

Folk Song Suite.

FOR MILITARY BAND.

Concert Flute & Piccolo.

R. Vaughan Williams.

№1. MARCH. "SEVENTEEN COME SUNDAY."

Allegro.

The musical score is written for Concert Flute and Piccolo in a key with two flats (B-flat major or D minor) and a 2/4 time signature. It begins with the tempo marking "Allegro." and includes a variety of dynamic markings: *pp*, *mf*, *p*, *ff*, *p*, *ff marcato*, *p*, *ff*, *p*, and *ff*. Performance instructions include "to Coda.", "Fl. only.", "Cantabile.", "Fl. 8va Picc.", "Senza Picc.", "Fl. & Picc.", and "Coda." The score features several measures with repeat signs and first/second endings. A section marked "6" is indicated as "Fl. only." and "Cantabile." The piece concludes with a "D.C." (Da Capo) instruction and a final *ff* dynamic marking.

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.

p

8

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 Solb.

a2. *Cantabile.* *p*

p *ff marcato.*

1. 2. 6 Solo. 6 *p*

Cantabile. *a2.*

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

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

Allegro.

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

1 2 3 1 2 3 *rall. (2nd time)* *Fine.* *Trio* 1 2 1 2 *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 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 section marked *simile.* (simile) is followed by a *ff marcato.* (fortissimo marcato) section. The score concludes with a Coda section marked *ff* and a *D.C.* (Da Capo) instruction.

to Coda.

⊕ Coda.

D.C.

Nº 2. INTERMEZZO - "MY BONNY BOY."

Andantino.

pp

4

pp

1

4

mp cantabile.

p

f

Poco Allegro (*scherzando*)

pp

1

15

pp

rit.

f

pp

Tempo Iº

3

pp

3

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 musical score is written for the 2nd Bassoon part of the 'Seventeen Come Sunday' march. It consists of 12 staves of music. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'Allegro'. The score includes various dynamic markings: *f*, *dim.*, *pp*, *mf*, *p*, *ff*, *marcato.*, and *p*. There are also performance instructions such as 'simile.', 'Sax.', and 'D.C.'. The piece concludes with a Coda section marked with a circled cross symbol and 'Coda.'.

2nd Bassoon

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.

mf

p

p

ff

mf

f

p

p

ff

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 musical score is written for a single Clarinet part. It begins with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Allegro'. The score 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 *p* and includes the instruction 'to Coda.' with a Coda symbol and the number 2. The sixth measure is marked *p*. The seventh measure is marked *ff marcato.* and includes the number 3. The eighth measure is marked *ff marcato.* and includes the number 6. The ninth measure is marked *ff marcato.* and includes the number 8. The tenth measure is marked *ff marcato.* and includes the number 10. The eleventh measure is marked *ff marcato.* and includes the number 12. The twelfth measure is marked *ff marcato.* and includes the number 14. The thirteenth measure is marked *ff marcato.* and includes the number 14. The fourteenth measure is marked *ff marcato.* and includes the number 14. The score concludes with a Coda section marked *ff* and a 'D.C.' (Da Capo) instruction.

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 I^o

13

p

pp

3

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

Allegro.

mf p p ff mf <f p ff

1 3 1 2

rall. (2nd time)

6/8

Fine.

Trio.

f p

tr.

simile.

ff

1. 2.

ff

Solo Clarinet in B \flat .

Folk Song Suite.

R. Vaughan Williams.

FOR MILITARY BAND.

No 1. MARCH - "SEVENTEEN COME SUNDAY."

Allegro.

The musical score is written for a Solo Clarinet in B-flat. It begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 2/4 time signature. The tempo is marked 'Allegro.' The score consists of 14 staves of music. Dynamics include *f*, *pp*, *mf*, *p*, and *ff*. Performance markings include *simile.*, *Cantabile.*, *to Coda.*, and *ff marcato.*. There are first and second endings, and a Coda section. The piece concludes with 'D.C.' (Da Capo) and a final *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 *rall. (2nd time)* Fine.

f Trio. *p* *ff* *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* *Cantabile.* *p* *p* *ff marcato.* *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 I o

3

pp

pp

pp

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

Allegro.

Musical score for the first section of the march. It consists of ten staves of music in treble clef and 2/4 time. The first staff begins with a dynamic marking of *mf* and a tempo marking of *Allegro.* The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamic markings include *mf*, *p*, and *ff*. There are first, second, and third endings indicated by numbers 1, 2, and 3 above the staves. The section concludes with a *Fin.* marking.

Trio.

Musical score for the Trio section. It consists of five staves of music in treble clef and 3/4 time. The section begins with a dynamic marking of *f*. The music is characterized by a more melodic and sustained style compared to the first section. Dynamic markings include *f*, *p*, and *simile.* There are first and second endings indicated by numbers 1 and 2 above the staves. The section concludes with a *D.C.* marking.

