



A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Tuba

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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University of Minnesota - School of Music
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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

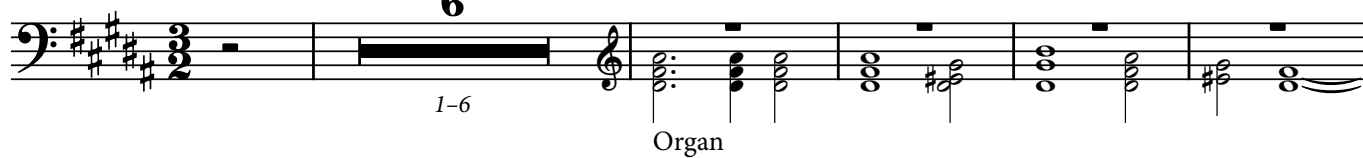
Psalm 107

Horatio Parker

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

Slow, with dignity

6



11

marcato



16

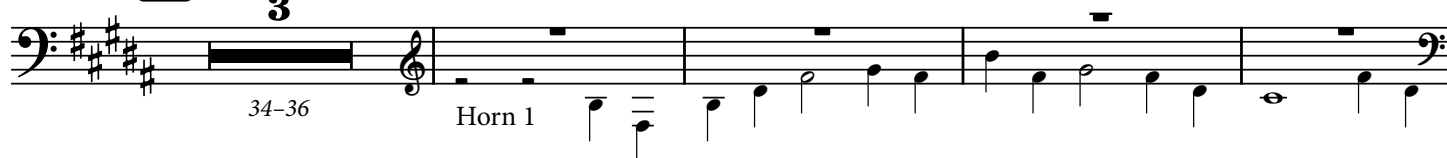
Allegro, molto risoluto

13



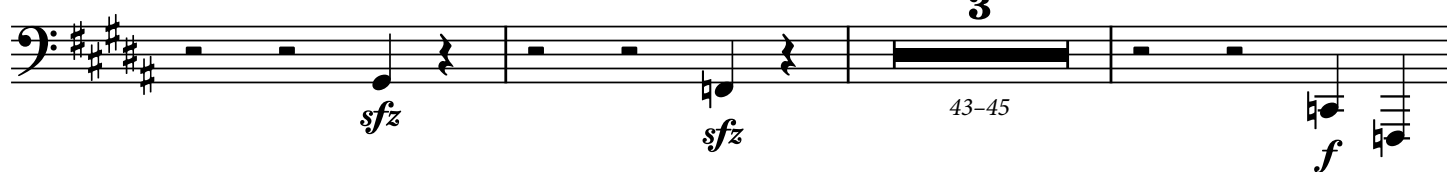
1

3



41

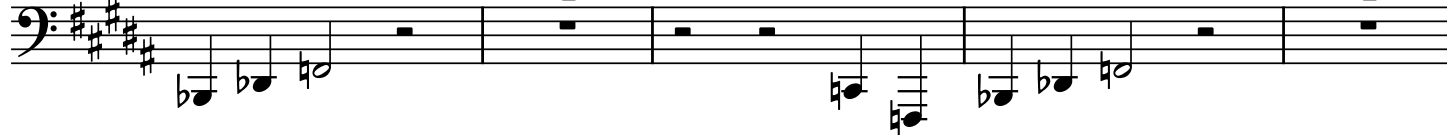
3



47

1

1



52

2



57

11 **3** **13**

60-70 71-83

poco animato

Violin I

84

ppp

89

4 **4**

90-93 94-97

pp

99

cresc. *ff*

103

107

112

5 **3**

117-119

120

2

122-123

124

130

The bass line is written on a single staff in bass clef with a key signature of three sharps (F#, C#, G#). It begins with a half note G#2, marked with a *cresc.* (crescendo) hairpin. This is followed by a series of eighth notes: F#2, E2, D2, C#2, B1, A1, G#1, and F#1. The line concludes with a half note G#1, marked with a *ff* (fortissimo) hairpin.

