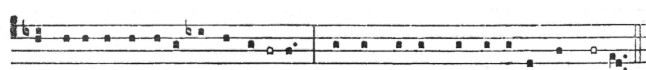




A WANDERER'S PSALM

[CANTUS PEREGRINUS]



SET TO MUSIC FOR
SOLI, CHORUS & ORCHESTRA

by
Horatio Parker
(Op. 50)

Viola

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

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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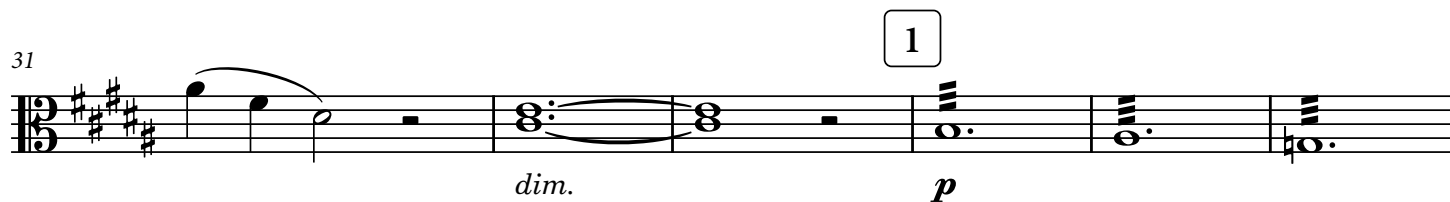
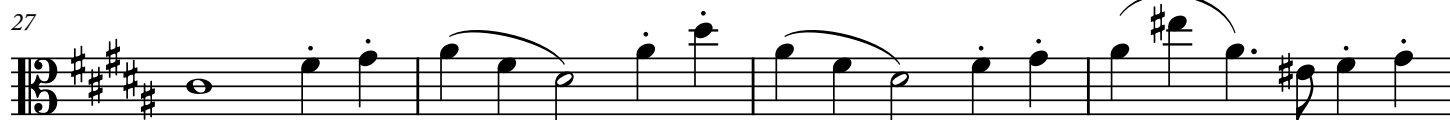
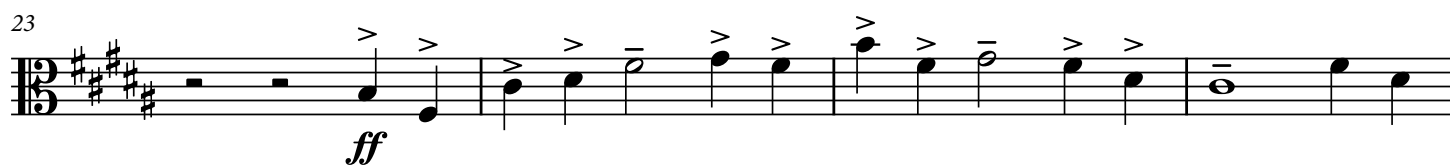
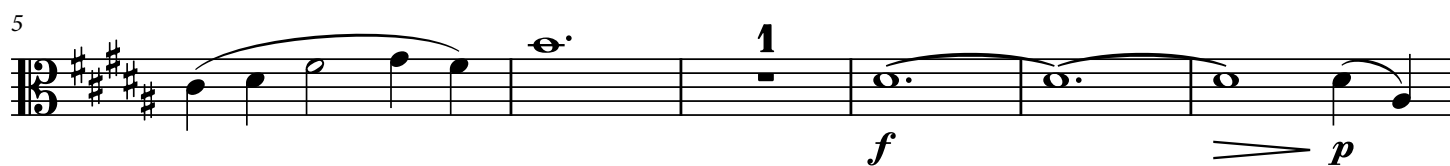
A WANDERER'S PSALM

Psalm 107

Horatio Parker

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

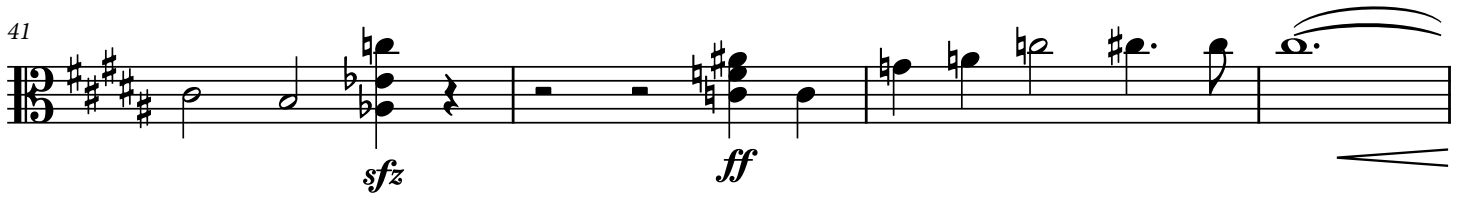
Slow, with dignity



37



41



45



49



52 2

ff

57

dim.

