

Folk Song Suite.

FOR MILITARY BAND.

Concert Flute & Piccolo.

R. Vaughan Williams.

No. 1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.

pp

mf

p

ff

to Coda.

Fl. only.

p

Cantabile.

Fl. 8va Picc.

p

Senza Picc.

Fl. & Picc.

ff marcato.

simile.

6

Fl. only.

p

Cantabile.

1. 2.

6

p

Coda.

ff

D.C.

Nº 2. INTERMEZZO-"MY BONNY BOY."

Andantino.

Fl. only.

15

pp

pp

p

f dim.

Poco Allegro (scherzando)

p Picc. Solo. (senza Fl.)

Fl. only.

pp

rit.

Tempo Iº

13

Fl. only.

8

p

pp

NO. 3. MARCH. "FOLK SONGS FROM SOMERSET."

Allegro.

mf

p

1

Fl.

p Picc.

2

ff

Fl. only.

mf

Picc.

3

p

1

Fl.

Picc.

2

Fl. & Picc.

f

rall. (2nd time)

Fine.

Trio.

1

Fl. & Picc. 8va

f

p

loco.

8va

loco.

tr.

13

ff

ff

1.

2.

D.C.

Folk Song Suite.

FOR MILITARY BAND.

R. Vaughan Williams.

NO. 1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.

f *pp* *mf* *p* *ff*

to Coda. \oplus 2 6 Solo. 6 Solo.

a 2. *Cantabile.* *p*

p *ff marcato.*

1. 2. 6 Solo. 6 *p*

Cantabile. *a 2.* *p* *D.C.* \oplus Coda. *ff*

NO 3. MARCH—"FOLK SONGS FROM SOMERSET."

Allegro.

mf *p* *ff* *f* *p* *ff* *ff* *f* *tr* *ff* *simile* *ff*

1 2 3 1 2 3 1 2 1 2

rall. (2nd time)

Trio

Fine.

D.C.

Folk Song Suite.

1st Bassoon

FOR MILITARY BAND.

R. Vaughan Williams.

NO. 1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.

The musical score is written for the 1st Bassoon part of the 'Seventeen Come Sunday' march. It consists of 14 staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The score includes various dynamic markings: *f*, *dim.*, *pp*, *mf*, *p*, *ff*, *simile.*, *ff marcato.*, and *pp*. There are also performance instructions such as *to Coda.* and *D.C.* (Da Capo). The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A first and second ending are indicated by '1.' and '2.' above the staves. The piece concludes with a Coda section marked with a circled cross symbol and *ff*.

№ 2. INTERMEZZO - "MY BONNY BOY."

Andantino.

pp

4

pp

1

4

mp cantabile.

p

f

Poco Allegro (scherzando)

pp

1

15

pp

f

pp

rit.

Tempo Iº

pp

3

pp

f

pp

3

NO 3. MARCH. "FOLK SONGS FROM SOMERSET."

Allegro.

The musical score is written for the 1st Bassoon part. It begins with a dynamic marking of *mf* and a tempo of *Allegro*. The first staff contains a triplet of eighth notes. The second staff features a dynamic of *ff*. The third staff has a first ending bracket. The fourth staff starts with *mf*. The fifth staff has a dynamic of *f*. The sixth staff begins with a triplet and a dynamic of *p*. The seventh staff has a dynamic of *ff*. The eighth staff includes the instruction *rall. (2nd time)* and a *Fine.* marking. The *Trio* section begins at measure 16 with a dynamic of *ff*. The ninth staff is marked *simile.* The final staff concludes with first and second endings.

Folk Song Suite.

2nd Bassoon.

FOR MILITARY BAND.

R. Vaughan Williams.

NO. 1. MARCH. "SEVENTEEN COME SUNDAY"

Allegro.