135

139-153

154

Horn 2

161

167

173

The musical score for the bass line of 'The Rose Tree' is written on a single staff with a bass clef and a key signature of three sharps (F#, C#, G#). The tempo is marked 'Allegretto' and the time signature is 3/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a double bar line and the number '176-177' below it. The dynamics are marked 'ff' (fortissimo) at the beginning and end of the piece.

179

[illegible]

186

9

1

ff

191

10

8

1

28

11 *sostenuto*

23

192-199

201-228

229-251

12

13

13 *poco animato*

4

2

8

Poco più mosso

252-264

265-268

269-270

271-278

14 *Poco mosso*

21

15

Soprano

279-299

O that men would there - fore praise the

304

mf

cresc.

308

ff

312

16

11

317-327

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328



334

poco rit.

17



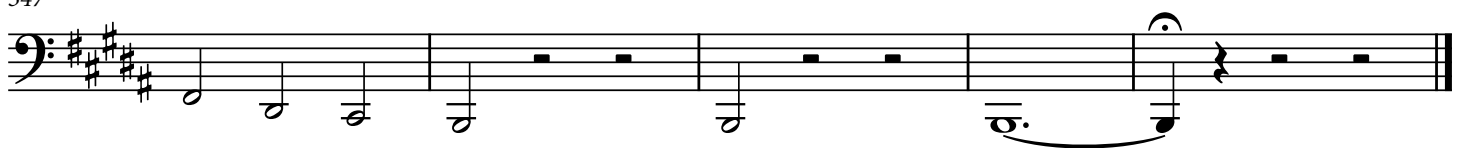
339



343



347

rit.....

No. 2 - "They That Sit In Darkness"

Allegro moderato

13



18

18

22

19

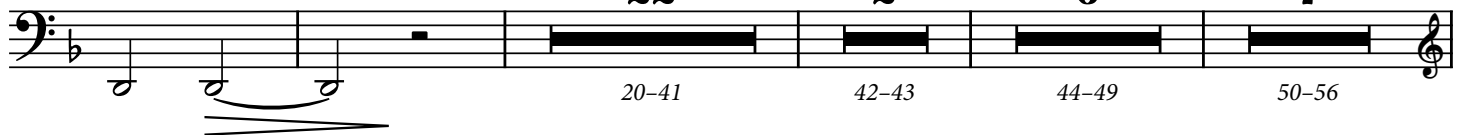
2

Animato

6

20

7



57

poco rit.

