

# Folk Song Suite.

Concert Flute & Piccolo.

FOR MILITARY BAND.

R. Vaughan Williams.

## Nº1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.

The musical score is written for Concert Flute and Piccolo. It begins with a treble clef and a key signature of two flats (B-flat and E-flat). The tempo is marked 'Allegro'. The score consists of 14 staves of music. Dynamics include *pp*, *mf*, *p*, *ff*, *p*, *ff*, *pp*, *p*, *ff*, *pp*, *ff*, *p*, and *ff*. Performance instructions include 'to Coda.', 'Fl. only.', 'Cantabile.', 'Fl. & Picc.', 'Senza Picc.', 'ff marcato.', 'stretto.', '1.', '2.', 'Coda.', and 'D.C.'. There are also numerical markings '2', '6', and '8' indicating specific measures or sections. The score concludes with a double bar line and the instruction 'D.C.' (Da Capo).

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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*

Fl. only. *pp*

Tempo 10 Fl. only.

13 *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* *D.C.*

# Folk Song Suite.

FOR MILITARY BAND.

Oboes

R. Vaughan Williams.

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

Allegro.  
*f* *pp*

*mf* *p* *ff*

to Coda.  
⊕ 2 6 Solo. 6 Solb.  
*p*

a 2.  
*Cantabile.* *p*

2 *p* *ff marcato.*

1. 2. 6 Solo. 6  
*p*

*Cantabile.*  
a 2.

⊕ Coda.  
2 *p* D.C. *ff*

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# Nº 2. INTERMEZZO. "MY BONNY BOY."

Andantino. Solo. *P. cantabile.*

*pp* *a 2.* Solo. *3*

*pp* *1* *p*

*2*

*f dim.* *pp* *2* Poco Allegro (scherzando) *p Solo.*

*cantabile.* *mf a 2.*

*rit.* *1* Tempo Iº *13* *3* *pp*

*dim.*

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

Allegro.

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

**Trio.** *f* *p* *tr* *ff* *smile.* *ff*

D.C.

# Folk Song Suite.

1st Bassoon

FOR MILITARY BAND.

1

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 (B-flat and E-flat). The piece begins with a dynamic of *f* (forte) and includes markings for *dim.* (diminuendo) and *pp* (pianissimo). The score features various articulations such as slurs, accents, and dynamic changes to *mf* (mezzo-forte), *p* (piano), and *ff* (fortissimo). A first ending bracket is present, leading to a section marked *ff marcato*. The piece concludes with a Coda section marked *ff* and a *D.C.* (Da Capo) instruction.

# Nº 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

Musical notation for the first section of the intermezzo, starting with "Andantino." The music is in bass clef, 3/4 time, and B-flat major. It features several measures with dynamics *pp* and *mp cantabile.* There are first and fourth endings marked with "1" and "4".

Poco Allegro (scherzando)

Musical notation for the second section of the intermezzo, starting with "Poco Allegro (scherzando)". The music is in bass clef, 3/4 time, and B-flat major. It features a first ending marked with "1" and a measure marked "15". Dynamics include *pp*, *f*, and *rit.*

Tempo Iº

Musical notation for the third section of the intermezzo, starting with "Tempo Iº". The music is in bass clef, 3/4 time, and B-flat major. It features first and third endings marked with "3". Dynamics include *pp*.



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

Allegro.

The musical score is written for the 1st Bassoon part in a 2/4 time signature with a key signature of one flat (B-flat). It consists of ten staves of music. The first staff begins with a *mf* dynamic and includes a triplet of eighth notes. The second staff features a *ff* dynamic. The third staff has a first ending bracket labeled '1'. The fourth staff starts with *mf*. The fifth staff includes a *f* dynamic. The sixth staff has a triplet of eighth notes and a *p* dynamic. The seventh staff has a *ff* dynamic and a first ending bracket labeled '1'. The eighth staff is marked *rall. (2nd time)* and includes a *Fine.* section with *f* and *ff* dynamics, followed by a *Trio.* section starting at measure 16 with a *ff* dynamic. The ninth staff is marked *simile.* and ends with a *ff* dynamic. The tenth staff has two first ending brackets labeled '1.' and '2.'.



