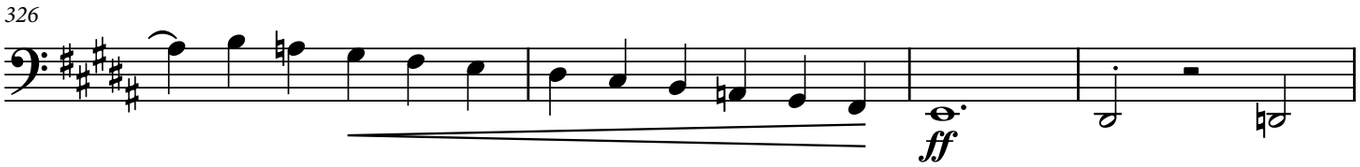

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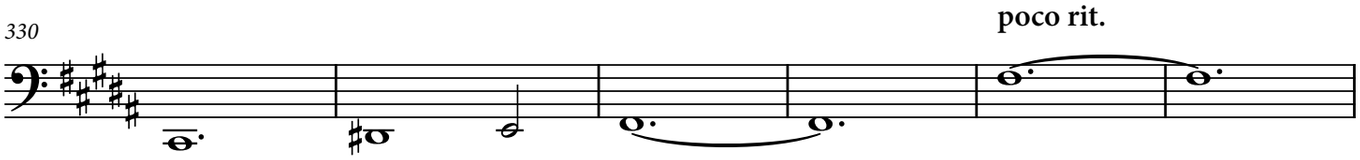

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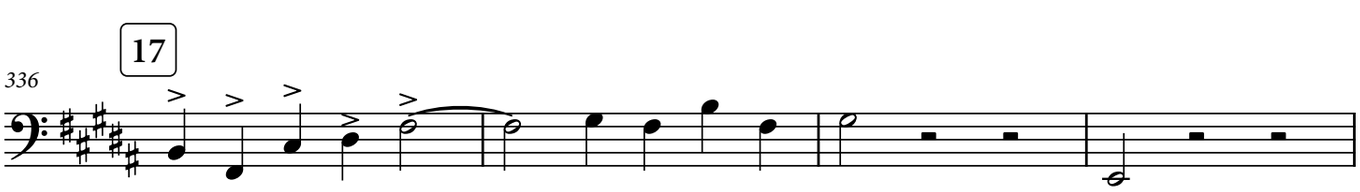

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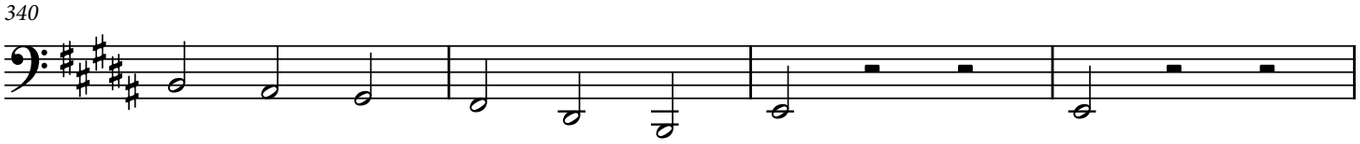

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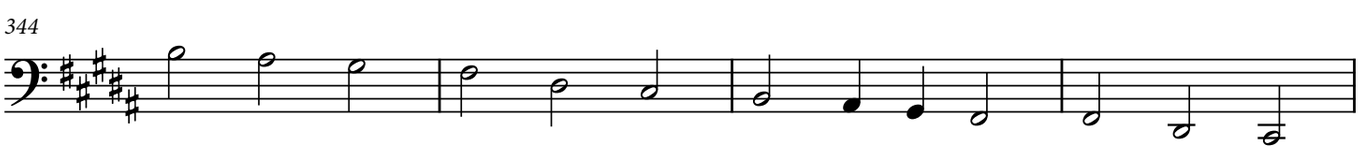

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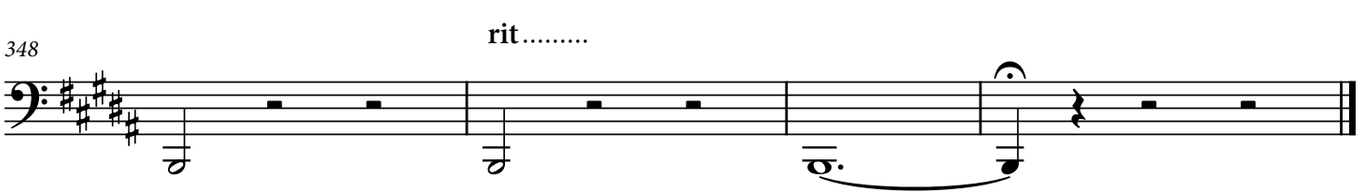
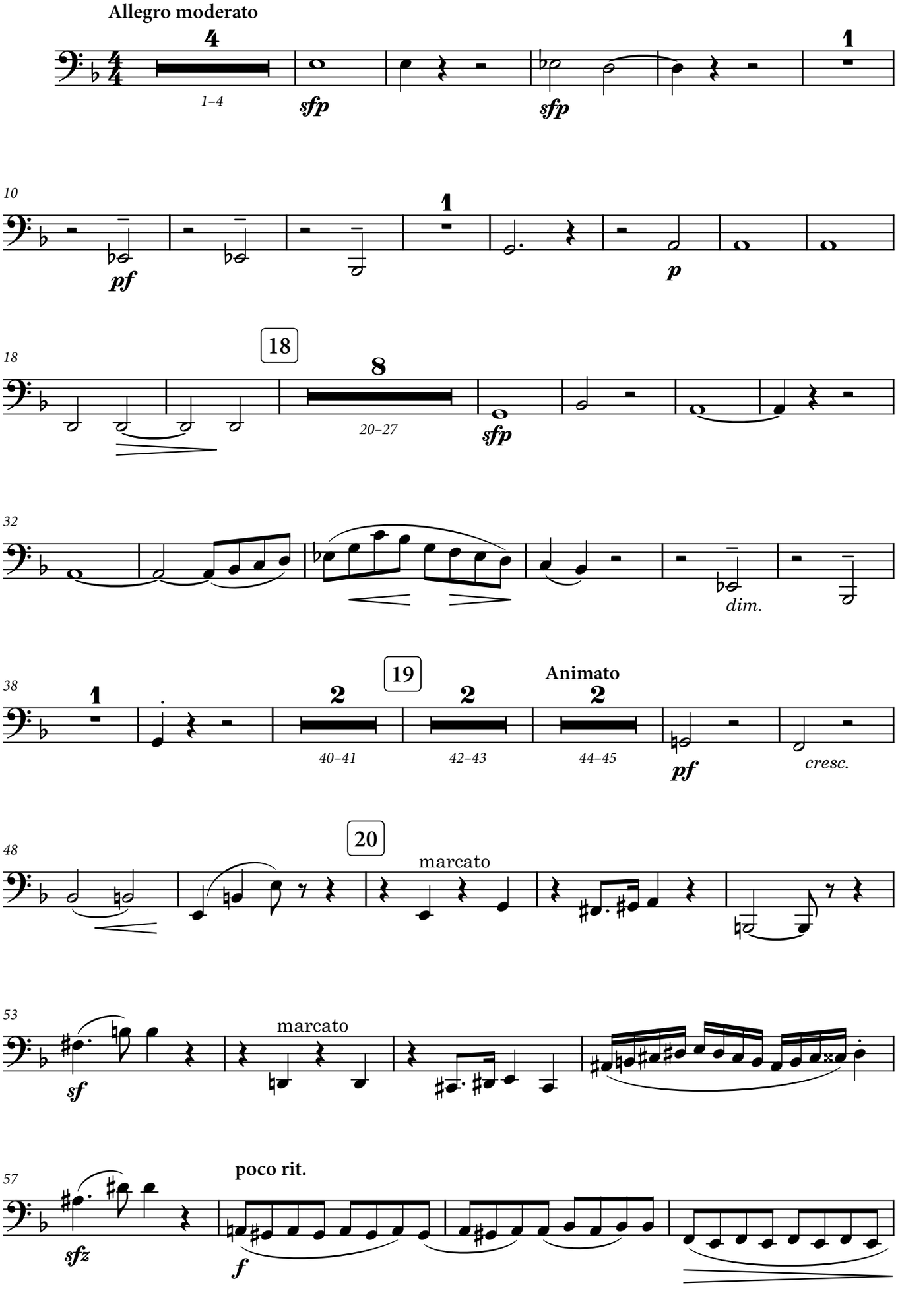
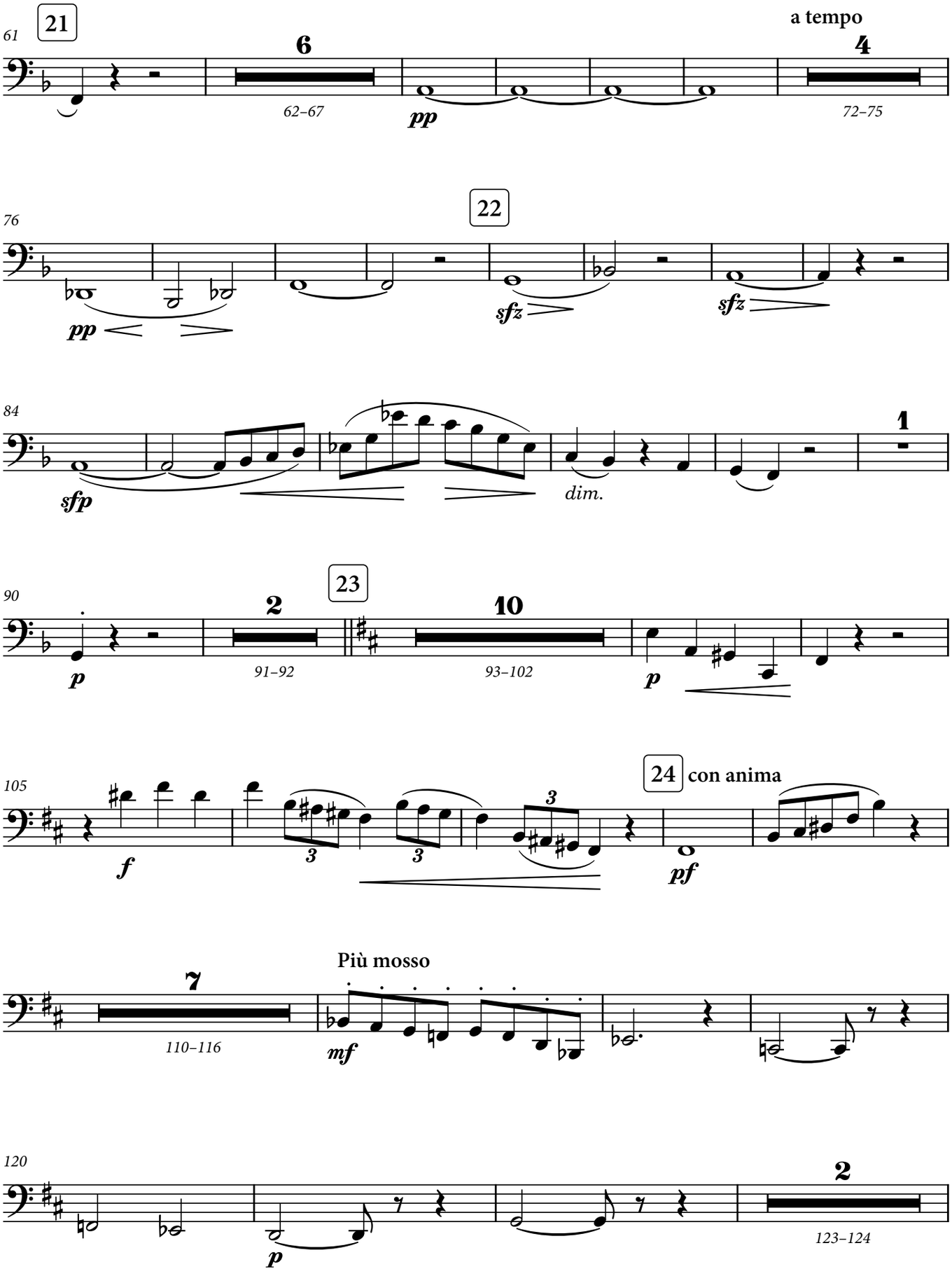
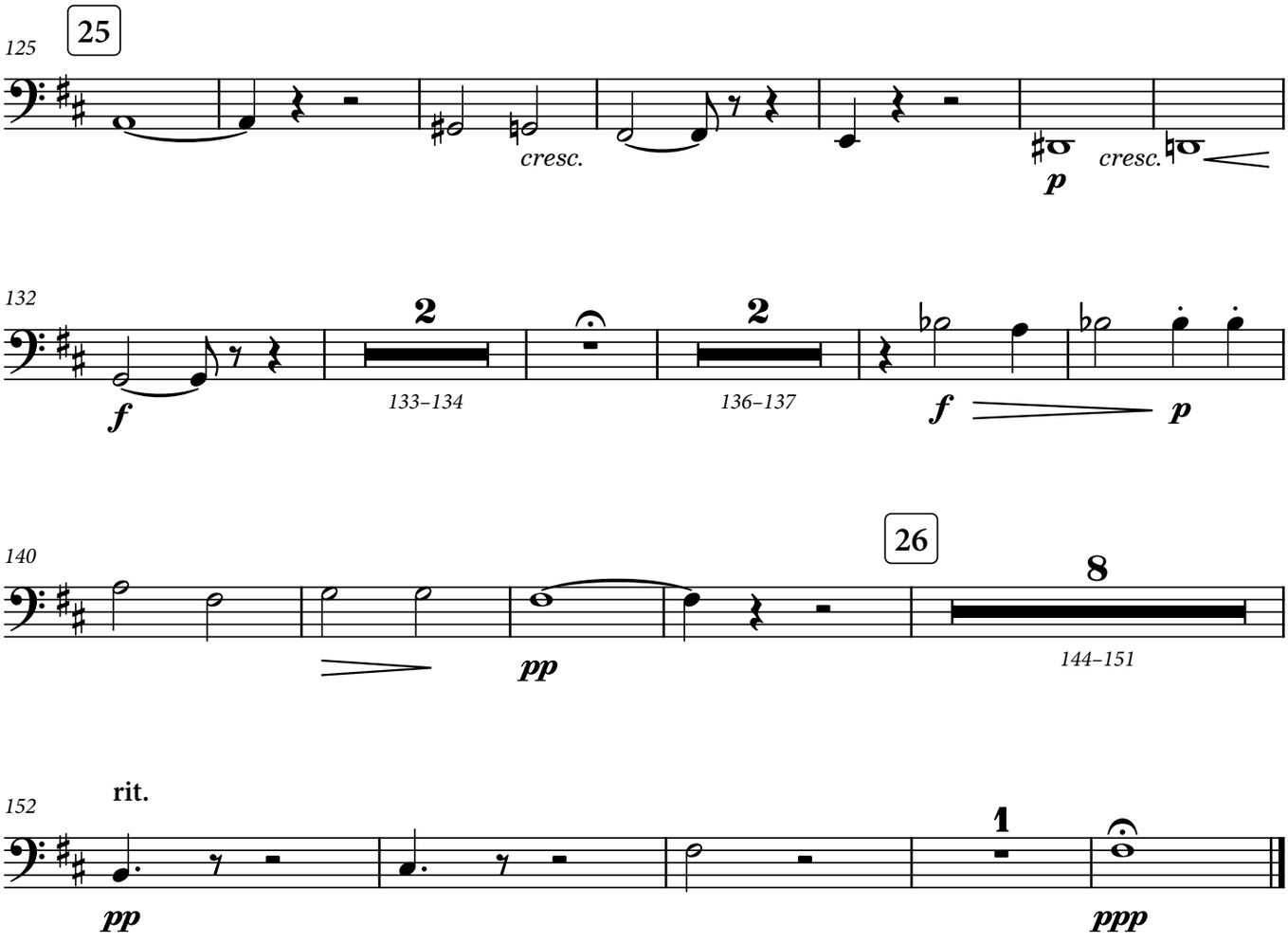