21



they fell down, and there was none to help them, and there was

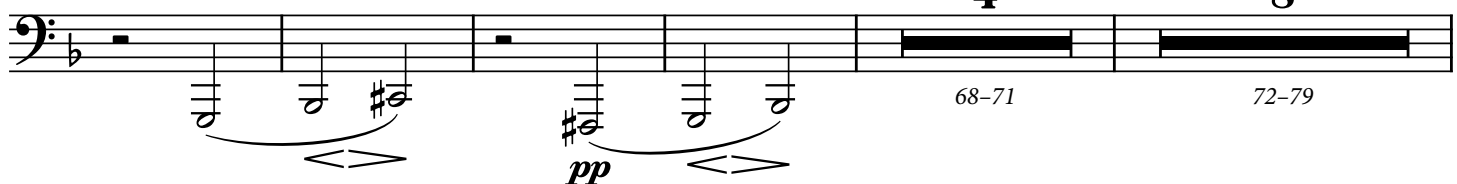
Solo Alto

64

a tempo

4

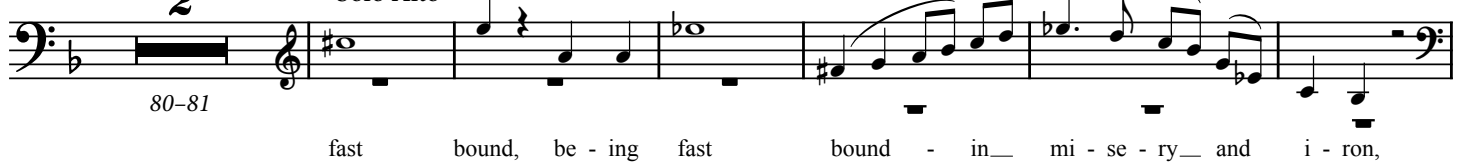
8



22

2

Solo Alto



fast bound, be - ing fast bound - in mi - se - ry and i - ron,

88

1

2

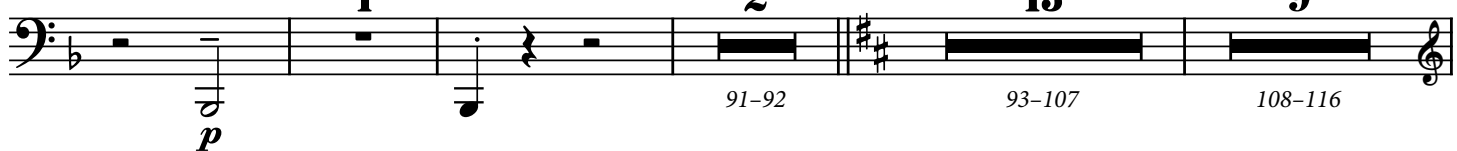
23

15

24

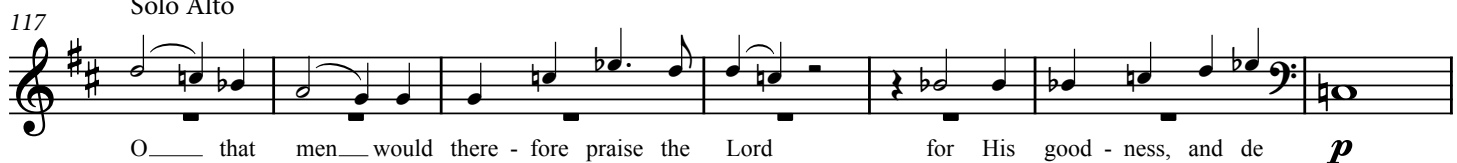
con anima

9



Più mosso

Solo Alto



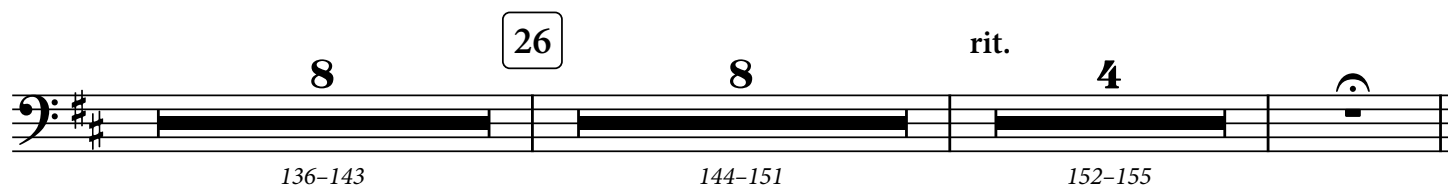
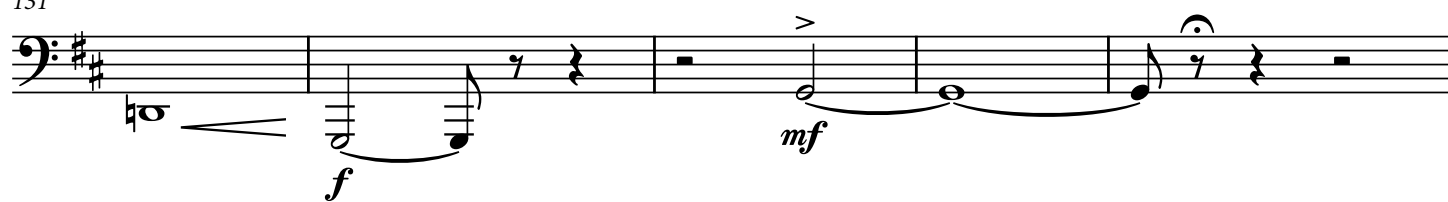
O that men would there - fore praise the Lord for His good - ness, and de

