

Extra Conductor Score: 032-4956-01

Style: Rock • Grade Level: 3

WAYFARING STRANGER

Arranged by
Larry Barton

Barnhouse

Not Valid for Performance.

Band

Ensemble

MUSIC PUBLISHERS SINCE 1886
 **BARNHOUSE**
COMPANY

WAYFARING STRANGER

Arranged by
Larry Barton

Instrumentation

1st Alto Sax
2nd Alto Sax
1st Tenor Sax
2nd Tenor Sax
Bari Sax

1st Trumpet
2nd Trumpet
3rd Trumpet
4th Trumpet

1st Trombone
2nd Trombone
3rd Trombone
4th Trombone

Guitar
Piano
Bass
Drum Set

Wayfaring Stranger is a popular American folk and gospel song that's been around since the early 19th century. It's probably best known for being the sad lament of a plaintive soul's journey through life, which is something I can especially relate to. Indeed, over the years it has served that same purpose for far more popular and notable performers, so that just makes it even more special - and meaningful - for me.

Having said that, however, it was never my intention to make the song sound sad. From the start, my vision was an arrangement that shouted, rather than mourned. After all, it's a beautiful tune, and, in my opinion, needs to be showcased with chords and a tempo that show it off, which is in sharp contrast to its usual dreary setting. From the first notes of the piece, played by the trumpets, to the end, this tune is designed to rock...and rock hard.

In the end, I can only hope my arrangement is worthy of such a great piece of music. Whether it is or not, however, if the performers and audience enjoy it as half as much as I've enjoyed writing it, I'll still consider it a success.

Rehearsal Suggestions

This chart is intended to "burn" from the first pick-up notes to the end. That means the performers must, above all else, push through the "ballad" sections of the tune, which are basically the spots with a soft rock reel and nice major seventh chords. The natural inclination will be to slow down at these moments, but don't fall into that trap. When the feel switches back to the driving rock feel, you'll be stuck with something that's draggy, as opposed to fiery, which will be the death of it.

As always, pay close attention to the articulations and dynamics, as they will go a long way to making the arrangement more musical as well as more listenable. Think of it this way: non-articulated music is the same as the mumbled spoken word, while the same dynamic level over and over tends to lead to listening fatigue. And nobody wants either of those, do they?

Have fun, and enjoy!



Written suggested solos provided for

Alto Sax
Tenor Sax
Trumpet
Trombone

About the Arranger



Larry Barton a graduate of Eastern Kentucky University (1979), has over 30 published compositions for Marching Band and Jazz Ensemble with C. L. Barnhouse Company since 1992. Mr. Barton brings a wealth of teaching, learning, and conducting experience to his compositions. He has served as Band Director of the Bardstown Independent and Madison County School Districts in Kentucky, and Commander/Conductor of the 100th Division US Army Reserve Band, Ft. Knox, Kentucky, teaching and working with young people in grades 5-12 and beyond. Mr. Barton is presently an assistant principal in Madison County. His services as an arranger, composer, and adjudicator are in great demand.

Recording Available: www.barnhouse.com

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CONDUCTOR SCORE
032-4956-00

WAYFARING STRANGER

ARRANGED BY
LARRY BARTON

INTENSE (♩ = 150)

5

1ST ALTO SAX

2ND ALTO SAX

1ST TENOR SAX

2ND TENOR SAX

BARI SAX

1ST TRUMPET

2ND TRUMPET

3RD TRUMPET

4TH TRUMPET

1ST TROMBONE

2ND TROMBONE

3RD TROMBONE

4TH TROMBONE

GIUITAR

PIANO

BASS

DRUM SET

1 2 3 4 5 6 7 8

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This image shows a page of a musical score for a jazz ensemble. The score is written for the following instruments:

- SAXOPHONES:** A Sax 1, A Sax 2, T Sax 1, T Sax 2, and Bari.
- TRUMPETS:** TRPT. 1, TRPT. 2, TRPT. 3, and TRPT. 4.
- TROMBONES:** TBN. 1, TBN. 2, TBN. 3, and TBN. 4.
- GUITAR:** GTR.
- PIANO:** PNO.
- BASS:** BASS.
- DRUMS:** DRUMS.

The score includes various musical notations, including notes, rests, and dynamic markings such as *f* (forte) and *mf* (mezzo-forte). A large, diagonal watermark reading "For reference only" is overlaid across the center of the page. The page number "13" is visible in the top right corner.

