FULL CONDUCTOR SCORE
Catalog No: 026-4895-01

Featuring exceptional musical works
for bands requiring flexible instrumentation

Seventeen Come Sunday
from English Folk Song Suite, Mvt. 1

Ralph Vaughan Williams

Arranged by
Ed Huckeby

C.L. Barnhouse Company

Build-A-Band Series

Flexible musical works
for challenging instrumentations

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Build-A-Band Series Instrumentation

1	Full Conductor Score	
4	C Instruments Part 1	Piccolo, Flute, Violin, Guitar
4	B♭ Instruments Part 1	B♭ Clarinet, B♭ Soprano Saxophone, B♭ Trumpet
2	E♭ Instruments Part 1	E♭ Clarinet, E♭ Alto Saxophone
3	C Instruments Part 2	Flute, Oboe, Violin
4	B♭ Instruments Part 2	B♭ Clarinet, B♭ Trumpet
2	E♭ Instruments Part 2	E♭ Alto Saxophone, E♭ Horn
2	F Horn Part 2	F Horn
2	Viola Part 3	Viola
3	B♭ Instruments Part 3	B♭ Bass Clarinet, B♭Tenor Saxophone, B♭ Euphonium T.C.
2	E♭ Instruments Part 3	E♭ Alto Clarinet, E♭ Baritone Saxophone, E♭ Horn
2	F Horn Part 3	F Horn
4	Bass Clef Instruments Part 3	Bassoon, Trombone, Euphonium, Cello
2	B♭ Instruments Part 4	B♭ Bass Clarinet, B♭ Tenor Saxophone, B♭ Euphonium T.C.
2	E♭ Instruments Part 4	E♭ Alto Clarinet, E♭ 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♭ Bass Part 5 T.C.	B♭ Bass Clarinet, B♭ Contrabass Clarinet, B♭ Tuba
2	E♭ Bass Part 5 T.C.	E♭ Contra Alto Clarinet, E♭ Baritone Saxophone, E♭ 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 discression. 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 flexiblity 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 Huckeby 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). Huckeby 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.

Huckeby'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. Huckeby 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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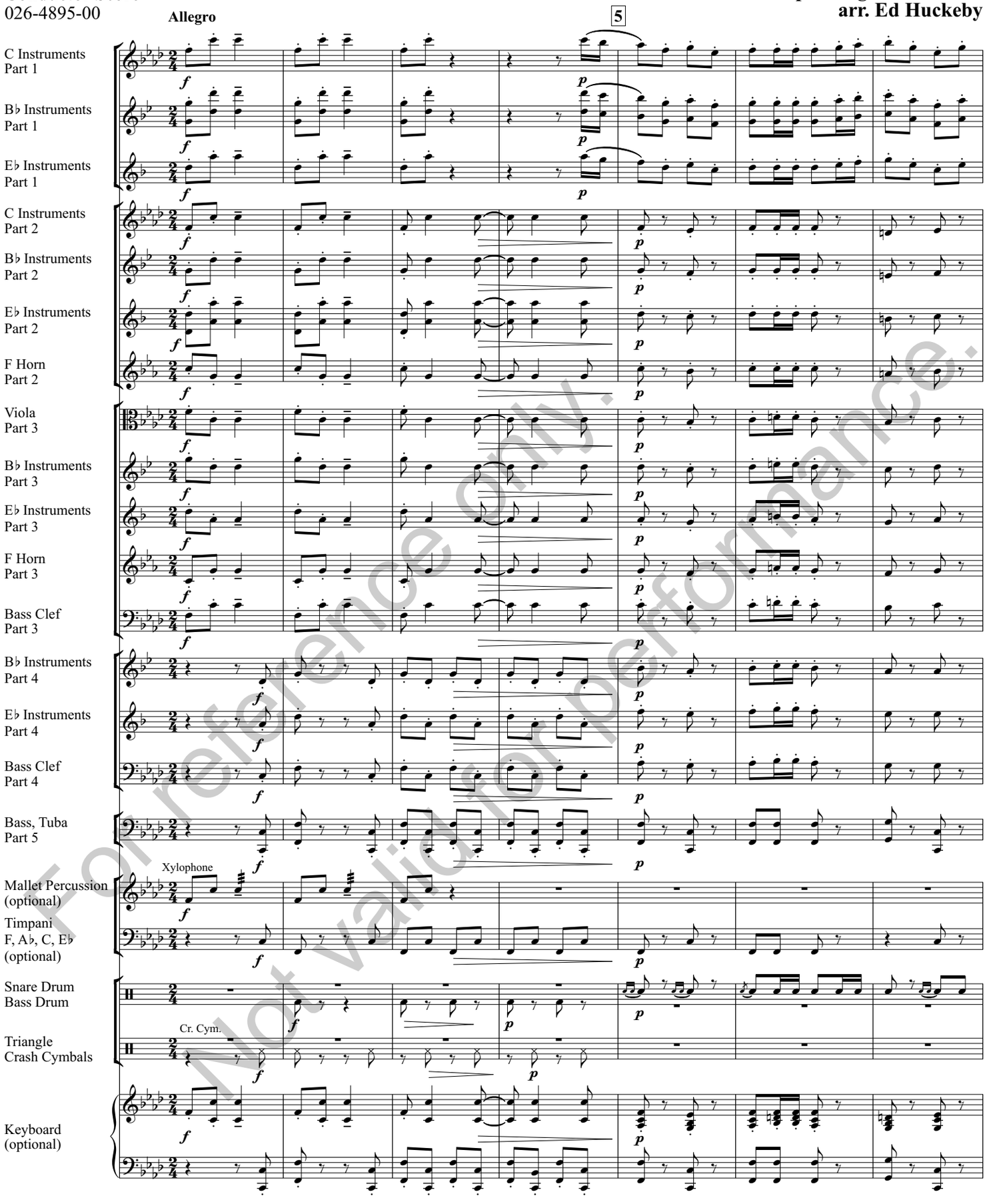
SEVENTEEN COME SUNDAY

from English Folk Song Suite, Mvt. 1

Conductor Score
026-4895-00

Ralph Vaughan Williams
arr. Ed Huckeby



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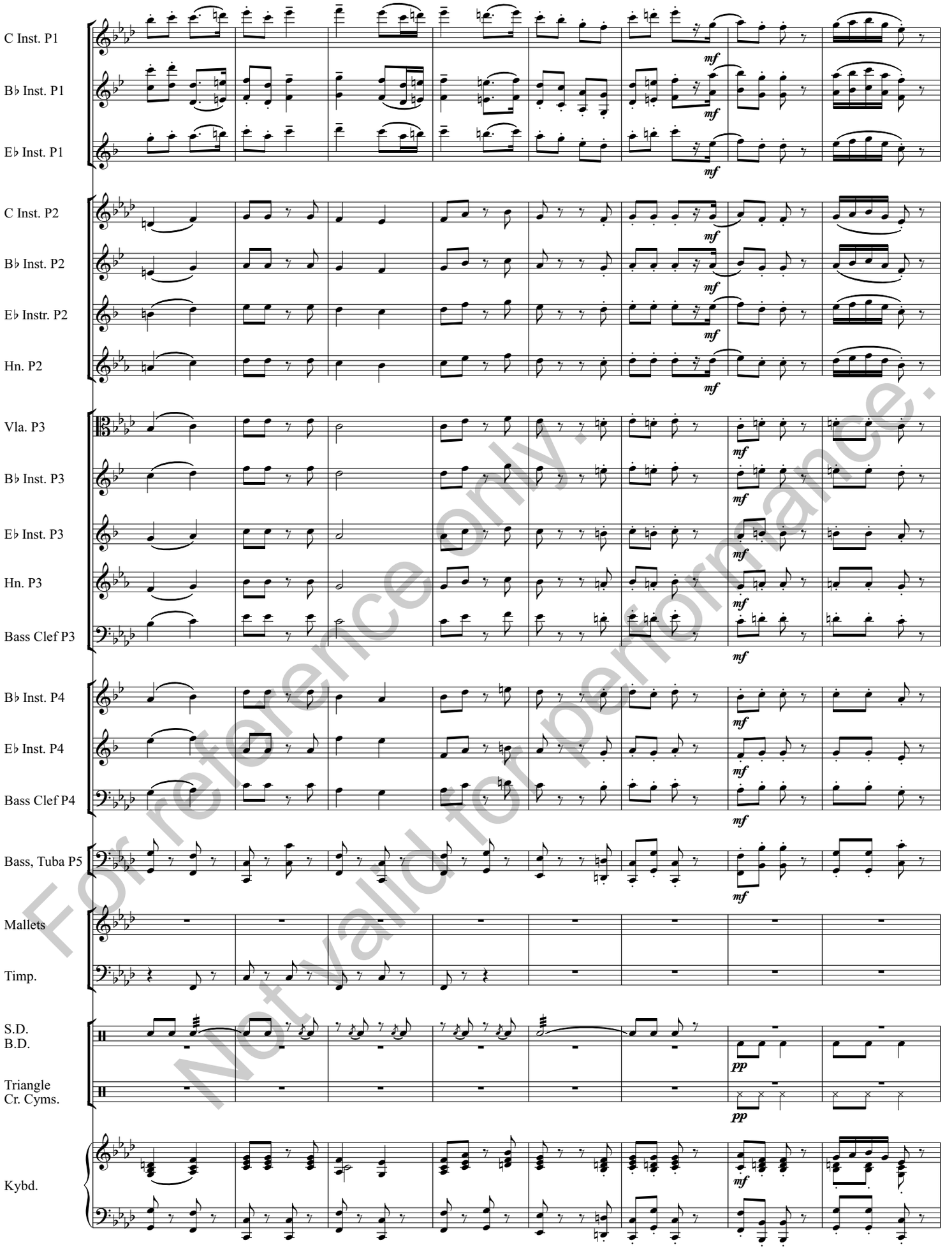

