



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



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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:

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" ...	1
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" ...	22
5.	SOPRANO SOLO "He turneth the floods into a wilderness" ...	29
6.	CHORUS A CAPELLA "The righteous will consider this" ...	Tacet
7.	CHORUS AND QUARTET "O give thanks unto the Lord" ...	34

Clarinet (A) 2 & Clarinet (Bb) 2

A WANDERER'S PSALM

Psalm 107

Horatio Parker

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

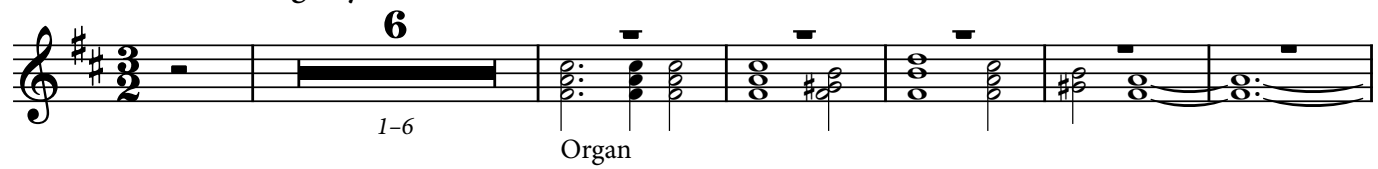
Cl. in A

Slow, with dignity

6

1-6

Organ



12

f

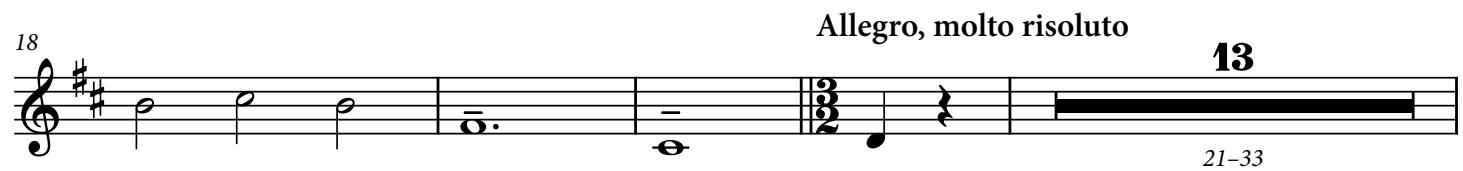


18

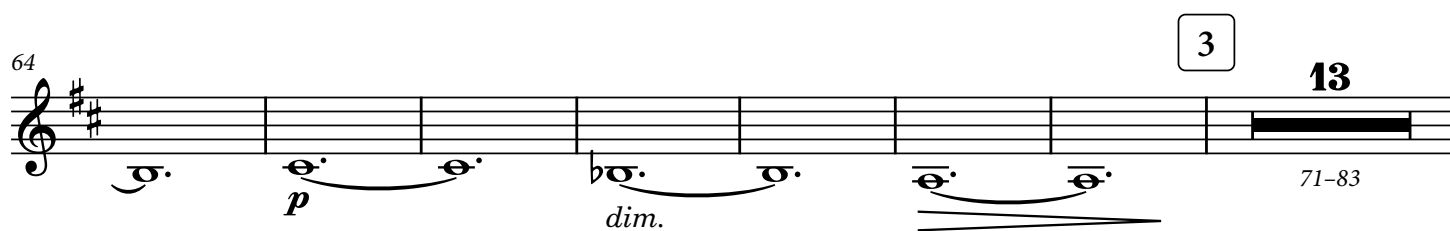
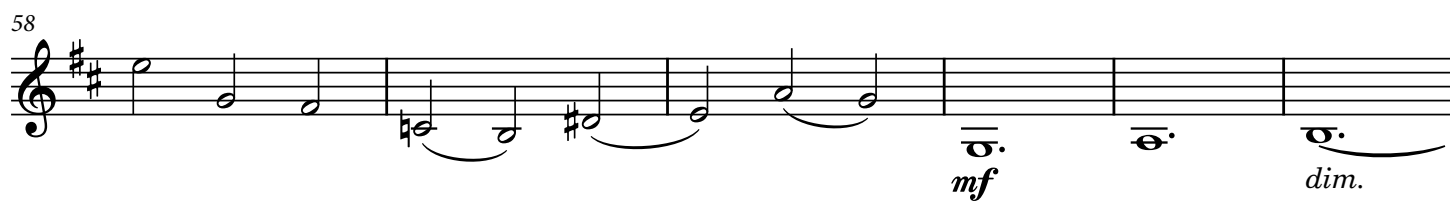
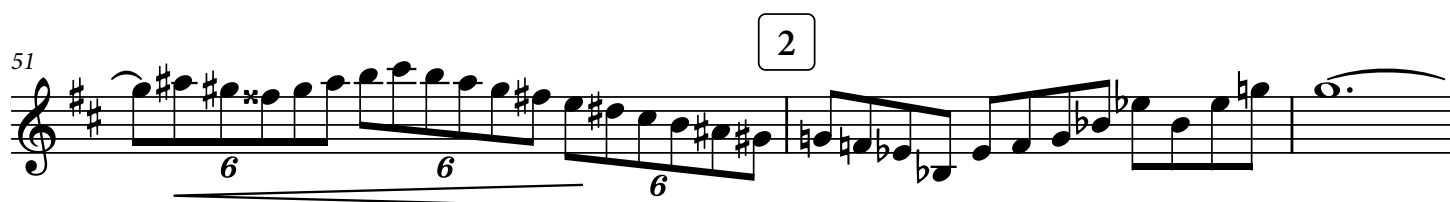
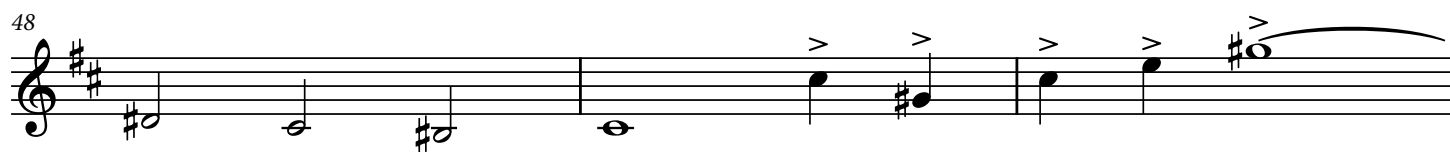
Allegro, molto risoluto

