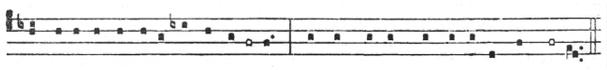
A
WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR

SOLI, CHORUS & ORCHESTRA

by

Horatio Parker

(Op. 50)

Clarinet 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

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Clarinet (A) 2 & Clarinet (B♭) 2

A WANDERER'S PSALM

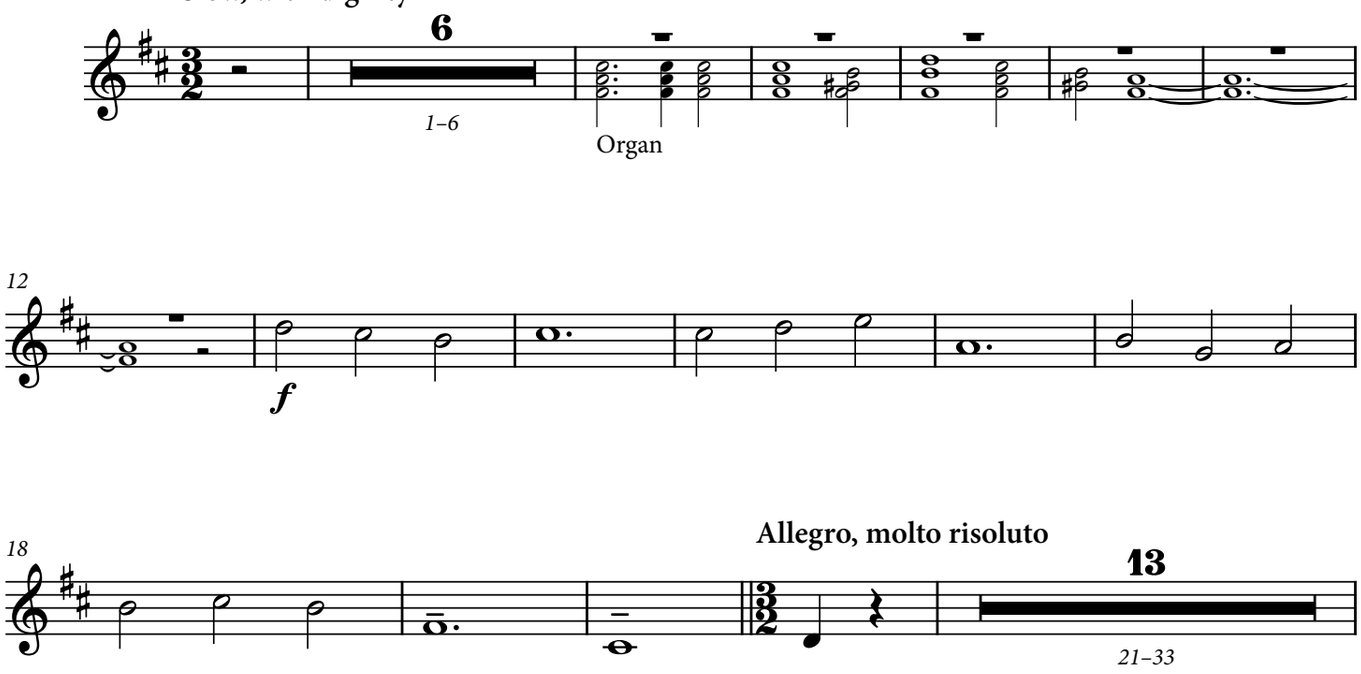
Psalm 107

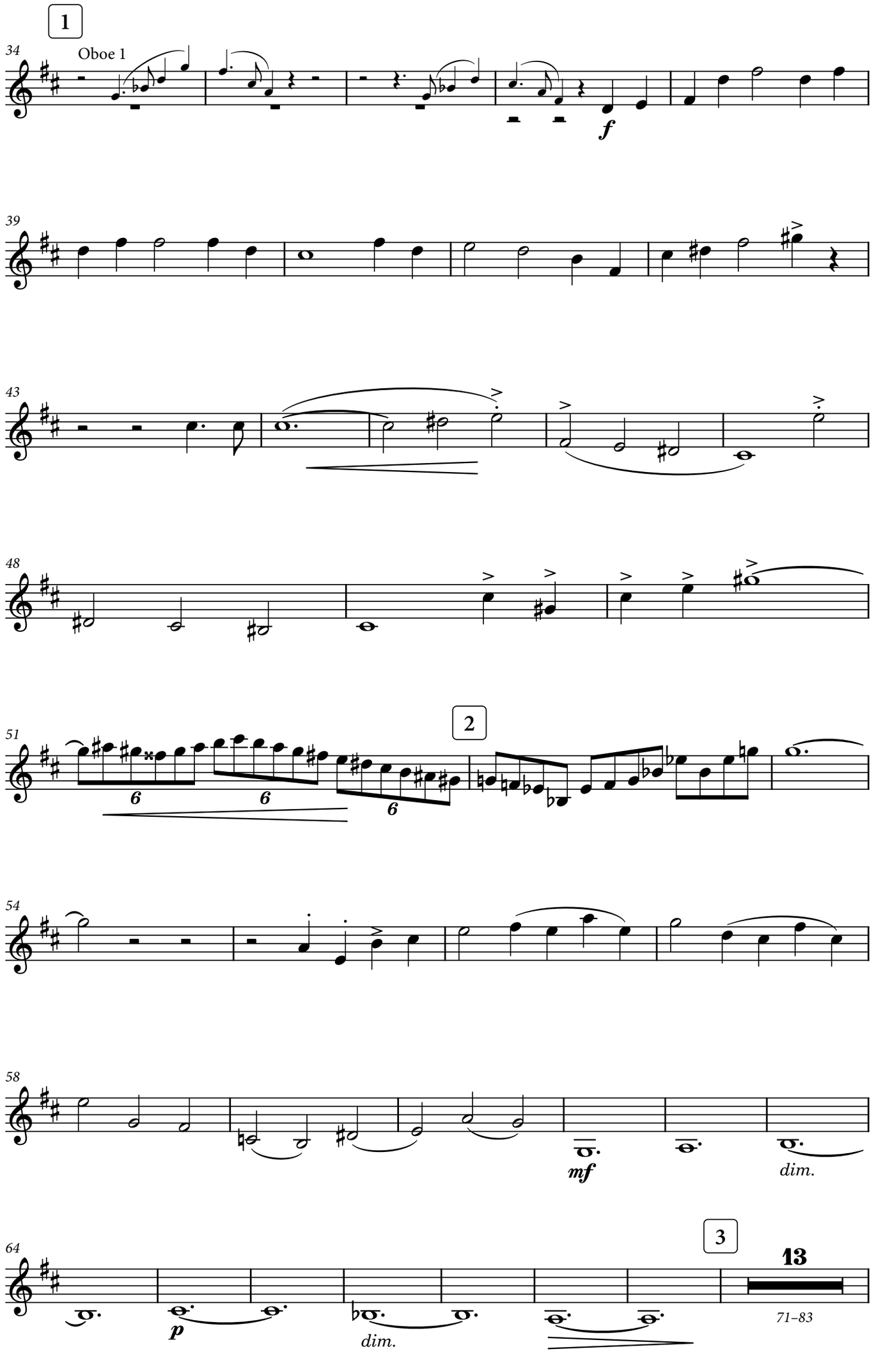
Horatio Parker

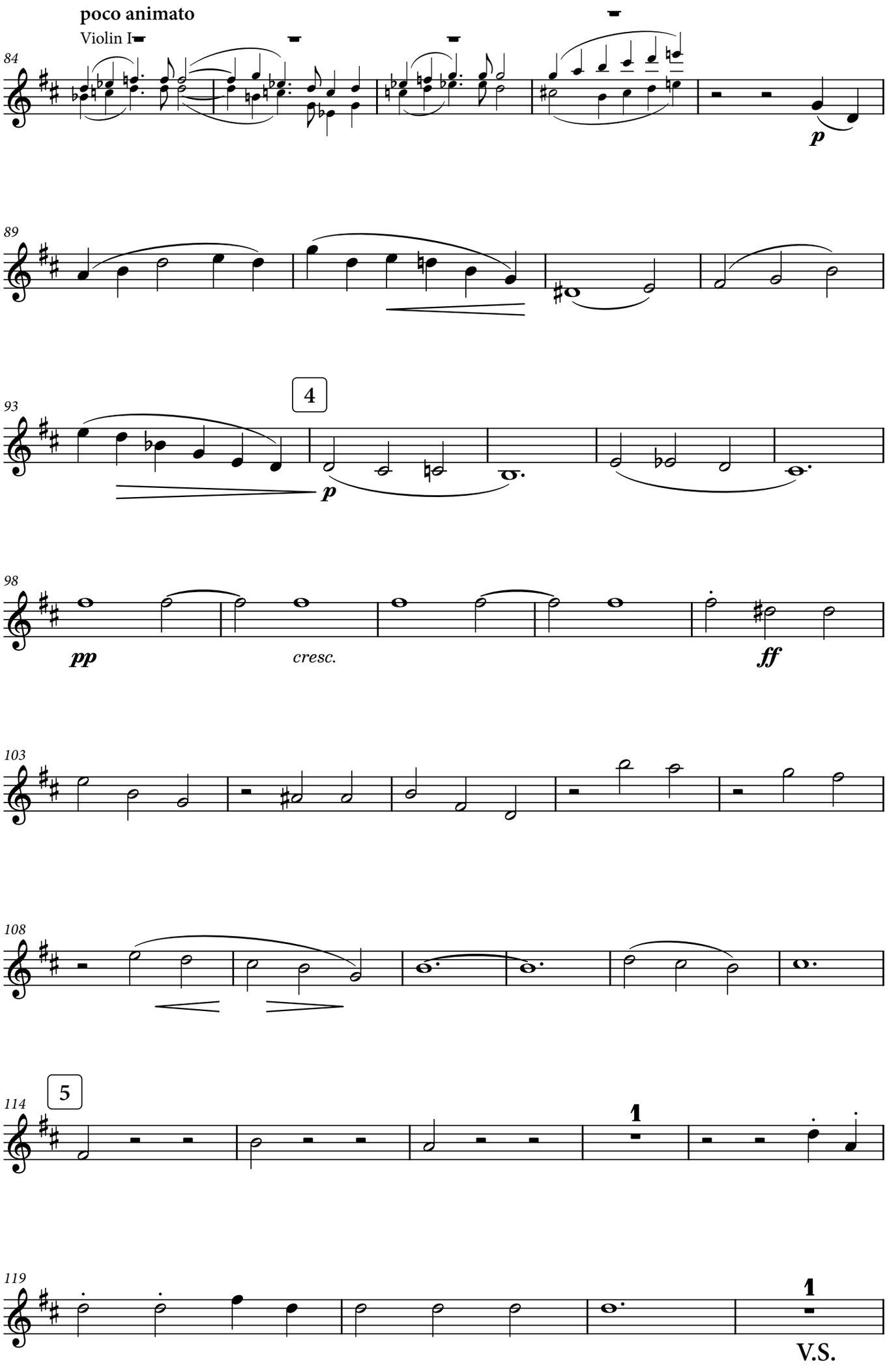
No. 1 - "O Give Thanks Unto The Lord"