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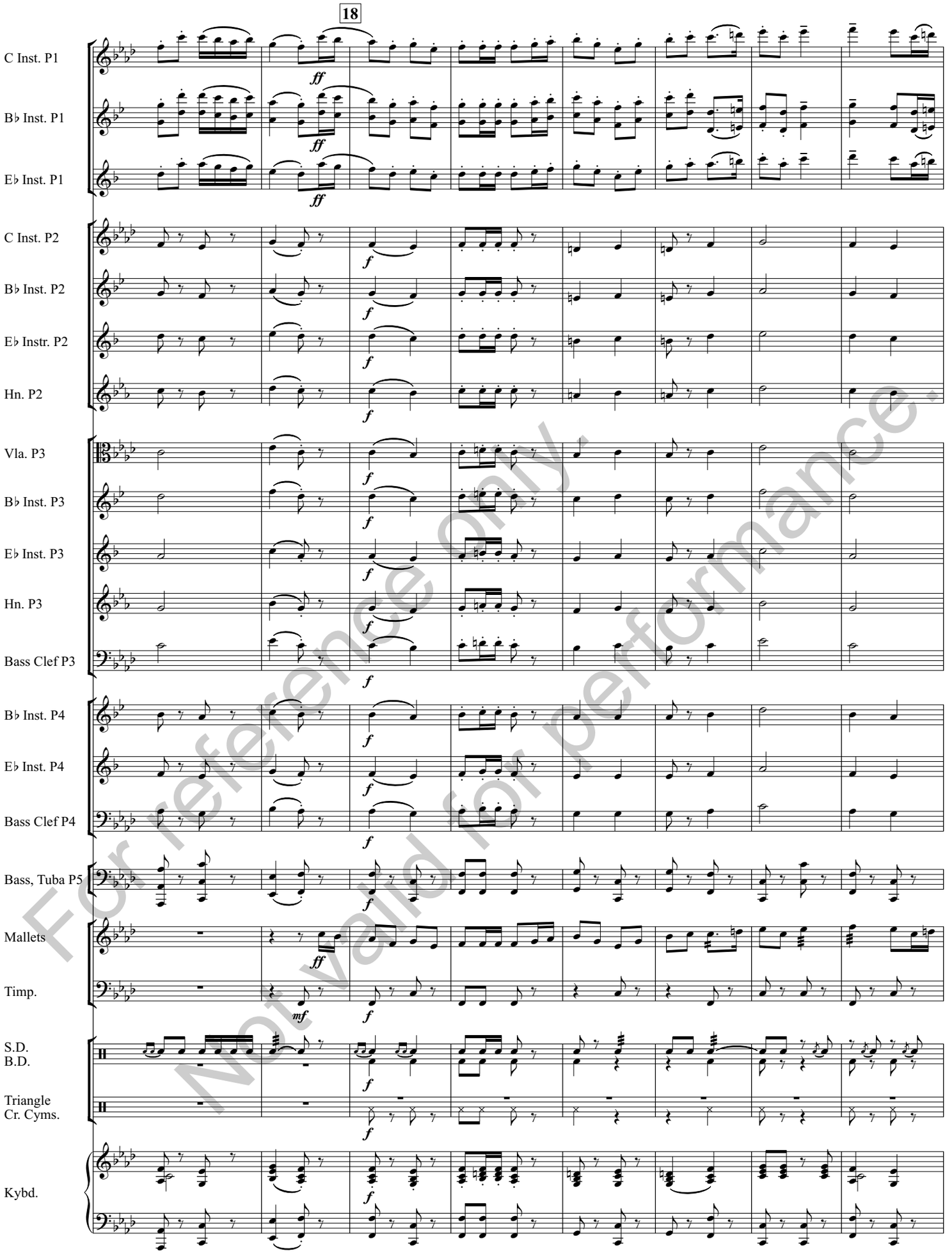

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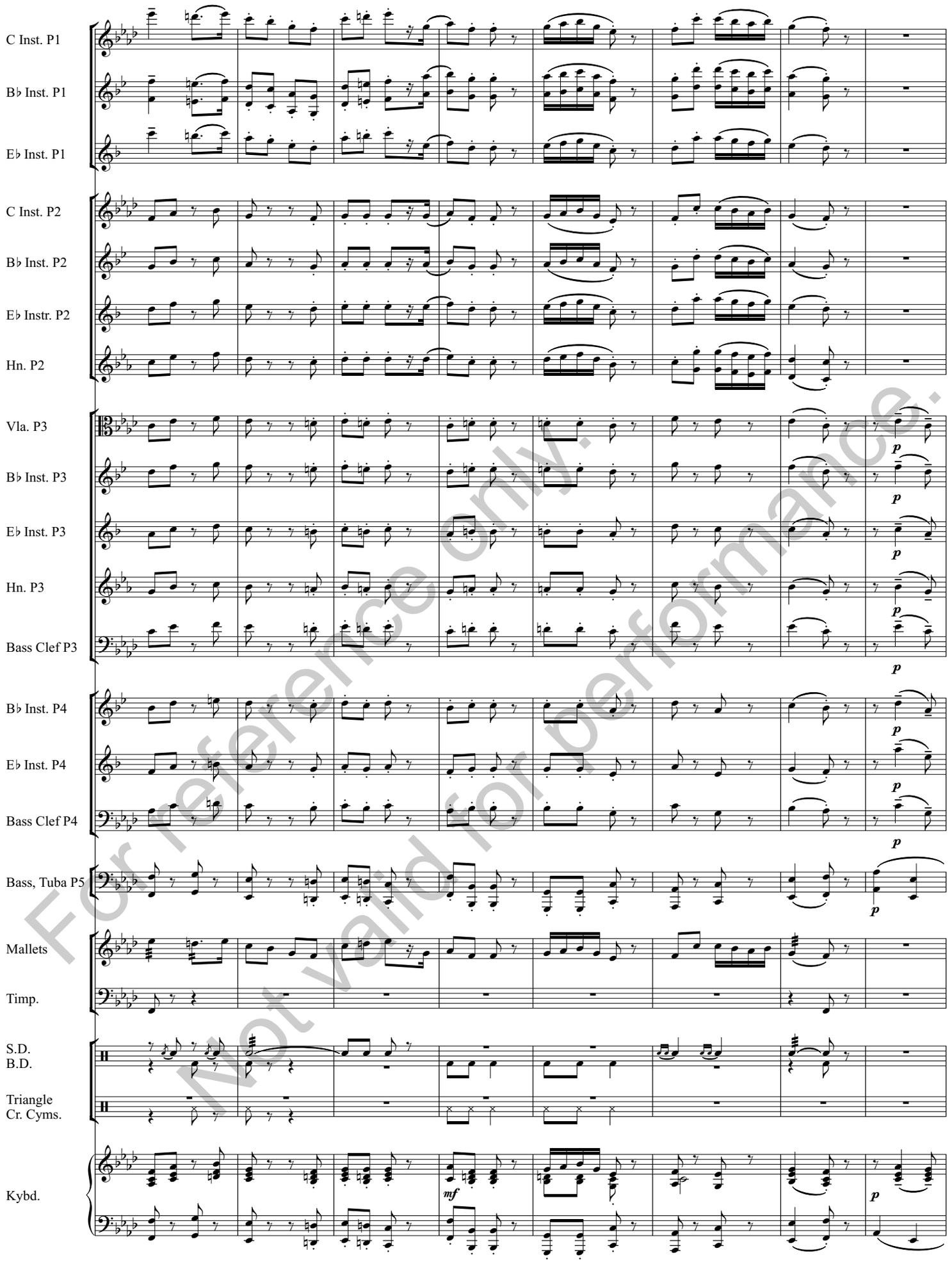

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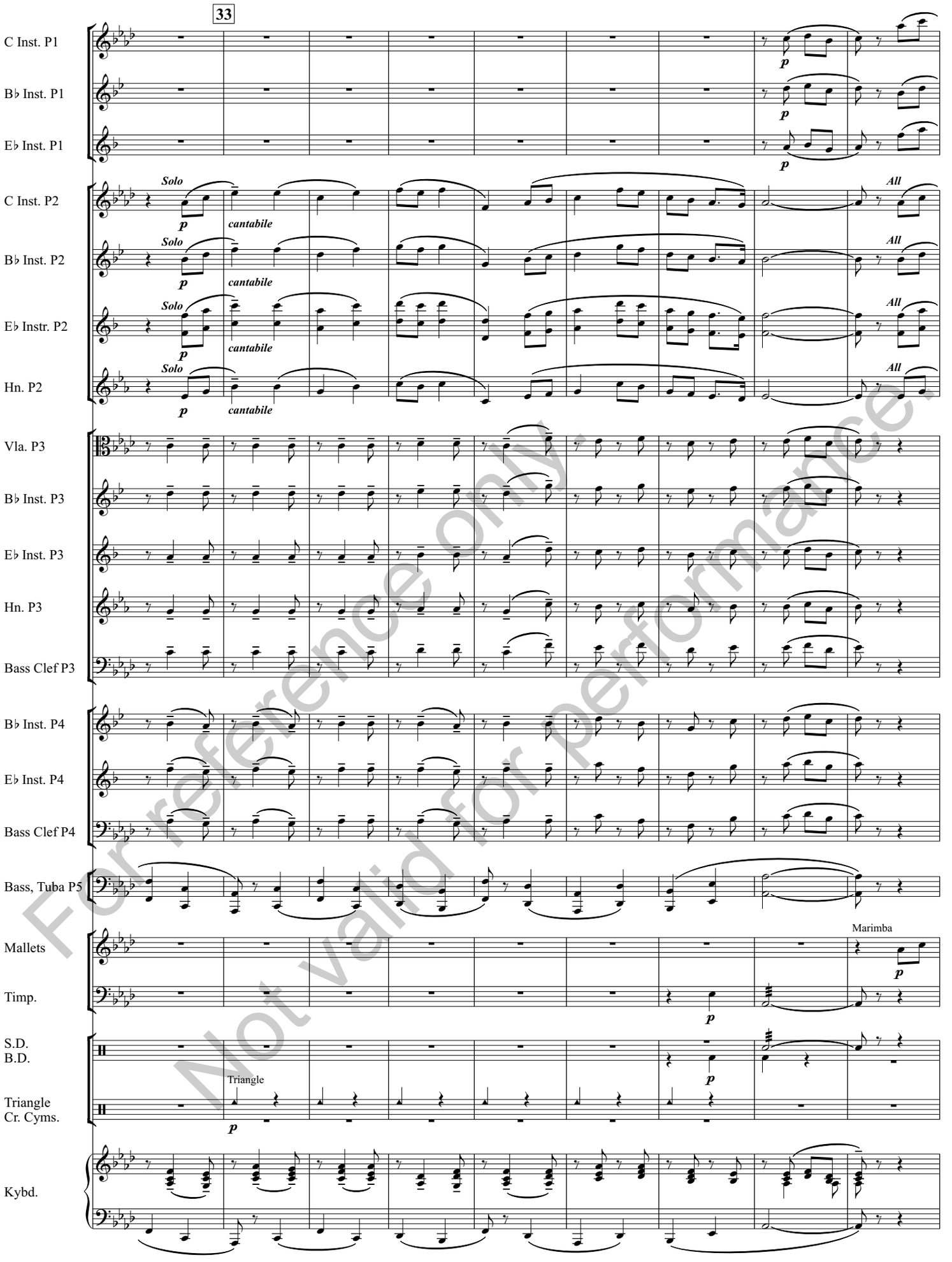