2nd Bassoon

NO 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

13 6

*pp* *pp*

Poco Allegro. (scherzando)

15

*pp* *f* *pp*

Tempo  $\frac{10}{3}$

3

*f* *p* *pp* *pp*

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

*mf* *p*

3

2

*p* *ff*

*mf*

3

*f* *p*

2

*p* *ff*

*rall. (2nd time)*

*Fine. f* *ff* *ff*

Trio

16

*ff* *ff*

*ff* *simile.*

1. 2.

*ff* *ff*

D.C.



№ 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 19

13

*p*

*pp*

3

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

Allegro.

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

**Trio.**

*tr.* *ff* *tr.* *simile.* *ff* *ff*

*1.* *2.*

*D.C.*

Solo Clarinet in Bb.

# Folk Song Suite.

R. Vaughan Williams.

FOR MILITARY BAND.

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

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

to Coda. 1 *Cantabile.* *p*

*Cantabile.* *p*

*ff marcato.*

1. 2. *Cantabile.* *p*

*Cantabile.* *p*

⊕ Coda. *ff*

D.C.

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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* *f* *Rip.* *1* *f*

Poco Allegro. (scherzando) *Rip.* *p*

*pp* *pp* *f* *dim.* *Tempo I* *3* *pp*

*pp* *1* *pp*

*pp*



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

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

**Allegro.**

# Folk Song Suite.

R. Vaughan Williams.

1st Clarinet in Bb

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. *p* *ff*

D.C.

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

Allegro.

# 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.  $\oplus$  *p* *simile.*

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

1. 2. *p* *simile.*

*Cantabile.*  $\oplus$  Coda. *ff*

D.C.

2nd Clarinet in Bb.

Nº2. INTERMEZZO. "MY BONNY BOY."

Andantino.

*pp* *pp* *mp* *cantabile.*

*f dim.* *pp* *p* *Poco All<sup>o</sup> (scherzando)*

*simile.* *simile.*

*pp*

*f dim.* *rit.* *Tempo I<sup>o</sup>* *pp*

*pp*

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

Allegro.

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

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

1. 2. **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.*

1. 2.

*simile.*

*p*

*Cantabile.*

*p*

D.C.

*ff*

Coda.



3rd Clarinet in Bb

Nº 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

7 1 2

*pp* *pp*

4 *cantabile.* *mp*

*p*

3

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

8

15 1 *pp*

*rit.* *pp* *Tempo Iº* 3

1 *pp*

*pp*

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

Allegro.

*mf* *p*

*ff* *mf* *p*

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

*f* *p* **Trio.**

*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."

The musical score is written for E♭ Alto Clarinet and consists of 12 staves of music. It begins with the tempo marking "Allegro." and a dynamic of *f*. The first staff includes a *pp* dynamic marking. The second staff has a *mf* dynamic marking and a *p* dynamic marking. The third staff has a *ff* dynamic marking. The fourth staff is marked "to Coda." and has a *p* dynamic marking. The fifth staff has a *ff* dynamic marking and a *marc.* marking. The sixth staff has a *ff* dynamic marking. The seventh staff has a *ff* dynamic marking. The eighth staff has a *p* dynamic marking. The ninth staff has a *p* dynamic marking. The tenth staff has a *p* dynamic marking. The eleventh staff has a *p* dynamic marking. The twelfth staff has a *ff* dynamic marking and a *D.C.* marking. The score includes various musical notations such as slurs, accents, and dynamic markings.

# № 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

Poco Allegro (scherzando)

№ 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. *D.C.*

# 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 2/4 time, featuring a key signature of one flat (B♭). The piece is marked 'Allegro'. The score consists of 13 staves of music. The first staff begins with a dynamic of *f* (forte) and includes markings for *dim.* (diminuendo), *p* (piano), and *pp* (pianissimo). A first ending bracket labeled '1' spans the second and third staves. The fourth staff is marked *mf* (mezzo-forte) and includes a 'to Coda' instruction with a circled cross symbol. The fifth staff is marked *p* (piano) and includes the instruction *simile*. The sixth staff is marked *marc.* (marcato) and *ff* (fortissimo). The seventh staff begins with a repeat sign. The eighth staff includes first and second ending brackets labeled '1' and '2'. The ninth staff is marked *pp* and *simile*. The tenth staff is marked *simile*. The eleventh staff is marked *p*. The twelfth staff is marked *p* and includes the instruction 'D.C.' (Da Capo). The final staff is marked *ff* and includes a 'Coda' instruction with a circled cross symbol.

