

RWS SYMPHONY BAND SERIES

CONDUCTOR SCORE
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The Wayfaring Stranger

(Mvt. 1 from The American Folk Odyssey)

Setting by
Robert W. Smith

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Symphony Band Series

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

Setting by
Robert W. Smith

INSTRUMENTATION

Conductor Score	1	B \flat Trumpet 1	3
Solo Euphonium	1	B \flat Trumpet 2	3
Opt. Solo Euphonium	1	B \flat Trumpet 3	3
Piano	1	F Horn 1	2
Flute	10	F Horn 2	2
Oboe	2	Trombone 1	2
B \flat Clarinet 1	4	Trombone 2	2
B \flat Clarinet 2	4	Trombone 3	2
B \flat Clarinet 3	4	Euphonium	2
B \flat Bass Clarinet	2	Euphonium T.C.	2
E \flat Contralto Clarinet	1	Tuba	4
Bassoon	2	Mallet Percussion: Marimba, Chimes	2
E \flat Alto Saxophones 1-2	6	Timpani	1
B \flat Tenor Saxophone	2	Percussion 1: Triangle, Snare Drum, Bass Drum	3
E \flat 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!



for Phil Franke, Stan Schoonover and the Fairfax Wind Symphony in commemoration of their performance at the 2021 Midwest Clinic

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

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

The musical score is arranged in a standard orchestral format. It begins with a key signature of two flats (Bb) and a 4/4 time signature. The tempo is marked 'Freely and Reflective' with a metronome marking of ♩ = 60. The score is divided into two systems. The first system includes 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, and E♭ Baritone Saxophone. The second system includes 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), and Percussion 2 (Wind Chimes/Mark Tree, Crash Cymbals, Suspended Cymbal, Tambourine). The score features various dynamics such as *mp*, *mf*, *p*, *pp*, and *mf*. There are also performance instructions like 'solo', 'stagger breathe w/ Tuba', and 'Bassoon Solo'. A large red watermark 'Preview Only - Legal Use Requires Purchase' is overlaid diagonally across the score.

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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* *p* *mf*

6 6 6 6 6 6 6 6

9 10 11 12 13

14 Surging Strength ♩ = 88

Solo

Pno.

Fl. *Tutti*

Ob. *f*

B♭ Cl. 1 *f*

B♭ Cls. 2-3 *f*

B. Cl. *Tutti*

Ca. Cl. *f*

Bsn. *f*

A. Sax 1-2 *f*

T. Sax *f*

B. Sax *f*

14 Surging Strength ♩ = 88

Trpt. 1 *f*

Trpts. 2-3 *f*

F. Hn. 1 *f*

F. Hn. 2 *f*

Tbns. 1-2 *f*

Tbn. 3 *f*

Euph. *f*

Tuba *f*

Marimba

Mlt. *f*

Timp. *f*

Perc. 1

Perc. 2

Sus. Cym. *pp* *f*

Sn. *pp* *f*

Bs. *pp* *f*

△ = Crash/Choke

14 15 16 17 18

19 Sea Shanty

Solo

Pno. *mf*

Fl. *mf*

Ob. *mf*

B. Cl. 1 *mf*

B. Cls. 2-3 *mf*

B. Cl. *mf*

Ca. Cl. *mf*

Bsn. *mf*

A. Sax 1-2

T. Sax

B. Sax *mf*

19 Sea Shanty

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2 *mf dim.*

Tbn. 3 *mf dim.*

Euph.

Tuba *div. mf dim.*

Mlt.

Timp. *mf*

Perc. 1 *f*

Perc. 2 *f*

Tamb. *pp*

19 20 21 22 *mf*

23

Solo

Pno. *mp*

Fl. *mf*
One Player

Ob. *mf*
One Player

B. Cl. 1

B. Cls. 2-3

B. Cl. *mp*

Ca. Cl. *mp*

Bsn. *mp*

A. Sax 1-2 *p*

T. Sax *p*

B. Sax *mp*

23

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp. *mp*

Perc. 1

Perc. 2 *p*

23 24 25 26

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

Tutti
mp
mp
mp
mp
mp

31

Solo *mf*

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 *mp*

Tbn. 3 *mp*

Euph. *mp*

Tuba *mp*
a2

Marimba *mp*

Mlt. *mp*

Timp.

