

FULL CONDUCTOR SCORE

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# Seventeen Come Sunday

from English Folk Song Suite, Mvt. 1

Ralph Vaughan Williams

Arranged by  
Ed Huckeby

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## from English Folk Song Suite, Mvt. 1

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### Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin, Guitar
4	B $\flat$ Instruments Part 1	B $\flat$ Clarinet, B $\flat$ Soprano Saxophone, B $\flat$ Trumpet
2	E $\flat$ Instruments Part 1	E $\flat$ Clarinet, E $\flat$ Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B $\flat$ Instruments Part 2	B $\flat$ Clarinet, B $\flat$ Trumpet
2	E $\flat$ Instruments Part 2	E $\flat$ Alto Saxophone, E $\flat$ Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B $\flat$ Instruments Part 3	B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Euphonium T.C.
2	E $\flat$ Instruments Part 3	E $\flat$ Alto Clarinet, E $\flat$ Baritone Saxophone, E $\flat$ Horn
2	F Horn Part 3	F Horn
4	Bass Clef Instruments Part 3	Bassoon, Trombone, Euphonium, Cello
2	B $\flat$ Instruments Part 4	B $\flat$ Bass Clarinet, B $\flat$ Tenor Saxophone, B $\flat$ Euphonium T.C.
2	E $\flat$ Instruments Part 4	E $\flat$ Alto Clarinet, E $\flat$ Baritone Saxophone
4	Bass Clef Instruments Part 4	Bassoon, Trombone, Euphonium, Cello
2	Tuba Part 5	Tuba
2	Bass Part 5	String Bass, Electric Bass, Keyboard Bass
2	B $\flat$ Bass Part 5 T.C.	B $\flat$ Bass Clarinet, B $\flat$ Contrabass Clarinet, B $\flat$ Tuba
2	E $\flat$ Bass Part 5 T.C.	E $\flat$ Contra Alto Clarinet, E $\flat$ Baritone Saxophone, E $\flat$ Tuba
2	Mallet Percussion (optional)	Bells, Xylophone, Marimba, Vibraphone
1	Timpani (optional)	Timpani
4	Percussion	Snare Drum, Bass Drum, Triangle, Crash Cymbals
2	Keyboard (optional)	Piano, Electric Piano, Synthesizer, Accordion, Organ

### Special Notes About Distributing Parts:

The **Build-A-Band Series** should be approached by giving careful consideration to the distribution of parts within your group to attain the best possible blend. You should also feel free to adjust dynamic levels, and to instruct any instruments to adjust octaves at your discretion. In many cases, reducing or adding to the number of players playing a part can greatly help with balance, and make for a much more musical performance. Remember, the flexibility in scoring allows you to be creative to enhance the sound of your group.

The cymbal, snare drum and bass drum parts are all included on one part labeled **Percussion Part**, so that they may be performed by either separate players or by one player on a drum set.

The **Mallet Percussion Part** may be marked for the specific mallet percussion instrument but it can be performed by any mallet percussion instrument, and may be doubled if you have multiple players and instruments. For best results, be creative in assigning which instruments play in the different sections of the arrangement.

The optional **Timpani** part is always playable with 3 timpani.

For repeated sections, in larger ensembles, consider having woodwinds play the first time and brass the second time; or have one player on each part the first time, and all players on the repeat. Another option is having one player on the 1st part as a solo, then having all players on the repeat.

In some of the arrangements which include 16th note runs you will find options to convert some of those runs into 8th notes for players of lesser abilities. This can be done with some or all of the players.

The various instrument parts are written in the octave of the most popular instrument for that part; i.e., C Instrument Part 1 parts are written in the common range for the flute. If you are playing that part on another C instrument such as the oboe, you may have to adjust to a lower octave. In many cases, parts are written in several octaves to help adjust for different instrument ranges.

All of the publications in the **Build-A-Band Series** have been arranged to be playable with any instrumentation as long as each part is used: Part 1, Part 2, Part 3, Part 4, and Bass Part 5. (Please note: In some of these arrangements Part 4 and the Bass Part are the same, making it possible to play those arrangements with only 4 parts.)