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*, *ff marcato*, *p*, and *ff*. Performance markings include *simile*, *Cantabile*, and a Coda section. A 'to Coda' instruction with a circled cross symbol is placed above the fourth staff. A first and second ending bracket is shown above the eleventh staff. The score concludes with a 'D.C.' (Da Capo) instruction and a final *ff* dynamic marking.

2nd Clarinet in B \flat .

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

Andantino.

pp

7

1

1

2

4

cantabile.

mp

3

2

f dim.

pp

p

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

simile.

simile.

pp

1

3

f dim.

rit.

Tempo I?

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 *Fine.* instruction.

Musical score for the Trio section, measures 19-32. The key signature changes to one flat (Bb) and the time signature changes to 3/4. The section begins with a *Trio.* marking and includes dynamics such as *ff*, *p*, and *simile.* It features a trill and first and second endings. The section ends with a *D.C.* instruction.

Folk Song Suite.

FOR MILITARY BAND.

3rd Clarinet in Bb.

R. Vaughan Williams.

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

Allegro.

The musical score is written for the 3rd Clarinet in Bb. It begins with the tempo marking "Allegro." and a dynamic of *pp*. The first system includes dynamics of *mf*, *p*, and *ff*. A section marked "to Coda." begins with a dynamic of *p* and a "simile." instruction. The tempo then changes to "Cantabile." with a dynamic of *p*. This section includes a *ff marcato.* section. The score features first and second endings, with a "simile." instruction following the second ending. The piece concludes with a "Cantabile." section, a dynamic of *p*, and a "D.C." (Da Capo) instruction. The final section is marked "Coda." and ends with a dynamic of *ff*.

3rd Clarinet in B \flat

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

Andantino.

7 1 2

pp *pp*

4 *cantabile.* *mp*

p

3

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

The main body of the march consists of 24 measures across 12 staves. The tempo is marked 'Allegro'. The score includes dynamic markings: *mf* (measures 1-2), *p* (measures 3-4), *ff* (measures 5-6), *mf* (measures 7-8), *f* (measures 9-10), *p* (measures 11-12), *ff* (measures 13-14), and *ff* (measures 15-16). The piece concludes with a *rall. (2nd time)* marking and a *Fine.* instruction.

The Trio section begins at measure 25 and spans 12 measures across 6 staves. It is marked with a *f* dynamic and a *tr.* (trill) marking. The key signature changes to one flat. The section includes a first ending (marked '1') and a second ending (marked '2'). The tempo is marked *simile.* and the section concludes with a *D.C.* (Da Capo) instruction.

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*, *marc.*, and *ff*. There are several first and second endings. A section marked 'to Coda.' begins with a Coda symbol and a '2' above the staff. The final section is marked 'D.C.' and '1' above the staff, leading to a Coda section with a Coda symbol and 'ff'.

№ 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

pp pp pp p f

7 2 6 4

Poco Allegro (scherzando)

mf cantabile. f

16 4

Tempo 1º

dim. rit. pp

1 3 3

pp

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

Allegro.

The musical score is written for E♭ Alto Clarinet 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 piece begins with a dynamic of *mf*. The first staff contains measures 1-4, with a *p* dynamic at measure 4. The second staff contains measures 5-8, with a *p* dynamic at measure 6 and a *ff* dynamic at measure 8. The third staff contains measures 9-12, with a *ff* dynamic at measure 12. The fourth staff contains measures 13-16, with a *marcato.* marking at measure 13. The fifth staff contains measures 17-20, with a *pp* dynamic at measure 17 and a *p* dynamic at measure 20. The sixth staff contains measures 21-24, with a *ff* dynamic at measure 24. The seventh staff contains measures 25-28, with a *ff* dynamic at measure 28. The eighth staff contains measures 29-32, with a *rall. (2nd time)* marking at measure 29, a *Fine. f* marking at measure 30, and a *ff* dynamic at measure 32. The ninth staff contains measures 33-36, with a *ff* dynamic at measure 36. The tenth staff contains measures 37-40, with a *simile.* marking at measure 37 and a *ff* dynamic at measure 40. The eleventh staff contains measures 41-44, with a *ff* dynamic at measure 44. The piece concludes with first and second endings and 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 2/4 time, featuring a variety of dynamics and articulations. The piece begins with a forte (f) dynamic, followed by a gradual decrescendo (dim.) to piano (p) and then pianissimo (pp). The first staff includes a first ending bracket. Dynamics fluctuate between mezzo-forte (mf), piano (p), and fortissimo (ff). A 'to Coda' instruction is marked with a circled cross symbol. A 'simile' instruction indicates a similar articulation. A 'marc.' (marcato) instruction is present in the sixth staff, accompanied by a fortissimo (ff) dynamic. The score concludes with a 'D.C.' (Da Capo) instruction and a final Coda section marked with a circled cross and fortissimo (ff) dynamics.