B♭ Bass Clarinet

No 2 INTERMEZZO - "MY BONNY BOY"

Andantino

pp pp mp cantabile p f pp

Poco Allegro (scherzando)  
15

pp f pp rit.

Tempo 10  
3

pp f pp

# № 3 MARCH "FOLK SONGS FROM SOMERSET"

Allegro

The musical score is written for Bass Clarinet in 2/4 time. It consists of ten staves of music. The first staff begins with a *mf* dynamic and includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The second staff features a *ff* dynamic. The third staff has a *mf* dynamic. The fourth staff starts with a *f* dynamic and includes a first ending bracket labeled '1' and a second ending bracket labeled '2'. The fifth staff has a *p* dynamic. The sixth staff features a *ff* dynamic. The seventh staff includes the instruction 'rall. (2nd time)' and ends with a 'Fine' marking and a *ff* dynamic. The eighth staff is the beginning of the 'Trio' section, marked with a double bar line and the number '16', and includes the instruction '*ff* < marcato simile'. The ninth staff continues the Trio section. The tenth staff concludes with a first ending bracket labeled '1' and a second ending bracket labeled '2', ending with a 'D.C.' (Da Capo) instruction.



B $\flat$  Bass Saxophone  
Contra Bass Clarinet

# Folk Song Suite.

FOR MILITARY BAND.

R. Vaughan Williams.

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

*Allegro*

*f* *dim.* *p*

*p*

*ff*

To Coda  $\oplus$  *alla pizz.*

*p* Cl.

*a2*

*alla pizz.*

*p* *p* Cl. *ff marcato*

1 *Cl. alla pizz.*

*p*

1

# B<sup>b</sup> Bass Saxophone Contra Bass Clarinet

*a2*  
*p*  
 Cl.  
*alla pizz.*  
*p*  
 D.C.  $\diamond$  Coda  
*a2*  
*ff*

## № 2. INTERMEZZO. "MY BONNY BOY."

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

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

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

B $\flat$  Bass Saxophone  
Contra Bass Clarinet

*Sax.*  
*ff*

*mf*

*f* *p*

*alla pizz.*  
*p Cl.*

*2* *alla pizz.* *Sax.*  
*p* *ff*

*1* *FINE* *ff*

*Trio* *1* *Cl.*  
*pp sempre stacc.* *f* *pp*

*f* *pp*

*ff* *marc.* *sim.*

*sim.* *ff*

*1* *2* *D.C.*

# Folk Song Suite.

E♭ Alto Saxophone.

FOR MILITARY BAND.

R. Vaughan Williams.

## №1. MARCH "SEVENTEEN COME SUNDAY."

The musical score is written for E♭ Alto Saxophone and consists of 11 staves of music. The key signature is one flat (B♭) and the time signature is 2/4. The tempo is marked "Allegro." and the dynamics range from *pp* (pianissimo) to *ff* (fortissimo). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a Coda section marked with a circled cross symbol (⊕) and *ff*.

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

4 *mf* *p* *ff*

to Coda. ⊕ 2 *p* 1

*marc.* *ff*

1. 2. *p* 1

⊕ Coda. *ff* D.C.

# № 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

pp pp

2 6 pp pp

p

Poco Allegro (*scherzando*)

16 mf cantabile.

Tempo Iº

rit. 1 3 pp

dim.

3 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.* *D.C.*

# Folk Song Suite.

FOR MILITARY BAND.

Tenor Saxophone in B $\flat$ .

R. Vaughan Williams.

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

Allegro.

*f* *dim.* *p* *pp*

*mf* *p* *ff*

to Coda.

2nd Bsn. *p* *p*

2nd Bsn. *marc.* *ff*

2nd Bsn. *p*

2nd Bsn. *p*

2nd Bsn. *p*

2nd Bsn. *p*

D.C. *ff*

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

Andantino.

13 6

pp

pp p

f dim. pp

Poco Allegro (scherzando)

15

pp

rit. Tempo I $\circ$

f dim. p pp

2 2

3 pp pp



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

Allegro.

*mf* *pp* *ff* *f* *pp* *ff* *rall. (2nd time)* *Trio.* *Fine. f* *ff* *ff* *simile.* *ff*

# Folk Song Suite

FOR MILITARY BAND

E♭ Baritone Saxophone

R. Vaughan Williams

## № 1 MARCH "SEVENTEEN COME SUNDAY"

Allegro

The musical score is written for E♭ Baritone Saxophone and consists of nine staves of music. The key signature has one flat (B♭) and the time signature is 2/4. The tempo is marked 'Allegro'. The dynamics range from *f* (forte) to *pp* (pianissimo). The score includes various articulations such as slurs, accents, and a 'Coda' symbol. The piece concludes with a 'Coda' section marked *ff marc.* (fortissimo marcato).