The musical score is written for the 2nd Bassoon part of a military band. It consists of 12 staves of music. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes various dynamics such as *f*, *dim.*, *pp*, *mf*, *p*, and *ff*. There are also performance instructions like *simile.*, *Sax.*, and *marcato.*. The piece features first and second endings, a Coda section, and a Double Coda (D.C.) section. The notation includes eighth and sixteenth notes, rests, and slurs.

NO 2. INTERMEZZO - "MY BONNY BOY."

Andantino.

13

6

pp

pp

Poco Allegro. (scherzando)

15

Tempo $\frac{10}{3}$

pp

pp

pp

NO 3. MARCH - "FOLK SONGS FROM SOMERSET."

Allegro.

3

mf

p

2

p

ff

1

> mf

< f

p

2

p

ff

1

rall. (2nd time)

Fine. *f*

ff

Trio

16

ff

>> simile.

ff

ff

1.

2.

D.C.

Folk Song Suite.

FOR MILITARY BAND.

Clarinet.

R. Vaughan Williams

№ 1. MARCH "SEVENTEEN COME SUNDAY."

Allegro.

The main musical score for the Clarinet part, measures 1 through 14. It is written in a 2/4 time signature with a key signature of one flat (B-flat). The score consists of ten staves of music. Dynamics include *pp*, *mf*, *ff*, and *p*. The music features a mix of eighth and sixteenth notes, often beamed together, and includes various articulations such as slurs and accents. A repeat sign is present at the end of the first system, with a first ending bracketed above the staff.

to Coda.

2

14

3

ff marcato.

Cantabile.

14

⊕ Coda.

4

D.C.

ff

№2. INTERMEZZO-"MY BONNY BOY."

Andantino.

19

pp

1

2

a 2.

f dim.

2

Poco Allegro (scherzando)

p

pp

rit.

1

f

dim.

Tempo I^o

13

3

p

pp

NO. 3. MARCH—"FOLK SONGS FROM SOMERSET."

Allegro.

mf p 3 p 1 p 2 ff mf <f p 1 ff 2 rall. (2nd time) Fine.

Trio. f P 1 P 2 ff simile. ff 1. 2.

Solo Clarinet in B \flat .

Folk Song Suite.

R. Vaughan Williams.

FOR MILITARY BAND.

No 1. MARCH - "SEVENTEEN COME SUNDAY."

Allegro.

simile.

The musical score is written for a Solo Clarinet in B-flat and consists of 12 staves of music. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piece begins with a dynamic of *f* and a tempo of *Allegro*. The first staff includes a *pp* dynamic marking. The second staff features *mf*, *p*, and *ff* dynamics. The third staff has a *p* dynamic and a *to Coda* marking with a circled cross symbol. The fourth staff is marked *Cantabile* with a *p* dynamic. The fifth staff is also marked *Cantabile* with a *p* dynamic. The sixth staff is marked *ff marcato*. The seventh and eighth staves continue with *ff marcato* dynamics. The ninth staff has a first ending (1.) and a second ending (2.) with a *Cantabile* marking and a *p* dynamic. The tenth staff is marked *Cantabile* with a *p* dynamic. The eleventh staff is marked *Cantabile* with a *p* dynamic. The twelfth staff ends with a *D.C.* (Da Capo) marking and a *ff* dynamic, followed by a *Coda* section marked with a circled cross symbol and a *ff* dynamic.

Solo Clarinet in Bb.

No. 2. INTERMEZZO. "MY BONNY BOY."

This Tune is taken from "English County Songs"

By kind permission of Miss. L. E. Broadwood, J. A. Fuller-Maitland, Esq., and The Leadenhall Press.

Andantino. **13** Rip. Solo.

pp *pp* *pp*

Rip.

f

Poco Allegro. (scherzando) Rip.

p *pp*

f *dim.* *rit.* Tempo I^o **3** *pp*

pp

pp

No. 3. MARCH—"FOLK SONGS FROM SOMERSET"

These Tunes are introduced by kind permission of Cecil Sharp, Esq.

Allegro.

mf p 3 1 2 ff mf f p 3 1 2 p ff *rall. (2nd time)* Fine.