61

mf *dim.* *p* *dim.*

68 3 *espressivo*

pp *p*

74

p

79 *div.*

pp

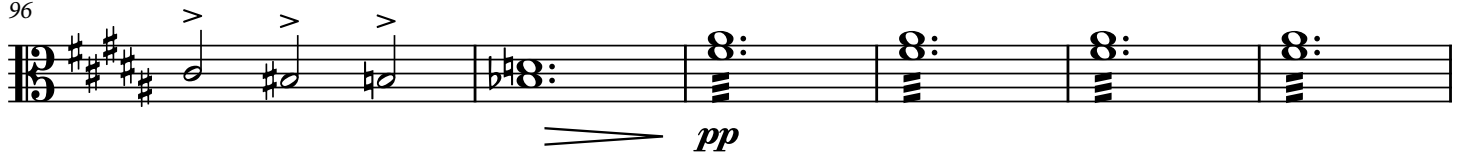
84 *poco animato*
marcato
unis.

p *pp*

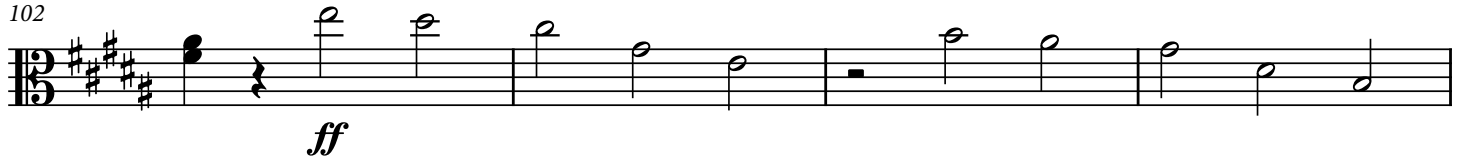
90 4

p

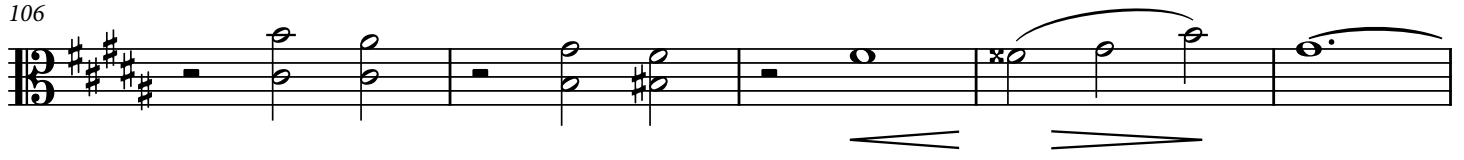
96



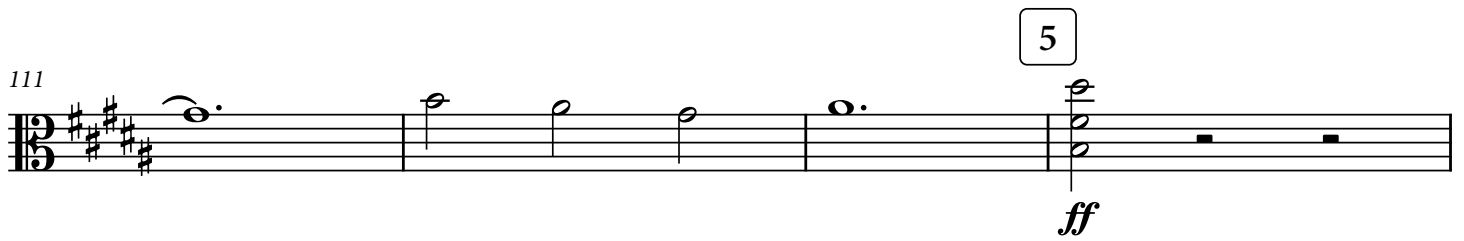
102



106



111



115

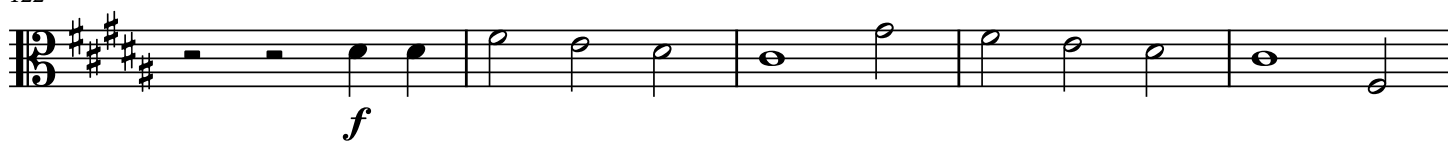


V.S.

