



# A WANDERER'S PSALM

[ CANTUS PEREGRINUS ]



SET TO MUSIC FOR  
SOLI, CHORUS & ORCHESTRA

by  
Horatio Parker  
(Op. 50)

Percussion

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

Professor of Music  
University of Minnesota - School of Music  
Minneapolis, Minnesota USA

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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

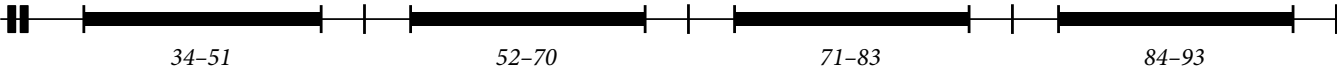
Horatio Parker

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

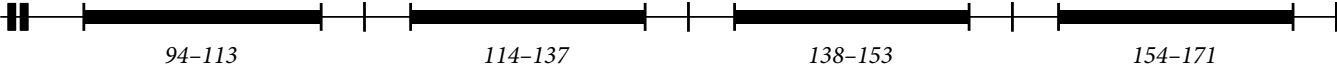
**Slow, with dignity** **B. Dr.** **19** **Allegro, molto risoluto** **13**

Bass Drum  **1-19** **21-33**

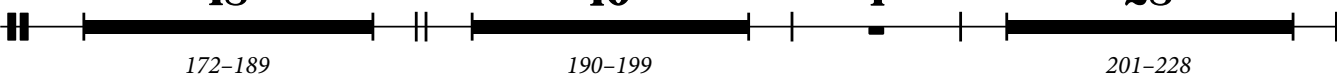
**B. Dr.** **1** **18** **2** **19** **3** **13** **poco animato** **10**

B. Dr.  **34-51** **52-70** **71-83** **84-93**

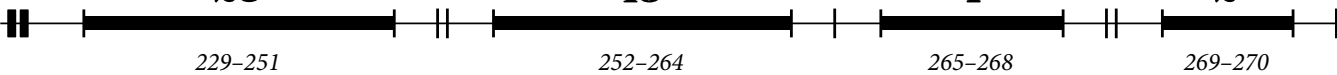
**B. Dr.** **4** **20** **5** **24** **6** **Very firmly** **16** **7** **18**

B. Dr.  **94-113** **114-137** **138-153** **154-171**

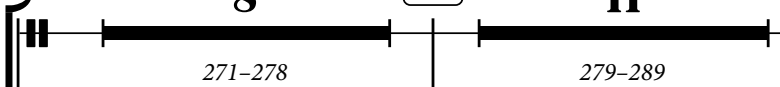
**B. Dr.** **8** **18** **9** **10** **10** **Poco meno mosso** **1** **28**

B. Dr.  **172-189** **190-199** **201-228**


**B. Dr.** **11** **sostenuto** **23** **12** **13** **13** **poco animato** **4** **2**

B. Dr.  **229-251** **252-264** **265-268** **269-270**

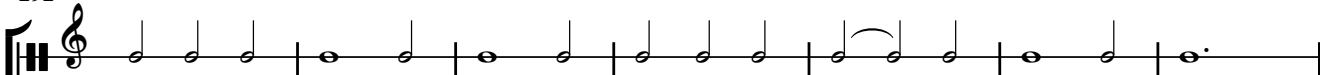
**B. Dr.** **Poco più mosso** **8** **14** **Poco mosso** **11**

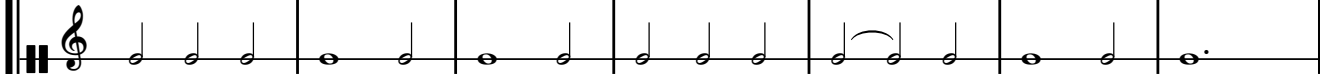
B. Dr.  **271-278** **279-289**

**Cr. Cym.** **8** **11**

Cr. Cym.  **271-278** **279-289**

**292**

**B. Dr.**  **292-300**

**Cr. Cym.**  **292-300**

**Soprano** For He sat - is -

**Soprano** For He sat - is -

- fi - eth the emp - ty soul, and fill - eth the hun - gry soul with good -

- fi - eth the emp - ty soul, and fill - eth the hun - gry soul with good -

299

B. Dr.

Cr. Cym.

