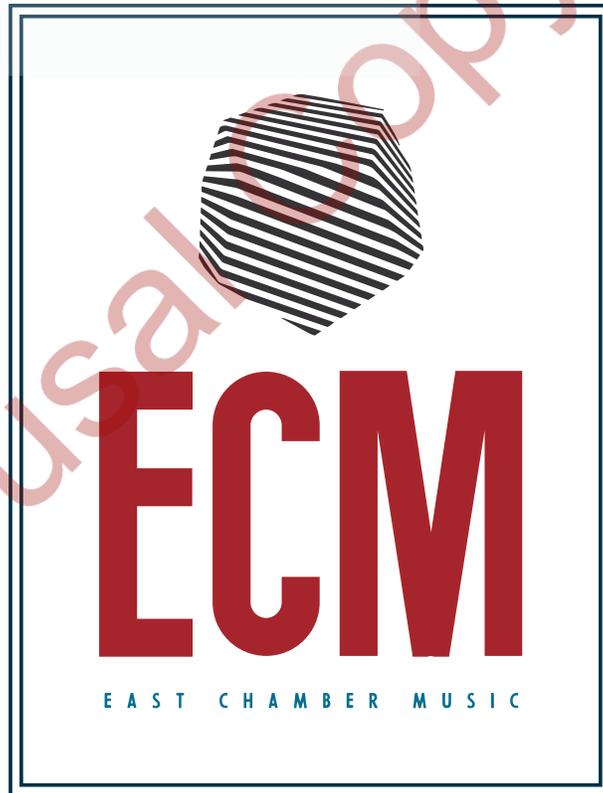
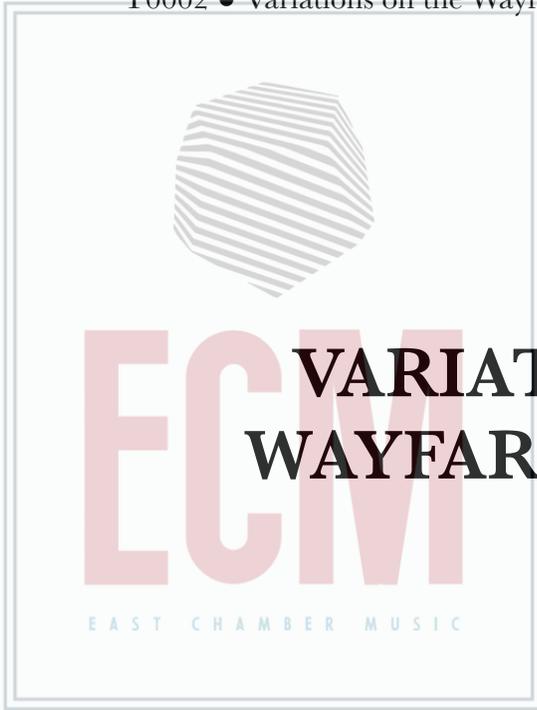


T0002 • Variations on the Wayfaring Stranger • DEGAZIO • Piano | Cello | Clarinet



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Program Notes: *The Wayfaring Stranger* is an Appalachian religious folk song that has been passed down in the traditions of both white and black musicians since the time of the American Revolution, through the days of slavery, emancipation and into modern times.

It appeared in the important early song collections *The Sacred Harp* (1835) and *The Christian Songster* (1858) and has remained popular right up to the present day, being recorded by artists as varied as Burl Ives (1944), Joan Baez (1966), Allan Evans (1985), and Neil Young (2012).

The music that follows is a set of nine variations on the musical theme of *The Wayfaring Stranger*. It was written for the Scarborough Philharmonic Orchestra Chamber Players in 2021.

Duration: 10 minutes

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Variations on The Wayfaring Stranger

Bruno Degazio

THEME

A Largo, freely
♩ = 48

poco a poco piu mosso

♩ = 52

♩ = 63

Clarinet in Bb

espress.
pp

Cello

pizz.
p

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Piano

6

piu mosso

♩ = 72

♩ = 84

Cl.

mp

Vcl.

vib.
mp
simile

Pf.

p

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11

Cl. *mf espress.* *f*

Vcl. *mf* *f* 3

Pf. *mf* *f* 3

ped. * *ped.* * *simile*

$\text{♩} = 96$ **ST CHAMBER MUSIC**
poco piu mosso

15

Cl. 3

Vcl. *arco* *mf solo espress.*

Pf.