No. 2 - “They That Sit In Darkness”




61
21
6
62–67
pp
a tempo
4
72–75
76
22
pp
sfz
sfz
84
sfp
dim.
1
90
23
2
91–92
10
93–102
p
p
105
24 con anima
f
3
3
3
pf
Più mosso
7
110–116
mf
120
p
2
123–124


125
25
cresc.
p
cresc.
132
2
2
133–134
136–137
f
f
p
140
26
8
144–151
pp
152
rit.
1
pp
ppp

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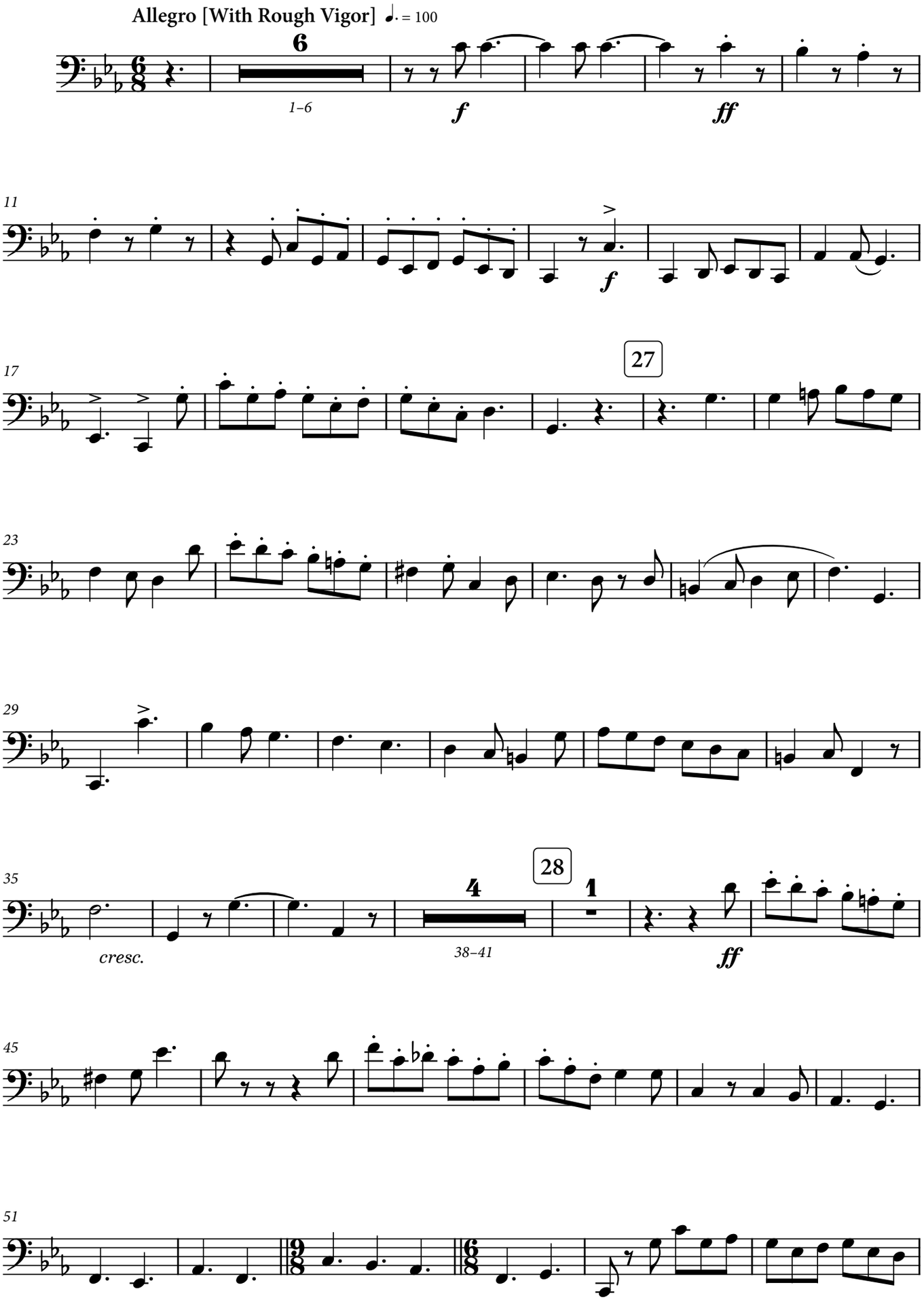
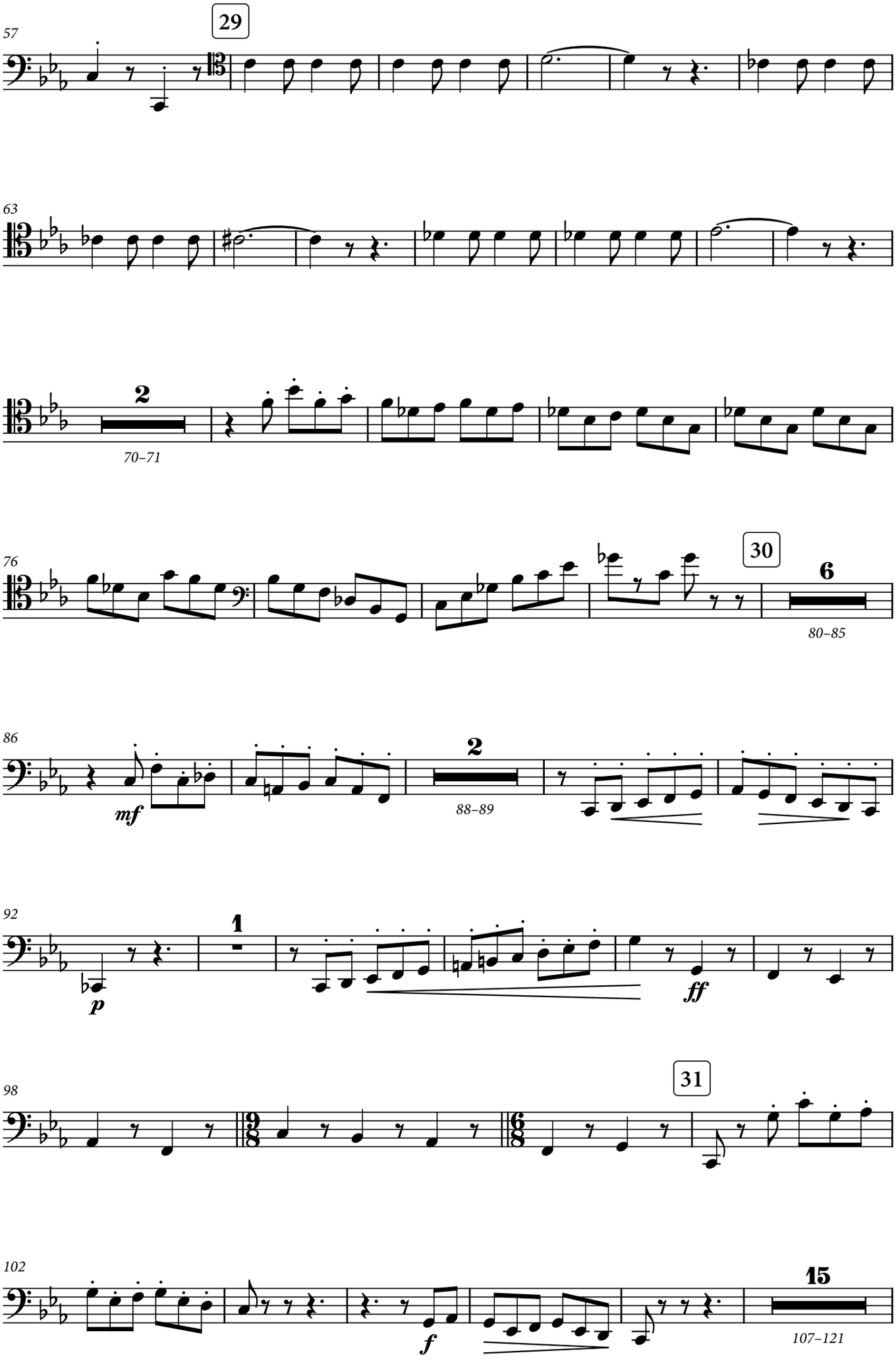
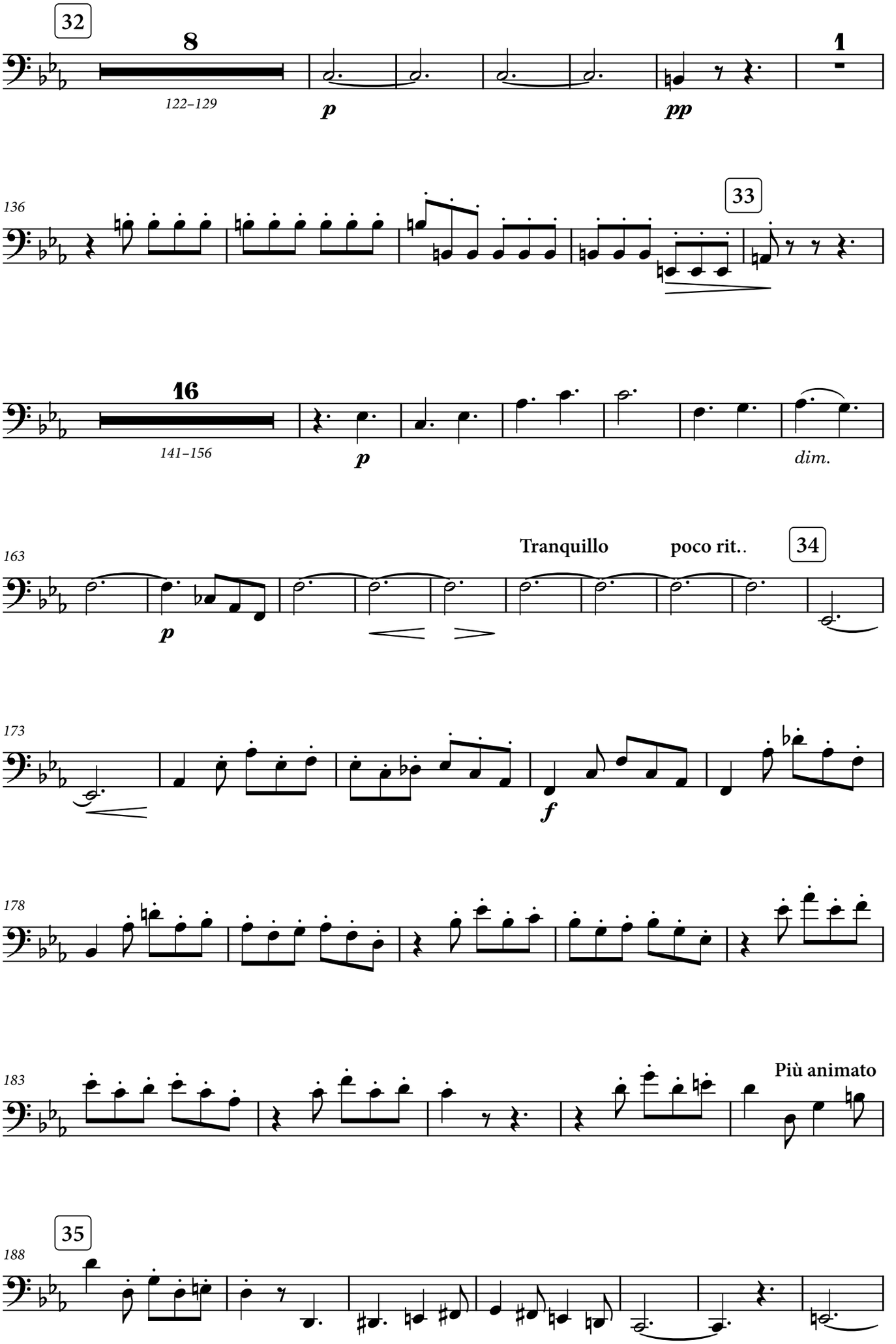
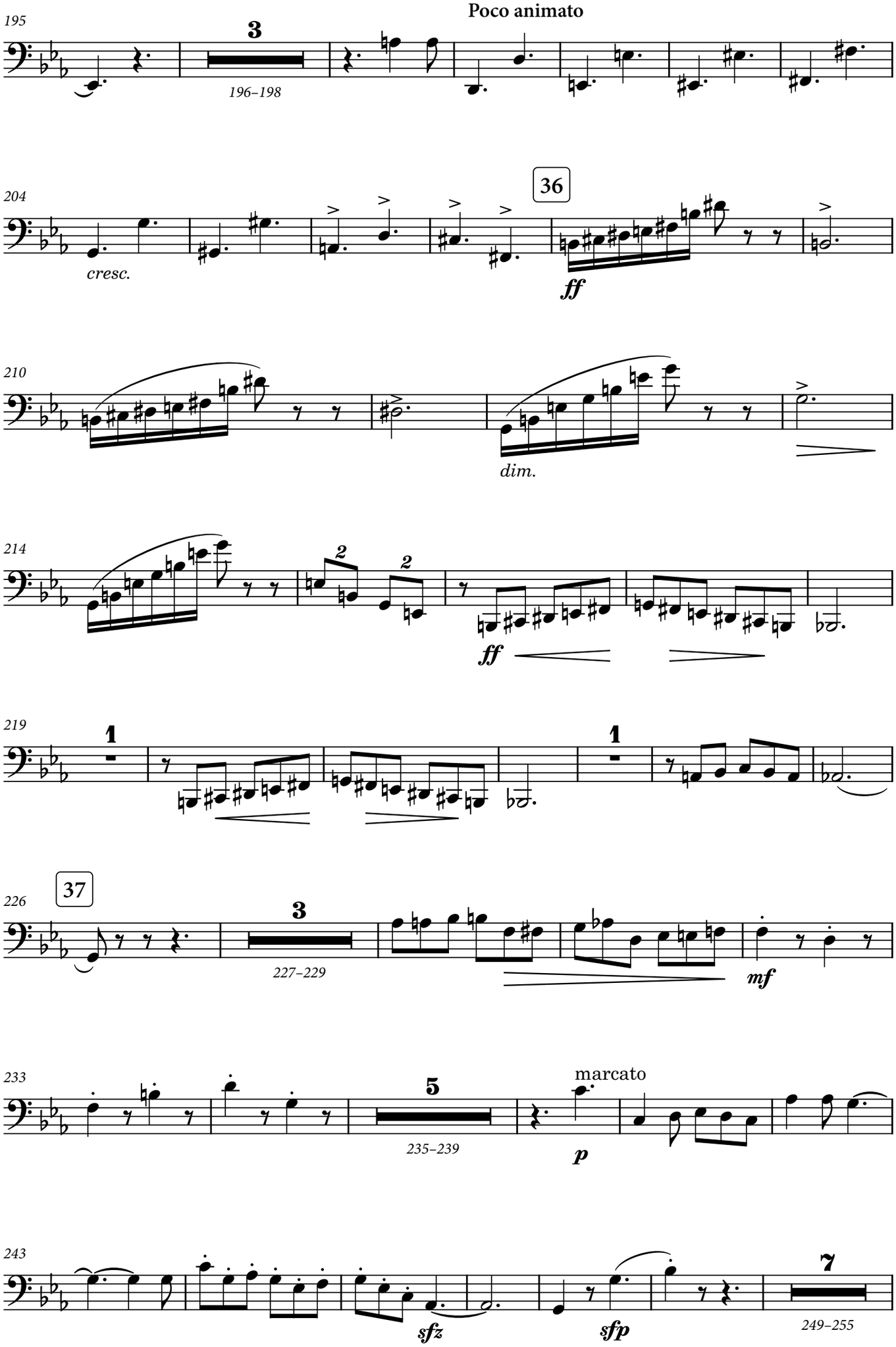
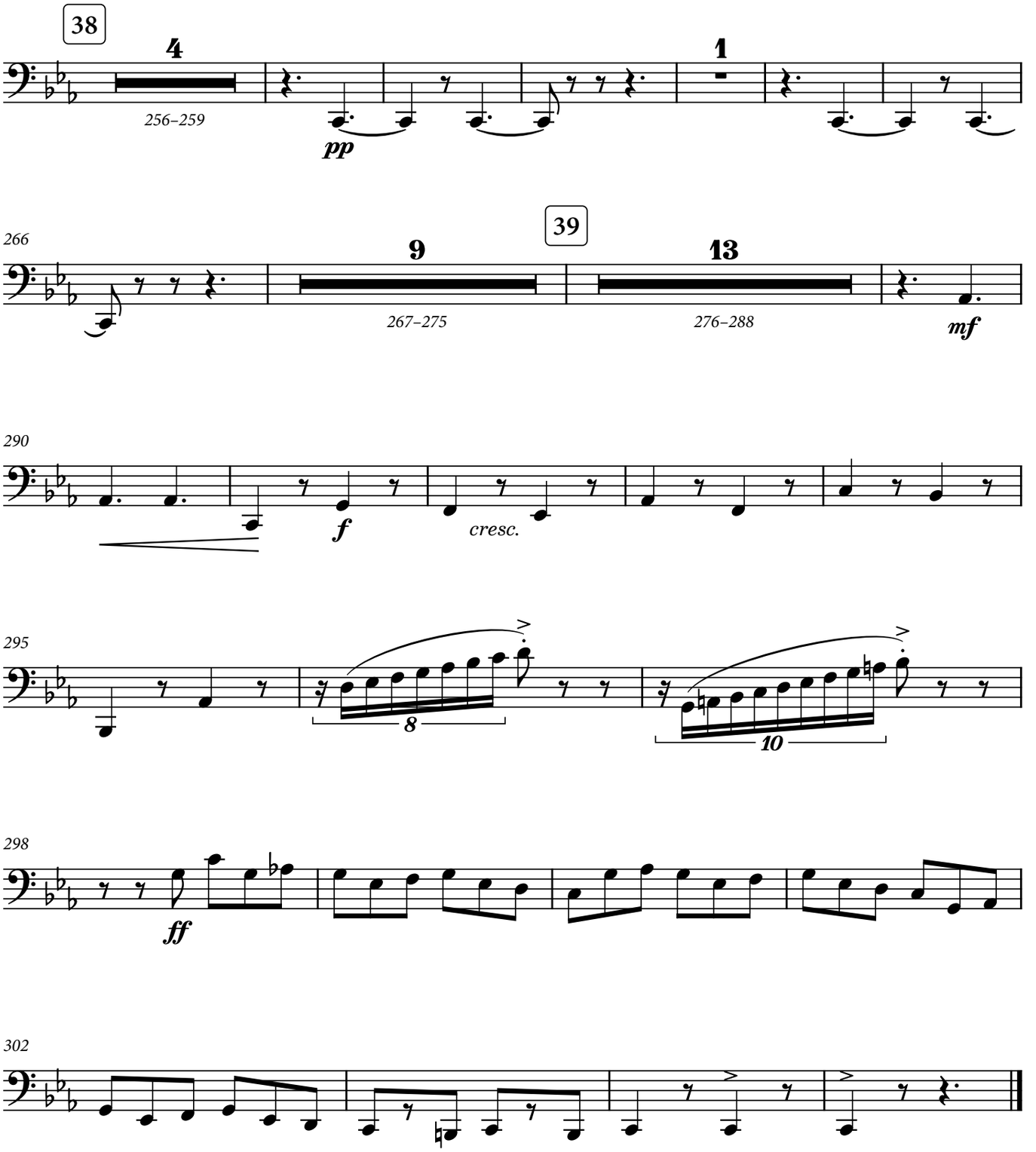
No. 3 - “For He Hath Broken The Gates of Brass”



