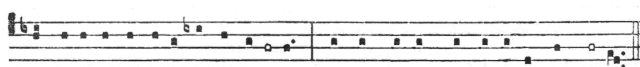




A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Horn 3

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" ...	2
2.	ALTO SOLO ... "They that sit in darkness" ...	9
3.	CHORUS ... "For he hath broken the gates of brass" ...	11
4.	BASS SOLO AND CHORUS "They that go down to the sea in ships" ...	15
5.	SOPRANO SOLO "He turneth the floods into a wilderness" ...	20
6.	CHORUS A CAPELLA "The righteous will consider this" ...	Tacet
7.	CHORUS AND QUARTET "O give thanks unto the Lord" ...	24

PAGE INTENTIONALLY LEFT BLANK

Horn (E) 3, Horn (E♭) 3 & Horn (F) 3

A WANDERER'S PSALM

Psalm 107

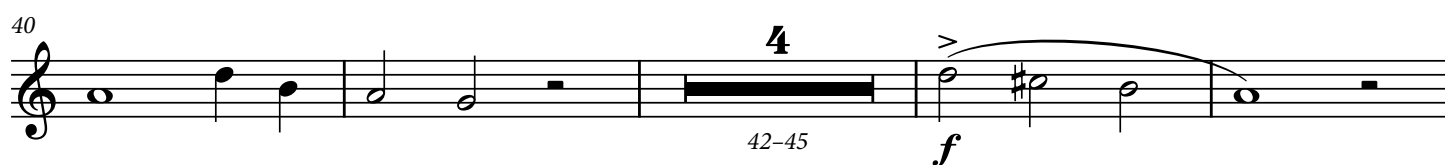
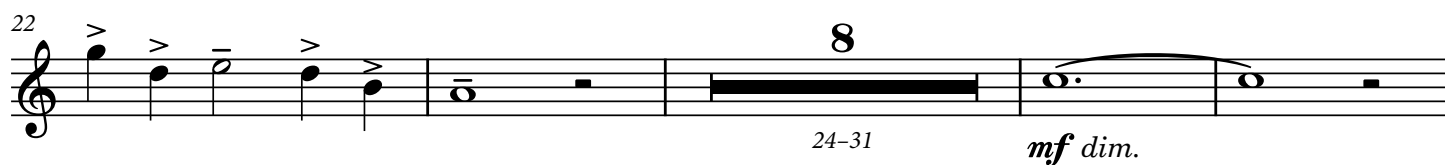
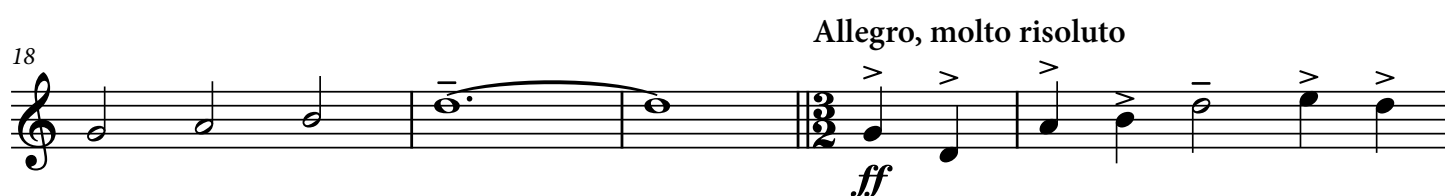
Horatio Parker

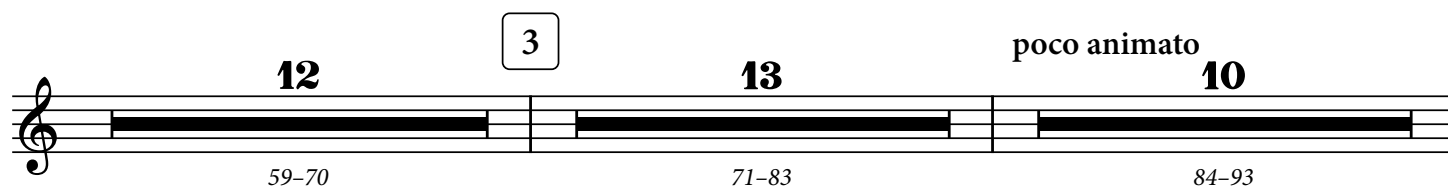
No. 1 - "O Give Thanks Unto The Lord"

Hn in E

Slow, with dignity

Organ





94 4

Horn 1

p cresc.

