



A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA
by
Horatio Parker
(Op. 50)

Timpani

COVER IMAGE

‘Moses Leading the Israelites Out of Egypt’

by

József Molnár

1821



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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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Royal College of Music Library

Manuscript Transcription & Score Preparation

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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

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Timpani

A WANDERER'S PSALM

Psalm 107

Horatio Parker

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

Slow, with dignity

1 \sharp 1(-5) 2 3 4 5

mf

7 1(-5) 2 3 4 5 6

f

13-18

19 Allegro, molto risoluto 7 \sharp

f

21-27 mf

30 \sharp \sharp 1 \sharp

p

pp

35 \sharp \sharp \sharp \sharp

f

ff

40 \sharp \sharp 2 1(-4)

42-51 ff

55 4 1(-4) 2 3 4 10

61-70

Musical score excerpt for Bass Trombone. The score consists of four measures. Measure 1 (measures 71-83) starts with a dynamic of **13** and a tempo of **poco animato**. Measure 2 (measures 84-93) starts with a dynamic of **10**. Measure 3 (measures 94-97) starts with a dynamic of **4**. Measure 4 ends with a dynamic of **4** and includes a bass clef, a key signature of one sharp, and a fermata. The measure numbers 71-83, 84-93, and 94-97 are written below the staff.

99

tr

pp *cresc.* *f*

103-109

f

A musical staff in bass clef on five horizontal lines. The first three measures show a bass note followed by a rest. Measures 4 through 7 show a bass note followed by a half note and a rest. Measure 8 shows a bass note followed by a half note and a rest. A large number '5' is enclosed in a square box above the staff.

Musical score for bassoon part 3, measures 117-119. The score shows a bassoon line with the following markings: dynamic 3, tempo 117-119, key signature of one sharp, and performance instructions *tr* (trill) and *sffz* (sforzando). The bassoon plays a sustained note followed by a trill over two measures, and then a sforzando dynamic over the last measure.

125

1 *tr* ~~~~~

1 *tr*

cresc.

Musical score for bassoon part 132-153. The score consists of two staves. The first staff starts with a dynamic ***ff***, a tempo of **132**, and a key signature of one sharp. It features a dotted half note followed by three eighth notes. The second staff begins with a dynamic ***#tr***, a tempo of **16**, and a key signature of one sharp. It contains a dotted half note followed by three eighth notes. The measure numbers **135–137** and **138–153** are indicated below the staves. A performance instruction **Very firmly** is enclosed in a box above the measures.

Musical score for page 7, measure 154. The score consists of two staves. The top staff is for the Violin (Vln) and the bottom staff is for the Cello (Cello). The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The measure begins with a whole note rest followed by a series of eighth notes. The first six eighth notes have vertical stems pointing down, while the last two have stems pointing up. The notes are grouped by vertical bar lines. The notes are: rest, A, G, F, E, D, C, B, A, G. The bass clef is on the left side of the bottom staff. Measure number 154 is written above the top staff, and the page number 7 is enclosed in a box at the top left.

Horn 2

161

1 (-8)

161

mf

Musical score for bassoon part, page 169, system 8. The key signature is one sharp. Measure 169 starts with a trill over two measures. The bassoon then plays a series of eighth-note patterns: a group of three followed by a group of three, repeated three times. The dynamic is *p*. Measure 170 begins with a single eighth note.

Musical score for bassoon part, page 173, measures 173-177. The score consists of five staves of music. Measure 173 starts with a rest followed by a dynamic *f*. Measures 174-175 show a continuation of notes and rests. Measure 176 begins with a sharp sign above the staff, followed by a dynamic *tr*, a measure repeat sign, and a short note. Measure 177 ends with a double bar line and the number "2". The key signature changes to one sharp at the end of measure 177.

179

tr

tr

1

tr

sfz

Musical score page 186, system 9. The page shows a single staff in bass clef with six measures. Measure 1 starts with a note followed by three rests. Measures 2-4 each begin with a rest followed by a note. Measure 5 begins with a note followed by two rests. The measure ends with a double bar line and a repeat sign. The page number '186' is at the top left, and the measure number '9' is in a box at the top right.

Musical score for page 10, measures 191-251. The score consists of two staves. The top staff shows a bass clef, a key signature of one sharp, and a common time signature. Measure 191 starts with a dotted half note followed by quarter notes. Measure 192-199 consists of a eighth note followed by a sixteenth rest. Measure 200-208 has a sixteenth note followed by a sixteenth rest. Measure 209-217 has a sixteenth note followed by a sixteenth rest. Measure 218-226 has a sixteenth note followed by a sixteenth rest. Measure 227-235 has a sixteenth note followed by a sixteenth rest. Measure 236-244 has a sixteenth note followed by a sixteenth rest. Measure 245-253 has a sixteenth note followed by a sixteenth rest.