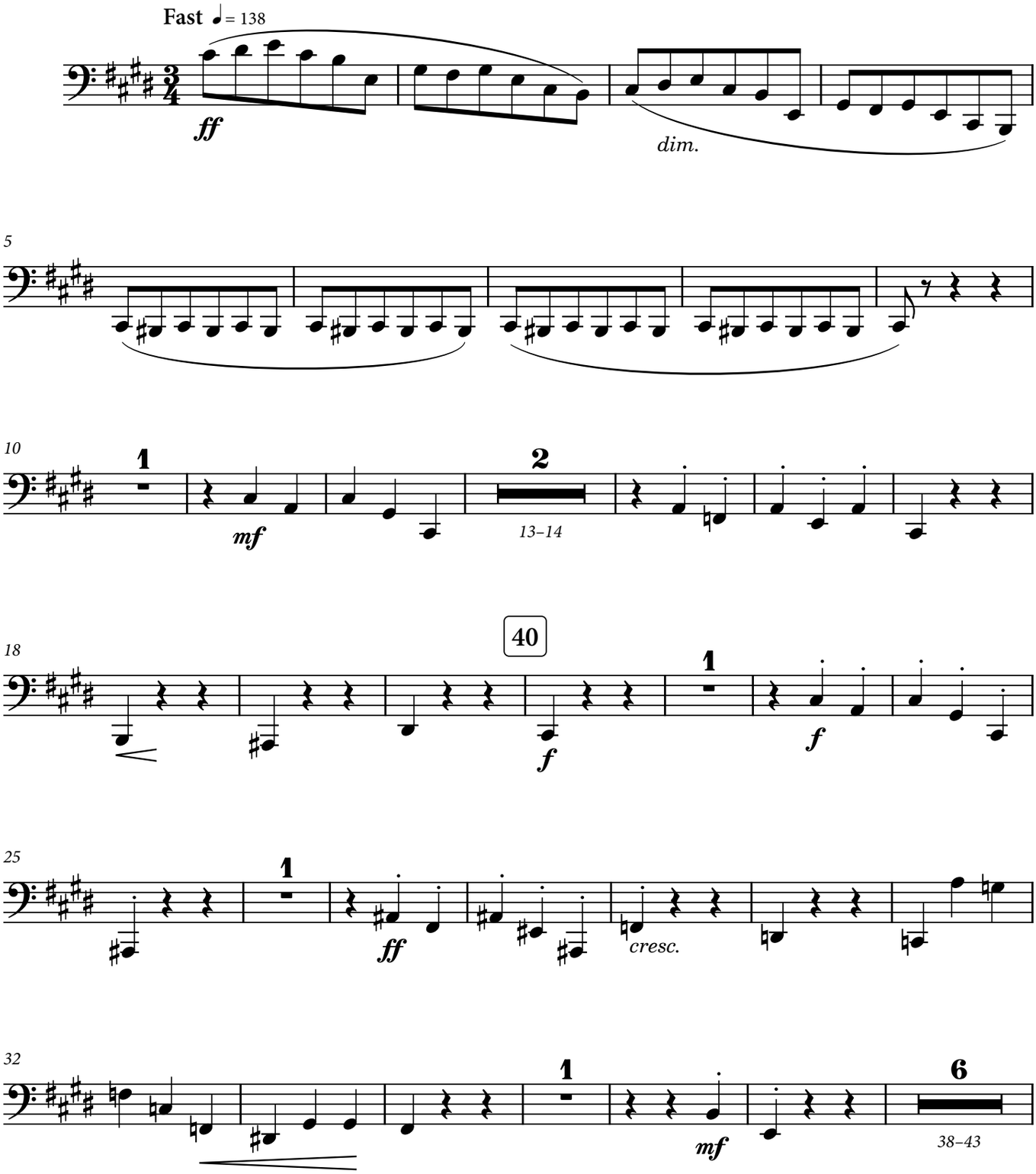

57
29
63
2
70–71
76
30
6
80–85
86
mf
2
88–89
92
p
1
ff
98
31
102
f
15
107–121

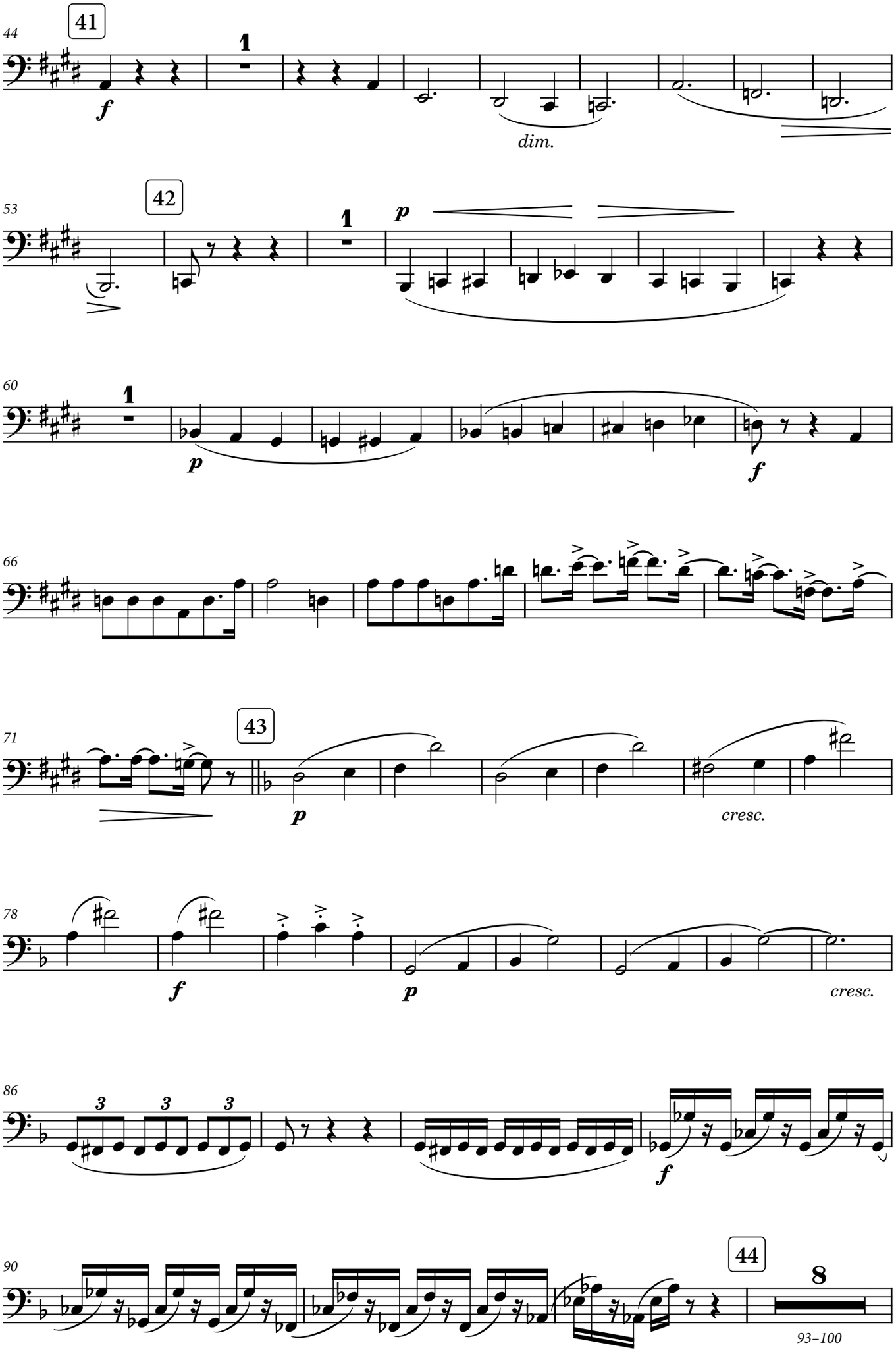

32
8
122–129
p
pp
1
136
33
16
141–156
p
dim.
163
Tranquillo
poco rit..
34
p
173
f
178
183
Più animato
188
35