Perc. 1 Triangle *mf*

Perc. 2 *mp*

31 32 33 34

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 (To Snare)

Perc. 2

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

Sn.

Bs.

f

mf

fz

sfz

div.

a2

tr

3

p

ff

Pno. *f* *mf*

Fl. *mf* *f*

Ob. *mf* *f*

B. Cl. 1 *mf* *f*

B. Cls. 2-3 *mf* *f*

B. Cl. *f* *mf*

Ca. Cl. *f* *mf*

Bsn. *f* *mf*

A. Sax 1-2 *mf* *f*

T. Sax *mf* *f*

B. Sax *f* *mf*

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2 *f* *mf*

Tbn. 3 *f* *mf*

Euph. *f* *mf*

Tuba *f* *mf*

Mlt. *mf*

Timp. *f* *mf*

Perc. 1 *f* *mf*

Perc. 2 *f* *mf*

(To Sus. Cym.)

43 44 45 46

- 12 -

The image shows a page of a musical score for orchestra and soloist. The score is written for various instruments including Solo, Piano (Pno.), Flute (Fl.), Oboe (Ob.), Bass Clarinet (B. Cl.), Bass Clarinets 2-3 (B. Cls. 2-3), Bass Clarinet (B. Cl.), Cor Anglais (Ca. Cl.), Bassoon (Bsn.), Alto Saxophones 1-2 (A. Sax 1-2), Tenor Saxophone (T. Sax), Baritone Saxophone (B. Sax), Trumpets 1 (Trpt. 1), Trumpets 2-3 (Trpts. 2-3), French Horns 1 (F Hn. 1) and 2 (F Hn. 2), Trombones 1-2 (Tbns. 1-2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba, Mellophone (Mlt.), Timpani (Timp.), and two Percussion parts (Perc. 1 and Perc. 2). The score includes dynamic markings such as *ff*, *f*, *mf*, and *mp*. There are also performance instructions like '(To Sus. Cym.)' at the end of the Perc. 2 part. A large red watermark 'Legal Use Requires Purchase' is overlaid diagonally across the score. Measure numbers 43, 44, 45, and 46 are indicated at the bottom.

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 *p*

Tbn. 3 *p*

Euph. *p*

Tuba *p*

Mlt. *p*

Timp.

Perc. 1

Perc. 2

circular breathe

visually interact w/audience during circular breathing

Solo

Pno. *p mp mf mp*

Fl. *p mp mf mp*

Ob. *p mp mf mp*

B. Cl. 1 *p mp mf mp*

B. Cls. 2-3 *p mp mf mp*

B. Cl. *mp*

Ca. Cl. *mp*

Bsn. *mp*

A. Sax 1-2 *mp mf mp*

T. Sax *mp mf mp*

B. Sax *mp*

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt. *mp*

Timp.

Perc. 1

Perc. 2

This is a page from a musical score, likely for a symphony or concerto. The page contains staves for a soloist and a full orchestra. The instruments listed on the left include Solo, Piano (Pno.), Flute (Fl.), Oboe (Ob.), Bass Clarinet 1 (B. Cl. 1), Bass Clarinets 2-3 (B. Cls. 2-3), Bass Clarinet (B. Cl.), Cor Anglais (Ca. Cl.), Bassoon (Bsn.), Alto Saxophone 1-2 (A. Sax 1-2), Tenor Saxophone (T. Sax), Baritone Saxophone (B. Sax), Trumpet 1 (Trpt. 1), Trumpets 2-3 (Trpts. 2-3), First Horn 1 (F. Hn. 1), First Horn 2 (F. Hn. 2), Trombones 1-2 (Tbns. 1-2), Trombone 3 (Tbn. 3), Euphonium (Euph.), Tuba, Mellophone (Mlt.), Snare Drum (Timp.), Percussion 1 (Perc. 1), and Percussion 2 (Perc. 2). The score features various musical notations, including dynamics (e.g., *f*, *mp*, *p*, *rit.*), articulations (e.g., *tr.*, *div.*), and performance instructions. A large, diagonal watermark reading "Preview Only Purchase" is overlaid on the page. The page number "- 16 -" is centered at the bottom, and the conductor's name "Sus. Cym." is printed at the bottom right.