N \circ 2 INTERMEZZO "MY BONNY BOY"

Andantino

pp 4 mp cantabile p f pp

Poco Allegro (scherzando)

15 pp f pp rit

Tempo 1 \circ

8 pp 3 pp

No 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. *pp* *simile.*

4 *mf* *p* *ff*

to Coda. 2 *p* 1

p *marc.* *ff*

1. 2. *p* 1

p 1

p 1

D.C. 1 *ff* Coda.

Nº 2. INTERMEZZO. "MY BONNY BOY."

Andantino.

Poco Allegro (scherzando)

Tempo I^o

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

Allegro.

mf

p

2

p

ff

ff

marcato.

4

pp

2

p

ff

rall. (2nd time)

Fine. f

ff

Trio.

16

ff

simile.

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 14 staves. The key signature has two flats (Bb and Eb), and the time signature is 2/4. The piece is marked 'Allegro'. The first staff begins with a forte (*f*) dynamic, followed by a decrescendo (*dim.*) and a piano (*p*) dynamic. A first ending bracket is shown above the staff. The second staff continues with a mezzo-forte (*mf*) dynamic, followed by piano (*p*) and fortissimo (*ff*) dynamics. A first ending bracket is also present. The third staff concludes with a 'to Coda.' instruction and a Coda symbol. The fourth staff is labeled '2nd Bsn.' and begins with a piano (*p*) dynamic. The fifth staff continues with piano (*p*) dynamics. The sixth staff is labeled '2nd Bsn.' and includes a marcato (*marc.*) dynamic and fortissimo (*ff*) dynamics. The seventh staff continues with fortissimo (*ff*) dynamics. The eighth staff continues with fortissimo (*ff*) dynamics. The ninth staff continues with fortissimo (*ff*) dynamics. The tenth staff continues with fortissimo (*ff*) dynamics. The eleventh staff continues with fortissimo (*ff*) dynamics. The twelfth staff continues with fortissimo (*ff*) dynamics. The thirteenth staff is labeled '2nd Bsn.' and includes a piano (*p*) dynamic. The fourteenth staff is labeled '2nd Bsn.' and includes a piano (*p*) dynamic, a 'D.C.' (Da Capo) instruction, and a 'Coda.' instruction with a Coda symbol. The piece concludes with a fortissimo (*ff*) dynamic.

Nº 2. INTERMEZZO-"MY BONNY BOY."

Andantino.

Poco Allegro (scherzando)

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

Allegro.

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

Folk Song Suite

FOR MILITARY BAND

E♭ Baritone Saxophone

R. Vaughan Williams

Nº 1 MARCH "SEVENTEEN COME SUNDAY"

Allegro

f *p* *pp*

2 *p* *ff*

to Coda *p*

p

p

ff marc.

1 2

p

p

⊕ Coda

ff

D.C.

No 2 INTERMEZZO "MY BONNY BOY"

Andantino

11

pp

pp

f

pp

2

2

Poco Allegro (scherzando)

15

pp

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 12 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*. It includes first and second endings, a *rall.* (2nd time) section, and a *Fine* marking.

Musical notation for the Trio section, consisting of 6 staves. The section begins with a *Trio* marking and a first ending. Dynamics include *pp*, *f*, and *pp*. The music is marked *marcato* and includes a *ff* dynamic. The section concludes 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 *>>>* 2 Cl. *alla pizz.*