- ness.

15

16

300-315

16

316-331

Timpani

tr.

Timpani

tr.

333

B. Dr.

Cr. Cym.

poco rit.

17

339

B. Dr.

Cr. Cym.

rit...

346

B. Dr.

Cr. Cym.

tr.

tr.

ff

ff

No. 2 - “They That Sit In Darkness”

Tacet



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

Allegro [With Rough Vigor] ♩. = 100

Bass Drum

B. Dr.

20 27 21 28 11

1-20 21-41 42-52

B. Dr.

53 29 12

54-57 58-69

Cr. Cym.

54-57 58-69

Trumpet 1

B. Dr.

72 2 1 30 19

74-75 80-98

Cr. Cym.

74-75 80-98

*ff*

B. Dr.

99 1 1 31 21 32 18 33 28

101-121 122-139 140-167

Cr. Cym.

101-121 122-139 140-167

B. Dr.

Tranquillo poco rit. Più animato

2 2 34 15 35 12

168-169 170-171 172-186 188-199

Cr. Cym.

168-169 170-171 172-186 188-199

**Poco animato**

**36**

B. Dr.

Cr. Cym.

Timpani

Bass Drum

Crash Cymbal

200-205

211-215

6

5

1

*f*

*f*

**37**

B. Dr.

Cr. Cym.

216

217-225

217-225

9

9

*ff*

*ff*

[with small drumsticks]

**38**

**39**

Cr. Cym.

229-255

256-275

276-305

27

20

tacet al \$ne

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

Fast ♩ = 138

Bass Drum

**B. Dr.** **20** **40** **23** **41** **10** **42** **18**

1-20 21-43 44-53 54-71

Soprano

**B. Dr.** **43** **14**

72-85

which lift - eth up the waves thee - of, at His word the

**B. Dr.** **44**

91 storm - y wind, *pp* *f*

**B. Dr.** **10** **45** **7**

101-110 111-117

Solo Bass

and stag - ger like a drunk - en man,

**B. Dr.** **121**

and are at their wit's *p*

**B. Dr.** **46** **1** **14** **47** **8**

129 *ff* 131-144 145-152

**Cr. Cym.** **1** **14** **8**

131-144 145-152

Timpani

154

B. Dr.

Cr. Cym.

163

B. Dr.

Cr. Cym.

*tr*

*tr*

*ff*

*ff*

Più largo e rit. molto

16

170-185

16

170-185

4/4

4/4

Andantino tranquillo

49 Allegretto sempre

50

B. Dr.

Cr. Cym.

6

186-191

1

194-218

25

219-222

4

4

4

4

4/4

4/4

51

un poco più mosso

Animato e crescendo

Largo ma non lento

Animato e crescendo

B. Dr.

Cr. Cym.

8

223-230

8

231-238

8

239-246

10

247-256

2

2

8

8

8

10

2

2

2/2

2/2

52

53 Più tranquillo

B. Dr.

Cr. Cym.

33

257-289

12

290-301

24

302-325

2

2

33

33

12

24

2

2

2/2

2/2

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

Tacet
-------

No. 6 - “The Righteous Will Consider This”

Tacet

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

**Lento, sostenuto**

Crash Cymbal

Cr. Cym.

13

67

**Più mosso**

14

68

17

1-13

14-27

28-44

**poco rit**

Cr. Cym.

69

19

70

**Tempo del con primo**

71

17

45-63

65-85

86-102

**più animato**

Cr. Cym.

72

**Faster**

6

73

22

74

21

103-108

109-119

120-141

142-162

**Maestoso**

Cr. Cym.

75

16

76

12

77

8

1

163-178

179-190

191-198

**Timpani**

Cr. Cym.

200

Cr. Cym.

206

10

210-219

**Allegro**

Cr. Cym.

220

**ff**

Cr. Cym.

224







# ENGLISH HERITAGE

MUSIC SERIES

*Unearthing from the Past - Preserving for the Future<sup>SM</sup>*



PUBLISHING

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