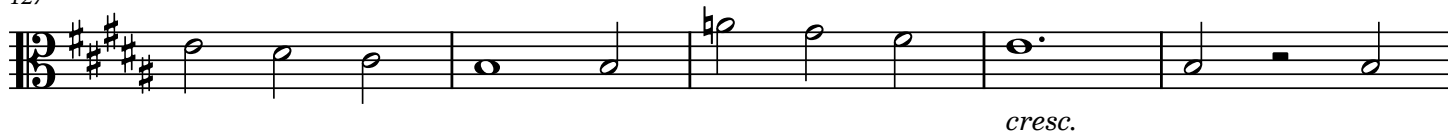
118



122



127



132

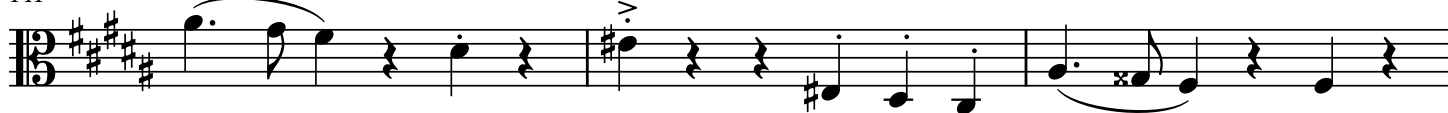


137

6 Very firmly



141



144



147



150

A musical staff for Viola, measures 150-151. The key signature has four sharps (F#, C#, G#, D#) and the time signature is 6/8. Measure 150 contains six eighth notes: F#4, A4, B4, C#5, D5, and E5. Measure 151 contains a dotted quarter note F#4, a dotted quarter note E5, a dotted quarter note D5, a quarter rest, and a quarter rest.

V.S.

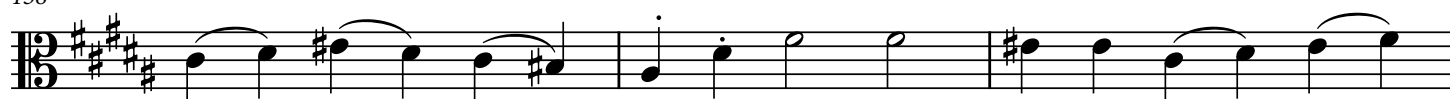
152



155



158



161



164



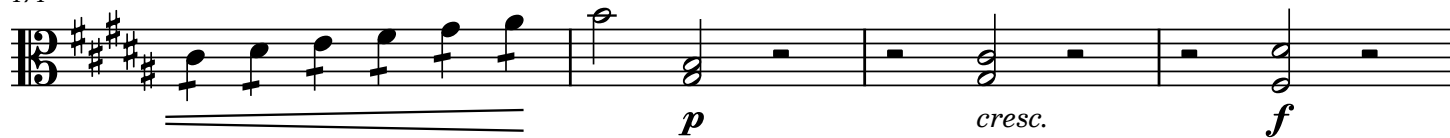
166



168



171



175

ff

179

> >

184

1

189

9

p

194

Poco meno mosso

Poco meno mosso

10

4

201-204

pp

3

210-212

pp

213 *div.*
p

218 *unis.*

222 **11** *sostenuto*
div.
pp
226-228

230

236 *pizz.*
pp
237-240
arco

245 *2*
246-247

12
252 *Va. I*
p
Va. II
p

257 *cresc.*
cresc.

263 13 poco animato

267 unis.
pizz.
p
unis.
pizz.
p

271 Poco più mosso

274

277 14 Poco mosso
1 arco *espressivo*
p

282 *cresc.*

287 pizz.

290



294



298



302



308



312



316



320



324



327



335



339



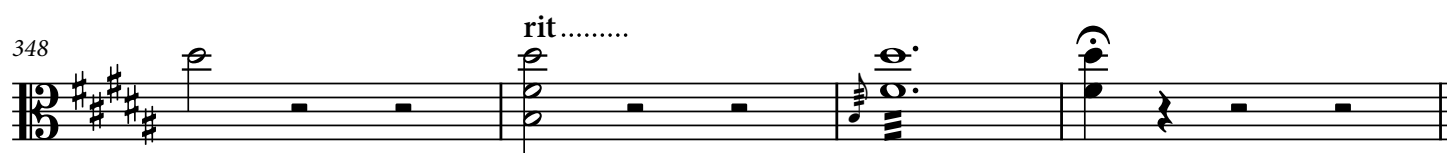
343



346



348



No. 2 - “They That Sit In Darkness”

Allegro moderato

Viola

1-9

pf

pf

15

div.

18

p

pp

23

f *p*

31

38 19

Example 19 continues with measures 38-43. Measure 38 features a bass clef, a key signature of one flat, and a common time signature. It begins with a whole rest, followed by a half note chord of G2 and B2 (marked *mf*), a whole rest, and a half note chord of G2 and B2 (marked *mf*). Measure 39 contains a half note chord of G2 and B2 (marked *mf*), a whole rest, and a half note chord of G2 and B2 (marked *mf*). Measure 40 features a half note chord of G2 and B2 (marked *mf*), a whole rest, and a half note chord of G2 and B2 (marked *mf*). Measure 41 contains a half note chord of G2 and B2 (marked *mf*), a whole rest, and a half note chord of G2 and B2 (marked *mf*). Measure 42 features a half note chord of G2 and B2 (marked *mf*), a whole rest, and a half note chord of G2 and B2 (marked *mf*). Measure 43 contains a half note chord of G2 and B2 (marked *mf*), a whole rest, and a half note chord of G2 and B2 (marked *mf*).

