

Folk Song Suite.

Concert Flute & Piccolo.

FOR MILITARY BAND.

R. Vaughan Williams.

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

Allegro.

pp

mf

p

ff

to Coda.

Fl. only.

Cantabile.

Fl. & Picc.

Senza Picc.

ff marcato.

6

2

6

1. 2.

Fl. only.

Cantabile.

Coda.

ff

Concert Flute & Piccolo.

Nº 2. INTERMEZZO—"MY BONNY BOY."

Andantino. 15 Fl. only. *pp* *pp* *p* *f dim.*

Poco Allegro (scherzando) *p* Picc. Solo. (senza Fl.)

Fl. only. *pp*

Tempo IO 13 Fl. only. *p* *pp*

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

Allegro.

mf *p* *Fl.* *p* *Picc.* *ff* *Fl. only.* *mf* *Picc.* *f* *Fl.* *Picc.* *Fl. & Picc.* *f* *rall. (2nd time)* *Fine.* *Trio.* *f* *Fl. & Picc. 8va* *p* *loco.* *8va* *loco.* *tr.* *13* *ff* *ff* *1.* *2.*

Folk Song Suite.

FOR MILITARY BAND.

Oboes

R. Vaughan Williams.

№ 1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.
f *pp*
mf *p* *ff*
to Coda. \oplus 2 6 Solo. 6 Solo.
Cantabile. *p*
a 2. *p* *ff marcato.*
1. 2. 6 Solo. 6
Cantabile. *a 2.*
 \oplus Coda. *p* *D.C.* *ff*

Oboes

No 2. INTERMEZZO. "MY BONNY BOY."

Andantino. Solo. *P. cantabile.*

pp *pp* *p*

a 2. Solo. *3*

f tim. *pp* *Poco Allegro (scherzando)* *p Solo.*

cantabile. *mf a 2.*

rit. *Tempo 1^o* *1* *13* *8* *pp*

NO 3. MARCH "FOLK SONGS FROM SOMERSET."

Allegro.

The first section of the march consists of ten staves of music. It begins with a treble clef, a key signature of one flat (B-flat), and a 2/4 time signature. The tempo is marked 'Allegro'. The dynamics range from *mf* (mezzo-forte) to *ff* (fortissimo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several first, second, and third endings marked with numbers 1, 2, and 3. The section concludes with a double bar line and the word 'Fine.' written below the staff.

The Trio section of the march consists of five staves of music. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The tempo is marked 'Allegro'. The dynamics range from *f* (forte) to *ff* (fortissimo). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are first and second endings marked with numbers 1 and 2. The section concludes with a double bar line and the word 'Fine.' written below the staff.

Folk Song Suite.

1st Bassoon

FOR MILITARY BAND.

R. Vaughan Williams

№ 1. MARCH "SEVENTEEN COME SUNDAY."

Allegro.

The musical score is written for the 1st Bassoon part in a 2/4 time signature with a key signature of two flats (Bb and Eb). The piece is marked 'Allegro'. The score consists of 12 staves of music. The first staff begins with a dynamic of *f* (forte) and includes a *dim.* (diminuendo) marking. The second staff features a first ending bracket labeled '1' and a dynamic of *mf* (mezzo-forte). The third staff includes a 'to Coda' instruction with a Coda symbol. The fourth staff is marked *p* (piano) and includes a *simile.* instruction. The fifth staff continues with *p* dynamics. The sixth staff has a *p* dynamic with a hairpin. The seventh staff is marked *ff marcato.* (fortissimo marcato). The eighth staff includes a first and second ending bracket. The ninth staff is marked *pp* (pianissimo) and includes a *simile.* instruction. The tenth staff continues with *p* dynamics. The eleventh staff includes a hairpin and a *p* dynamic. The twelfth staff concludes with a *p* dynamic and a 'D.C.' (Da Capo) instruction. A separate Coda section is provided at the bottom right, marked with a Coda symbol and *ff* dynamic.

1st Bassoon

NO 2. INTERMEZZO - "MY BONNY BOY."

Andantino.

pp *pp* *mp cantabile.* *p* *f*

Poco Allegro (scherzando)

pp *pp* *rit.* *f* *pp*

Tempo I^o

pp *pp*

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

Allegro.

