



A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Flute 1

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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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

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A WANDERER'S PSALM

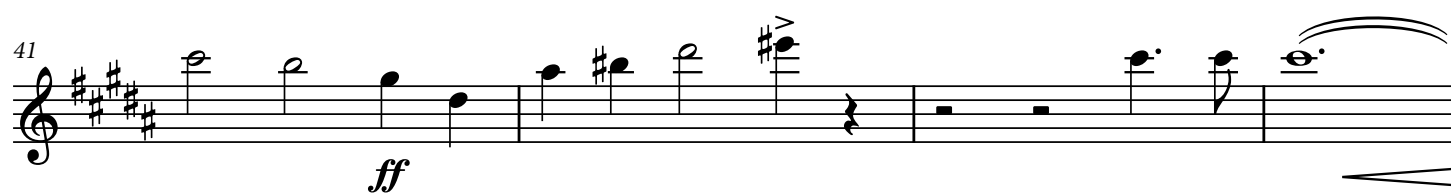
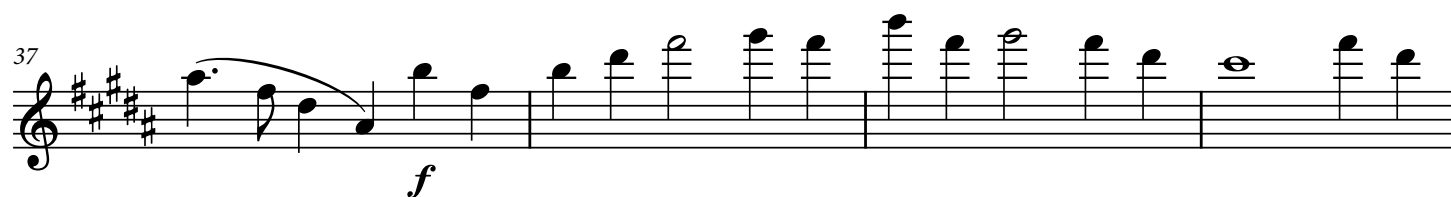
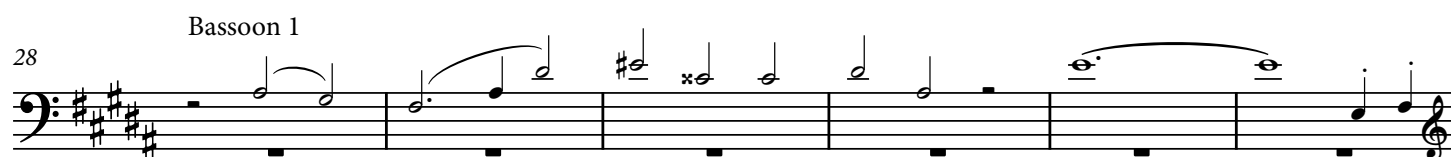
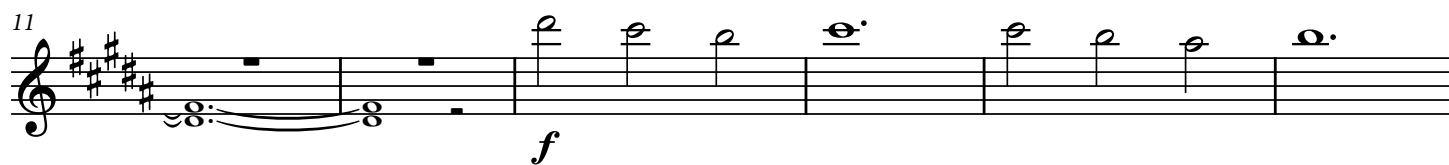
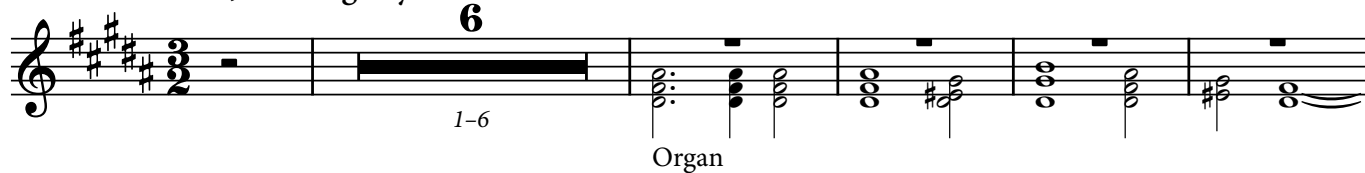
Psalm 107

Horatio Parker

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

Slow, with dignity

6



45

Musical staff 45-49. Key signature: three sharps (F#, C#, G#). The staff contains five measures. Measure 45 has a half note G#4 with an accent (>) and a slur. Measure 46 has a half note A4 with an accent (>) and a slur. Measure 47 has a half note B4 with an accent (>) and a slur. Measure 48 has a half note C5 with an accent (>) and a slur. Measure 49 has a half note D5 with an accent (>) and a slur. There are double lines below the staff in measures 45 and 46.

