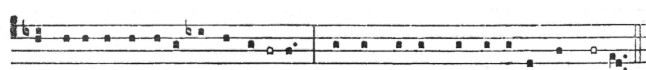




# A WANDERER'S PSALM

[ CANTUS PEREGRINUS ]



SET TO MUSIC FOR  
SOLI, CHORUS & ORCHESTRA

by  
Horatio Parker  
(Op. 50)

---

Violoncello

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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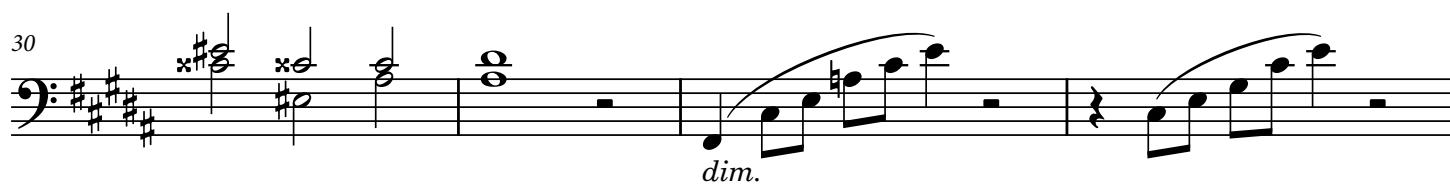
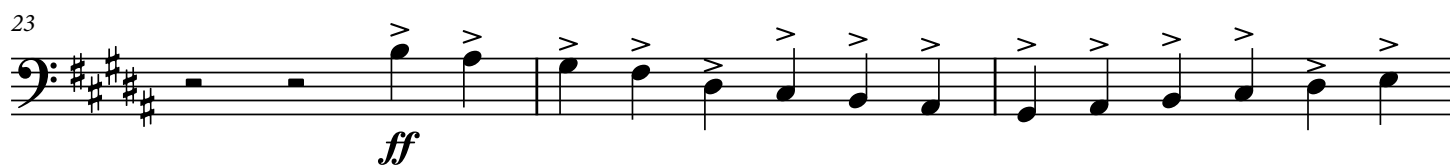
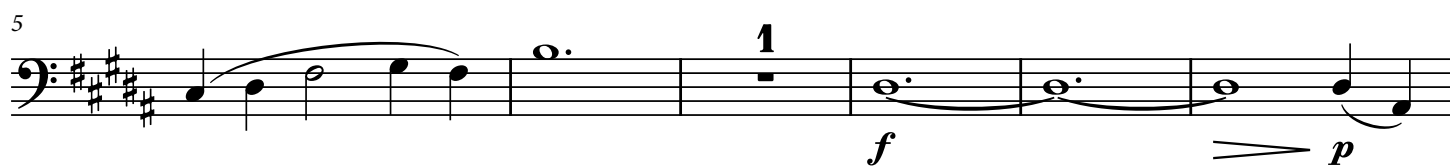
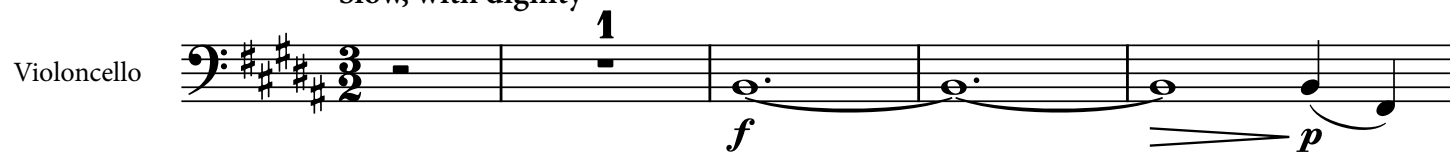
## A WANDERER'S PSALM

Psalm 107

Horatio Parker

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

Slow, with dignity



34 1

*p*

37

*f*

40

*sfz* *ff*

44

*sfz* *ff*

47

*sfz* *ff*

50-51

52 2

*ff*

56

*dim.*

60

*mf* *dim.*

64

*p*

67

*pp*

71 3

*div.* *div.* Vc. I Vc. II

75

*pizz.* 3 3 3



78

arco

82

poco animato

*p*

*p*

85

*pp*

*pp*

90

94

4

*p*

*p*

V.S.

98 *pp* *cresc.* unis.

102 *ff*

106

111 *ff*

117 *f*

121 *f*

126 *cresc.*

131 *ff*

136

6 Very firmly

*f*

140

143

147

152

7

V.S.

