Two Variants on *Dives and Lazarus*

DOUGLAS E. WAGNER (ASCAP)

INSTRUMENTATION

1 Conductor
8 Flute
2 Oboe
2 Bassoon
4 1st B♭ Clarinet
4 2nd B♭ Clarinet
2 B♭ Bass Clarinet
5 E♭ Alto Saxophone
2 B♭ Tenor Saxophone
2 E♭ Baritone Saxophone
4 1st B♭ Trumpet
4 2nd B♭ Trumpet
4 F Horn
4 Trombone
2 Baritone
2 Baritone Treble Clef
4 Tuba
2 Mallet Percussion
(Chimes/Bells)
1 Timpani
(Tune: G, C)
1 Percussion 1
(Snare Drum)
3 Percussion 2
(Suspended Cymbal/Triangle/Mark Tree)

WORLD PARTS

Available for download from
*www.**alfred.com/worldparts***

Horn in E♭
Trombone in B♭ Bass Clef
Trombone in B♭ Treble Clef
Baritone in B♭ Bass Clef
Tuba in E♭ Bass Clef
Tuba in E♭ Treble Clef
Tuba in B♭ Bass Clef
Tuba in B♭ Treble Clef

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PROGRAM NOTES

The folk tune "Dives and Lazarus," upon which this work is based, has its roots in 18th-century England, specifically the Birmingham area. It also bears close resemblance to several other Celtic tunes: "Now Gilderoy Was as Bonny a Boy" (Scotland) and "The Star of the County Down" (Ireland). The most popular use of the tune in the orchestral repertoire is by Ralph Vaughan Williams in his Five Variants of Dives and *Lazarus* (1939), scored for strings and harp.

This treatment of the folk tune includes a straightforward statement, with the melody passed around between several instruments, followed by a version utilizing canonic imitation. Throughout the work, supportive counterpoint and embracing harmony help to create a satisfying air of peace and contentment.

NOTES TO THE CONDUCTOR

As an excellent introduction to ballad performance, this title sets the stage for many teachable moments in regard to breath support, phrase construction, and dynamic applications.

Taking deep breaths to support complete phrases is a requisite that can't be mentioned too many times in rehearsal. Also in that regard, notes need to be held for their full values, released on rests and not before.

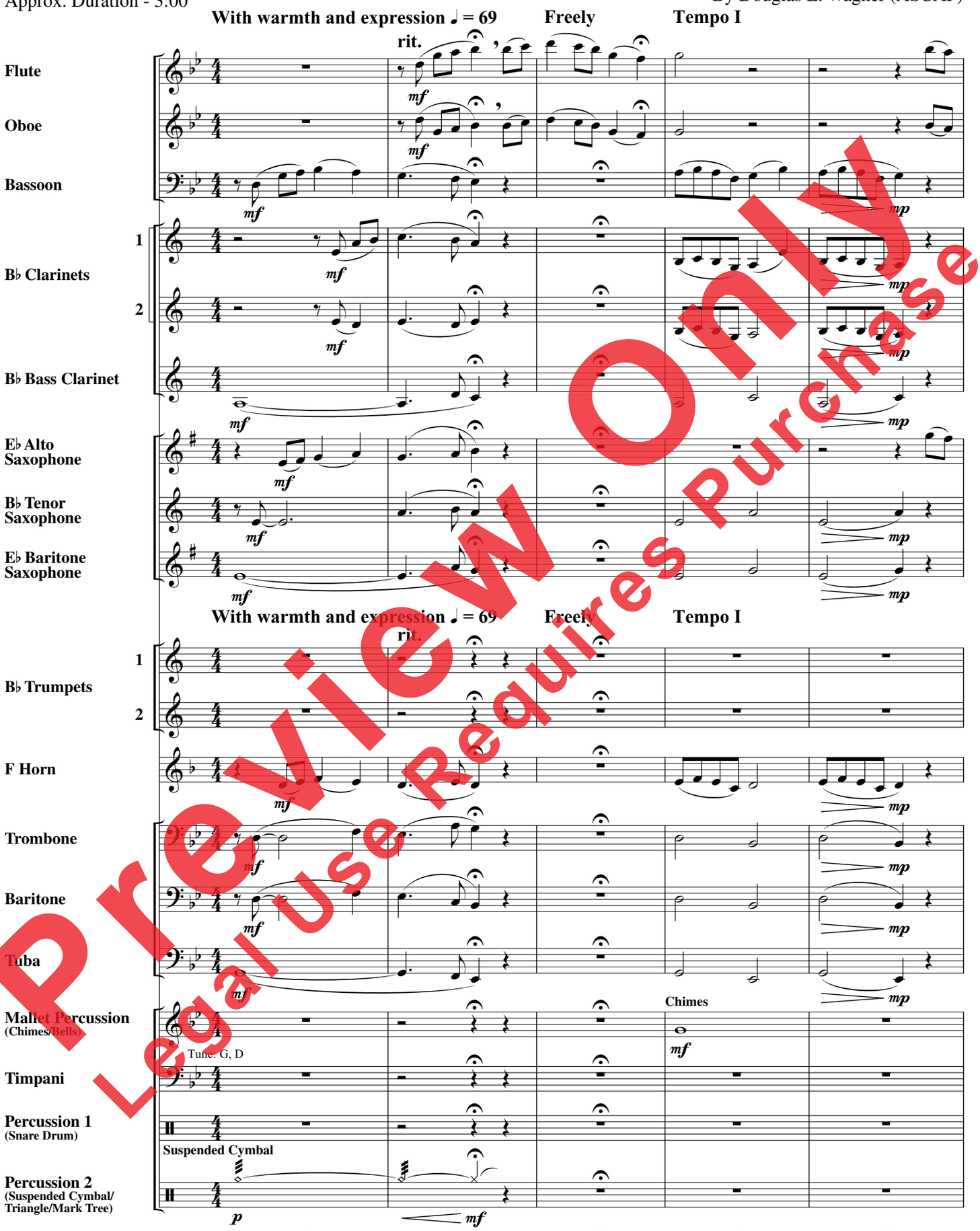
Players will encounter many moving lines that must be heard as important parts of the texture. To achieve this, they must be able to demonstrate four clearly defined dynamic levels (piano, mezzo-piano, mezzo-forte, and forte), applying these where indicated in their parts.