p

1

Detailed description: This is a musical score for the B \flat Bass Saxophone and Contra Bass Clarinet parts of the first march in R. Vaughan Williams' Folk Song Suite, titled "Seventeen Come Sunday". The score is written in 3/4 time and begins with the tempo marking "Allegro". The key signature has two flats (B \flat major or D \flat minor). The piece starts with a dynamic of *f* (forte), then gradually decreases (*dim.*) to *p* (piano). The first two staves contain the main melody. The third staff begins with a *ff* (fortissimo) dynamic. The fourth staff includes the instruction "To Coda" with a circled cross symbol and "alla pizz." (pizzicato). The fifth staff has a *p* dynamic. The sixth staff features a *ff marcato* section. The seventh staff has a *p* dynamic. The eighth staff includes a first ending (1) with accents (>>>) and a second ending (2). The ninth staff has a *p* dynamic and the instruction "Cl. alla pizz.". The tenth staff has a *p* dynamic. The eleventh staff has a *p* dynamic. The twelfth staff has a *p* dynamic. The thirteenth staff has a *p* dynamic. The fourteenth staff has a *p* dynamic. The fifteenth staff has a *p* dynamic. The sixteenth staff has a *p* dynamic. The seventeenth staff has a *p* dynamic. The eighteenth staff has a *p* dynamic. The nineteenth staff has a *p* dynamic. The twentieth staff has a *p* dynamic. The twenty-first staff has a *p* dynamic. The twenty-second staff has a *p* dynamic. The twenty-third staff has a *p* dynamic. The twenty-fourth staff has a *p* dynamic. The twenty-fifth staff has a *p* dynamic. The twenty-sixth staff has a *p* dynamic. The twenty-seventh staff has a *p* dynamic. The twenty-eighth staff has a *p* dynamic. The twenty-ninth staff has a *p* dynamic. The thirtieth staff has a *p* dynamic. The thirty-first staff has a *p* dynamic. The thirty-second staff has a *p* dynamic. The thirty-third staff has a *p* dynamic. The thirty-fourth staff has a *p* dynamic. The thirty-fifth staff has a *p* dynamic. The thirty-sixth staff has a *p* dynamic. The thirty-seventh staff has a *p* dynamic. The thirty-eighth staff has a *p* dynamic. The thirty-ninth staff has a *p* dynamic. The fortieth staff has a *p* dynamic. The forty-first staff has a *p* dynamic. The forty-second staff has a *p* dynamic. The forty-third staff has a *p* dynamic. The forty-fourth staff has a *p* dynamic. The forty-fifth staff has a *p* dynamic. The forty-sixth staff has a *p* dynamic. The forty-seventh staff has a *p* dynamic. The forty-eighth staff has a *p* dynamic. The forty-ninth staff has a *p* dynamic. The fiftieth staff has a *p* dynamic. The fifty-first staff has a *p* dynamic. The fifty-second staff has a *p* dynamic. The fifty-third staff has a *p* dynamic. The fifty-fourth staff has a *p* dynamic. The fifty-fifth staff has a *p* dynamic. The fifty-sixth staff has a *p* dynamic. The fifty-seventh staff has a *p* dynamic. The fifty-eighth staff has a *p* dynamic. The fifty-ninth staff has a *p* dynamic. The sixtieth staff has a *p* dynamic. The sixty-first staff has a *p* dynamic. The sixty-second staff has a *p* dynamic. The sixty-third staff has a *p* dynamic. The sixty-fourth staff has a *p* dynamic. The sixty-fifth staff has a *p* dynamic. The sixty-sixth staff has a *p* dynamic. The sixty-seventh staff has a *p* dynamic. The sixty-eighth staff has a *p* dynamic. The sixty-ninth staff has a *p* dynamic. The seventieth staff has a *p* dynamic. The seventy-first staff has a *p* dynamic. The seventy-second staff has a *p* dynamic. The seventy-third staff has a *p* dynamic. The seventy-fourth staff has a *p* dynamic. The seventy-fifth staff has a *p* dynamic. The seventy-sixth staff has a *p* dynamic. The seventy-seventh staff has a *p* dynamic. The seventy-eighth staff has a *p* dynamic. The seventy-ninth staff has a *p* dynamic. The eightieth staff has a *p* dynamic. The eighty-first staff has a *p* dynamic. The eighty-second staff has a *p* dynamic. The eighty-third staff has a *p* dynamic. The eighty-fourth staff has a *p* dynamic. The eighty-fifth staff has a *p* dynamic. The eighty-sixth staff has a *p* dynamic. The eighty-seventh staff has a *p* dynamic. The eighty-eighth staff has a *p* dynamic. The eighty-ninth staff has a *p* dynamic. The ninetieth staff has a *p* dynamic. The hundredth staff has a *p* dynamic. The hundred and first staff has a *p* dynamic. The hundred and second staff has a *p* dynamic. The hundred and third staff has a *p* dynamic. The hundred and fourth staff has a *p* dynamic. The hundred and fifth staff has a *p* dynamic. The hundred and sixth staff has a *p* dynamic. The hundred and seventh staff has a *p* dynamic. The hundred and eighth staff has a *p* dynamic. The hundred and ninth staff has a *p* dynamic. The hundred and tenth staff has a *p* dynamic. The hundred and eleventh staff has a *p* dynamic. The hundred and twelfth staff has a *p* dynamic. 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B♭ Bass Saxophone Contra Bass Clarinet

a2
p

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

№ 2. INTERMEZZO. "MY BONNY BOY."

Andantino 11 Cl. *pp*

2 *pp*

Sax. *p*

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

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

2 *pp*

2 *pp*

№ 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*

1 *Cl.* *FINE* *ff*

Trio *pp sempre stacc.* *f* *pp*

ff *marc.*

sim. *ff*

1 *2* *D.C.*