50

Musical staff 50-51. Key signature: three sharps (F#, C#, G#). The staff contains two measures. Measure 50 has a half note G#4 with an accent (>) and a slur. Measure 51 has a half note A4 with an accent (>) and a slur. There are double lines below the staff in measures 50 and 51.

52

Musical staff 52-55. Key signature: three sharps (F#, C#, G#). The staff contains four measures. Measure 52 has a half note G#4 with an accent (>) and a slur. Measure 53 has a half note A4 with an accent (>) and a slur. Measure 54 has a half note B4 with an accent (>) and a slur. Measure 55 has a half note C5 with an accent (>) and a slur. There are double lines below the staff in measures 52 and 53.

56

Musical staff 56-59. Key signature: three sharps (F#, C#, G#). The staff contains four measures. Measure 56 has a half note G#4 with an accent (>) and a slur. Measure 57 has a half note A4 with an accent (>) and a slur. Measure 58 has a half note B4 with an accent (>) and a slur. Measure 59 has a half note C5 with an accent (>) and a slur. The word *dim.* is written below the staff in measure 59.

60

Musical staff 60-64. Key signature: three sharps (F#, C#, G#). The staff contains five measures. Measure 60 has a half note G#4 with an accent (>) and a slur. Measure 61 has a half note A4 with an accent (>) and a slur. Measure 62 has a half note B4 with an accent (>) and a slur. Measure 63 has a half note C5 with an accent (>) and a slur. Measure 64 has a half note D5 with an accent (>) and a slur. The word *mf* is written below the staff in measure 62, and the word *dim.* is written below the staff in measure 64.

65-70

Musical staff 65-70. Key signature: three sharps (F#, C#, G#). The staff contains six measures. Measure 65 has a half note G#4 with an accent (>) and a slur. Measure 66 has a half note A4 with an accent (>) and a slur. Measure 67 has a half note B4 with an accent (>) and a slur. Measure 68 has a half note C5 with an accent (>) and a slur. Measure 69 has a half note D5 with an accent (>) and a slur. Measure 70 has a half note E5 with an accent (>) and a slur. The word *mf* is written below the staff in measure 67, and the word *dim.* is written below the staff in measure 70.

71-83

Musical staff 71-83. Key signature: three sharps (F#, C#, G#). The staff contains twelve measures. Measure 71 has a half note G#4 with an accent (>) and a slur. Measure 72 has a half note A4 with an accent (>) and a slur. Measure 73 has a half note B4 with an accent (>) and a slur. Measure 74 has a half note C5 with an accent (>) and a slur. Measure 75 has a half note D5 with an accent (>) and a slur. Measure 76 has a half note E5 with an accent (>) and a slur. Measure 77 has a half note F#5 with an accent (>) and a slur. Measure 78 has a half note G#5 with an accent (>) and a slur. Measure 79 has a half note A5 with an accent (>) and a slur. Measure 80 has a half note B5 with an accent (>) and a slur. Measure 81 has a half note C6 with an accent (>) and a slur. Measure 82 has a half note D6 with an accent (>) and a slur. Measure 83 has a half note E6 with an accent (>) and a slur. The word *mf* is written below the staff in measure 77, and the word *dim.* is written below the staff in measure 83.

poco animato

Violin I

84

89

94

4

97

102

106

111

5

116

1

121

1

f

126

cresc.