101

ff

106

cresc.

111 5

ff

116

ff

120

f

125

130

cresc. *ff*

136 6 Very firmly **13**

139-151
Horn 4

154 7

ff

159 **7**

160-166 *ff cresc.*

170 8

p *ff*

175

179

184

189 9 **8**

192-199

Poco meno mosso

200 Soprano

They went a - stray

207

out of the way, and found, and found no ci - ty to dwell in,

214

out of the way,

216-228 229-251 252-260

261 Soprano

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 led them forth

271-275

277

out of their dis - tress. For He led them forth

p

282

out of their dis - tress. For He led them forth

288

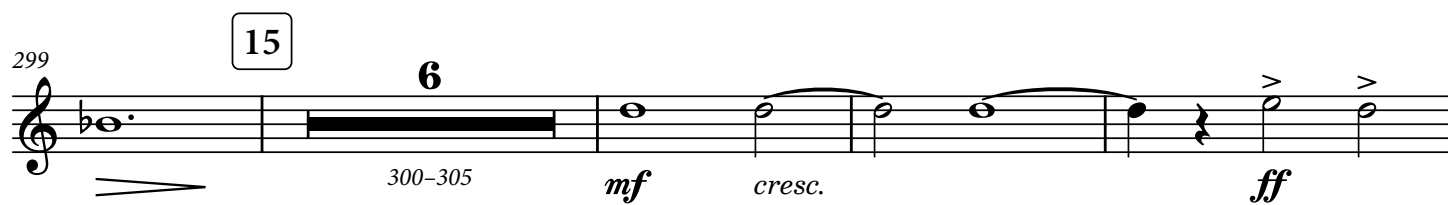
out of their dis - tress. For He led them forth

f *mf*

293



299



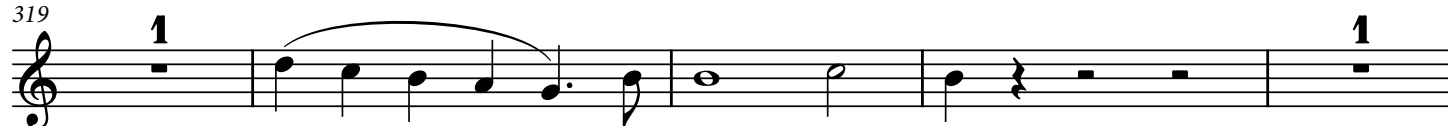
309

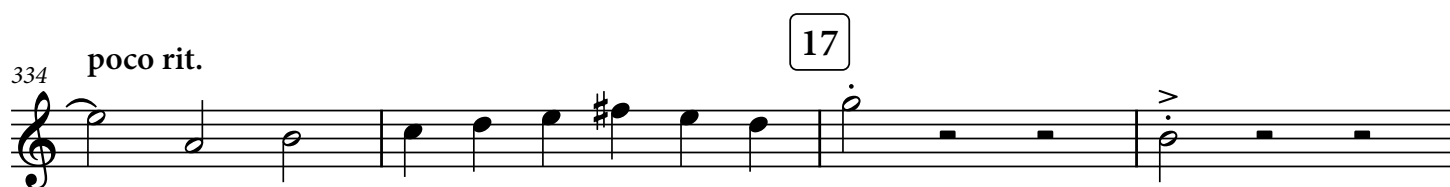
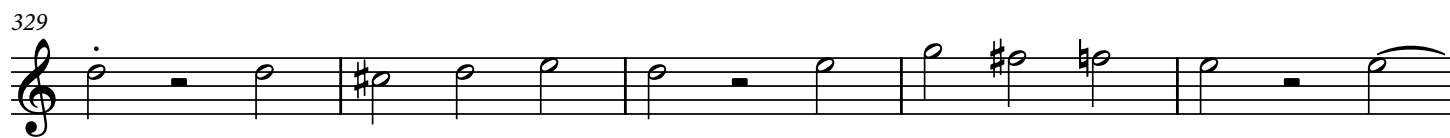
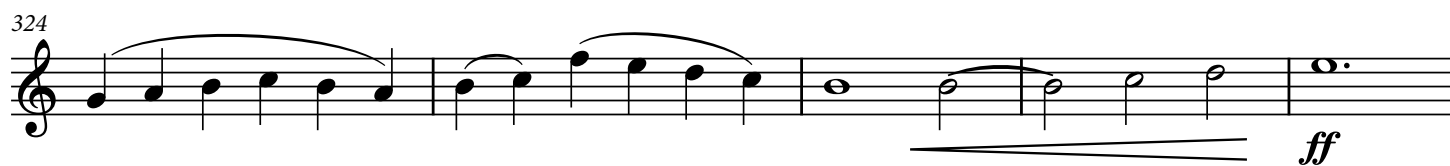