Animato

44 Animato

pf *cresc.*

48

20

52

The musical score for measure 52 is written in bass clef with a key signature of one flat (B-flat). The measure begins with a sequence of eighth and sixteenth notes, followed by a half note. The notation includes various accidentals (sharps and flats) and a series of chords marked with 'v'.

56 *poco rit.*

f

60

21

10

a tempo

75

22

- ness, and in the sha - dow of death, _____ be - ing

83

Example 10

87

dim.

1 pizz. *p*

1 V.S.

92 23 arco *ppp*

98 pizz. *poco cresc.* *f*

104 arco 24 con anima

109 pizz. 3 3 3 3 3 3

112 3 3 3 3 3 3 3 3 3 3 3 3

115 Più mosso 1 arco 2 119-120

121 div. 25 *cresc.*

128 *p cresc.* *f* 2 133-134

[illegible]

146

1 con sordini rit.

pp

153

Musical score for measures 153-154. The key signature has two sharps (F# and C#). The time signature is 12/8. Measure 153 contains a series of eighth notes: F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6. Measure 154 contains a series of eighth notes: F#4, G#4, A4, B4, C#5, D5, E5, F#5, G#5, A5, B5, C#6, followed by a whole note rest. The score includes dynamic markings *pp* and hairpins.

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

Allegro [With Rough Vigor] ♩. = 100

Viola

1-2

f *cresc.*

6

ff

11

f

18

1

27

f

24

30

cresc.

36

28

1

ff

44

1-2

f *cresc.*

6

ff

11

f

18

1

27

f

24

30

cresc.