1 2  
*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 Iº 2  
2 *pp* *pp*

# № 3 MARCH "FOLK SONGS FROM SOMERSET"

Allegro

Musical score for E♭ Baritone Saxophone, No. 3 March "Folk Songs from Somerset". The score consists of 11 staves of music in G major and 2/4 time. It includes dynamic markings (*mf*, *p*, *pp*, *f*, *ff*), articulation (accents), and performance instructions like "Trio", "rall (2nd time)", "Fine", and "marcato". The piece concludes with a double bar line and "D.C.".

# Folk Song Suite

FOR MILITARY BAND

Solo & 1st B $\flat$  Cornet

R. Vaughan Williams

## N $\circ$ 1 MARCH "SEVENTEEN COME SUNDAY"

Allegro

The musical score is written for Solo & 1st B $\flat$  Cornet. It consists of 13 staves of music. The key signature is one flat (B $\flat$ ) and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes various dynamics such as *f*, *dim.*, *p*, *mf*, and *ff*. Performance instructions include 'senza Solo', 'Tutti', 'Solo', and 'Coda'. There are also markings for 'Basses' and 'Tromba.' with specific rhythmic patterns. The piece concludes with a 'D.C.' (Da Capo) instruction and a final 'Coda' section.



Solo & 1st B♭ Cornet

# NO 3 MARCH "FOLK SONGS FROM SOMERSET"

Allegro

Saxs. *mf* Solo *p*

Tutti *pp* Solo *ff*

1st Tpt. *mf* Trombs. *ff*

Solo *p*

Tutti *pp* *ff*

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

Fine *f* *ff*

Trio *pp* *f* *pp*

*f* *pp* *p* *pp*

Tutti *f* *ff* simile

*ff* 1 2 *ff* D.C.

# Folk Song Suite.

1

2nd Cornet in Bb.

FOR MILITARY BAND.

R. Vaughan Williams.

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

Allegro.

*f* *p* *ff* *simile.* *p* *Bar.* *Bar.* *p* *Cantabile.* *p* *ff* *1.* *2.* *1.* *Bar.* *Bar.* *1.* *p* *1.* *Cantabile.* *p* *1.* *D.C.* *ff* *⊕ Coda.*

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2nd Cornet in Bb.

Nº 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

Poco Allegro (scherzando)

Tempo Iº

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

Allegro.

4 8 2

*p* *ff*

*mf*

8

*p* *ff*

*rall. (2nd time)*

*Fine. f* *ff*

Trio. *stacc.*

*pp* *pp*

*p*

*f*

*simile.*

*ff*

1. 2.

# Folk Song Suite.

FOR MILITARY BAND.

B♭ Trumpets. (or Cornets)

R. Vaughan Williams.

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

*Allegro.*

1 3 *p*

4 *ff*

to Coda.

2 16 *p*

3

*ff*

*p*

1. 2. 16

10 *p*

3 *p*

⊕ Coda. *ff*

D.C.

# B♭ Trumpets.

(or Cornets)

## NO 2. INTERMEZZO—"MY BONNY BOY."

Andantino. Poco Allegro. Tempo 1<sup>o</sup>

Musical score for No. 2 Intermezzo "My Bonny Boy". It consists of two staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains measures 42, 33, and 2, with a *rit.* marking. The second staff continues the piece, starting with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. It contains measures 1 and 3, with *pp* markings.

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

Allegro.

Musical score for No. 3 March "Folk Songs from Somerset". It begins with a treble clef, a key signature of one flat (B♭), and a 2/4 time signature. The score contains measures 4, 8, 19, and 2. Dynamic markings include *pp* and *ff*.

Musical score for No. 3 March "Folk Songs from Somerset". It contains measures 7 and 8, with a *mf* marking.

Musical score for No. 3 March "Folk Songs from Somerset". It contains measures 9 and 10, with a *p* marking.

Musical score for No. 3 March "Folk Songs from Somerset". It contains measures 11 and 12, with a *f* marking.

Musical score for No. 3 March "Folk Songs from Somerset". It contains measures 13 and 14, with a *ff* marking.

