

# *Lyric Variations on “Slane”*

dedicated to Joyce

*by David Williams*

Complete Band Instrumentation

1 - Full Score  
1 - Piccolo  
3 - Flute 1  
3 - Flute 2  
2 - Oboe  
2 - Bassoon  
1 - Optional Bassoon 2  
for Contra Bass Clarinet  
3 - Clarinet in Bb 1  
4 - Clarinet in Bb 2  
4 - Clarinet in Bb 3  
2 - Bass Clarinet

1 - Contrabass Clarinet  
2 - Alto Saxophone 1  
2 - Alto Saxophone 2  
2 - Tenor Saxophone  
1 - Baritone Saxophone  
3 - Trumpet in Bb 1  
3 - Trumpet in Bb 2  
3 - Trumpet in Bb 3  
2 - Horn in F 1  
2 - Horn in F 2  
2 - Horn in F 3  
2 - Horn in F 4

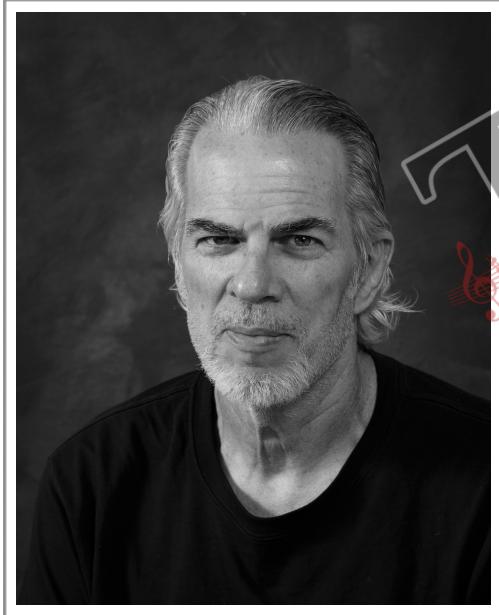
2 - Trombone 1  
2 - Trombone 2  
1 - Bass Trombone  
2 - Euphonium B.C.  
2 - Euphonium T.C.  
4 - Tubas  
1 - Timpani  
1 - Triangle  
1 - Suspended Cymbals  
1 - Glockenspiel  
1 - Marimba  
1 - Chimes  
1 - Tenor Drum

## About the music –

*Lyric Variations on “Slane”* began as a piano piece composed for my wife Joyce in 1995. In the high summer of 2003, I was casting about for a slow movement for a three-movement piece for concert band that I was writing for a consortium of university and high school bands. I decided that the piano piece would transfer well to wind band. But, the first movement of that piece turned out to work as a stand-alone, and “Slane” became a bit of an orphan. When Grant Cooper, the conductor of the West Virginia Symphony Orchestra, wanted to do one of my pieces when he conducted the West Virginia All-State Band in 2006, he chose “Slane” from a stack of scores I sent him.

“Slane” is an Irish folk song, “The Banks of the Bann,” but it was turned into a hymn tune in the 20<sup>th</sup> century. My setting starts with the theme in the woodwinds. The first variation is for the brass, warm with rich harmonies. An ethereal variation, led by solo flute, alto saxophone, and trumpet, follows with harmonies built in blocks by winds and brass which grow increasingly multifaceted, if never loud. The final variation leads off with glockenspiel, marimba, and chimes braced by tenor drum and a choir of flutes. A coda recalls the complex harmonies of the final variation before ending with a halo of flutes, clarinets, and mallet percussion.

## About the composer -



David Williams was born in Enon Valley, Pennsylvania in 1953. He attended West Virginia University where he earned degrees in music education (Bachelor's), music history (Master's), and music composition (Doctorate). He studied composition with Thomas Canning and John Beall, orchestration with William Winstead, musicology with Barton Hudson and Christopher Wilkinson, and conducting with Don Wilcox.

Williams has composed over 100 works including over 20 pieces for wind band or wind ensemble as well as music for chamber ensembles, orchestra, keyboard, and liturgical functions. His recent works for wind band are *Fafnir Dreams of Flight (Steampunk No. 1, 2011)*, *Echoes and Elegies (2012)*, and the recently finished *Crux (2013)*. Other works for wind ensembles include a symphony, a timpani concerto, and a divertimento as well as a number of evocative pieces such as *Newton's*

*Planetarium, And the Marches after Twilight*, and the critically acclaimed *Dark Dreams of a Circus Bandstand*. He is the composer of *Four Grotesques for Timpani*, one of the most widely performed works for timpani in the last thirty years.