124

25



131



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

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

20 27 28 11

1-20 21-41 42-52

29

Trumpet 1

53 1 4 54-57 *f*

2 2 62-63 66-67

69 6 70-75 *ff* *dim.*

81

90 1 *p* *f*

98 31 *dim.*

104 16 32 18 33 28

106-121 122-139 140-167

Tranquillo 2 poco rit. 2 Più animato 11

34 35

168-169 170-171 172-186 188-198

199 Poco animato

Horn 1

f

208 36

ff *dim.*

215 2 2 1

ff

221 2 37 3

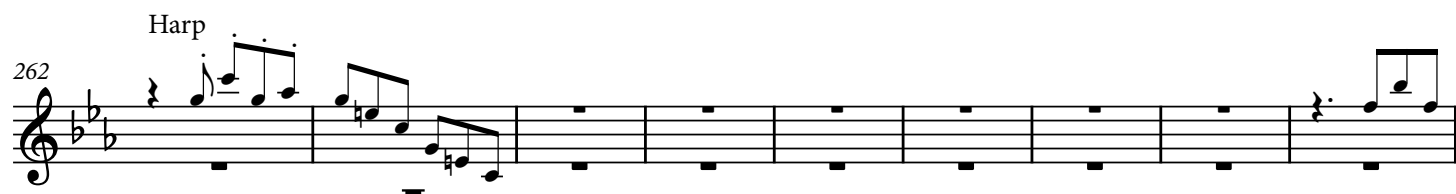
223-224 227-229

230 23 38 6

dim. 233-255 256-261

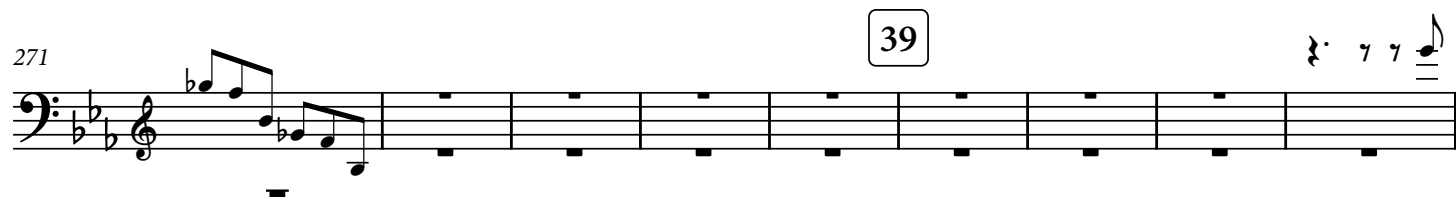
262

Harp

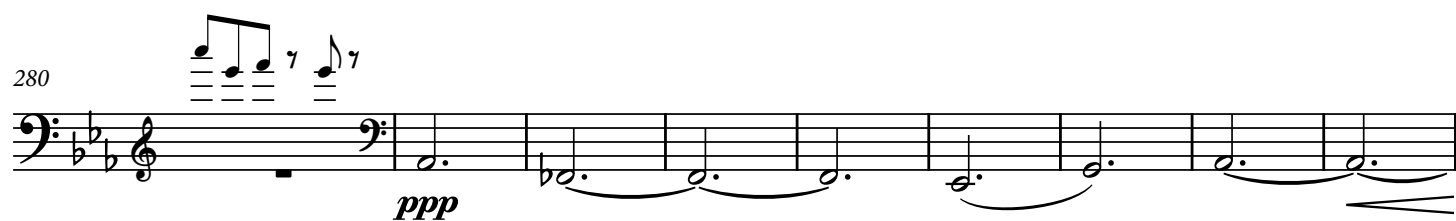


271

39

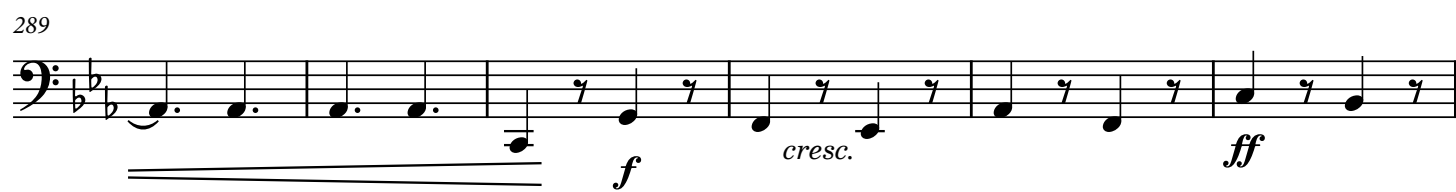


280



ppp

289



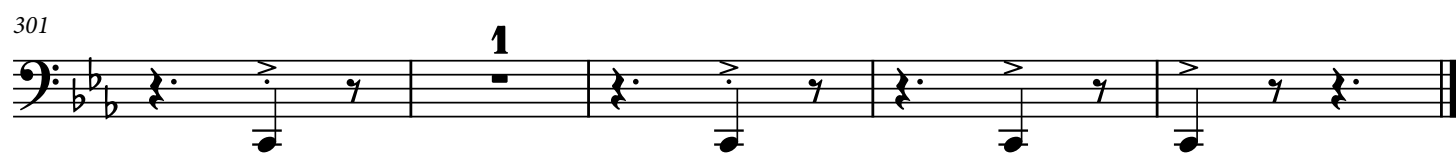
f *cresc.* *ff*

295



301

1



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

Fast ♩ = 138

20 **40** **23** **41** **10**

1-20 21-43 44-53

42 **18** **43** **13** Bass Trombone

54-71 72-84

88 **44** **6**

mf *p* *f*

94-99

101 **8** **45** **10** Trombone 1