Trio. f p *simile.* 1. 2. D.C.

Folk Song Suite.

R. Vaughan Williams.

1st Clarinet in B \flat

FOR MILITARY BAND.

NO. 1. MARCH "SEVENTEEN COME SUNDAY."

Allegro. *f* *pp* *mf* *p* *ff* *simile.* *p* *p* *simile.* *p* *p* *Cantabile.* *p* *p* *ff marcato.* *p* *p* *1.* *2.* *simile.* *Cantabile.* *p* *Coda.* *p* *ff* *D.C.*

1st Clarinet in B \flat

NO. 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

13

Solo Cl.

pp

pp

pp

pp

Solo Cl.

1

f

Poco Allegro (scherzando)
simile.

p

pp

Solo Cl.

dim.

rit.

Tempo 1^o

3

pp

pp

pp

No 3. MARCH. "FOLK SONGS FROM SOMERSET."

Allegro.

mf p ff mf f p ff

1 3 2

rall. (2nd time)

Fine.

Trio.

f p ff simile.

1 2

ff

D.C.

Folk Song Suite.

FOR MILITARY BAND.

2nd Clarinet in Bb.

R. Vaughan Williams.

№1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.

The musical score is written for the 2nd Clarinet in Bb. It begins with a treble clef, a key signature of two flats (Bb and Eb), and a 3/4 time signature. The tempo is marked 'Allegro'. The score consists of 14 staves of music. Dynamics include *f*, *pp*, *mf*, *p*, *ff*, *p*, *p*, *ff marcato*, *p*, *p*, *p*, and *ff*. Articulations include accents, slurs, and a 'Coda' symbol. Performance instructions include 'Cantabile' and 'to Coda.'. The score includes first and second endings, marked '1.' and '2.'. The piece concludes with a 'D.C.' (Da Capo) instruction and a final 'Coda' section.

2nd Clarinet in B \flat .

N $^{\circ}$ 2. INTERMEZZO - "MY BONNY BOY."

Andantino.

pp

7

1

1

2

4

cantabile.

mp

3

2

Poco All $^{\circ}$ (scherzando)

f dim.

pp

p

simile.

simile.

pp

Tempo I $^{\circ}$

1

3

f dim.

pp

1

pp

pp

No 3. MARCH. "FOLK SONGS FROM SOMERSET."

Allegro.

Musical score for the first section of the march, measures 1-18. The music is in 4/4 time and features a variety of dynamics including *mf*, *p*, and *ff*. It includes first and third endings. The section concludes with a *rall.* (2nd time) marking and a double bar line.

Fine.

Trio.

Musical score for the Trio section, measures 19-32. The key signature changes to B-flat major. The music is in 4/4 time and includes dynamics such as *ff*, *p*, and *simile.*. It features a trill and first and second endings. The section ends with a double bar line.

D.C.

Folk Song Suite.

FOR MILITARY BAND.

3rd Clarinet in Bb.

R. Vaughan Williams.

No. 1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.

pp

mf

p

ff

to Coda.

simile.

p

p

Cantabile.

p

ff marcato.

p

p

p

p

p

p

p

p

p

1. 2.

simile.

p

Cantabile.

p

Coda.

ff

D.C.

3rd Clarinet in B \flat

N $^{\circ}$ 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

7 1 2

pp σ .

pp σ .

4 *cantabile.*

pp *mp*

p

3

1 *Poco Allegro (scherzando)*

f dim. *pp* *pp* σ . σ . *simile.*

8

15 1

pp

Tempo I $^{\circ}$

1 2 3

rit. *pp*

1

pp

pp

N $^{\circ}$ 3. MARCH. "FOLK SONGS FROM SOMERSET."

Allegro.

mf *p* *ff* *mf* *f* *p* *ff* *rall. (2nd time)* *Fine.*

f *p* *tr.* *ff* *simile.* *ff* 1. 2. *D.C.*

Folk Song Suite.

FOR MILITARY BAND.