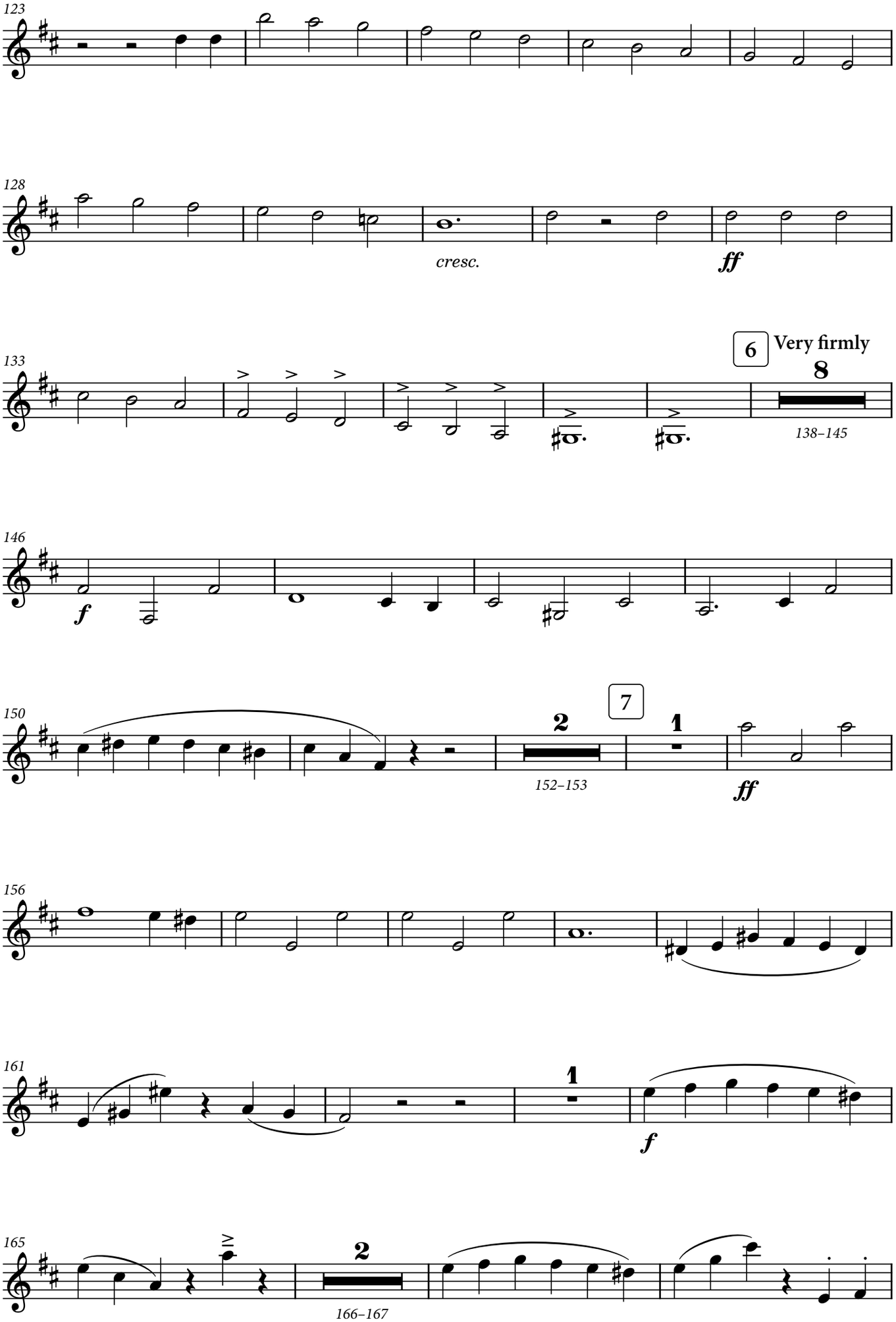
Cl. in A

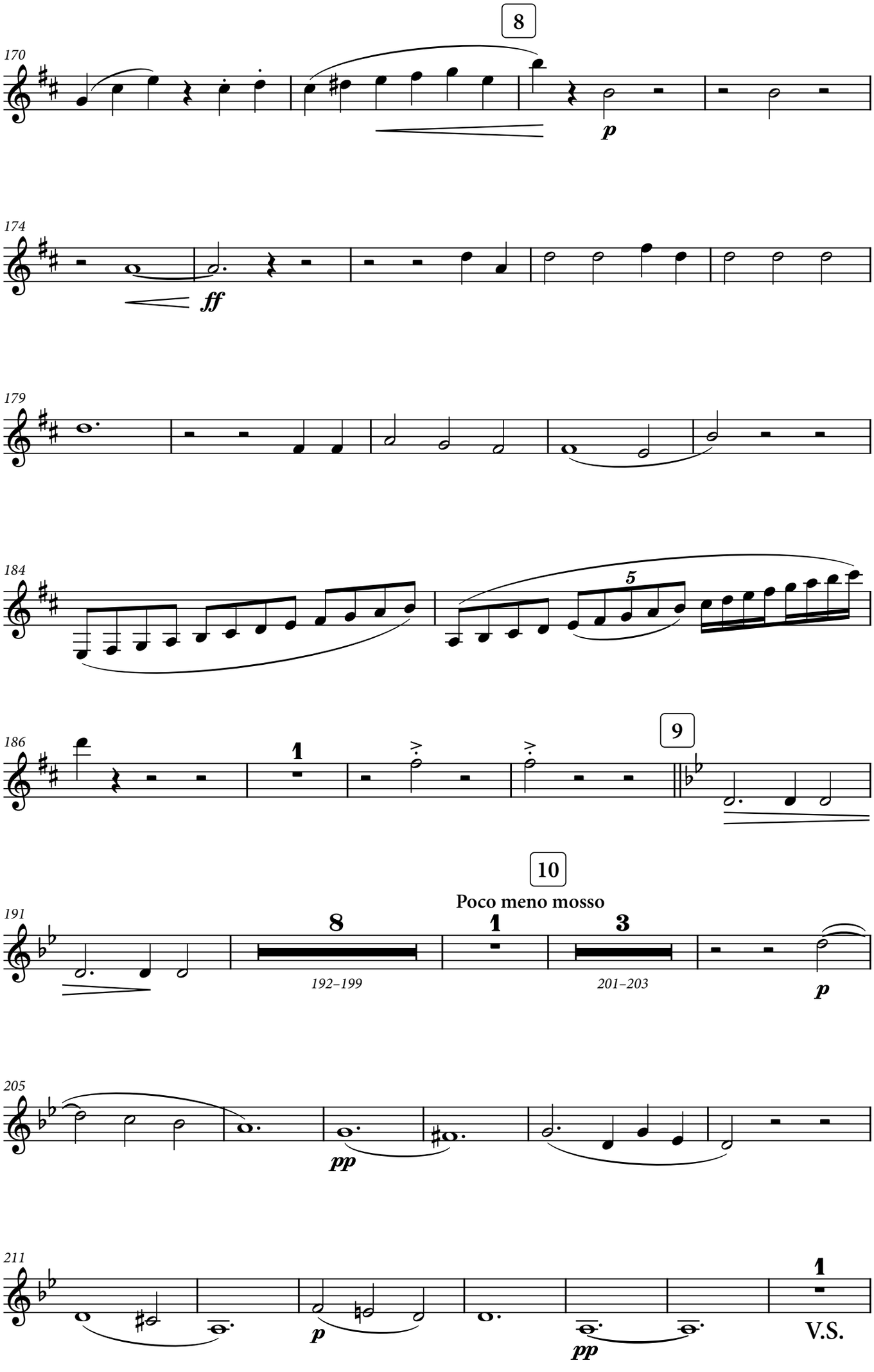
Slow, with dignity




1
34
Oboe 1
f
39
43
48
51
2
6
6
6
54
58
mf
dim.
64
3
13
p
dim.
71–83


poco animato
Violin I
84
p
89
93
4
p
98
pp
cresc.
ff
103
108
114
5
1
119
1
V.S.


123
128
cresc.
ff
133
6
Very firmly
8
138–145
146
f
150
7
2
152–153
1
ff
156
161
1
f
165
2
166–167


8
170
p
174
ff
179
184
5
186
1
9
10
Poco meno mosso
191
8
192–199
1
3
201–203
p
205
pp
211
p
pp
1
V.S.

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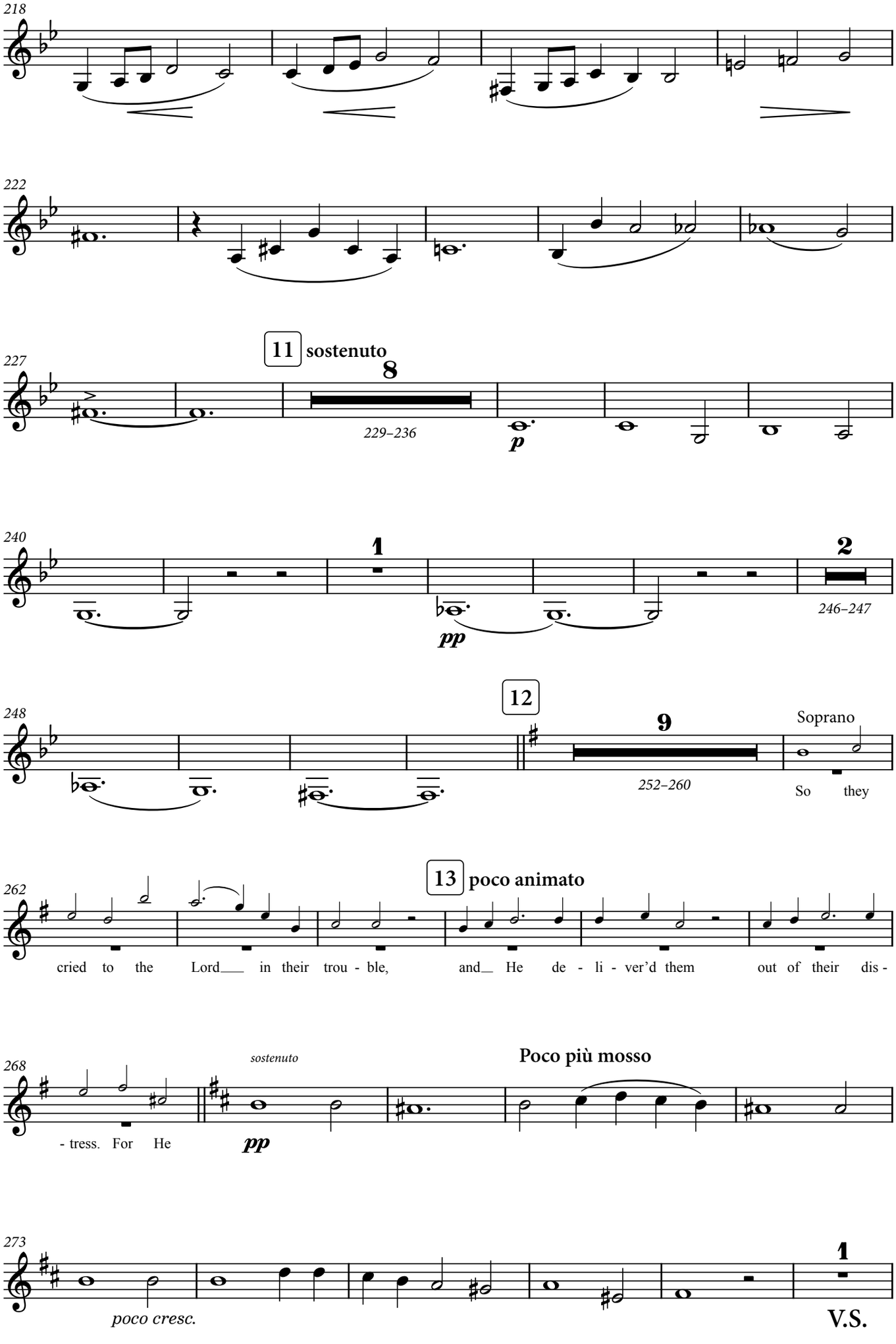
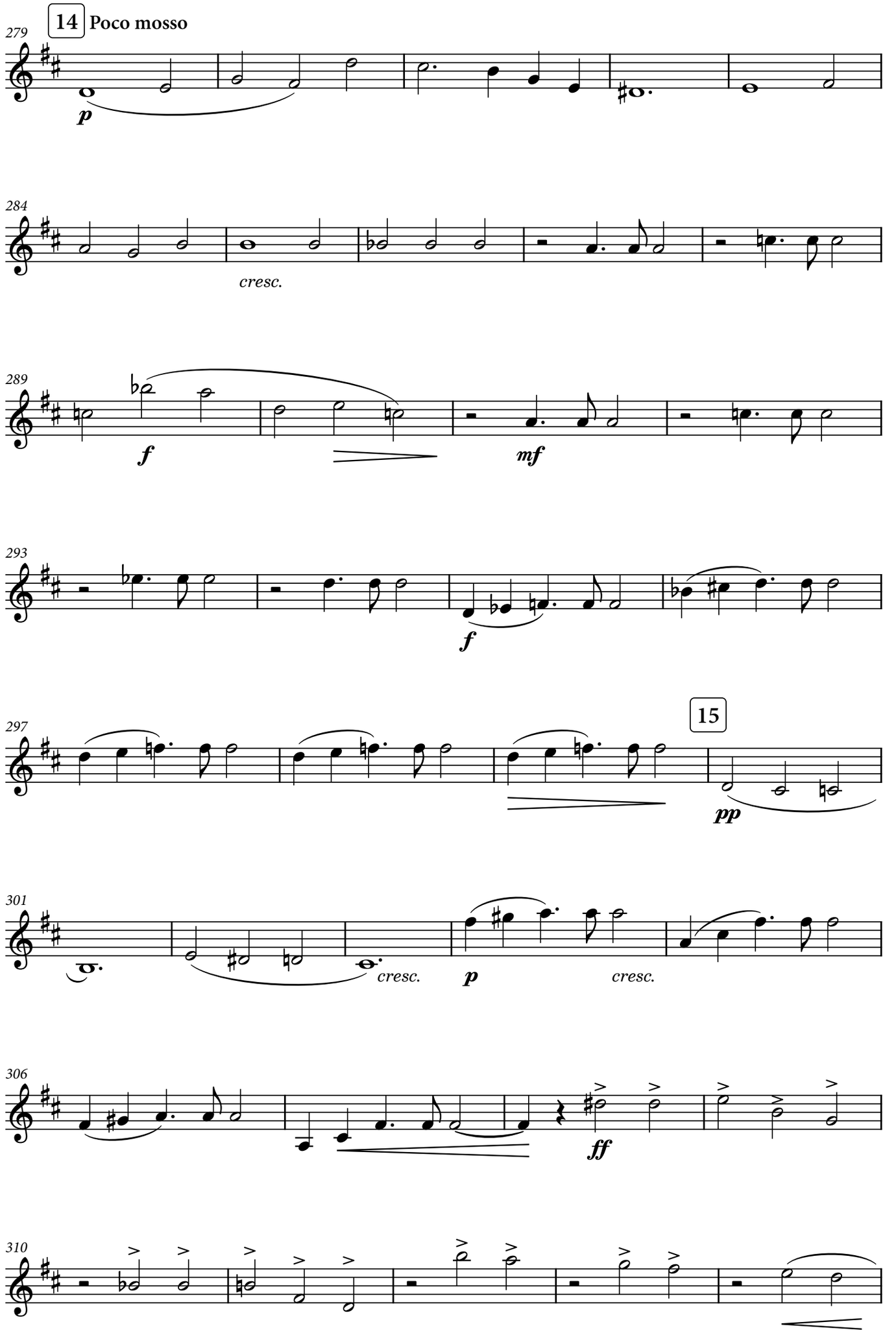
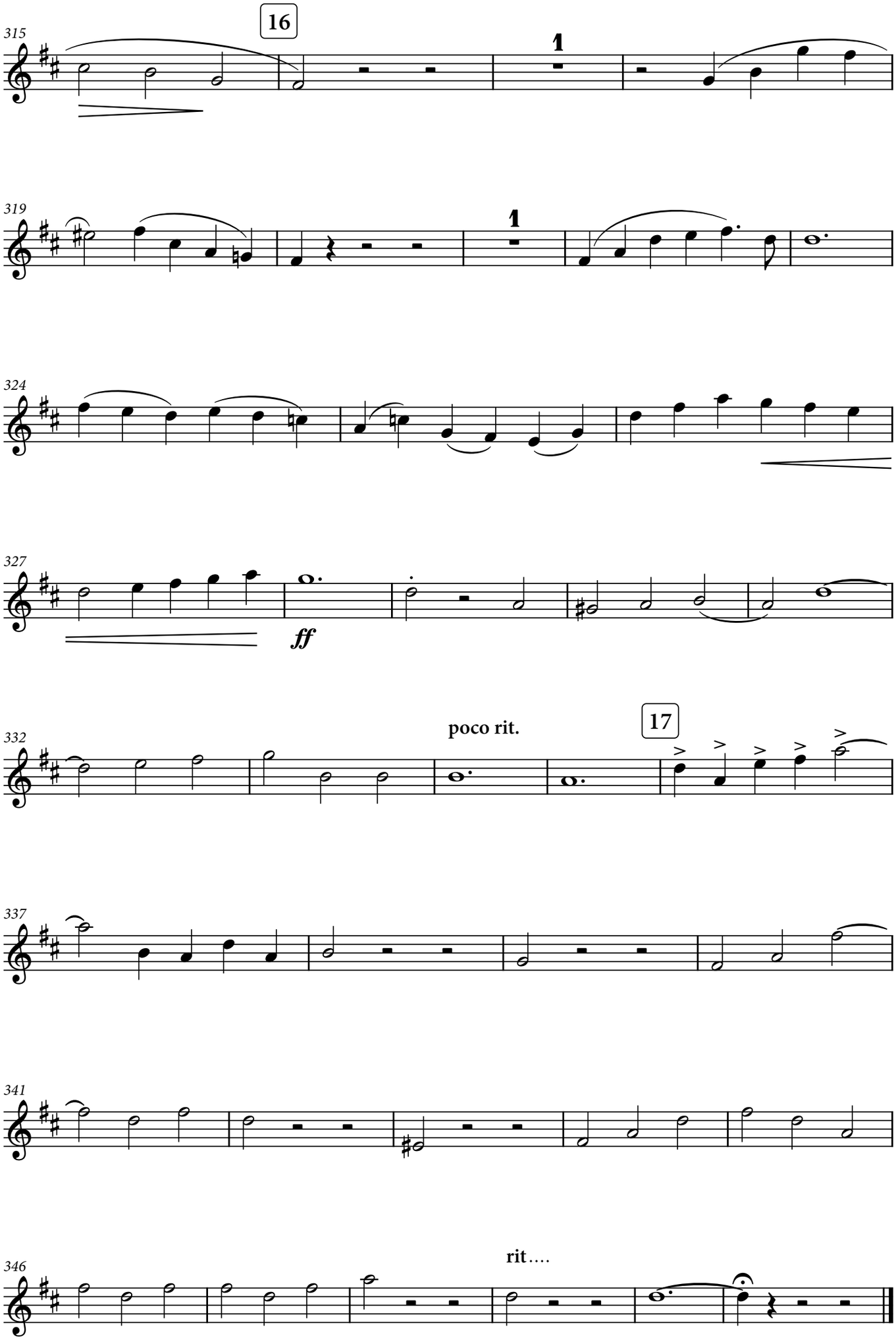

218
222
227
11 sostenuto
8
229–236
p
240
1
2
246–247
pp
248
12
9
252–260
Soprano
So they
262
13 poco animato
cried to the Lord in their trou - ble, and He de - li - ver'd them out of their dis -
268
- tress. For He
sostenuto
pp
Poco più mosso
273
poco cresc.
1
V.S.