13

21-33

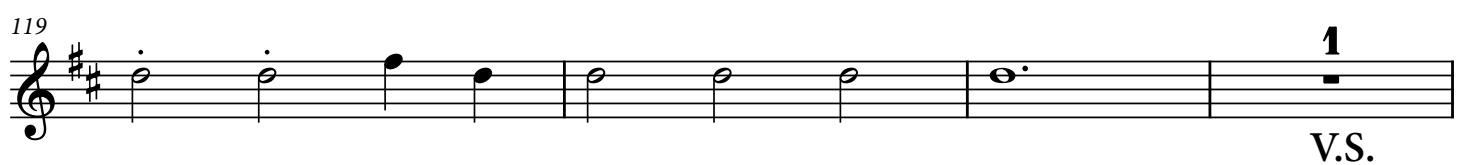
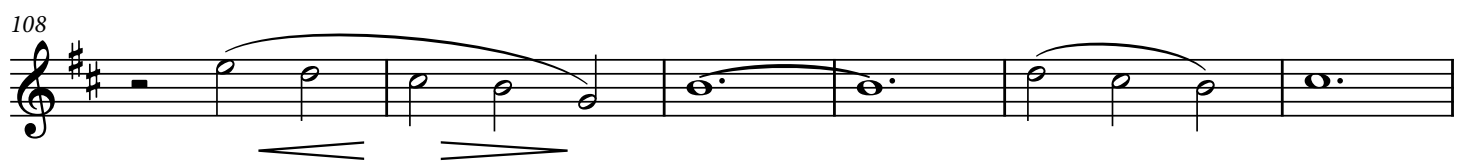
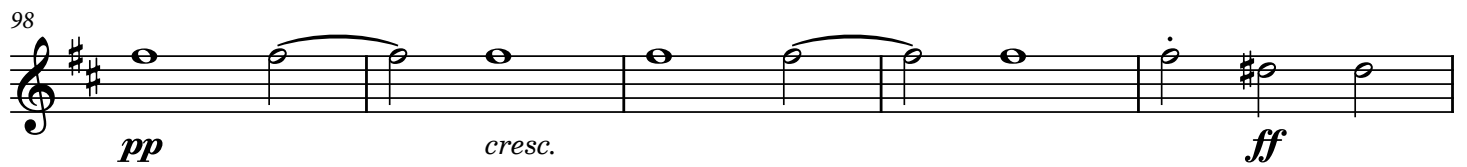
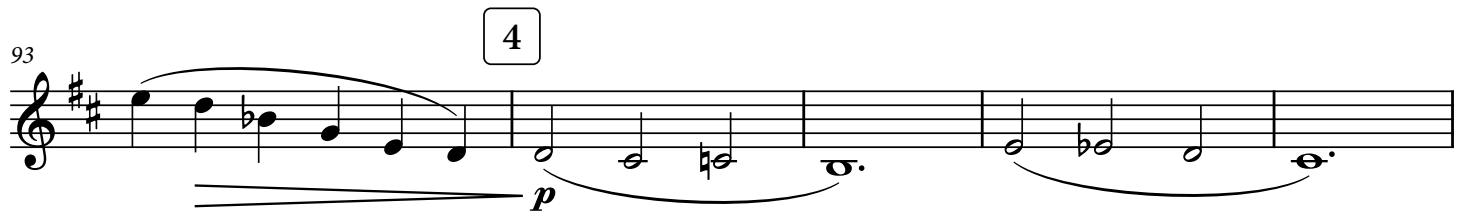
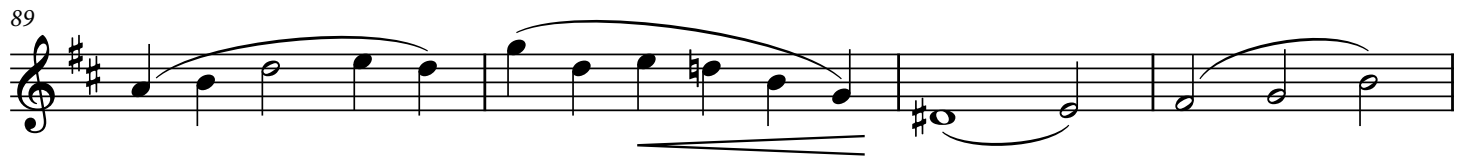