12 13 14

poco animato 4 2 Poco più mosso 8 Poco mosso 11

13

252-264 265-268 269-270 271-278 279-289

Timpani

290 Soprano

For He sat - is - fi - eth the emp - ty soul, and fill - eth the hun - gry

297

15 1(-9)

soul with good - - ness. **pp** *cresc.* **p** *cresc.*

305 **#tr** 6 7 8 9 **3** > >

309-311

313 > >

16 1(-4)

319 **#tr** 4 **6** **#tr** **#tr** **#tr** **2**

320-325 **f** **ff** 330-331

332 **#tr** poco rit. **2** 334-335

17 >

338

343-348 **rit.....** **6** **#tr** **ff**

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No. 2 - "They That Sit In Darkness"

Allegro moderato

4 **b** **tr** **tr** **6**

1-4 **sfp** **fp** \geqslant **9-14**

15 **b** **tr** **1** **b** **18** **1** **12** **b** \sim

p **20-31** **sfz** \geqslant

33 **b** \sim **tr** \sim **8** **19** **1(-4)** **2**

p **34-41** **pp**

44 **Animato** **3** **4** **4** **20** **8** **3** **poco rit.**

61-71

21 **a tempo**

11

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

78

22 **b** \sim **tr** **sfz** \geqslant **b** \sim **sfz** \geqslant

death, _____ be - ing fast bound,

86-92

7 **23** Solo Alto

So when they cried un - to the Lord in their trou - ble, He de -

97

- liv - ered them out _____ of their dis - tress. For He brought them out _____ of _____

Musical score for bar 101. The bassoon part consists of a bass clef, a common time signature, and a 3/4 measure count. The lyrics "dark - ness, and out of the sha - dow of" are written below the notes. The piano part includes dynamic markings *mf* and *p*, and a tempo marking *3*.

Musical score excerpt showing measures 25-26. The score consists of two staves. The top staff starts with a bass clef, followed by measure 25 (125-134) with a thick black bar, measure 10 (136-143) with a short black bar and a fermata, and measure 26 (144-151) with a thick black bar. The bottom staff starts with a treble clef, followed by measure 26 (144-151) with a thick black bar.

Musical score for Violin I at measure 152. The tempo is marked 'rit.' (ritardando). The key signature has four sharps. The dynamic is 'ppp' (pianississimo). The measure consists of six groups of eighth notes, each group starting with a sharp and ending with a double sharp. The first group has a grace note. The second group has a grace note. The third group has a grace note. The fourth group has a grace note. The fifth group has a grace note. The sixth group has a grace note. The measure ends with a fermata over the last note. The bassoon part starts with a grace note followed by a sustained note. The dynamic 'tr' (trill) is indicated above the bassoon staff.

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

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

tr

4

5-8

9

ff

f

5

27

21

28

7

Horn 1

16-20

21-41

42-48

52

ff

58-75

ff

80-98

f

101

31

1(-5)

2

3

4

5

dim.

106

15

32

18

33

28

107-121

122-139

140-167

Tranquillo

2

poco rit.

2

34

15

Più animato

11

168-169

170-171

172-186

188-198

Poco animato

199 **Horn 1**

208 **36** *ff* *tr* *tr* *tr* *dim.*

213 *ff* *tr* *tr* *tr* *tr*

219 *tr* *tr* **2** *>* *224-225*

29 **38** **4** *p* **2** *tr* **2** *tr*

227-255 *256-259* *262-263*

265 **2** *tr* **2** *tr* **2** *tr* **2** *tr*

266-267 *270-271* *274-275*

39 **9** *tr* *tr* *tr* *tr* *tr* *tr* *tr* *f*

276-284 *ppp* *1(-4)* *2* *3* *4*

292 *ff* *tr* *tr*

Musical score for bassoon part, page 298, measures 1 through 4. The score consists of four staves of music. Measure 1 starts with a quarter note followed by a eighth note rest, then three eighth notes. Measures 2, 3, and 4 each begin with a eighth note rest followed by three eighth notes.

302

This image shows a single measure of musical notation for a bassoon. The measure begins with a note on the fourth line, followed by three eighth-note rests. A vertical brace groups the next two notes: a note on the second line and a note on the first line. These are connected by a horizontal brace. The measure concludes with a note on the third line, followed by a rest, another note on the third line, and a final rest. The measure ends with a double bar line.