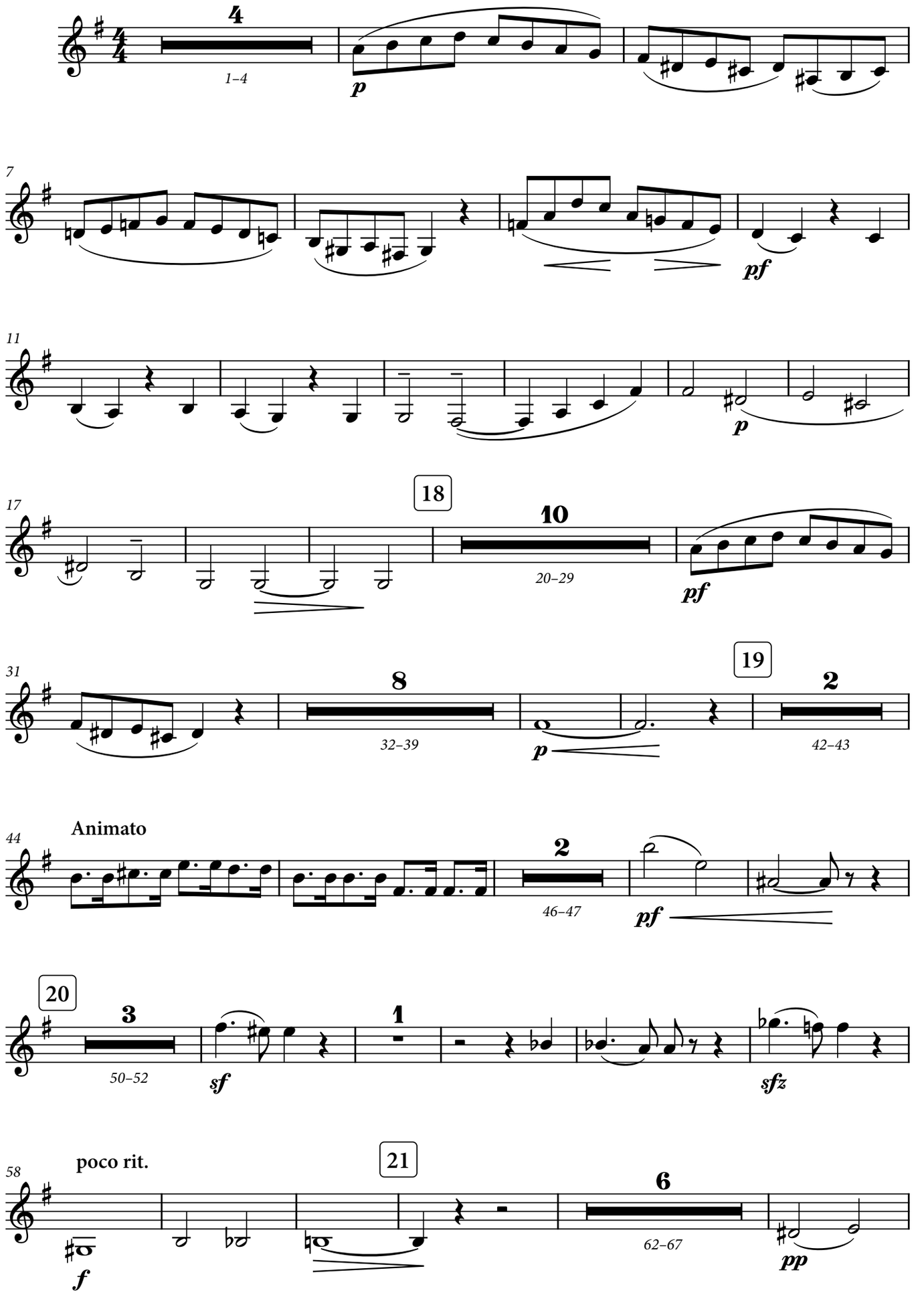

14 Poco mosso
279
p
284
cresc.
289
f
mf
293
f
297
15
pp
301
cresc.
p
cresc.
306
ff
310

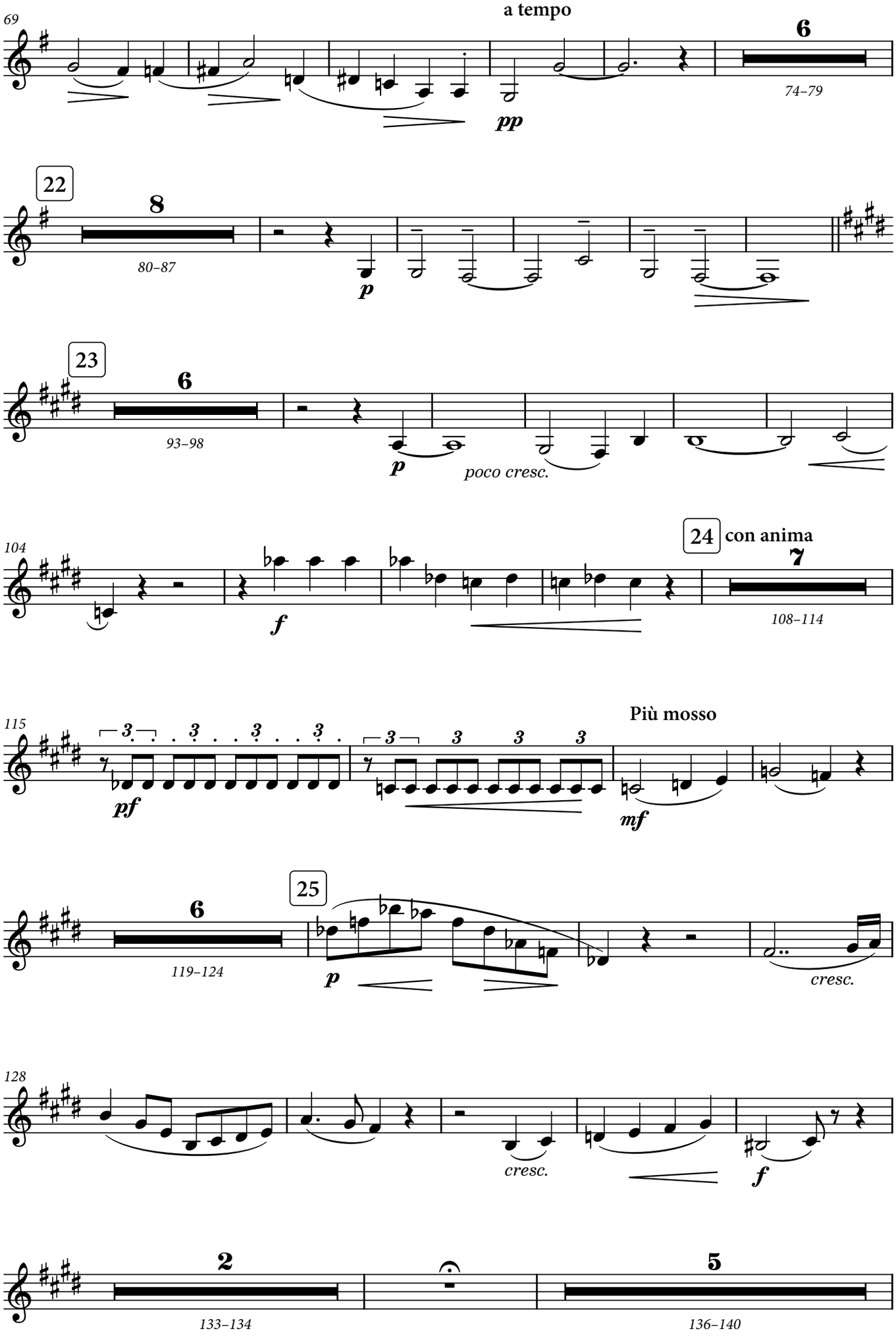

315
16
1
319
1
324
327
ff
332
poco rit.
17
337
341
346
rit....

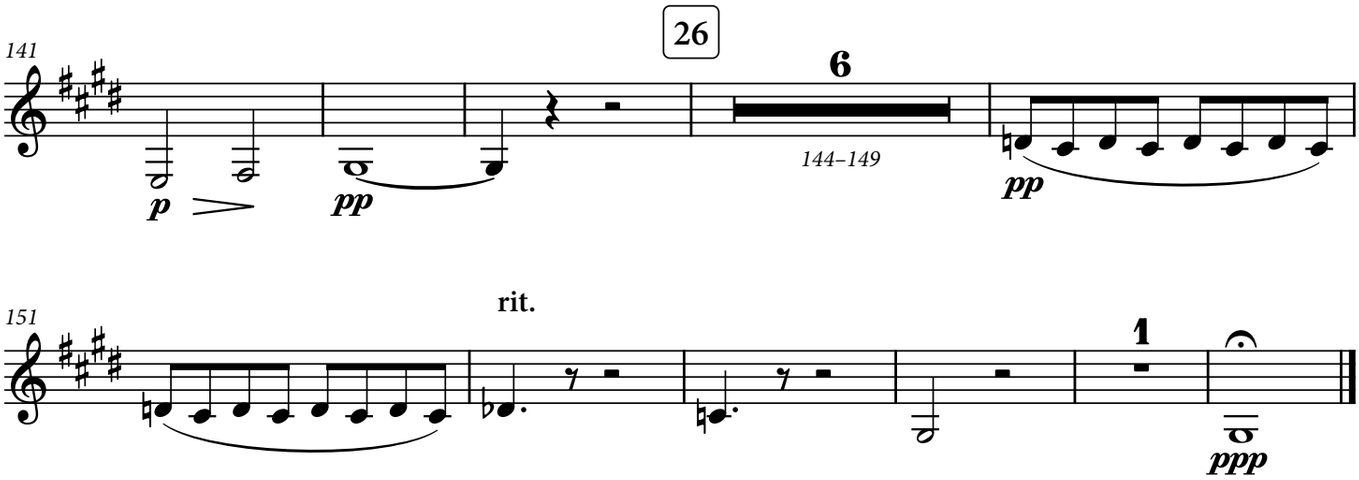
No. 2 - “They That Sit In Darkness”

Cl. in B♭

Allegro moderato




69
a tempo
6
74–79
pp
22
8
80–87
p
23
6
93–98
p
poco cresc.
104
24 con anima
7
108–114
f
115
pf
mf
Più mosso
6
119–124
25
p
cresc.
128
cresc.
f
2
133–134
5
136–140


26
141
6
144–149
p
pp
pp

rit.
151
1
ppp

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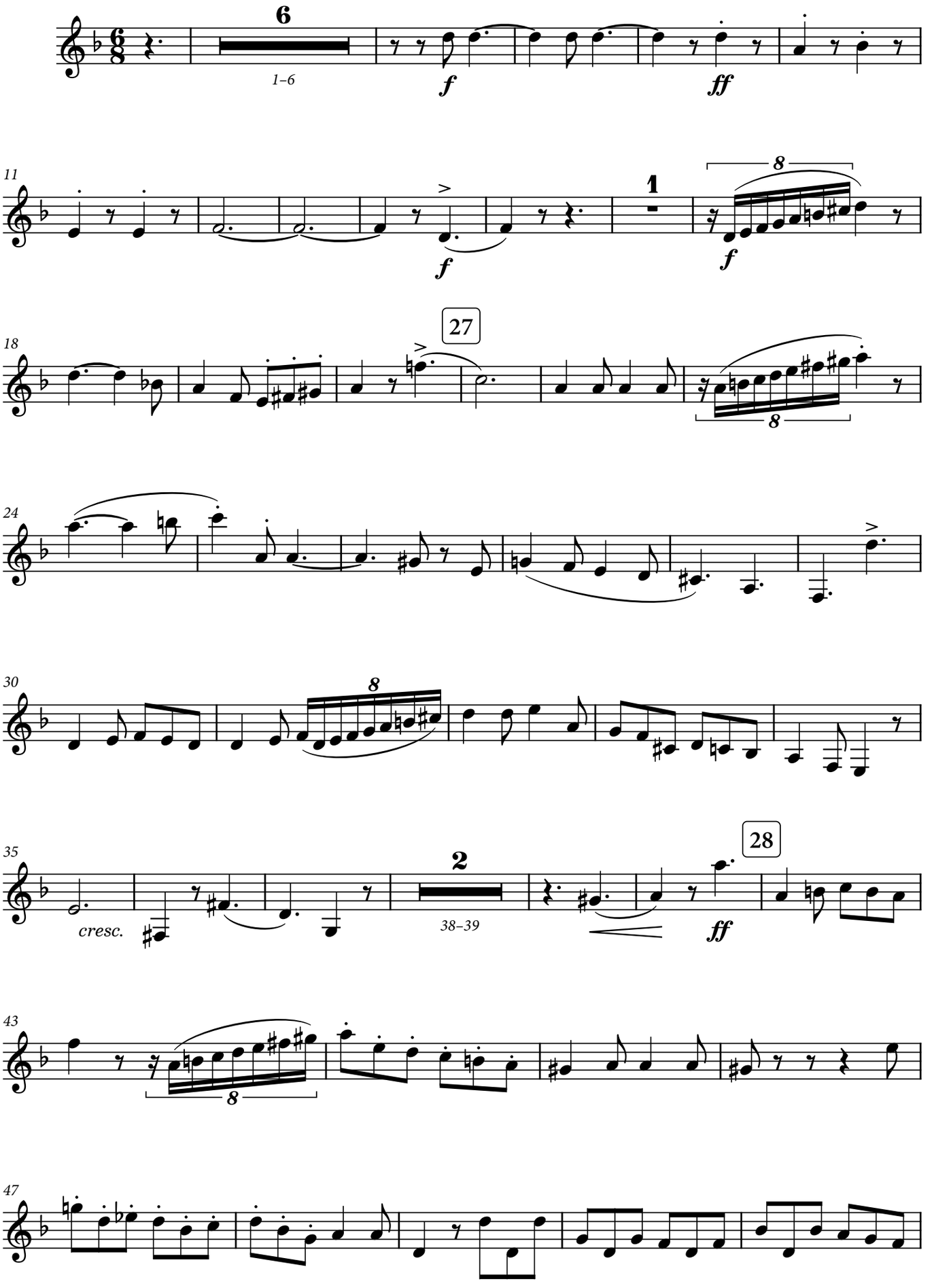
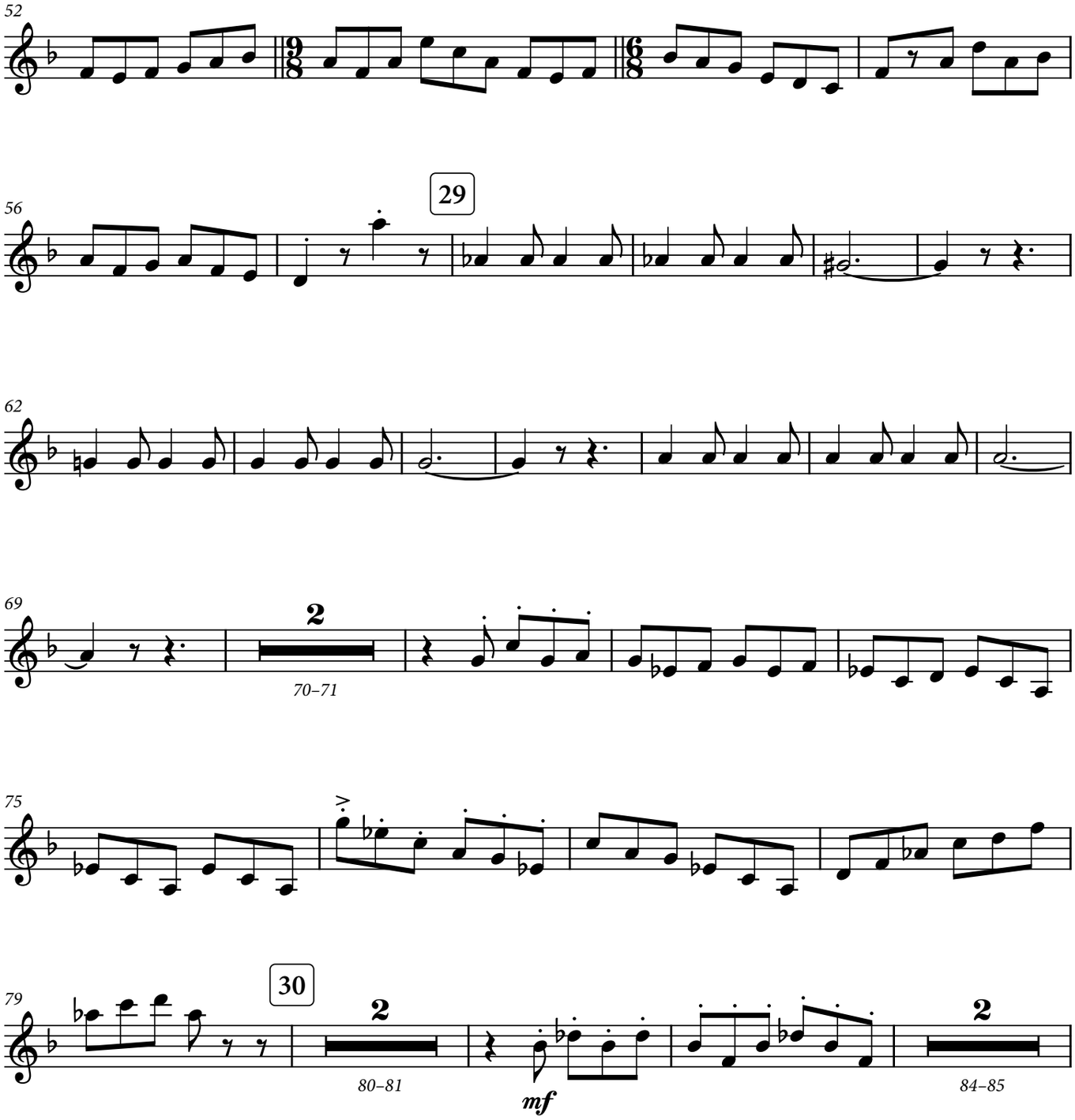
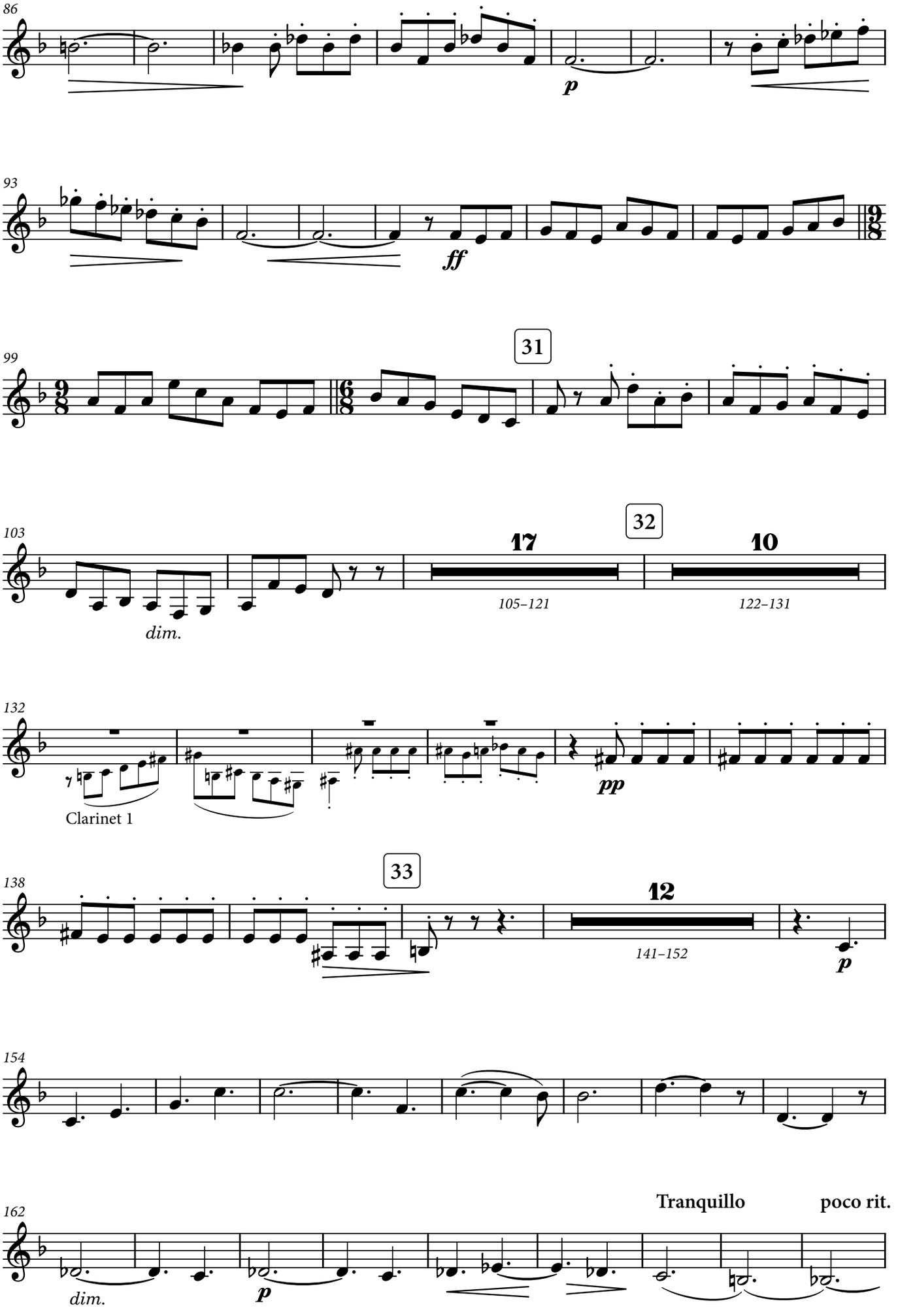
No. 3 - “For He Hath Broken The Gates of Brass”