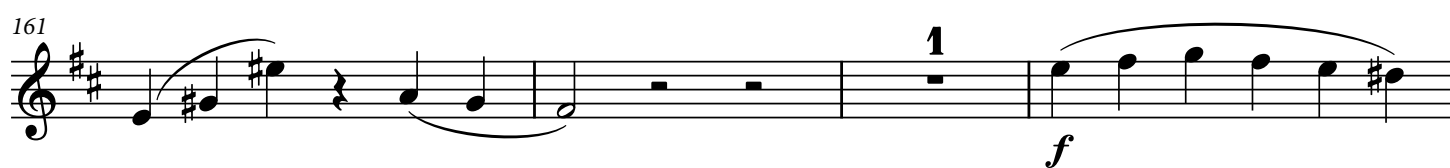
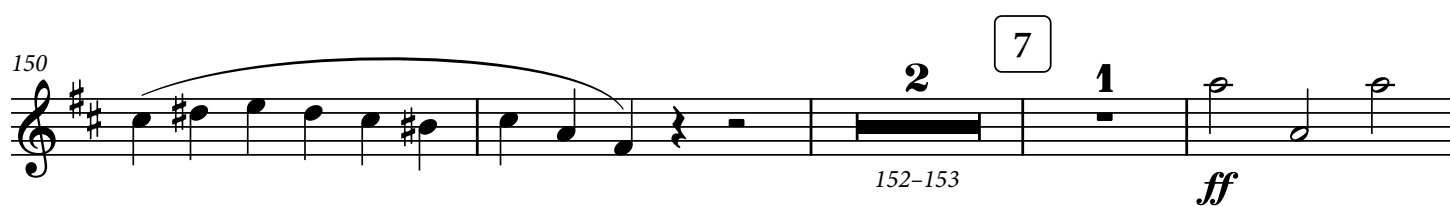
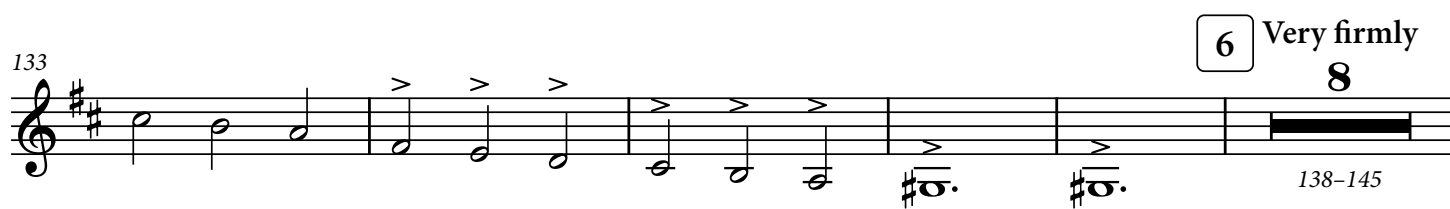
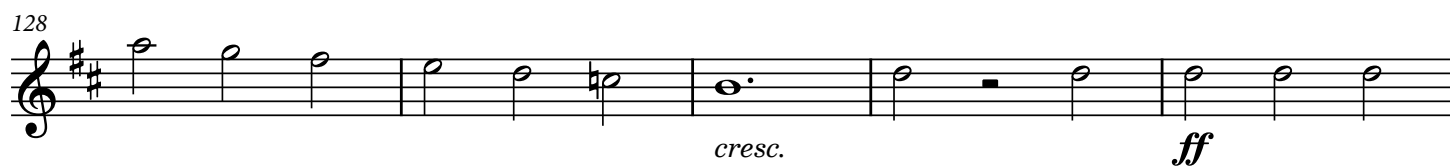
1



poco animato

Violin I





170

8

p

174

ff

179

184

5

p

186

1

9

p

191

8

1

3

10

Poco meno mosso

192-199

201-203

p

p

205

pp

pp

211

p

pp

1

V.S.

p

pp

1

V.S.

PAGE INTENTIONALLY LEFT BLANK

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

sostenuto

Poco più mosso

- tress. For He

pp

273

poco cresc.

1

V.S.