Please note: Our band and orchestra music is now being collated by an automatic high-speed system.
The enclosed parts are now sorted by page count, rather than score order.

Two Variants on *Dives and Lazarus*

FULL SCORE
Approx. Duration - 3:00

By Douglas E. Wagner (ASCAP)



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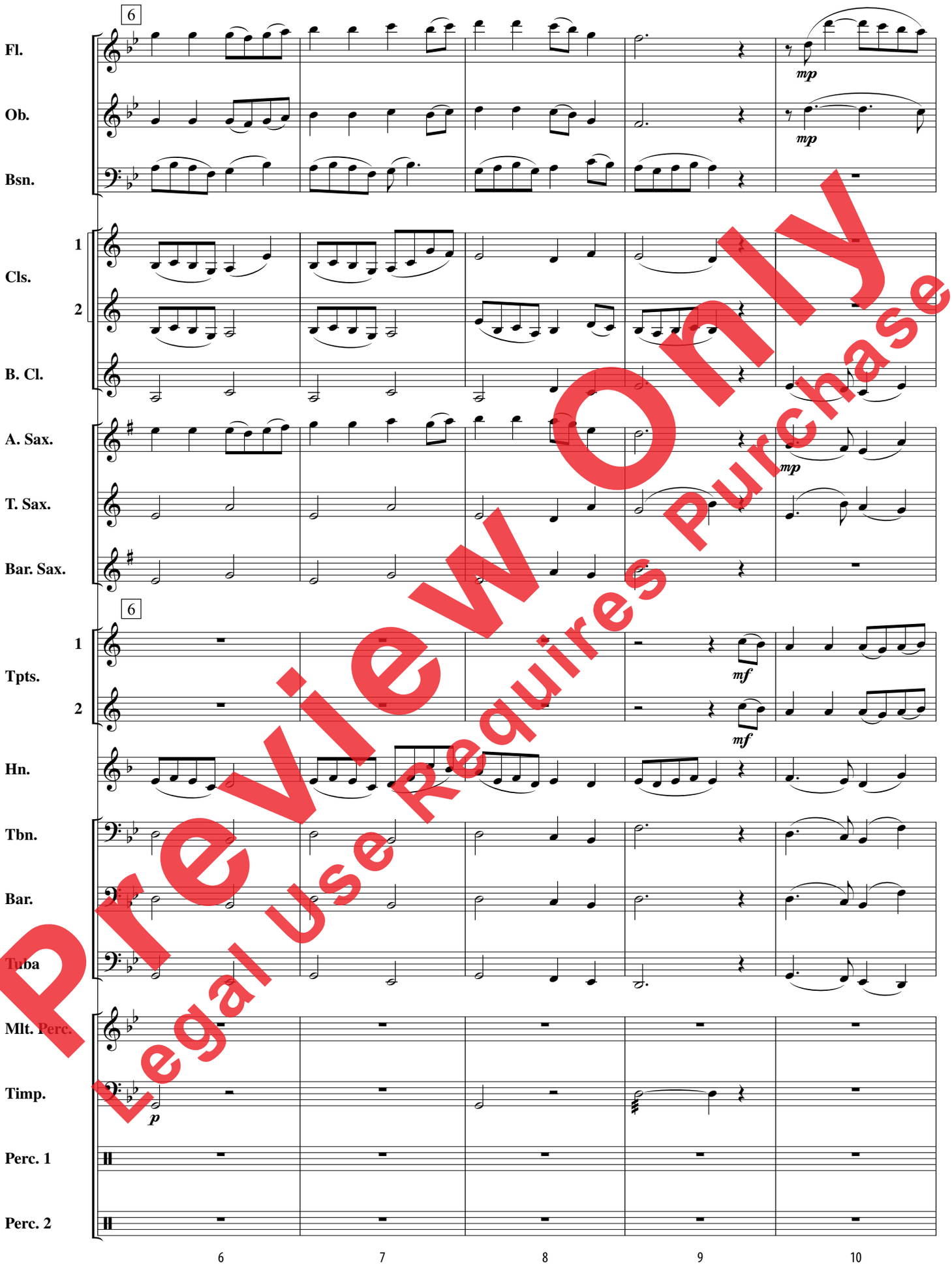