131

ff

135

6 Very firmly

15

15

2

7

Oboe 1

158

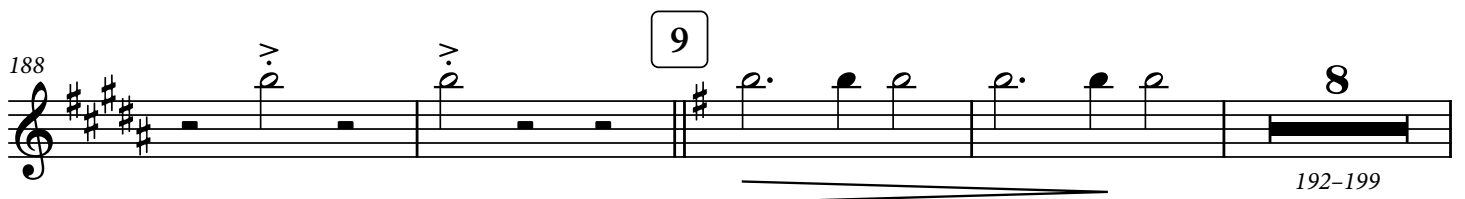
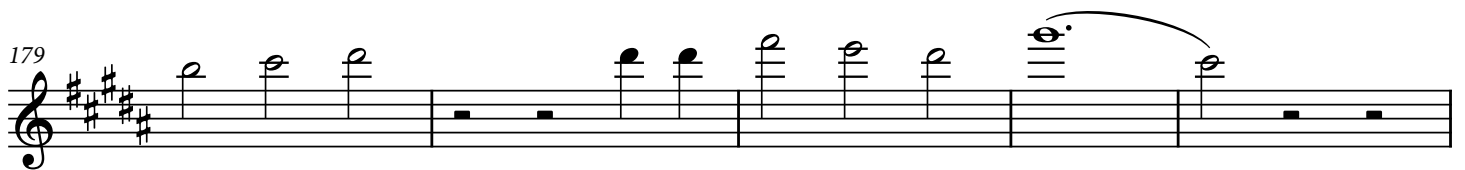
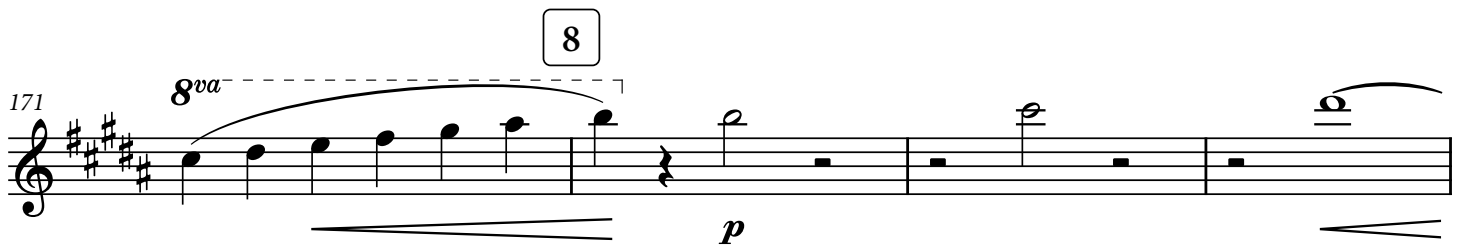
2

164

f

2

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261 Soprano 13 poco animato

So they cried to the Lord in their trou - ble, and He de - li - ver'd them

267

out of their dis - tress. For He *p*

Poco più mosso

271

poco cresc.

275

14 Poco mosso

279

p

283

cresc.