103-110 111-120

p

123 **46** **ff**

132 **10** **47** **4**

135-144 145-148 *f*

150 **3**

ff 155-157

158 48 animato

ff *f*

164 **Più largo e rit. molto**

p

Andantino tranquillo

6 3 6

174-179 183-185 186-191

p

192 49 **Allegretto sempre** 50 **un poco più mosso**

1 25 4 8

194-218 219-222 223-230

231 **Animato e crescendo**

Horn 1

239 51 **Largo ma non lento**

p

247 **Animato e crescendo**

8

248-255

p *f* *ff*

261 **2**

2

262-263

f

269

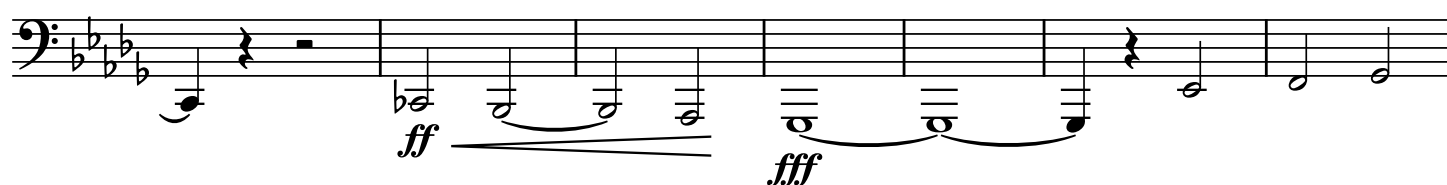


282



289

52

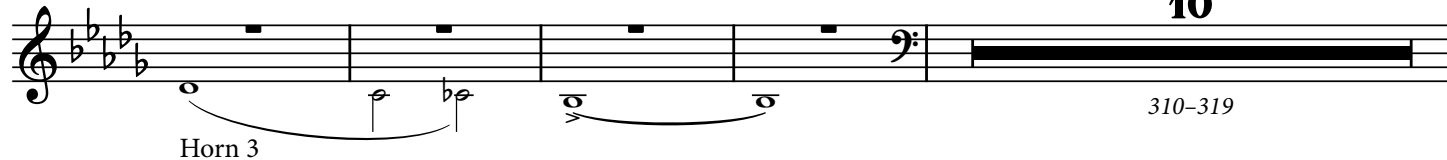


296

53 Più tranquillo
4

306

10



320

2



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

Andantino 8 54 15 55 Più mosso 9

1-8 9-23 25-33

56 Solo Soprano

34 And there He set - teth the hun - gry, that they may build_ them, may build them a ci - ty to

40 57 18 58 3

44-61 62-64

poco rit. 2 a tempo 8 59 12 60 6

65-66 67-74 75-86 87-92

61 8 9 2 poco rit.

93-100 101-109 110-111

No. 6 - “The Righteous Will Consider This”