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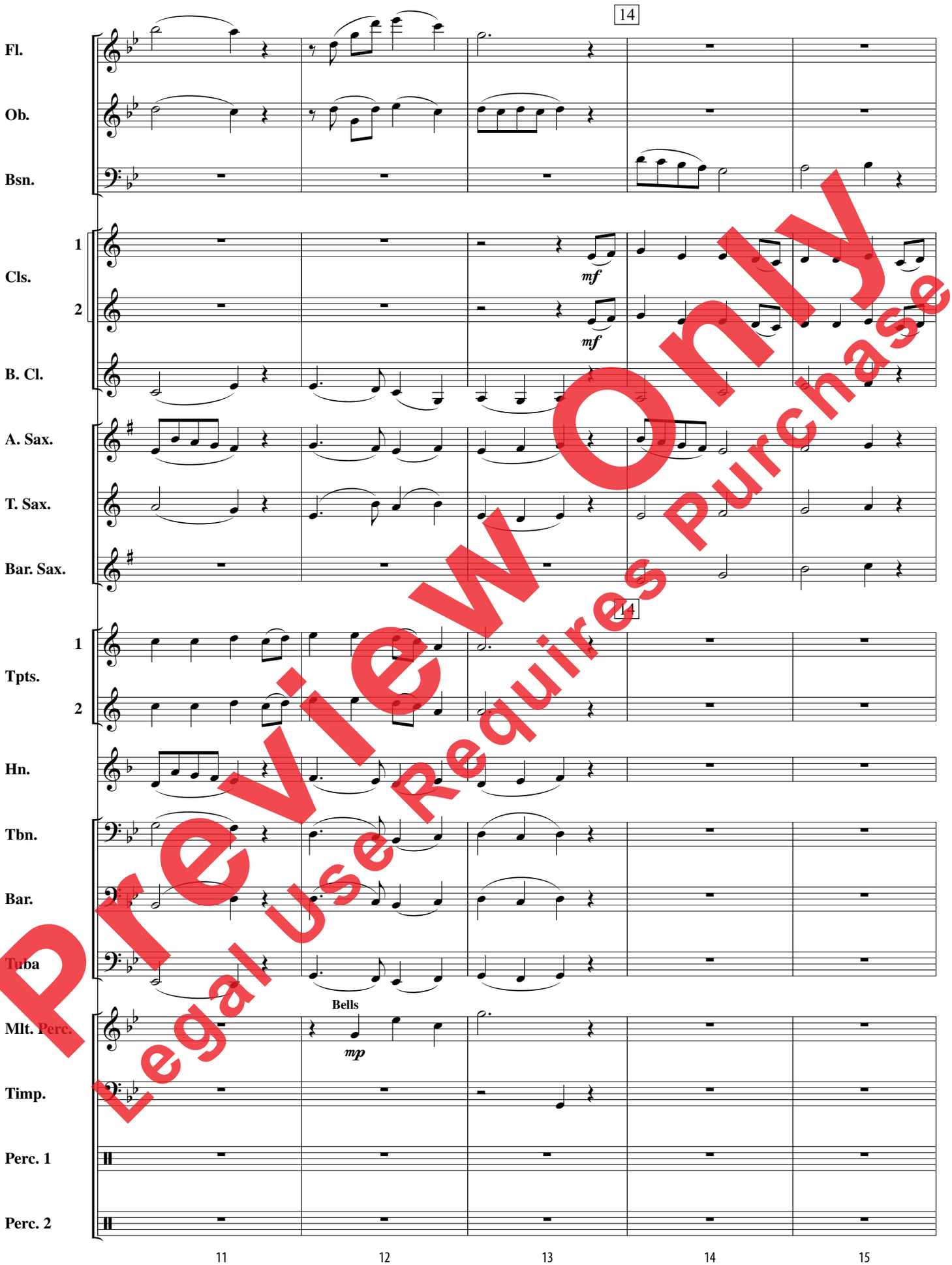