279 **14** Poco mosso

284 *cresc.*

289 *f* *mf*

293 *f*

297 *pp*

301 *cresc.* *p* *cresc.*

306 *ff*

310

315 16

1

319

1

324

1

327

ff

332 *poco rit.* 17

> > > >

337

1

341

1

346 *rit....*

1

No. 2 - "They That Sit In Darkness"

Cl. in Bb

Allegro moderato

1-4 *p*

7 *pf*

11 *p*

17 **18** **10** *pf* 20-29

31 **8** **19** **2** *p* 32-39 42-43

44 **Animato** **2** *pf* 46-47

20 **3** **1** *sf* 50-52 *sfz*

58 **poco rit.** **21** **6** *f* 62-67 *pp*

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 *Più mosso*
pf *mf*

25 **6**
119-124
p *cresc.*

128 *cresc.* *f*

2 **5**
133-134 136-140

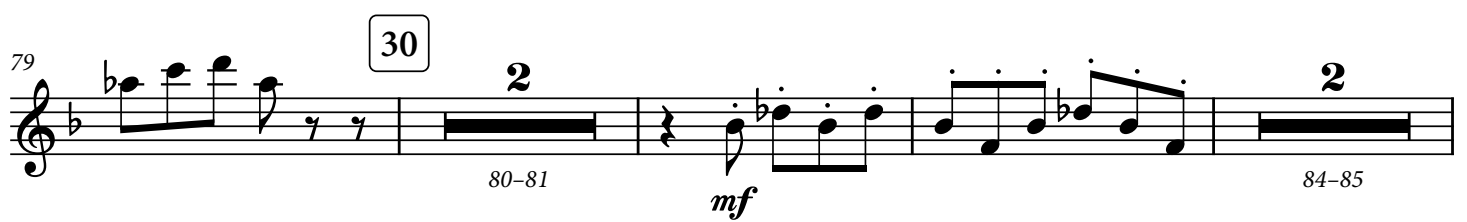
PAGE INTENTIONALLY LEFT BLANK

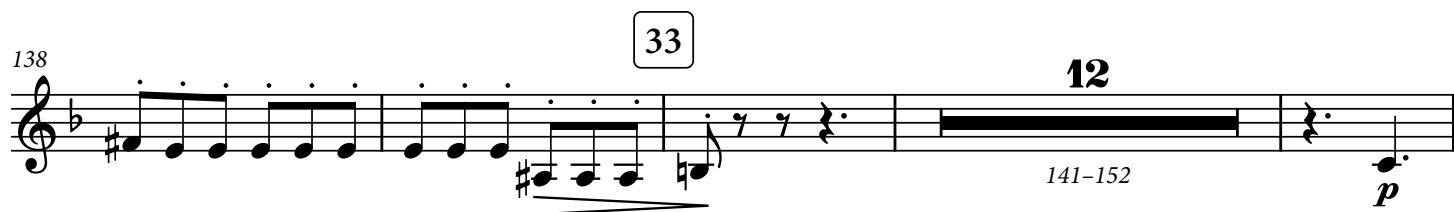
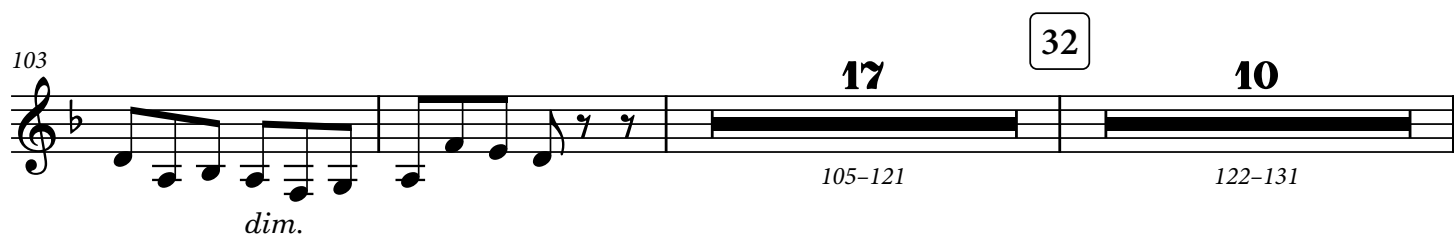
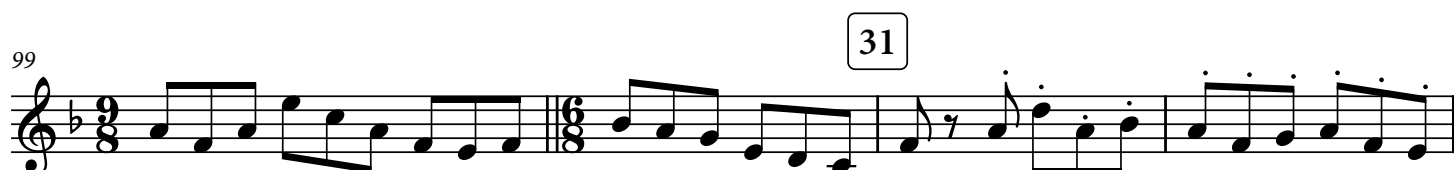
No. 3 - "For He Hath Broken The Gates of Brass"

Cl. in B \flat

Allegro [With Rough Vigor] $\text{♩} = 100$

[illegible]