### Program Notes

**Seventeen Come Sunday** is the opening movement of English composer Ralph Vaughan Williams' "Folk Song Suite." It was written for military band, and premiered in 1923 as a four-movement suite. After the premiere, Vaughan Williams removed the second movement (entitled "Sea Songs") which was published as a separate work, thus making the suite a three-movement work for publication. The first movement of the suite, a march, is comprised of three English folk songs, "Seventeen Come Sunday," "Pretty Caroline," and "Dives and Lazarus." The "Folk Song Suite" is one of Vaughan Williams' most popular and most performed works for band.

### Rehearsal Suggestions

Depending on the conductor's preference of style, this march works well at a tempo between 112 and 126. Significant contrast in dynamics should be achieved in measure 4 (*f to p*) and throughout the piece as indicated. A very legato approach is important at m. 33 to contrast with the more staccato style leading up to this point. At 65, the low brass/woodwind melodic line should be prominent but not harshly accented, with the 6/8 countermelody in the upper register providing a staccato supporting role. A slight retard at the Coda will help provide a more definitive conclusion.

I hope you enjoy this classic band work.



### About the Arranger



**Ed Huckeyby** is an arts consultant and freelance composer, arranger, conductor and clinician. His career has included roles in higher education and arts administration, most recently serving as President of Southwestern Christian University in Bethany, Oklahoma, until his retirement in 2014. Prior to his appointment at SCU, he was Associate Vice President for Academic Affairs and Professor of Music at Northeastern State University-Broken Arrow (OK). Huckeyby also served as an arts administrator for Tulsa Ballet Theatre, Inc., and holds the title of Emeritus Professor of Music at Northwestern Oklahoma

State University where he served for over two decades as Music Department Chairman and Dean of the Graduate School. He spent eight years teaching instrumental music in the public schools of Oklahoma, where his marching, concert and jazz bands won state and regional acclaim. His success in the public schools led him into the college teaching ranks where he became internationally recognized as an outstanding music educator and composer of almost 200 published works for concert and marching band. Ed's ability to write interesting and accessible instrumental music can be attributed to his experience at a variety of musical levels.

Huckeyby's performance background and experience is very eclectic, having been a member of a symphony orchestra (horn), a jazz band (trumpet), and a contemporary Christian quintet (bass guitar, keyboards and vocals), as well as having served regularly as a church organist and pianist. His outstanding contributions to the concert and marching band literature have played an important role in the development of the contemporary band repertoire.

Ed holds a bachelor's degree in music education from East Central University in Ada, Oklahoma, a master's degree in music education from the University of Oklahoma, and a doctorate in administration from Oklahoma State University with additional study at the University of North Texas. He has written music education articles for *The Instrumentalist*, *The American Music Teacher*, and *The Journal of the International Horn Society*, and has held memberships in Music Educators National Conference, Oklahoma Music Educators Association, Oklahoma Bandmasters Association, ASCAP, Phi Mu Alpha Sinfonia, and Phi Beta Mu, where he served as a member of the national board of directors and state chapter president. Huckeyby was selected as an "Outstanding Young Man in America," is listed in the "International Who's Who in Music," and was inducted into the Oklahoma Bandmasters Association "Hall of Fame" in 1996. He has created over 50 commissioned works and has served as a clinician, adjudicator and conductor for instrumental ensembles around the world, including Japan, Australia, Canada and across the United States.



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# SEVENTEEN COME SUNDAY

from English Folk Song Suite, Mvt. 1

Ralph Vaughan Williams

arr. Ed Huckeby

Conductor Score

026-4895-00

Allegro

5

The conductor score is arranged in 17 systems, each with a label on the left and a staff on the right. The instruments are: C Instruments Part 1, Bb Instruments Part 1, Eb Instruments Part 1, C Instruments Part 2, Bb Instruments Part 2, Eb Instruments Part 2, F Horn Part 2, Viola Part 3, Bb Instruments Part 3, Eb Instruments Part 3, F Horn Part 3, Bass Clef Part 3, Bb Instruments Part 4, Eb Instruments Part 4, Bass Clef Part 4, Bass, Tuba Part 5, Mallet Percussion (optional), Timpani, F, Ab, C, Eb (optional), Snare Drum, Bass Drum, Triangle, Crash Cymbals, and Keyboard (optional). The score is in 2/4 time with a key signature of three flats. It features dynamic markings of *f* and *p*, and a rehearsal mark '5' in a box above the first measure of the fifth system. The piece concludes with measure numbers 1 through 7 at the bottom of the page.