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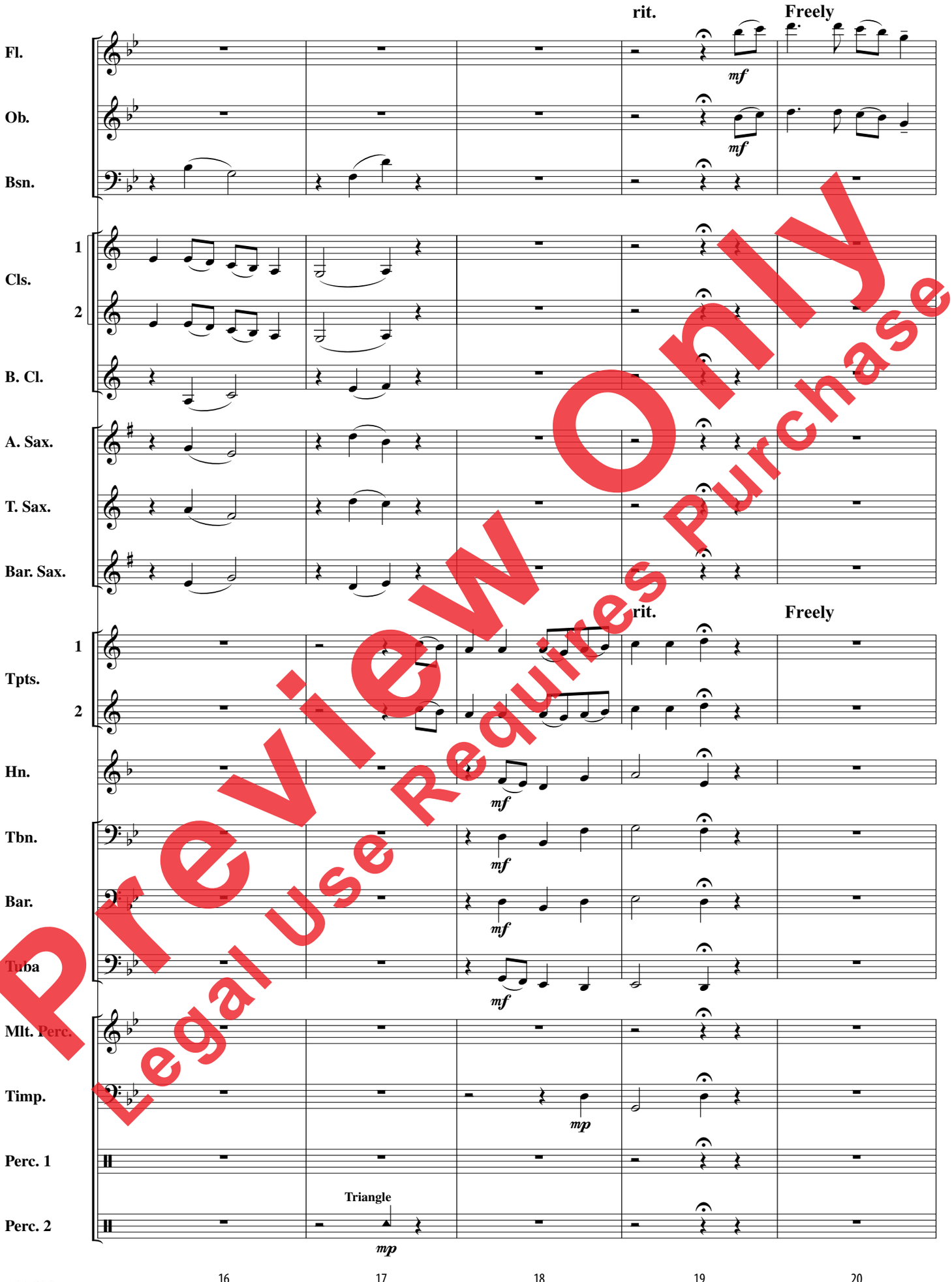