156



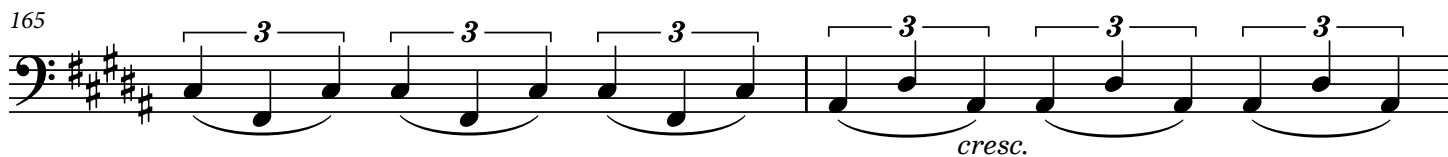
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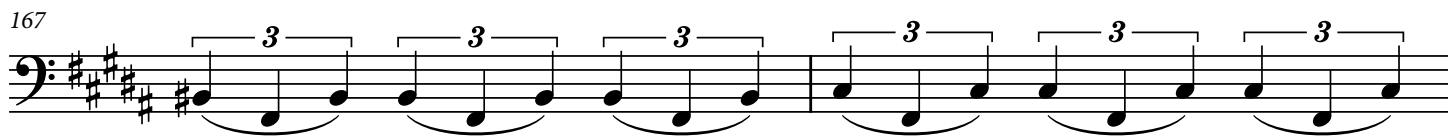
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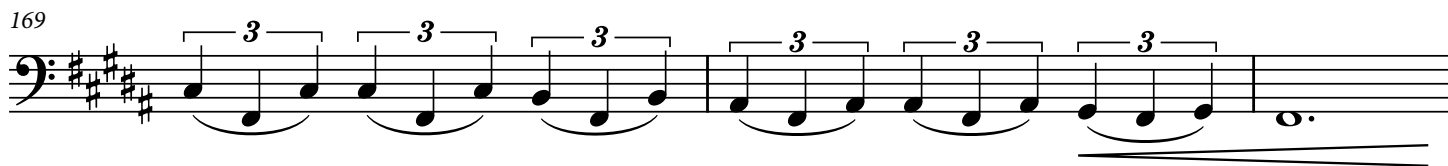
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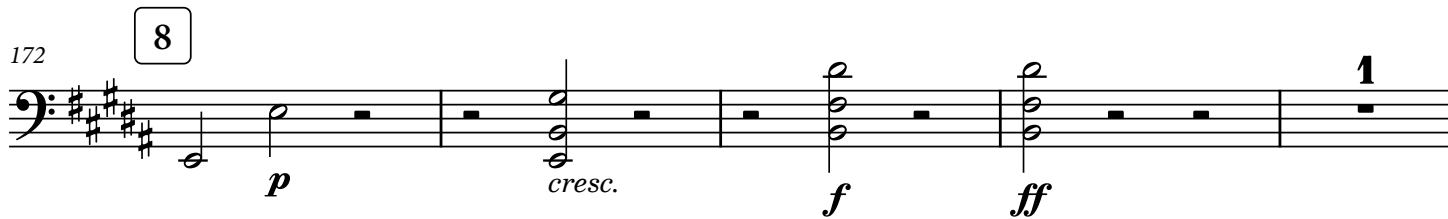
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169



172



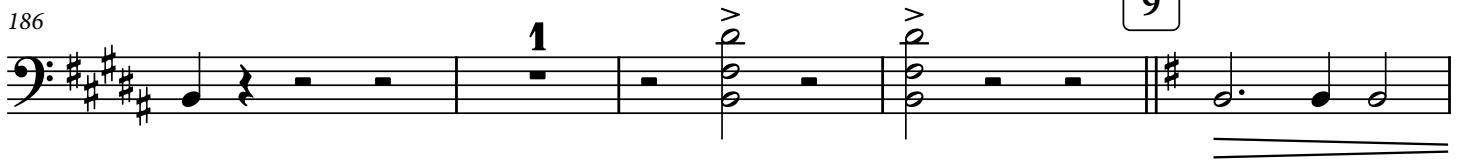
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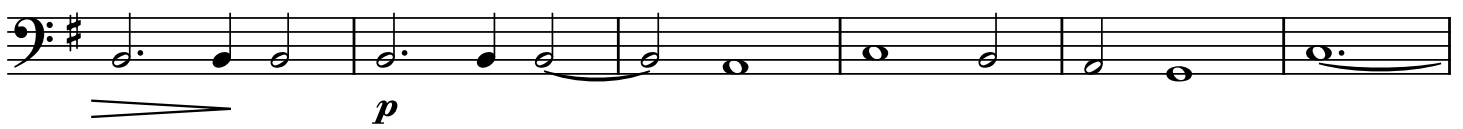
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186



191



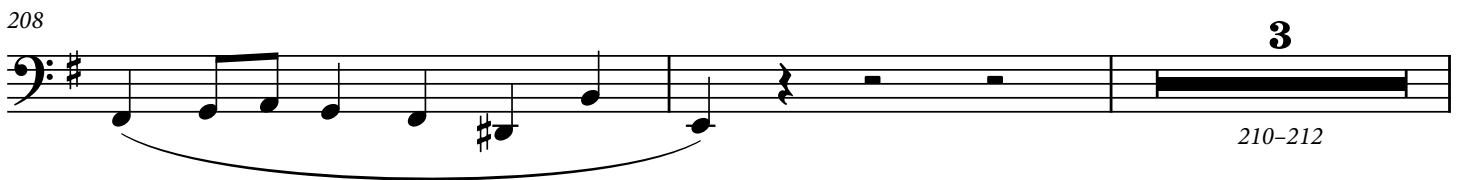
197



205



208



213 *div.*  
*p p*

216

220

224 *unis.* **3** **11** sostenuto  
 226-228 *pp*

230 *div.*

237 *pizz.* **1** arco  
*pp*

244 **2**  
 246-247

251 **12** Vc. I *espressivo*  
*p* Vc. II *p*

256

pizz.

3

259

cresc.

arco

cresc.

263

13 poco animato

266

269

unis.

pizz.

*p*

Poco più mosso

272

poco cresc.