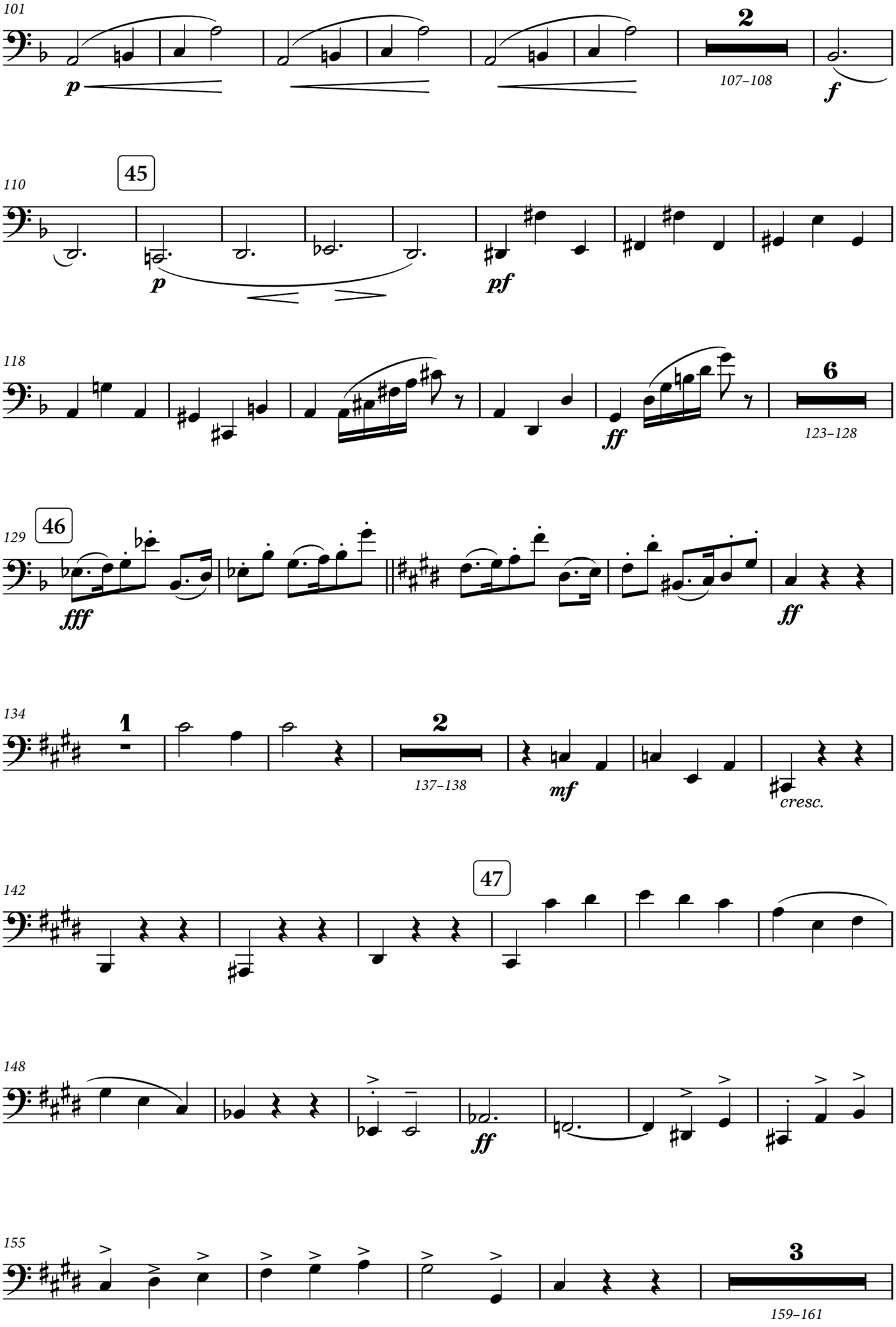

Poco animato
195
3
196–198
204
cresc.
36
ff
210
dim.
214
2
2
ff
219
1
1
226
37
3
227–229
mf
233
5
235–239
marcato
p
243
sfz
sfp
7
249–255

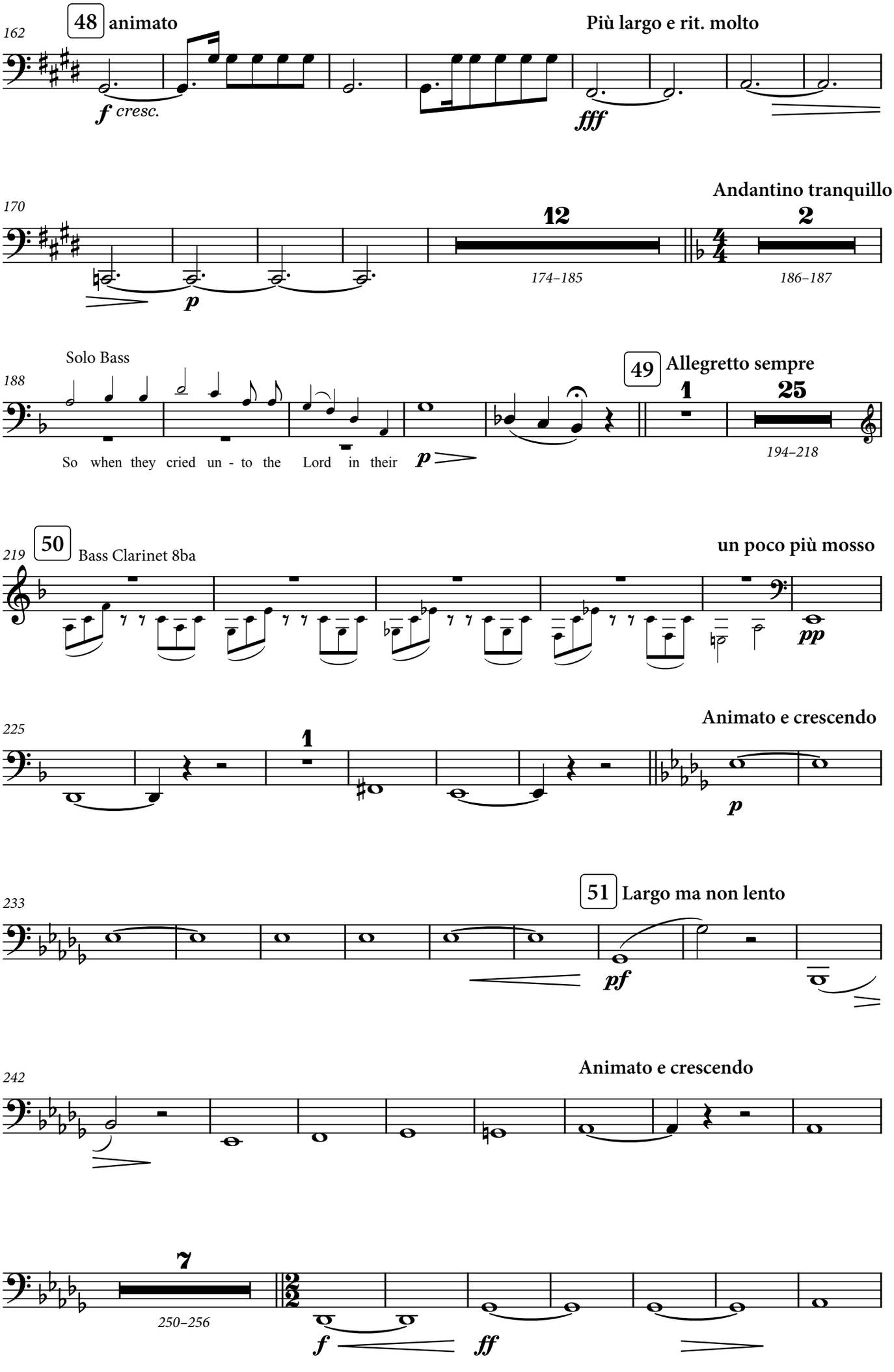

38
4
256–259
pp
1
266
39
9
267–275
13
276–288
mf
290
f
cresc.
295
8
10
298
ff
302

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

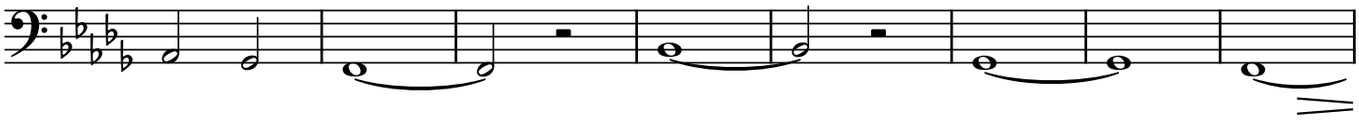



41
42
43
44
dim.
cresc.
cresc.
93–100


101
2
107–108
p
f
110
45
p
pf
118
6
123–128
ff
129
46
fff
ff
134
1
2
137–138
mf
cresc.
142
47
148
ff
155
3
159–161


162
48 animato
Più largo e rit. molto
f cresc.
fff
170
Andantino tranquillo
12
174–185
2
186–187
p
188
Solo Bass
49 Allegretto sempre
1
25
194–218
So when they cried un - to the Lord in their
p
219
50 Bass Clarinet 8ba
un poco più mosso
pp
225
Animato e crescendo
1
p
233
51 Largo ma non lento
pf
242
Animato e crescendo
7
250–256
f
ff

264



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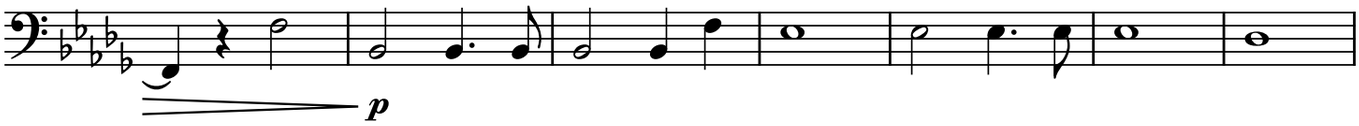

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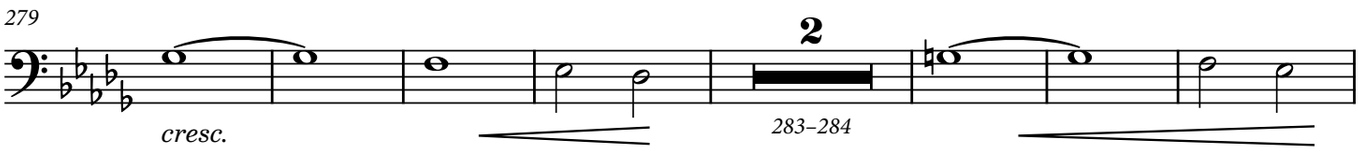

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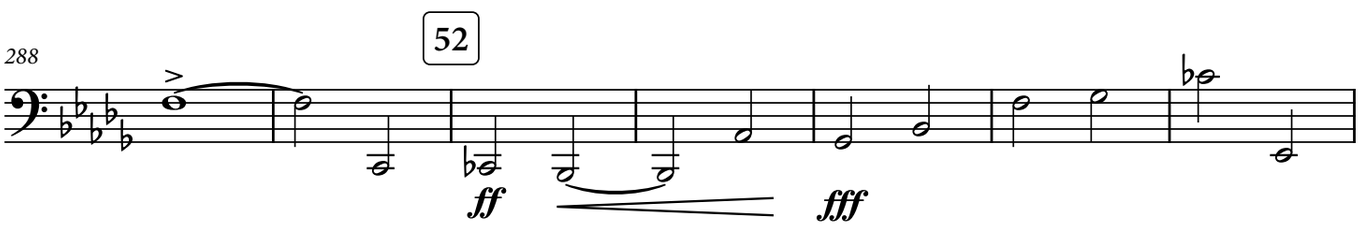