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

Folk Song Suite.

2nd Bassoon.

FOR MILITARY BAND.

R. Vaughan Williams

NO. 1. MARCH. "SEVENTEEN COME SUNDAY"

Allegro.

The score is written for a 2nd Bassoon in a key of B-flat major and 2/4 time. It consists of 11 staves of music. The first staff begins with a dynamic of *f* and includes markings for *dim.* and *pp*. The tempo is marked *Allegro.* and the performance style is *simile.* The second staff has a first ending bracket and dynamics of *mf*, *p*, and *ff*. The third staff ends with a *to Coda* instruction. The fourth staff has dynamics of *p*. The fifth staff is marked *Sax.* and has a dynamic of *p*. The sixth staff is marked *marcato.* and has dynamics of *p* and *ff*. The seventh staff has a dynamic of *p*. The eighth staff has first and second ending brackets. The ninth staff has a dynamic of *p*. The tenth staff is marked *Sax.* and has a dynamic of *p*. The eleventh staff has a dynamic of *p* and ends with a *D.C.* (Da Capo) instruction. A *Coda* section follows, marked *ff*.

f *dim.* *pp* *simile.*

mf *p* *ff* *1* *to Coda.*

p *p* *1*

Sax. *p* *marcato.* *ff*

p

1. *2.*

p *1*

Sax. *p*

p *1* *D.C.* *ff* *Coda.*

2nd Bassoon

NO 2. INTERMEZZO. "MY BONNY BOY."

Andantino. 13 6

pp

Poco Allegro. (scherzando) 15

Tempo $\frac{10}{3}$

pp

3

pp

pp

This section contains five staves of music. The first staff is marked 'Andantino' and has a measure rest of 13 measures followed by a 6-measure phrase. The second staff is marked 'Poco Allegro. (scherzando)' and begins with a 15-measure rest. The tempo changes to $\frac{10}{3}$. The music includes various dynamics such as *pp*, *f*, and *pp*, and features first and third endings.

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

Allegro.

mf *p*

p *ff*

mf

f *p*

p *ff*

rall. (2nd time) *Fine. f* *ff* *ff* 16

ff *simile.*

1. 2. *ff* *>*

D.C.

This section contains nine staves of music. It begins with 'Allegro' and a dynamic of *mf*. The music is characterized by rhythmic patterns and includes dynamics such as *p*, *ff*, *mf*, *f*, and *pp*. It features first and second endings, a 'Trio' section starting at measure 16, and a 'D.C.' (Da Capo) instruction. A 'rall. (2nd time)' marking is present above the final staff.

Folk Song Suite.

FOR MILITARY BAND.

\flat Clarinets.

R. Vaughan Williams

NO 1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.

The musical score is written for a \flat Clarinet. It consists of 14 measures. The first measure is marked *pp*. The second measure is marked *mf*. The third measure is marked *p*. The fourth measure is marked *ff*. The fifth measure is marked *to Coda.* with a Coda symbol and the number 2. The sixth measure is marked *p*. The seventh measure is marked *3*. The eighth measure is marked *ff marcato.* The ninth measure is marked *14*. The tenth measure is marked *Cantabile.* The eleventh measure is marked *p*. The twelfth measure is marked *4*. The thirteenth measure is marked *D.C.* The fourteenth measure is marked *ff* and *Coda.* with a Coda symbol.

E♭ Clarinets.

Nº 2. INTERMEZZO - "MY BONNY BOY."

Andantino.

19

pp

1

2

a 2.

f dim.

2

Poco Allegro (scherzando)

p

pp

f

dim.

rit.

1

Tempo Iº

13

p

pp

3

1

E♭ Clarinets.

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

Allegro.