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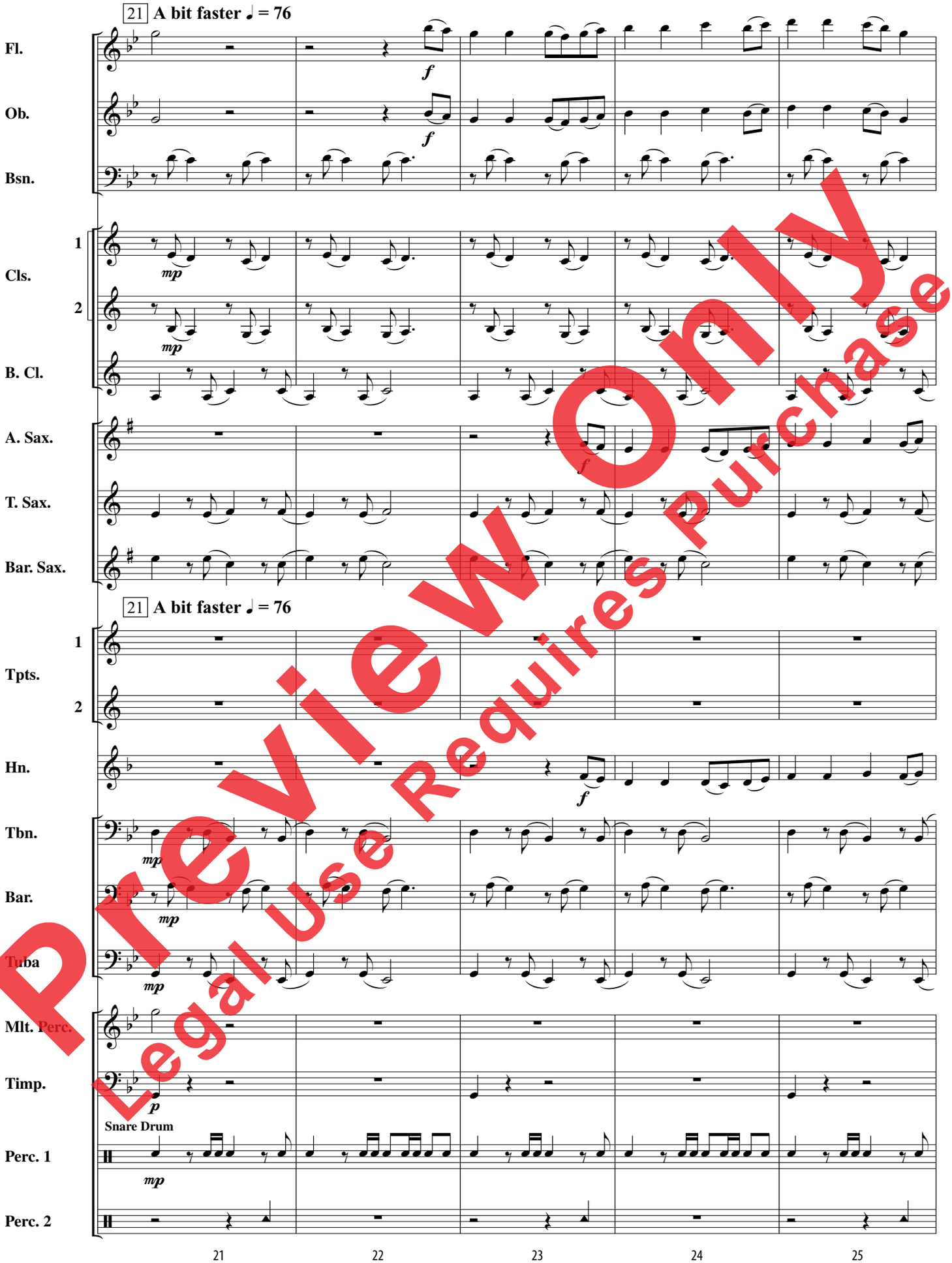

