



A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Horn 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

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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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Horn (E) 1, Horn (E♭) 1 & Horn (F) 1

A WANDERER'S PSALM

Psalm 107

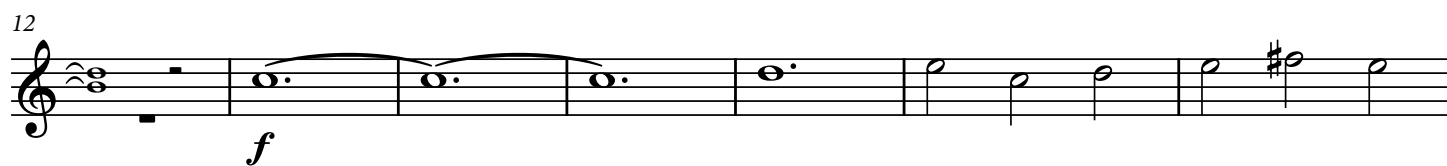
Horatio Parker

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

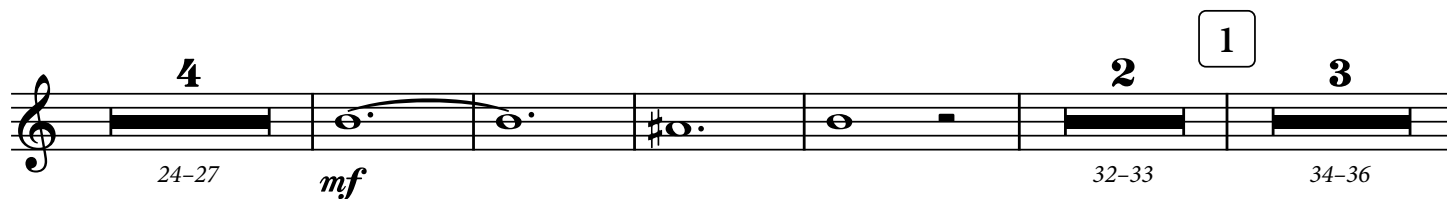
Hn in E

Slow, with dignity

Organ



Allegro, molto risoluto



54

1

ff

4

59-62

63

p

pp

2

69-70

3

13

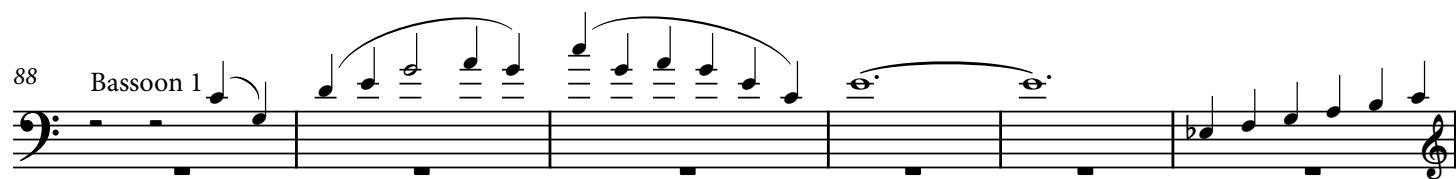
poco animato

4

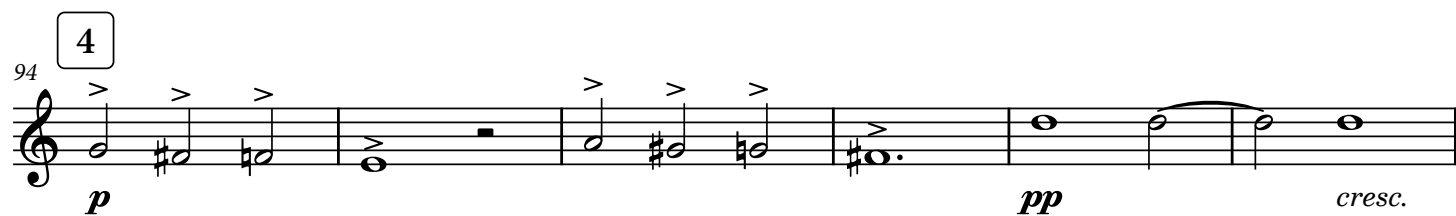
71-83

84-87