Musical score for No. 3 March "Folk Songs from Somerset". It contains measures 15 and 16, with a *7 Fine.* marking.

Musical score for No. 3 March "Folk Songs from Somerset". It contains measures 17 and 18, with a *pp* marking.

Musical score for No. 3 March "Folk Songs from Somerset". It contains measures 19 and 20, with a *pp* marking.

Musical score for No. 3 March "Folk Songs from Somerset". It contains measures 21 and 22, with a *f* marking and a *ff marcato.* marking.

Musical score for No. 3 March "Folk Songs from Somerset". It contains measures 23 and 24, with a *simile.* marking.

Musical score for No. 3 March "Folk Songs from Somerset". It contains measures 25 and 26, with a *1st.* marking and a *2nd.* marking.

# Folk Song Suite.

1st & 2nd Horns in F.

FOR MILITARY BAND.

R. Vaughan Williams.

## NO 1. MARCH "SEVENTEEN COME SUNDAY"

Allegro. <sup>a2.</sup>  
*f* *dim.* *pp* *simile.*

3rd & 4th Hns.  
*mf* *pp* *ff* *to Coda.*

*simile.*  
*p* *p*

*ff* *p* *p*

*ff* *a2.*

1. *simile* 2. *p*

*simile*

*a2.* *p*

*ff* *⊕ Coda.*

D.C.

# Nº2. INTERMEZZO-“MY BONNY BOY.”

Andantino.

Poco Allegro (scherzando)

Tempo Iº

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

Allegro.

mf p

a 2. >mf

a 2. f p

a 2. rall. (2nd time) ff

Fine.

Trio. 1 ff pp f pp

f pp p p f

simile. f

ff 1. 2. D.C.

# Folk Song Suite.

3rd & 4th Horns in F.

FOR MILITARY BAND.

R. Vaughan Williams.

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

Allegro.

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

Andantino.

Tempo I<sup>o</sup>

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

Allegro.

The first section of the march consists of ten staves of music. It begins with a 2/4 time signature and a key signature of one flat. The first staff contains a melodic line with dynamics *p* and *ff*, and markings for measures 4, 3, and 8. The second staff features a rhythmic accompaniment with a dynamic of *mf*. The third and fourth staves continue the melodic and accompanimental lines. The fifth staff includes a first ending marked 'a 2.' and a dynamic of *f*. The sixth staff has a dynamic of *p* and a first ending marked '8'. The seventh staff includes a second ending marked 'a 2.', a dynamic of *f*, and a marking 'rall. (2nd time)'. The eighth staff ends with a dynamic of *ff* and a marking 'Fine.'. The ninth and tenth staves conclude the section with a dynamic of *ff* and a marking '1'.

Trio.

The Trio section consists of ten staves of music. It begins with a 2/4 time signature and a key signature of one flat. The first staff features a melodic line with dynamics *pp*, *f*, and *pp*. The second staff continues with dynamics *f*, *pp*, and *p*. The third staff includes a dynamic of *p* and a marking 'f < ff'. The fourth and fifth staves continue the melodic and accompanimental lines. The sixth staff features a dynamic of *ff* and a marking 'simile.'. The seventh and eighth staves continue the melodic and accompanimental lines. The ninth and tenth staves conclude the section with a dynamic of *ff* and markings '1.' and '2.'.

# Folk Song Suite

FOR MILITARY BAND

1st Tenor Trombone  $\text{F}$

R. Vaughan Williams

## Nº 1. MARCH "SEVENTEEN COME SUNDAY"

Allegro

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. It consists of 12 staves of music. The piece begins with a dynamic of *f* (forte) and a tempo of *Allegro*. The first staff contains measures 1 through 7, with dynamics *f*, *p*, *p*, and *mf*. The second staff contains measures 8 through 11, with a dynamic of *ff* (fortissimo). The third staff contains measures 12 through 15, with a dynamic of *pp* (pianissimo) and a *to Coda* marking at the end. The fourth staff contains measures 16 through 19, with dynamics *pp*, *pp*, and *pp*. The fifth staff contains measures 20 through 23, with dynamics *p*, *pp*, and *ff*, and a *marc.* (marcato) marking. The sixth staff contains measures 24 through 27, with a dynamic of *pp*. The seventh staff contains measures 28 through 31, with a dynamic of *pp*. The eighth staff contains measures 32 through 35, with dynamics *pp*, *pp*, and *pp*. The ninth staff contains measures 36 through 39, with dynamics *pp*, *pp*, and *pp*. The tenth staff contains measures 40 through 43, with dynamics *pp*, *pp*, and *pp*. The eleventh staff contains measures 44 through 47, with dynamics *pp*, *pp*, and *pp*. The twelfth staff contains measures 48 through 51, with dynamics *pp*, *pp*, and *pp*. The piece concludes with a *D.C.* (Da Capo) marking and a *ff* dynamic.