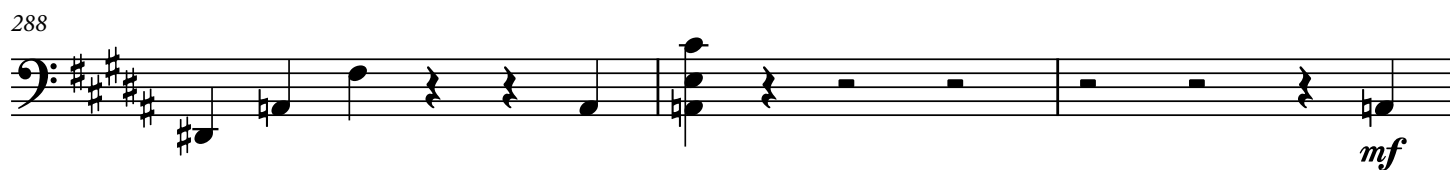
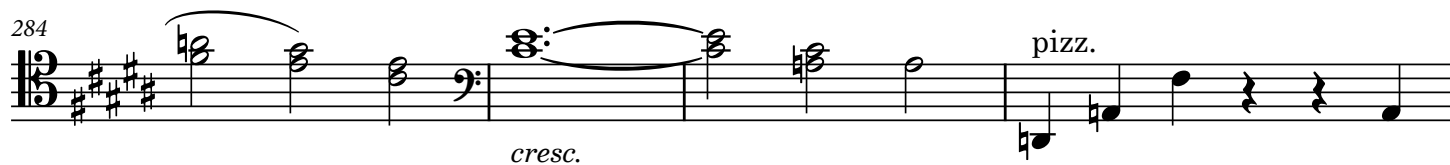
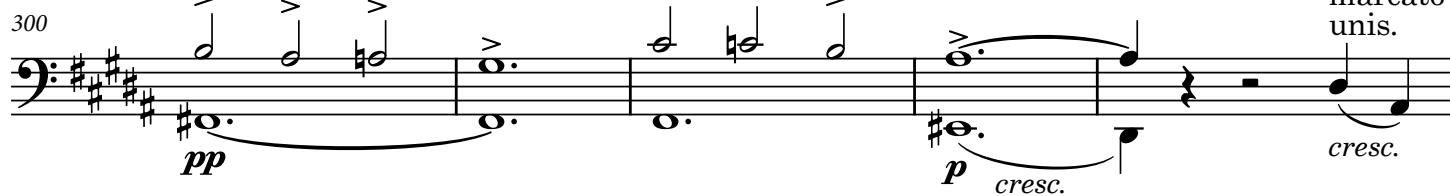
275

1

V.S.

**14** Poco mosso*espressivo*

arco

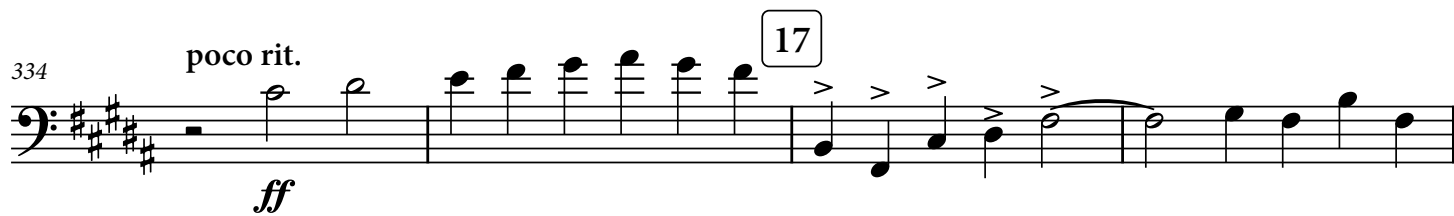
**15** arco  
div.





334 poco rit. 17

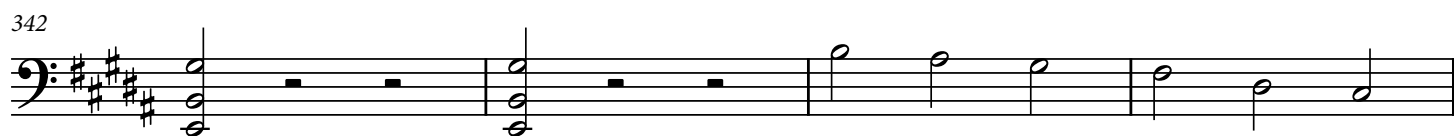
*ff*



338



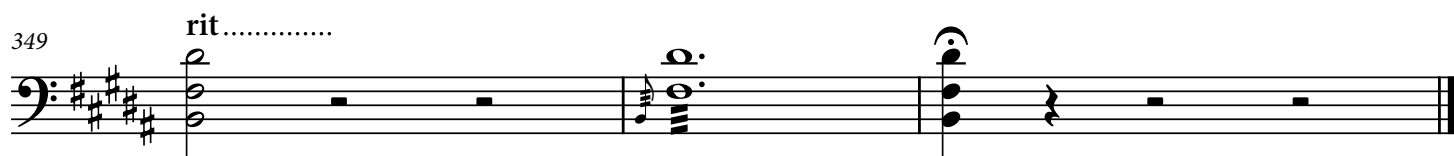
342



346



349 rit.....



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## No. 2 - “They That Sit In Darkness”

**Allegro moderato**

Violoncello

1-9

9

1

*pf*

*pf*

14

18

1

8

*p*


20-27

The first system of the musical score for 'The Little Boat' is shown. It begins with a treble clef and a key signature of one flat (B-flat). The melody starts on a whole note G4, followed by a half rest. The next measure contains a half note A4, which is the start of a phrase marked with a piano (*p*) dynamic and a slur. This phrase continues through measures 16 and 17, ending on a half note G4. Measure 18 contains a half rest. Measure 19 contains a half note A4. Measure 20 contains a half rest. Measure 21 contains a half note A4. Measure 22 contains a half rest. Measure 23 contains a half note A4. Measure 24 contains a half rest. Measure 25 contains a half note A4. Measure 26 contains a half rest. Measure 27 contains a half note A4. The system ends with a double bar line. The number 14 is written above the first measure. The number 18 is written above the 18th measure. The number 1 is written above the 19th measure. The number 8 is written above the 20th measure. The piano (*p*) dynamic is written below the 15th measure. The number 20-27 is written below the 20th measure.