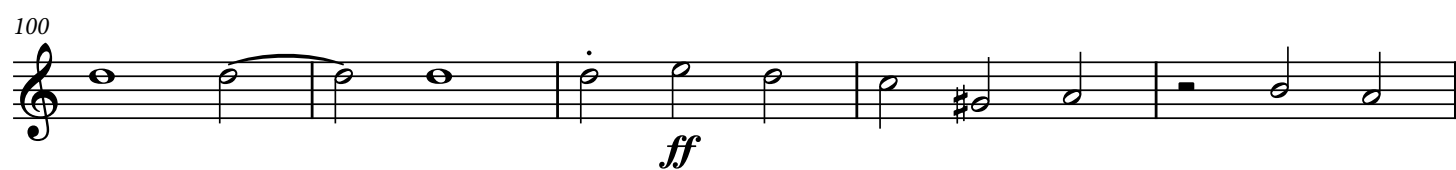
88 Bassoon 1



94 4



100




105



110



115



119



124



129

cresc. *ff*

135

6 Very firmly

139-141

142

f

147

f

152

7

2

154-155

158

3

160-162

163

cresc.

169

p

174

ff

178

183

188

192-199

200

10 Poco meno mosso

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

201-228 229-251 252-264

Oboe 1

13 poco animato **4** **2** **5** **13** **2** **5**

265-268 269-270 271-275

278 **14** Poco mosso

p 281-282

284

285-288 *f*

292

mf

297 **15**

pp

303

cresc. p cresc. mf cresc. ff

309

cresc.

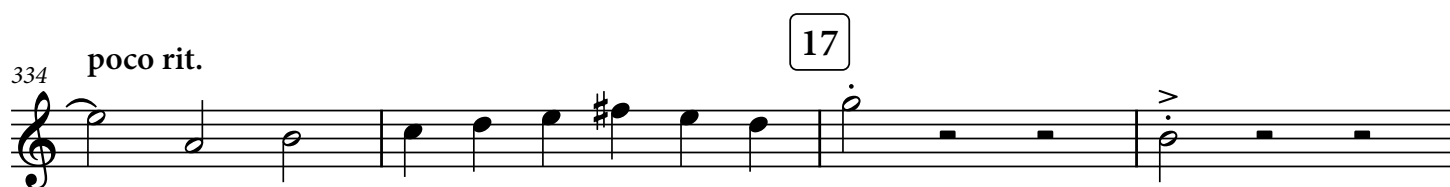
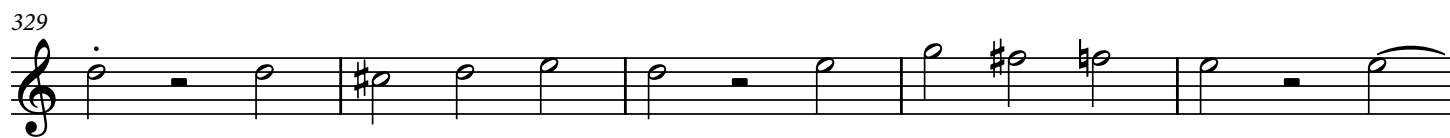
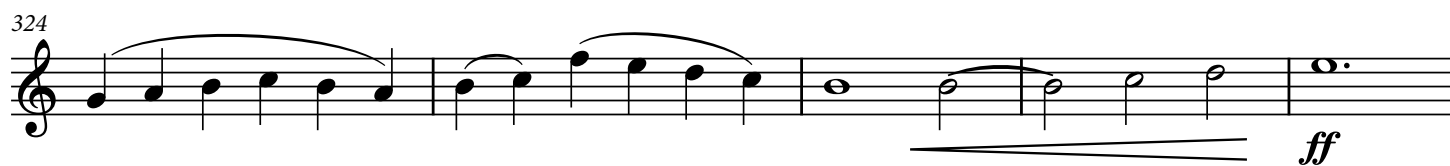
314 **16**

cresc.