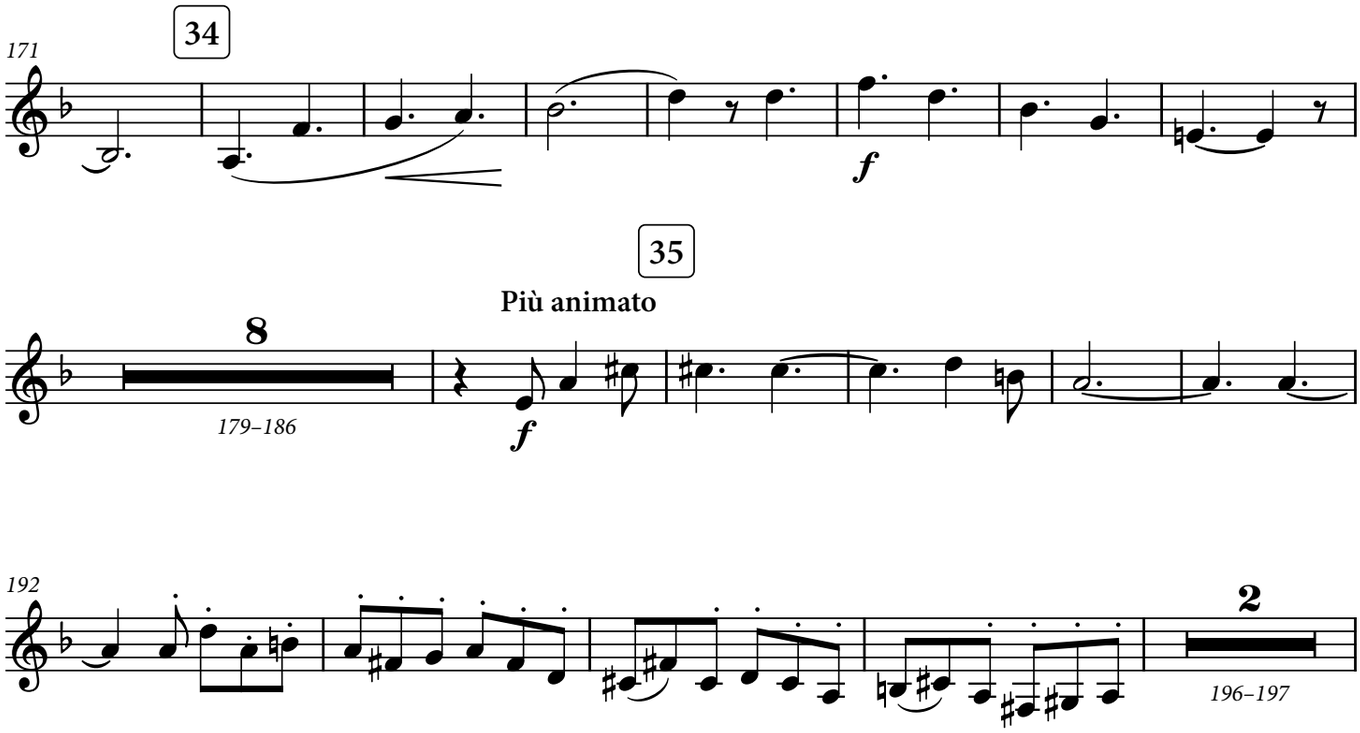
Cl. in B♭

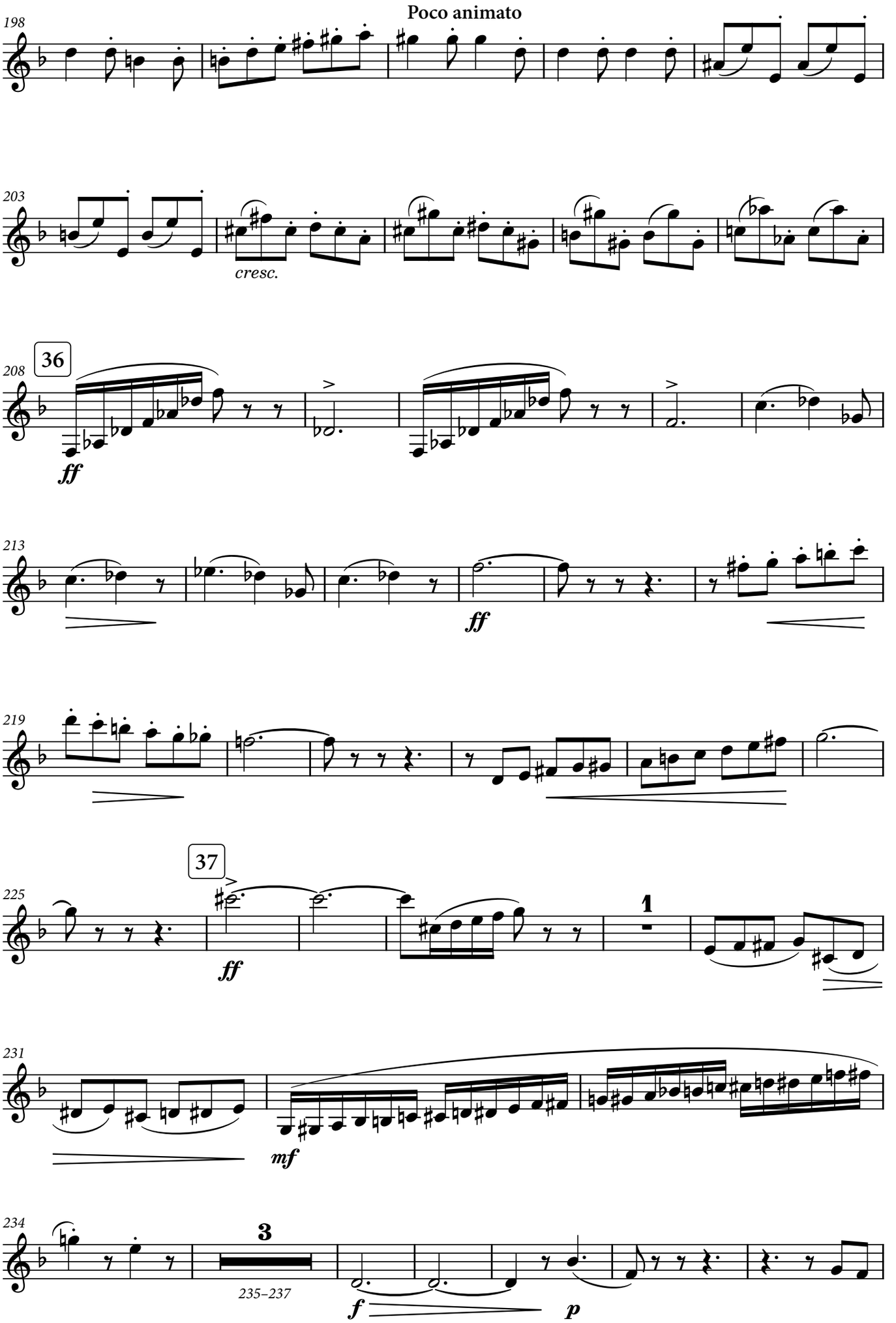
Allegro [With Rough Vigor] ♩. = 100

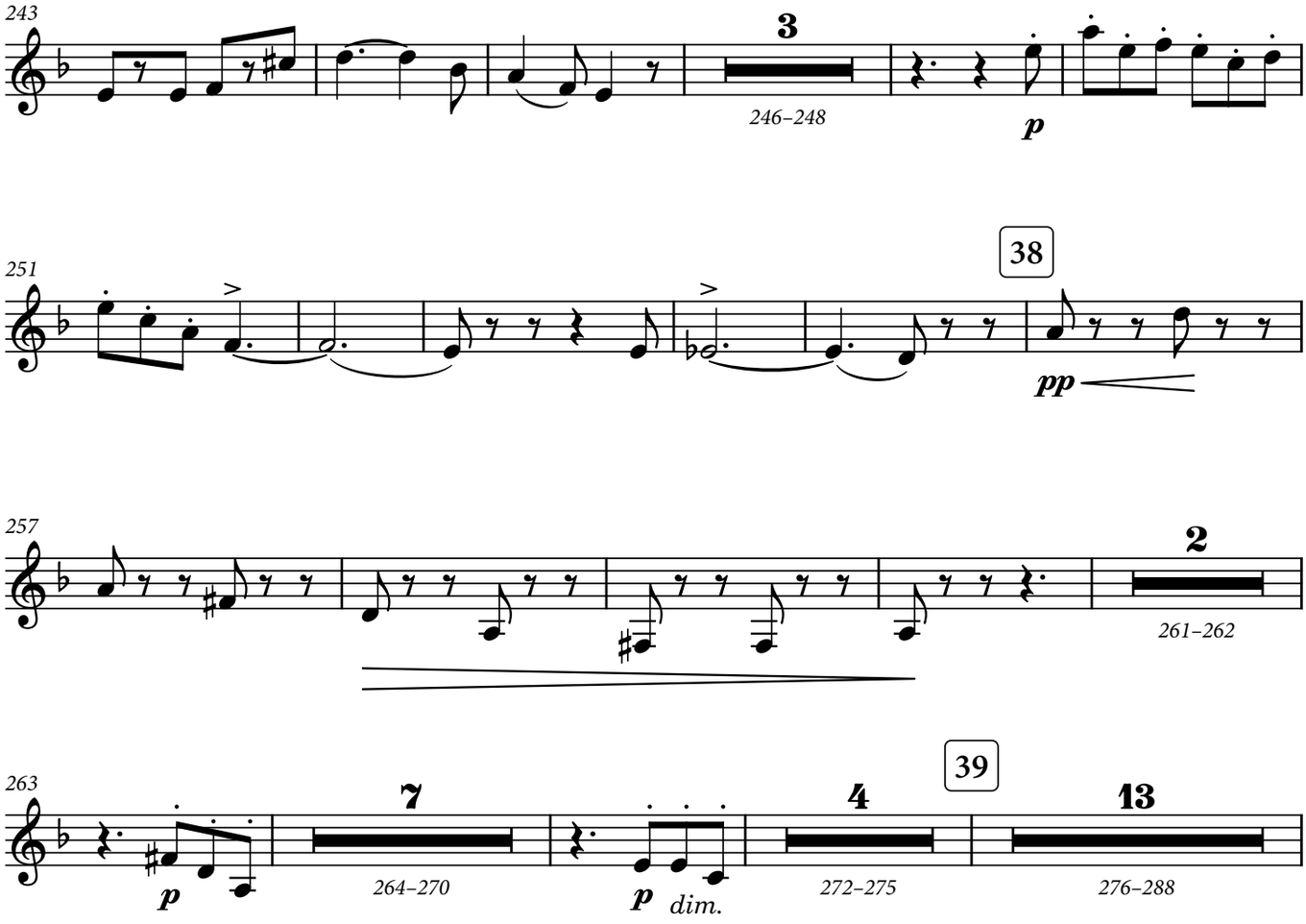


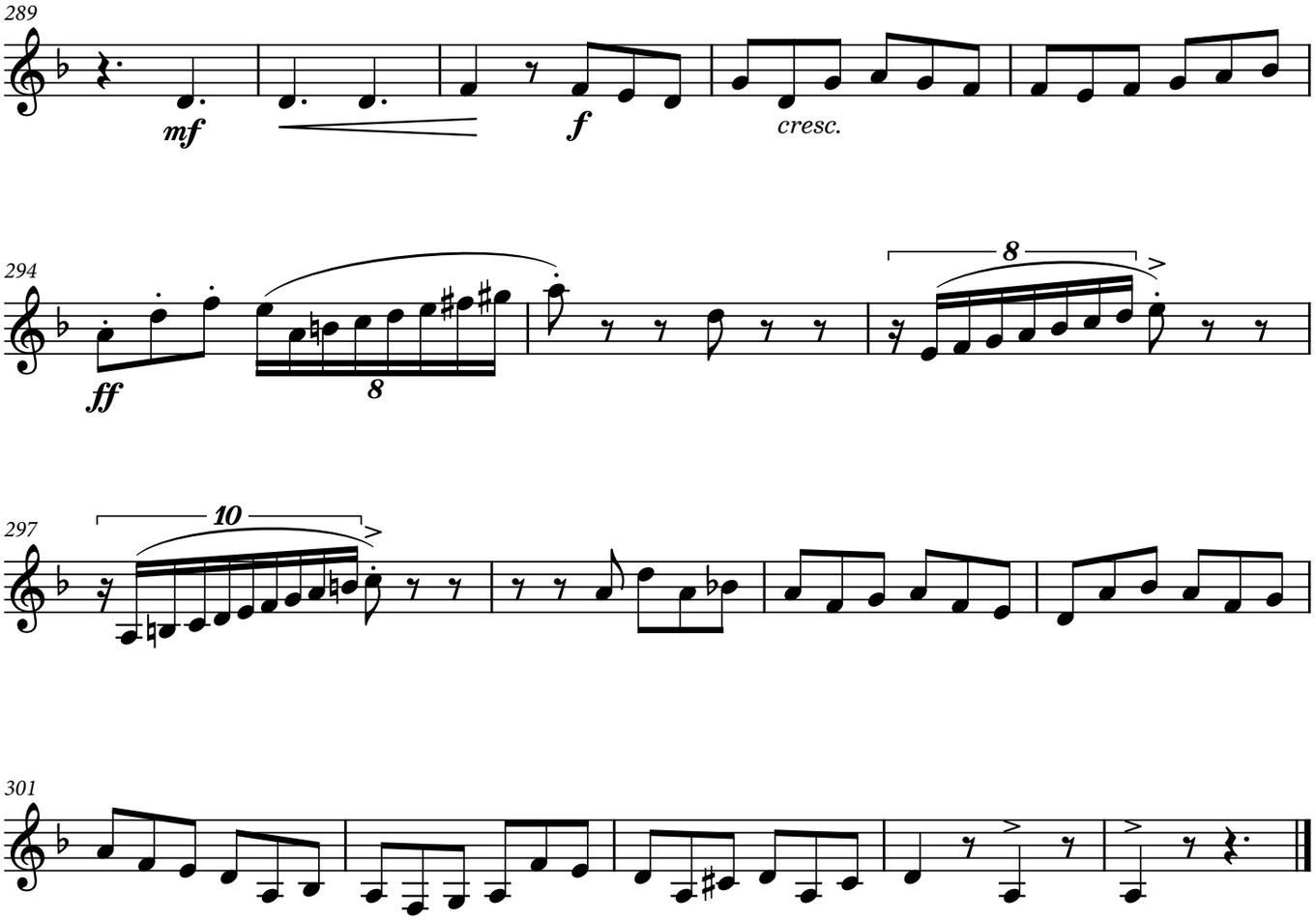

52
56
29
62
69
2
70–71
75
79
30
2
80–81
mf
2
84–85


86
p
93
ff
99
31
103
32
17
105–121
10
122–131
dim.
132
pp
Clarinet 1
138
33
12
141–152
p
154
162
Tranquillo
poco rit.
dim.
p


171
34
f
35
Più animato
8
179–186
f
192
2
196–197


Poco animato
198
203
cresc.
208
36
ff
213
ff
219
225
37
ff
1
231
mf
234
3
235–237
f
p


243
3
246–248
p
251
38
pp
257
2
261–262
263
7
264–270
39
4
272–275
13
276–288
p
p
dim.


289
mf
f
cresc.
294
ff
8
8
297
10
301

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

Cl. in A

Fast ♩= 138

ff

dim.

mf

cresc.