287

f

291

mf

294

f

297

300

15

pp

303

cresc. *p* *cresc.*

306

8^{va}

ff

310

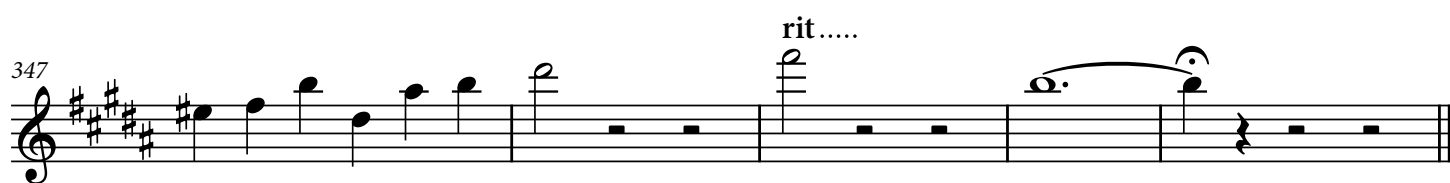
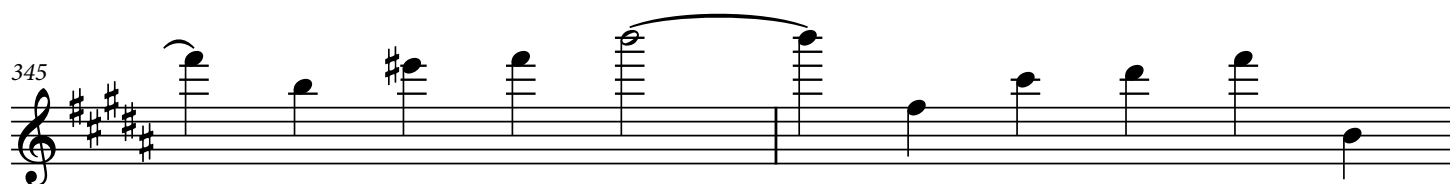
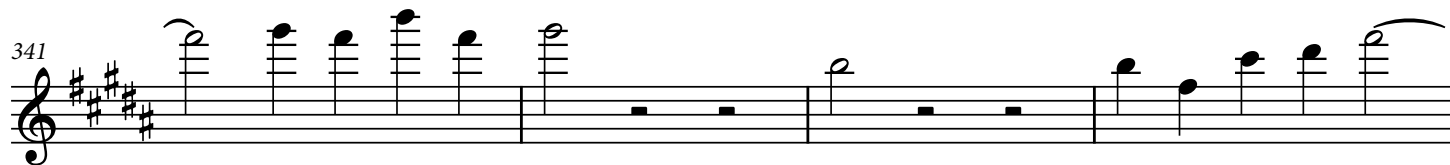
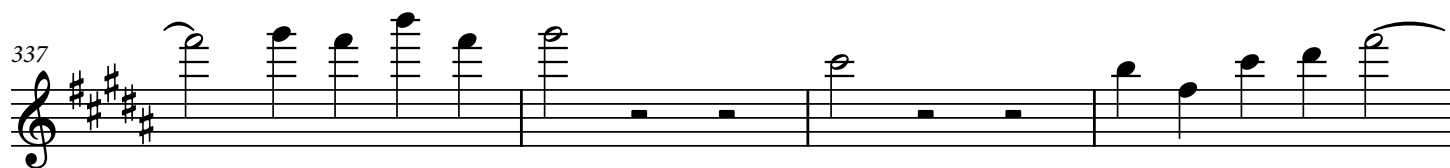
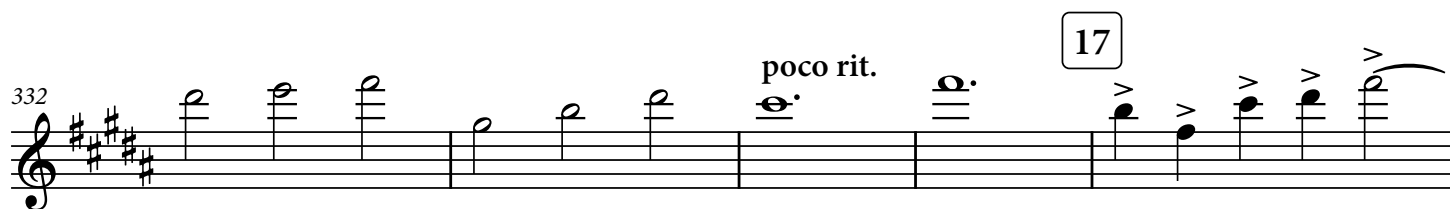
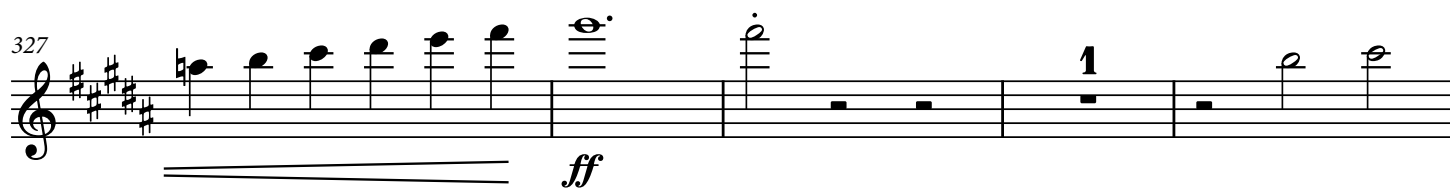
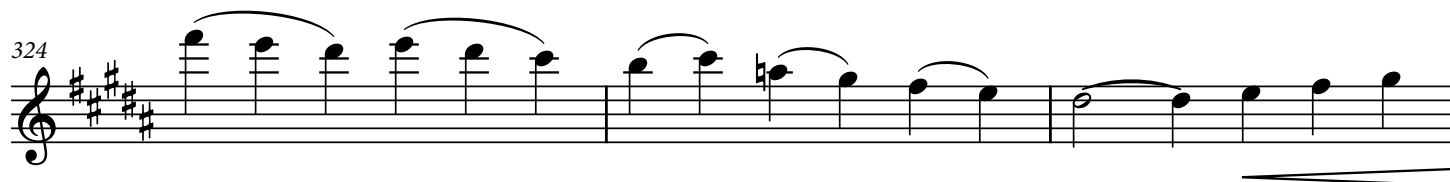
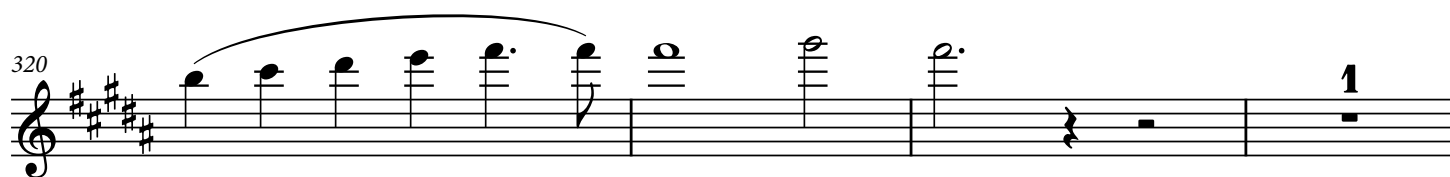
314

16

318

1

V.S.



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No. 2 - "They That Sit In Darkness"

Allegro moderato

p

4

8

6

9-14

p

19

18

11

20-30

pf

1

8

19

2

Animato

3

34-41

42-43

44-46

f

48

20

2

50-51

f

sf

54-55

2

f

sfz

poco rit.