314



319





Hn in F

No. 2 - "They That Sit In Darkness"

Allegro moderato

9
1-9
Horn 1

16
p
18
1
10
20-29
sfp

31
10
19
2
Animato
2
32-41
42-43
44-45
pf

47
cresc.
20
2
50-51
f

53
sf
poco rit.
4
3
21
11
a tempo
7
54-57
58-60
61-71
72-78

Clarinet 1
22
79
sfz
p
sfp

85
1
dim.
1
p
2
91-92

23

10

Trumpet 1

93-102

f <

107 24 con anima **9** Più mosso **1**

108-116 *mf*

121

3 **3** **1**

p 122-124 125-127 *p* *cresc.*

Hn in Eb

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

Allegro [With Rough Vigor] ♩ = 100

19 27

1-19 *sfz* *f*

24

30 *cresc.*

36 28

3 *ff*

43-45

52 29 12

58-69

70 *ff* 3 *ff*

72-74

79 30 9

dim. *mf* 87-95

96 31

Staff 96-101: Treble clef, 3/8 time. Measures 96-101. Measure 96 starts with a forte (*f*) dynamic. Measure 101 ends with a fermata.

102

Staff 102-107: Treble clef, 3/8 time. Measure 102 starts with a *dim.* (diminuendo) marking. Measure 104 has a first ending bracket labeled '1'. Measure 107 ends with a fermata. Dynamics include *dim.* and *p* (piano).

110 32

Staff 110-113: Treble clef, 3/8 time. Measure 110 starts with a piano (*p*) dynamic. Measures 111-112 are marked with a crescendo hairpin. Measures 114-121 and 122-137 are marked with repeat signs and durations of 8 and 16 measures respectively.

138 33

Staff 138-148: Treble clef, 3/8 time. Measure 138 starts with a pianissimo (*pp*) dynamic. Measures 141-148 are marked with a repeat sign and a duration of 8 measures. The staff ends with a piano (*p*) dynamic.

150

Staff 150-157: Treble clef, 3/8 time. Measures 150-157. The staff contains various notes and rests.

158 34

Staff 158-169: Treble clef, 3/8 time. Measures 158-169. Measure 158 has a piano (*p*) dynamic. Measures 160-167 and 168-169 are marked with repeat signs and durations of 8 and 2 measures respectively. The tempo marking 'Tranquillo' is above measure 168, and 'poco rit..' is above measure 169. Dynamics include *pp* (pianissimo) and *p*.

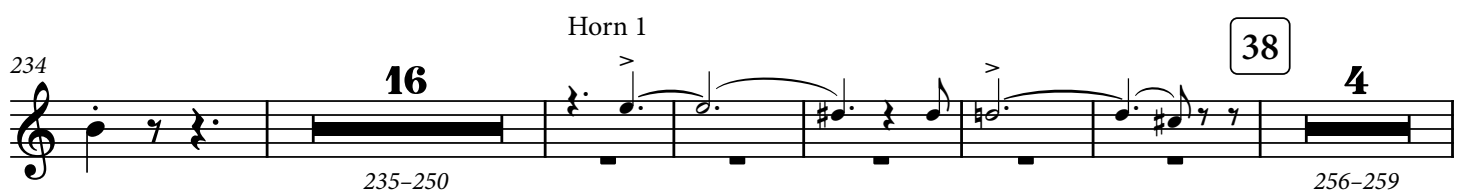
174

Staff 174-181: Treble clef, 3/8 time. Measures 174-181. Measure 174 starts with a forte (*f*) dynamic. Measures 180-181 are marked with a repeat sign and a duration of 2 measures. The staff ends with a mezzo-forte (*mf*) dynamic.