Tacet

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

Lento, sostenuto

7
1-7
mp

12
67 Più mosso 14 68 13
14-27 28-40

41
Horn 1
69
mf *f*

46
1 5
48-52
ff

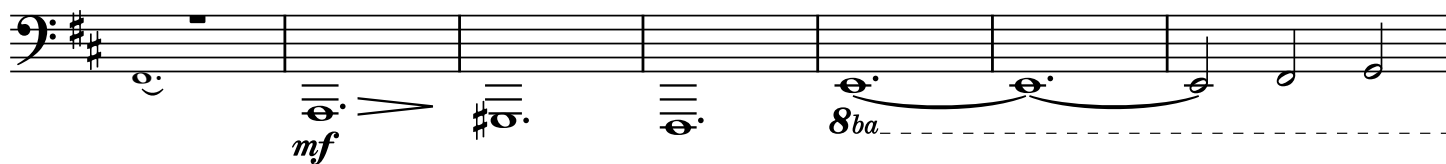
57

63
poco rit 70 Tempo del con primo
f

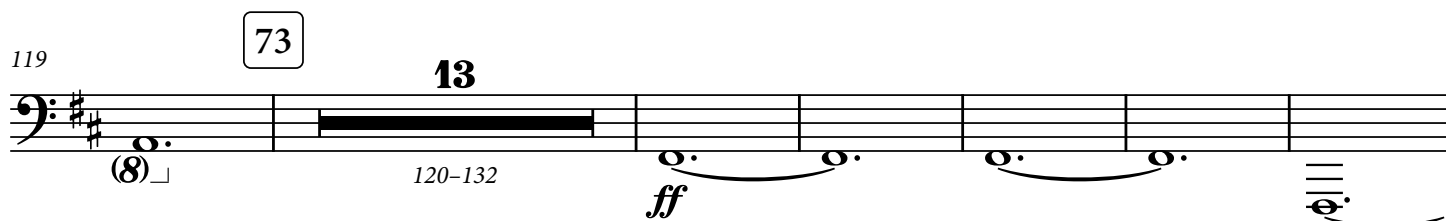
67
2 14
69-70 *p* 72-85

71 17 72 Faster 5 più animato
86-102 103-107