3

58-60

61-71

11

72 **a tempo**

Such as sit - in dark - ness, and in the sha - dow of

Solo Alto

pf

80 **22** **11** **23** **6**

sfz

82-92

93-98

Bassoon 1

101

f

107 **24** **9** **Più mosso**

mf

108-116

120 **25**

p

126 **3** **2**

127-129

p cresc.

f

133-134

135 **8** **26**

136-143

p

148 **2** **4** **rit.**

pp

150-151

152-155

ppp

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

Allegro [With Rough Vigor] ♩ = 100

1-8

ff

13

f

f

8

1

27

20

f

f

8

1

5

24-28

f

30

f

ff

cresc.

28

36

f

39-40

2

43

8

47

ff

53

8

29

58-65

Trumpet 1

66

73

77

82

92

98

102

Bassoon 1

9

107-115

Flute 2

ff

dim.

mf

p

ff

dim.

f

30

31

6

86-91

Detailed description: This is a page of a musical score, page 16, for Flute 1. The score is written in treble clef with a key signature of two flats (B-flat and E-flat). It contains measures 66 through 115. The music for Flute 1 begins at measure 66 with a series of eighth and sixteenth notes, followed by a rest. At measure 73, the flute plays a continuous line of eighth notes. At measure 77, there is a measure rest for 30 measures. At measure 82, the flute plays a series of eighth notes, followed by a measure rest for 6 measures (measures 86-91). At measure 92, the flute plays a series of eighth notes, followed by a measure rest. At measure 98, there is a measure rest for 31 measures. At measure 102, the flute plays a series of eighth notes, followed by a measure rest. The Bassoon 1 part begins at measure 107 with a series of eighth notes, followed by a measure rest. The score includes various musical notations such as notes, rests, dynamics (ff, mf, p, dim.), and articulation marks. Rehearsal marks 30 and 31 are also present.

121 32

p

126

132 *leggierissimo*

139 33

p

156 *dim.*

164 *p* *Tranquillo* *poco rit.*

p

172 34

p *f* 174-175

178

183 35

Più animato

189

195 36

Poco animato 196-197

201

cresc.

205 36

ff

210

dim. *ff*

217 *8va*

222 *ff*

228 *mf*

3

229-231

233 *p*

6

235-240

242 *8*

246 *sfp*

1

2

249-250

251

p

254 

257

1

262

p

264–269

p dim.

272–275

39

3

2

276-278

pp

281-282

292

cresc. *ff* 8

296

8

10

300

299

tacet al \$ne

302-305

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

Fast ♩ = 138

20 40 23 41 Oboe 1

1-20 21-43

47 4 42 2 8^{va} p

50-53 54-55

58 (8) 1 p

65 2 66-67 f ff

70 43 6 73-78

79 f ff p

85 4 44 5 89-92 93-97 ff

98 p cresc. ff 1

103 *f* 105-108 *f* 111-114

4 45 4

115 *pf*

119 5 5

122 *ff* 124-126 *ff*

3

128 *fff* 46

132 *ff*

135 8 137-144

145 47

f

148

151

157 48 animato

f cresc.

