

In Memory and Tribute to Ralph Vaughan Williams

Commissioned by and dedicated to the Coyle Middle School Band,
Rowlett, Texas, Under the Direction of Marcia Zoffuto

WASSAIL

Movement I from the VAUGHAN WILLIAMS SUITE

Setting by ROBERT W. SMITH (ASCAP)

INSTRUMENTATION

1	Conductor	3	3rd B $\flat$ Trumpet
3	1st C Flute	2	1st Horn in F
3	2nd C Flute	2	2nd Horn in F
1	1st Oboe	2	1st Trombone
1	2nd Oboe	2	2nd Trombone
2	Bassoon	2	3rd Trombone
3	1st B $\flat$ Clarinet	2	Euphonium
3	2nd B $\flat$ Clarinet	1	Baritone Treble Clef
3	3rd B $\flat$ Clarinet	4	Tuba
1	E $\flat$ Alto Clarinet	3	Mallet Percussion (Bells, Vibraphone, Chimes)
2	B $\flat$ Bass Clarinet	1	Timpani
1	E $\flat$ Contralto Clarinet	4	Percussion I (Wind Chimes, Small Triangle, Medium Triangle, Snare Drum, Bass Drum)
2	1st E $\flat$ Alto Saxophone	2	Percussion II (Suspended Cymbal, Crash Cymbals)
2	2nd E $\flat$ Alto Saxophone		
1	B $\flat$ Tenor Saxophone		
1	E $\flat$ Baritone Saxophone		
3	1st B $\flat$ Trumpet		
3	2nd B $\flat$ Trumpet		

WORLD PARTS

Available for download from www.alfred.com/worldparts

1st Horn in E $\flat$
2nd Horn in E $\flat$
1st Trombone in B $\flat$ Bass Clef
2nd Trombone in B $\flat$ Bass Clef
3rd Trombone in B $\flat$ Bass Clef
1st Trombone in B $\flat$ Treble Clef
2nd Trombone in B $\flat$ Treble Clef
3rd 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

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. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

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PROGRAM NOTES

The British composer, Ralph Vaughan Williams, was born in 1872 and died in 1958 at the age of 86. He enjoyed one of the longest and most successful creative careers in music history. As a member of the English Folk-Song Society, Vaughan Williams often went into the country to collect native folk music in its purest state. He felt very strongly that the rapid industrialization of the British Isles would result in the loss of these folk songs unless they were written down and introduced to a new generation. As a result, much of his writing was based on his study of folk songs creating a legacy in sound that characterizes British music.

The “Wassail Song of Gloucestershire” was one of the folk songs that Vaughan Williams chose to preserve through his writing. Capturing the spirit of the holiday season, he created a work for SATB choir based upon this song from his native land. Wassail is a centuries-old English ceremonial drink made of apple cider. The word “wassail” is Saxon in origin and translates to “good health” during the annual celebratory toast.

Robert W. Smith, in tribute to the great composer, has crafted a setting for concert band of the Wassail Song in the style of Vaughan Williams. Beginning with a lively solo statement of the melody, the clarinet choir introduces the song in its original form. Using Vaughan Williams as the inspiration, the melody is explored and restated in multiple variations using the various timbral colors of the concert band.

WASSAIL was commissioned by Marcia Zoffuto and the Coyle Middle School Band of Rowlett, Texas. The band premiered the setting in the spring of 2005. In November of the same year, the band performed WASSAIL at the Western International Band Clinic in Seattle, Washington, under the baton of Mr. Smith.

NOTES TO THE CONDUCTOR

The introductory solo was originally scored for alto saxophone. However, it has been liberally cross-cued to allow multiple-performance options.

The clarinet choir statement of the full melody should be as legato as possible with care given to the shaping of the line.

Please note that the tempo in both the opening solo, measure 26, can be interpreted across a wide range. At measure 26, I prefer 72 b.p.m. or even a bit faster if possible. Please feel free to adjust the tempo within the notated range to suit your particular performance situation.

Please adjust the dynamic marking of the euphonium at bar 26 to ensure clarity and balance. Each subsequent variation should be increasingly joyous, leading to a majestic, yet elegant rallantando in the final measures.

I would like to offer my sincere thanks to Marcia Zoffuto for her role in the creation of this piece. I was fortunate enough to hear the Coyle Middle School Band at the Midwest Clinic in Chicago as they performed *Holst's Winter Suite*. Following that performance, I was honored and thankful for Ms. Zoffuto to offer the suggestion and commission of a work honoring the life and creativity of Ralph Vaughan Williams in a similar fashion. WASSAIL is the first of three movements in fulfillment of her musical vision.

I hope that you and the band enjoy WASSAIL and find it to be a valued addition to your concert program at any time throughout the year. Best wishes for a wonderful performance!



CONDUCTOR

In Memory and Tribute to Ralph Vaughan Williams
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WASSAIL

Movement 1 from the VAUGHAN WILLIAMS SUITE

Setting by ROBERT W. SMITH (ASCAP)

Lively ♩ = 56

1. Solo

mf

Cue: A. Sax. Opt. Solo

mf

mf

Cue: A. Sax. Opt. Solo

mf

Cue: A. Sax. Opt. Solo

1 2 3 4 5

♩ = 80

10 Gently

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

Susp. Cym.

Bells

W.C.

