

Commissioned by the 2008 Ocean Grove Choir Festival and Dr. Jason Tramm, Music Director  
Premiered by the Ocean Grove Festival Choir, July 12, 2009 – Ocean Grove, New Jersey

# Wayfaring Stranger


for SATB Chorus (divisi) and optional Brass Quintet, Percussion and Organ

Traditional  
G. W. alt.

Gwyneth Walker

Slowly, freely *rit.* At a walking tempo ♩ = 72

Piano



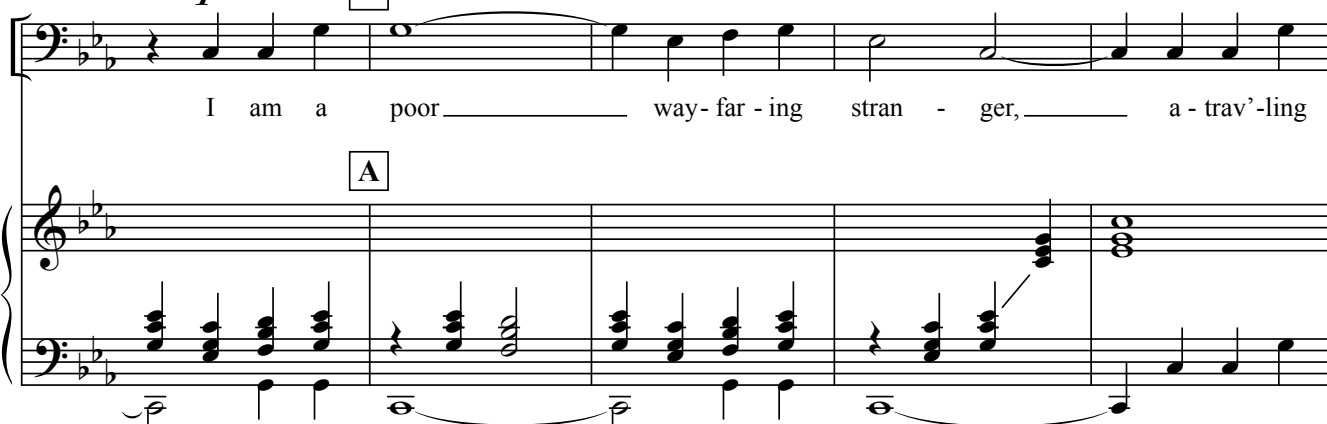
ped. \_\_\_\_\_ with pedal

Detailed description: This block contains the piano introduction. It starts with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo markings are 'Slowly, freely' and 'rit.', followed by 'At a walking tempo ♩ = 72'. The music is written for piano in 4/4 time. The first system shows a melodic line in the right hand starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand has a whole note G3. A dynamic marking 'p' is present. A fermata is placed over the first measure. The second system shows a change to 3/4 time. The right hand has a half note G4, followed by quarter notes A4, B4, and C5. The left hand has a half note G3. A 'ped.' line with a bracket spans the first two measures, and 'with pedal' is written below. The third system shows a half note G4, followed by quarter notes A4, B4, and C5. The left hand has a half note G3. A fermata is placed over the first measure.

