



THE WANDERER

Song for Voice & Piano

Words By

Alfred, Lord Tennyson

Music By

Hamish MacCunn

1894

VOCAL SCORE

COVER IMAGE

“Wanderer in the Storm”

Julius von Leybold

German Artist

(1835)

The Metropolitan Museum of Art (New York)



This score is in the Public Domain and has No Copyright under United States law. Anyone is welcome to make use of it for any purpose. Decorative images on this score are also in the Public Domain and have No Copyright under United States law. No determination was made as to the copyright status of these materials under the copyright laws of other countries. They may not be

in the Public Domain under the laws of other countries. EHMS makes no warranties about the materials and cannot guarantee the accuracy of this Rights Statement. You may need to obtain other permissions for your intended use. For example, other rights such as publicity, privacy or moral rights may limit how you may use the material. You are responsible for your own use. <http://rightsstatements.org/vocab/NoC-US/1.0/>



Text written for this score, including project information and descriptions of individual works does have a new copyright, but is shared for public reuse under a Creative Commons Attribution NonCommercial (CC BY-NC 4.0 International) license. <https://creativecommons.org/licenses/by-nc/4.0/>



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

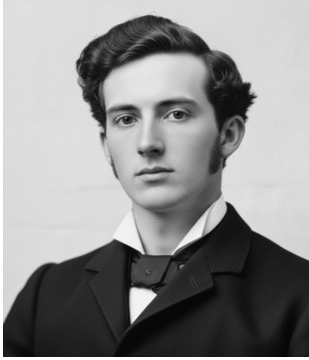
Professor of Music
University of Minnesota - School of Music
Minneapolis, Minnesota USA

Source Information

<i>Autograph Manuscript:</i>	Royal College of Music Library (London) MS 4986
<i>Vocal Score:</i>	n.a.
<i>Research & Score Preparation</i>	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro Version 6.0.20.6047 *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

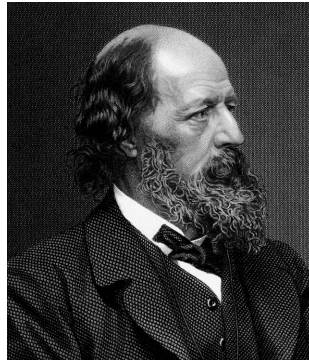


Hamish MacCunn, né James MacCunn (22 March 1868 – 2 August 1916) was a Scottish composer, conductor and teacher.

He was one of the first students of the newly founded Royal College of Music in London, and quickly made a mark. As a composer he achieved early success with his orchestral piece *The Land of the Mountain and the Flood* (1887), and, later, his first opera, *Jeanie Deans* (1894). His subsequent compositions did not match those two successes, and although he continued to compose throughout his life, he became best known as a conductor and teacher. He held teaching appointments at the Royal Academy of Music and the Guildhall School of Music.

As a conductor MacCunn served as musical director to the Carl Rosa, Moody-Manners and D'Oyly Carte opera companies, and worked with Thomas Beecham in the latter's London opera seasons in 1910 and 1915 and on tour.

https://en.wikipedia.org/wiki/Hamish_MacCunn



“The Wanderer” is a poem by Alfred, Lord Tennyson, which reflects themes of solitude, friendship and the search for belonging. It captures the emotional journey of a speaker who feels disconnected from their surroundings and longs for companionship.

Themes and Motifs

Solitude & Exile: The speaker expresses feelings of loneliness and the pain of being away from friends and home.

Friendship: The poem highlights the importance of friendship and the comfort it brings, contrasting the joy of companionship to the sorrow of separation.

Transience of Life: Tennyson touches on the fleeting nature of happiness and the inevitability of change.

Structure and Style

Form: The poem is written in a lyrical style, characterized by its rhythmic flow and emotional depth.

Imagery: Tennyson uses vivid imagery to evoke feelings of nostalgia and longing, enhancing the emotional impact of the poem.

THE WANDERER

The gleam of household sunshine ends,

And here no longer can I rest;

Farewell! - You will not speak, my friends,

Unfriendly of your parted guest.

O well for him that finds a friend,

Or makes a friend where'er he come,

And loves the world from end to end,

And wanders on from home to home!

O happy he, and fit to live,

On whom a happy home has power

To make him trust his life, and give

His fealty to the halcyon hour!

I count you kind, I hold you true;

But what may follow who can tell?

Give me a hand-and you-and you-

And deem me grateful, and farewell!

Alfred, Lord Tennyson

The Wanderer

Alfred, Lord Tennyson

Hamish MacCunn

Andante espressivo

p

Voice

The gleam of house - hold sun - shine ends, And
O hap - - py he, and fit to live, On

Pianoforte

V.

here no lon - ger can I rest ; Fare - well ! You will not
whom a hap - py home has power To make him trust his

P. F.

V.

6

speak, my friends, Un - friend - ly of your part - ed guest. *p* O
life, and give His feal - ty to the hal - cyon hour ! I

P. F.

p

The Wanderer

9

V. well for him that finds a friend, Or makes a friend, where - 'er he
count you kind, I hold you true; But what may fol - low, who can

P. F. *cresc.*

12

V. come, — And loves the world from end to end, And wan - ders
tell ? — Give me a hand — and you — and you — And deem me

P. F. *p* *f* *poco rall. e dim.*

15

V. on from home to home !
grate - ful, and fare - well !

P. F. *pp*



ENGLISH HERITAGE

MUSIC SERIES

Unearthing from the Past - Preserving for the FutureSM



PUBLISHING

ehms.lib.umn.edu

Catalog Number

31.1/02