The musical score is written for E♭ Clarinets in a 2/4 time signature. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro'. The score consists of 12 staves of music. The first staff starts with a dynamic marking of *mf* and includes a first ending bracket with a '3' above it. The second staff has a first ending bracket with a '1' above it and a second ending bracket with a '2' above it, with a dynamic marking of *ff*. The third staff has a dynamic marking of *mf*. The fourth staff has a dynamic marking of *f*. The fifth staff has a dynamic marking of *p* and a first ending bracket with a '3' above it. The sixth staff has a first ending bracket with a '1' above it and a second ending bracket with a '2' above it, with a dynamic marking of *ff*. The seventh staff has a dynamic marking of *f* and a 'rall. (2nd time)' instruction. The eighth staff ends with a 'Fine.' marking and a double bar line. The ninth staff is the beginning of the 'Trio' section, marked with a treble clef, a key signature change to one flat (F), and a dynamic marking of *f*. The tenth staff has a dynamic marking of *p*. The eleventh staff has a dynamic marking of *ff* and a 'simile.' instruction. The twelfth staff has a dynamic marking of *ff* and includes first and second ending brackets with '1.' and '2.' above them. The score concludes with a double bar line and the initials 'D.C.' at the bottom right.

Fine.

Trio.

simile.

D.C.

Solo Clarinet in B \flat .

Folk Song Suite.

R. Vaughan Williams.

FOR MILITARY BAND.

No 1. MARCH - "SEVENTEEN COME SUNDAY"

Allegro.

f *pp* *mf* *p* *ff* *simile.* *to Coda.* *Cantabile.* *p* *Cantabile.* *p* *ff marcato.* *1.* *2.* *Cantabile.* *p* *Cantabile.* *p* \oplus *Coda.* *ff* D.C.

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** *pp* *Rip.* *Solo.*

pp *pp*

Rip.

f **1**

Poco Allegro. (scherzando) *Rip.*

p *pp*

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

pp **1** *pp*

pp

№ 3. MARCH "FOLK SONGS FROM SOMERSET."

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

Allegro.

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

Trio.

f *p* *ff* *simile.* *ff* *1.* *2.*

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.*

to Coda. *p* *simile.*

Cantabile. *p*

p *ff marcato.*

1. 2. *simile.*

Cantabile. *p* *Coda.* *ff*

D.C.

1st Clarinet in B \flat

NO 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

13

Solo Cl.

pp

pp

Solo Cl.

f

Poco Allegro (scherzando)
simile.

p

pp

Solo Cl.

f *dim.* *rit.*

Tempo Iº

3

pp

1

pp

pp

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

Allegro.

mf *p* *ff* *mf* *f* *p* *ff* *rall. (2nd time)* *Flac.* **Trio.** *f* *p* *ff* *simile.* *ff* *ff* 1. 2.

Folk Song Suite.

FOR MILITARY BAND.

2nd Clarinet in B \flat .

R. Vaughan Williams.

NO. 1. MARCH "SEVENTEEN COME SUNDAY."

Allegro.

f *pp* *simile.* *mf* *p* *ff*

to Coda. \oplus *simile.* *p*

Cantabile. *p* *p* *ff marcato.* *p*

1. 2. *simile.* *p*

Cantabile. \oplus Coda. *ff*

D.C.

2nd Clarinet in Bb.

No 2. INTERMEZZO - "MY BONNY BOY."

Andantino.

pp *pp* *mp* *cantabile.*

f *dim.* *pp* *p* *Poco All^o (scherzoso)*

simile. *simile.*

pp

f *dim.* *rit.* *Tempo 1^o* *pp*

pp

pp

2nd Clarinet in Bb.

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

Allegro.

mf *p* *ff* *mf* *p* *ff* *rall. (2nd time)* *Fin.*

Trio. *p* *ff* *tr.* *simile.* *ff*

1. 2.

D.C.

Folk Song Suite.

FOR MILITARY BAND.

R. Vaughan Williams

3rd Clarinet in Bb.

№1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.

pp

mf

p

ff

to Coda.

simile.

p

p

Cantabile.

p

ff marcato.

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 *pp* *cantabile.* *mp*

p

3

f *dim.* *pp* *Poco Allegro (scherzoso)* *pp* *simile.*

8

15 1 *pp*

rit. *pp* *Tempo I $^{\circ}$* 1 2 3

pp *pp*

pp

3rd Clarinet in B \flat .

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

Allegro.

mf *p*

ff

mf *p*

ff *rall. (2nd time)* *Fin.*

f *p* **Trio.**

ff *simile.* *ff*

ff

1. 2.

D.C.

Folk Song Suite.

FOR MILITARY BAND.

R. Vaughan Williams.

E♭ Alto Clarinet.