mf

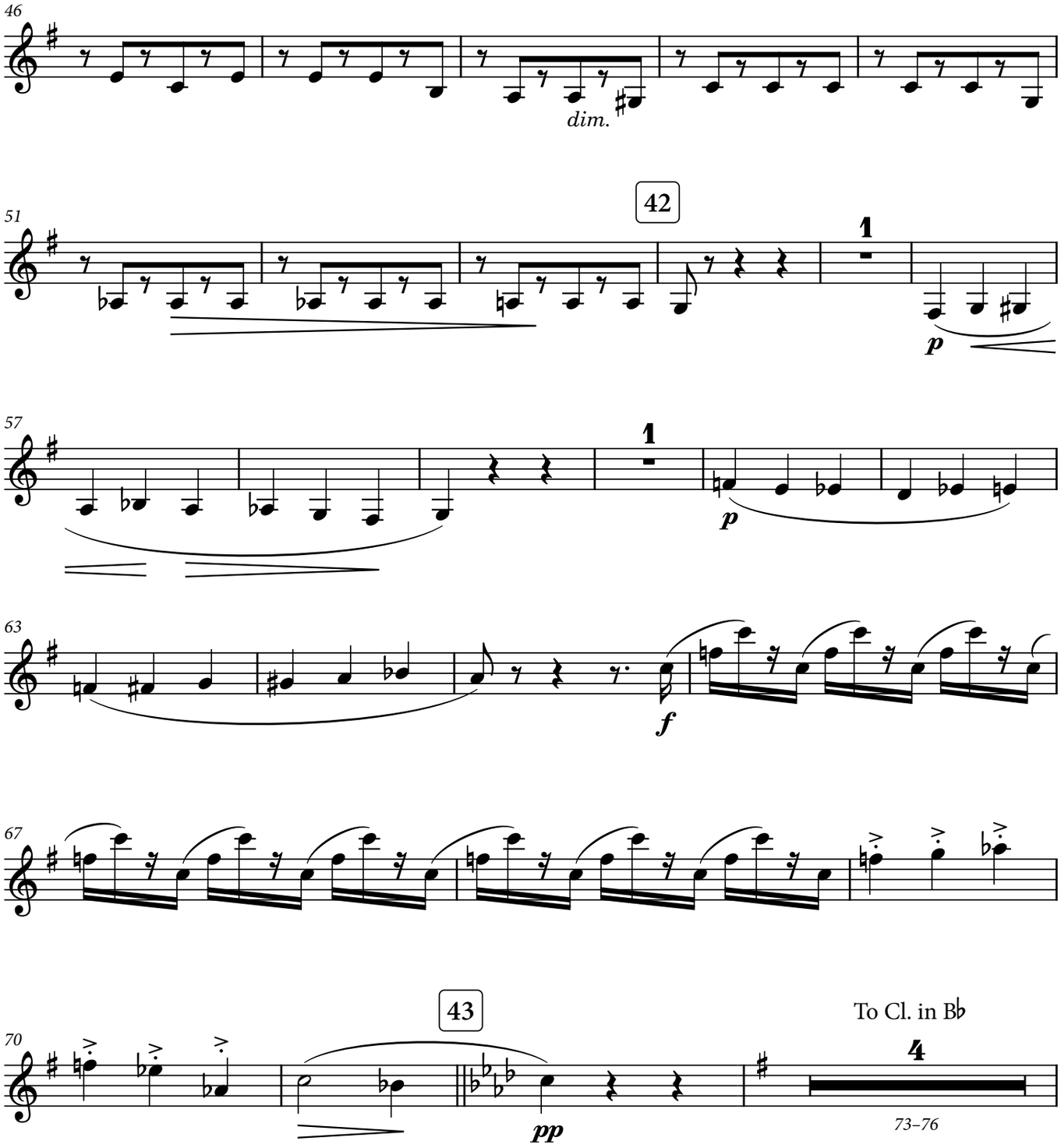
40

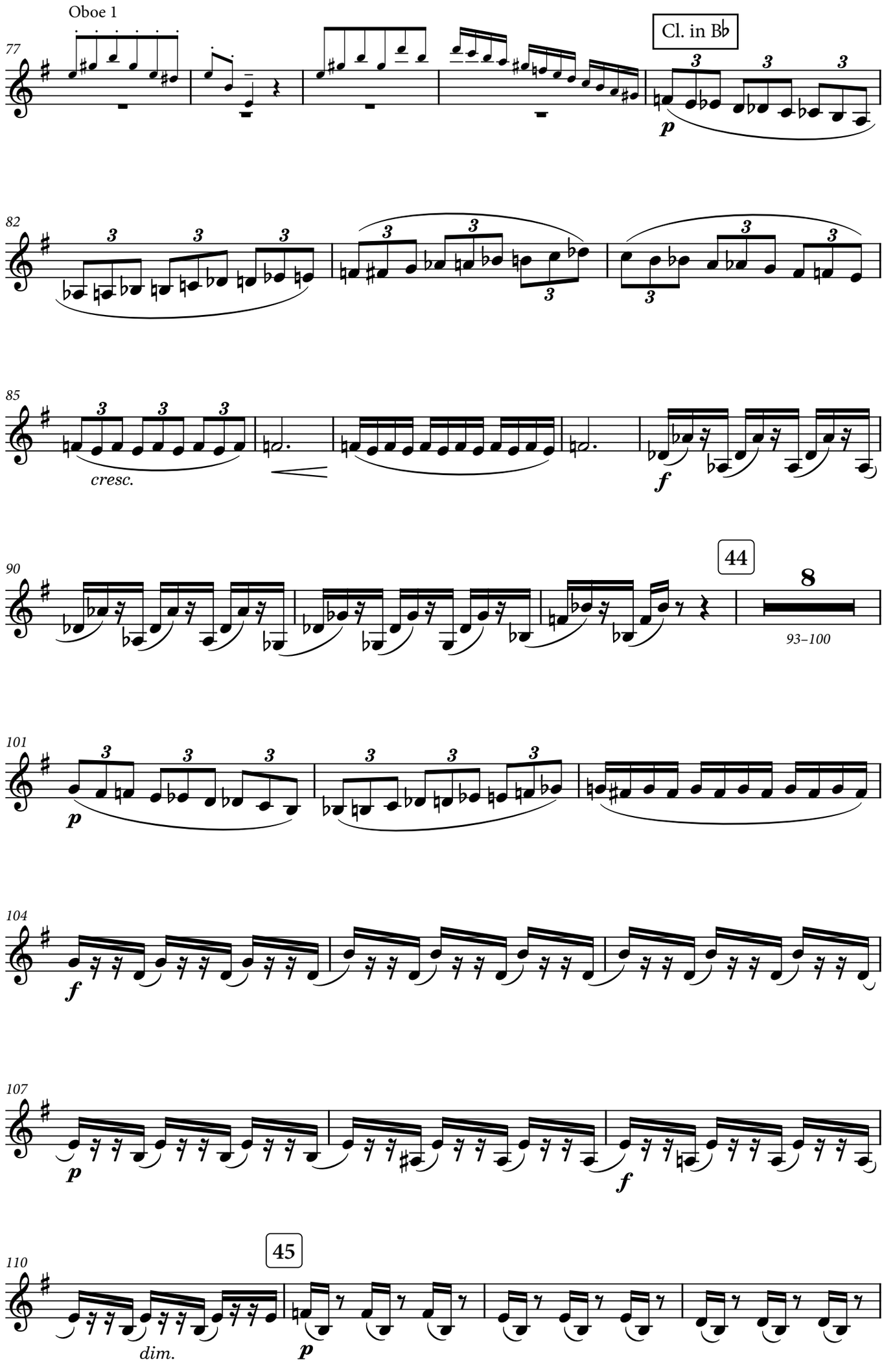
41

6

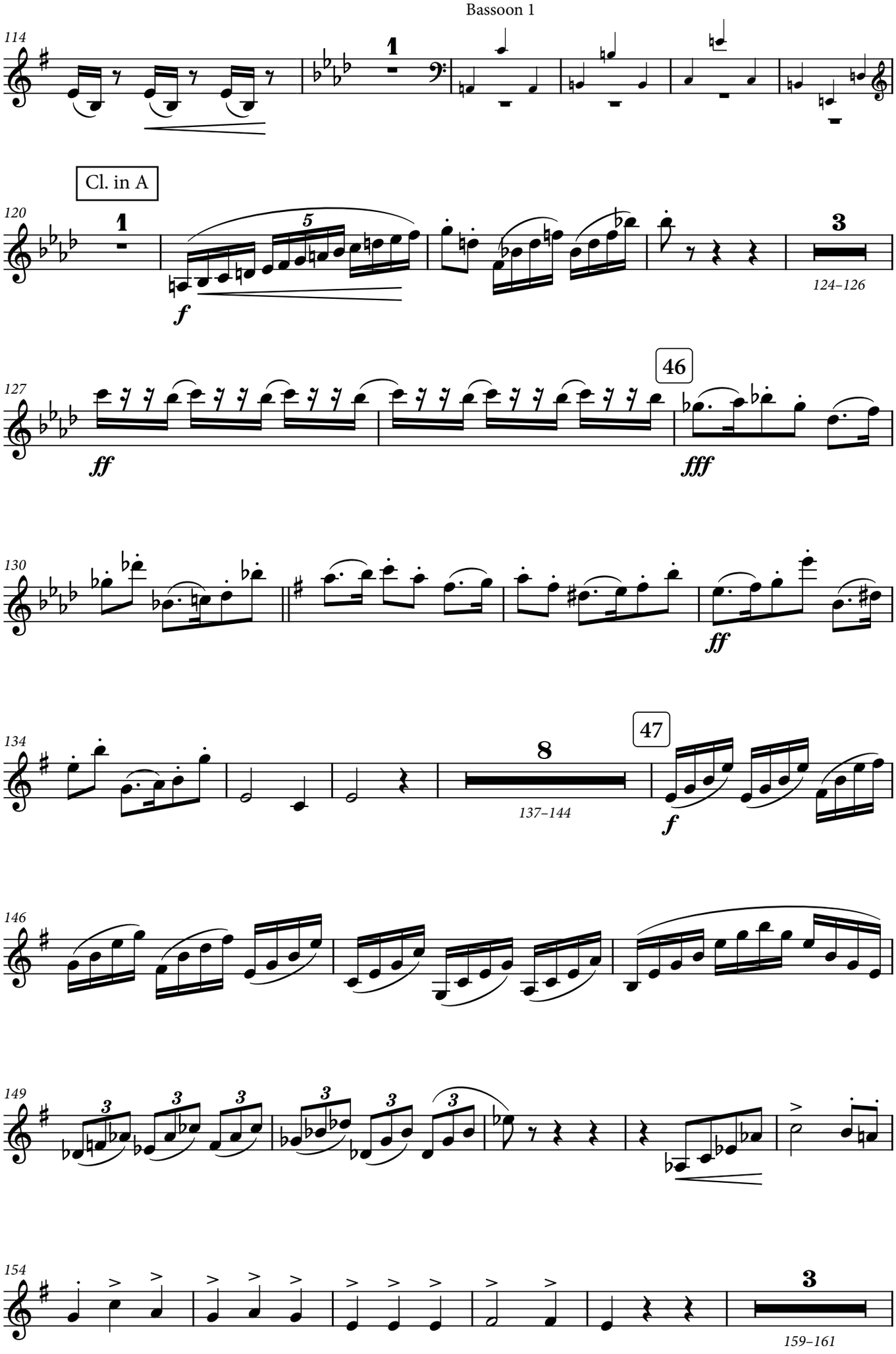
38–43

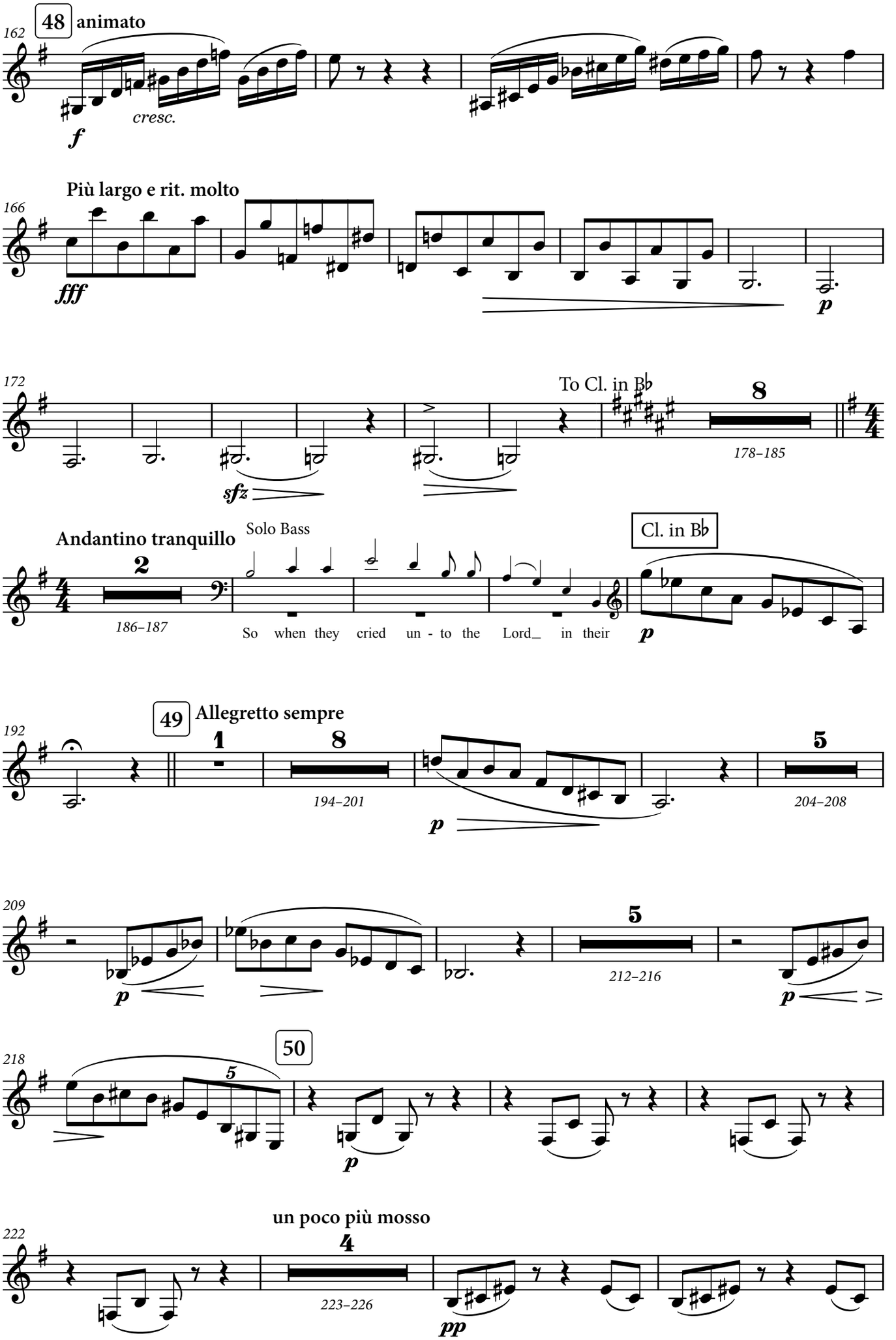
f

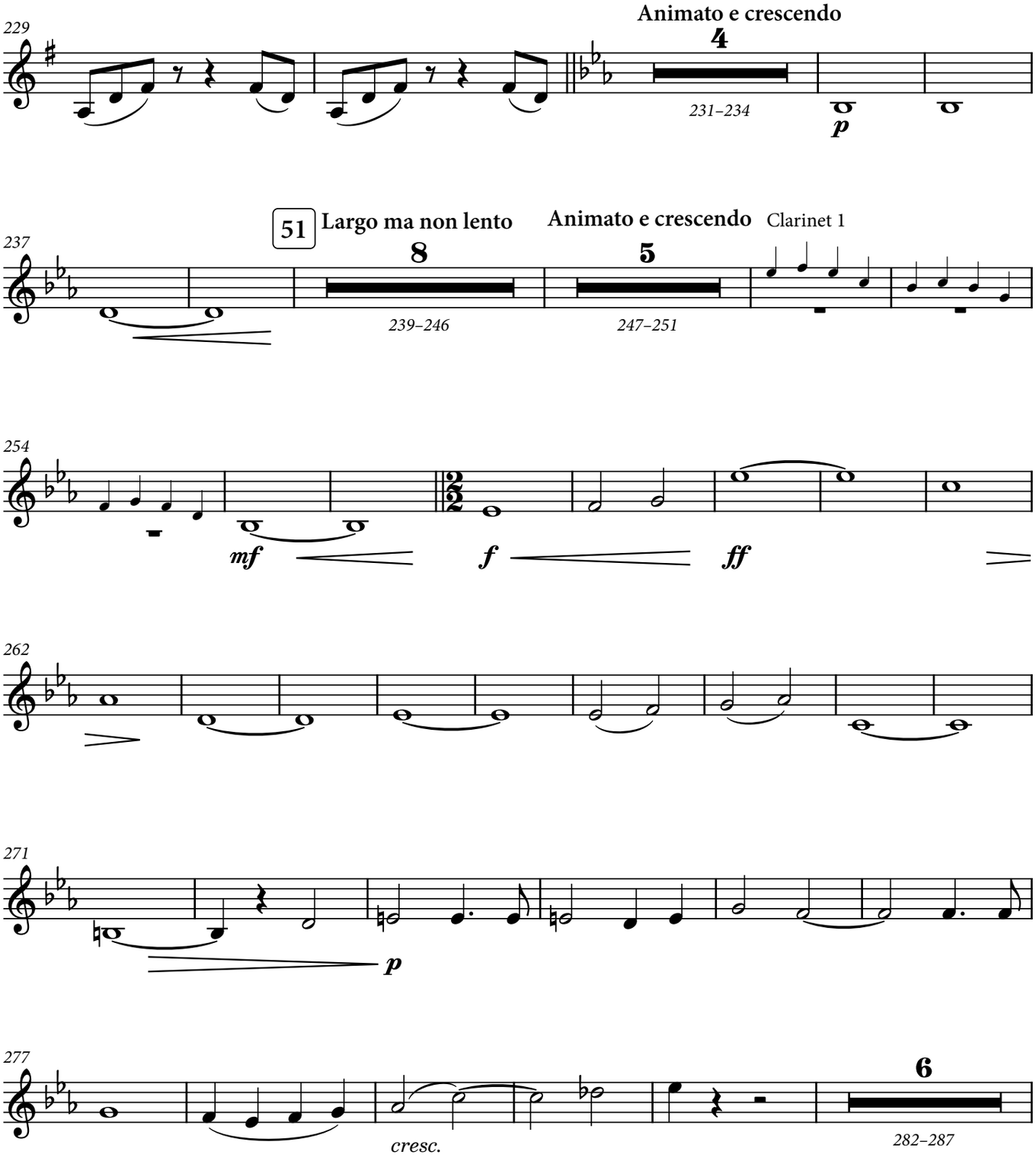

46
dim.
51
42
1
p
57
1
p
63
f
67
70
43
To Cl. in B♭
4
pp
73–76

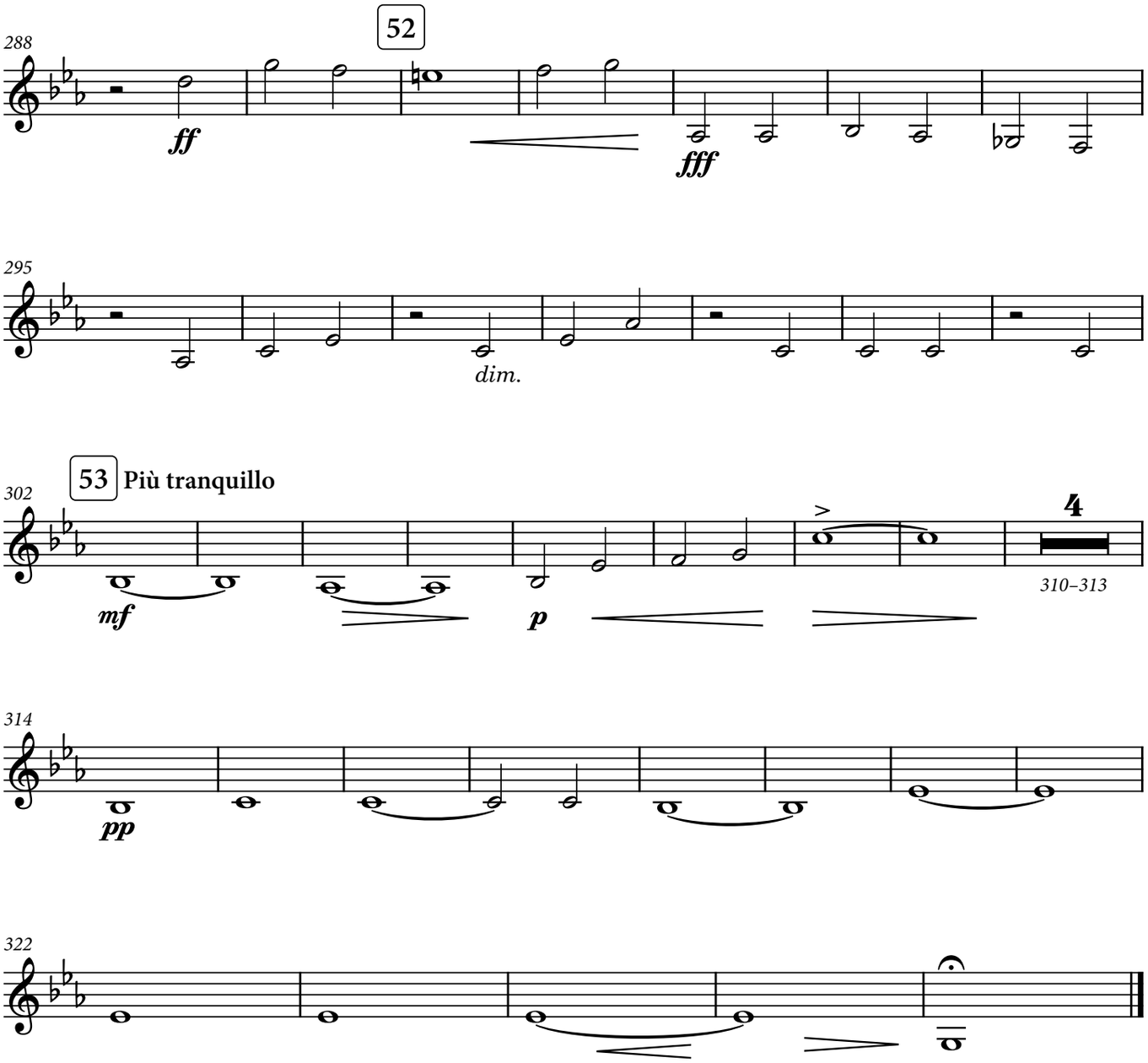

Oboe 1
77
Cl. in B♭
p
82
85
cresc.
f
90
44
8
93–100
101
p
104
f
107
p
f
110
45
dim.
p

Bassoon 1


114
1
120
Cl. in A
1
5
f
3
124–126
127
ff
46
fff
130
ff
134
8
137–144
47
f
146
149