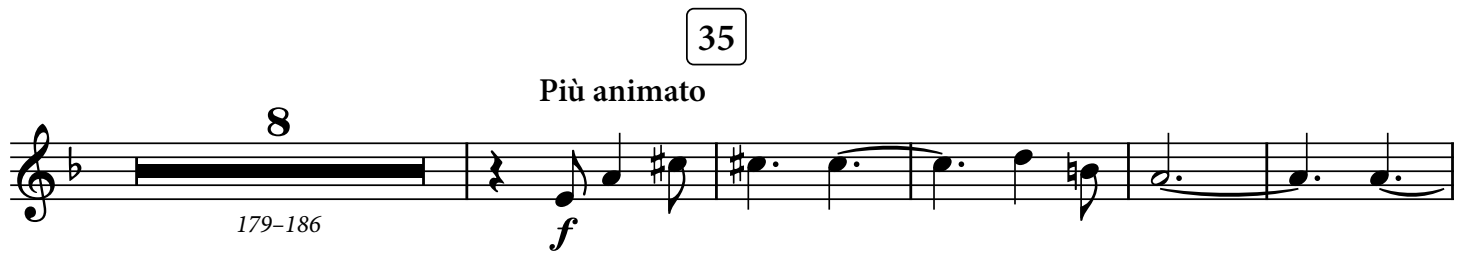
171 34



35

Più animato

8



179-186

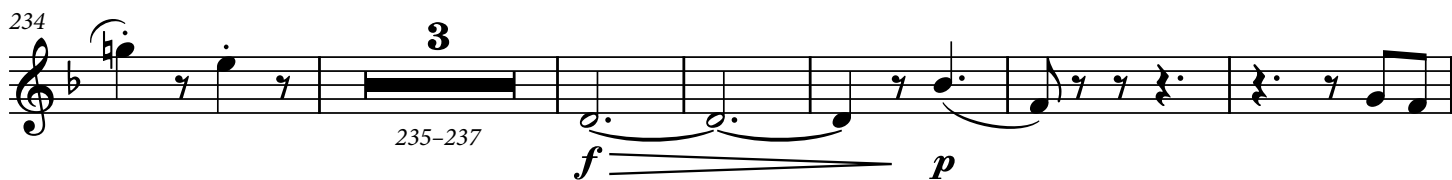
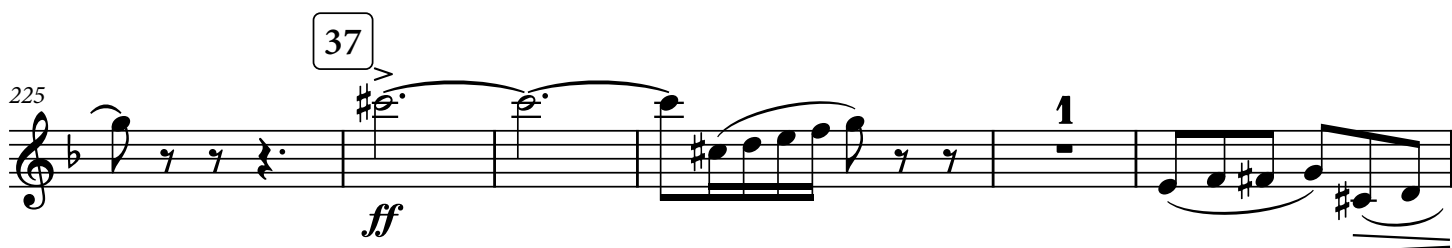
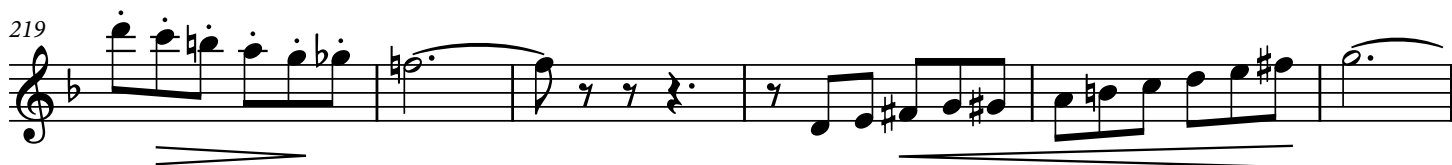
192



2

196-197

Poco animato



243

246-248

p

251

38

pp

257

2

261-262

263

39

p

264-270

p dim.

272-275

276-288



PAGE INTENTIONALLY LEFT BLANK

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

Cl. in A

Fast ♩ = 138

ff

dim.

6

mf

11

16

21

40

26

cresc.

31

mf

36

6

41

38-43

f

46

dim.

51

42

1

p

57

1

p

63

f

f

67

f

70

43

To Cl. in Bb

4

pp

73-76

pp

Oboe 1

77

Cl. in Bb

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

Cl. in A

120

f

124-126

3

127

ff

fff

46

130

ff

134

8

137-144

f

47

146

149

3

154

3

159-161

162 **48** animato

f *cresc.*

166 **Più largo e rit. molto**

fff *p*

172

To Cl. in Bb

sfz

178-185

Andantino tranquillo Solo Bass

186-187

So when they cried un - to the Lord_ in their

Cl. in Bb

p

192 **49** Allegretto sempre

194-201

204-208

p

209

212-216

p

218 **50**

p

222 **un poco più mosso**

223-226

pp

229 **Animato e crescendo**
4
231-234 *p*

237 **51** **Largo ma non lento** **Animato e crescendo** Clarinet 1
8 5
239-246 247-251

254
mf *f* *ff*

262

271
p

277 **6**
cresc. 282-287

322

Example 10-12

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

Cl. in A

Andantino

The musical score is written for Clarinet (A) 2 and Clarinet (Bb) 2. It is in 6/8 time, key of Bb major, and marked Andantino. The score consists of six staves of music, with various dynamics, articulations, and performance instructions.