184 35

Staff 184-190: Treble clef, 3/8 time. Measures 184-190. Measure 184 starts with a forte (*f*) dynamic. Measures 188-190 are marked with a repeat sign and a duration of 3 measures. The tempo marking 'Più animato' is above measure 188. Dynamics include *f* and *ff* (fortissimo).

Poco animato



260

p

268

dim.

39

14

276-289

mf *f* *cresc.* *ff*

295

301

Hn in E

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

Fast ♩ = 138

22

29

44

59

67

89

ff *dim.* **16** **40** **f**

cresc. **9** **41** **6** **42** **5**

f **p** **f** **pp**

7 **7** **44** **4**

5-20 35-43 48-53 54-58 65-66 73-79 82-88 93-96

97 45 **10** *p* *101-110* *p*

112 *pf*

117

122 *f* *ff*

128 46 *fff* *ff*

134 **6** 47 *mf* *f*

147

155-157 **3** *ff* 48 *f* **animato**

163 **Più largo e rit. molto**

fff

169 **To Hn in Eb** **Andantino tranquillo**

p

174-185 186-191

192 **un poco più mosso**

49 **Allegretto sempre** **50** **Hn in Eb**

1 25 4 1

194-218 219-222

pp

226 **Animato e crescendo**

1 **8**

231-238

239 **51** Largo ma non lento

pf 245-246

Animato e crescendo

3

247-249 *mf* *cresc.*

255

f *ff*

261

268

1

p

275

1

p *cresc.*

283

52

ff <

291

fff *dim.*

298

53 Più tranquillo

1 4

302-305

306

10

310-319

p

320

pp

Hn in E

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

Andantino

8 54 15 55 Più mosso 9

1-8 9-23 25-33

34 56

Horn 1

f

42 57

pf

47

p

52

cresc.

57 58 poco rit. a tempo 8

3 3 2 8

59-61 62-64 65-66 67-74

f

59 60

12 4

75-86 87-90

Horn 1

96

61

96 97 98 99 100 101 102 103

104

poco rit.

2 **2**

f *dim.* 108-109 110-111 *pp*

104 105 106 107 108 109 110 111

No. 6 - “The Righteous Will Consider This”

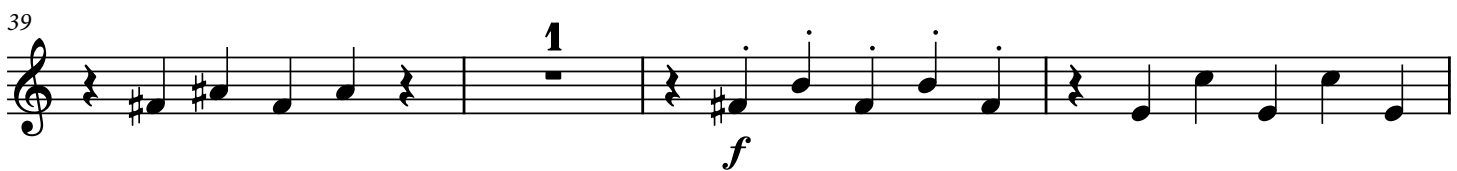
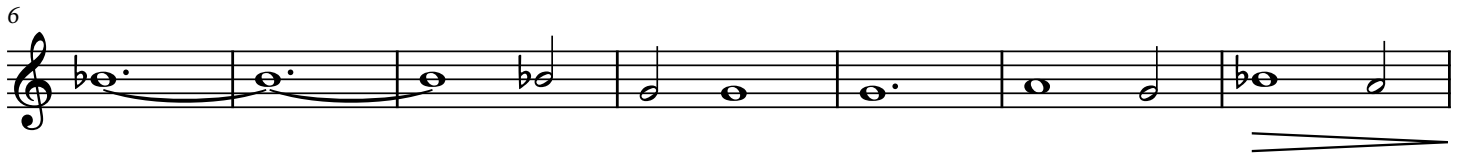
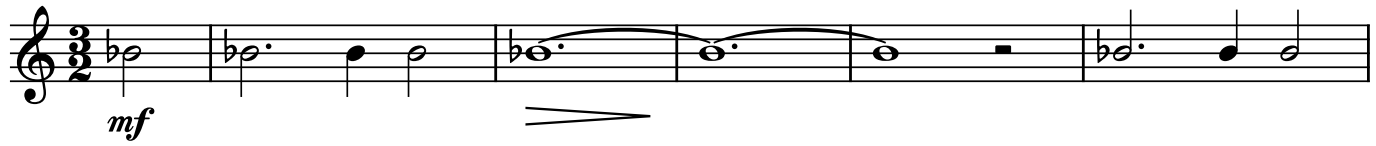
Tacet

