

FULL CONDUCTOR SCORE

Catalog No: 026-4908-01

Featuring exceptional musical works
for bands requiring flexible instrumentation

Folk Songs From Somerset

from English Folk Song Suite, Mvt. 3

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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FOLK SONGS FROM SOMERSET

from English Folk Song Suite, Mvt. 3

Ralph Vaughan Williams
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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 $\flat$ Horn
2	F Horn Part 3	F Horn
4	Bass Clef 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 Part 4	Bassoon, Trombone, Euphonium, Cello
2	Tuba Part 5	Tuba
2	Bass Part 5	String Bass, Electric Bass Guitar, Keyboard Bass
2	B $\flat$ Bass T.C. Part 5	B $\flat$ Bass Clarinet, B $\flat$ Contrabass Clarinet, B $\flat$ Tuba
2	E $\flat$ Bass T.C. Part 5	E $\flat$ Contra Alto Clarinet, E $\flat$ Baritone Saxophone, E $\flat$ Tuba
4	Percussion	Snare Drum, Bass Drum, Cymbals, Triangle
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

English composer Ralph Vaughan Williams' "Folk Song Suite" was written for military band and premiered in 1923 as a four-movement suite. After the premiere, Vaughan Williams removed the second movement, entitled "Seas Songs" (later published separately as a stand-alone work,) making his suite three movements. The last movement, **Folk Songs From Somerset**, incorporates four traditional folk songs, "Blow Away The Morning Dew," "High Germany," "The Tree So High" and "John Barleycorn" into a lively and energetic march, using both simple and compound meters.

Rehearsal Suggestions

Proper execution of this classic march requires both finesse and precision. Strive for a good, uniform approach to the length of the staccato notes throughout, paying particular attention to those preceded by slurs. The melodic themes at m. 5 and m. 45 may be performed by a solo instrument or as a unison by several, at the conductor's discretion. The significant, almost "terraced" dynamic changes should be uniformly executed to achieve the composer's intended effect.



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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FOLK SONGS FROM SOMERSET

Conductor Score

026-4908-00

from English Folk Song Suite, Mvt. 3

Ralph Vaughan Williams

arr. Ed Huckeby

Allegro (♩ = 112-120)

5 "Blow Away the Morning Dew"

Conductor Score for "Blow Away the Morning Dew" (Mvt. 3, English Folk Song Suite).

The score is written for a full orchestra and optional keyboard, arranged by Ed Huckeby. The tempo is Allegro (♩ = 112-120). The key signature is one flat (Bb), and the time signature is 2/4.

The score includes parts for:

- 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 Part 5
- Snare Drum
- Bass Drum
- Cymbals
- Triangle
- Keyboard (optional)

The score is marked with dynamics: *mf* (mezzo-forte) and *p* (piano). The piece is divided into measures, numbered 1 through 8.

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C Inst. P1
 B♭ Inst. P1
 E♭ Inst. P1
 C Inst. P2
 B♭ Inst. P2
 E♭ Inst. 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 P5
 S.D.
 B.D.
 Cym.
 Tri.
 Kybd.

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. 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 P5

S.D.
B.D.Cyms.
Tri.

Kybd.

29 “*High Germany*”

29 "High Germany"

C Inst. P1

B $\flat$ Inst. P1

E $\flat$ Inst. P1

C Inst. P2

B $\flat$ Inst. P2

E $\flat$ Inst. P2

Hn. P2

Vla. P3

B $\flat$ Inst. P3

E $\flat$ Inst. P3

Hn. P3

Bass Clef P3

B $\flat$ Inst. P4

E $\flat$ Inst. P4

Bass Clef P4

Bass P5

S.D.
B.D.

Cym.
Tri.

Kybd.

C Inst. P1
 B♭ Inst. P1
 E♭ Inst. P1
 C Inst. P2
 B♭ Inst. P2
 E♭ Inst. 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 P5
 S.D.
 B.D.
 Cyms.
 Tri.
 Kybd.

Musical score for measures 33-41. The score features multiple staves for woodwinds, brass, strings, and keyboard. A large diagonal watermark "Not Valid for Performance" is overlaid across the center of the page. Dynamics include "f" (forte) and "fz" (forzando).

45

C Inst. P1

B $\flat$ Inst. P1

E $\flat$ Inst. P1

C Inst. P2

B $\flat$ Inst. P2

E $\flat$ Inst. P2

Hn. P2

Vla. P3

B $\flat$ Inst. P3

E $\flat$ Inst. P3

Hn. P3

Bass Clef P3

B $\flat$ Inst. P4

E $\flat$ Inst. P4

Bass Clef P4

Bass P5

S.D.
B.D.

Cyms.
Tri.

Kybd.

p

p

p

p

p

p

p

p

p

p

p

p

p

p

f

p

42

43

44

45

46

47

48

49

50

C Inst. P1
 B♭ Inst. P1
 E♭ Inst. P1
 C Inst. P2
 B♭ Inst. P2
 E♭ Inst. 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 P5
 S.D.
 B.D.
 Cyms.
 Tri.
 Kybd.