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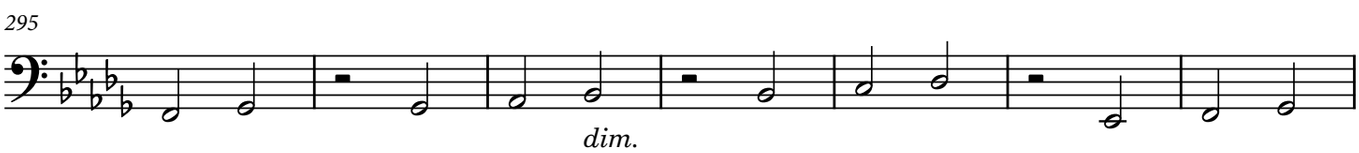

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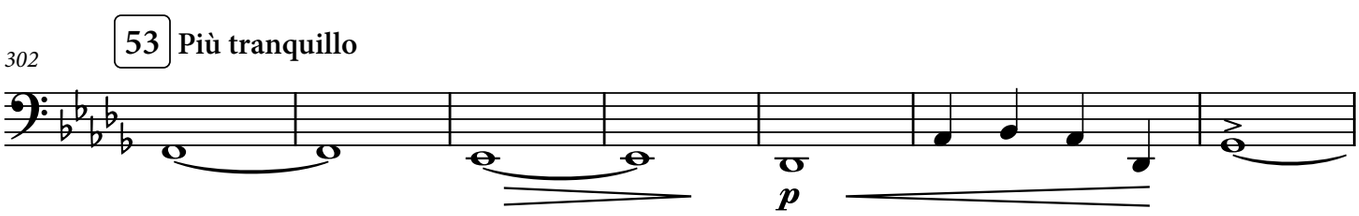

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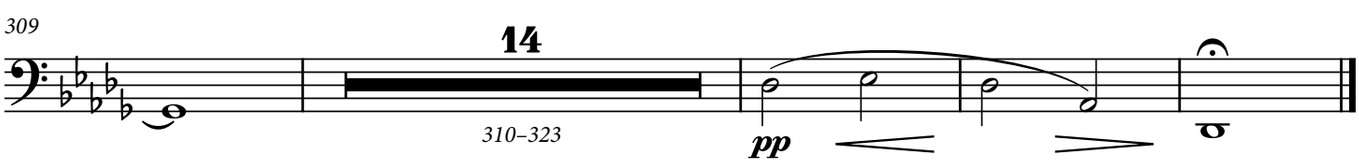
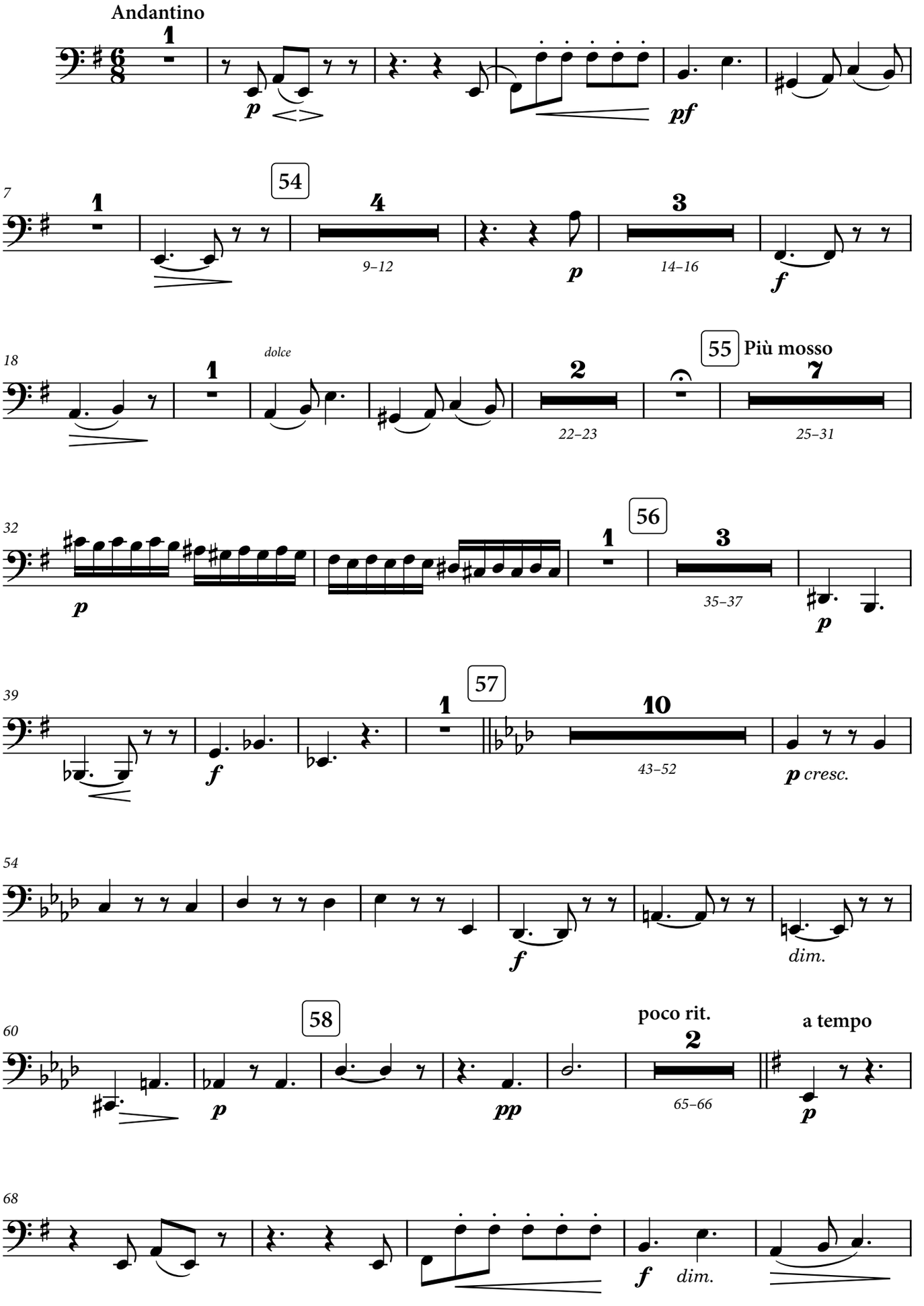
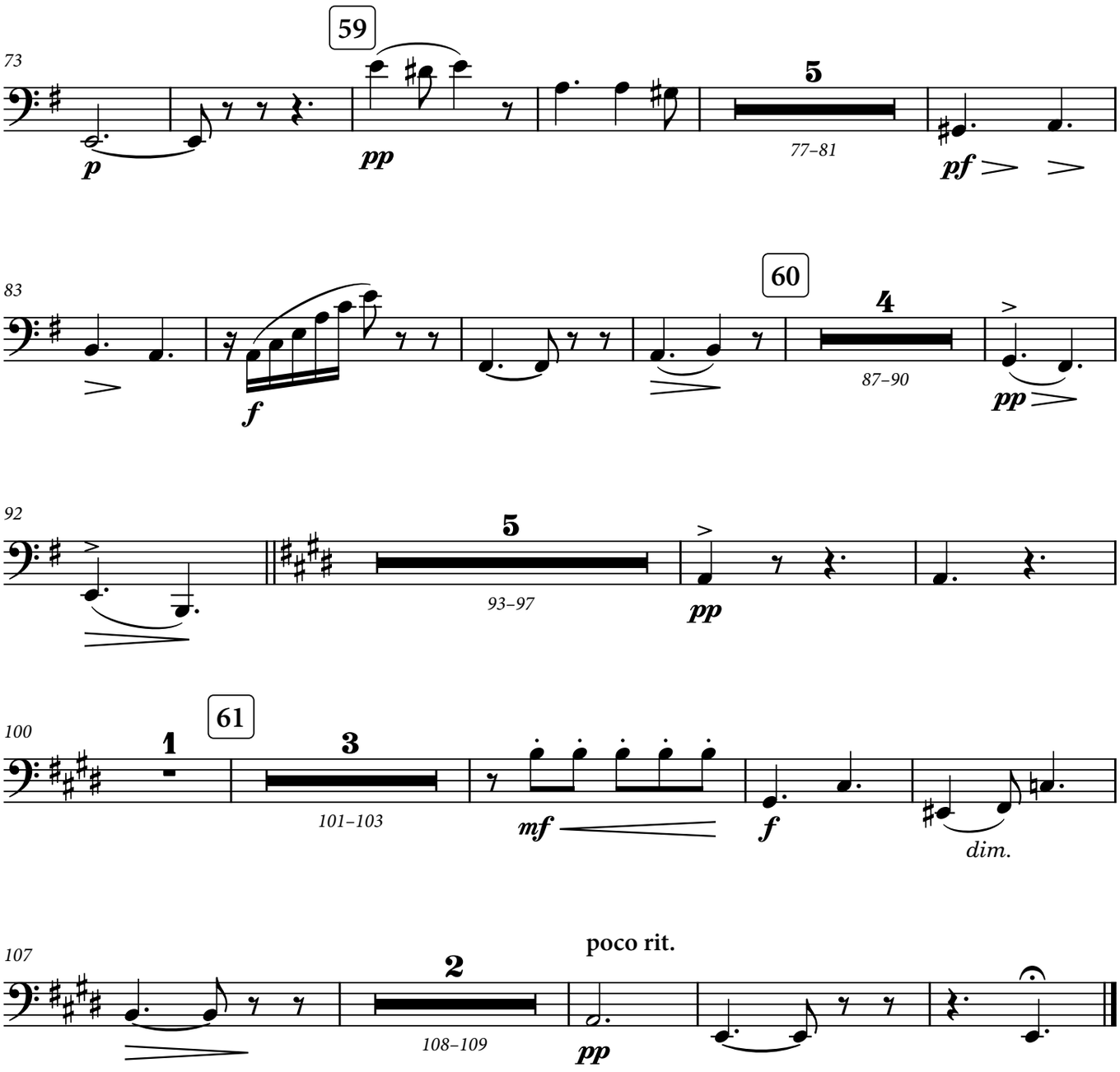


No. 5 - “He Turneth The Floods Into A Wilderness”




73
59
p
pp
5
77–81
pf
83
60
f
4
87–90
pp
92
5
93–97
pp
100
61
1
3
101–103
mf
f
dim.
107
poco rit.
2
108–109
pp

No. 6 - “The Righteous Will Consider This”