Sm. Trgl.

mp legato a2

mp legato

mp legato

mp legato

mp

mf

mp

p

6 7 8 9 10 11

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

tutti

mp

Play

18

12 13 14 15 16 17 18

p *mf*

Preview Only

This page contains musical notation for measures 19 through 25. The instruments listed are:

- Fls.
- Obs.
- Bsn.
- Cls.
- A. Cl.
- B. Cl.
- Ca. Cl.
- A. Saxes.
- T. Sax.
- Bar. Sax.
- Tpts.
- Hns.
- Tbns.
- Euph.
- Tuba
- Mlt. Perc.
- Timp.
- Perc. I
- Perc. II

The notation includes various musical symbols such as notes, rests, and dynamic markings like *rit.* and *mf*.

[illegible]

36

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Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

39 40 41 42 43 44

Fls. 1 2 *a2* **46** *mf*

Obs. 1 2 *a2* *mf*

Bsn. *end solo* *mf*

Cls. 1 *mf*
2 *a2*
3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Ca. Cl.

A. Saxs. 1 *mf*
2 *mf*

T. Sax.

Bar. Sax.

46

Tpts. 1
2
3

Hns. 1 *mf*
2

Tbns. 1
2
3

Euph. *end solo*

Tuba

Mlt. Perc. *mf*

Timp. *p* *mp*

Perc. I

Perc. II

45 46 47 48 49 50

54

Fls. 1 2 *f*

Obs. 1 2 *f* *mf* Solo w/ Tpt. 1 (Two players)

Bsn. *mf* div.

Cls. 1 2 3 *f* *mp* *al2* *mp*

A. Cl. *mf*

B. Cl. *mf*

Ca. Cl. *mf*

A. Saxes. 1 2 *mf* *mf*

T. Sax. Play *mp* *mf*

Bar. Sax. *mf*

54

Tpts. 1 2 3 *mf* Solo w/ Ob. Cue: Tpt. 1 *mf*

Hns. 1 2 *mf*

Tbns. 1 2 3

Euph. *mf*

Tuba

Mlt. Perc. Bells *mf*

Timp.

Perc. I *mf*

Perc. II *p* *mf*

51 52 53 54 55 56

Fls. 1 2

Obs. 1 2

Bsn. div. div.

Cls. 1 2 3 a2

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

57 58 59 60 61 62

Fls. 1 2 *a2* *mp* *f* *mf* *tutti* *mf*

Obs. 1 2 *mp* *f* *mp* *mf*

Bsn. *mp* *f* *mf*

Cls. 1 *mp* *f* *mp* *mf*

2 3 *mp* *f* *mp* *mf*

A. Cl. *mp* *f* *mf*

B. Cl. *mp* *f* *mf*

Ca. Cl. *mp* *f* *mf*

A. Sax. 1 *mp* *f* *mp* *mf*

2 *mp* *f* *mp* *mf*

T. Sax. *mp* *f* *mp* *mf*

Bar. Sax. *mp* *f* *mp* *mf*

Tpts. 1 *tutti* *mp* *f* *mp* *mf*

2 3 *Play* *mp* *f* *mp* *mf*

Hns. 1 2 *mp* *f*

Tbns. 1 *mp* *f* *mp* *a2* *mp*

2 3 *mp* *f* *mp*

Euph. *mp* *f* *mp*

Tuba *mp* *f* *mp*

Mlt. Perc. *Bells and Chimes (double upper part)* *mp*

Vibes *f* *mp*

Timp. *p* *f*

Perc. I *S.D.* *p* *mf* *pp*

Perc. II *B.D.* *mf* *pp*

63 64 65 66 67

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc. Bells and Vibes

Timp.

Perc. I

Perc. II

mp

mp

mf

mf

p

p

68 69 70 71

76 Joyous

a2

Fls. 1 2 *mf*

Obs. 1 2 *mf*

Bsn. *mf*

Cls. 1 *mf*

2 a2 3. 2. *mf*

3 *mf*

A. Cl. *mf*

B. Cl. *mf*

Ca. Cl. *mf*

A. Saxes. 1 *mf*

2 *mf*

T. Sax. *mf*

Bar. Sax. *mf*

Tpts. 1 *p* *mf*

2 3. a2 *p* *mf*

3 *p* *mf*

Hns. 1 *p* *mf*

2 *p* *mf*

Tbns. 1 *mf*

2 *mf*

3 *mf*

Euph. *mf*

Tuba *mf*

Mlt. Perc. Chimes *mf*

Bells and Vibes *mf*

Timp. *p* *mf*

Perc. I *mf*

Perc. II *p* *mf*

Fls. 1 2

Obs. 1 2

Bsn.

Cls. 1 2 3

A. Cl.

B. Cl.

Ca. Cl.

A. Saxes. 1 2

T. Sax.

Bar. Sax.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Euph.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

77 78 79 80

p *mf*

Fls. 1 2 *molto rall.* *f*

Obs. 1 2 *molto rall.* *f*

Bsn. *molto rall.* *f*

Cls. 1 2 3 *molto rall.* *f*

A. Cl. *molto rall.* *f*

B. Cl. *molto rall.* *f*

Ca. Cl. *molto rall.* *f*

A. Saxes. 1 2 *molto rall.* *f*

T. Sax. *molto rall.* *f*

Bar. Sax. *molto rall.* *f*

Tpts. 1 2 3 *molto rall.* *f*

Hns. 1 2 *molto rall.* *f*

Tbns. 1 2 3 *molto rall.* *f*

Euph. *molto rall.* *f*

Tuba *molto rall.* *f*

Mlt. Perc. *molto rall.* *f*

Timp. *molto rall.* *f*

Perc. I *p* *molto rall.* *f*

Perc. II *p* *molto rall.* *f*

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