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

Fast $\text{d} = 138$

20 40 **2** **2**

27 4 9

41 10 42 **14** Soprano
which lift - eth up the waves there - of, _____

43 1(-9) 2 3 4 5 6 7 8 9

44 1(-8) 2 3 4 5 6 7 8 1(-7)

94 2 3 4 5 6 7 1(-6) b 2 3

104 4 5 6 45 **14** Trombone 1

127 46 Organ tr 1(-4)

Detailed description: The musical score consists of eight staves of music for Timpani. Staff 1 (measures 1-26) starts with a dynamic of *f*. Staff 2 (measures 27-35) includes lyrics. Staff 3 (measures 36-53) features a soprano vocal line. Staff 4 (measures 54-67) shows a melodic line with grace notes. Staff 5 (measures 68-71) has a dynamic of *pp*. Staff 6 (measures 72-89) includes a crescendo instruction. Staff 7 (measures 90-94) has a dynamic of *p*. Staff 8 (measures 104-110) includes a dynamic of *f*. Staff 9 (measures 111-124) includes a dynamic of *p*. Staff 10 (measures 125-131) includes dynamics of *f* and *ff*.

134

2 3 4 8 8
137-144 145-152

153

tr . 7 **48** *animato* *tr* *cresc.*

ff 155-161 f

Più largo e rit. molto

165

8 *tr* *sfz* > 2
166-173 178-179

180

tr 3 6 1 25
49 *Andantino tranquillo* **50** *Allegretto sempre*
ppp 183-185 186-191 194-218

50

4 un poco più mosso 8 Animato e crescendo 8 **51** Largo ma non lento
219-222 223-230 231-238 Tuba

242

Animato e crescendo
b *tr* *p* *b* *tr*

250

b 1(-5) 2 3 4
mf

256

tr 5 *tr* 1(-4) 2 3 4 2
261-262

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263 *tr* *tr* *tr*

10

269–278

Musical score for bassoon part 292. The page number '292' is at the top left. The dynamic 'ff' is at the bottom left. The bassoon part consists of a single continuous line of notes. The first six notes are 'b' (open), followed by a bracketed group of three 'o' (closed) notes, then a 'b' (open), a 'b' (closed), a 'b' (open), a 'b' (closed), a 'b' (open), a 'b' (closed), and a 'b' (open). The notes are on a bass clef staff with five lines and four spaces.

3 \flat 1(-4) tr 2 3 4 2

pp

307-309 314-315

Musical score for bassoon part 316-319-325. The score consists of three staves. The first staff starts with a bass clef, a key signature of one flat, and a tempo marking of 316 . It features a melodic line with grace notes and a fermata over the eighth note. The second staff begins with a dynamic of tr . The third staff starts with a dynamic of 7 . The fourth staff ends with a dynamic of tr and a fermata. A measure number $319-325$ is centered above the staff, and a dynamic of pp is at the end of the staff.

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

Andantino 8 54 15 55 Più mosso Solo Soprano

1-8 9-23 25-33 And

35 56 there He set - teth the hun - gry, that they may build them, may build them a ci - ty to **f**

41 57 **p**

46 1(-7) 2

51 3 4 5 6 7 *cresc.*

56 **tr** 5 58 3 poco rit. a tempo **tr** **tr** **tr**

57-61 62-64 **pp** **p** <> <>

70 **tr** ~~~~ **tr** 2 59 9 **tr**

f dim. <> 73-74 75-83 **sfp** <>

85-86 87-92 pp 1(-4)

2 60 2 6 1(-4)

97 2 3 4 1 1

103 5 1 poco rit. \sharp tr \sharp tr
105-109 pp

No. 6 - “The Righteous Will Consider This”

Tacet

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

Lento, sostenuto

7 *tr* ~~~~~ 2 *tr* ~~~~~

67 Più mosso

14 *tr* ~~~~~ *tr* ~~~~~ *tr* ~~~~~ *tr* ~~~~~ *tr* ~~~~~ *tr* ~~~~~ *tr* ~~~~~

cresc.

21 *tr* ~~~~~

26

68

30

12 *tr* ~~~~~

32-43 *f*

69

45 *tr* ~~~~~ 7 *tr* ~~~~~ 1 (-12) 2 3 4 5

46-52 *ff*

poco rit

58 6 7 8 9 10 11 12

70 Tempo del con primo

68-74

75 **tr** **2** **tr** **4**

85 **tr** **71** **13** Violin I

101 **tr** **72** Faster **4** **tr**

più animato

109 **tr** **tr** **tr** **1** **tr** **tr**

117 **2** **73** **13** **tr** **tr**

136 **tr** **tr** **1** **2**

141 **3** **74** **10** Soprano

143-152 For He

154

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

161  **75**  1(-9)  2  3  4  5  6 

mf  *p cresc.*

169  7  8  9  3  >  >   

172-174

177  **76**  

           

182  **6**   

183-188   

2        

193-194

200       

205       

209         

10 *210-219*

220 Allegro

220



223



225





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