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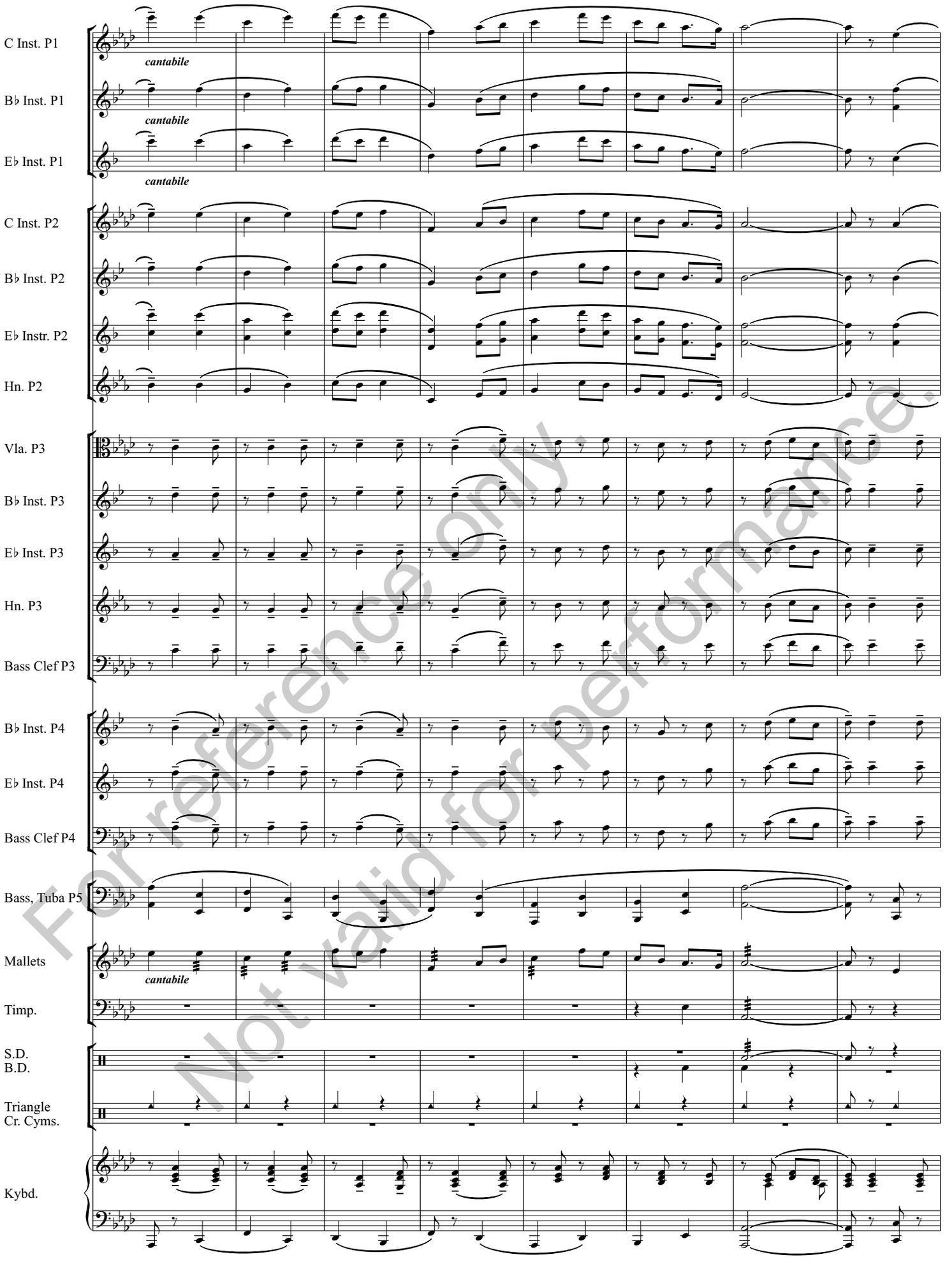

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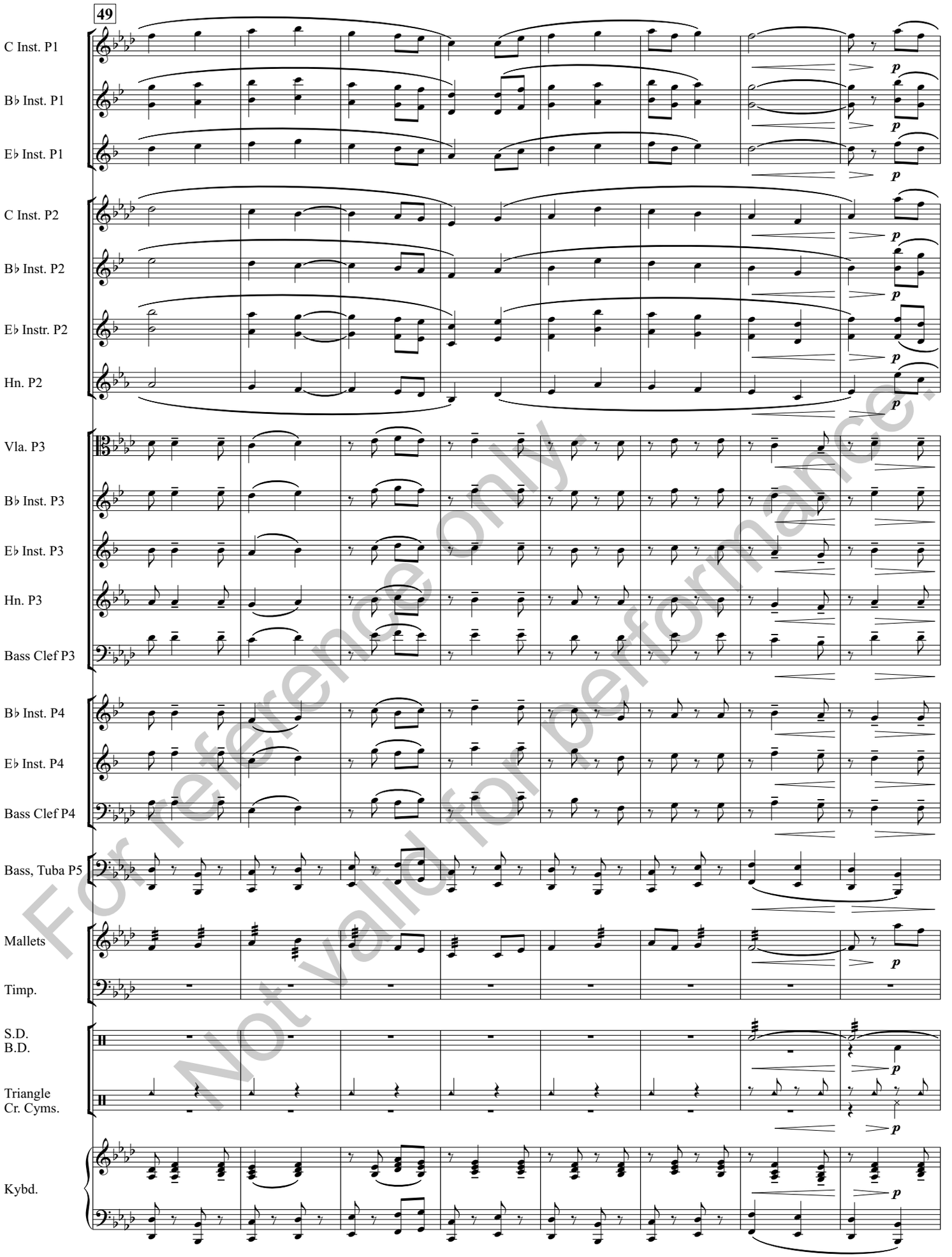