28

*sfz* *sfz* *sfz* *sfz*

36



19

[illegible]

48

20

marcato

The musical score for the 20th measure is written on a single staff. The key signature is one flat (B-flat). The measure is marked 'marcato'. The notation includes a series of eighth and sixteenth notes, with a triplet of eighth notes indicated by a '3' over the notes. The measure ends with a double bar line.

52

56

**1** poco rit.

*f*

60 21 **10** Solo Alto **a tempo**

62-71 Such as sit in dark

75 22

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

82 *sfz* *sfp* unis. *dim.*

*sfz* *sfp* unis. *dim.*

88 **1** pizz. **1** *p* V.S.

**1** pizz. **1** *p* V.S.

92 23 arco *ppp*

98 pizz. *poco cresc.*

103 *f* arco

107 24 con anima pizz.

111 Vc I Vc II

114 *Più mosso*

120 unis.  
arco

*p*

25

125 pizz. arco

*cresc.*

130

*p cresc. f*

133-134

137

*pp*

26

144

*pp*

147

*pp*

152 rit.

*pp*

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

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

Violoncello

2

1-2

*f* *cresc.*

6

*ff*

11

*f*

17

27

23

29

35

*cresc.*

28

42

*ff*



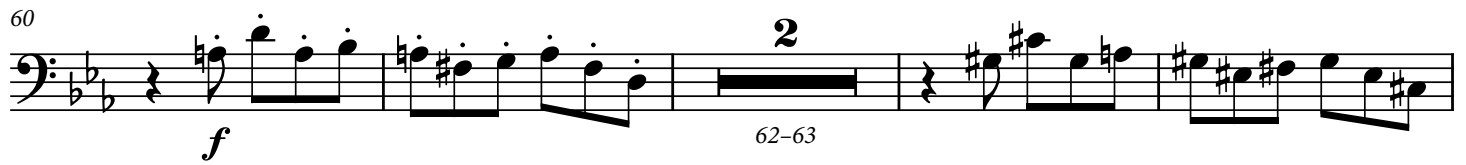
48



54



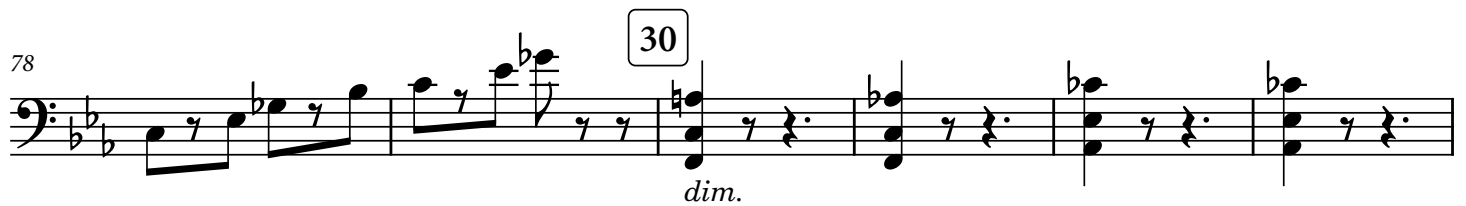
60



73



78



84



89



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94

*ff*

99

31

*ff*

103

*mf dim.*

108

1

*p*

116

div.

32

*p*

125

unis.

*p*

133

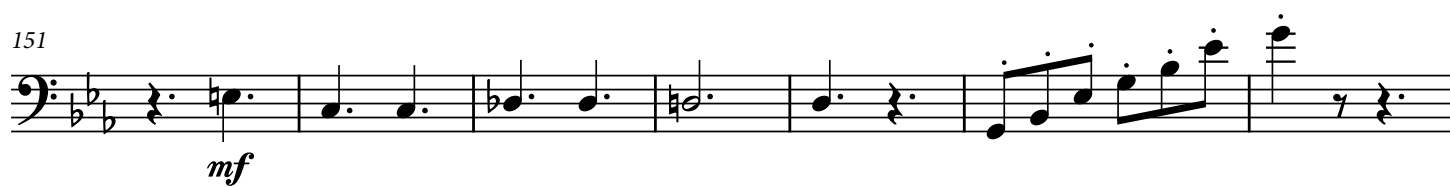
5

33

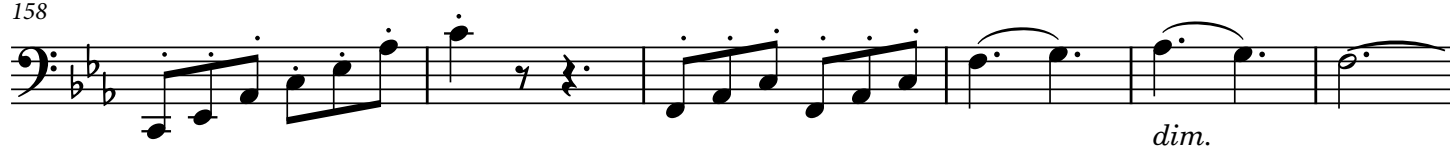
11

*p*

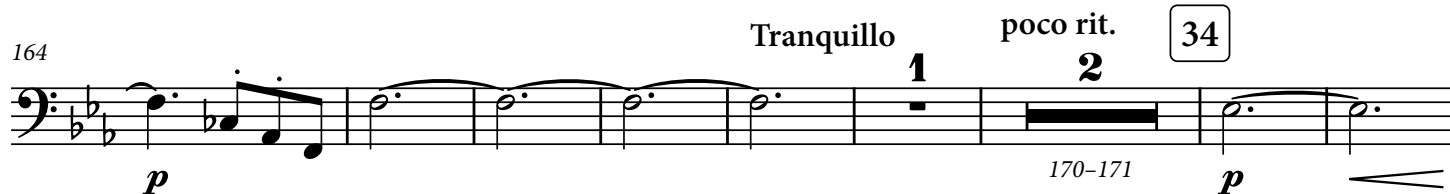
151



158



164



174



179



35

186



192



197



[illegible]