36

28

1

ff

44

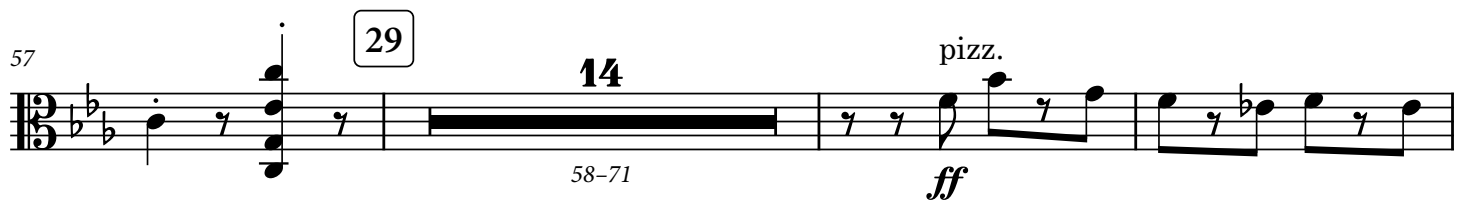
49



53



57



74



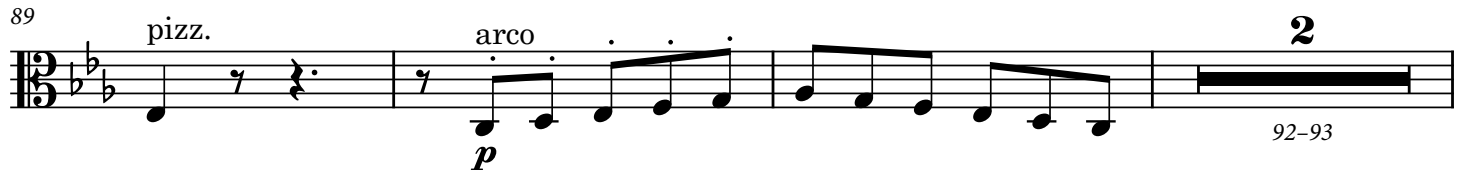
79



84



89



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94



98



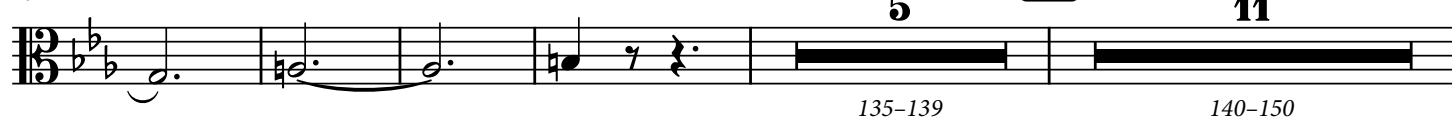
102



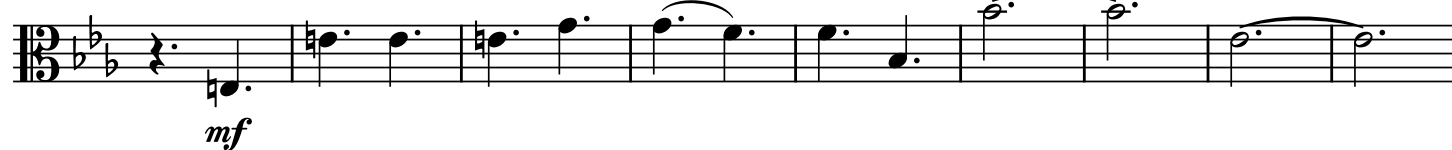
121



131

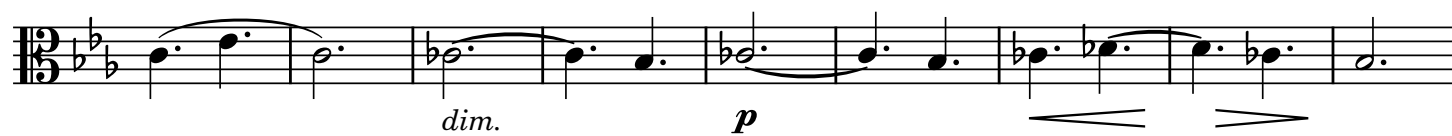


151



160

Tranquillo



169

poco rit.

34



178



35

186

pizz.

Più animato

senza sordini

arco



191



196

Poco animato



202

div.



207 36

fff

211

215

ff

221

ff

37

226 pizz.

ff

arco

231

mf

f

ff

pizz.

236

f

p

f

arco

1

5

242-246

247 pizz. arco *p* 1

253 pizz. 1 38 *pp*

258 16 arco *pp* 39 260-275

279 sul pont. div. *dim.* *ppp* *cresc.*

289 *f* *cresc.*

294 *ff* 8

298

302

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

Fast ♩ = 138

Viola

ff

dim.

5

9

mf

14

19

40

pizz.

f

24

29

cresc.

34

arco

mf

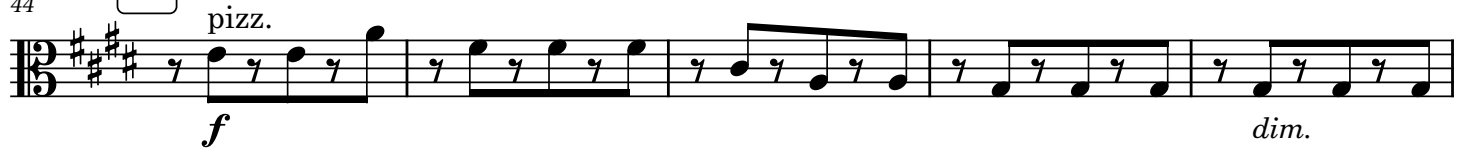
p

39



44

41



49



54

42



61



69

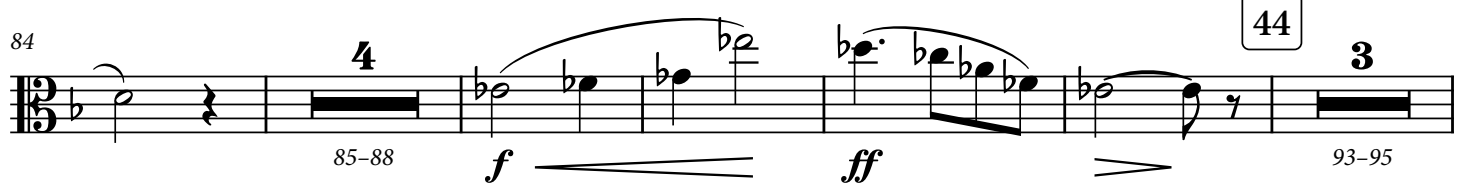
43



77



84



96

cresc. 101-104 *p*

106

f 45 *pp*

112

pf

119

ff 2 123-124

125

ff 46 *fff*

131

ff

137

ff

141

cresc. *ff*

145 47

f *ff*

153

159-160

161 48 animato

f

Più largo e rit. molto

166

fff *sfz* *p*

172

174-180

Andantino tranquillo

Solo

181 con sordini

con sordini *p*

pp *gli altri*

188 *p*

195

202 *p*

206

209

212

215

49 Allegretto sempre

50

218

un poco più mosso

221

224

p

228

Animato e crescendo

231

p

51 Largo ma non lento

236

pf

6

241-246

Animato e crescendo

247

pizz.

p

250

arco

254

f

258

ff

263

268

p

273

279

cresc.

The musical score for Viola, measures 247-279, is written in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The score begins at measure 247 with a piano (pizz.) introduction, marked with a *p* dynamic. The melody is played in the right hand, while the left hand provides a steady accompaniment. At measure 250, the playing technique changes to arco. The music continues to build in intensity, reaching a forte (*f*) section at measure 254. This is followed by a fortissimo (*ff*) section at measure 258, where the dynamics are further emphasized. The piece then transitions to a piano (*p*) section at measure 268, marked with a *p* dynamic. Finally, the score concludes with a crescendo (*cresc.*) at measure 279, leading to the end of the piece.