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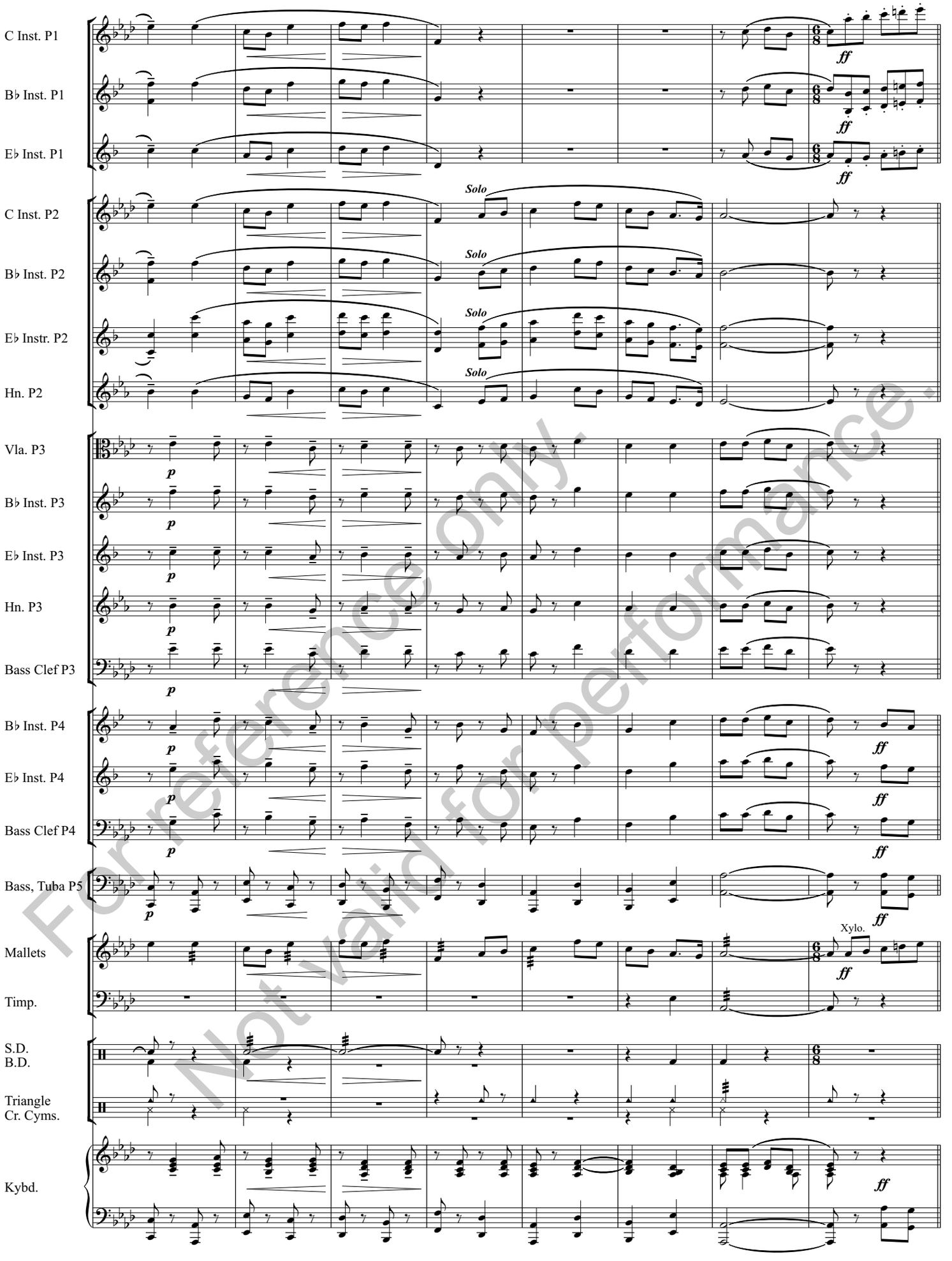

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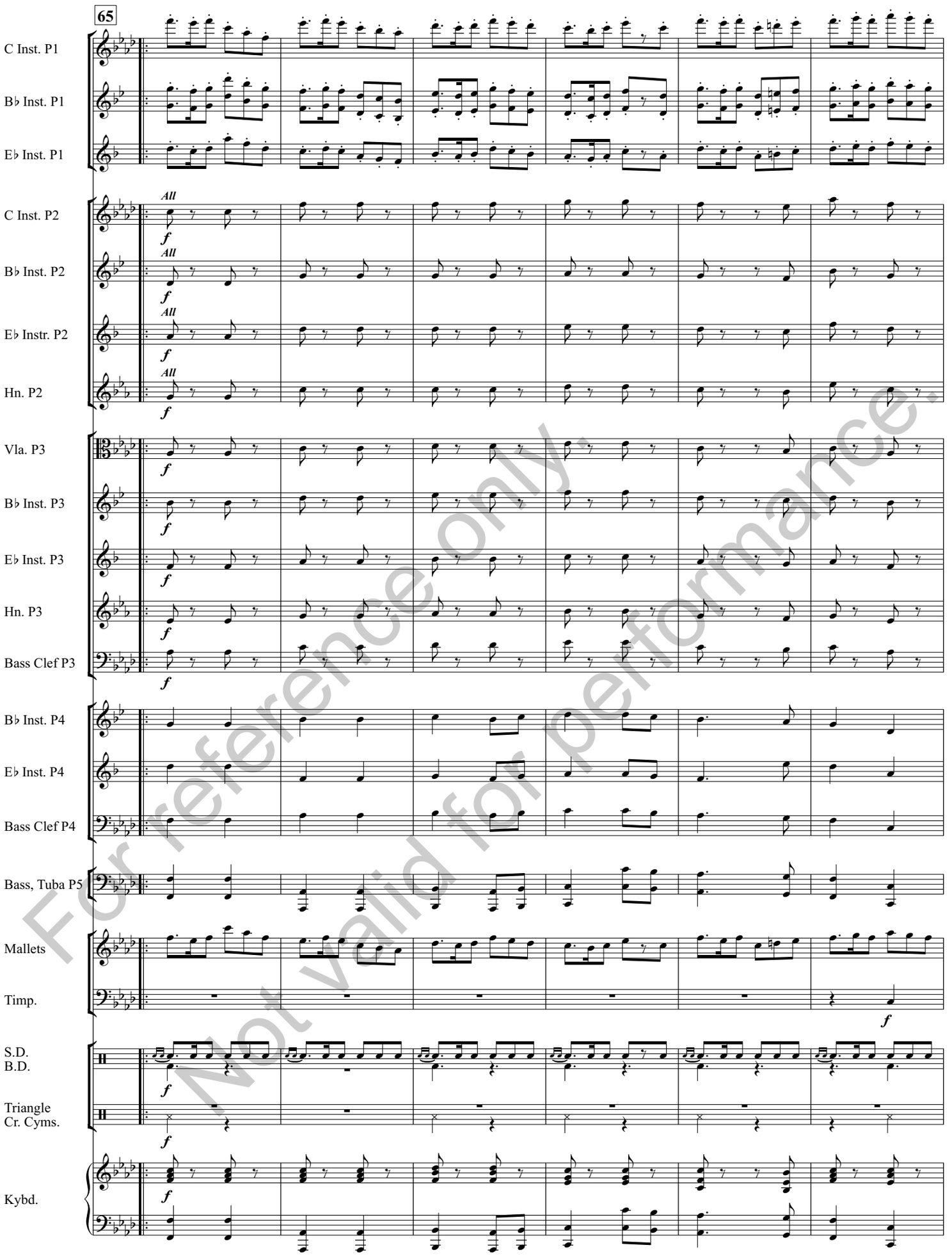

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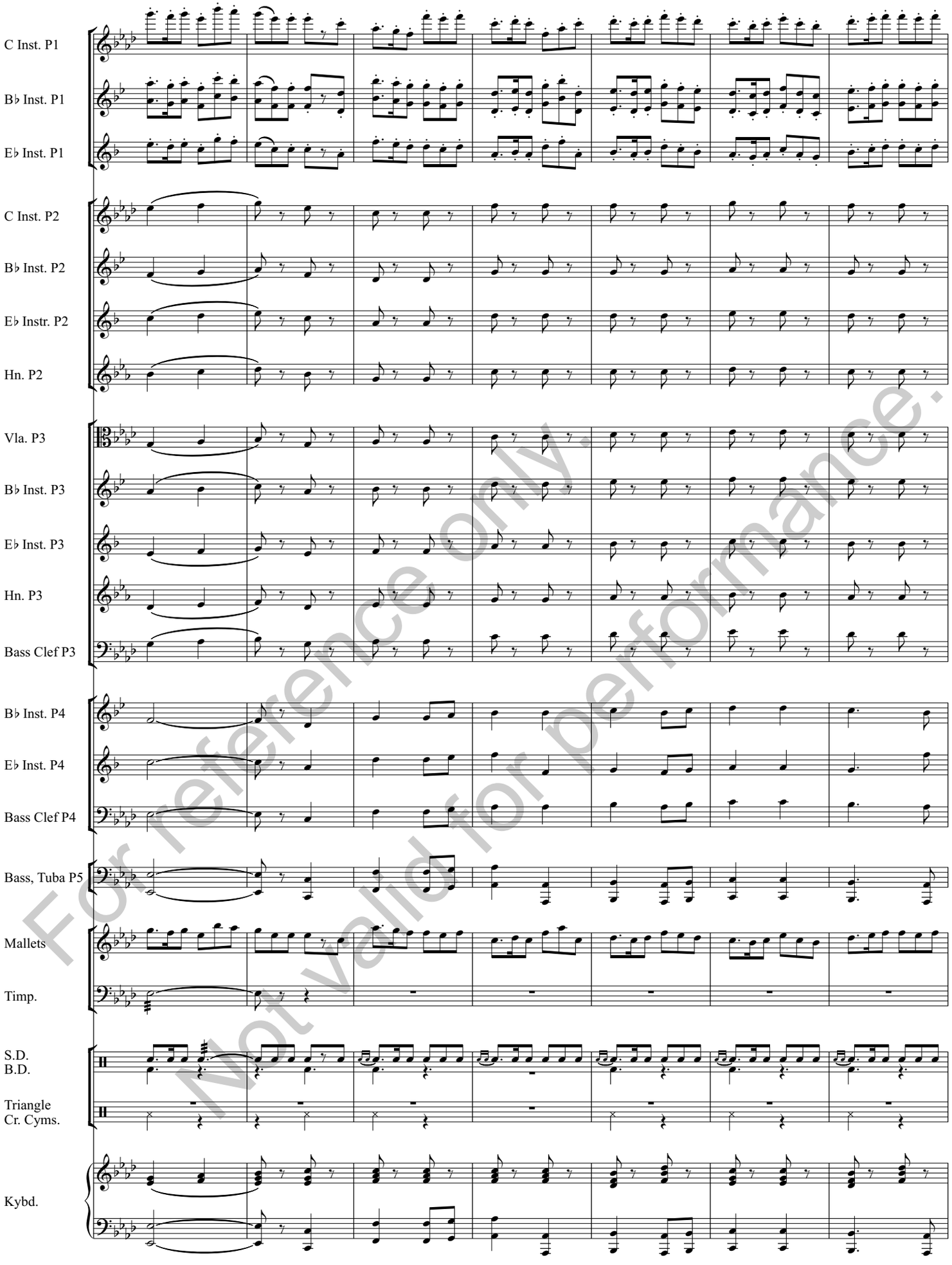