319

cresc.

V.S.



Hn in F

No. 2 - "They That Sit In Darkness"

Allegro moderato

1-4 *sfp* *sfp*

10 *pf* *p*

17 18 8 20-27 *sfp* *sfp*

31 *sfp* *dim.*

39 19 2 2 2 Animato 2 *pf* *cresc.*

48 20 2 50-51 *f* *sf*

55 *poco rit.* *sfz* *f*

60 21 4 62-65 *pp* 4 68-71

72 **a tempo** 22

pp *fz*

81

sfz *sfp* *dim.*

88 23

p *p cresc.*

103 24 **con anima**

f *108-116*

117 **Più mosso**

mf *p*

25

123-124 *129-134*

130

p cresc. *f* *133-134*

136 26

f *138-143* *144-151*

152 rit.

The musical score for measures 152-156 is written on a single staff in treble clef. Measure 152 begins with a *pp* (pianissimo) dynamic marking. The melody consists of a half note G#4, a quarter note A#4, and a quarter note B4. Measure 153 continues with a half note B4, a quarter note C#5, and a quarter note D5. Measure 154 features a half note D5, a quarter note E5, and a quarter note F5. Measure 155 contains a half note F5, a quarter note G5, and a quarter note A5. Measure 156 concludes with a half note A5, a quarter note B5, and a quarter note C#6. The piece ends with a double bar line. The tempo is marked *rit.* (ritardando).

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

Hn in Eb

Allegro [With Rough Vigor] ♩. = 100

6
1-6
f
ff

11
f
16-19
sfz

21 27
f

27
1
3
33-35

36
f

42 28
1

49
ff

56 29
12
58-69
ff
3
72-74

75 30

ff *dim.*

84 9

mf 87-95 *f*

98 31

mf *dim.*

104 1

p

112 32

p 114-121 122-123 *p*

128

p

137 33 Trumpet 1

p 140-146 *p*

151 10

p 158-167 *p*

Tranquillo **2** poco rit. . 34

168-169 *pp* *p* *f*

178 Più animato

mf

35 **3**

188-190 *f* *ff*

197 Poco animato

cresc.

205 36

ff

212

dim. *ff*

221 37 **3**

227-229

230 **5**

235-239

240

p 242-244 *sfz* *sfp* 249-250

3 2

251

38 256-259 *p*

4

262

dim.

