

RWS SYMPHONY BAND SERIES

FULL CONDUCTOR SCORE

Catalog No: RWS-2202-01

The Wayfaring Stranger

(Mvt. 1 from The American Folk Odyssey)

Setting by
Robert W. Smith

*For reference only
Not valid for performance.*

RWS
Symphony Band Series

RWS MUSIC
COMPANY
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The Wayfaring Stranger (Mvt. 1 from The American Folk Odyssey)

Setting by
Robert W. Smith

INSTRUMENTATION

Conductor Score	1	B♭ Trumpet 1	3
Solo Euphonium	1	B♭ Trumpet 2	3
Opt. Solo Euphonium	1	B♭ Trumpet 3	3
Piano	1	F Horn 1	2
Flute	10	F Horn 2	2
Oboe	2	Trombone 1	2
B♭ Clarinet 1	4	Trombone 2	2
B♭ Clarinet 2	4	Trombone 3	2
B♭ Clarinet 3	4	Euphonium	2
B♭ Bass Clarinet	2	Euphonium T.C.	2
E♭ Contralto Clarinet	1	Tuba	4
Bassoon	2	Mallet Percussion: Marimba, Chimes	2
E♭ Alto Saxophones 1-2	6	Timpani	1
B♭ Tenor Saxophone	2	Percussion 1: Triangle, Snare Drum, Bass Drum	3
E♭ Baritone Saxophone	1	Percussion 2: Wind Chimes/Mark Tree, Crash Cymbals, Suspended Cymbal, Tambourine	2

PROGRAM NOTE

The Wayfaring Stranger (also known as *Poor Wayfaring Stranger*) is a well-known American folk and gospel song likely originating in the early 1800s. It contains a mournful and memorable melody with lyrics about a plaintive soul on the journey through life. As with most folk songs, many variations of the lyrics exist, and many versions of this song have been published over time by popular singers in many genres. It is most often linked to times of hardship and notable experiences in singers' lives.

This setting is part of a larger multi-movement work entitled "The American Folk Odyssey". Each movement features a different solo instrument and is based on a classic American folk song. Featuring the euphonium in both lyrical and technical terms, the listener is drawn into the musical journey that is a metaphor for the hardship and travel of early Americans as they left their homeland for the new world of America. Drawing upon gospel and Celtic musical roots, Robert W. Smith has created this showcase for the euphonium that speaks to all on multiple levels.

NOTES TO CONDUCTOR

The opening phrases should be freely interpreted by the soloist with the conductor and ensemble responding with various cues and musical effects in support of the melodic statement. The flute soloist should be musically conversant with the euphonium soloist throughout the introduction.

The bold statement beginning at measure 14 should be strong and reminiscent of a classic sea-faring journey on the most glorious of clipper ships. The majestic horn statement gives way to a sea chanty setting with the folk song flowing over the top of the rhythmic interaction. The lower woodwinds are particularly important to the sea chanty and should be balanced accordingly. I suggest isolating the low woodwinds and piano beginning at measure 19 to establish a rollicking sea chanty groove. The upper woodwinds support the chanty with a counter-line in the style of a traditional Irish jig. Please ensure the low woodwinds and piano are aggressive throughout.

At measure 31, the low brass join the sea chanty and should stylistically emulate and reinforce the previous section featuring the piano and low woodwinds. The upper woods state the folk song melody as the euphonium provides the counter-line as a featured solo. The full ensemble responds at measure 39. Care should be given to the articulation and shaping for clarity and musical momentum. Simply stated, this should be as aggressive as possible without pushing the tempo.

Measure 47 features a call and response between the soloist and woodwinds followed by the full band. Please balance the call and response between the soloist and ensemble for the smoothest exchange of musical dialogue.

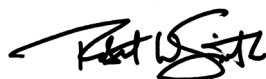
The cadenza should be freely interpreted for maximum effect with the soloist. Please note the use of multi-phonics beginning at measure 73. The soloist should sing the notes indicated with an "x". Balance between the vocal effect and the euphonium is crucial.

The final section of the piece begins at measure 80 with a heightened sense of energy leading to a final build and powerful ending. The ensemble should be aggressive in its interpretation yet not push the notated tempo. In addition, do not overplay dynamically to allow the appropriate presence for the soloist. Depending upon the size of the ensemble, you may wish to employ light sound reinforcement for the soloist.

I have included two euphonium solo parts. The optional part contains the same technical demand with the exception of the extreme range. The soloist may choose to use phrases of both solo versions for their final performance.

I would like to thank Phil Franke, euphonium soloist extraordinaire, for his talent and artistry. I am indebted to Stanley Schoonover and the Fairfax Wind Symphony for bringing this piece to life as part of their 2021 Midwest Clinic program.

Best wishes for a wonderful performance!