Staff 1: Measures 1-5. Dynamics: *p* (measure 1), *pf* (measure 5). Articulation: slurs and accents.

Staff 2: Measures 6-12. Measure 6 starts with a box containing the number 54. Measure 11-12 is marked with a box containing the number 2. Dynamics: *p* (measure 6), *f* (measure 10).

Staff 3: Measures 13-19. Measure 13 starts with a box containing the number 1. Measure 14-15 is marked with a box containing the number 1. Measure 16-17 is marked with a box containing the number 1. Dynamics: *p* (measure 13), *p cresc.* (measure 14), *f* (measure 16), *p* (measure 18).

Staff 4: Measures 20-26. Measure 20 starts with a box containing the number 2. Measure 21-22 is marked with a box containing the number 2. Measure 23-24 is marked with a box containing the number 2. Measure 25-26 is marked with a box containing the number 2. Dynamics: *pp* (measure 23), *pp* (measure 25).

Staff 5: Measures 27-30. Measure 27 starts with a box containing the number 2. Measure 28-29 is marked with a box containing the number 2. Measure 30 is marked with a box containing the number 2. Dynamics: *p* (measure 27), *pp* (measure 28), *pp* (measure 30).

Staff 6: Measures 31-37. Measure 31 starts with a box containing the number 2. Measure 32-33 is marked with a box containing the number 2. Measure 34-35 is marked with a box containing the number 1. Measure 36-37 is marked with a box containing the number 1. Dynamics: *pp* (measure 34), *pp* (measure 36).

Staff 7: Measures 38-42. Measure 38 starts with a box containing the number 1. Measure 39-40 is marked with a box containing the number 1. Measure 41-42 is marked with a box containing the number 10. Dynamics: *f* (measure 38), *f* (measure 40).

53

p cresc. *f*

58

dim. *p* *pp*

58

65

poco rit. *a tempo* *p* 1

71

f *dim.* *p*

75

pp *pf* *f*

59

5

77-81

85

pp 1 4 3

87-90

93-95

96

pp 1

61

103

dim.

108 **1** poco rit.

The musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). Measure 108 begins with a first ending bracket labeled '1' over a whole rest. Measure 109 starts with a half note G4, marked with a *pp* dynamic. A slur connects this note to a quarter note A#4 in measure 110, which is followed by a quarter note B4 and a quarter note A4. Measure 111 contains a quarter rest, followed by an eighth rest, then a sixteenth note G4, a sixteenth note F#4, and a quarter note E4. A slur connects the eighth and sixteenth notes of measure 111 to the quarter note of measure 112. Measure 112 continues with a quarter note D4, a quarter note C4, and a quarter note B3. Measure 113 consists of three eighth rests. Measure 114 ends with a half note G3, marked with a fermata.

No. 6 - “The Righteous Will Consider This”