tr Timpani *tr*

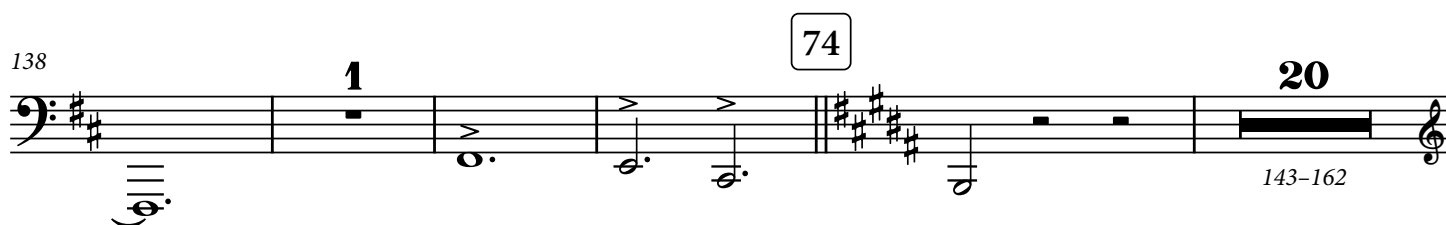
112



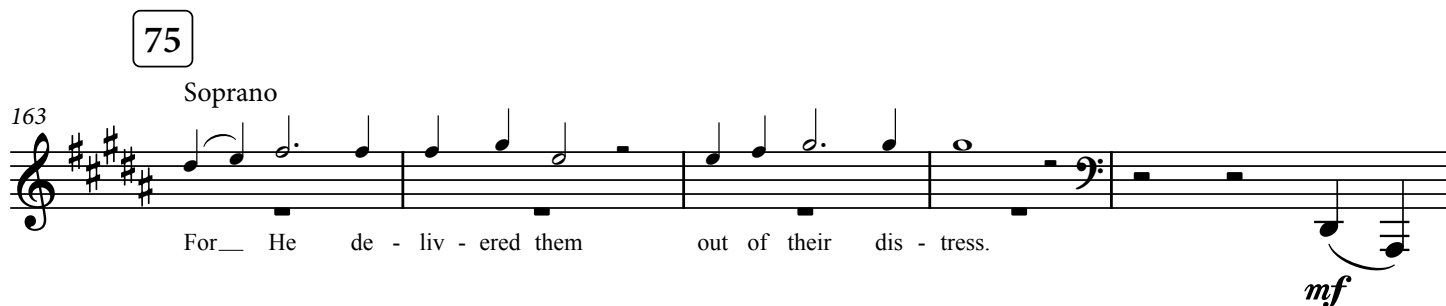
119



138



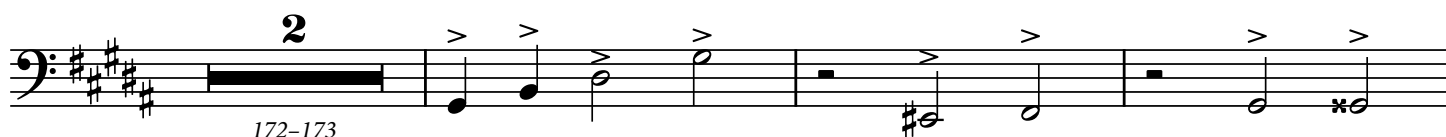
163



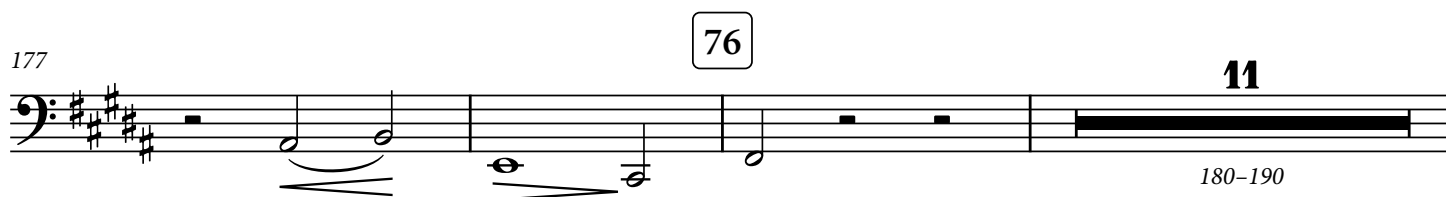
168



172



177



191 77

ff 1

197 Maestoso

202

206

210 5

212-216 *f*

219 Allegro

ff

223



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