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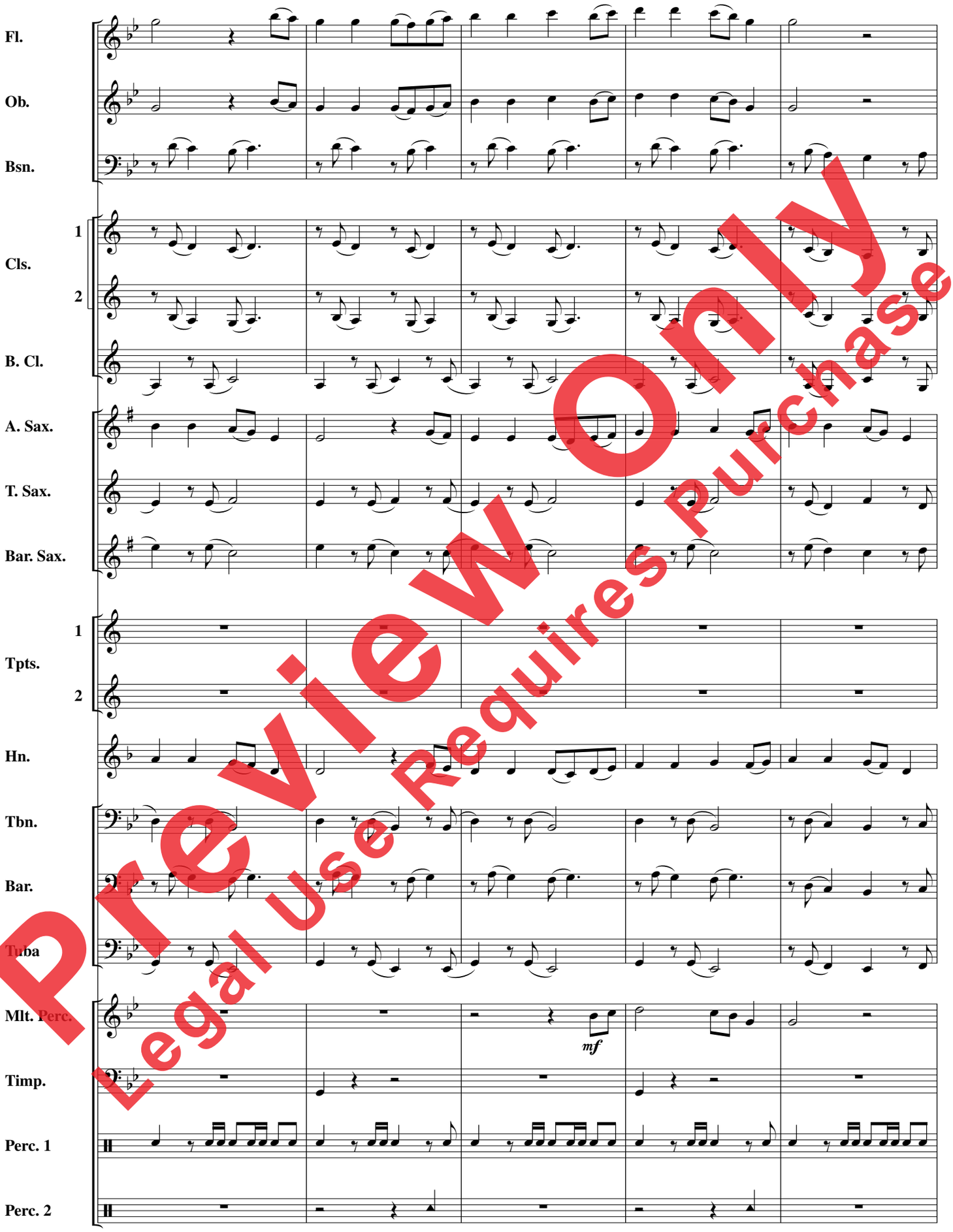

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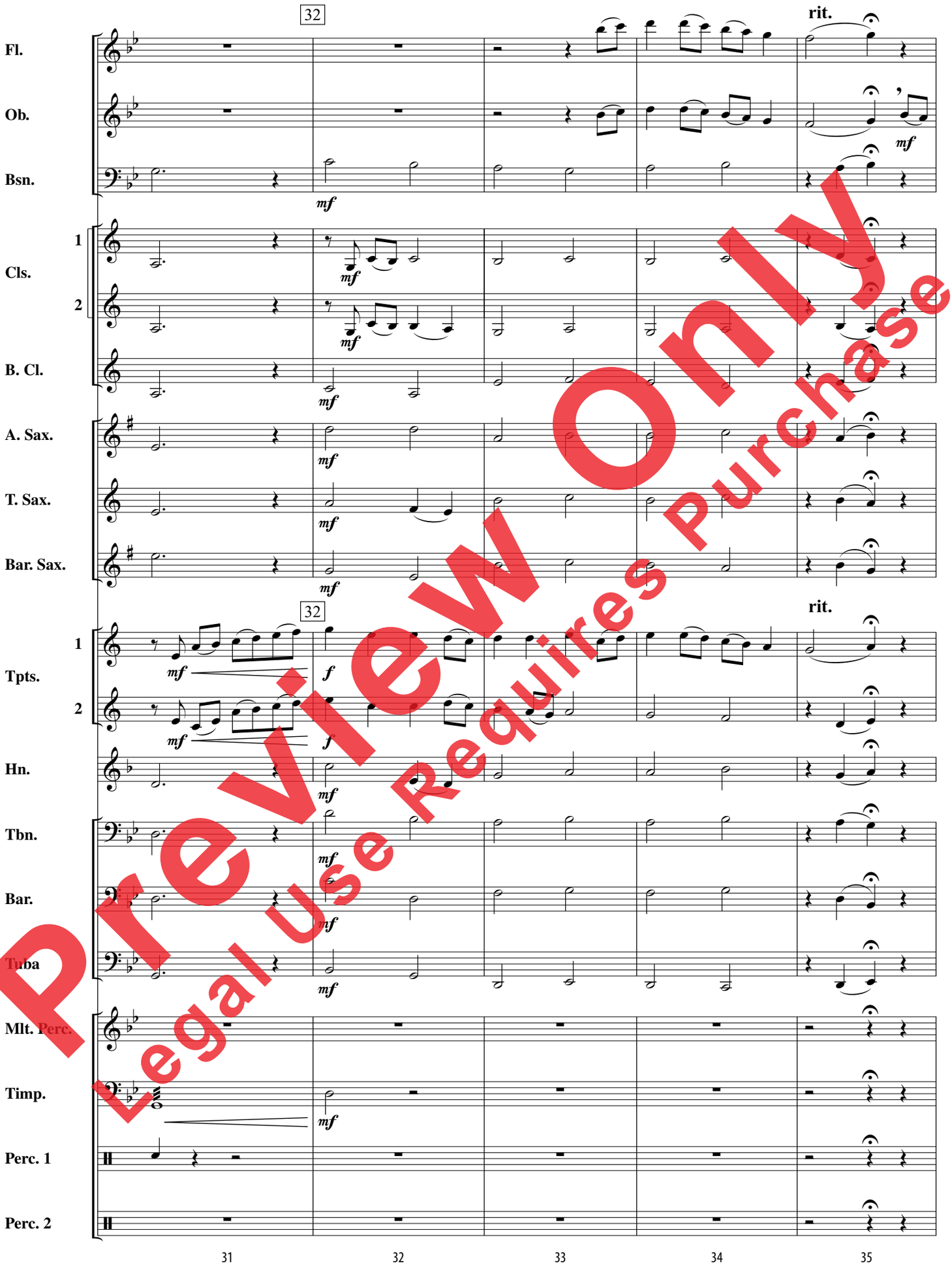