208 36

*fff*

211

215

The first system of the musical score is written on a single bass staff. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The melody starts with a quarter note G2, followed by a quarter note F2, and then a quarter note E2. This is followed by a quarter rest, then a quarter note D2, and a quarter note C2. The melody continues with a quarter note B1, a quarter note A1, and a quarter note G1. This is followed by a quarter note F1, a quarter note E1, and a quarter note D1. The melody ends with a quarter note C1. The dynamic marking *ff* is placed below the staff. The system concludes with a double bar line.

[illegible]

227

arco

232

*mf* *f* *ff*

pizz.

237

*p* *f* *mf*

239-240 242-246



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

Violoncello

Fast ♩ = 138

*ff*

*dim.*

5

*mf*

10

40

17

*f*

24

*cresc.*

31

*mf*

*p*

39

41

*f*

45

*dim.*



53 42

4  
55-58  
*mf*  
arco

60

*p*

65

*f*  
*ff*  
1

72 43

*pp*

76

*cresc.*

80

1  
*p*  
pizz.  
*pp*  
arco  
1  
V.S.

86 *cresc.*

90

93 **44** *pp*

98 **2** pizz. arco *p*

99-100

106 **45** *f* *p*

112 **1** *pf*

120 **2** *ff* *ff*

123-124

128 **46** *fff*

133

*ff*

140

*cresc.*

145

47

*f* *ff*

152

159

48 animato

*f*

164

Più largo e rit. molto

*fff* *sfz* *p*

172

178-180

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## Andantino tranquillo

Solo

181 con sordini

*p*

*p* gli altri

*pp*

## 49 Allegretto sempre

188

*p*

196

202

*p*

208

213

1

V.S.

un poco più mosso

*espressivo*

219 50

Animato e crescendo

225

51 Largo ma non lento

232

241

Animato e crescendo

246

251

257 unis.

*f* *ff*

264

270

*p*

276

*cresc.*

280

V.S.





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

Violoncello

Andantino

*p*

4

54

5-6

*p*

9-10

13

*mf*

*cresc.*

pizz. div.

*f*

arco

3

19-21

22

55 Più mosso

*p*

*p*

pizz.

28

3

31-33

*pp*

35

56

*cresc.*

40

57

arco

*f*

*pf*

46

*cresc.*

*p*

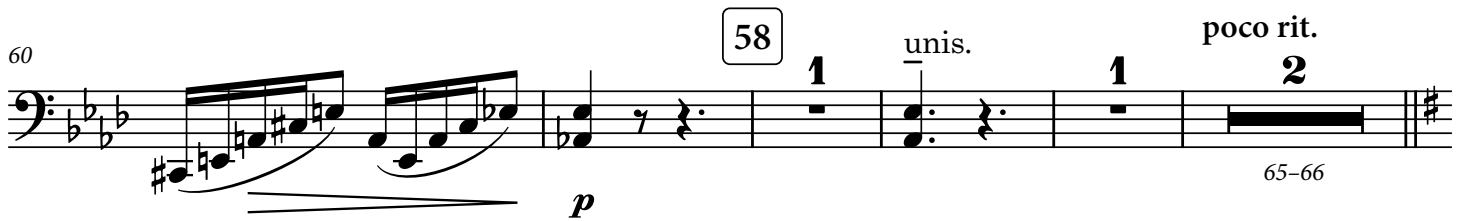
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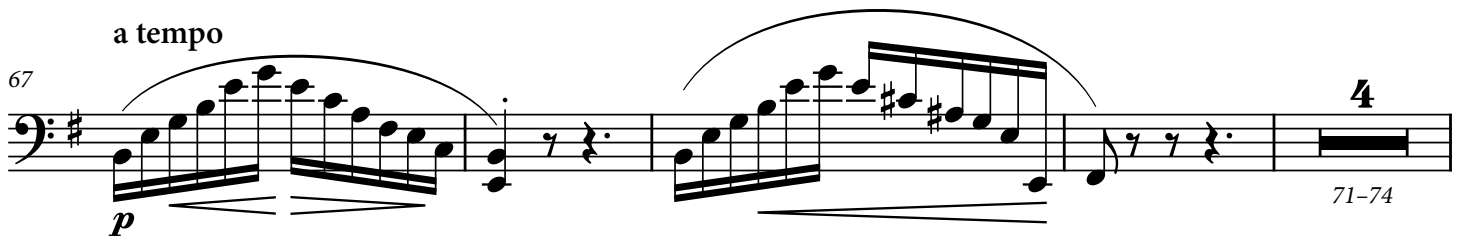
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60



67



59

2

75-76

*fp*

pizz.

arco

pizz.