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C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Instr. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.  
B.D.

Triangle  
Cr. Cyms.

Kybd.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Instr. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.  
B.D.

Triangle

Cr. Cyms.

Kybd.

*Solo*

*p*

*cantabile*

*All*

*Marimba*

*Triangle*

*p*

C Inst. P1  
*cantabile*

Bb Inst. P1  
*cantabile*

Eb Inst. P1  
*cantabile*

C Inst. P2

Bb Inst. P2

Eb Instr. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets  
*cantabile*

Timp.

S.D.  
B.D.

Triangle  
Cr. Cyms.

Kybd.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Instr. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.  
B.D.

Triangle  
Cr. Cyms.

Kybd.

C Inst. P1  
Bb Inst. P1  
Eb Inst. P1  
C Inst. P2  
Bb Inst. P2  
Eb Instr. P2  
Hn. P2  
Vla. P3  
Bb Inst. P3  
Eb Inst. P3  
Hn. P3  
Bass Clef P3  
Bb Inst. P4  
Eb Inst. P4  
Bass Clef P4  
Bass, Tuba P5  
Mallets  
Timp.  
S.D.  
B.D.  
Triangle  
Cr. Cyms.  
Kybd.

*ff*  
*ff*  
*ff*  
*Solo*  
*Solo*  
*Solo*  
*Solo*  
*p*  
*p*  
*p*  
*p*  
*p*  
*p*  
*ff*  
*ff*  
*ff*  
*Xylo.*  
*ff*  
*ff*

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Instr. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.

B.D.

Triangle  
Cr. Cyms.

Kybd.

The musical score consists of 16 staves. The first three staves (C Inst. P1, Bb Inst. P1, Eb Inst. P1) feature complex rhythmic patterns with eighth and sixteenth notes. The next six staves (C Inst. P2, Bb Inst. P2, Eb Instr. P2, Hn. P2, Vla. P3, Bb Inst. P3) play a steady eighth-note accompaniment. The following three staves (Eb Inst. P3, Hn. P3, Bass Clef P3) continue this accompaniment. The next three staves (Bb Inst. P4, Eb Inst. P4, Bass Clef P4) play a simple quarter-note bass line. The Bass, Tuba P5 staff has a similar quarter-note bass line. The Mallets staff plays a rhythmic pattern of eighth notes. The Timp. staff is mostly silent with a few notes at the end. The S.D. and B.D. staves play a steady eighth-note accompaniment. The Triangle and Cr. Cyms. staff has a few notes. The Kybd. staff plays a steady eighth-note accompaniment.

C Inst. P1  
Bb Inst. P1  
Eb Inst. P1  
C Inst. P2  
Bb Inst. P2  
Eb Instr. P2  
Hn. P2  
Vla. P3  
Bb Inst. P3  
Eb Inst. P3  
Hn. P3  
Bass Clef P3  
Bb Inst. P4  
Eb Inst. P4  
Bass Clef P4  
Bass, Tuba P5  
Mallets  
Timp.  
S.D.  
B.D.  
Triangle  
Cr. Cyms.  
Kybd.

71 72 73 74 75 76 77

- 12 -

This musical score page contains 15 staves of music for measures 71 through 77. The instruments listed on the left are: C Instrument P1, Bb Instrument P1, Eb Instrument P1, C Instrument P2, Bb Instrument P2, Eb Instrument P2, Horn P2, Viola P3, Bb Instrument P3, Eb Instrument P3, Horn P3, Bass Clef P3, Bb Instrument P4, Eb Instrument P4, Bass Clef P4, Bass/Tuba P5, Mallets, Timp., S.D., B.D., Triangle/Cr. Cyms., and Kybd. The score includes various musical notations such as notes, rests, and dynamic markings. A large watermark 'For Reference Only. Not for Performance.' is overlaid diagonally across the page.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Instr. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.  
B.D.

Triangle  
Cr. Cyms.

Kybd.