270

39 276-289

14

290

mf *f* *cresc.* *ff*

295

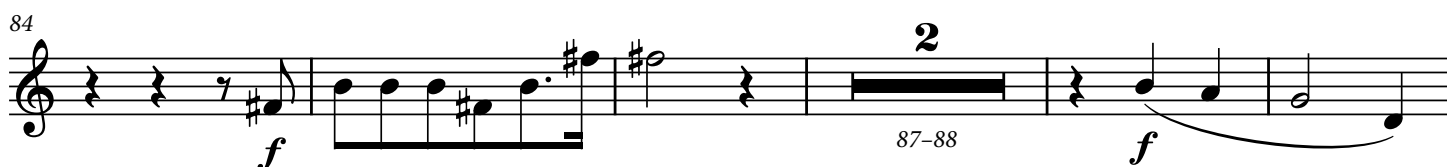
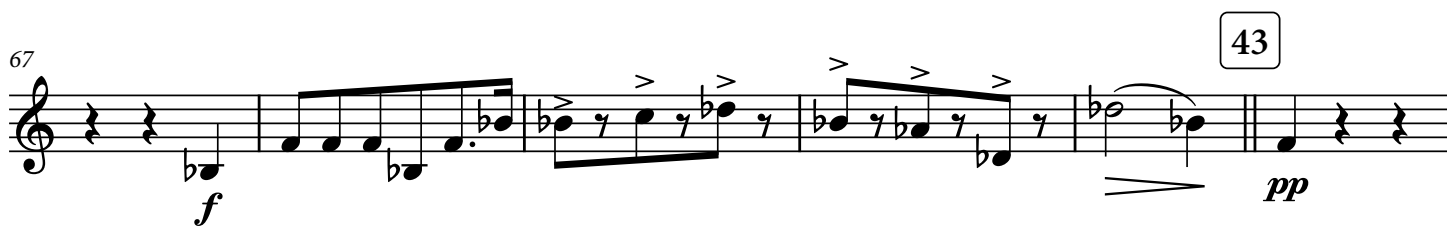
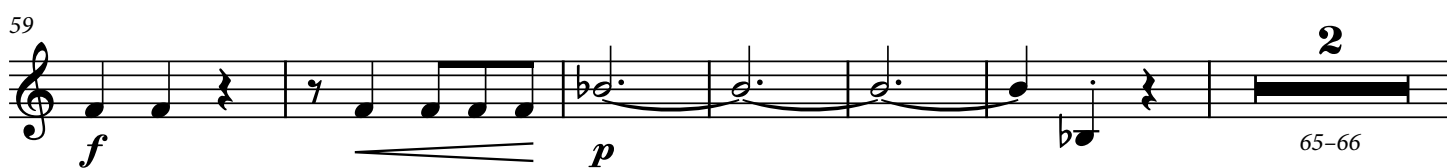
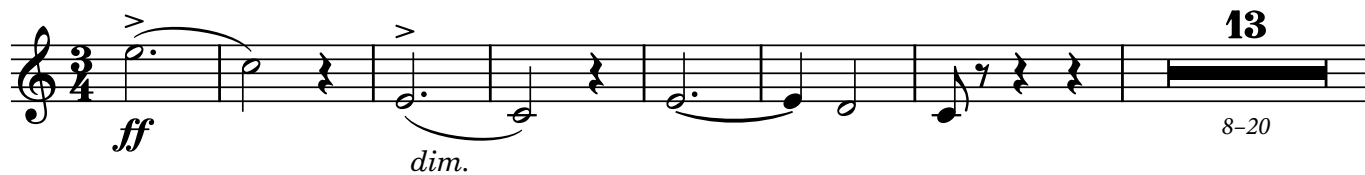
>

301

1 *>*

Hn in E

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

Fast $\text{♩} = 138$ 

91 44

93-96 *p*

45

101-110 111-114 *pf*

117

122

f *ff*

128 46

fff

133

ff 6 137-142

143 47

mf *f*

151

158 48 animato

ff *f*

164 Più largo e rit. molto

fff

171 To Hn in Eb 12 Andantino tranquillo 6 49 Allegretto sempre 1

p 174-185 186-191

17 Hn in Eb

194-210 *pp*

217 50 un poco più mosso

219-222 *pp*

227 Animato e crescendo

p

235

51 Largo ma non lento

pf

244

Animato e crescendo

2 1

245-246

mf cresc.

253

f

259

ff

264

269

6

273-278

279

p cresc.

287

52

ff *fff*

294

dim.