159-161

Più largo e rit. molto

164

fff

168 12 Violin I

170-181

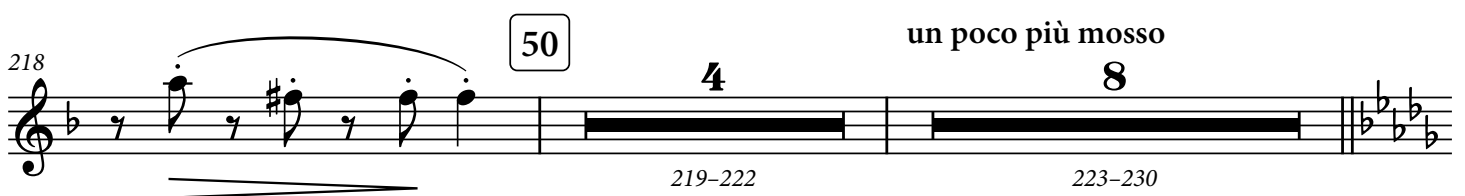
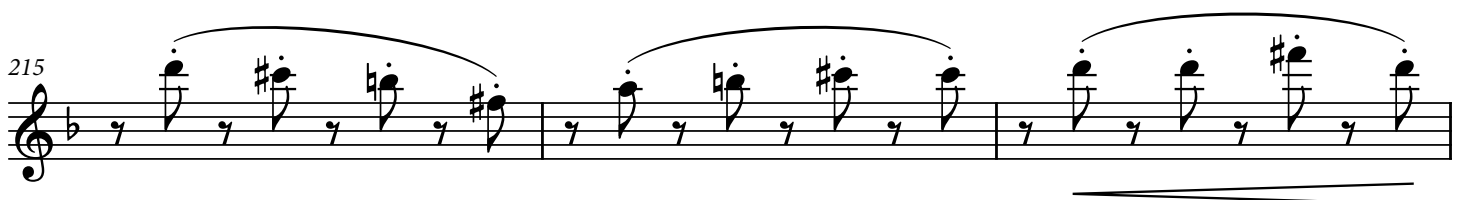
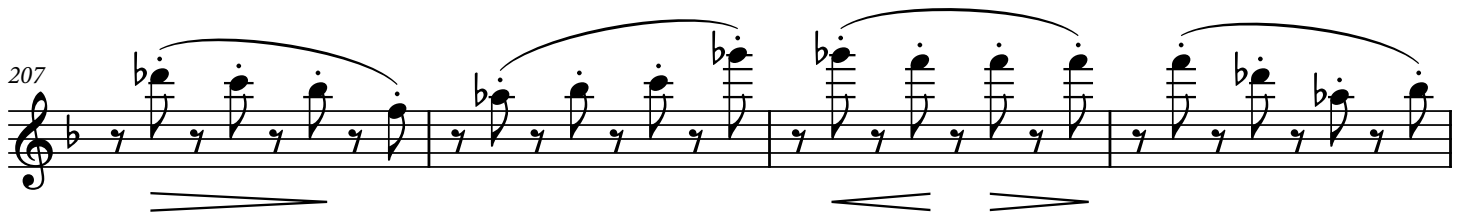
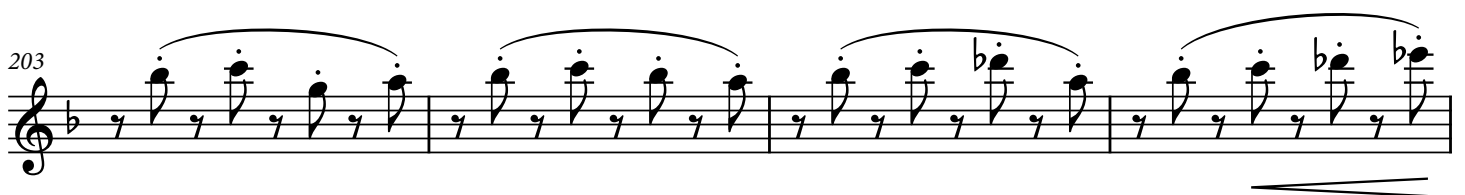
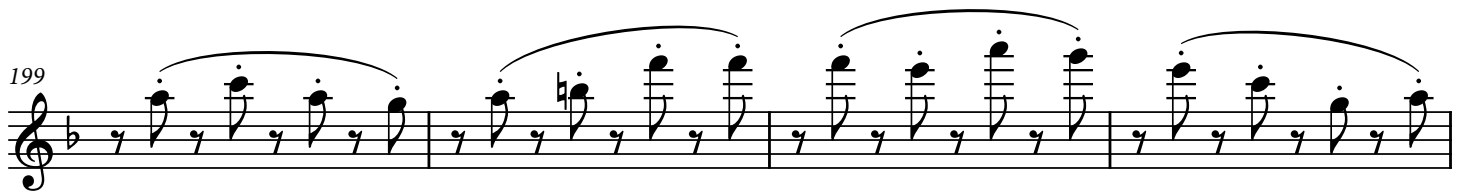
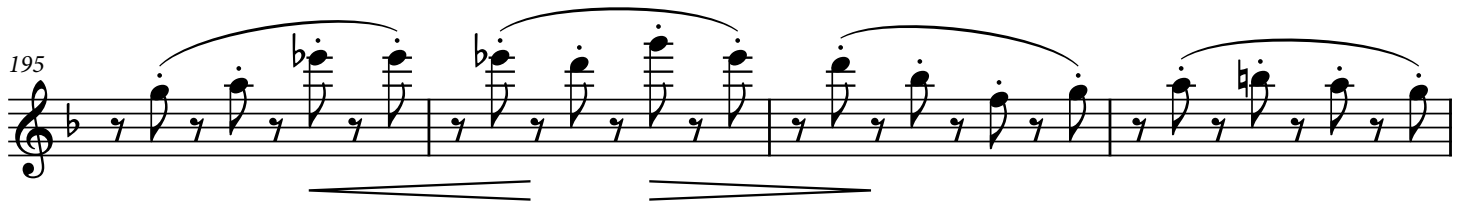
Andantino tranquillo

185

p

191 49 Allegretto sempre

pp



Animato e crescendo

231

p

234

237

51

Largo ma non lento

pf

240

243

Animato e crescendo

246

249

252

255

f

259

ff

264

ff

269

p Solo

274

p

279

cresc. *pf*

284

pf

289

ff *8va* *fff* V.S.

