

Two Variants on *Dives and Lazarus*

DOUGLAS E. WAGNER (ASCAP)

INSTRUMENTATION

- 1 Conductor
- 8 Flute
- 2 Oboe
- 2 Bassoon
- 4 1st B \flat Clarinet
- 4 2nd B \flat Clarinet
- 2 B \flat Bass Clarinet
- 5 E \flat Alto Saxophone
- 2 B \flat Tenor Saxophone
- 2 E \flat Baritone Saxophone
- 4 1st B \flat Trumpet
- 4 2nd B \flat 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 \flat
- Trombone in B \flat Bass Clef
- Trombone in B \flat Treble Clef
- Baritone in B \flat Bass Clef
- Tuba in E \flat Bass Clef
- Tuba in E \flat Treble Clef
- Tuba in B \flat Bass Clef
- Tuba in B \flat Treble Clef

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.



Two Variants on *Dives and Lazarus*

FULL SCORE

Approx. Duration - 3:00

By Douglas E. Wagner (ASCAP)

With warmth and expression ♩ = 69

Freely

Tempo I

The musical score is arranged in two systems. The first system includes parts for Flute, Oboe, Bassoon, B♭ Clarinets (1 and 2), B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes parts for B♭ Trumpets (1 and 2), F Horn, Trombone, Baritone, Tuba, Mallet Percussion (Chimes/Bells), Timpani (Tune: G, D), Percussion 1 (Snare Drum), and Percussion 2 (Suspended Cymbal/Triangle/Mark Tree). The score is in 4/4 time and features dynamic markings such as *mf*, *mp*, and *p*, along with performance instructions like *rit.* and *mf*. A large red watermark reading 'Preview Only' is overlaid diagonally across the score.

6

Fl. *mp*

Ob. *mp*

Bsn.

1
Cls.

2

B. Cl.

A. Sax. *mp*

T. Sax.

Bar. Sax.

6

1
Tpts. *mf*

2 *mf*

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp. *p*

Perc. 1

Perc. 2

14

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Bells
mp

Timp.

Perc. 1

Perc. 2

Detailed description: This page of a musical score contains rehearsal mark 14. It features staves for Flute, Oboe, Bassoon, Clarinets (1 and 2), Bass Clarinet, Alto Saxophone, Tenor Saxophone, Baritone Saxophone, Trumpets (1 and 2), Horns, Trombones, Baritone, Tuba, Mallet Percussion (Bells), Timpani, and two other Percussion parts. The score is in a key with two flats and a 4/4 time signature. A large red watermark 'Preview Only' is overlaid diagonally across the page. The rehearsal mark '14' is enclosed in a box at the top right of the first staff and at the end of the Baritone Saxophone staff. Dynamics include *mf* for Clarinets and *mp* for Bells.

rit. Freely

mf

Fl.

Ob.

Bsn.

1 Cls.

2 Cls.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1 Tpts.

2 Tpts.

Hn.

mf

Tbn.

Bar.

mf

Tuba

mf

Mlt. Perc.

Timp.

mp

Perc. 1

Triangle

Perc. 2

mp

21 A bit faster ♩ = 76

Fl.

Ob.

Bsn.

1
Cls.

2
B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

21 A bit faster ♩ = 76

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Snare Drum

Perc. 1

Perc. 2

f

mp

f

mp

f

mp

f

mp

p

mp

21

22

23

24

25

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

32

rit.

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

mf

mf

mf

mf

mf

mf

mf

mf

mf

f

f

mf

mf

mf

mf

mf

mf

rit.

32

31 32 33 34 35

PREVIEW ONLY
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Tempo I rit. a tempo

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tempo I rit. a tempo

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

rit. 42 Much slower and freely ♩ = 52

rit.

The musical score is arranged in staves for the following instruments: Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet 1 (Cls. 1), Clarinet 2 (Cls. 2), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Trumpets 1 and 2 (Tpts. 1, 2), Horns (Hn.), Trombone (Tbn.), Baritone (Bar.), Tuba, Milt. Perc. (Milt. Perc.), Timp. (Timp.), Perc. 1, and Perc. 2. The score spans measures 41 to 45. A red watermark reading 'PREVIEW ONLY Legal Use Requires Purchase' is overlaid diagonally across the score. Dynamic markings of *mp* are present throughout. Performance instructions include *rit.* (ritardando) at the beginning and end of the section, and '42 Much slower and freely ♩ = 52' in a boxed format at measure 42. A 'Mark Tree' symbol is present at the end of the Perc. 2 staff in measure 45.