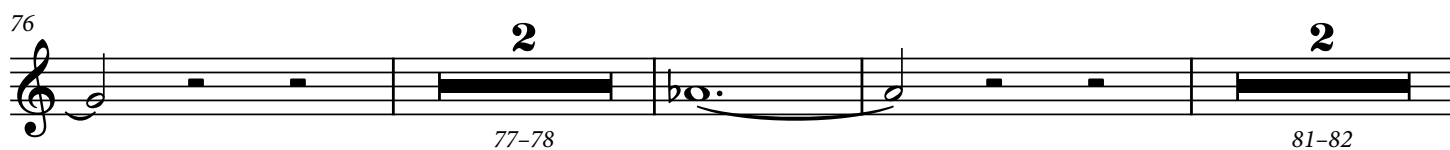
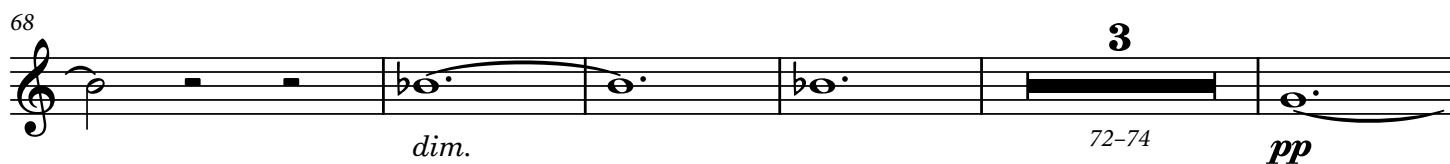
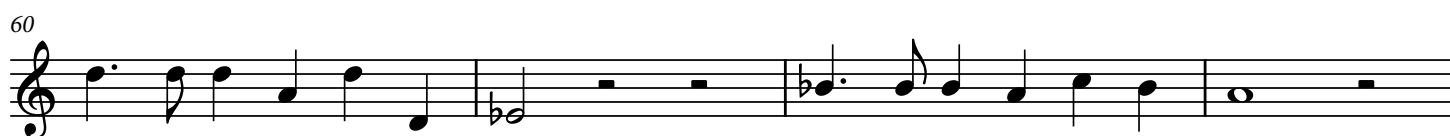
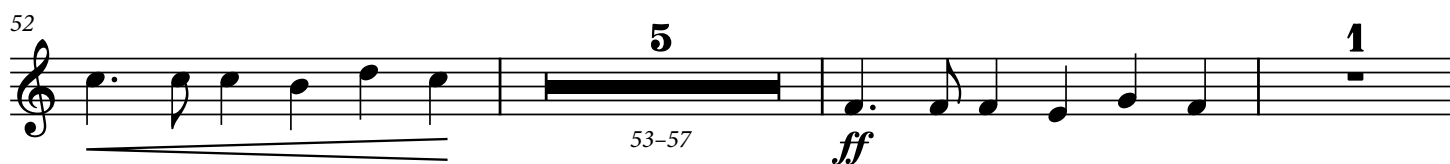
PAGE INTENTIONALLY LEFT BLANK