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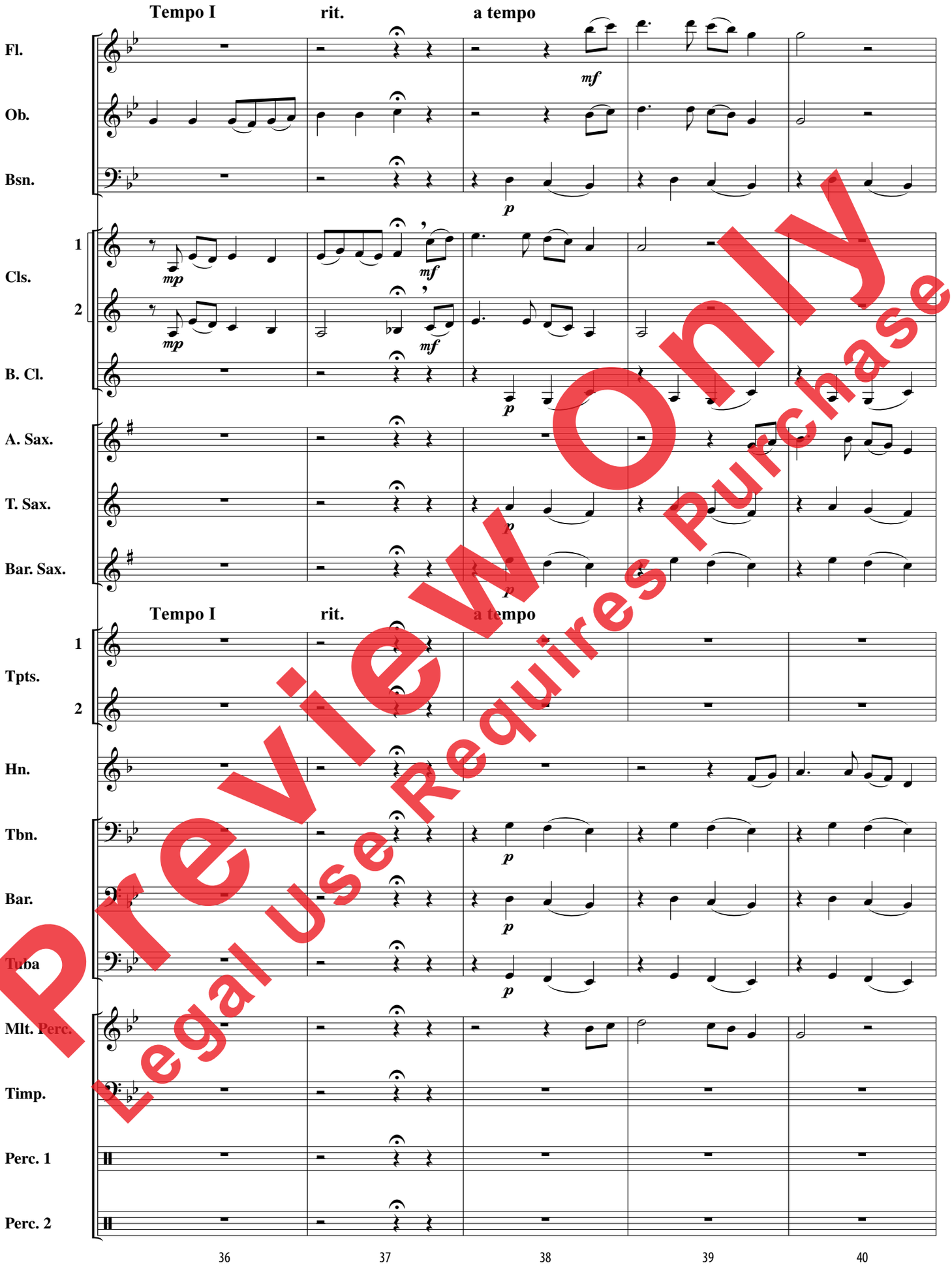