THE WAYFARING STRANGER

Conductor Score

RWS-2202-00

(Mvt. 1 from The American Folk Odyssey)

Setting by Robert W. Smith (ASCAP)

Freely and Reflective ♩ = 60

Solo Euphonium

Piano

Flute

Oboe

B♭ Clarinet 1

B♭ Clarinets 2-3

B♭ Bass Clarinet

E♭ Contralto Clarinet

Bassoon

E♭ Alto Saxophones 1-2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Freely and Reflective ♩ = 60

B♭ Trumpet 1

B♭ Trumpets 2-3

F Horn 1

F Horn 2

Trombones 1-2

Trombone 3

Euphonium

Tuba

Mallet Percussion
Marimba
Chimes

Timpani
G, C, D

Percussion 1
Triangle
Snare Drum
Bass Drum

Percussion 2
Wind Chimes/Mark Tree
Crash Cymbals
Suspended Cymbal
Tambourine

Solo

Pno.

Fl.

Ob.

B♭ Cl. 1

B♭ Cls. 2-3

B. Cl.

Ca. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

rit.

p *mf* *p* *mf* *p* *mf*

6 6 6 6 6 6 6 6

9 10 11 12 13

14

- 5 -

19 Sea Shanty

This musical score is for the piece "The Rose Tree" from the "The Rose Tree" album. It features a piano solo in the right hand and a variety of woodwinds and strings in the left hand. The score is written in 4/4 time and is in the key of D major. The piano part is marked with a forte (f) dynamic. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones) and strings (Violins, Violas, Cellos, Double Basses) are marked with a mezzo-forte (mf) dynamic. The score includes a variety of musical notation, including eighth notes, sixteenth notes, and triplets. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano plays a melody of eighth notes. The score is divided into four measures, with the piano solo starting in the second measure. The woodwinds and strings enter in the first measure and continue throughout the piece. The score is written for a full orchestra, with the piano solo in the right hand and the woodwinds and strings in the left hand. The score is in the key of D major and is in 4/4 time. The piano part is marked with a forte (f) dynamic. The woodwinds (Flute, Oboe, Clarinets, Bassoon, Saxophones) and strings (Violins, Violas, Cellos, Double Basses) are marked with a mezzo-forte (mf) dynamic. The score includes a variety of musical notation, including eighth notes, sixteenth notes, and triplets. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano plays a melody of eighth notes. The score is divided into four measures, with the piano solo starting in the second measure. The woodwinds and strings enter in the first measure and continue throughout the piece. The score is written for a full orchestra, with the piano solo in the right hand and the woodwinds and strings in the left hand.

19 Sea Shanty

For reference

Not valid for publication

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

f

mf

dim.

pp

Tamb.

- 6 -

23

Solo

Pno.

Fl.

Ob.

B♭ Cl. 1

B♭ Cls. 2-3

B. Cl.

Ca. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

23

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

23

p

24

25

26

For reference only. Not valid for performance

Solo

Pno.

Fl.

Ob.

B^b Cl. 1

B^b Cls. 2-3

B. Cl.

Ca. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

31

Solo

Pno.

Fl.

Ob.

B♭ Cl. 1

B♭ Cls. 2-3

B. Cl.

Ca. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

31

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

*mf**mp**mp**mp**a2**mp**mp**mf**mp*

Solo

Pno.

Fl.

Ob.

B♭ Cl. 1

B♭ Cls. 2-3

B. Cl.

Ca. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

(To Snare)

35 36 37 38

39

Solo

Pno.

Fl.

Ob.

B♭ CL 1

B♭ CLs 2-3

B. CL.

Ca. CL.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

39

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

Not Valid for Performance

This image shows a page from a musical score, likely for a symphony. The score is written for various instruments, including Solo, Pno. (Piano), Fl. (Flute), Ob. (Oboe), Cls. (Clarinets), Bsn. (Bassoon), Sax. (Saxophones), Trpt. (Trumpets), Hn. (Horns), Tbn. (Tubas), Euph. (Euphonium), Tuba, Mlt. (Mellophone), Timp. (Timpani), Perc. 1 (Percussion 1), and Perc. 2 (Percussion 2). The score includes dynamic markings such as *ff*, *f*, *mf*, and *mp*. A large, diagonal watermark across the page reads "Not valid for performance". The page number "43" is visible in the bottom left corner.

47 Call & Response

Solo *mp*

Pno. *p*

Fl. *p*

Ob. *p*

B♭ Cl. 1 *p*

B♭ Cls. 2-3

B. Cl.

Ca. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

47 Call & Response

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

51

Solo *mp*

Pno. *p*

Fl. *p*

Ob. *p*

B♭ Cl. 1 *p*

B♭ Cls. 2-3 *p*

B. Cl. *p*

Ca. Cl. *p*

Bsn. *p*

A. Sax 1-2 *p*

T. Sax *p*

B. Sax *p*

51

Trpt. 1 *p*

Trpts. 2-3 *p*

F Hn. 1 *p*

F Hn. 2 *p*

Tbns. 1-2

Tbn. 3

Euph. *p*

Tuba *p*

Mlt. *p*

Timp.