6 *unis. p cantabile* **A**

T  
B

I am a poor \_\_\_\_\_ way-far-ing stran-ger, \_\_\_\_\_ a-trav'-ling



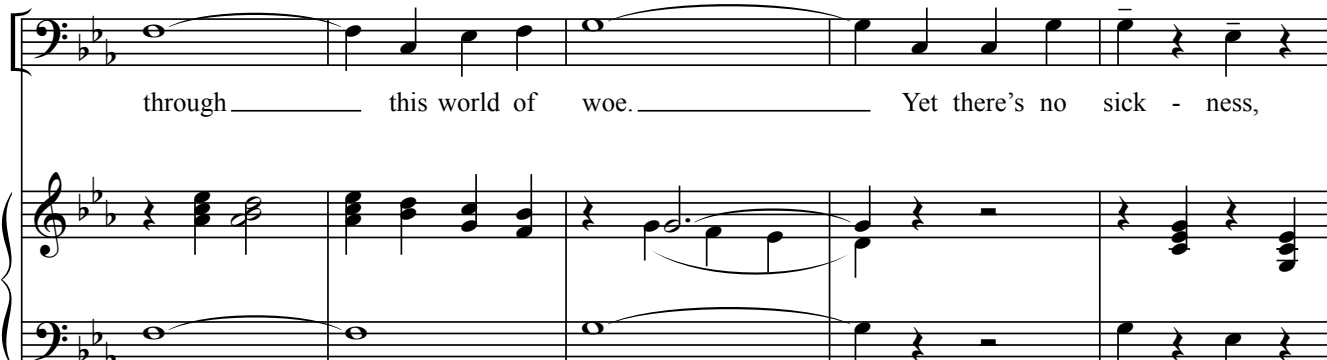
**A**

Detailed description: This block contains the vocal and piano accompaniment for measures 6-10. The vocal line is written for Tenor (T) and Bass (B) in a single staff. The lyrics are 'I am a poor \_\_\_\_\_ way-far-ing stran-ger, \_\_\_\_\_ a-trav'-ling'. The piano accompaniment is written for right and left hands. The key signature remains two flats. The tempo is 'unis. p cantabile'. A rehearsal mark 'A' is placed above the first measure of the piano part. The piano part features a steady accompaniment with chords and moving lines in both hands. A fermata is placed over the first measure of the piano part.

11

T  
B

through \_\_\_\_\_ this world of woe. \_\_\_\_\_ Yet there's no sick-ness,



Detailed description: This block contains the vocal and piano accompaniment for measures 11-15. The vocal line is written for Tenor (T) and Bass (B) in a single staff. The lyrics are 'through \_\_\_\_\_ this world of woe. \_\_\_\_\_ Yet there's no sick-ness,'. The piano accompaniment is written for right and left hands. The key signature remains two flats. The piano part continues with a steady accompaniment. A fermata is placed over the first measure of the piano part.

16

T  
B

toil or dan - ger in that bright land to which I

21

*unis. p cantabile***B**

S  
A

I'm go - ing home o - ver Jor - dan,

go.

**B**

26

S

I'm go - ing home no more to roam.

I'm go - ing home no more to roam. I'm on - ly

31 *(p)*

S I'm on - ly go - ing

A go - ing o - ver Jor - dan. I'm on - ly go - ing

36 *unis.*

S to my home.

A to my home.

*mf*

*Leg.*

40 **C** *p* (a light, rhythmic counterpoint)

S la la la la la la la la la la la la la

A *p* (a light, rhythmic counterpoint)  
la la la la la la la la la la la la la

T *unis. mf*  
I know dark clouds will gath-er round me. I know my

**C** *p*

*(Leg.)*

45

S  
la la la la la la la la la la la la la la Ah\_\_\_

A  
la la la la la la la la la la la la la la Ah\_\_\_

T  
8  
way \_\_\_\_\_ is rough and steep. \_\_\_\_\_ But gold - en fields lie

B  
way \_\_\_\_\_ is rough and steep. \_\_\_\_\_ But gold - en fields lie

50

S  
la la la la la la la la la la la la la la Ah\_\_\_

A  
la la la la la la la la la la la la la la Ah\_\_\_

T  
8  
out\_\_ be - fore me, \_\_\_\_\_ where all the saints their vig - ils\_\_

B  
out\_\_ be - fore\_\_ me, \_\_\_\_\_ where all the saints their vig - ils\_\_

55 *mf* **D**

S la la la la la la la I'm go-ing home \_\_\_\_\_ to meet my fath - er. \_\_\_\_\_

A la la la la la la la I'm go-ing home \_\_\_\_\_ to meet my fath - er. \_\_\_\_\_

T keep. \_\_\_\_\_ *(mf)* la la la la la la la la la la la la la la

B keep. \_\_\_\_\_ *(mf)* la la la la la la la la la la la la la la la la

*mf* **D**

60 *unis.* *p* ,

S \_\_\_\_\_ He said He'd meet me when I \_\_\_\_\_ come. \_\_\_\_\_

A \_\_\_\_\_ He said He'd meet me when I \_\_\_\_\_ come. \_\_\_\_\_

T la meet me come... \_\_\_\_\_ I'm go - ing *p tenderly*

B la meet me come... \_\_\_\_\_ I'm go - ing *p tenderly*

65

*rit.*

, *Slowly, freely*

S  
A  
T  
B

home to meet my moth - - - er, she said she'd wait for me in the

home to meet my moth - - - er, she said she'd wait for me in the

*unis.*

*rit.*

*for rehearsal only*

, *Slowly, freely*

*p*

70

*accel.*

*p*

S  
A  
T  
B

in the Prom - ised Land.

in the Prom - ised Land, in the Prom - ised Land.