Hn in E

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

Lento, sostenuto





83 71

p *mf*

89 4

90-93 *f cresc.*

97

72 Faster 6 più animato 4

103-108 109-112 *mf* >

118 73

p 121-129 *mf*

131 4

f 133-136 *ff*

139 74

f

143

148

cresc. *f*

153

mf

158

f *>* **75** **6** 163-168

169

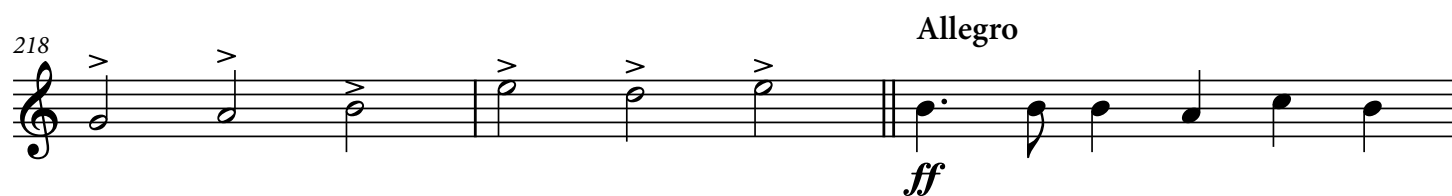
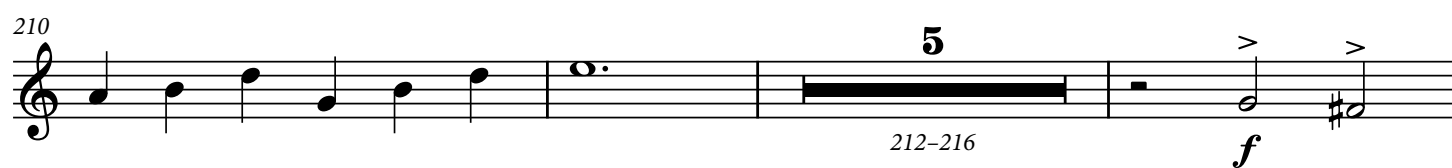
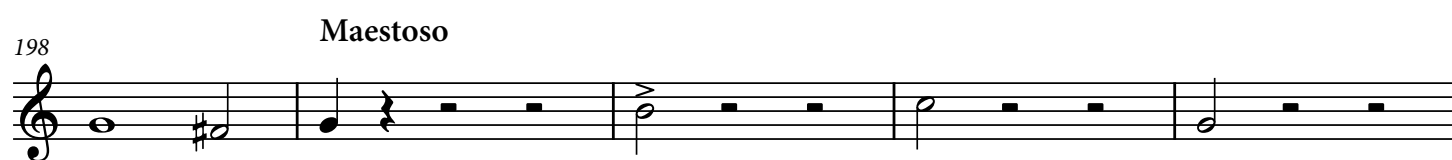
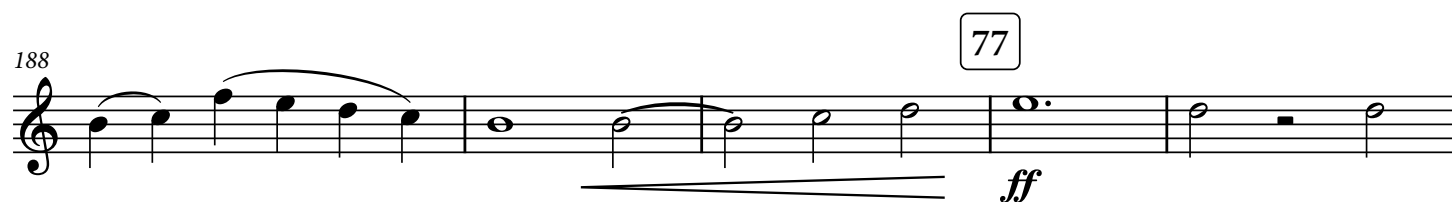
mf *cresc.* *ff*

174

mf *>*

178

mf *>* **76** **2** 181-182



221



224





ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM

 **LIBRARIES**
PUBLISHING

ehms.lib.umn.edu

Catalog Number
30.01/03