51 52 53 54 55 56 57 58 59

61 *rit. (on D.C. repeat only) Fine*

C Inst. P1 *ff*

B♭ Inst. P1 *ff*

E♭ Inst. P1 *ff*

C Inst. P2 *ff*

B♭ Inst. P2 *ff*

E♭ Inst. P2 *ff*

Hn. P2 *ff*

Vla. P3 *ff*

B♭ Inst. P3 *ff*

E♭ Inst. P3 *ff*

Hn. P3 *ff*

Bass Clef P3 *ff*

B♭ Inst. P4 *ff*

E♭ Inst. P4 *ff*

Bass Clef P4 *ff*

Bass P5 *ff*

S.D.
B.D. *f*

Cyms.
Tri. *f*

Kybd. *ff*

71 "The Tree So High"
TRIO
L'istesso tempo (♩. = ♩)

C Inst. P1
B♭ Inst. P1
E♭ Inst. P1
C Inst. P2
B♭ Inst. P2
E♭ Inst. 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 P5
S.D.
B.D.
Cyms.
Tri.
Kybd.

The musical score is for a woodwind and string ensemble. It consists of 14 staves. The first three staves are for woodwinds (C, B♭, and E♭ instruments) in Part 1. The next four staves are for woodwinds (C, B♭, E♭, and Horn) in Part 2. The next five staves are for woodwinds (Vla., B♭, E♭, Horn, and Bass Clef) in Part 3. The next three staves are for woodwinds (B♭, E♭, and Bass Clef) in Part 4. The next staff is for Bass in Part 5. The next three staves are for S.D., B.D., and Cyms. Tri. The last staff is for Kybd. The score is in 6/8 time. Measures 69-70 are marked with 'f' and 'ff'. Measures 71-74 are marked with 'pp'. The tempo is L'istesso tempo (♩. = ♩).

C Inst. P1
 B♭ Inst. P1
 E♭ Inst. P1
 C Inst. P2
 B♭ Inst. P2
 E♭ Inst. 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 P5
 S.D.
 B.D.
 Cyms.
 Tri.
 Kybd.

Musical score for measures 75-81. The score includes parts for various instruments: C and Bb instruments (P1, P2, P3, P4), Horns (P2, P3), Viola (P3), Bass (P3, P4, P5), Snare Drum (S.D.), Bass Drum (B.D.), Cymbals (Cyms.), Triangle (Tri.), and Keyboard (Kybd.). The music is in 4/4 time with a key signature of two flats. Dynamics include *f*, *pp*, and *p*. A large watermark "For Sample Only" is visible across the score.

C Inst. P1
 B♭ Inst. P1
 E♭ Inst. P1
 C Inst. P2
 B♭ Inst. P2
 E♭ Inst. 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 P5
 S.D.
 B.D.
 Cyms.
 Tri.
 Kybd.

Musical score for a large ensemble, measures 82-88. The score includes parts for C and B♭ instruments (P1, P2), Horns (P2, P3), Viola (P3), Bass (P3, P4, P5), and Keyboard. Dynamics range from *p* to *ff*. A watermark "For Reference Only" is visible across the score.

89 "John Barleycorn"

(♩ = ♩)

C Inst. P1
ff

B♭ Inst. P1
ff

E♭ Inst. P1
ff

C Inst. P2
ff

B♭ Inst. P2
ff

E♭ Inst. P2
ff

Hn. P2
ff

Vla. P3

B♭ Inst. P3

E♭ Inst. P3

Hn. P3

Bass Clef P3

B♭ Inst. P4
marcato

E♭ Inst. P4
marcato

Bass Clef P4
marcato

Bass P5
marcato

S.D.
B.D.

Cyms.
Tri.
ff

Kybd.
ff marcato

C Inst. P1
 B♭ Inst. P1
 E♭ Inst. P1
 C Inst. P2
 B♭ Inst. P2
 E♭ Inst. 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 P5
 S.D.
 B.D.
 Cyms.
 Tri.
 Kybd.

Musical score for measures 97-105. The score features multiple staves for woodwinds, brass, strings, and keyboard. Measures 97-101 show a steady rhythmic pattern with various instruments. Measures 102-105 feature a crescendo, with dynamics increasing from *f* to *ff*. The keyboard part has a complex, arpeggiated texture. The percussion parts (S.D., B.D., Cyms., Tri.) provide a steady pulse. The woodwinds and brass parts have various melodic and harmonic lines. The strings provide a harmonic foundation.

1. 2. D.C. al Fine

C Inst. P1

B♭ Inst. P1

E♭ Inst. P1

C Inst. P2

B♭ Inst. P2

E♭ Inst. 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 P5

S.D.
B.D.

Cyms.
Tri.

Kybd.

106

107

108

109

110

111

112

113