Prom - ised Land, in the Prom - ised Land, in the Prom - ised Land.

Prom - ised Land, in the Prom - ised Land, in the Prom - ised Land.

*p*

*unis.*

*(rehearsal)*

*accel.*

**Play**

*p*

**Play**

*Reo.*

**E** More quickly, animated  $\text{♩} = 80$

73

S *f* I want to wear a crown of glo - ry,

A *f* I want to wear a crown of glo - ry,

T *f* I want to wear a crown of glo - ry,

B *f* I want to wear a crown of glo - ry,

**E** More quickly, animated  $\text{♩} = 80$

77

S *unis.* when I ar - rive in Ca - naan Land. I want to

A when I ar - rive in Ca - naan Land. I want to

T when I ar - rive in Ca - naan Land.

B when I ar - rive in Ca - naan Land.

81

S SHOUT SAL - VA - TION'S STO - - - - RY, when I join *(f)*

A SHOUT SAL - VA - TION'S STO - - - - RY, when I join *(f)*

T SHOUT SAL - VA - TION'S STO - - - - RY, when I join *(f)*

B SHOUT SAL - VA - TION'S STO - - - - RY, when I join *(f)*

*unis.*

85

S in with the gos - pel band, \_\_\_\_\_ with the gos - pel band.

A in, \_\_\_\_\_ in with the gos - pel band. \_\_\_\_\_

T in... \_\_\_\_\_ in with the gos - pel band.

B in... \_\_\_\_\_ I'm go - ing

*(f)*



89 **F**

S I'm go - ing there to see my Sav - ior.

A I'm go - ing there to see my Sav - ior.

T I'm go - ing there to see my Sav - ior.

B there \_\_\_\_\_ to see my Sav - ior. He \_\_\_\_\_ said He'd

**F**

93 *unis.* , (*f*)

S He said He'd meet me when I come. \_\_\_\_\_ I'm on - ly

A He said He'd meet me when I come. \_\_\_\_\_ I'm on - ly

T He said He'd meet me when I come. \_\_\_\_\_ I'm on - ly

B meet me when I come. \_\_\_\_\_ I'm on - ly

**F**

97 *rit.* **Slower**  
*dim. poco a poco*

S  
A  
T  
B

go - ing o - ver Jor - - - dan, I'm on - ly  
*dim. poco a poco*

go - ing o - ver Jor - - - dan, I'm on - ly

*rit.* **Slower**

101 *a tempo* (♩ = 80)  
*unis.*  
***p***

S  
A  
T  
B

go - ing to my home.  
***p***

go - ing to my home.

*a tempo* (♩ = 80)

***p***

106 **G** *mf*

111



**H Grandly** (♩ = 80)

123

*f* >

S free from earth - ly tri - als, and fol - low

*f*

A free from earth - ly tri - als, and fol - low

*f* > > >

T I'll soon be free from earth - ly tri - als,

*f* > > >

B I'll soon be free from earth - ly tri - als,

**H Grandly** (♩ = 80)

*f* >

*with pedal*

127

*unis.*

S on my Great Re - ward.

A on my Great Re - ward. I'll drop my bur - den

*unis.*

T on my Great Re - ward. I'll drop my bur - den

B on my Great Re - ward. I'll drop my bur - den

*unis.*

132 rit.

Slower

S de - ni - al, Lord, *S2 p* sing-ing to my,

A and de - ni - al, Lord and go home sing-ing to my, sing-ing to my,

T and de - ni - al, Lord and go home sing-ing to my, sing-ing to my,

B and de - ni - al, Lord and go home sing-ing to my, sing-ing to my,

*rit.* *Slower*

*p*

*with pedal*

137 S1

accel.