R. Vaughan Williams.

E♭ Alto Clarinet.

№1. MARCH "SEVENTEEN COME SUNDAY."

Allegro.

The musical score is written for E♭ Alto Clarinet in 2/4 time. It begins with a treble clef and a key signature of one flat (B♭). The tempo is marked 'Allegro'. The score consists of 14 staves of music. Dynamics include *f*, *pp*, *mf*, *p*, *ff*, and *marc.*. Performance markings include 'to Coda.' with a Coda symbol, 'D.C.' (Da Capo), and first/second endings. A 4-measure rest is indicated at the start of the second staff. The piece concludes with a Coda section marked *ff*.

№ 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

pp pp pp p f

7 2 6 4

Poco Allegro (scherzando)

mf cantabile. f

16

Tempo 1º

pp pp

dim. rit. 1 3 3

NO 3. MARCH. "FOLK SONGS FROM SOMERSET."

Allegro.

The musical score is written for E♭ Alto Clarinet and consists of 11 staves. It begins with the tempo marking "Allegro." and the dynamic marking "mf". The key signature is G major (one sharp) and the time signature is 2/4. The score includes various dynamic markings: *mf*, *p*, *ff*, *marcato.*, *pp*, *Fine. f*, *ff*, and *ff*. Performance instructions include "rall. (2nd time)", "Trio.", and "simile.". The piece features first and second endings and concludes with a "D.C." (Da Capo) instruction.

Folk Song Suite

FOR MILITARY BAND

B♭ Bass Clarinet

R. Vaughan Williams

No 1 MARCH "SEVENTEEN COME SUNDAY"

Allegro

The musical score is written for Bass Clarinet in B-flat major, 2/4 time, and is marked Allegro. It consists of 11 staves of music. The piece begins with a dynamic of *f* (forte) and includes various dynamic markings such as *dim.* (diminuendo), *p* (piano), *pp* (pianissimo), *mf* (mezzo-forte), *ff* (fortissimo), and *pp* (pianissimo) again. Performance instructions include *simile* (similar), *to Coda*, *marc.* (marcato), and *D.C.* (Da Capo). The score features a first ending with two endings, a Coda section, and a final *ff* (fortissimo) ending. The piece concludes with a *p* (piano) dynamic and a *D.C.* instruction.

№ 2 INTERMEZZO "MY BONNY BOY"

Andantino

pp

pp

mp cantabile

p

f

pp

Poco Allegro (scherzando)

15

pp

f

pp

rit.

Tempo 19

8

pp

pp

№ 3 MARCH "FOLK SONGS FROM SOMERSET"

Allegro

mf p

2 ff

1 mf

f p

2 ff

1 *rall. (2nd time)* Fine f ff

Trio 16 ff *marcato simile*

1 2 D.C.

Folk Song Suite.

E♭ Alto Saxophone.

FOR MILITARY BAND.

R. Vaughan Williams.

№1. MARCH "SEVENTEEN COME SUNDAY."

Allegro. *f* *pp* *simile.*

4 *mf* *p* *ff*

to Coda. \oplus 2 *p* 1

marc. *ff*

1. 2. *p* 1

\oplus Coda. *ff*

D.C.

№ 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

Poco Allegro (scherzando)

Tempo I^o

№ 3. MARCH. "FOLK SONGS FROM SOMERSET."

Allegro.

mf *p* *ff* *ff* *marcato.* *pp* *p* *ff* *rall. (2nd time)* *Fine. f* *ff* *Trio.* *16* *ff* *simile.* *ff* *1.* *2.* *D.C.*

Folk Song Suite.

FOR MILITARY BAND.

Tenor Saxophone in Bb.

R. Vaughan Williams.

№ 1. MARCH "SEVENTEEN COME SUNDAY."

Allegro.