Tacet

PAGE INTENTIONALLY LEFT BLANK

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

Cl. in A

Lento, sostenuto

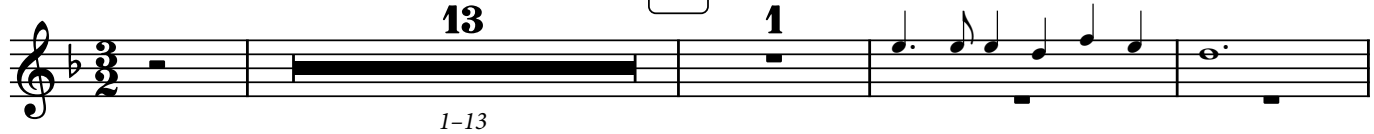
13

67

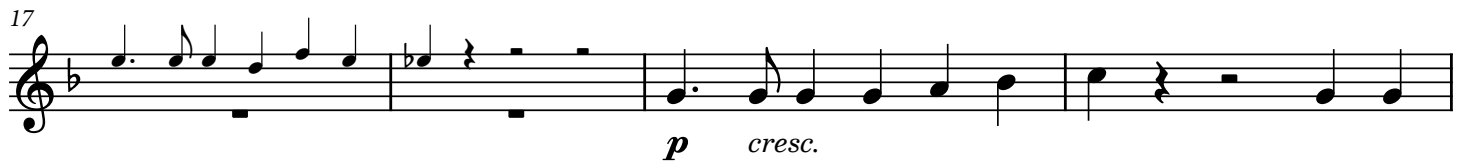
Più mosso

Clarinet 1

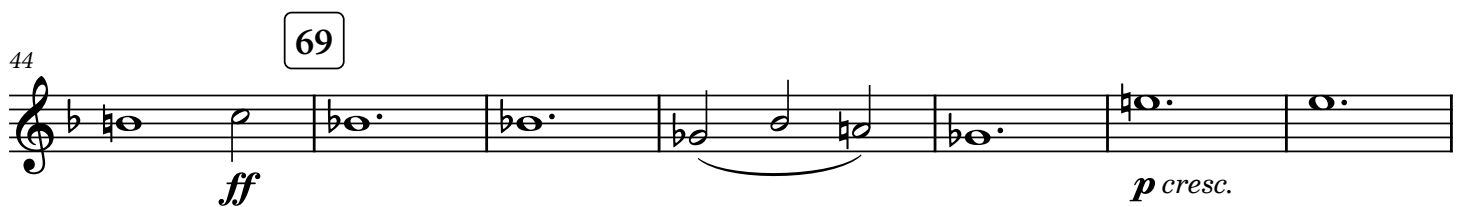
1



1-13

*p cresc.**f**cresc.*

68

ff*f**ff**p cresc.*

51

ff

55 

59

59

63 *poco rit* 70 Tempo del con primo

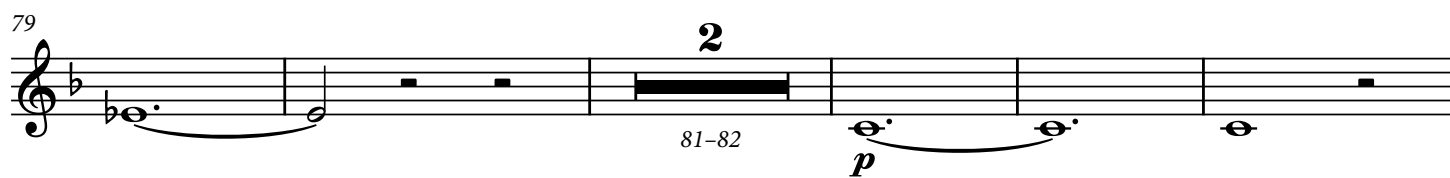
ff

79

2

81-82

p



86

71

mf




92

cresc.



96

f



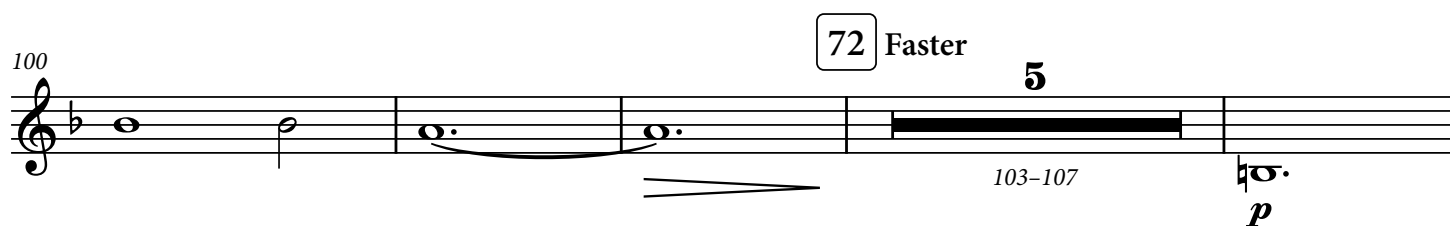
100

72 Faster

5

103-107

p



109

più animato

mf



111

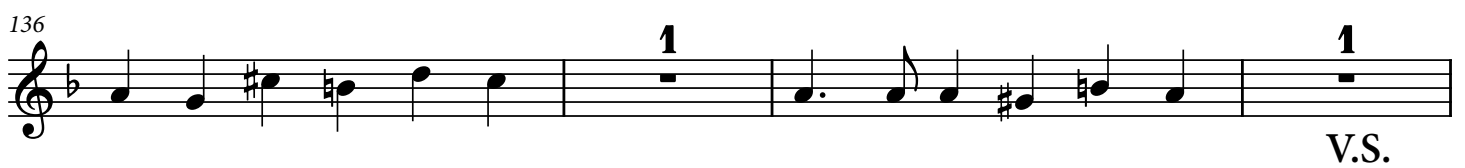
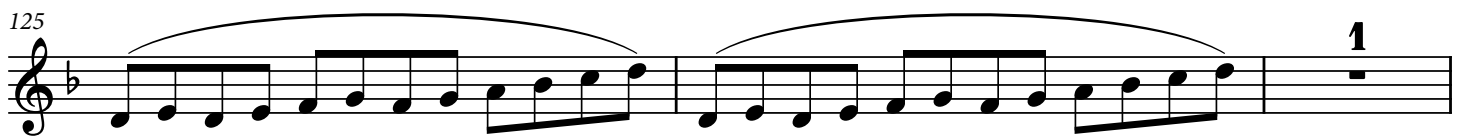
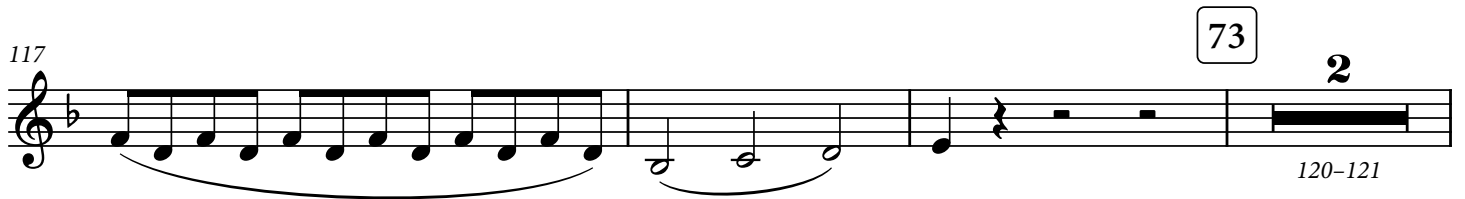
cresc.

f



113





140 74

Staff 140-143: Treble clef, key signature of one flat. Measures 140-143 show a melodic line with eighth and quarter notes. Measure 143 ends with a double bar line and a key signature change to two sharps. Measure 144 begins with a half note on G4, marked *f*, and a slur extending to measure 145.