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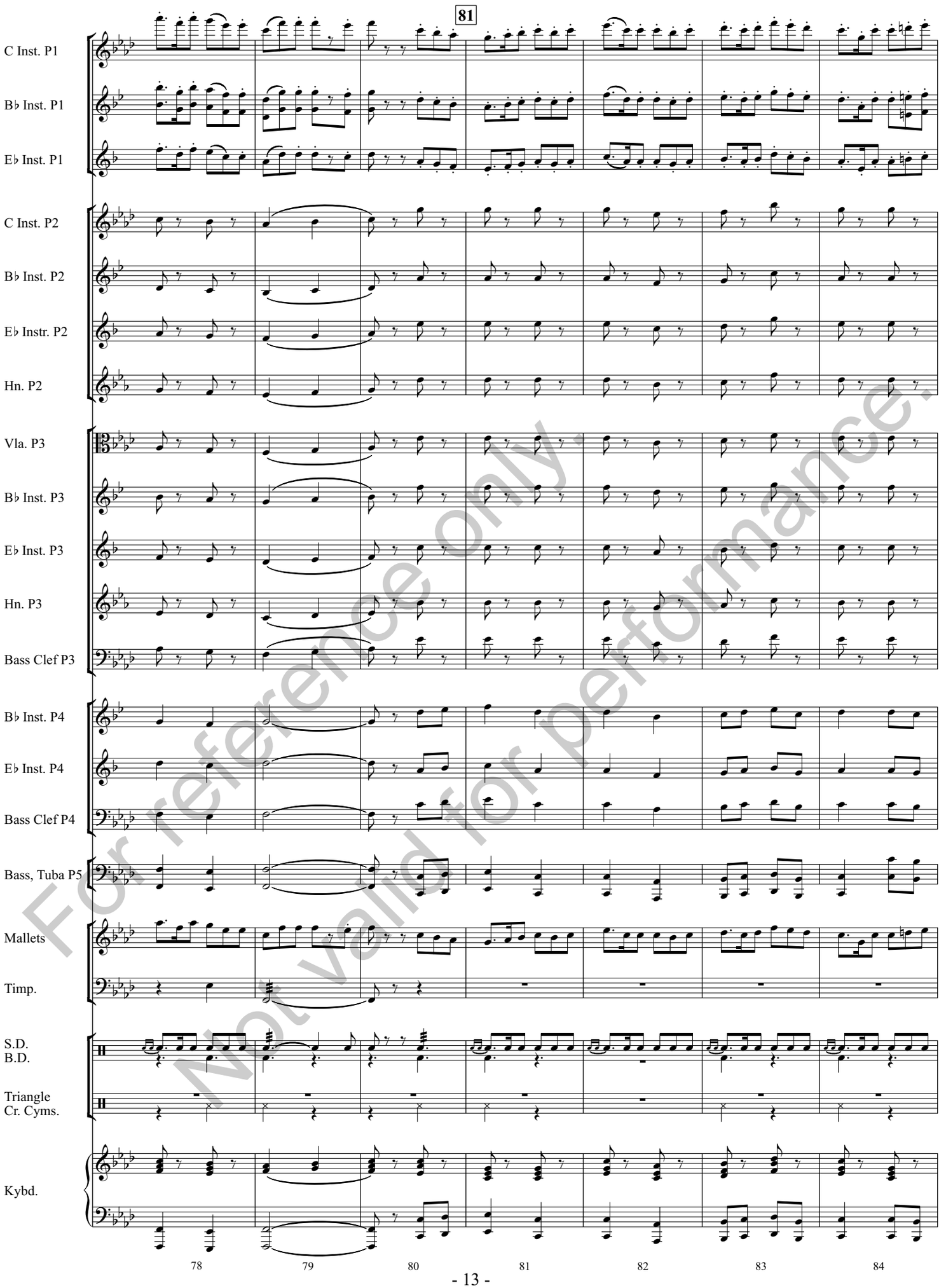

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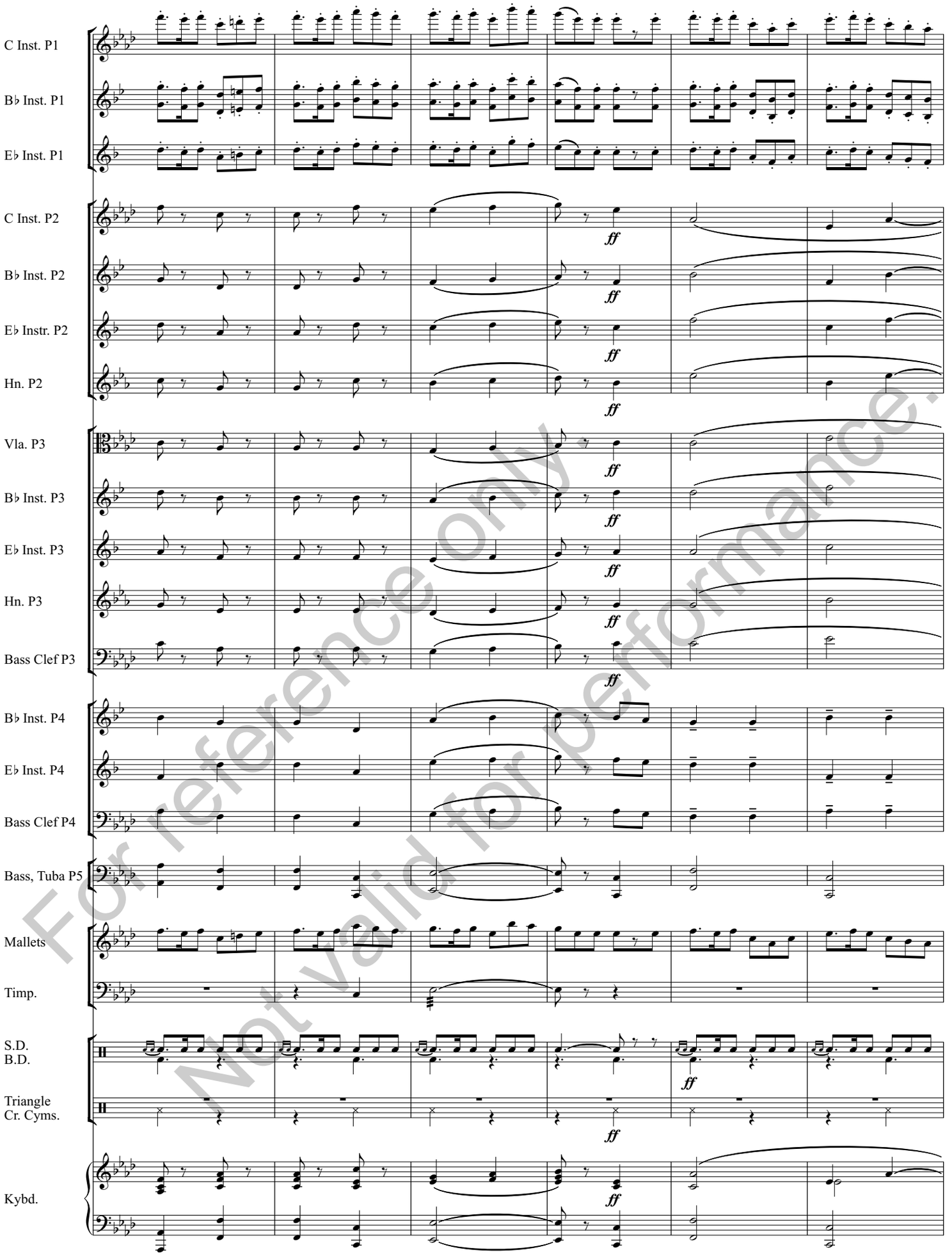

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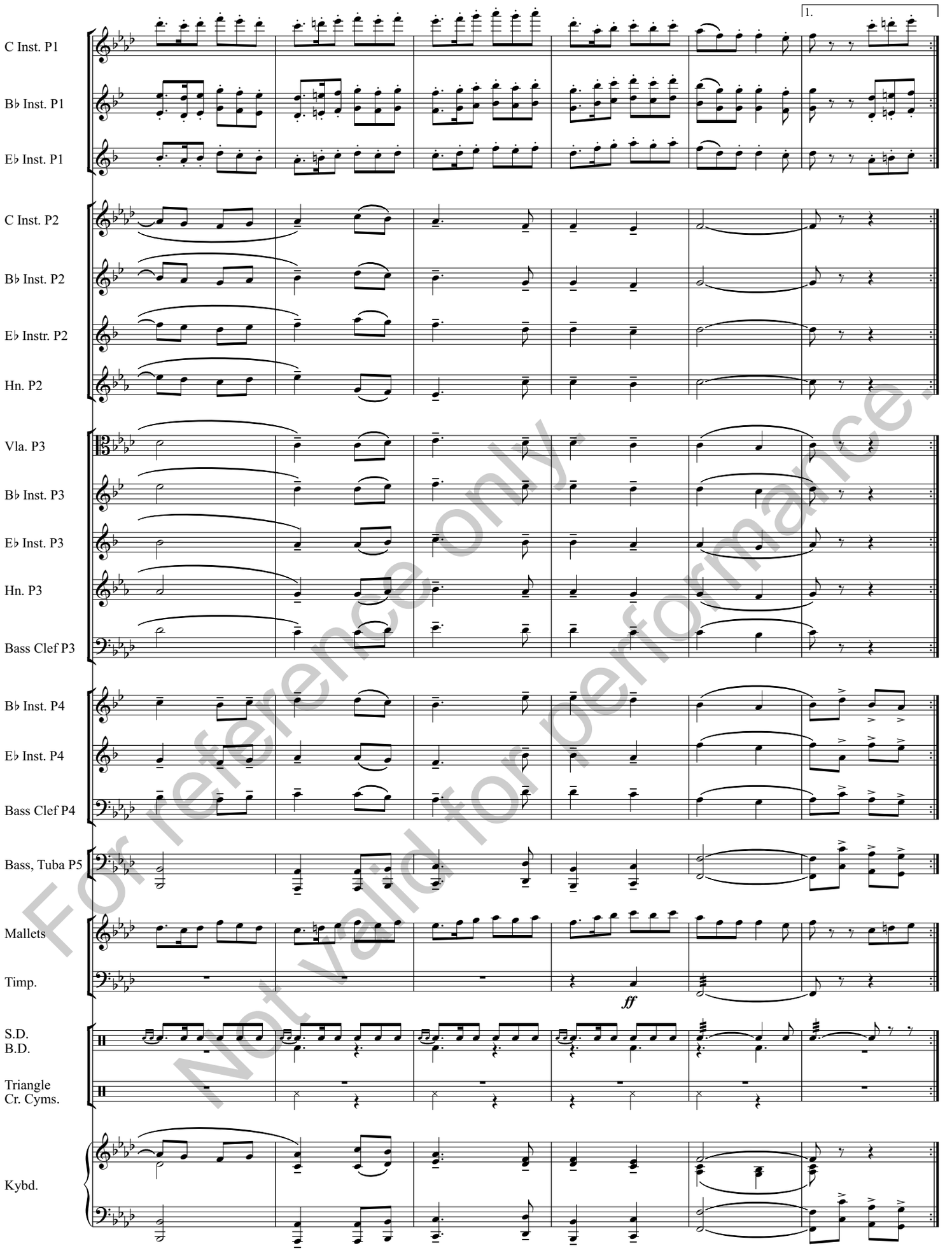