294 (8) *dim.*

301 **53** Più tranquillo *mf*

306 *p* *pp*

312

317 **5** 319-323 *pp*

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

Andantino

p 5-7 *p*

9 **54** 11-13 *mf*

6 17-22 *p* *pp* **55** Più mosso **2** 25-26 *p*

28

56 32

36 *cresc.* *f*

42 **57** **6** 43-48 *p*

52 *cresc.*

57 *f* *poco rit.* *p* *p*

58 3 1 1

59-61

66 *a tempo* 4

71-74

75 *p* 8

79-86

59

60 6

87-92

Oboe 1

61 2

99-100

p

105 *f* *poco rit.* *pp*

107-109

3 1

No. 6 - “The Righteous Will Consider This”

Tacet

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

Lento, sostenuto

7

Organ

1-7

67 *Più mosso*

Oboe 1

12

p

17

3

19-21

f

23

1

cresc.

27

68

ff

31

f

36

40

f

sfz

44 69

ff 49-52

53

ff

56

ff

60

ff

65 70 Tempo del con primo

ff

69

pp 72-74

77-78 81-85

pp

PAGE INTENTIONALLY LEFT BLANK

86 71

mf

92

cresc.

96

f

100 72 Faster **6** **2** più animato

103-108 109-110

111

mf *f*

114

116

118 73 **11**

120-130

131 *tr.* *f* *ff*

132 133 134

135

136 137 138

139 *f* 74

140 141 142

143

144 145 146

147 *cresc.*

148 149 150

150

151 152 153

154 *mf*

155 156 157

158 *f*

159 160 161

162

75

pp

165

cresc. *p* *cresc.*

168

ff

172

176

76

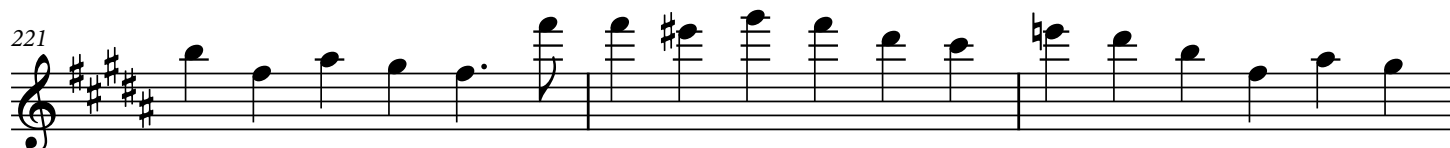
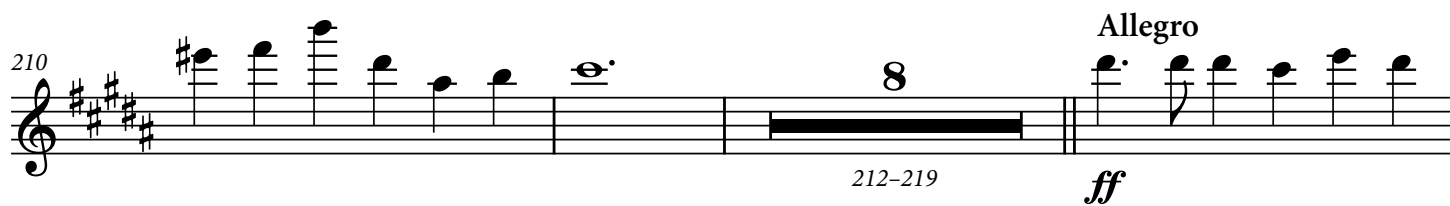
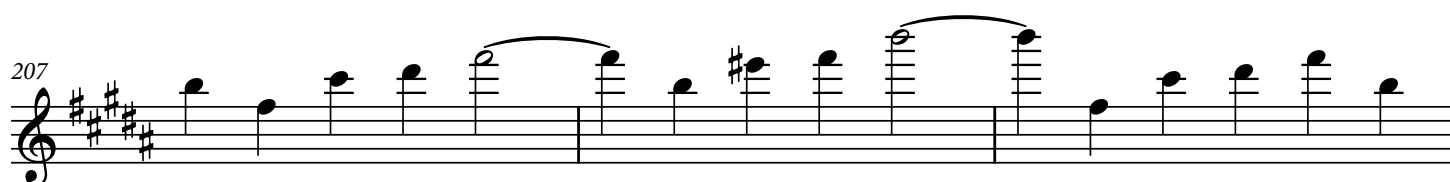
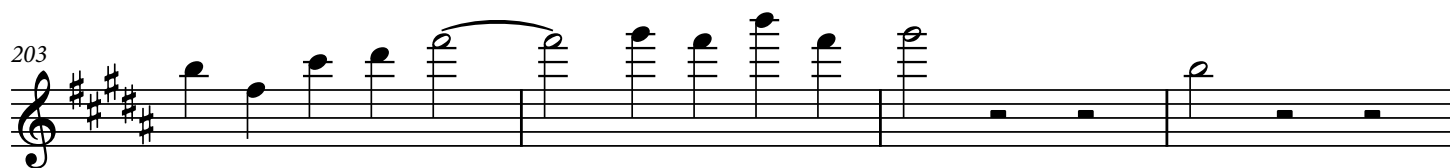
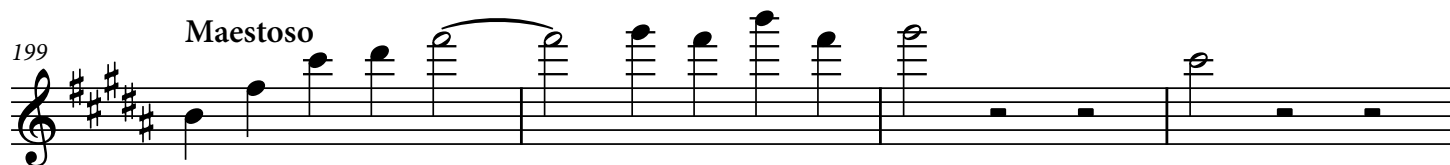
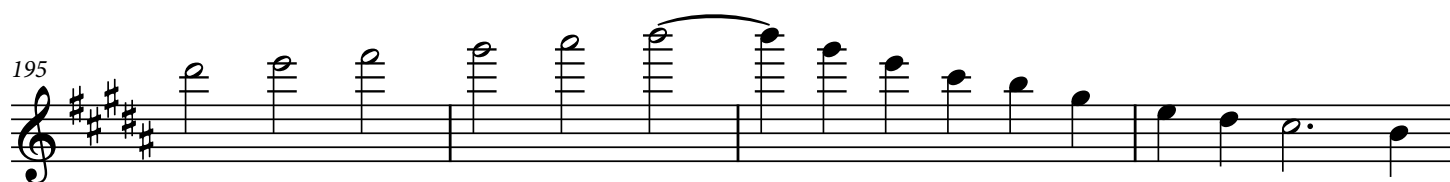
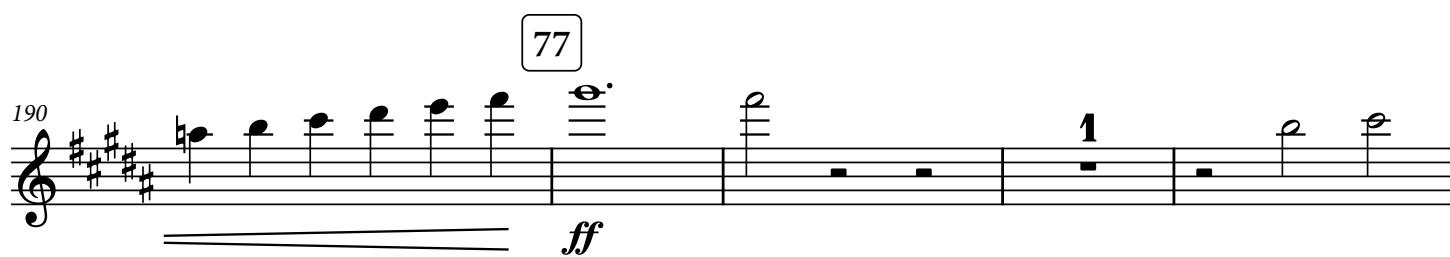
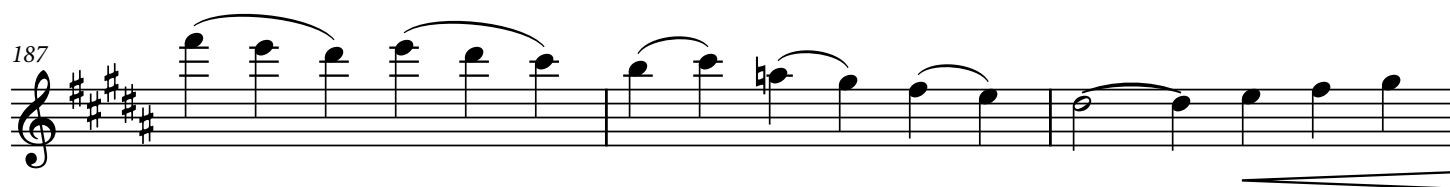
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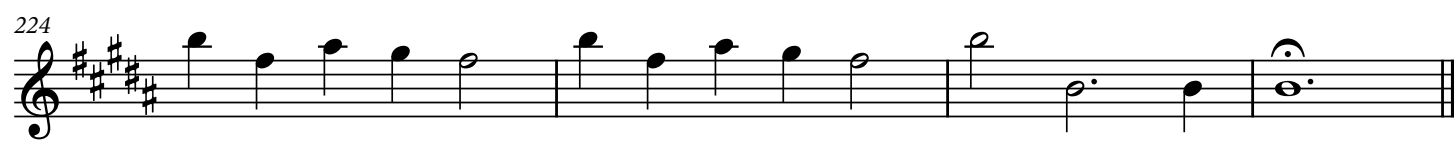
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