284

289

295

302

309

315

322

52

53 Più tranquillo

mf

p

pp

fff

dim.

p

pp

div.

sul ponticello

The musical score for Viola, measures 284-322, is written in 3/4 time with a key signature of three flats. The score is divided into systems of two staves each. Measure numbers 284, 289, 295, 302, 309, 315, and 322 are indicated at the beginning of their respective systems. A box containing the number 52 is placed below the first system, and a box containing the number 53 followed by the instruction 'Più tranquillo' is placed below the second system. Dynamics include *mf* (mezzo-forte), *p* (piano), *pp* (pianissimo), *fff* (fortissimo), and *dim.* (diminuendo). Performance instructions include 'sul ponticello' and 'div.' (divisi). The score features various musical notations such as notes, rests, beams, and slurs.

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

Viola

Andantino

p

5-6

7

54

4

9-12

mf

cresc.

16

pizz.

f

arco

3

19-21

p

23

55 Più mosso

p

28

3

31-33

34

56

pp

37

f

41

57

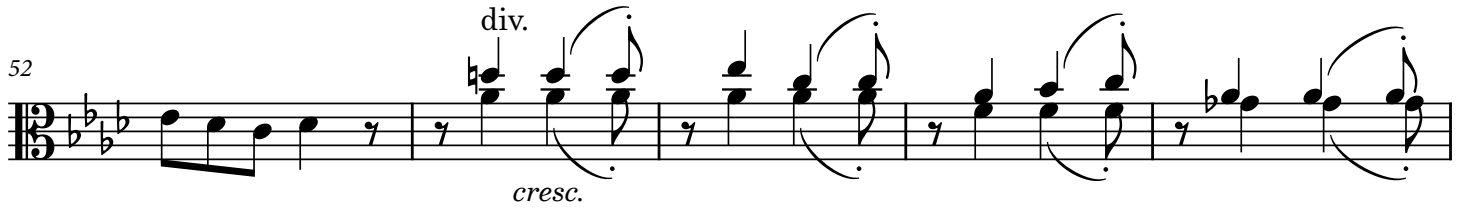
risoluto

pf

46



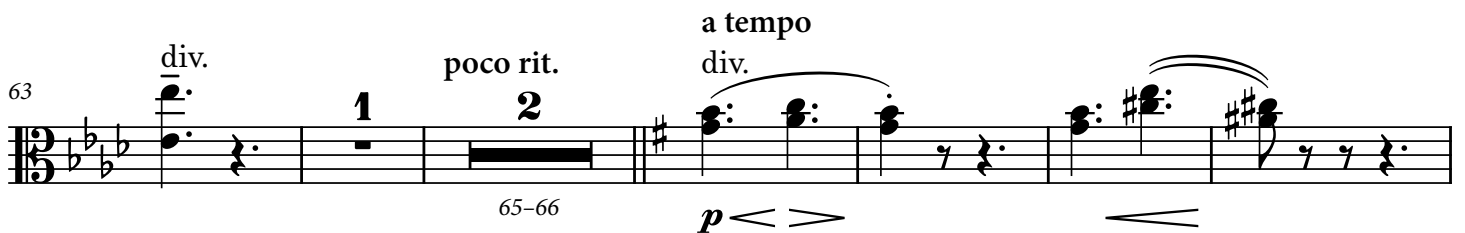
52



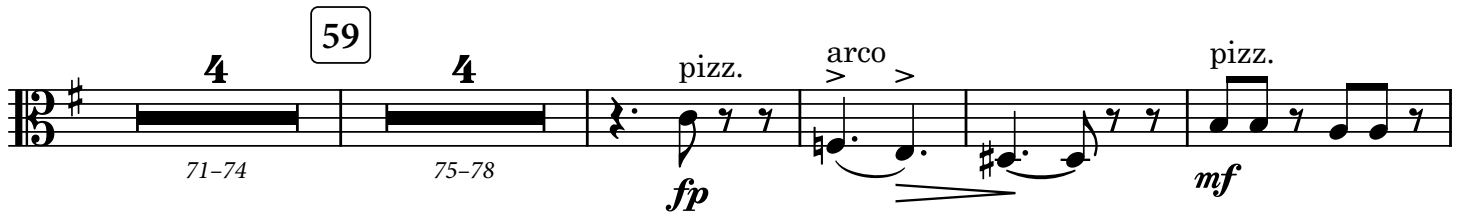
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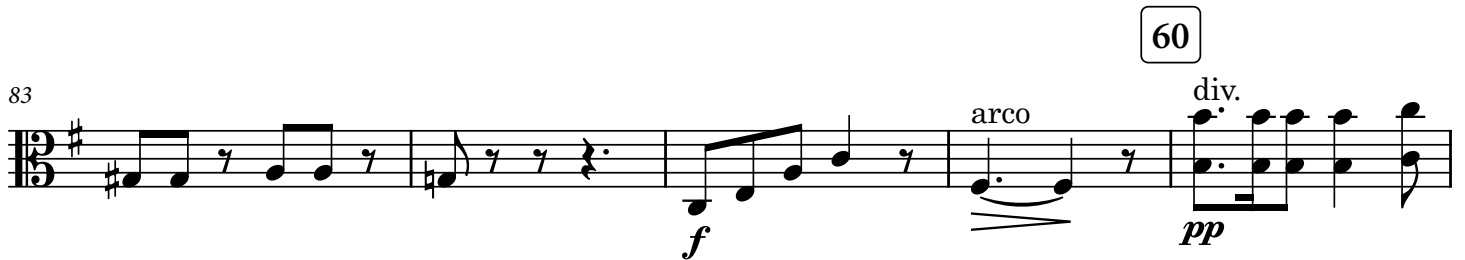
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59