Dr. Williams lives in Dunbar, West Virginia with his wife Joyce. A music specialist for Kanawha County Schools, he conducts the West Virginia Youth Symphony's wind ensemble. Since 1990 he has been the classical music critic for the *Charleston Gazette*. In 2004 he was one of the first group of Fellows in the National Endowment for the Arts Journalism Institute in Classical Music and Opera at Columbia University.

# Lyric Variations on "Slane"

dedicated to Joyce  
for  
Concert Band

Full Score

David Williams

**2**                    **3**                    **4**                    **5**                    **poco rit.**                    **6**                    **7**                    **8**

**2**                    **3**                    **4**                    **5**                    **poco rit.**                    **6**                    **7**                    **8**

**2**                    **3**                    **4**                    **5**                    **poco rit.**                    **6**                    **7**                    **8**

**2**                    **3**                    **4**                    **5**                    **poco rit.**                    **6**                    **7**                    **8**

9            10            11            12            13            14            15            16

Picc.  
Fl. 1  
Fl. 2  
Ob.  
Bsn.  
B♭ Cl. 1  
B♭ Cl. 2-3  
B.Cl.  
Cb.Cl.  
A. Sx. 1  
A. Sx. 2

9            10            11            12            13            14            15            16

17            18            19            20            21            22

<img alt="A musical score page showing measures 9 through 22. The score includes parts for Picc., Fl. 1, Fl. 2, Ob., Bsn., B♭ Cl. 1, B♭ Cl. 2-3, B. Cl., Cb. Cl., A. Sx. 1, A. Sx. 2, T. Sx., B. Sx., Tri., and Sus. Cym. Measure 9: Picc. mf. Measure 10: Fl. 1, Fl. 2, Ob., Bsn. p. Measure 11: B♭ Cl. 1, B♭ Cl. 2-3, B. Cl. mf. Measure 12: Cb. Cl. Measure 13: A. Sx. 1, A. Sx. 2, T. Sx., B. Sx. pp. Measure 14: Sus. Cym. Measure 15: Tri. Measure 16: Sus. Cym. Measures 17-22: Various woodwind and brass parts play eighth-note patterns. Measure 19: poco rit. Measure 21: tempo = 60. Measure 22: Sus. Cym.</p>

23 24 25 26 27 28 29 30

*poco rit.* A ♩ = 72 Slightly faster, flowing

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B.Cl.

Cb.Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

*poco rit.* A ♩ = 72 Slightly faster, flowing

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Tri.

Sus. Cym.

Glk.

Mrb.

Chm.

T. Dr.

1. Solo

All

3.

Sus. Cym.

*articulate, soft mallets*

23 24 25 26 27 28 29 30

31            32            33            34            35            36            37            38

39                    40                    41                    42                    43                    44                    45                    46

poco rit.

$\bullet = 72$

accel. poco a poco

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B.Cl.

Cb.Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

B♭ Tpt. 2-3

Hn. 1-2

Hn. 3-4

Tbn. 1-2

B. Tbn.

Euph.

Tba.

Timp.

Tri. Sus. Cym.

Chm.

T. Dr.

47 ♩ = 84  
 Picc. ♩ = 84  
 Fl. 1 ♩ = 84  
 Fl. 2 ♩ = 84  
 Ob. ♩ = 84  
 Bsn. ♩ = 84  
 B♭ Cl. 1 ♩ = 84  
 B♭ Cl. 2-3 ♩ = 84  
 B.Cl. ♩ = 84  
 Cb.Cl. ♩ = 84  
 A. Sx. 1 ♩ = 84  
 A. Sx. 2 ♩ = 84  
 T. Sx. ♩ = 84  
 B. Sx. ♩ = 84  
 rit.  
 48 rit.  
 49 rit.  
 50 rit.  
B rit.  
 51 rit.  
 52 rit. ♩ = 52 Slowly, with warmth  
 Solo rit.  
 p  
 53 rit.  
 54 rit.  
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rit.  
B rit.  
 52 rit. ♩ = 52 Slowly, with warmth  
 Solo rit.  
 p  
 53 rit.  
 54 rit.  
MUSIC PUBLISHER, INC.