The musical score is written for Tenor Saxophone in Bb and consists of 11 staves. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The tempo is marked 'Allegro'. The score begins with a first ending (marked '1') and a second ending (marked '2'). Dynamics include *f*, *dim.*, *p*, *pp*, *mf*, and *ff*. Performance markings include 'to Coda.' and 'marc.'. The score concludes with a 'D.C.' (Da Capo) instruction and a final Coda section.

Nº 2. INTERMEZZO-"MY BONNY BOY."

Andantino.

Poco Allegro (scherzando)

NO 3. MARCH—"FOLK SONGS FROM SOMERSET."

Allegro.

The musical score is written for Tenor Saxophone in Bb and consists of 11 staves of music in 2/4 time. The tempo is marked 'Allegro'. The piece begins with a *mf* dynamic and features several triplet markings (3, 6, 3, 6, 3, 6). Dynamics vary throughout, including *pp*, *f*, and *ff*. Performance instructions include *rall. (2nd time)*, *Fine.*, *simile.*, and a *Trio* section starting at measure 16. The score concludes with a double bar line and first and second endings.

Folk Song Suite

FOR MILITARY BAND

E♭ Baritone Saxophone

R. Vaughan Williams

Nº 1 MARCH "SEVENTEEN COME SUNDAY"

Allegro

f *p* *pp*

p *ff*

to Coda

p

p

ff marc.

1 2

p

p

D.C.

⊕ Coda

ff

No 2 INTERMEZZO. "MY BONNY BOY"

Andantino

11

pp

pp

2

f *pp*

Poco Allegro (scherzando)

15

pp

1

f *rit* *pp*

Tempo 1º

2

pp *pp*

E♭ Baritone Saxophone

No 3 MARCH "FOLK SONGS FROM SOMERSET"

Allegro

Musical notation for the first section of the march, consisting of ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The music features various dynamics including *mf*, *p*, *pp*, *ff*, and *f*. There are first and second endings indicated by numbers 1 and 2. A *rall.* (2nd time) instruction is present above the seventh staff, and a *Fine* instruction is located below the eighth staff.

Musical notation for the Trio section, consisting of five staves. The section begins with the word "Trio" above the first staff. The key signature changes to two sharps (F# and C#) and the time signature changes to 2/4. Dynamics include *pp*, *f*, and *ff*. The section concludes with a *marcato* instruction above the fourth staff and a *D.C.* (Da Capo) instruction at the end.

B \flat Bass Saxophone
Contra Bass Clarinet

Folk Song Suite.

FOR MILITARY BAND.

R. Vaughan Williams.

No. 1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro

The musical score is written for B \flat Bass Saxophone and Contra Bass Clarinet. It consists of 12 staves of music in a 3/4 time signature with a key signature of one flat (B \flat). The tempo is marked 'Allegro'. The score includes various dynamics such as *f*, *dim.*, *p*, *ff*, *p Cl.*, *ff marcato*, and *p*. Performance instructions include 'To Coda' with a double bar line and a diamond symbol, and 'alla pizz.' (pizzicato). There are also first and second endings marked with '1' and '2' above the notes. The piece concludes with a final measure marked with a '1' above it.

B♭ Bass Saxophone Contra Bass Clarinet

a2
p

Cl. *alla pizz.* *p* D.C. *a2* Coda *ff*

NO 2. INTERMEZZO - "MY BONNY BOY."

Andantino 11 Cl. *pp*

2 *pp*

Sax. *p*

Cl. 2 *pp* *poco allegro (scherzando)* 15 Cl. *pp*

a2 1 Cl. *Tempo 1* *f* *pp*

2 *pp*

2 *pp*

NO 3. MARCH - "FOLK SONGS FROM SOMERSET"

Allegro 2 Sax. *alla pizz.* *p*

Cl. *mf*

2 *alla pizz.*

B \flat Bass Saxophone
Contra Bass Clarinet

Sax.
ff
mf
f
p
alla pizz.
p Cl.
2
alla pizz.
p
Sax.
ff
FINE
Trio
1
Cl.
pp sempre stacc.
f
pp
sim.
ff
marc.
sim.
ff
1
2
D.C.