19 **B VARIATION 1**

Cl.

Vcl.

Pf. *mf* *ped.* * *ped.* * *simile* *piu f*

33

Cl.

Vc.

Pf.

simile

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36

Cl.

Vc.

Pf.

simile

39

Cl.

Vc.

Pf.

piu f

42

Cl.

Vc.

Pf.

f

5

44

Cl.

Vc.

Pf.

mf

f

VARIATION 3

D $\text{♩} = 116$

47

Cl.

Vc.

Pf.

f

sfz

mf

simile

sfz *sfz* *mf* *sfz* *mf*

Watermarkly

53

Cl. *p*

Vc.

Pf. *p legato*

58

Cl. *p*

Vc.

Pf. *p*

63

Cl. *f*

Vc. *f*

Pf. *f p f*

f Ped.

f

p

f

$\text{♩} = \text{♩}$
 $\text{♩} = 116$

68

Cl.

Vc.

Pf.

p *f* *p* *f* *p* *f*

Ped. *

73

Cl.

Vc.

Pf.

f

p *mf*

♩ = 116

Ped. *

78

Cl.

Vc.

Pf.

rall.

mf *mf* *mf*

Ped. *

VARIATION 4

E meno mosso
♩ = 132

83

Cl.

Vc. *pizz. senza sord.*
mf p *mf p* *mf p* *mf p*

Pf. *8va*

86

Cl. *p* *mf*
arco

Vc. *mf* *mf*

Pf. *mf*
8va

2ed. ♩ = 88 *

F ♩ = 132

89

Cl. *p* *ff*

Vc. *p* *ff*

Pf. *p* *ff*

92 ♩ = ♩

Cl. *mp*

Vc. *sfz* *p*

Pf. *p* *ped.*

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allargando
♩. = 84

95

Cl.

Vc. *mp*
legato espress.

Pf. *p* *ped.*

99

Cl.

Vc.

Pf. *ped.*

102

Cl. *p solo*

Vc. *sfz*

Pf. * *Red.* *

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VARIATION 5. PRAYER

Adagio, freely

105 **G** $\text{♩} = 69$ *a tempo*

Cl. *espress.*

Vc.

Pf. *p*

110

Cl. *mp*

Vc.

Pf. *mp*

113 rit. **H** a tempo

Cl. *p* *senza sord.*

Vc. *piu f*

p *mf* *mf* *Red.* * *Red.* *

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116

Cl. *mf*

Vc. *espress.* *f*

Red. * *Red.* * *f* *Red.*

119 **I** ♩ = 69 *piu mosso*

Cl. *p* *pp cresc.*

Vc. *p sub.* *pp* *sul pont.*

p

Watermarkly

123

Cl. *mf*

Vc. *mp*

pp

p

mp *cresc.*

p

VARIATION 6. CARTOON

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Allegretto

J = 100

127

Cl. *mf*

Vc. *mf* normal

mf

mf

130

Cl. *mf*

Vc. *mf*

mf

133 Cl.

Vc.

simile

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136 Cl. *gliss.*

Vc.

K

139 Cl.

Vc. *solo*

f marcato

growl

152

Cl.

Vc.

ECM EAST CHAMBER MUSIC

f

f

M ♩ = 108

155

Cl.

Vc.

arco

mf

p

p *cresc.*

p

158

Cl.

Vc.

p cresc.

simile cresc.

simile

cresc.

16

poco meno mosso

161

Cl. *f* *tr* *vib.*

Vc. *ff* *f marcato*

ff

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164

Cl. *mf* *f*

Vc. *vib.* *pizz.* *mf* *f*

p

167

O *meno mosso* $\text{♩} = 96$

Cl. *p*

Vc. *p*

p *8va*

mf p *p*

Red. * *Red.*

171 **rall.**

Cl.

Vc.

decresc.

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VARIATION 8 - LAMENT

175 **P** $\text{♩} = 76$

Cl.

Vc.

arco

P *appassionato solo*

pp

180

Cl.