3
154
3
159–161


48 animato
162
cresc.
f
Più largo e rit. molto
166
fff
p
172
To Cl. in B♭
8
178–185
sfz
Andantino tranquillo
Solo Bass
Cl. in B♭
2
186–187
So when they cried un - to the Lord_ in their
p
49 Allegretto sempre
192
1
8
194–201
5
204–208
p
209
5
212–216
p
218
50
5
p
un poco più mosso
222
4
223–226
pp

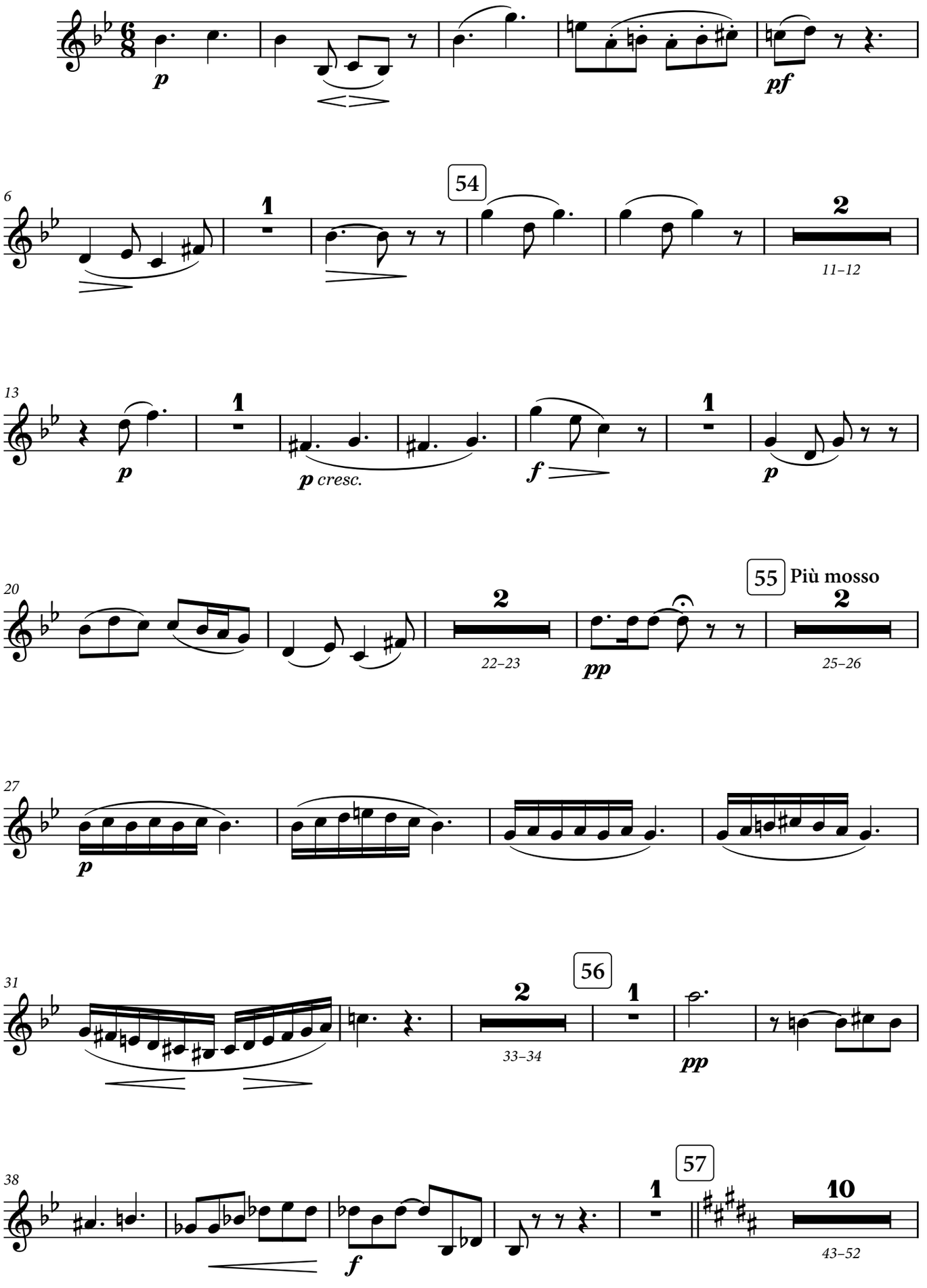

229
Animato e crescendo
4
231–234
p
237
51
Largo ma non lento
8
239–246
Animato e crescendo
5
247–251
Clarinet 1
254
mf
f
ff
262
271
p
277
cresc.
6
282–287