*mf*



83

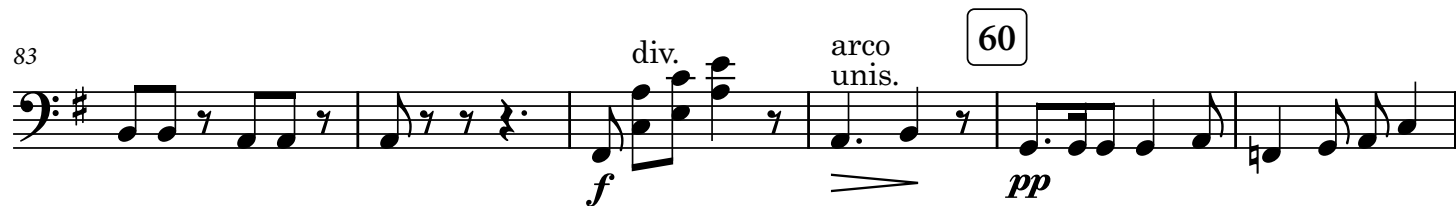
div.

arco unis.

60

*f*

*pp*



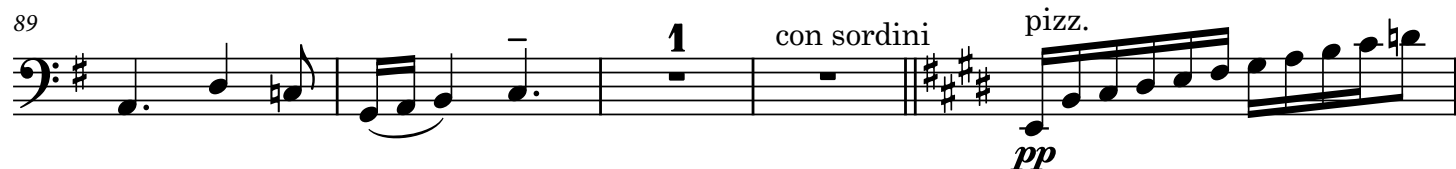
89

1

con sordini

pizz.

*pp*



94



97

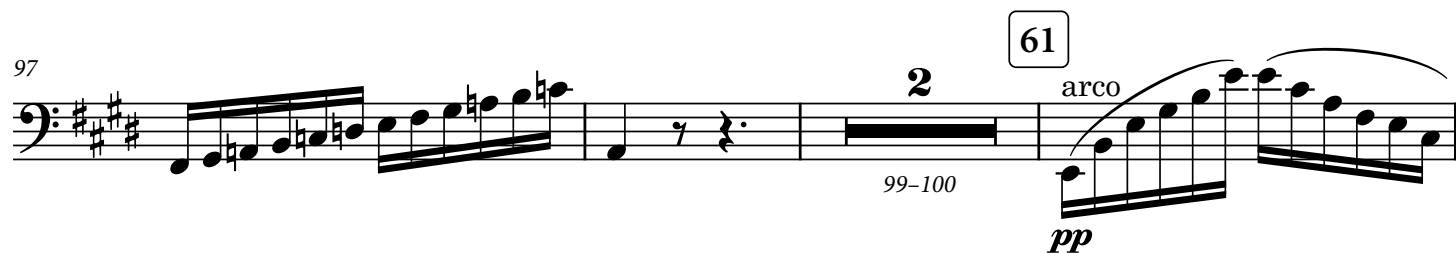
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2

99-100

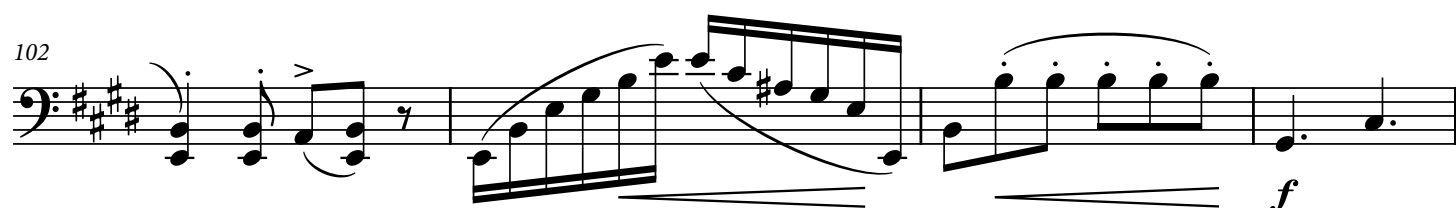
arco

*pp*



102

*f*



106

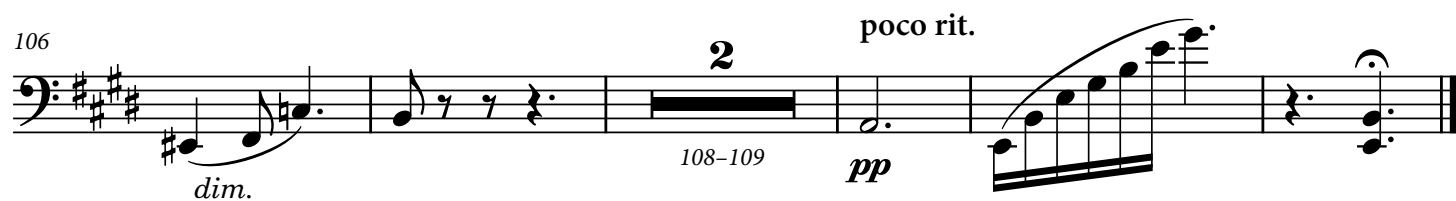
2

108-109

*pp*

poco rit.