Perc. 1

Perc. 2

37 52 53 54

- 14 -

55

circular breathe

visually interact w/audience during circular breathing

Solo

Pno.

Fl.

Ob.

B $\flat$ Cl. 1B $\flat$ Cls. 2-3

B. Cl.

Ca. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

55

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

55

56

57

58

59

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60 61 62 63 64

- 16 -

65 Cadenza - Freely

Solo

mf

mp accel. poco a poco

Pno.

Fl.

Ob.

B♭ Cl. 1

B♭ Cls. 2-3

B. Cl.

Ca. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

65 Cadenza - Freely

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

65

66

67

68

69

70

Solo
 Pno.
 Fl.
 Ob.
 B♭ Cl. 1
 B♭ Cls. 2-3
 B. Cl.
 Ca. Cl.
 Bsn.
 A. Sax 1-2
 T. Sax
 B. Sax
 Trpt. 1
 Trpts. 2-3
 F Hn. 1
 F Hn. 2
 Tbns. 1-2
 Tbn. 3
 Euph.
 Tuba
 Mlt.
 Timp.
 Perc. 1
 Perc. 2

82

- 19 -

Solo

Pno.

Fl.

Ob.

B♭ Cl. 1

B♭ Cls. 2-3

B. Cl.

Ca. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

mp

mp

mp

pp

mf

mf

87 85 86 87

88

Solo

f

Pno.

mp

p

Fl.

p

f

Ob.

p

B♭ Cl. 1

p

f

B♭ Cls. 2-3

p

f

B. Cl.

*sfz**p*

mf

p

Ca. Cl.

*sfz**p*

mf

p

Bsn.

*sfz**p*

mf

p

A. Sax 1-2

p

T. Sax

p

B. Sax

*sfz**p*

mf

p

88

Trpt. 1

Trpts. 2-3

F Hn. 1

*sfz**p*

mf

F Hn. 2

*sfz**p*

mf

Tbns. 1-2

*sfz**p*

mf

p

Tbn. 3

*sfz**p*

mf

p

Euph.

*sfz**p*

mf

p

Tuba

*sfz**p*

mf

p

Mlt.

Chimes

*sfz**p*

mf

p

Timp.

*sfz**p*

mf

p

Perc. 1

p

pp

Perc. 2

p

88 89 90 91 92 93

94

Solo

f

Pno.

f *mf*

Fl.

p *cresc.*

Ob.

f *mf*

B♭ Cl. 1

p *cresc.*

B♭ Cls. 2-3

p *cresc.*

B. Cl.

f *p* *cresc.*

Ca. Cl.

f *p* *cresc.*

Bsn.

f *p* *cresc.*

A. Sax 1-2

p *cresc.*

T. Sax

p *cresc.*

B. Sax

f *p* *cresc.*

94

Open

Trpt. 1

f *p* *cresc.*

Trpts. 2-3

f *p* *cresc.*

F Hn. 1

p *cresc.*

F Hn. 2

p *cresc.*

Tbn. 1-2

f *p* *cresc.*

Tbn. 3

f *p* *cresc.*

Euph.

f *p* *cresc.*

Tuba

f *p* *cresc.*

Mlt.

f *mp*

Timp.

f *p* *cresc.*

Perc. 1

f *p* *cresc.*

Cr. Cym.

Perc. 2

f *p* *cresc.*

94 95 96 97

ABOUT THE COMPOSER



Robert W. Smith (b. 1958) is one of the most popular and prolific composers in America today. He has over 600 publications in print with the majority composed and arranged through his long association with Warner Bros. Publications and the Belwin catalog.

Mr. Smith's credits include many compositions and productions in all areas of the music field. His original works for winds and percussion have been programmed by countless military, university, high school, and middle school bands throughout the United States, Canada, Europe, Australia, South America and Asia. His *Symphony #1 (The Divine Comedy)*, *Symphony #2 (The Odyssey)*, *Symphony #3 (Don Quixote)*, *Inchon* and *Africa: Ceremony, Song and Ritual* have received worldwide critical acclaim. His educational compositions such as *The Tempest*, *Encanto*, and *The Great Locomotive Chase* have become standards for developing bands throughout the world.

Mr. Smith's music has received extensive airplay on major network television as well as inclusion in multiple motion pictures. From professional ensembles such as the United States Navy Band, United States Air Force Band, Boston Pops and the Atlanta Symphony to school bands and orchestras throughout the world, his music speaks to audiences in any concert setting. As a conductor, clinician and keynote speaker, Mr. Smith has performed throughout North America, Asia, South America, Europe and Australia. His music has been recorded by various ensembles and is available on CD and download through iTunes, Amazon, and other recorded music outlets.

Mr. Smith is the President/CEO of RWS Music Company, exclusively distributed through C. L. Barnhouse. In addition, he is currently teaching in the Music Industry program at Troy University in Troy, Alabama. His teaching responsibilities are focused in music composition, production, publishing and business.

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