*f* a tempo (♩ = 80)

S sing-ing to my, sing-ing to my God! \_\_\_\_\_

A sing-ing to my, sing-ing to my God! \_\_\_\_\_

T sing-ing to my, sing-ing to my God! \_\_\_\_\_

B sing-ing to my, sing-ing to my God! \_\_\_\_\_

*accel.* *f* a tempo (♩ = 80)

142 *(f)* I

S I'm go - ing there \_\_\_\_\_ to see my Sa - vior. \_\_\_\_\_ He said He'd

A I'm go - ing there \_\_\_\_\_ to see my Sa - vior. \_\_\_\_\_ He said He'd

T I'm go - ing there to see my Sa - vior. \_\_\_\_\_

B I'm go - ing there to see my Sa - vior. \_\_\_\_\_

*(f)* I

*(f)* *(un.)*

147 *unis.* *rit. dim.*

S meet me when I come. \_\_\_\_\_ I'm on - ly go - ing

A meet me when I come. \_\_\_\_\_ I'm on - ly go - ing

T meet me when I come. \_\_\_\_\_ I'm on - ly go - ing

B meet me when I come. \_\_\_\_\_ I'm on - ly go - ing

*rit. dim.*

*unis.* *dim.*

152 (rit.) **Slower**, *p*

S o - ver Jor - - - dan. I'm on - ly go - ing to my

A o - ver Jor - - - dan. I'm on - ly go - ing to my

T o - ver Jor - - - dan. Hmm

B o - ver Jor - - - dan. Hmm

(rit.) **Slower**, *p*

157 **J** With building energy (♩ = 80)

S home.

A home.

T My Pre - cious Sa - vior, bring me

B Pre - cious Sa - vior, bring me home.

**J** With building energy (♩ = 80)

*p*

with pedal

16

*rit. to end*

161 *mf* *f* *ff*

S  
My Pre - cious Sa - vior, bring me home! \_\_\_\_\_

A  
My Pre - cious Sa - vior, bring me home! \_\_\_\_\_

T  
home. Pre - cious Sa - vior, bring me home! \_\_\_\_\_

B  
My Pre - cious Sa - vior, bring me home! \_\_\_\_\_

*rit. to end* *f* *ff*

4'30"  
December 10, 2008  
Braintree, Vermont

*Wayfaring Stranger* is based on the traditional American song, *I am a Poor, Wayfaring Stranger*. The lyrics describe two forms of journey – the journey “home” to be with parents, and the journey to the “Heavenly home” to be with God. These two journeys merge, as one seeks to join with one’s earthly parents in heaven just as one meets with the Heavenly Father at the end of the final voyage.

The imagery of the text is varied, from the tenderness of longing for parents to the celebration of “singing to my God!” Thus, the musical setting endeavors to highlight this emotional range. Each verse receives a different musical expression relevant to the lyrics. The depths of longing (lowest vocal range) associate with missing one’s mother, and the heights of celebration arrive with the words, “I’ll soon be free of earthly trials.”

The musical language is characterized by a recurrent rhythmic underpinning. This walking pattern reflects the journey home – a deliberate tempo with increasing energy. “Precious Savior, bring me home!”

Dr. Gwyneth Walker (b. 1947) is a graduate of Brown University and the Hartt School of Music. She holds B.A., M.M. and D.M.A. Degrees in Music Composition. A former faculty member of the Oberlin College Conservatory, she resigned from academic employment in 1982 in order to pursue a career as a full-time composer. She now lives on a dairy farm in Braintree, Vermont.

Gwyneth Walker is a proud resident of Vermont. She is the recipient of the Year 2000 “Lifetime Achievement Award” from the Vermont Arts Council as well as the 2008 “Athenaeum Award for Achievement in the Arts and Humanities” from the St. Johnsbury (VT) Athenaeum.

Walker’s catalog includes over 180 commissioned works for orchestra, band, chorus and chamber ensembles. The music of Gwyneth Walker is published by E. C. Schirmer of Boston (choral and vocal music) and MMB Music of St. Louis (orchestral and instrumental music).