№1. MARCH "SEVENTEEN COME SUNDAY."

Allegro.

f *pp* *simile.*

mf *p* *ff*

to Coda. \oplus 2 1

p *marc.* *ff*

1. 2. *p* 1

p *p* 1 \oplus Coda. *ff*

D.C.

Nº 2. INTERMEZZO - "MY BONNY BOY."

Andantino.

Poco Allegro (scherzando)

Tempo 1º

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

Allegro.

The musical score is written for E♭ Alto Clarinet and consists of ten staves. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked "Allegro." The score includes various dynamics and performance markings:

- Staff 1: *mf*, *p*, 4
- Staff 2: *p*, *ff*, 2
- Staff 3: *ff*
- Staff 4: *marcato.*
- Staff 5: *pp*, *p*, 4, 2
- Staff 6: *ff*
- Staff 7: *rall. (2nd time)*, *Fine. f*, *ff*, *Trio.*, 16, *ff*
- Staff 8: *simile.*
- Staff 9: *ff*
- Staff 10: 1., 2., *ff*

Folk Song Suite

FOR MILITARY BAND

B♭ Bass Clarinet

R. Vaughan Williams

№ 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 12 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), and *ff* (fortissimo). The score features several melodic lines with slurs and ties, and includes a first ending with two endings. A *marcato* (marco.) section is indicated near the end of the piece. The score concludes with a Coda section, marked with a circled cross symbol (⊕) and a dynamic of *ff*. The piece ends with the instruction "D.C." (Da Capo).

№ 2 INTERMEZZO_“MY BONNY BOY”

Andantino

Musical notation for the first section, 'Andantino'. It consists of five staves of music in a 3/4 time signature with a key signature of two flats (B \flat and E \flat). The first staff begins with a *pp* dynamic and features a slur over the first four notes, with a '4' above it. The second staff includes a first ending bracket and a *mp cantabile* dynamic. The third and fourth staves continue the melodic line with a *p* dynamic. The fifth staff concludes the section with a *f* dynamic, a triplet of eighth notes, and a first ending bracket.

Poco Allegro (scherzando)

Musical notation for the second section, 'Poco Allegro (scherzando)'. It consists of two staves of music in a 3/4 time signature with a key signature of one sharp (F#). The first staff starts with a *pp* dynamic and a first ending bracket with the number '15' above it. The second staff features a *f* dynamic, a *rit.* marking, and a *pp* dynamic at the end.

Tempo 1 Q

Musical notation for the third section, 'Tempo 1 Q '. It consists of two staves of music in a 3/4 time signature with a key signature of two flats (B \flat and E \flat). The first staff begins with a *pp* dynamic and features a triplet of eighth notes. The second staff concludes the piece with a *pp* dynamic and a slur over the final notes.

№ 3 MARCH "FOLK SONGS FROM SOMERSET"

Allegro

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

Trio 16 *ff* = *marcato simile* 1 2 *D.C.*

Folk Song Suite.

B \flat Bass Saxophone
Contra Bass Clarinet

FOR MILITARY BAND.

R. Vaughan William

N \circ 1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro

The musical score is written for B \flat Bass Saxophone and Contra Bass Clarinet. It consists of 11 staves of music. The key signature has two flats (B \flat and E \flat), and the time signature is 2/4. The piece is marked "Allegro".

Dynamic markings include *f*, *dim.*, *p*, *ff*, *p*, *ff*, *p*, *ff*, *p*, *ff*, and *p*. Performance instructions include "To Coda" (indicated by a circled cross symbol), "alla pizz." (pizzicato), and "Cl." (clarinet).

Rehearsal marks are present: "a2" above the 6th staff, "1" above the 10th staff, and "2" above the 11th staff. The first ending of the 10th staff includes accents (>>>) over the notes.

B \flat Bass Saxophone Contra Bass Clarinet

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

№ 2. INTERMEZZO—"MY BONNY BOY."