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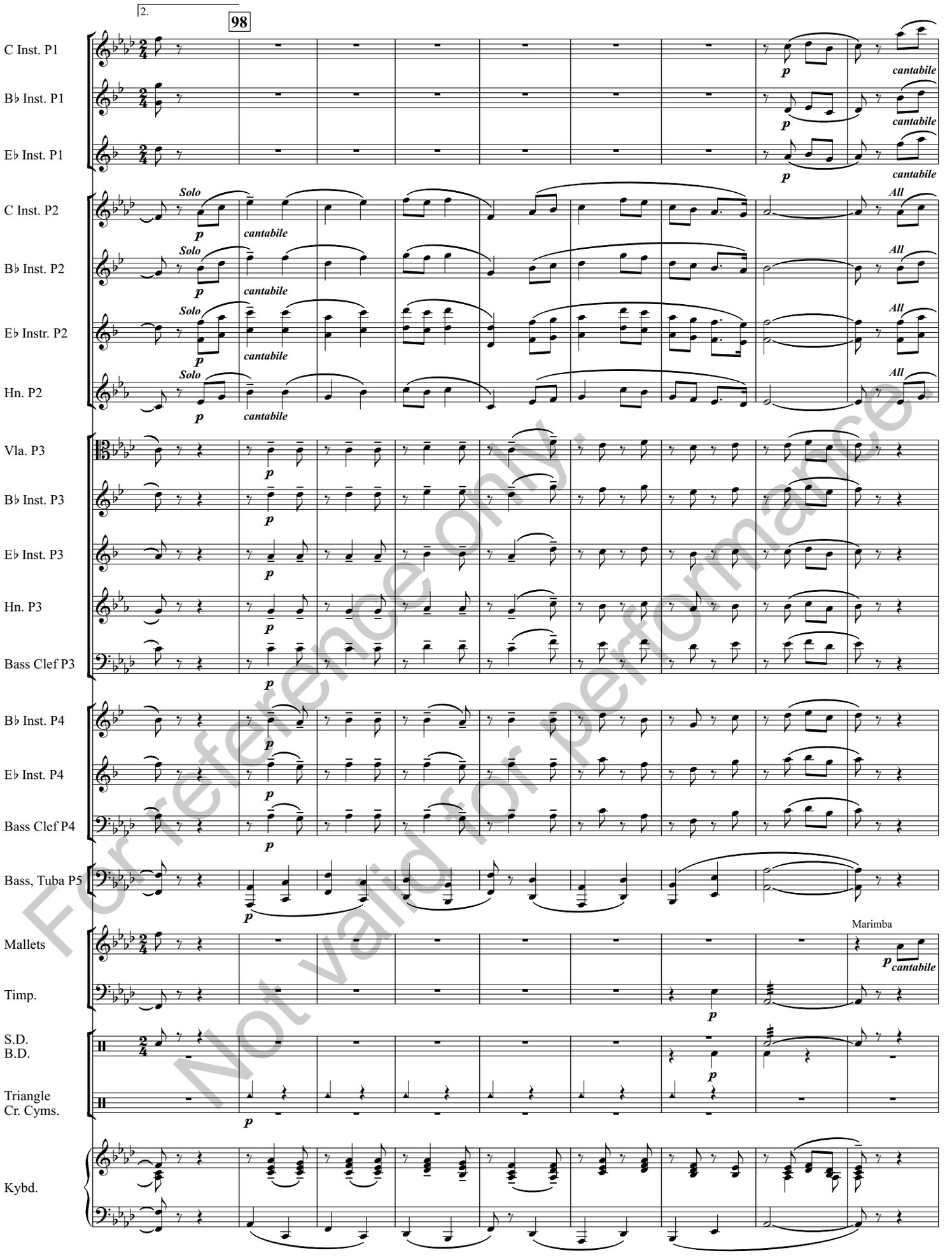

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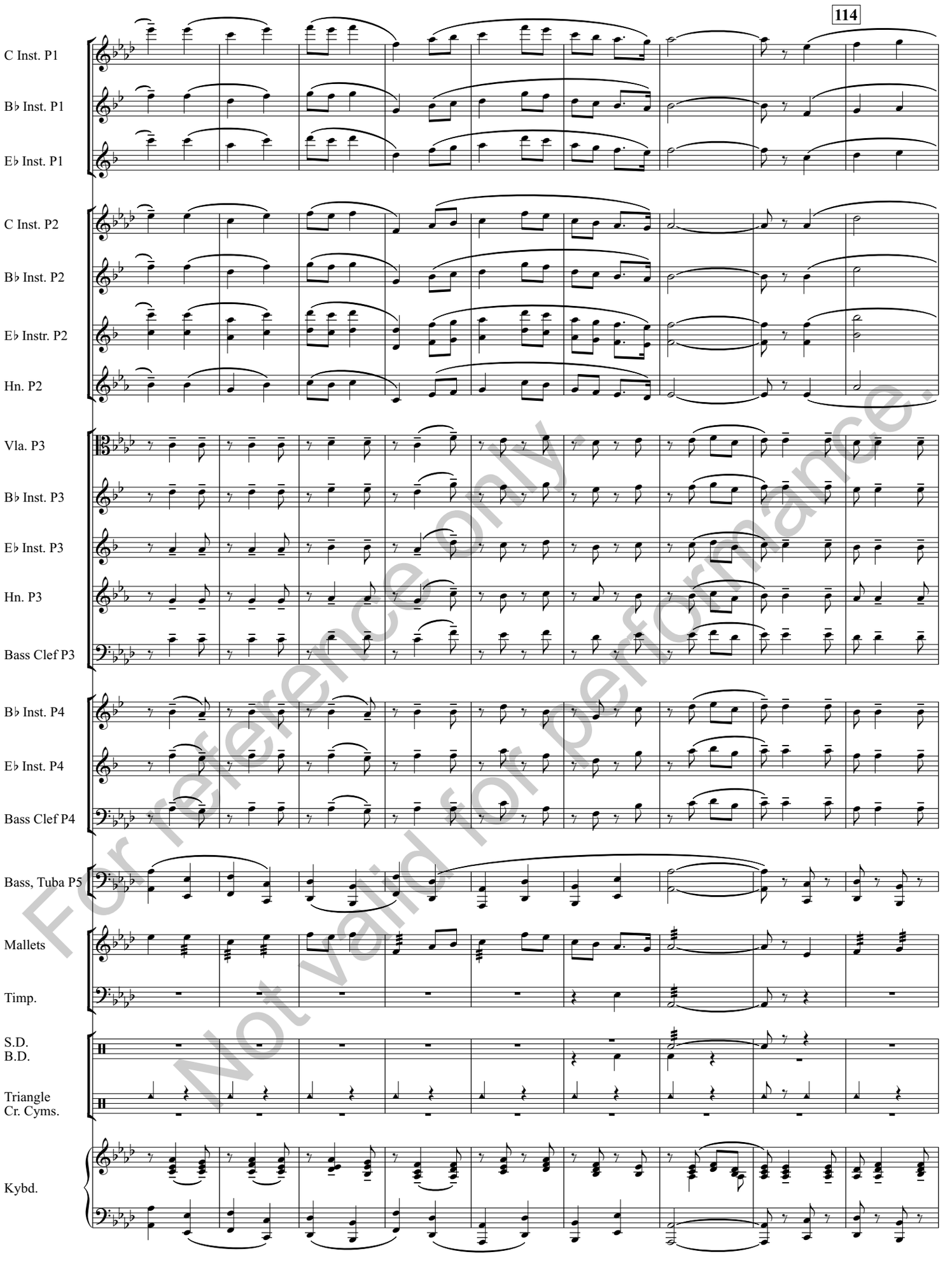

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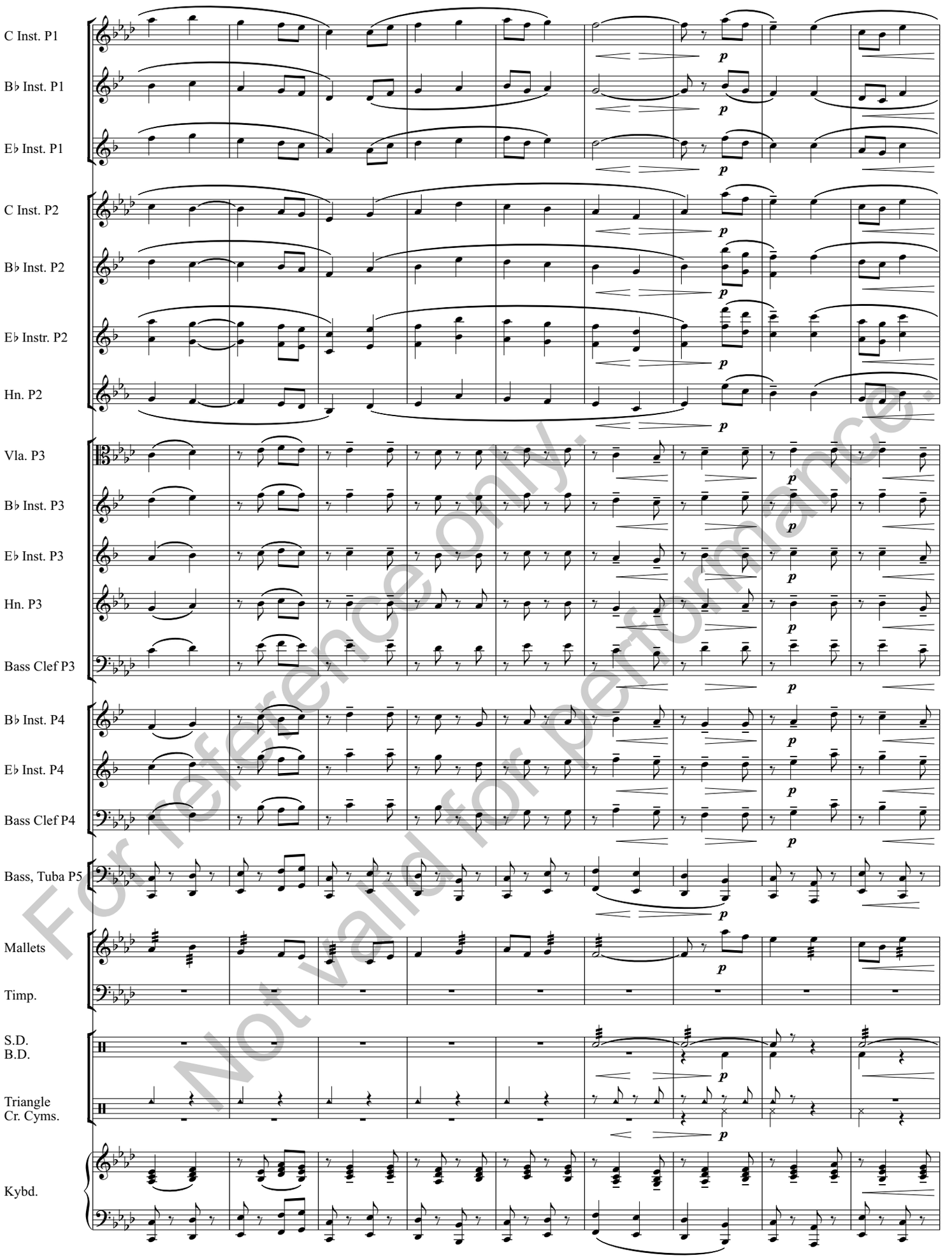