B♭ Tpt. 1 ♩ = 84  
 3.  
 B♭ Tpt. 2-3 ♩ = 84  
 2.  
 Hn. 1-2 ♩ = 84  
 a2  
 Hn. 3-4 ♩ = 84  
 a2  
 Tbn. 1-2 ♩ = 84  
 ff  
 B. Tbn. ♩ = 84  
 ff  
 Euph. ♩ = 84  
 ff  
 Tba. ♩ = 84  
 ff  
 Contrabass Clarinet ♩ = 84  
 mp  
 p  
 + Tri.  
 Sus. Cym. ♩ = 84  
 f  
 Glk. ♩ = 84  
 ff  
 Mrb. ♩ = 84  
 ff  
 Chm. ♩ = 84  
 f  
 T. Dr. ♩ = 84  
 f

47      48      49      50      51      52      53      54

55            56            57            58            59            60            61            62

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

B♭ Tpt. 1

Euph.

Tba.

Solo mute

63            64            65            66            67            68            69            70            71

linger            *a tempo*

Picc.            Fl. 1            Fl. 2            Ob.            Bsn.            B♭ Cl. 1            B♭ Cl. 2-3            B. Cl.            Cb. Cl.            A. Sx. 1            A. Sx. 2            T. Sx.            B. Sx.

B♭ Tpt. 1            B♭ Tpt. 2-3            Hn. 1-2            Hn. 3-4            Tbn. 1-2            B. Tbn.            Euph.            Tba.            Mrb.

72 73 74 75 76 77 78 79

**C** ♩ = 60 Slowly, like a lullaby

Picc.

Fl. 1 *mf*

Fl. 2 *mf*

Ob. *mf*

Bsn. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2-3 *mf*

B.Cl. *mf*

Cb.Cl. *mf*

A. Sx. 1 All *mf*

A. Sx. 2 *mf*

T. Sx. *mf*

B. Sx. *mf*

B. Tpt. 1

Tba. *mp*

Tim. *pp*

Tri. *p*

Sus. Cym. Triangle

Glk.

Mrb. *p*

Chm. *p*

T. Dr. *pp*

72 73 74 75 76 77 78 79

80

81

82

83

84

85

86

87

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B.Cl.

Cb.Cl.

Tri.  
Sus. Cym.

Glk.

Mrb.

Chm.

T. Dr.

80

81

82

83

84

85

86

87

88

89

90

91

92

93

*rit.* $\text{♩} = 52$ 

D

Picc.  $\text{e}$

Fl. 1  $\text{e}$   $p$

Fl. 2  $\text{e}$   $p$

Ob.  $\text{e}$   $mp$

Bsn.  $\text{e}$   $mp$

B♭ Cl. 1  $\text{e}$   $p$

B♭ Cl. 2-3  $\text{e}$   $p$   $mp$

B. Cl.  $\text{e}$   $p$   $mp$

Cb. Cl.  $\text{e}$   $p$   $mp$

A. Sx. 1  $\text{e}$   $mp$

A. Sx. 2  $\text{e}$   $mp$

T. Sx.  $\text{e}$   $mp$

B. Sx.  $\text{e}$   $mp$

*rit.* $\text{♩} = 52$ 

D

B♭ Tpt. 1  $\text{e}$

B♭ Tpt. 2-3  $\text{e}$   $p$

Hn. 1-2  $\text{e}$

Hn. 3-4  $\text{e}$   $mp$

Tbn. 1-2  $\text{e}$   $p$

B. Tbn.  $\text{e}$   $p$

Euph.  $\text{e}$   $p$

Tba.  $\text{e}$   $p$   $mp$

Timp.  $\text{e}$   $pp$

Glk.  $\text{e}$   $p$  no rolls

Mrb.  $\text{e}$   $p$   $mp$

Chm.  $\text{e}$   $mp$

88

89

90

91

92

93

94

95

96

97

98

99

*molto rit.*

Very relaxed, crystalline

Picc.

Fl. 1

Fl. 2

Ob.

Bsn.

B♭ Cl. 1

B♭ Cl. 2-3

B. Cl.

Cb. Cl.

A. Sx. 1

A. Sx. 2

T. Sx.

B. Sx.

*molto rit.*

Very relaxed, crystalline

long

B♭ Tpt. 1

Hn. 1-2

Hn. 3-4

Tba.

Tim.

Tri.  
Sus. Cym.

Glk.

Mrb.

Chm.

T. Dr.

94

95

96

97

98

99