The musical score for page 81 is arranged in a standard orchestral format. It includes parts for C and Bb instruments (P1, P2), Eb instruments (P1, P2, P3, P4), Horns (P2, P3), Viola (P3), Bass Clef instruments (P3, P4), Bass/Tuba (P5), Mallets, Timpani, Snare Drum (S.D.)/Bass Drum (B.D.), Triangle/Cymbals (Cr. Cyms.), and Keyboard (Kybd.). The score is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. The page number '81' is located at the top center. A large, semi-transparent watermark 'For Reference Only' is oriented diagonally across the page.



C Inst. P1  
 Bb Inst. P1  
 Eb Inst. P1  
 C Inst. P2  
 Bb Inst. P2  
 Eb Instr. P2  
 Hn. P2  
 Vla. P3  
 Bb Inst. P3  
 Eb Inst. P3  
 Hn. P3  
 Bass Clef P3  
 Bb Inst. P4  
 Eb Inst. P4  
 Bass Clef P4  
 Bass, Tuba P5  
 Mallets  
 Timp.  
 S.D.  
 B.D.  
 Triangle  
 Cr. Cyms.  
 Kybd.



C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Instr. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.  
B.D.

Triangle  
Cr. Cyms.

Kybd.

C Inst. P1  
Bb Inst. P1  
Eb Inst. P1  
C Inst. P2  
Bb Inst. P2  
Eb Instr. P2  
Hn. P2  
Vla. P3  
Bb Inst. P3  
Eb Inst. P3  
Hn. P3  
Bass Clef P3  
Bb Inst. P4  
Eb Inst. P4  
Bass Clef P4  
Bass, Tuba P5  
Mallets  
Timp.  
S.D.  
B.D.  
Triangle  
Cr. Cyms.  
Kybd.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Instr. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.  
B.D.

Triangle  
Cr. Cyms.

Kybd.

*p*

*f*

Xylo.

C Inst. P1

Bb Inst. P1

Eb Inst. P1

C Inst. P2

Bb Inst. P2

Eb Instr. P2

Hn. P2

Vla. P3

Bb Inst. P3

Eb Inst. P3

Hn. P3

Bass Clef P3

Bb Inst. P4

Eb Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.  
B.D.

Triangle  
Cr. Cyms.

Kybd.

The musical score for page 134 is arranged in a standard orchestral format. It features 18 staves, each representing a different instrument or section. The instruments listed on the left are: C Instrument P1, Bb Instrument P1, Eb Instrument P1, C Instrument P2, Bb Instrument P2, Eb Instrument P2, Horn P2, Viola P3, Bb Instrument P3, Eb Instrument P3, Horn P3, Bass Clef P3, Bb Instrument P4, Eb Instrument P4, Bass Clef P4, Bass/Tuba P5, Mallets, Timp., S.D./B.D., Triangle/Cr. Cyms., and Keyboard. The score is written in a key signature of three flats (Bb, Eb, Ab) and a common time signature. Dynamic markings of 'p' (piano) are placed at the beginning of several measures across various staves. The notation includes various rhythmic values, slurs, and articulation marks. A large, semi-transparent watermark 'For All Your Performance' is overlaid diagonally across the center of the page.



C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Instr. P2

Hn. P2

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4

E♭ Inst. P4

Bass Clef P4

Bass, Tuba P5

Mallets

Timp.

S.D.  
B.D.

Triangle  
Cr. Cyms.

Kybd.

The image shows a page of a musical score for a large ensemble. The score is divided into systems of staves. The instruments listed on the left are: C Instrument 1 (P1), B-flat Instrument 1 (P1), E-flat Instrument 1 (P1), C Instrument 2 (P2), B-flat Instrument 2 (P2), E-flat Instrument 2 (P2), Horn 2 (P2), Viola 3 (P3), B-flat Instrument 3 (P3), E-flat Instrument 3 (P3), Horn 3 (P3), Bass Clef 3 (P3), B-flat Instrument 4 (P4), E-flat Instrument 4 (P4), Bass Clef 4 (P4), Bass/Tuba 5 (P5), Mallets, Timp., Snare Drum (S.D.)/Bass Drum (B.D.), Triangle/Cymbals (Cr. Cyms.), and Keyboard (Kybd.). The music is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, rests, and dynamic markings. A large, semi-transparent watermark reading 'For reference only. Not valid for performance.' is overlaid diagonally across the page.