*dim.*



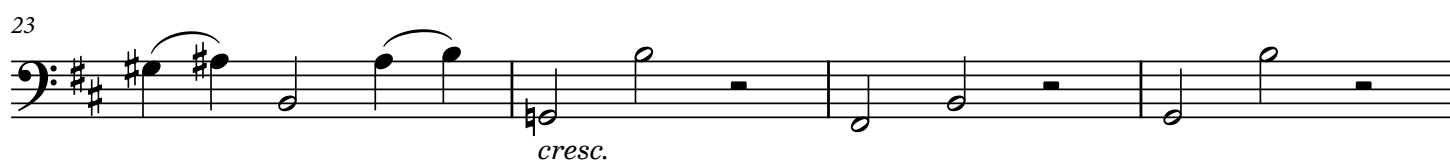
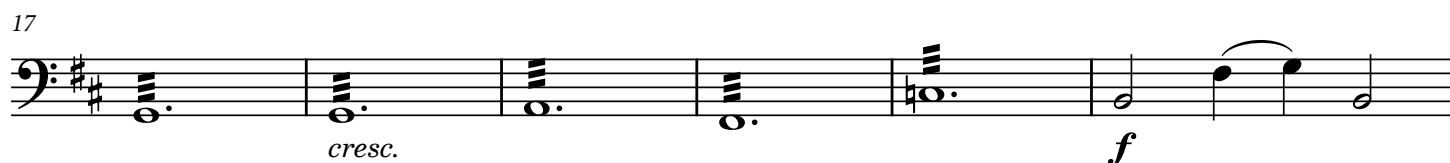
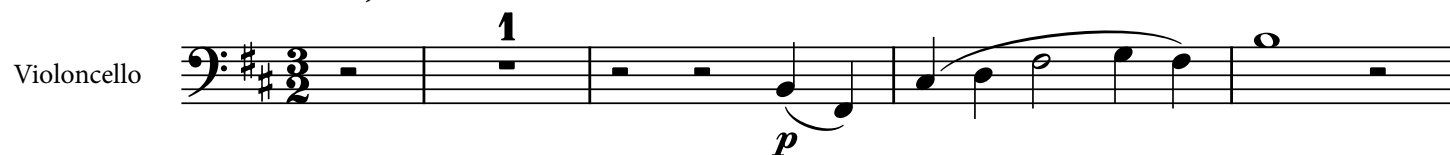
No. 6 - “The Righteous Will Consider This”

Tacet

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

Lento, sostenuto

Violoncello



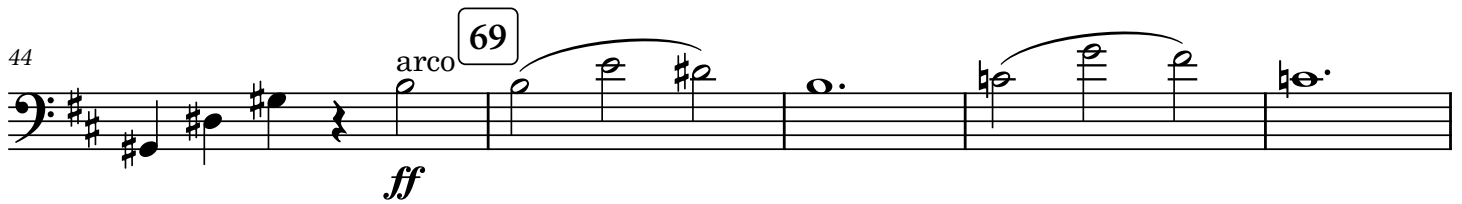
38



41



44



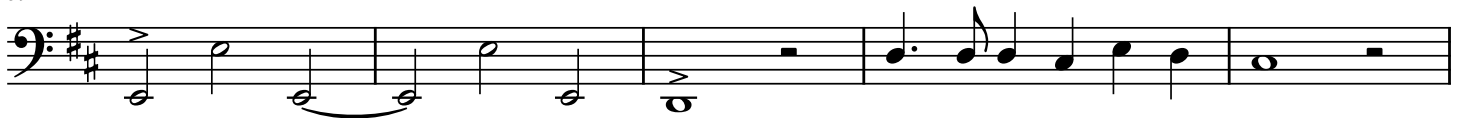
49



54



59



64



68



72-74

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75

*pp*

2

77-78

5

81-85

71

86

pizz.

*mf*

89

*f*

92

*f*

95

*f*

98

*f*

101

arco

72 Faster

*p*

marcato

105

*f*

V.S.

109 *più animato*

*mf*

111

*cresc.* *f*

113

*f*

115

*f*

117

*f*

120 73 *pizz.*

*p*

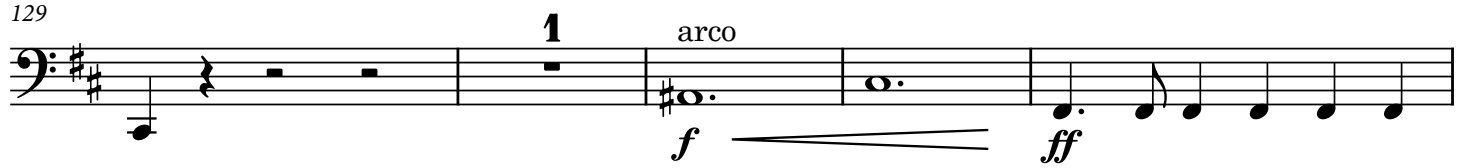
123

*f*

126

*f*

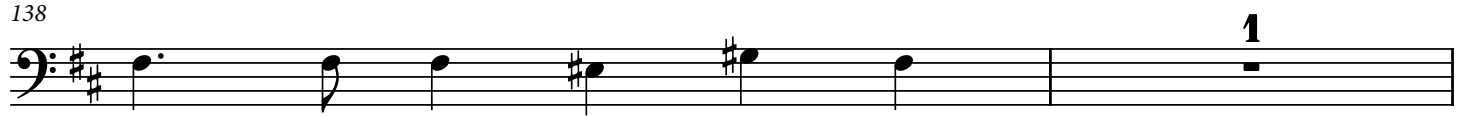
129



134



138



V.S.