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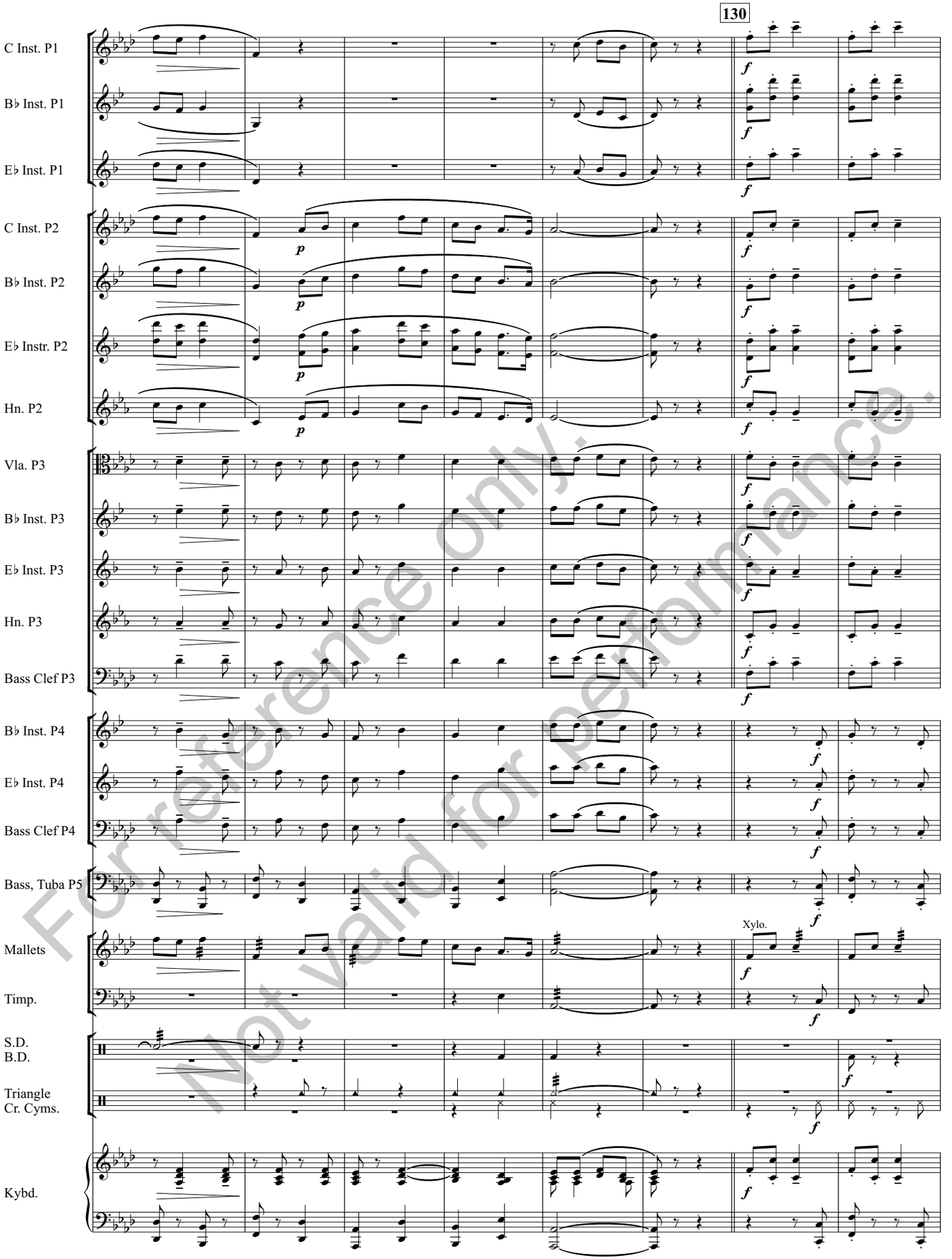

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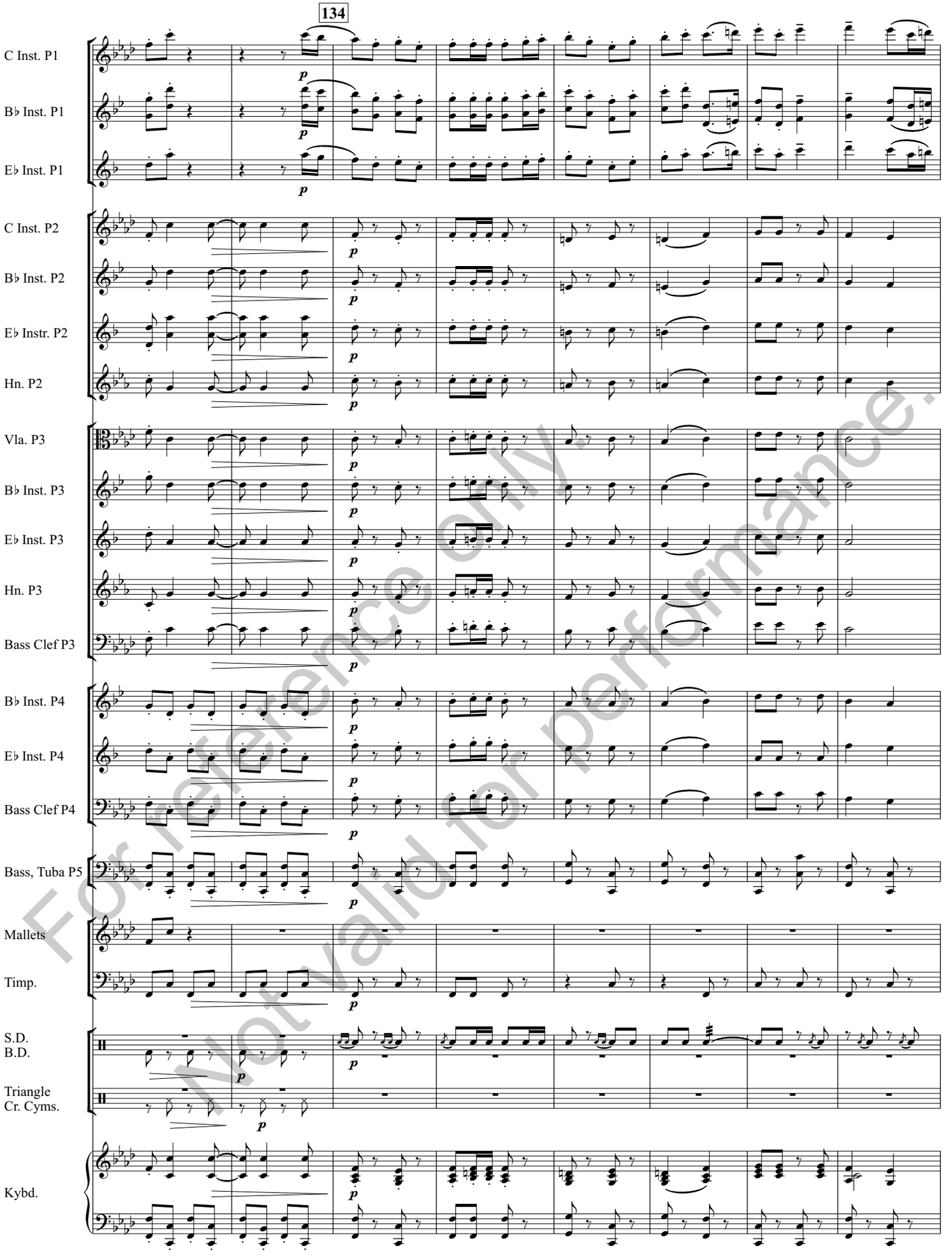