Tacet

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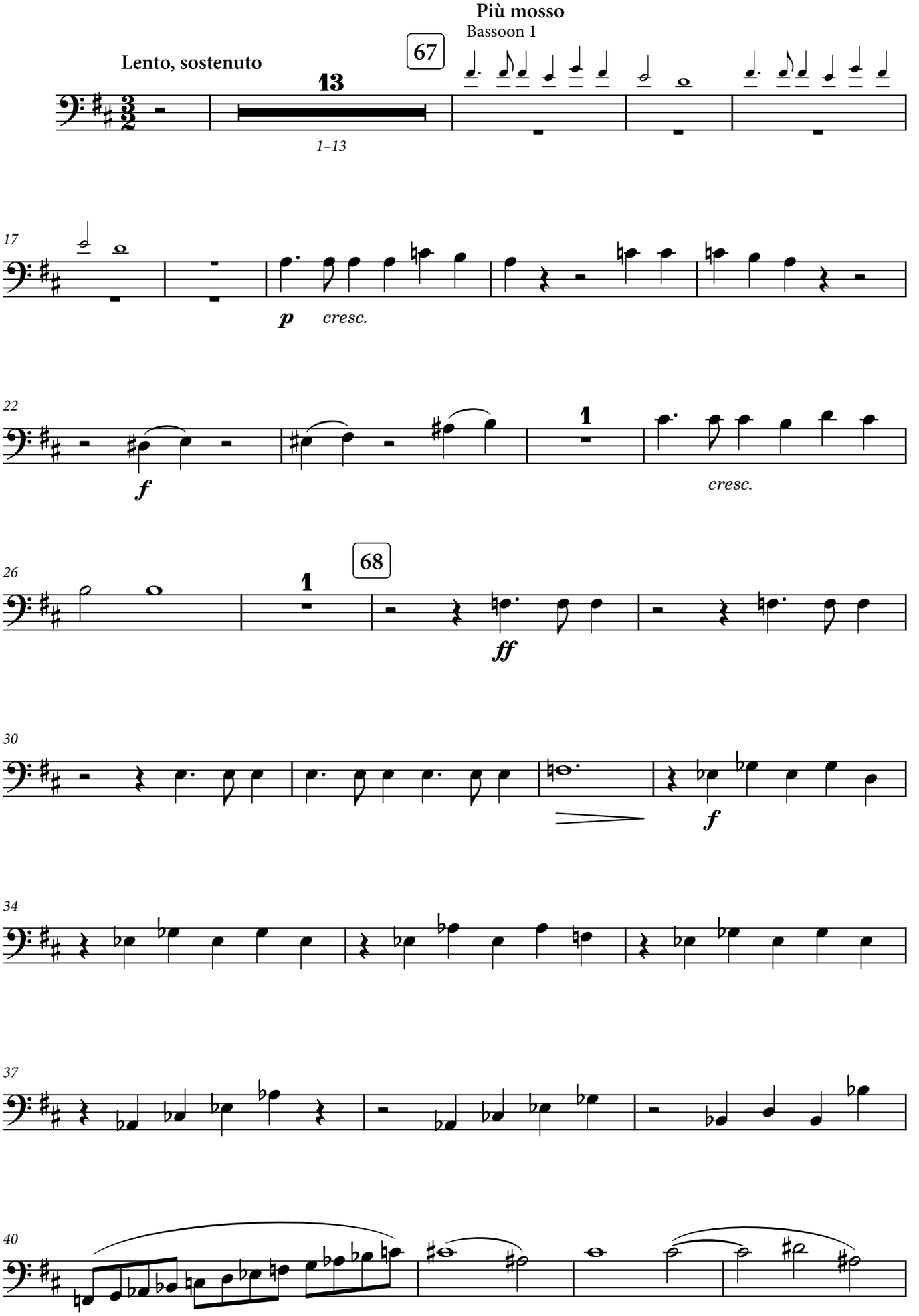
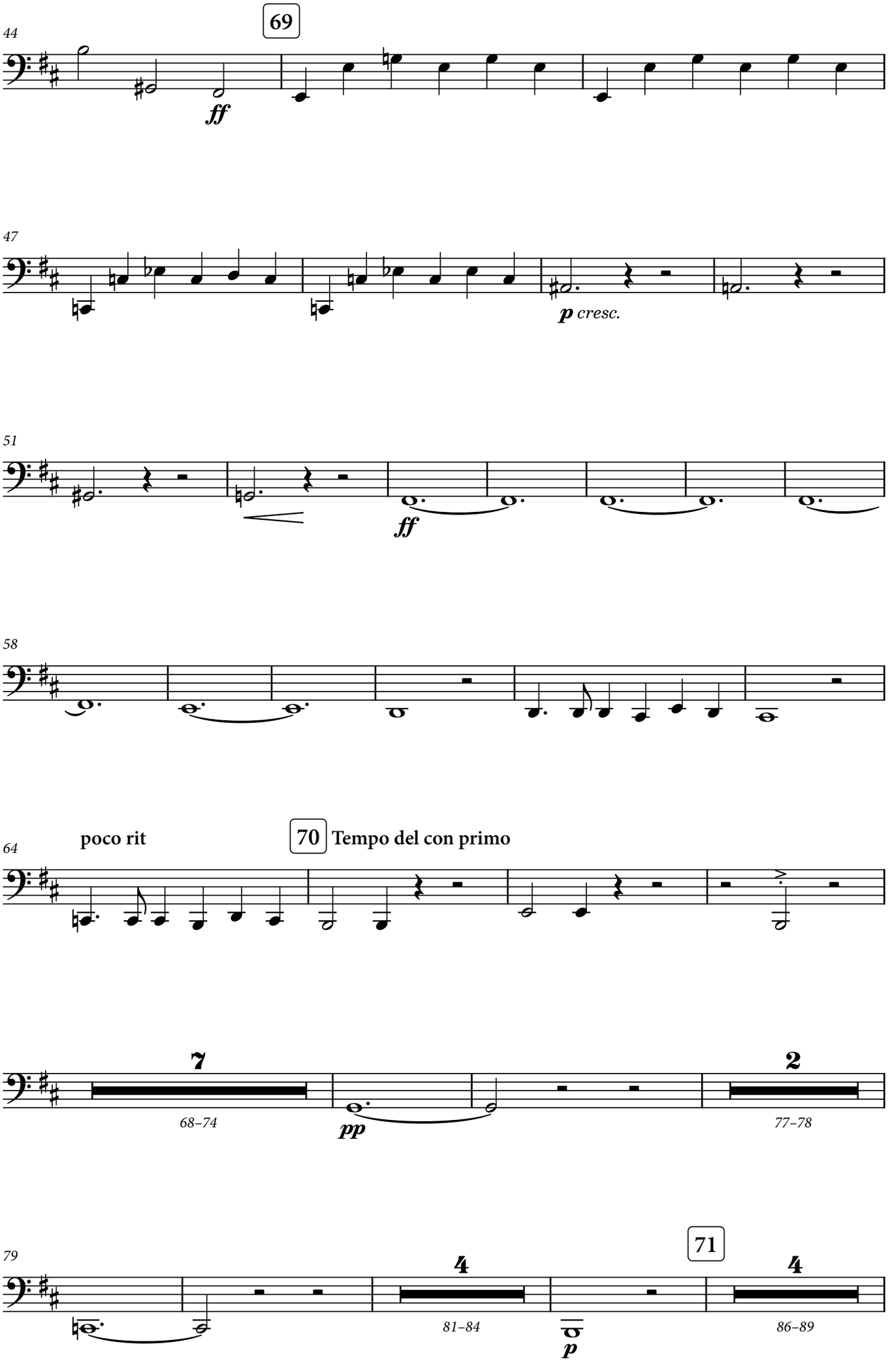
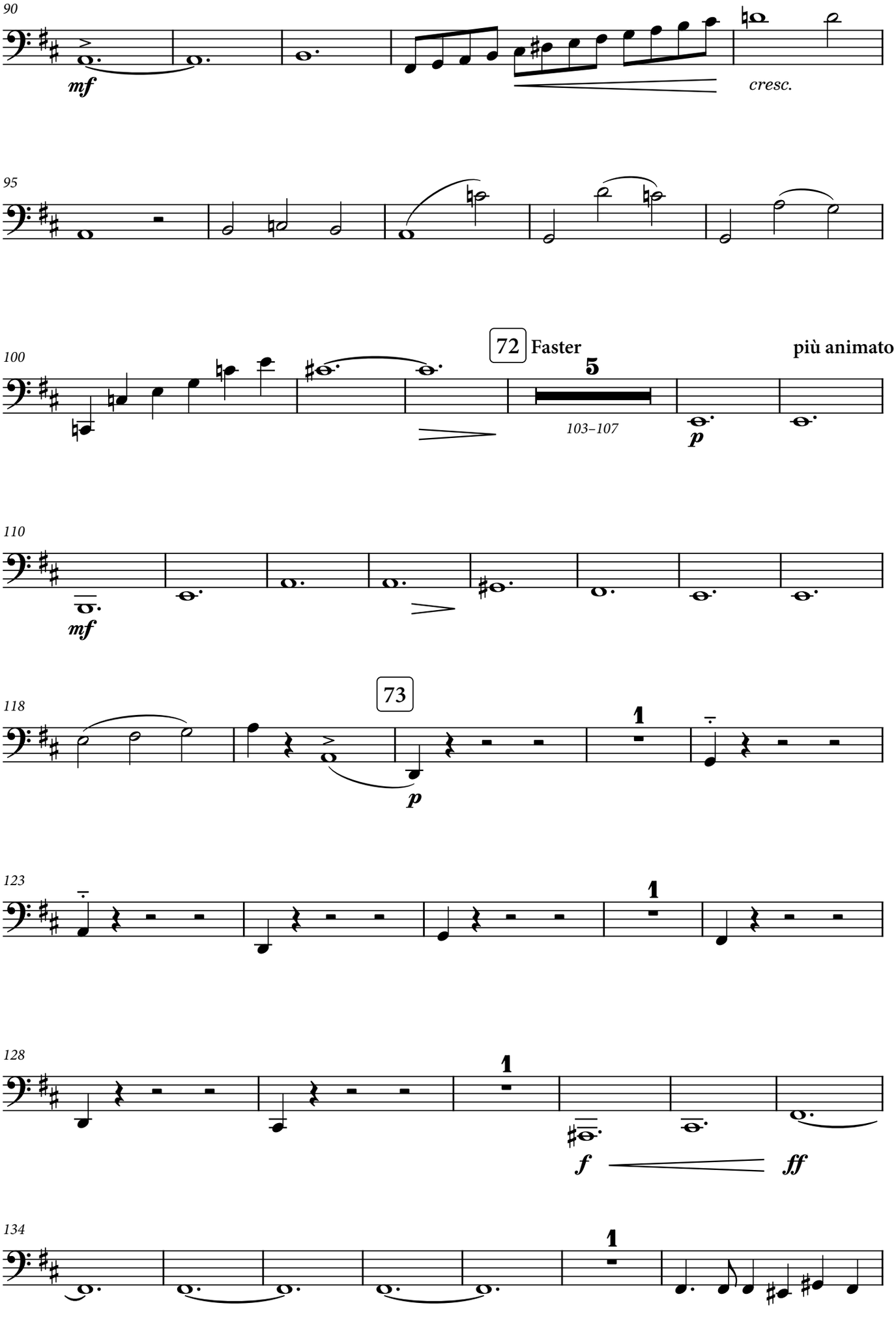
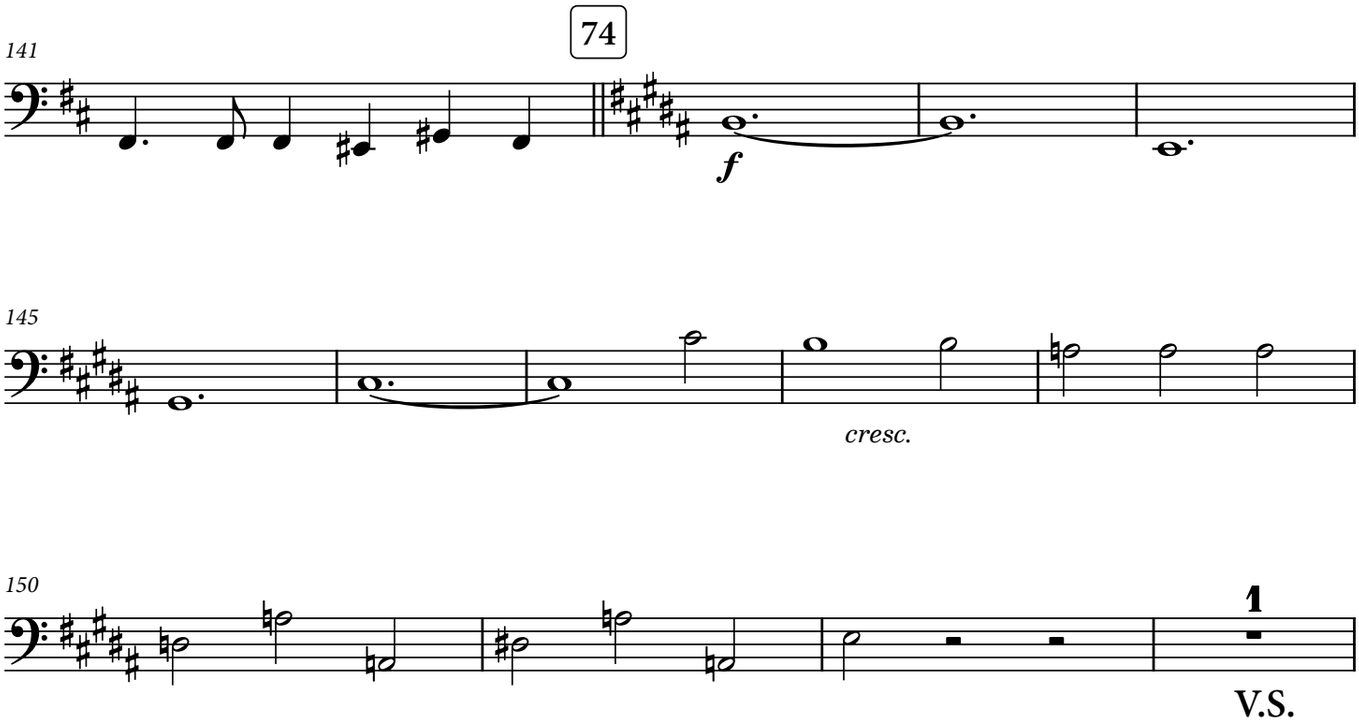
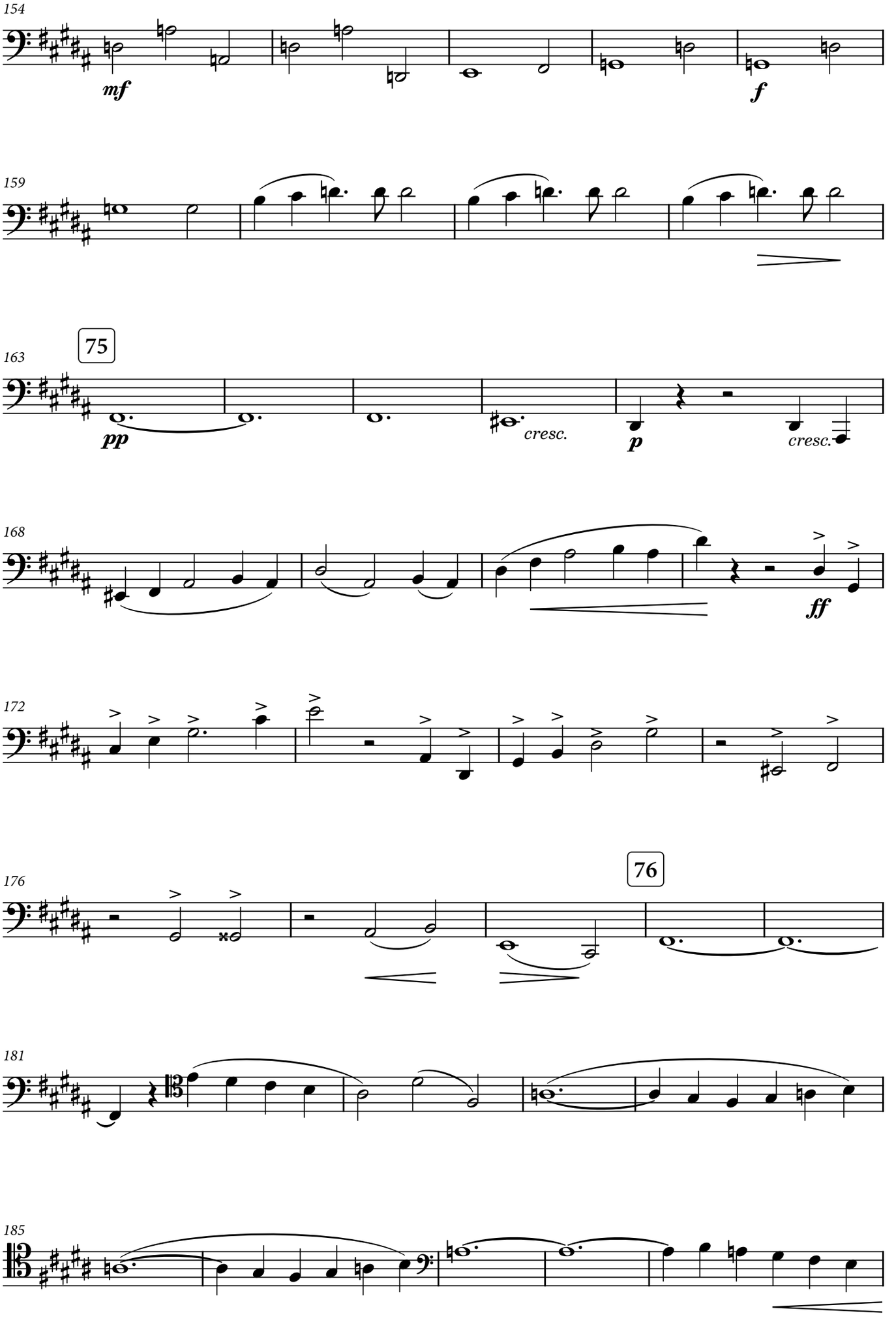
No. 7 - “O Give Thanks Unto the Lord”




