

I began preparing a new score and parts at the behest of Paul Hindmarsh for a CD recording entitled *Vaughan Williams On Brass*, which features a number of original brass band works and arrangements to celebrate RVW 150, the 150th anniversary of the birth of Ralph Vaughan Williams. Performed by the Tredegar Town Band conducted by their musical director Ian Porthouse and guest conductor Martyn Brabbins, the CD will be released on the Albion Records label (ALBCD052) in the Autumn of 2022.

The first public performance of this edition was given on Saturday 29 January 2022 by Tredegar Town Band, conducted by Ian Porthouse, at The Royal Northern College of Music, Manchester, as part of the 2022 RNCM Brass Band Festival.

Much of the work carried out on the score and parts was done using the existing published set from 1957, as the intention was to make a definitive recording of the published work. Independently from me Stephen Allen, of Rider University in New Jersey, had also made some observations which I was able to check against my corrected set.

I had been aware for some time that a manuscript or sketches for the **Variations** were held at The British Library and so I went to take a look at these sketches to see if they shed any further light on the work. To my surprise one book of sketches turned out to be a fully notated brass band score. There are some significant differences in scoring between the original manuscript and the final published version; much of it in the voicing but also on occasion the contrapuntal writing is contrary to that in the final published score. There is very little percussion marked in the manuscript nor tempi indicated for any of the variations.

In preparing this new edition I could not, in many instances, refer back to the composer's original manuscript as it has to be assumed that the differences between the two were agreed by RVW at the time of publication. That said, there are a number of instances where notes, harmonies and rhythms appear at significant odds with the original score. It is true that RVW's handwriting was poor and as the original manuscript is written in ink, some notation has spread across other spaces and lines. Regarding the harmonic and rhythmic discrepancies, it is unlikely that RVW would have made or allowed significant changes to these, as in some instances they contradict harmonic and rhythmic motifs established across the work, and indeed on occasion in the same variation. It is also likely that some rhythmic contradictions were created when copying across from the original manuscript and then again when they were subsequently copied in to the final publication. In these instances, the original manuscript takes precedence over the published score.

The corrections do not alter the music significantly, although those with a keen ear will notice some subtle changes.

Phillip Littlemore, January 2022

## VARIATIONS FOR BRASS BAND

RALPH VAUGHAN WILLIAMS

[illegible]



Poco Tranquillo ♩ = c.84

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

Cl. Cymbals

B. D.

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17

Sop. Cnt. *p*

Solo Cnt. *3.* *tutti* *p*

Rep. Cnt. *p*

2nd Cnt. *p*

3rd Cnt. *p*

Flug. Hn. *p*

Solo Hn. *p*

1st Hn. *p*

2nd Hn. *p*

1st Bar. *p*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *p*

E♭ Bass *p*

B♭ Bass *p*

Timp. *mp* *f*

S. D.

Cym. *Glockenspiel* *p* *f*

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22 2

Sop. Cnt. *f* *mp* *p*

Solo Cnt. *f* *p*

Rep. Cnt. *f* *p*

2nd Cnt. *f* *mp* *p*

3rd Cnt. *f* *p*

Flug. Hn. *f* *mp* *p*

Solo Hn. *f* *p*

1st Hn. *f* *p*

2nd Hn. *f* *p*

1st Bar. *f* *p*

2nd Bar. *f* *p*

1st Tbn. *f* *p*

2nd Tbn. *f* *p*

B. Tbn. *f* *p*

Euph. *f* *p*

E♭ Bass *f* *p*

B♭ Bass *f* *p*

Timp. *f*

S. D. *f*

Glock.

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29 **Tranquillo Cantabile** ♩ = c.72

Sop. Cnt. *p*

Solo Cnt. *p* solo 3 3 3 3 tutti

Rep. Cnt. *p*

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn. *p*

1st Bar. *p cantabile*

2nd Bar. *p*

1st Tbn. *p*

2nd Tbn. *p*

B. Tbn. *p*

Euph. *p cantabile* 3 3

E♭ Bass *p*

B♭ Bass *p*

Timp. *p*

S. D. *pp*

Glock.

37

Allegro ♩ = c.120

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

Glock.

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45

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

B. D.

*f*

*tutti*

*a2*

*ff*

B.D.

*ff*

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## VARIATION IV (CANON)

52 Allegro ♩ = c.132

52

Sop. Cnt. *ff*

Solo Cnt. *tutti ff*

Rep. Cnt. *ff*

2nd Cnt. *ff*

3rd Cnt. *ff*

Flug. Hn. *ff*

Solo Hn. *ff*

1st Hn. *ff*

2nd Hn. *ff*

1st Bar. *ff*

2nd Bar. *ff*

1st Tbn. *ff*

2nd Tbn. *ff*

B. Tbn. *ff*

Euph. *ff*

E♭ Bass *ff*

B♭ Bass *ff*

Timp.

S. D. *f*

B. D. *f*

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61

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

B. D.

Cl. Cyms

B.D.