144

Staff 144-147: Treble clef, key signature of two sharps. Measures 144-147 continue the melodic line. Measure 147 ends with a half note on G4, marked *cresc.*

150

Staff 150-153: Treble clef, key signature of two sharps. Measures 150-153 show a melodic line with eighth and quarter notes. Measure 153 ends with a half note on G4, marked with a hairpin crescendo.

154

Staff 154-157: Treble clef, key signature of two sharps. Measures 154-157 show a melodic line with eighth and quarter notes. Measure 154 begins with a half note on G4, marked *mf*.

158

Staff 158-161: Treble clef, key signature of two sharps. Measures 158-161 show a melodic line with eighth and quarter notes. Measure 158 begins with a half note on G4, marked *f*.

162 75

Staff 162-165: Treble clef, key signature of two sharps. Measures 162-165 show a melodic line with eighth and quarter notes. Measure 162 begins with a half note on G4, marked *pp*. Measure 165 ends with a half note on G4, marked *cresc.*

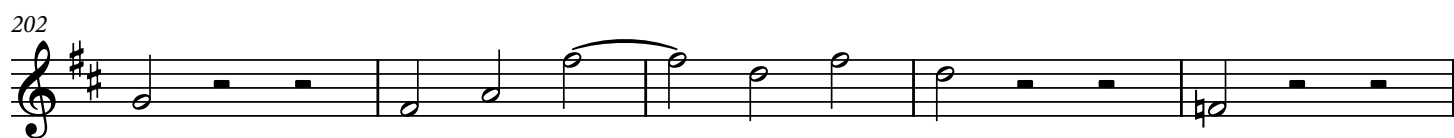
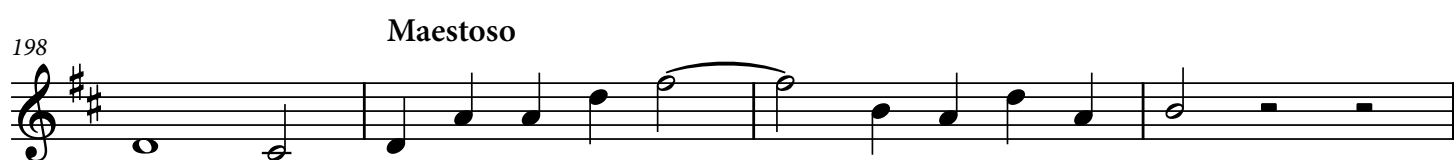
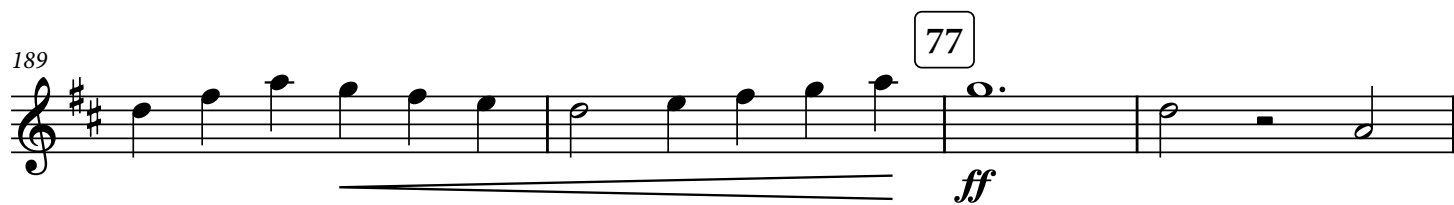
167

Staff 167-170: Treble clef, key signature of two sharps. Measures 167-170 show a melodic line with eighth and quarter notes. Measure 167 begins with a half note on G4, marked *p*. Measure 170 ends with a half note on G4, marked *cresc.*

171

Staff 171-174: Treble clef, key signature of two sharps. Measures 171-174 show a melodic line with eighth and quarter notes. Measure 171 begins with a half note on G4, marked *ff*.





225

A musical staff in treble clef with a key signature of one sharp (F#). The staff contains four measures of music. Measure 225 starts with a treble clef and a sharp sign, followed by a quarter note on G4. Measure 226 contains a quarter note on A4, a quarter note on B4, and a quarter note on C5. Measure 227 contains a quarter note on B4, a quarter note on A4, and a quarter note on G4. Measure 228 contains a half note on F#4 and a half note on E4. The staff ends with a double bar line.



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM



PUBLISHING

ehms.lib.umn.edu

Catalog Number

30.01/03