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# Nº 2. INTERMEZZO - "MY BONNY BOY"

Andantino

3  
1  
4  
11  
pp  
f  
pp

Poco Allegro (scherzando)

15  
pp  
f  
Tempo Iº  
rit. pp  
pp  
2  
pp

# Nº 3. MARCH "FOLK SONGS FROM SOMERSET"

Allegro

The musical score is written for the 1st Tenor Trombone in bass clef with a key signature of one flat (Bb) and a 2/4 time signature. It consists of ten staves of music. The first staff begins with a 4-measure rest, followed by a 10-measure rest, and then a melodic line starting on a quarter rest. Dynamics include *p* and *ff*. The second staff continues the melodic line with *ff* dynamics. The third staff is marked *marcato* and features a more rhythmic, eighth-note pattern. The fourth staff continues this pattern. The fifth staff has a 10-measure rest, followed by a melodic line with *p* and *ff* dynamics. The sixth staff includes a *rall. (2nd time)* instruction and ends with a double bar line and a 6/8 time signature change. The seventh staff is marked *Fine* and *ff*. The eighth staff is the beginning of the *Trio* section, marked *pp*. The ninth staff continues the *Trio* section with dynamics *f* and *pp*. The tenth staff features a *ff* dynamic and a *marcato* instruction. The score concludes with a double bar line and a 2/4 time signature change, followed by two first and second endings.





# № 3. MARCH "FOLK SONGS FROM SOMERSET"

Allegro

The musical score is written for a 2nd Tenor Trombone in bass clef with a key signature of two flats (Bb and Eb). The time signature is 2/4. The piece begins with a repeat sign and a first ending of 10 measures, followed by a second ending of 2 measures. Dynamics include piano (*p*) and fortissimo (*ff*). The tempo is marked *Allegro*. A *marcato* section follows, characterized by a more pronounced, accented feel. The score includes a *rall. (2nd time)* marking and a *Fine* instruction. A *Trio* section begins with a repeat sign and features dynamics of *pp* (pianissimo) and *f* (forte). The *Trio* section concludes with a *marcato* marking and a *ff* dynamic. The piece ends with a double bar line and a *D.C.* (Da Capo) instruction. The score is divided into several systems, with repeat signs and first/second endings clearly marked.





Bass Trombone.

Nº 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

Musical score for Bass Trombone, No. 2 Intermezzo "My Bonny Boy". The score is written in bass clef with a key signature of two flats and a 3/4 time signature. It consists of five staves of music. The first staff begins with a tempo marking of "Andantino." and a dynamic of "pp". It features a triplet of eighth notes. The second staff continues the melody with a dynamic of "pp" and a measure rest of 13 measures. The third staff has a dynamic of "pp" and a measure rest of 15 measures. The fourth staff includes dynamics "cres." leading to "f", "dim.", "rit.", and "pp", with a first ending bracket. The fifth staff has dynamics "pp" and "pp < > pp".

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

Allegro.

Musical score for Bass Trombone, No. 3 March "Folk Songs from Somerset". The score is written in bass clef with a key signature of two flats and a 2/4 time signature. It consists of eight staves of music. The first staff begins with a tempo marking of "Allegro." and a dynamic of "ff". It features a measure rest of 4 measures and a measure rest of 15 measures. The second staff has a dynamic of "mf". The third staff has a dynamic of "f" and a measure rest of 15 measures. The fourth staff includes a dynamic of "ff" and a "rall. (2nd time)" marking. The fifth staff is labeled "Trio." and has dynamics "ff", "pp", "f", "pp", and "f". The sixth staff has dynamics "pp" and "ff". The seventh staff has a dynamic of "ff marcato". The eighth staff has a dynamic of "ff" and a first ending bracket. The score concludes with a "D.C." marking.