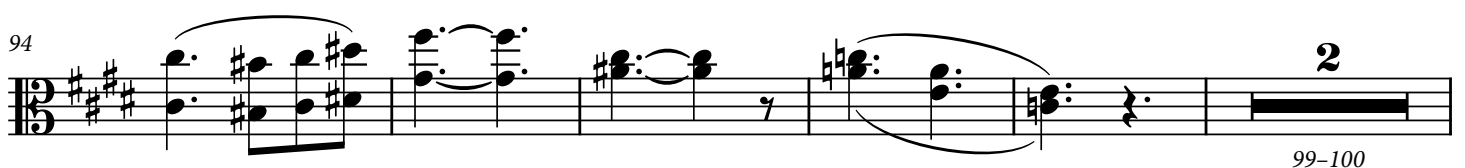
83



88



94



99-100

101

61

pp *f* *dim.*

107

2

poco rit.

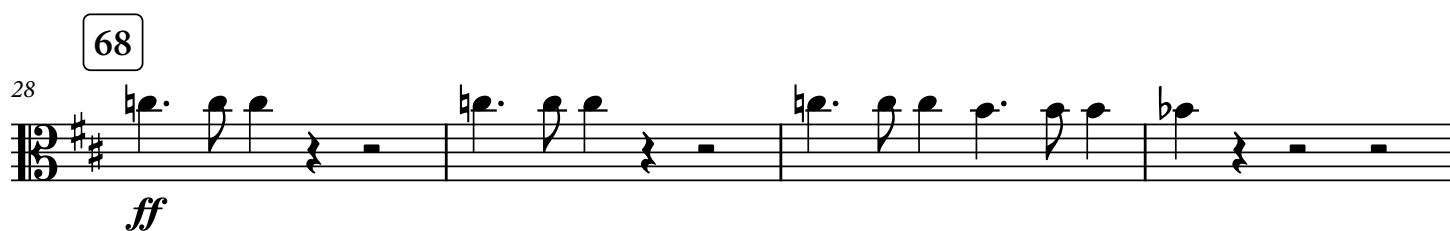
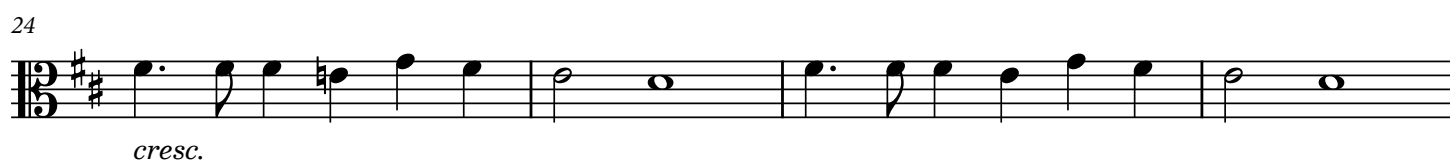
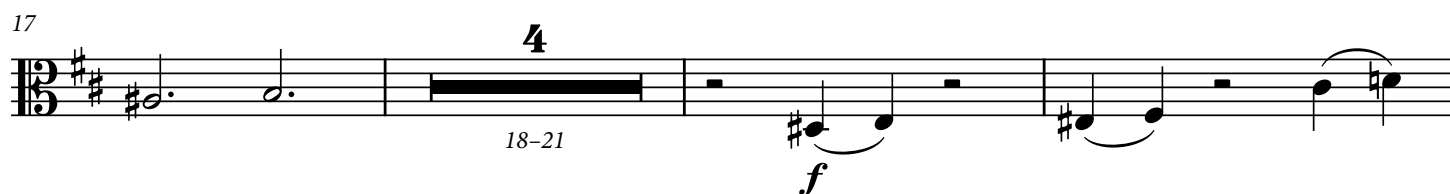
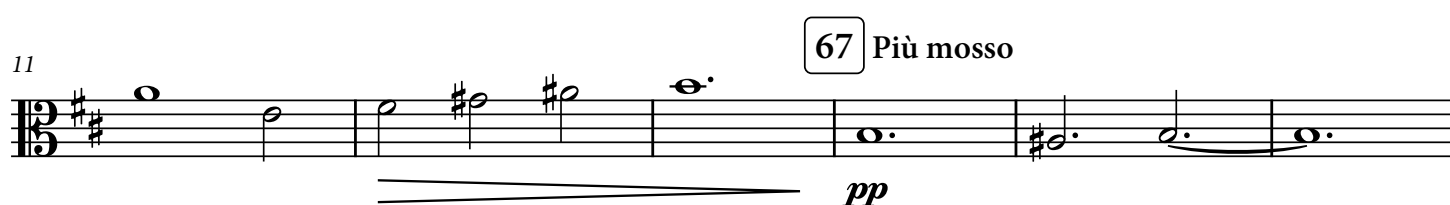
108-109 *pp*

