

A Ralph Vaughan Williams Portrait

Featuring *Fantasia on a Theme by Thomas Tallis*, *A Sea Symphony (Symphony No. 1)*, *Linden Lea* and *Overture to "The Wasps" (Aristophanic Suite)*

By Ralph Vaughan Williams (1872–1958)
Arranged by 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
- 1 Mallet Percussion
(Bells)
- 1 Timpani
(Tune: F, B \flat , C)
- 3 Percussion
(Snare Drum, Bass Drum,
Crash Cymbals)

WORLD PARTS

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- 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 music of Ralph Vaughan Williams (1872–1958) represents the height of English Post-Romanticism—a time when a fervent nationalistic spirit took pride of place in music, led by a corresponding surge of interest in discovering, preserving, and performing traditional folk music—a movement of which Vaughan Williams was a generating force. As can be heard, the elements of folk tunes greatly influenced and shaped the composer's early creative period, though most often with no direct quotes.

This musical montage of some of the most popular works of Vaughan Williams includes the following (in performance order):

Fantasia on a Theme by Thomas Tallis, 1910:

This is the orchestral work that essentially brought Vaughan Williams to the attention of the musical world in its first performance at the Three Choirs Festival, Gloucester Cathedral, in September of 1910. Scored for double string orchestra and solo string quartet, the work is based on Thomas Tallis's *Third Mode Melody*. The somber opening introduction and theme begin this medley.

A Sea Symphony (Symphony No. 1), 1909:

The dramatic poetry of Walt Whitman forms the essence of this major choral work in symphonic form, displaying brilliant writing for voices and a large orchestra. The excerpt used here is the "big tune" *Largamente* from the third movement, which supports the words: "Where the great vessel sailing and tackling displaced the surface, larger and smaller waves in the spread of the ocean yearfully flowing, the wake of the seaship after she passes, flashing and frolicsome under the sun."

Linden Lea, 1901:

Subtitled "A Dorset Folk Song," this was the first published work of Vaughan Williams, a vocal setting of words by the English poet and cleric William Barnes, whose picturesque verse often depicts English country living. The opening lines begin: "Within the woodlands flowery gladed, by the oak tree's mossy moot, the shining grass blades timber shaded, now do quiver under foot."

Overture to "The Wasps" (from *Aristophanic Suite in Five Movements*), 1909:

Originally written as incidental music to the Aristophanes satirical play *The Wasps* for a Cambridge University production, Vaughan Williams later organized the musical material into a five-movement suite. Although the listener will hear compositional techniques (woodwind trills and repeated eighth-note motives) that are suggestive of the title, the theatrical work bears no direct association with the insects, only the characters on stage who model their behavior.

NOTES TO THE CONDUCTOR

This arrangement presents an effective study in diverse performance styles, with the first and third sections (beginning at measures 1 and 55 respectively) stressing long tones and supportive phrasing. The third section (beginning at measure 25) calls for a more "heroic" style with slightly accentuated notes in addition to a pronounced sense of urgency and forward motion. The last section (beginning at measure 71) should be played lighter in style, but with full tonal awareness. Accents are to be avoided, unless marked, especially in low winds.



A Ralph Vaughan Williams Portrait

Featuring Fantasia on a Theme by Thomas Tallis, A Sea Symphony (Symphony No. 1),

Linden Lea and Overture to "The Wasps" (Aristophanic Suite)

FULL SCORE

Approx. Duration - 3:45

By Ralph Vaughan Williams (1872-1958)

Arranged by Douglas E. Wagner (ASCAP)

"Fantasia on a Theme by Thomas Tallis"

Solemnly ♩ = 66

Flute

Oboe

Bassoon

1
B♭ Clarinets

2

B♭ Bass Clarinet

E♭ Alto
Saxophone

B♭ Tenor
Saxophone

E♭ Baritone
Saxophone

1
B♭ Trumpets

2

F Horn

Trombone

Baritone

Tuba

Mallet Percussion
(Bells)

Timpani

Percussion
(Snare Drum, Bass Drum,
Crash Cymbals)

"Fantasia on a Theme by Thomas Tallis"

Solemnly ♩ = 66

1 2 3 4 5 6

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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.

13

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

13

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc.

accel.

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.

Snare Drum

mf

mf

mf

mf

mf

p

p

p

p

mf

p

p

p



"A Sea Symphony (Symphony No. 1)"
Majestically ♩ = 92

Fl.

Ob.

Bsn. *mf*

1 Cls.

2 Cls.

B. Cl. *mf*

A. Sax.

T. Sax.

Bar. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc.

Timp. *mf*

Perc. *mf*

Crash Cymbals *mf*

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25 26 27 28 29 30

Fl. *mp*

Ob. *mp*

Bsn. *mp*

1 Cls. *mp*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax.

1 Tpts. *mp*

2 Tpts.

Hn. *mp*

Tbn. *mp*

Bar. *mp*

Tuba

Mlt. Perc.

Timp.

Perc. Bass Drum *mf*

34

34

31 32 33 34 35 36

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.

mp *f*

Bells

46618S 37 38 39 40 41 42

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

45

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc.

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Tbn. *mf*

Bar. *mf*

Tuba *mf*

Mlt. Perc. *mf*

Timp. *mf*

Perc. *mf*

rit.

rit.

"Linden Lea"
Easily ♩ = 69 56

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

mp

mf

mf

mp

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc.

"Linden Lea"
Easily ♩ = 69 56

mp

mp

mp

64

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.

mf

mp

mp

64

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.

mp

rit.

“Overture to ‘The Wasps’ (Aristophanic Suite)”
Lively ♩ = 108

Fl. *f*

Ob.

Bsn. *f*

1 Cls. *f*

2 Cls.

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

“Overture to ‘The Wasps’ (Aristophanic Suite)”
Lively ♩ = 108

1 Tpts.

2 Tpts.

Hn.

Tbn.

Bar. *f*

Tuba *f*

Mlt. Perc.

Timp.

Perc. *p*

mf

71 72 73 74 75 76

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.

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.

89

Fl.

Ob.

Bsn.

1
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

89

1
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc.

88 89 90 91 92 93



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.

94 95 96 97 98 99

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.



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.

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.

112 113 114 115 116 Ch. 117

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