301

53 Più tranquillo

1

mf Horn 3

10

310-319

pp

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

Hn in E

Andantino

Harp

54 4 5 4-8 9-12

15 *p* *sfz* 5 19-23 55 Più mosso 9 25-33

34 *p* 56 *cresc.*

40 57 *f* *pf*

45 *p*

50 *cresc.*

55 *f* *dim.*

61 58 1 1 2 65-66 *p* a tempo 5 70-74

59

7

75-81

pf > >

f

sfz

60

4

87-90

pp

dolce

96

61

1

3

101-103

f

105

2

2

108-109

110-111

dim.

poco rit.

pp

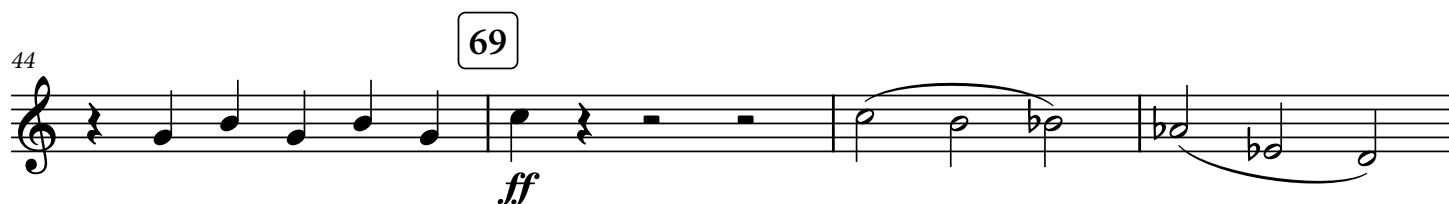
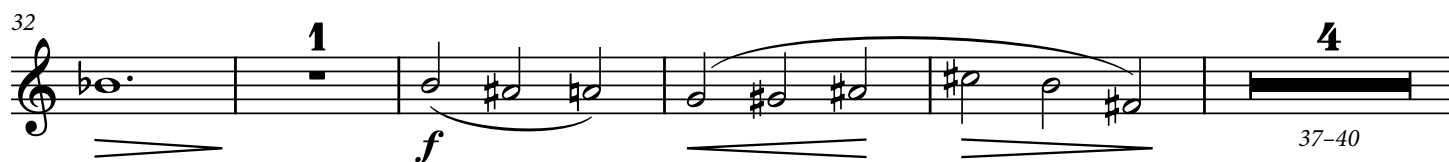
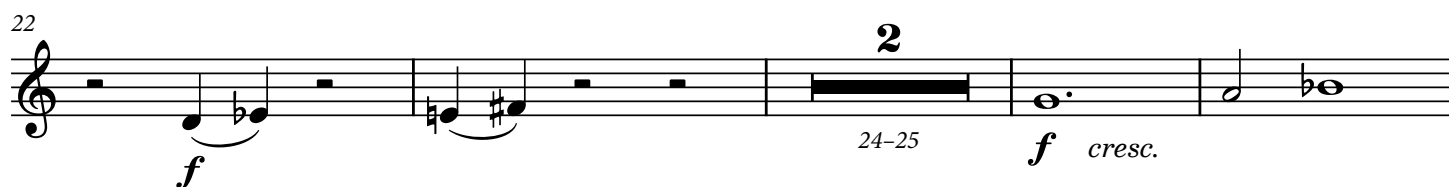
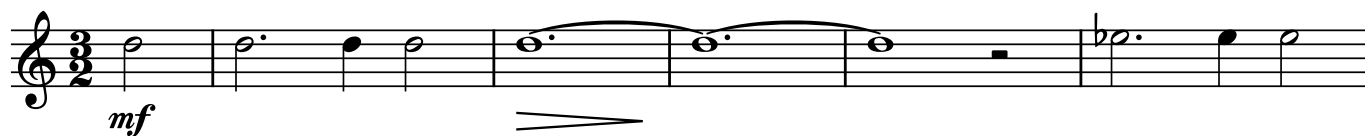
No. 6 - “The Righteous Will Consider This”

Tacet

Hn in E

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

Lento, sostenuto



48

p cresc.

52

53-57

ff

60

64

poco rit

70 Tempo del con primo

ff

68

dim.