*f*

*f*

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70

Moderato Sostenuto ♩ = c.116

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

B. D.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

f

pp

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80

7

Sop. Cnt. *pp* 1. only

Solo Cnt. *pp* a2

Rep. Cnt. *pp*

2nd Cnt. *pp*

3rd Cnt. *pp*

Flug. Hn. *pp*

Solo Hn. *pp*

1st Hn. *pp*

2nd Hn. *pp*

1st Bar. *pp*

2nd Bar. *pp*

1st Tbn. *pp* st. mute open

2nd Tbn. *pp* st. mute open

B. Tbn. *pp* st. mute open

Euph. *pp* 1. only

E♭ Bass *pp*

B♭ Bass *pp* 1. only

Timp. *pp*

S. D.

B. D.

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89

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

B. D.

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tutti

*mf* *mp* *f*

*mf* *mp* *f*

*mf* *mp* *f*

*mf* *mp* *f*

*p* *mf* *mp* *f*

*mf* *mp* *f*

*mf* *mp* *f*

*mf* *mp* *f*

*mf* *mp* *f*

*pp* *mf* *mp* *f*

*mf* *mp* *f*

*pp* *mf* *mp* *f*

*pp* *mf* *mp* *f*

*pp* *mf* *mp* *f*

*a2* *mf* *mp* *f*

*a2* *mf* *mp* *f*

*a2* *mf* *mp* *f*

*pp* *p* *f*

*f*

*f*

**8** VARIATION VI  
Tempo di Valse  $\text{♩} = \text{c.68}$

99

Tempo di Valse ♩ = c.68

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

B. D.

mf

p

mp

p cantabile

solo

p

Triangle

p

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[illegible]

127

Sop. Cnt. *mf* *p*

Solo Cnt. *mf* *p* a2 st. mutes

Rep. Cnt. *mf* *p*

2nd Cnt. st. mutes open *p*

3rd Cnt. st. mutes open *p*

Flug. Hn. *mf* *p* *pp*

Solo Hn. *mf* *mp* *p*

1st Hn. *mf* *p*

2nd Hn. *mf* *p*

1st Bar. *p*

2nd Bar. *mf* *p*

1st Tbn. st. mute *p*

2nd Tbn. st. mute *p*

B. Tbn. st. mute *p*

Euph. *mf* *p*

E♭ Bass *mf* *p*

B♭ Bass 1. only *p*

Timp.

S. D.

Glock. *pp*

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11 VARIATION VII (ARABESQUE)  
Andante Sostenuto ♩ = c.60

17

134

Sop. Cnt.

Solo Cnt. 1. open *pp*

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn. *pp*

Solo Hn. *pp*

1st Hn. *pp* *pp*

2nd Hn. *pp*

1st Bar. *pp*

2nd Bar. *pp* *pp*

1st Tbn. *pp* *pp*

2nd Tbn. open *pp* open

B. Tbn. *pp*

Euph. solo *pp* *p* *pp* *p* *pp*

E♭ Bass *pp* 1. only *pp*

B♭ Bass *pp*

Timp.

S. D.

Glock. Triangle *pp*

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139

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.  
1. only, open  
*pp*

3rd Cnt.  
1. only, open  
*pp*

Flug. Hn.

Solo Hn.  
*pp*

1st Hn.

2nd Hn.

1st Bar.  
*pp*

2nd Bar.

1st Tbn.  
quasi tromba (non vib.)  
*mp*

2nd Tbn.  
quasi tromba (non vib.)  
*mp*

B. Tbn.  
quasi tromba (non vib.)  
*mp*

Euph.  
a2  
*mp*

E♭ Bass  
a2  
*mp*

B♭ Bass  
1. only  
a2  
*mp*

Timp.  
*mp*

S. D.

Tri.  
*pp*

12

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[illegible]



160

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

Cym.

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*f*

166

15

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

Cym.

*p*

*p*

*p*

*p*

*p*

*f*

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[illegible]

179

17

This page contains musical notation for measures 179 through 184. The score is written for piano and orchestra. Measures 179-180 feature a piano introduction with triplets and a unison section. Measures 181-184 show a full orchestral entry with various instruments playing complex rhythmic patterns. Dynamics include ff (fortissimo) and mp (mezzo-piano). A large diagonal watermark reading "www.studio-music.co.uk Legal use requires purchase" is overlaid across the center of the page.

179

17

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185

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

B. D.

186

unis.  
3

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191

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

B. D.

*ff*

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198

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

B. D.

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S. Cym. (hard sticks)

*f*

204

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

Cym.

unis.

*ff*

*ff*

*ff*

*f*

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20 VARIATION IX  
Adagio ♩ = c.68

211

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

Cym.

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21

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

Cym.

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**231**

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

Cym.

st. mute

p

pp

open

espress.

pp

pp

pp

pp

pp

pp

pp

pp

pp

pp

Triangle

p

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248

Sop. Cnt. *mf* risoluto

Solo Cnt. *mf* risoluto

Rep. Cnt. *mf* risoluto

2nd Cnt. *mf* risoluto

3rd Cnt. *mf* risoluto

Flug. Hn. *mf* risoluto

Solo Hn. *mf* risoluto

1st Hn. *mf* risoluto

2nd Hn. *mf* risoluto

1st Bar. *mf* risoluto

2nd Bar. *mf* risoluto

1st Tbn. *mf* risoluto

2nd Tbn. *mf*

B. Tbn. *mf*

Euph. *mf* risoluto

E♭ Bass *mf* risoluto

B♭ Bass *mf* risoluto

Timp.

S. D. *mf*

B. D. *mf*

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24

254

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

B. D.

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mf

259

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

B. D.

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271

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

Glock.

Cel.

*pp*

*pp*

*pp*

*p*

*p*

Glockenspiel

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[illegible]

296

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

B. D.

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mf

f

mf

f

mf

f

mf

f

mf

f

mf

f

mf marcato

f

mf

f

mf

f

mf marcato

f

mf marcato

f

p

mf

f

S. Cym.

p

mf

f

305

Sop. Cnt.

Solo Cnt.

Rep. Cnt.

2nd Cnt.

3rd Cnt.

Flug. Hn.

Solo Hn.

1st Hn.

2nd Hn.

1st Bar.

2nd Bar.

1st Tbn.

2nd Tbn.

B. Tbn.

Euph.

E♭ Bass

B♭ Bass

Timp.

S. D.

Cym.

unis.

*ff*

*f*

B.D.

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