140

74

div.

*f*

144

*cresc.*

149

pizz.

153

*mf*

157

*f*

160

75

arco

163

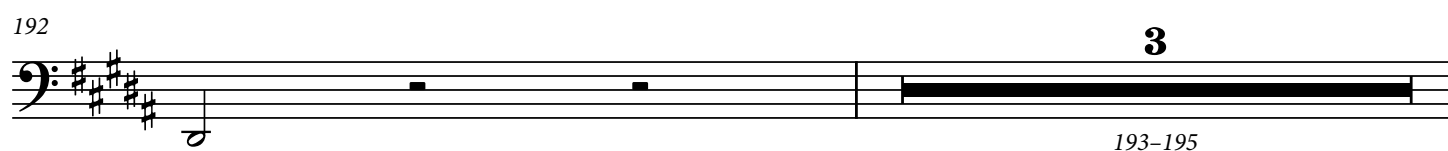
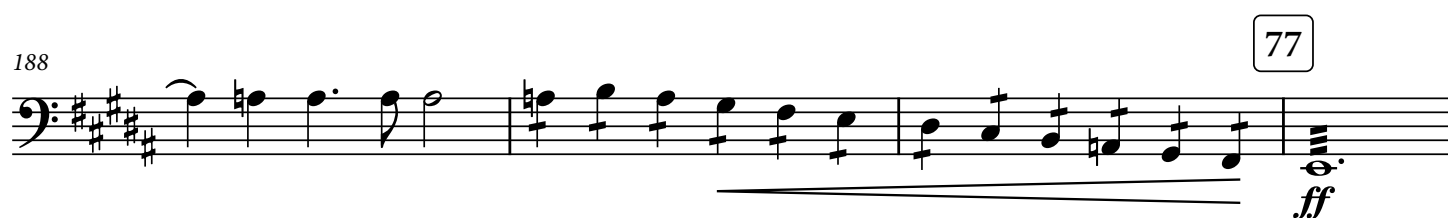
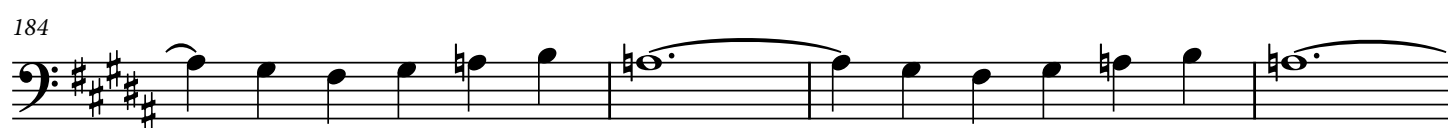
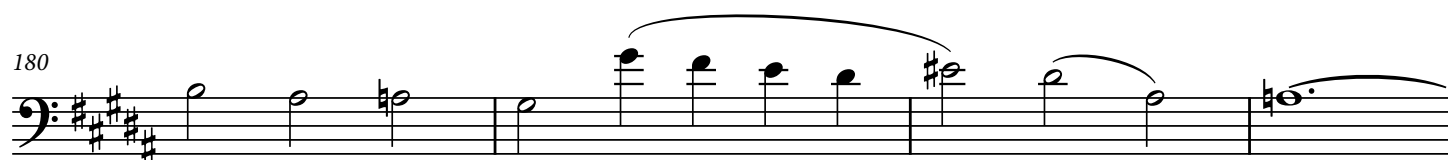
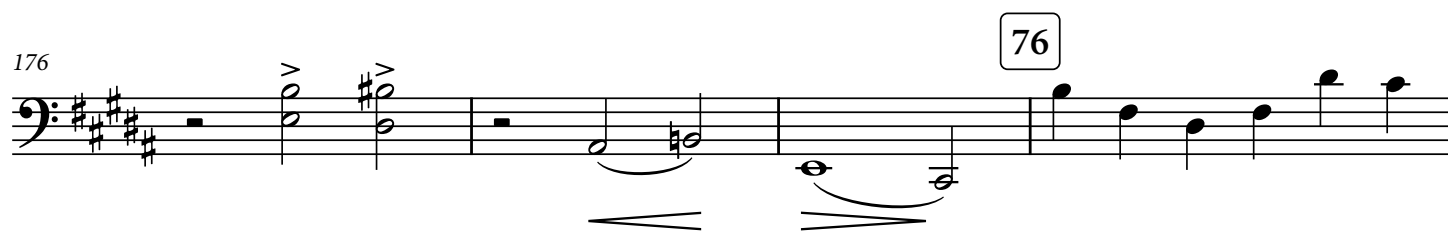
*pp*

*cresc.*

marcato

168

*ff*

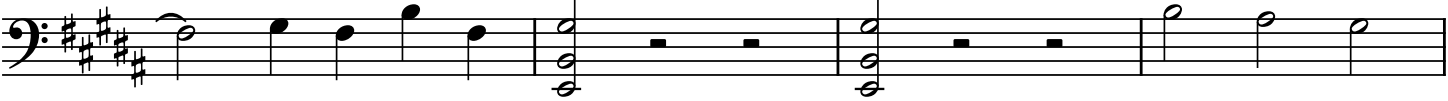


Maestoso

196



200



204



208



213



221



225







# ENGLISH HERITAGE

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