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

Opt. 8va
Solo *mf* *ff* *mp* *p*
Pno. *p*
Fl.
Ob.
B. Cl. 1
B. Cls. 2-3
B. Cl.
Ca. Cl. *p*
Bsn. *a2* *p*
A. Sax 1-2
T. Sax
B. Sax
Trpt. 1
Trpts. 2-3
F Hn. 1 *p*
F Hn. 2 *p*
Tbns. 1-2 *p*
Tbn. 3 *p*
Euph. *p*
Tuba *div.* *p*
Mlt.
Timp.
Perc. 1
Perc. 2

Multiphonics
Sing - X noteheads, Play - standard noteheads

71 72 73 74 75 76 77 78 79

80 With Strength ♩ = 84

82

Solo

Pno.

Fl.

Ob.

B. Cl. 1

B. Cls. 2-3

B. Cl.

Ca. Cl.

Bsn.

A. Sax 1-2

T. Sax

B. Sax

80 With Strength ♩ = 84

82

Cup Mute

Cup Mute

Trpt. 1

Trpts. 2-3

F Hn. 1

F Hn. 2

Tbns. 1-2

Tbn. 3

Euph.

Tuba

Mlt.

Timp.

Perc. 1

Perc. 2

80 81 82 83

f *mf* *mp* *p*

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

pp

mf

mf

87

85

86

87

Solo *f* *mp*

Pno. *p*

Fl. *p* *f*

Ob. *p*

B. Cl. 1 *p* *f*

B. Cls. 2-3 *p* *f*

B. Cl. *sfzp* *mf* *p*

Ca. Cl. *sfzp* *mf* *p*

Bsn. *sfzp* *mf* *p*

A. Sax 1-2 *p*

T. Sax *p*

B. Sax *sfzp* *mf* *p*

88

Trpt. 1 *p*

Trpts. 2-3 *p*

F Hn. 1 *sfzp* *mf* *p*

F Hn. 2 *sfzp* *mf* *p*

Tbns. 1-2 *sfzp* *mf* *p*

Tbn. 3 *sfzp* *mf* *p*

Euph. *sfzp* *mf* *p*

Tuba *sfzp* *mf* *p*

Mlt. Chimes *sfzp* *mf* *p*

Timp. *sfzp* *mf* *p*

Perc. 1 *p* *pp*

Perc. 2 *p*

Solo *f* *ff* *sfz* *sfz*

Pno. *f* *mf* *f* *ff*

Fl. *p* *cresc.* *mf* *f* *ff* *div.*

Ob. *f* *mf* *f* *ff* *div.*

B. Cl. 1 *p* *cresc.* *mf* *f* *ff*

B. Cls. 2-3 *p* *cresc.* *mf* *f* *ff*

B. Cl. *f* *p* *cresc.* *mf* *f* *ff*

Ca. Cl. *f* *p* *cresc.* *mf* *f* *ff*

Bsn. *f* *p* *cresc.* *mf* *f* *ff*

A. Sax 1-2 *p* *cresc.* *mf* *f* *ff*

T. Sax *p* *cresc.* *mf* *f* *ff*

B. Sax *f* *p* *cresc.* *f* *ff*

94 Trpt. 1 *f* *p* *cresc.* *p* *f* *ff*

Trpts. 2-3 *f* *p* *cresc.* *p* *f* *ff*

F Hn. 1 *p* *cresc.* *p* *f* *ff*

F Hn. 2 *p* *cresc.* *p* *f* *ff*

Tbns. 1-2 *f* *p* *cresc.* *mf* *f* *ff*

Tbn. 3 *f* *p* *cresc.* *mf* *f* *ff*

Euph. *f* *p* *cresc.* *mf* *f* *ff*

Tuba *f* *p* *cresc.* *mf* *f* *ff* *div.*

Mlt. *f* *mp* *mf* *f* *ff* *dampen*

Timp. *f* *p* *cresc.* *mf* *f* *ff*

Perc. 1 *f* *p* *cresc.* *mf* *f* *ff*

Perc. 2 Cr. Cym. *f* *p* *cresc.* *mf* *f* *ff*

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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