# Folk Song Suite

FOR MILITARY BAND

R. Vaughan Williams

B♭ Euphonium (Baritone)

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

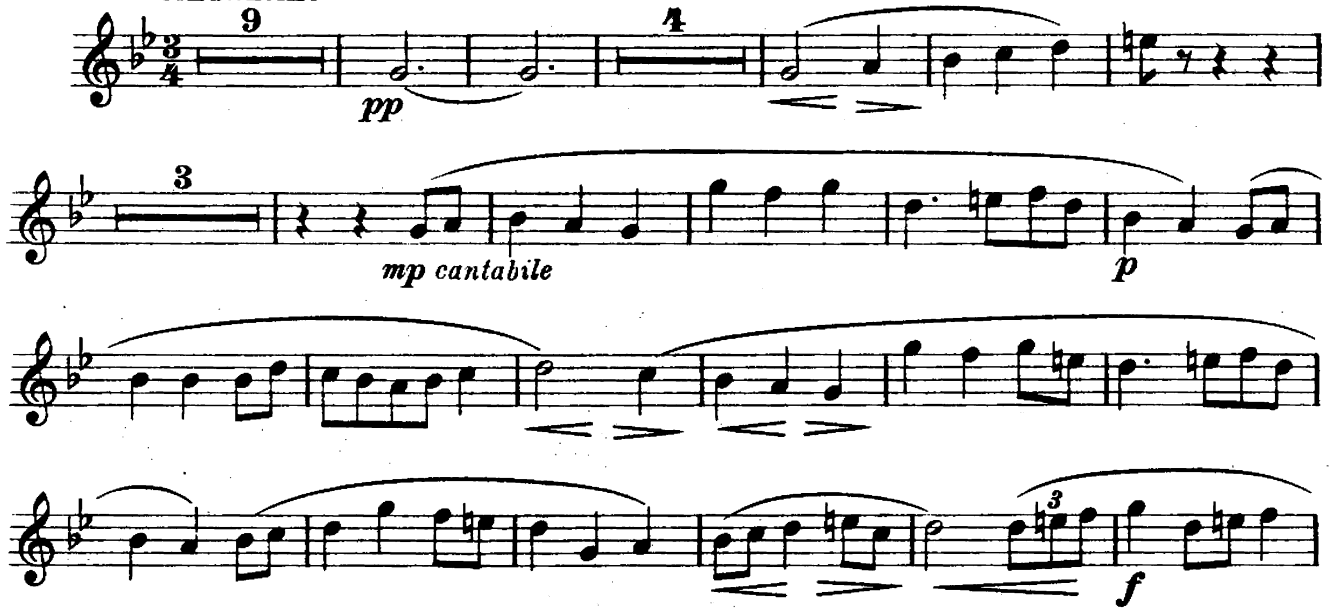
Allegro

Barit.

The musical score is written on ten staves. It begins with a treble clef, a key signature of two flats (B♭ major/D minor), and a 2/4 time signature. The tempo is marked 'Allegro'. The score includes various dynamic markings: *f*, *mf*, *p*, *ff*, and *ff marc.*. There are several first and second endings marked with '1' and '2'. A 'Coda' section is indicated with a circled cross symbol (⊕) at the end of the piece. The score concludes with 'D.C.' (Da Capo) and a final *ff* dynamic marking.

# Nº 2. INTERMEZZO-“MY BONNY BOY”

Andantino



9 4

*pp*

3

*mp cantabile* *p*

*f*

Poco Allegro (scherzando)



2 16

*mf cantabile*

*f*

*rit*

*pp*

Tempo Iº



2 2

*pp*

3

*pp*

# № 3. MARCH "FOLK SONGS FROM SOMERSET"

Allegro

The musical score is written for B♭ Euphonium (Baritone) and consists of ten staves of music. The tempo is marked 'Allegro' and the time signature is 2/4. The score includes various dynamics such as *p*, *pp*, *ff*, *f*, and *marcato*. It features first and second endings, a 'Trio' section starting at measure 16, and a 'Fine' section. The piece concludes with a double bar line and the instruction 'D.C.' (Da Capo). The key signature has one flat (B♭).



Euphonium.

NO 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

9 *pp*

4

3 *mp cantabile.* *p*

*f*

Poco Allegro (scherzando)

16 *mf cantabile.*

2

*f* *rit.* *pp*

Tempo I<sup>o</sup>

2

2

3 *pp* *pp*

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

Allegro.