A SAX 1

A SAX 2

T SAX 1

T SAX 2

BARI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

SOLO

DUET

CROSS STICK

Q⁵ F⁵ Q⁵ Ebm⁷ F/Eb Ebm⁷ F/Eb Bbm⁷ Eb/Bb Bbm⁷ Dm⁷ Ebm⁷ Ebm⁹ Bbm⁷ Bbm⁹ D⁹us NC Qm/D D⁹us

19 20 21 22 23 24 25 26 27 28

29 OPEN FOR SOLOS - BACKGROUNDS ON CUE

Score for 12 instruments: A Sax 1, A Sax 2, T Sax 1, T Sax 2, Bari, Trpt. 1, Trpt. 2, Trpt. 3, Trpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., PNO., Bass, and Drums.

Chord symbols and dynamics are indicated throughout the score. Dynamics include *mf* (mezzo-forte) and *ff* (fortissimo). Chord symbols include E_m, A/E, E_m⁷, D/A, A_m, G, F⁷, E⁷, C⁷, B⁷, D⁷, F⁷, E^b, and NC (No Chord).

The score is divided into two main sections: 1. REPEAT AS NEEDED and 2. LAST TIME. The first section is marked with a repeat sign and the instruction "REPEAT AS NEEDED". The second section is marked with a repeat sign and the instruction "LAST TIME".

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29

30

31

32

33

34

35

36

37

38

Score for rehearsal mark 39, featuring various instruments and dynamics.

INSTRUMENTS: A SAX 1, A SAX 2, T SAX 1, T SAX 2, BARI, TRPT. 1, TRPT. 2, TRPT. 3, TRPT. 4, TBN. 1, TBN. 2, TBN. 3, TBN. 4, GTR., PNO., BASS, DRUMS.

DYNAMICS: *f* (forte), *mf* (mezzo-forte), *ff* (fortissimo), *OVERC.* (overblow).

REHEARSAL MARKS: 39, 40, 41, 42, 43, 44, 45, 46.

KEY SIGNATURE: Two flats (B-flat and E-flat).

TIME SIGNATURE: 4/4.

WATERMARK: Not for reference only.

47 Big!

A SAX 1

A SAX 2

T SAX 1

T SAX 2

BARI

TRPT. 1

TRPT. 2

TRPT. 3

TRPT. 4

TBN. 1

TBN. 2

TBN. 3

TBN. 4

GTR.

PNO.

BASS

DRUMS

47 48 49 50 51 52 53 54

- 8 -

[illegible]

Score for 12 instruments: A Sax 1, A Sax 2, T Sax 1, T Sax 2, Bari, Trpt. 1, Trpt. 2, Trpt. 3, Trpt. 4, Tbn. 1, Tbn. 2, Tbn. 3, Tbn. 4, Gtr., Pno., Bass, and Drums.

The score is written in 4/4 time and features a variety of musical notations, including dynamics (e.g., *mf*, *f*, *ff*, *fp*, *cyesc.*), articulation (e.g., accents, slurs), and performance instructions (e.g., *3*, *1*, *2*).

The guitar part includes a sequence of chords: *Gm*, *C/G*, *Gm7*, *C/G*, *Gm*, *C/G*, *Gm*, *D^b*, *C*, *B^b*, *C*, *Dm*, *E^b*, *F⁵*, *Gm*, *F⁷*, *E^b7*, *NC*, *G⁵*, *F⁵*, *G⁵*.

The piano part includes a sequence of chords: *Gm*, *C/G*, *Gm7*, *C/G*, *Gm*, *C/G*, *Gm*, *D^b*, *C*, *B^b*, *C*, *Dm*, *E^b*, *F⁵*, *Gm*, *F⁷*, *E^b7*, *NC*, *G⁵*, *F⁵*, *G⁵*.

The bass part includes a sequence of chords: *Gm*, *C/G*, *Gm7*, *C/G*, *Gm*, *C/G*, *Gm*, *D^b*, *C*, *B^b*, *C*, *Dm*, *E^b*, *F⁵*, *Gm*, *F⁷*, *E^b7*, *NC*, *G⁵*, *F⁵*, *G⁵*.

The drums part includes a sequence of chords: *Gm*, *C/G*, *Gm7*, *C/G*, *Gm*, *C/G*, *Gm*, *D^b*, *C*, *B^b*, *C*, *Dm*, *E^b*, *F⁵*, *Gm*, *F⁷*, *E^b7*, *NC*, *G⁵*, *F⁵*, *G⁵*.