Vc.

pp

mp

18

186

Cl.

Vc.

mf

f

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193

Cl.

Vc.

p

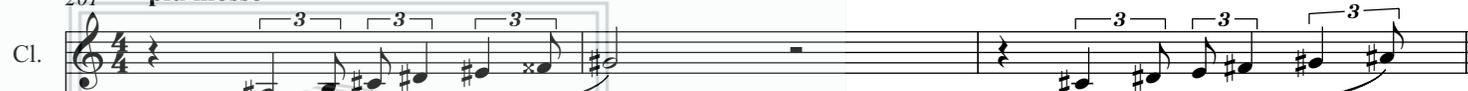
199

Cl.

Vc.

p

201 **piu mosso**

Cl. 

Vc. 

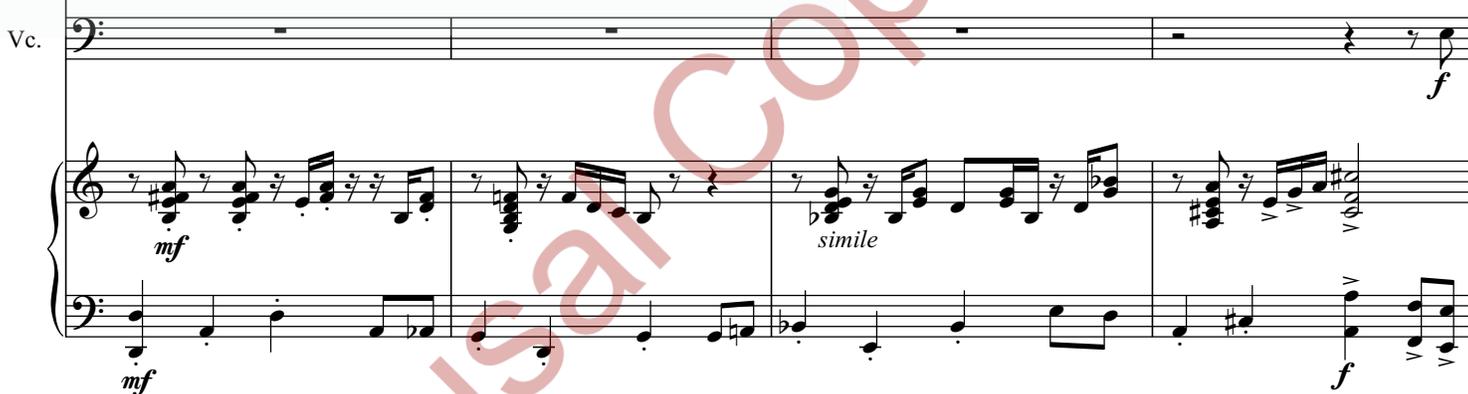


$\text{♩} = 104$
VARIATION 9

Q a tempo

Cl. 

Vc. 



208

Cl. 

Vc. 



R ♩ = 104

211

Cl. *mf*

Vc. *ff* *mf*

mf

214

Cl. *f* growl

Vc. *f*

f

216

Cl.

Vc. *mf*

mf

piu mosso accel.

218 **S** ♩ = 108

Cl. *f*

Vc. *f*

f

221

Cl. *simile*

Vc. *simile*

simile

224

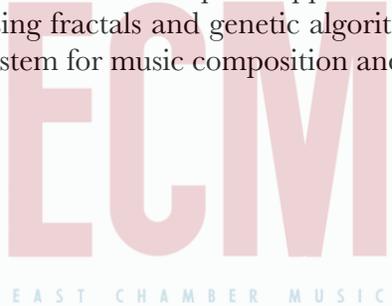
Cl. *p* *ff* *growl*

Vc. *p* *ff*

p *ff*

About the composer

Bruno Degazio is professor of Digital Tools in the Classical Animation program of Sheridan College, Canada. He has extensive experience in cinematic sound design, including special-effects for the Oscar-nominated documentary film, *The Fires of Kuwait* and music for the IMAX films *Titanica* and *CyberWorld-3D*, as well as many other films and television dramas. As a researcher in computer applications for the arts he has published papers on music composition using fractals and genetic algorithms. He is the developer of *The Transformation Engine*, a software system for music composition and data sonification.



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