No. 6 - “The Righteous Will Consider This”

Tacet

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

Lento, sostenuto



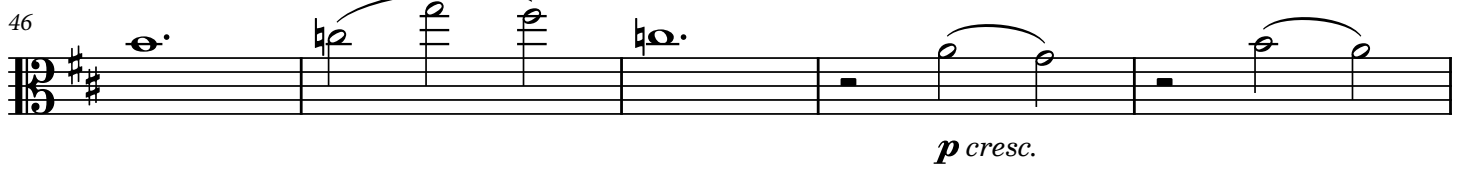
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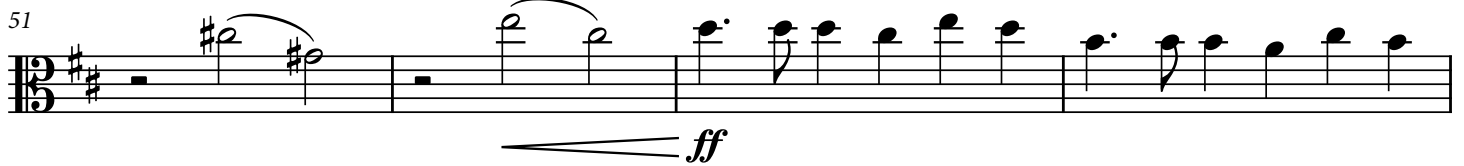
42



46



51



55



59

63

poco rit

70 Tempo del con primo

ff

67

dim.

71

pp

80

71

5 pizz.

mf

88

91

1

95

arco

cresc.

f

99 72 Faster

p

104 più animato

p

110

mf *cresc.*

112

f

114

116

118 73

p

122

V.S.

128 unis.

f

133

ff

136

1

140

74

f

div.

144

cresc.

149 pizz.

pizz.

153

mf

157

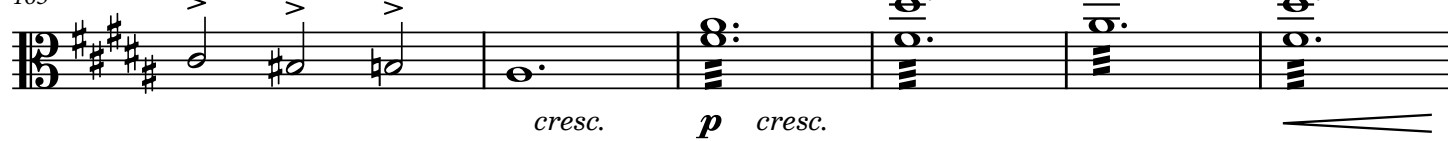
f

75

161



165



171



175

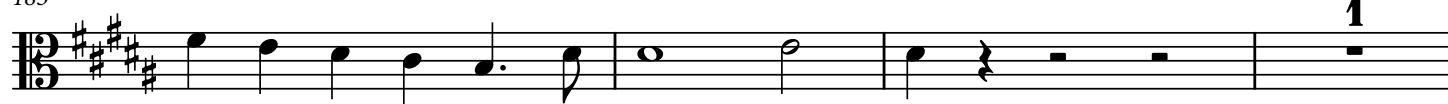


76

179



183



187



77

190



Maestoso

196



200



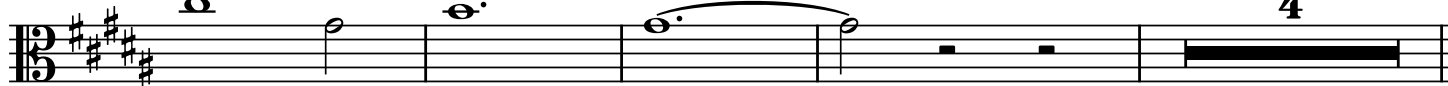
204



208



212



4

216-219

Allegro

220

*ff*

223





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