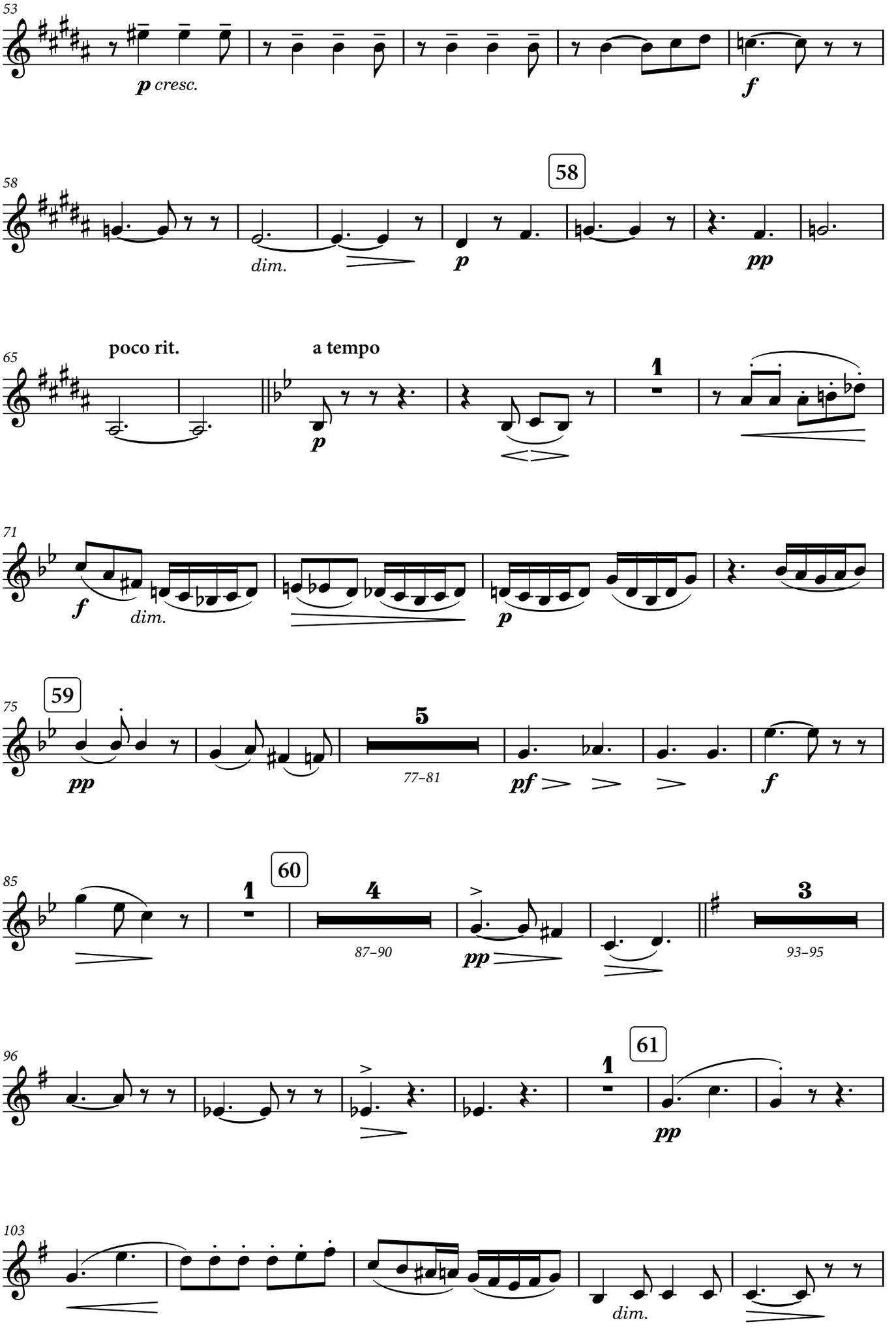

288
52
ff
fff
295
dim.
302
53 Più tranquillo
mf
p
4
310–313
314
pp
322

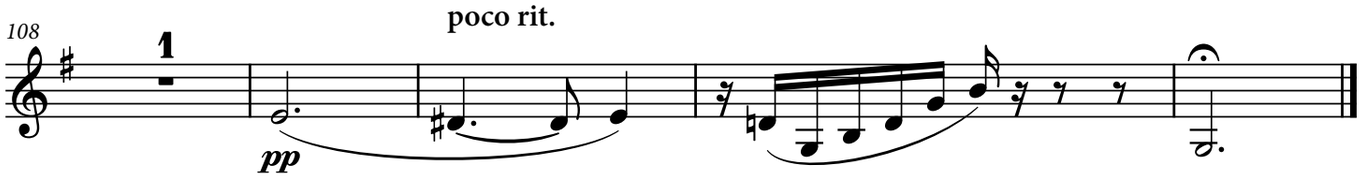
No. 5 - “He Turneth The Floods Into A Wilderness”

Cl. in A

Andantino




53
p cresc.
f
58
58
dim.
p
pp
65
poco rit.
a tempo
p
1
71
f
dim.
p
75
59
pp
5
77–81
pf
f
85
1
60
4
87–90
pp
3
93–95
96
1
61
pp
103
dim.


108
1
poco rit.
pp

No. 6 - “The Righteous Will Consider This”

Tacet

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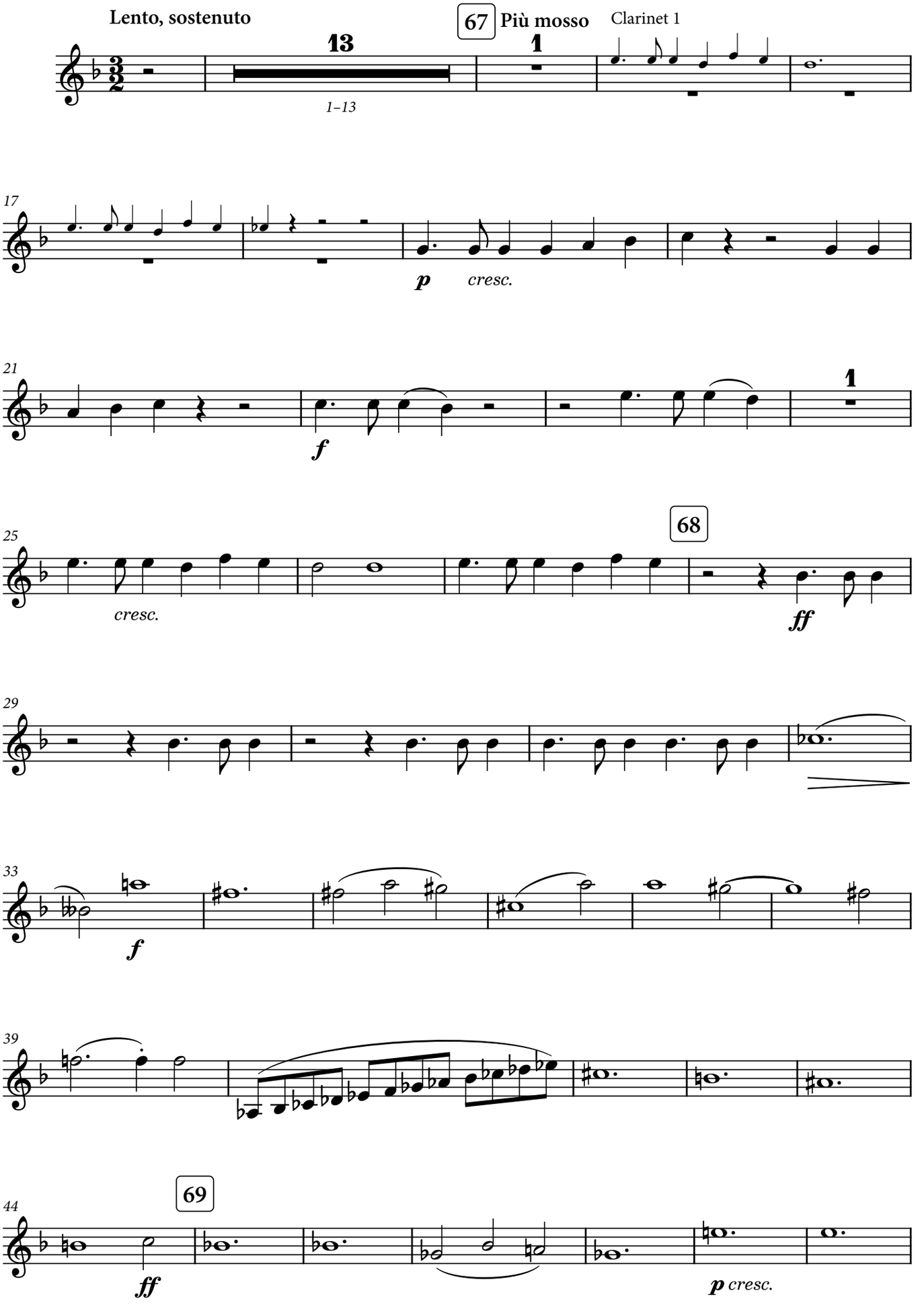
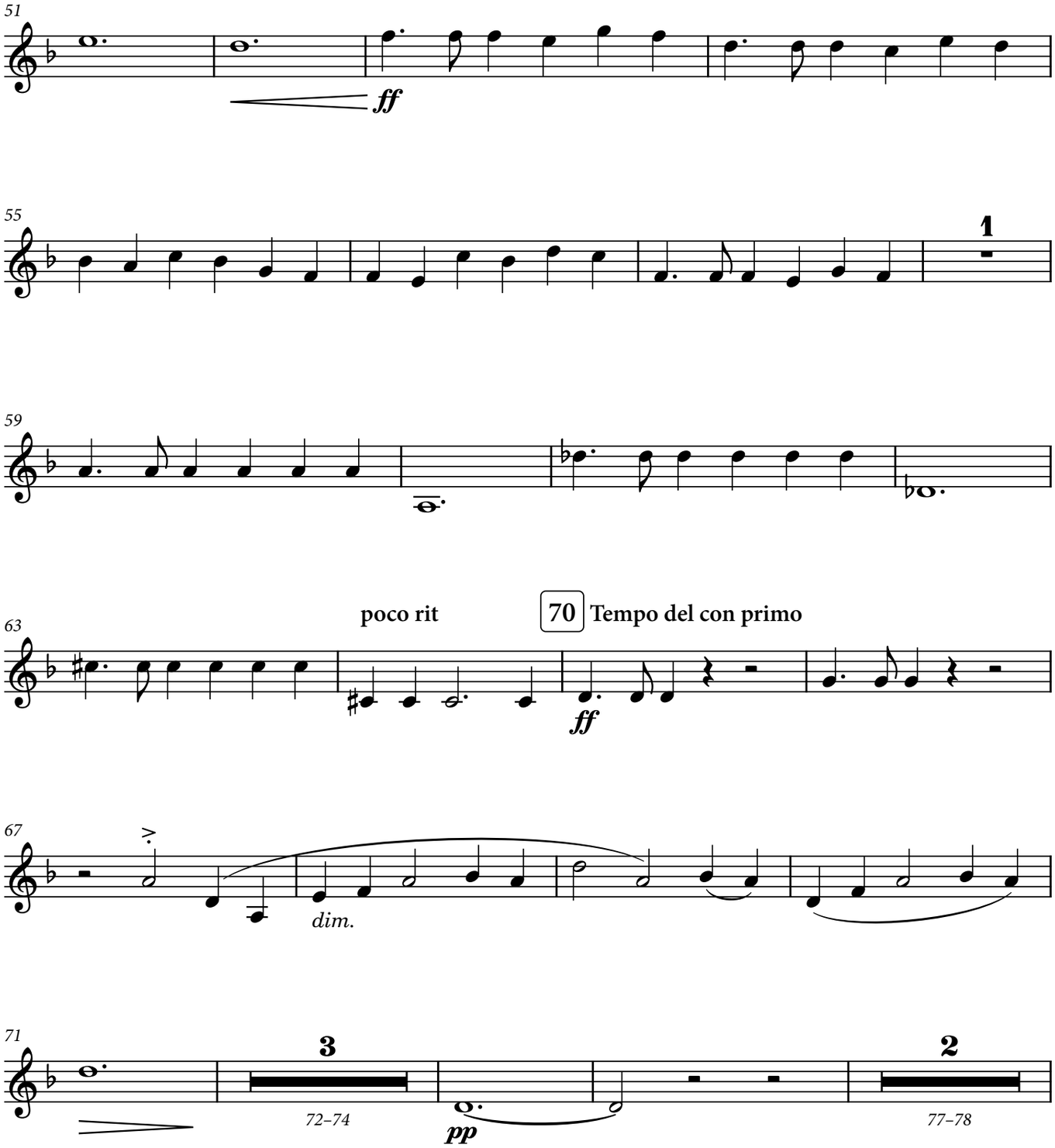
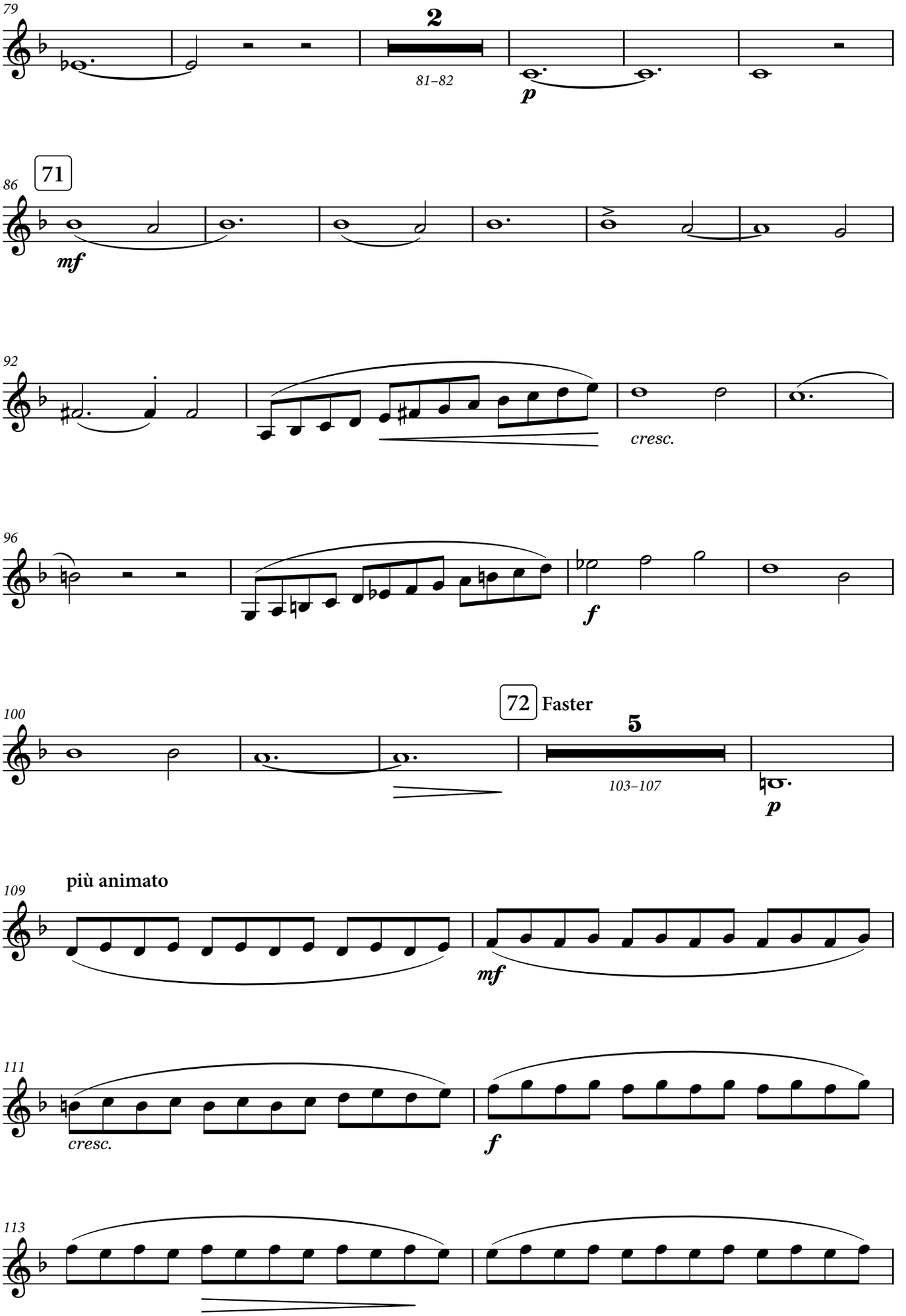
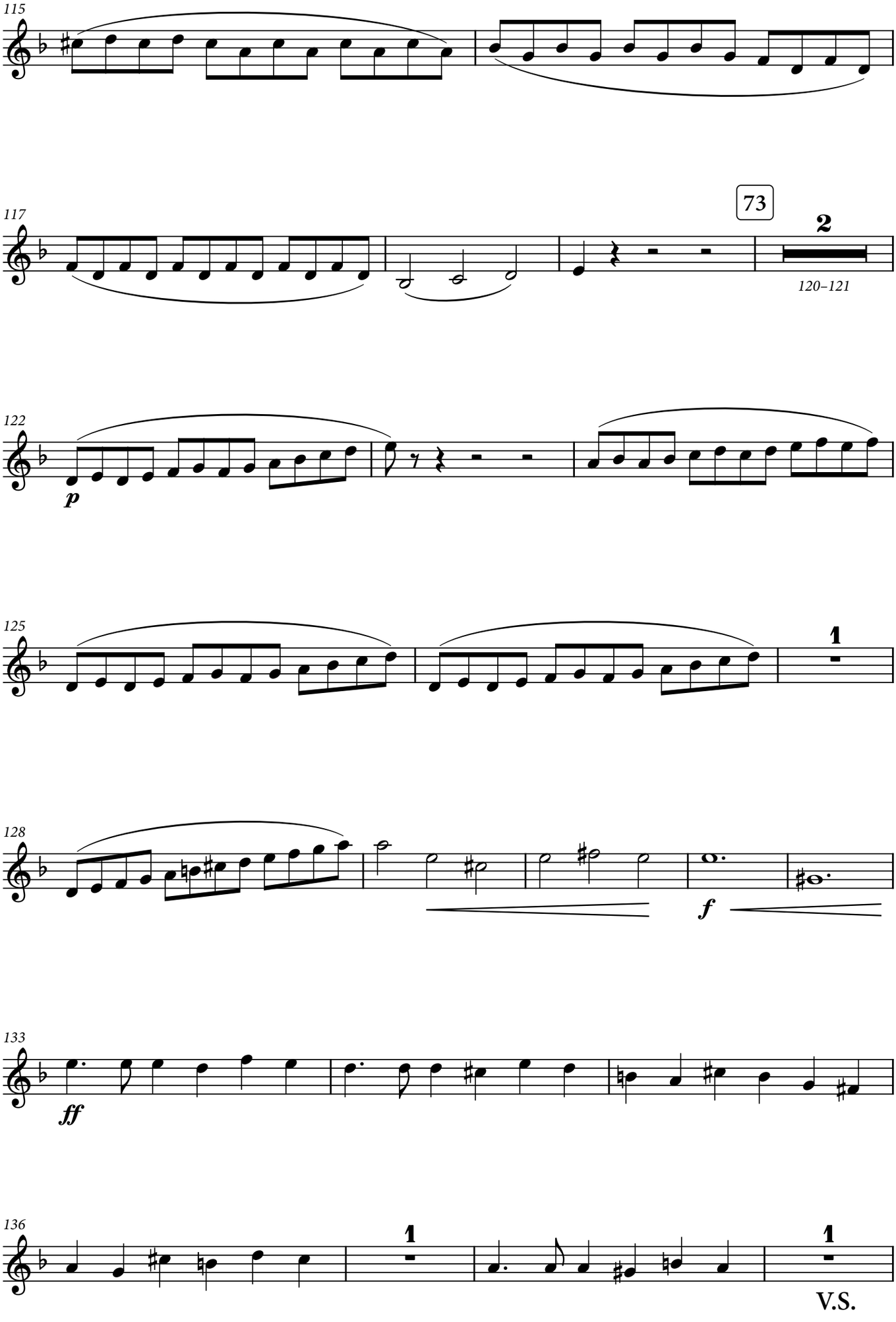
No. 7 - “O Give Thanks Unto the Lord”