72-74

75

pp

77-78

81-82

83 71

p *mf*

88

91 *cresc.*

95

98

102 72 Faster **6** **4** più animato

mf

117 73 **8**

p

129 *mf* *f* **4**

mf *f*

137 ***ff*** **1**

141 ***f*** **74** **2** 144-145

147 **4** 148-151 ***f*** **1**

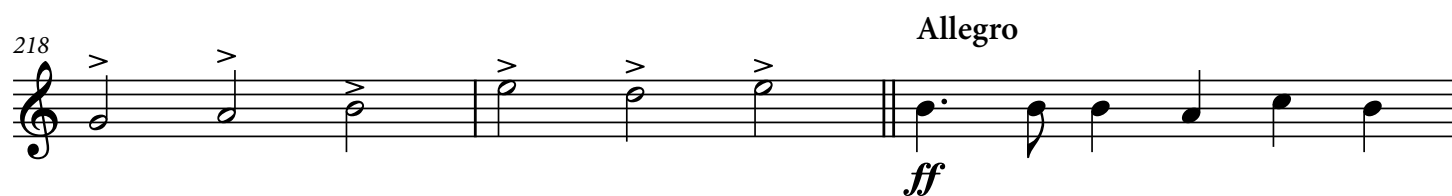
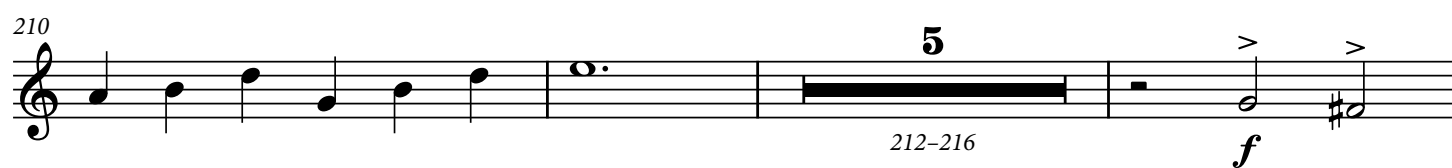
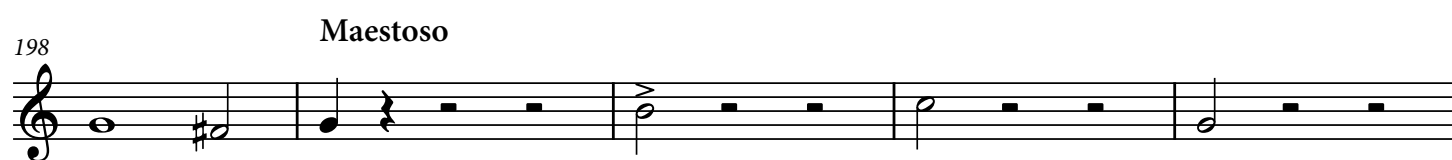
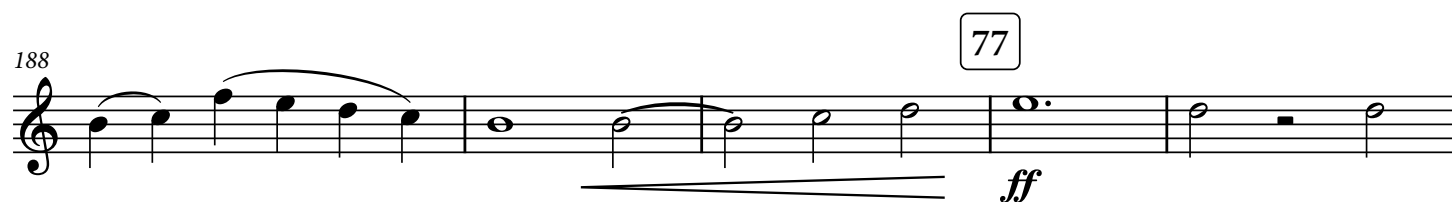
155 ***mf*** ***f***

160 **75** ***pp***

166 ***cresc.*** ***p*** ***cresc.*** ***mf*** ***cresc.*** ***ff***

172

177 **76** **2** 181-182



221



224





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