4  
*p*

2  
*pp* *ff*

1  
*ff* *ff*

*marcato.*

*> p*

2  
*pp* *ff*

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

Trio. 16 *marcato.*  
*ff <*

*marcato.* *ff* 1. 2. *>* D.C.



# Folk Song Suite.

FOR MILITARY BAND.

R. Vaughan Williams.

Basses.

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

Allegro.

The musical score for Basses is written in 2/4 time and consists of 12 staves. The key signature has one flat (B-flat). The score includes various dynamics and articulations: *f*, *pp*, *ff*, *p*, *arco.*, *Strg. Bass pizz.*, *Tutti.*, *ff marc.*, and *Coda.*. There are also performance markings such as *2* (second ending), *1.* and *2.* (first and second endings), and *D.C.* (Da Capo). The score concludes with a *Coda* section marked with a circled cross symbol.

# №2. INTERMEZZO-"MY BONNY BOY."

Andantino.

11

*pp*

*pp*

2

2

Poco Allegro (scherzando)

15

*pp*

*f*

*dim.*

*rit.*

*pp*

Tempo I<sup>o</sup>

1

2

2

*pp*

3

*pp*

*pp*

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

Allegro.

2 Str. Bass. pizz. *mf* *p* *pp*

2 Str. Bass pizz. *p* *ff* **Tutti.**

1 *mf*

Str. Bass pizz. *f* *p*

2 Str. Bass. *f*

**Tutti.** *ff* *rall. (2nd time)* **Fine.**

1 **Trio.** *ff* *pp* *f* *pp*

*f* *pp*

*ff* *marcato.* 8va

AAAA *simile.* 1. 2. **D.C.**

# Folk Song Suite.

FOR MILITARY BAND.

Drums.

R. Vaughan Williams.

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

Allegro. *dim.* S.D.

Cym. *f* B.D. & Cym. Cym. B.D. Cym. *p*

*pp* B.D. & Cym. *f*

to Coda.  $\oplus$  2

Tri. 1 2 3 4 5 S.D. Tri. *pp* B.D. *pp* B.D.

S.D. Tri. S.D. Tri. S.D. B.D. & Cym.

S.D. Tri. *f* S.D. B.D. & Cym.

1. 2. Tri. 1 2 3 4 5 S.D. Tri. 1 2 3 4 5 *pp* *pp* B.D. *pp* B.D.

S.D. Tri. S.D. Tri. S.D. B.D. & Cym.

S.D. Tri.  $\oplus$  Coda. *f* D.C. *f*

Drums.

NO 2. INTERMEZZO-"MY BONNY BOY."

Andantino.

1 3

pp Timp. pp Timp. pp Timp.

5 S.D. 2 14 S.D. pp

Poco Allegro (scherzando)

4 pp Tri. 1 2 3 4 5 6 7

8 9 10 11 12 13 14 15

Cym.

2 3 4 5 6 7 8

9 10 11 12 13 14 15

Tempo I<sup>o</sup>

16 1 2 3

rit. Timp.

3 S.D. 3 pp Timp.

Timp. p Cym.

NO 3. MARCH-"FOLK SONGS FROM SOMERSET"

Allegro

2 S.D. 3 p Tri.

3 S.D. Tri.

p S.D. S.D. pp B.D. & Cym.

Drums.

Tri. S.D.

mf mf

f

Tri. S.D. p

Tri. S.D. B.D. & Cym. f

Tri. S.D. rall. (2nd time) Fine. f

Trio. pp f pp

f pp

f ff B.D. & Cym.

Tri. Tri.

Tri. 1. S.D. 2. S.D. D.C.

# Folk Song Suite.

FOR MILITARY BAND.

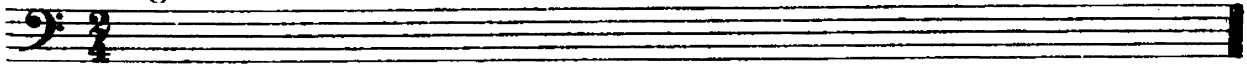
R. Vaughan Williams.

Timpani.

## №1. MARCH—"SEVENTEEN COME SUNDAY."

Allegro.

TACET.



## №2. INTERMEZZO—"MY BONNY BOY."

Andantino.

1 3

5 S.D. 2 14

4 15 Poco Allegro (scherzando)

pp

pp

pp

Tempo I<sup>o</sup>

3

3

3

pp

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

Allegro.

TACET.