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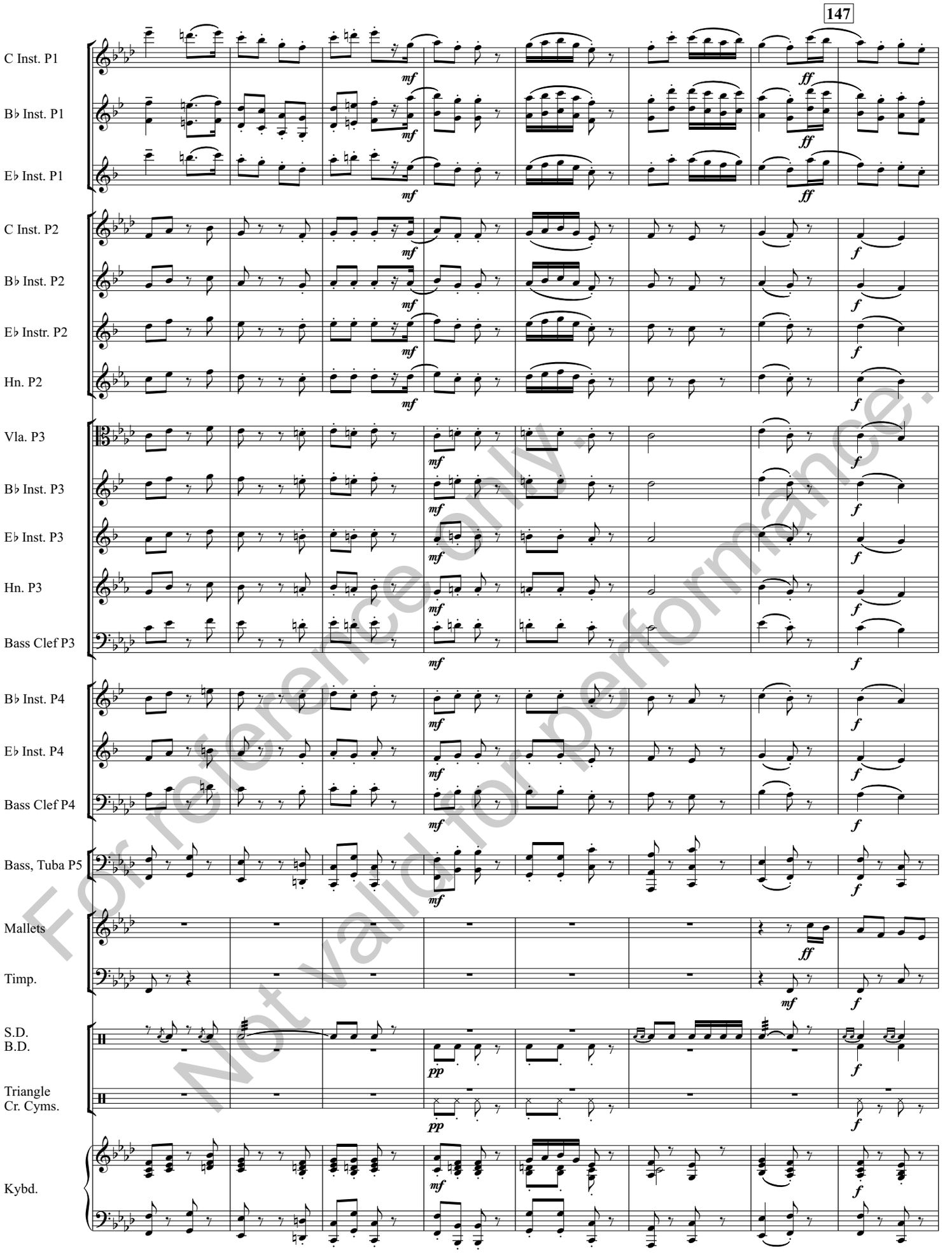

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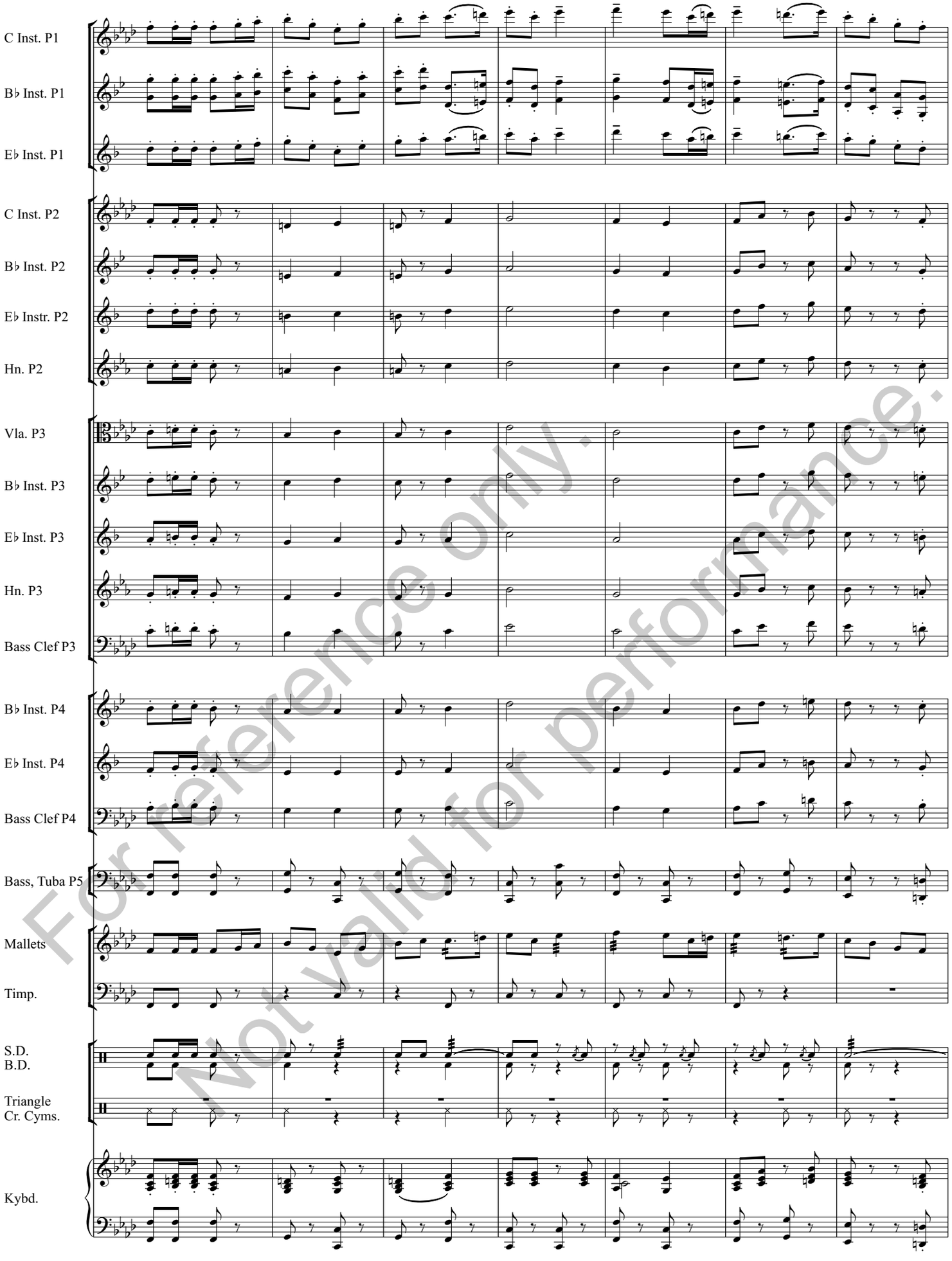

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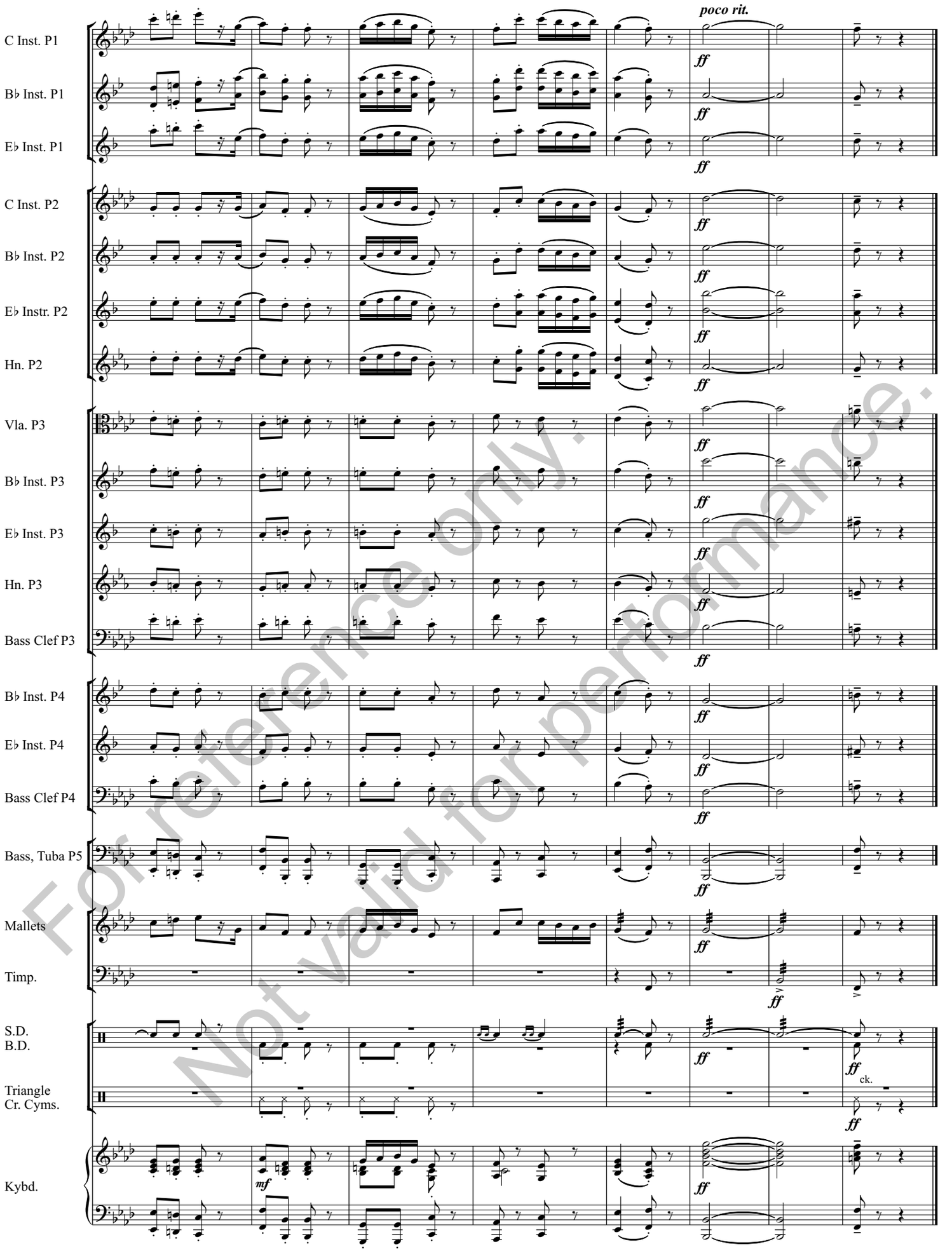

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