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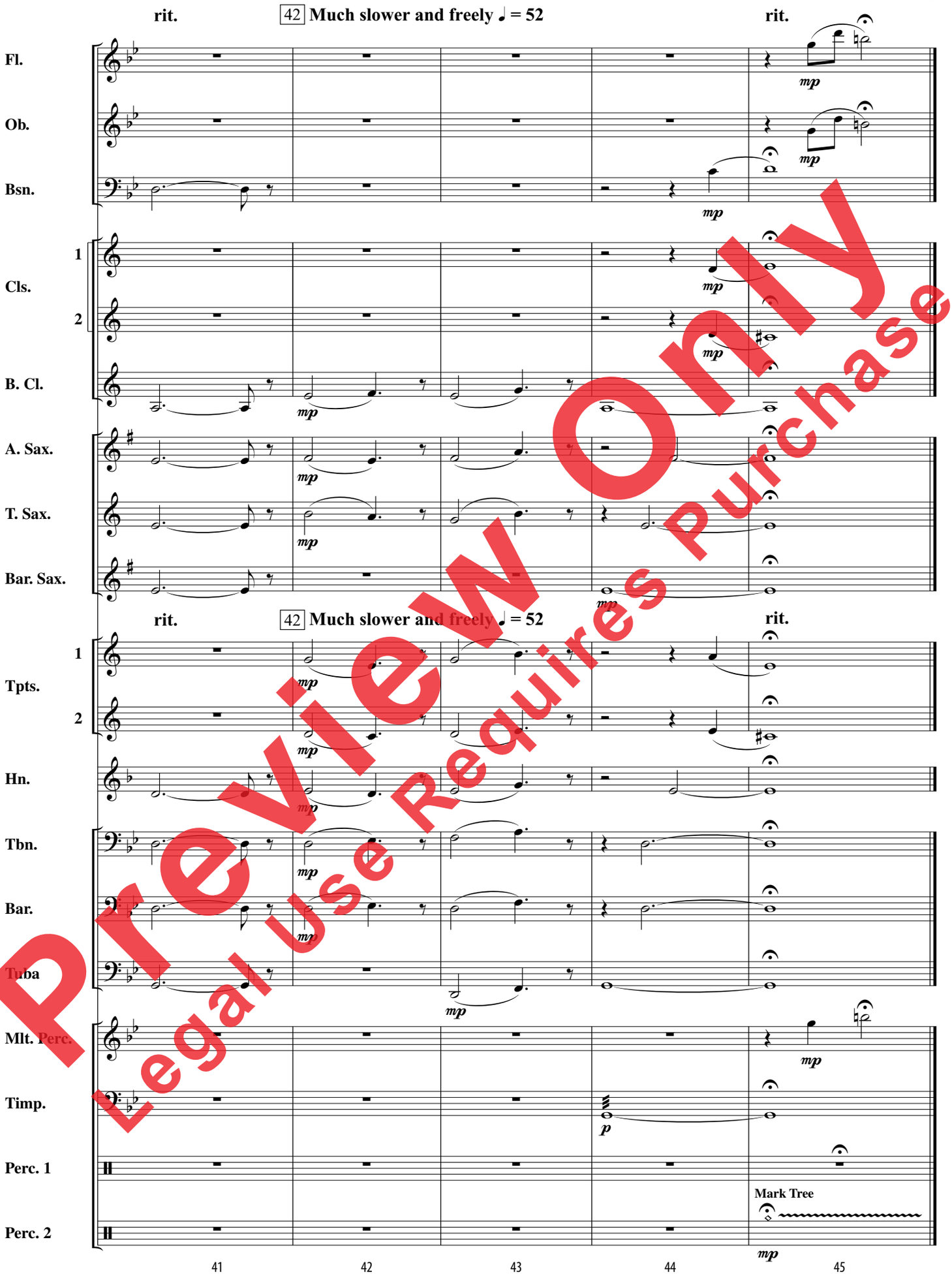

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