Andantino
pp
11
Cl.
Sax.
p
poco allegro (scherzando)
Cl.
f
pp
15
Cl.
a2
f
1
Cl.
Tempo 1
pp
2
pp
2
pp

№ 3. MARCH—"FOLK SONGS FROM SOMERSET"

Allegro 2
Sax.
Cl.
mf
p
alla pizz.
2
alla pizz.
p

B \flat Bass Saxophone
Contra Bass Clarinet

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

1. 2. *p* 1

\oplus Coda. *ff* D.C. 1

Detailed description: This is a musical score for the E♭ Alto Saxophone part of the first march in Vaughan Williams' Folk Song Suite. The piece is in 2/4 time and begins with an 'Allegro' tempo. The score consists of ten staves of music. It starts with a forte (*f*) dynamic and includes a piano (*pp*) section. The tempo is marked 'Allegro' and the articulation is 'simile'. The score features various dynamics including mezzo-forte (*mf*), piano (*p*), fortissimo (*ff*), and marcato (*marc.*). There are several first and second endings, and a coda section marked with a circled cross symbol (\oplus) and 'D.C.' (Da Capo). The piece concludes with a fortissimo (*ff*) dynamic.

E♭ Alto Saxophone.

№ 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

pp

pp

pp

pp

p

f

Poco Allegro (scherzando)

16

mf cantabile.

f

Tempo 1º

rit.

dim.

1

3

pp

pp

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

Allegro.

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

Folk Song Suite.

Tenor Saxophone in Bb.

FOR MILITARY BAND.

R. Vaughan Williams.

№ 1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.

f *dim.* *p* *pp*

1 2

mf *p* *ff*

to Coda

2nd Bsn. *p* *p* 1

2nd Bsn. *p* *ff* *marc.*

1. 2.

2nd Bsn. *p* 1

2nd Bsn. *p* *ff* Coda.

D.C.

Tenor Saxophone in B \flat .

N \circ 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

13 6

pp

pp *p*

f *dim.* *pp*

Poco Allegro (scherzando)

15

pp

rit. *f* *dim.* *p* *pp* Tempo I \circ

2 2

3 *pp* *pp*

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

Allegro.

The musical score is written for Tenor Saxophone in Bb and consists of ten staves of music in 2/4 time. The tempo is marked 'Allegro'. The piece begins with a dynamic of *mf*. The first staff contains measures 1-4, with a triplet of eighth notes in measure 3. The second staff contains measures 5-8, with a dynamic of *pp* in measure 7 and *ff* in measure 8. The third staff contains measures 9-12, with a dynamic of *f* in measure 10. The fourth staff contains measures 13-16, with a dynamic of *mf* in measure 13. The fifth staff contains measures 17-20, with a dynamic of *f* in measure 19. The sixth staff contains measures 21-24, with a dynamic of *pp* in measure 22. The seventh staff contains measures 25-28, with a dynamic of *ff* in measure 26. The eighth staff contains measures 29-32, with a dynamic of *f* in measure 30. The ninth staff contains measures 33-36, with a dynamic of *ff* in measure 34. The tenth staff contains measures 37-40, with a dynamic of *ff* in measure 38. The piece concludes with first and second endings in the final measure.

Folk Song Suite

FOR MILITARY BAND

E♭ Baritone Saxophone

R. Vaughan Williams

№ 1 MARCH "SEVENTEEN COME SUNDAY"

Allegro

f *p* *pp*

p *ff*

to Coda

pp

p

ff marc.

1 2 *p*

p

D.C. *ff* Coda

№ 2 INTERMEZZO "MY BONNY BOY"

Andantino

11 *pp* *pp*

2

Poco Allegro (scherzando)

15 *pp* *f* *pp*

Tempo I^o

1 2 *f* *rit* *pp*

2 *pp* *pp*

No 3 MARCH "FOLK SONGS FROM SOMERSET"

Allegro

The musical score is written for E♭ Baritone Saxophone and consists of 11 staves. The key signature is G major (one sharp) and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes various dynamic markings: *mf*, *p*, *pp*, *ff*, *f*, and *pp*. There are also articulation marks such as accents and slurs. Performance instructions include 'Trio' at the start of the 8th staff, 'rall. (2nd time)' above the 7th staff, 'Fine' above the 7th staff, 'marcato' above the 9th staff, and 'D.C.' at the end of the 11th staff. The score features several first and second endings, indicated by '1' and '2' above the notes. The music is a march, characterized by its rhythmic patterns and dynamic contrasts.