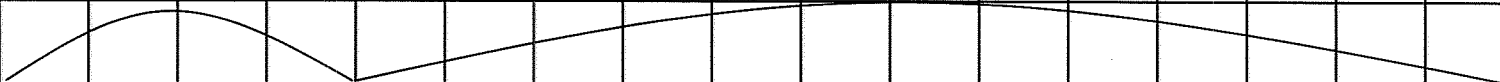


Composition _English Folk Song Suite 1.Seventeen Come Sunday_
 Composer _Ralph Vaughan Williams_

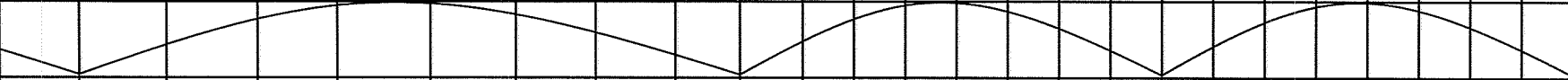
Measure #	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17
Form	Introduction				Theme A												
Phrase Structure																	
Tempo	Quarter note = 120BPM--same tempo throughout																
Dynamics	<i>f</i>				<i>pp</i>									<i>mf</i>		<i>p</i>	
Meter/Rhythm	2/4 Time				Melody includes 8ths, 16ths, and dotted rhythms												
Harmonic Motion	F Dorian																
Orchestration	Full				Upper WW's State the Melody. Low Brass is out												
General Character	March-Like--full of energy and strength				Very Light and crisp												
Means for Expression					Articulations are of course key to expressing the changing character of this piece--from the crisp march to the flowing legato section. Special emphasis can be made on certain notes to put an exclamation point on certain phrases. Also special care should be made not to separate the sub-phrases or "commas" (ex. mx. 9-10)												
Conducting Concerns	Make sure to give a clear and crisp prep beat. Have the tempo set in your mind before beginning.				show the dynamic change!										Show the dynamic changes here!		
Rehearsal Consideration	Care should be taken on the desired length of notes				Push the ensemble to actually play a pp. We had to revisit and remind this everytime we played it.								Again--overemphasize the change in dynamics in rehearsal--most bands will not play the full range intended here.				

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18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	
											To Coda (2nd Time)		Transition		Theme B								
<i>ff</i>												<i>p</i>											
														Ab Major									
Instrumentation Thickens												Clarinets, low ww's, horns, Euph and Tuba --Tpt 1 and Cl. 1 have the melody										Flute enters to continue melody	
Much stronger again														Character changes--Cantabile---very smooth and flowing									
														This section needs to be caressed gently. Don't tongue hard and have your dynamics follow the line of the melody to shape the phrase.									
														How will you guide the ensemble in this melodic line? Does every click need to be beat? Perhaps giving one beat a measure would help it flow and not feel like a metronome.									
		Emphasis will need to be placed on playing sixteenth and dotted rhythms cleanly										The accompaniment part will sometimes be difficult as it rests on count 1 every measure entering on the upbeat.					As Conductor, you will need to determine how you want to handle the clarinet and trumpet parts marked "solo". It can be done with one or the other, or full sections depending on the strength of your group.						

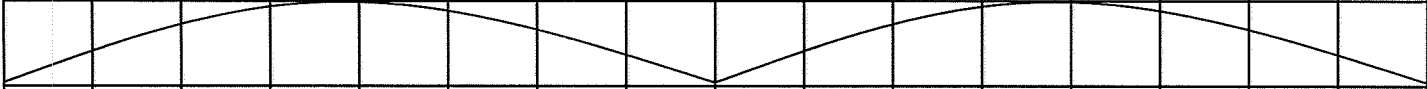
41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63					
														<	>	<i>p</i>	<	>									
						Oboe Enters	Other instruments continue to enter until full instrumentation is achieved in measure 55																				

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64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88
Theme C																								
																								
<i>ff</i>																								
WW's(all but saxes) switch to 6/8 time with dotted rhythms. Brass and Saxes stay in 2/4 time																								
F Dorian																								
Full Instrumentation: Main Melody carried by low brass and low WW's. Upper WW's have a 6/8 dance pattern that almost serves as a counter melody on top of the melody.																								
Marked and Powerful																								
Bring out the melody in the low brass here																								
Make sure to guide upperwoodwinds away from dominating the sound here																								
Inevitably, your ensemble will have trouble playing the 8th note upper ww parts crisp enough. The 6/8 Time vs. the 2/4 time can present a challenge, but I've found it usually fits together pretty easily after a couple times through.						Make sure the upper ww parts don't overshadow the melody																		

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89	90	91	92	93	94	95	96	97	98	99	100	101	102	103	104	105	106	107	108	109	110	111	112	113
									Theme B Restate															
								2nd Ending																
									<i>p</i>															
									Everyone is back in 2/4 time now															
									Ab Major															
									Instrumentation thins-Cl. And Tpt. Again carry the melody					Flute enters										
									Smooth and connected. Like you're singing!															
									Again follow the line of the melody															
									How will you reflect the character change here?															

114	115	116	117	118	119	120	121	122	123	124	125	126	127	128	129		130	131	132
															DC		Coda		
																			
						<	>		<	>	<i>p</i>						<i>ff</i>		
																	Ends Strong		
																	Slight crescendo on the long chord into the resolution might add to musical moment here		
																	Look ahead to the next movement!		