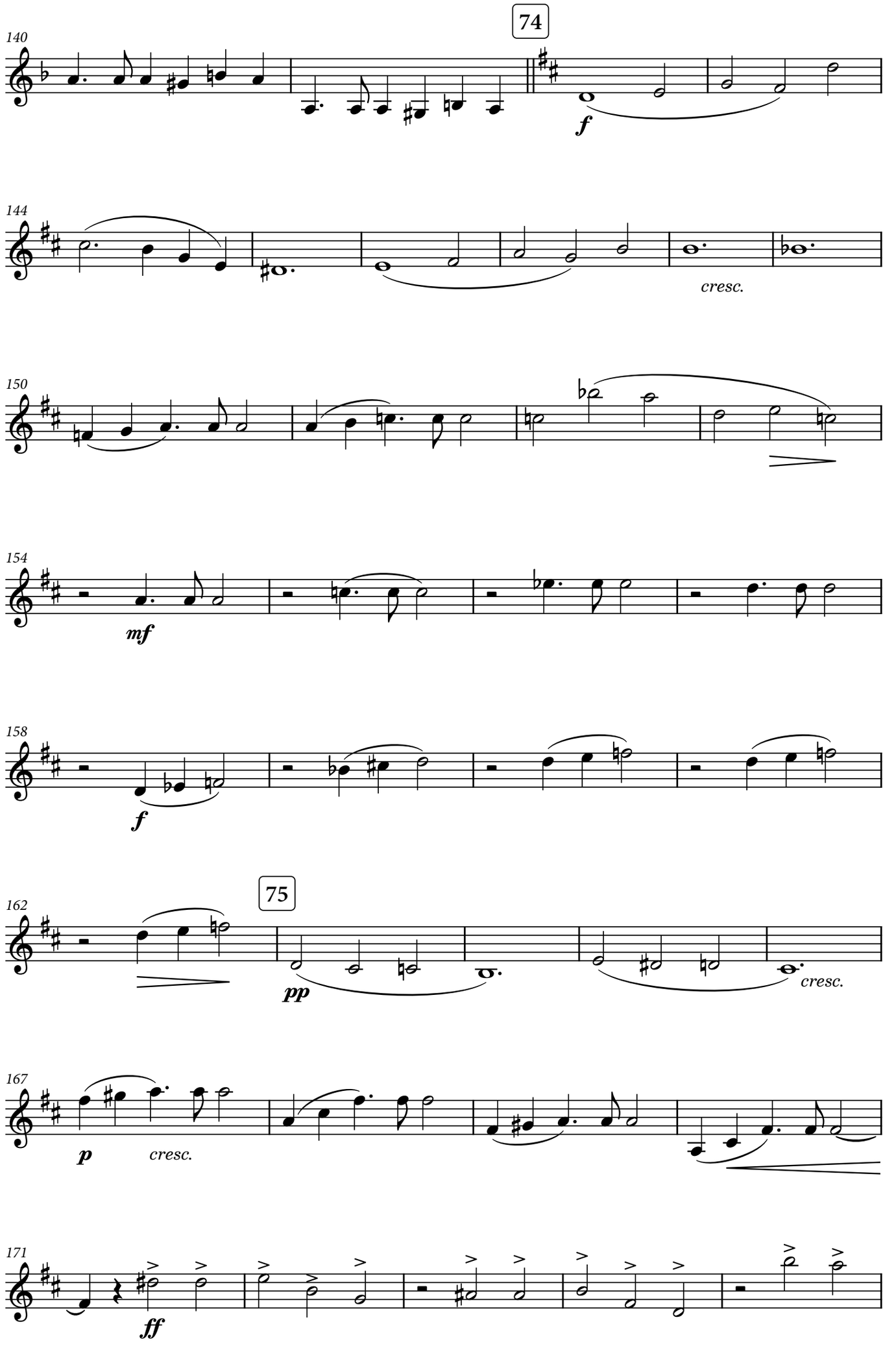
Cl. in A




51
ff
55
1
59
poco rit
70
Tempo del con primo
63
ff
67
dim.
71
3
72–74
pp
2
77–78


79
2
81–82
p
86
71
mf
92
cresc.
96
f
100
72 Faster
5
103–107
p
109
più animato
mf
111
cresc.
f
113


115
117
73
2
120–121
122
p
125
1
128
f
133
ff
136
1
V.S.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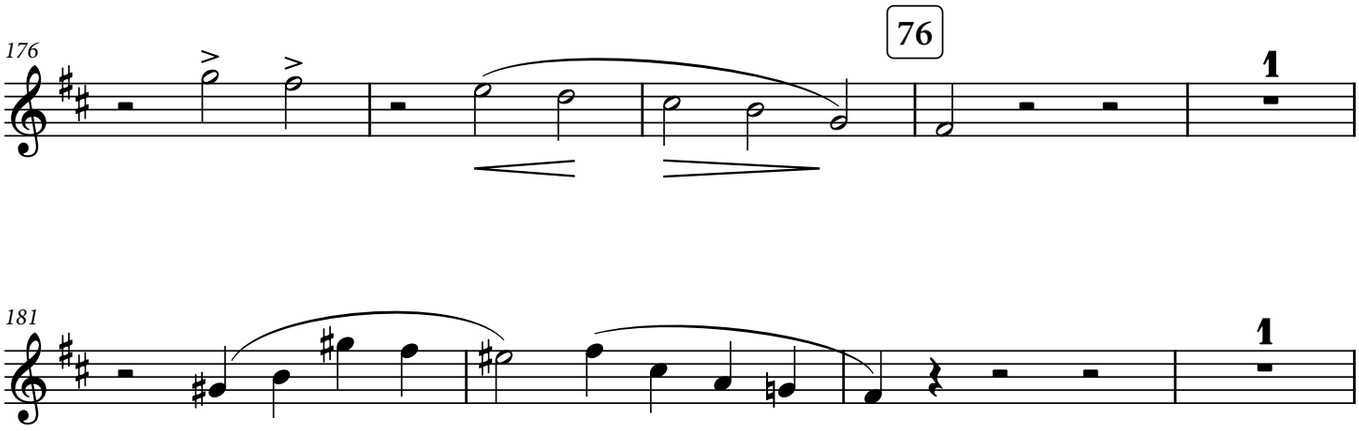
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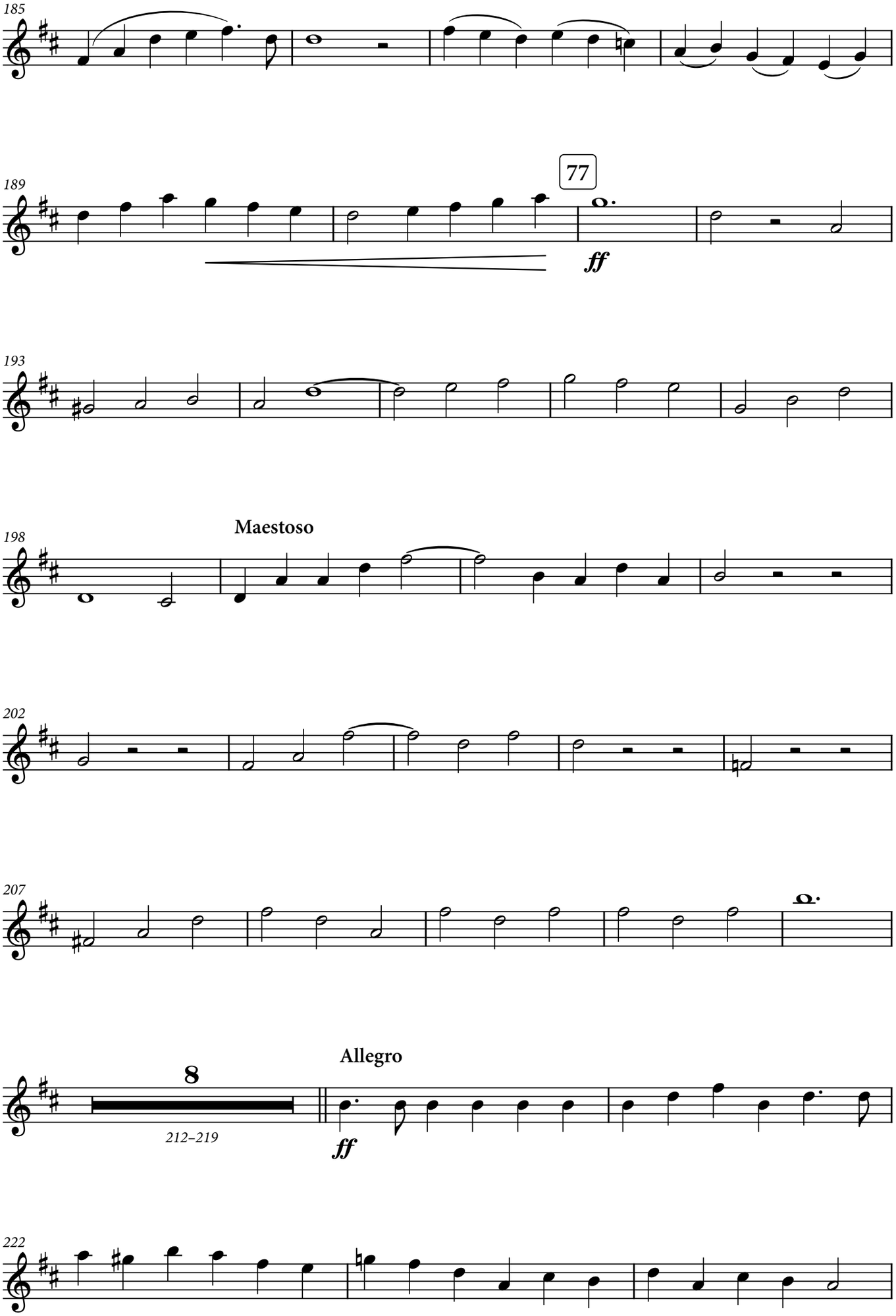
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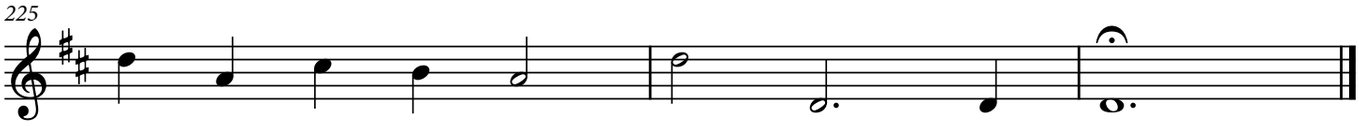
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