44
69
ff
47
p cresc.
51
ff
58
64
poco rit
70
Tempo del con primo
7
68–74
pp
2
77–78
79
71
4
81–84
p
4
86–89


90
mf
cresc.
95
100
72
Faster
più animato
5
103–107
p
110
mf
118
73
p
1
123
1
128
1
f
ff
134
1


74
141
f
145
cresc.
150
1
V.S.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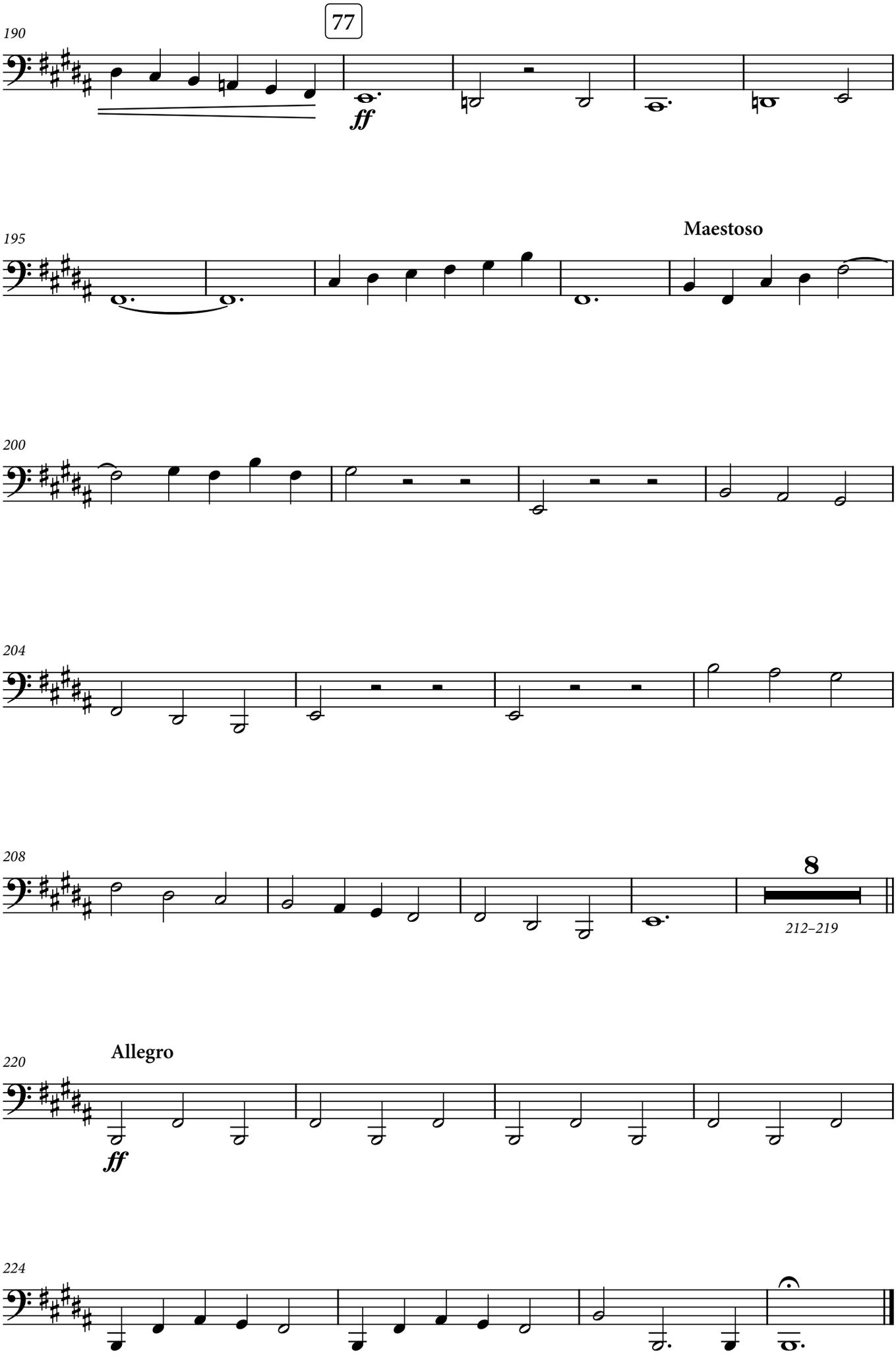
159
163
75
pp
cresc.
p
cresc.
168
ff
172
176
76
181
185


77
190
ff
195
Maestoso
200
204
208
8
212–219
220
Allegro
ff
224

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