

English Folk Song Suite

Cello Quartet

Arr. John Skilleter, from arrangement by Vincent Ayala. Composed by Ralph Vaughan Williams

5

I. March-"Seventeen Come Sunday"

"Seventeen Come Sunday"

Violoncello

f *f* *mf* *f* *mp*

Vc.

mf *ff* *f* *f* *f*

f *mf* *f* *f*

f *f*

Detailed description: This is a musical score for a Cello Quartet, specifically for the first movement, 'I. March - "Seventeen Come Sunday"'. The score is written for four cellos, each on a separate staff. The key signature is B-flat major (two flats) and the time signature is 2/4. The music is in a march style. The first system shows the beginning of the piece, with dynamic markings of *f* (forte) and *mf* (mezzo-forte). A box containing the number '5' is placed above the second staff. The second system continues the piece, with dynamic markings of *mf*, *f*, and *mp* (mezzo-piano). The third system shows further development of the piece, with dynamic markings of *mf*, *f*, and *ff* (fortissimo). The fourth system concludes the piece, with dynamic markings of *f*, *mf*, and *f*. The score includes various musical notations such as eighth notes, quarter notes, and rests, as well as slurs and accents.

Vc.

33

"Pretty Caroline"

To Coda

Vc.

49

Vc.

Vc. *f*

Vc.

Vc.

Vc.

f

65 "Dives and Lazarus"

Vc. *ff*

Vc. *ff*

Vc. *f*

Vc. *f*

Vc.

Vc.

Vc.

Vc.

81

Four staves of music in bass clef, 3/4 time. The first staff features a continuous triplet eighth-note pattern. The second and third staves have a sustained bass note with a *fff* dynamic marking. The fourth staff has a melodic line with accents.

Four staves of music in bass clef, 3/4 time. The first staff continues the triplet eighth-note pattern. The second and third staves have a sustained bass note with a *f* dynamic marking. The fourth staff has a melodic line with accents and a *ff* dynamic marking.

98

Four staves of music in bass clef, 3/4 time. The first staff features a triplet eighth-note pattern with first and second endings. The second and third staves have a melodic line with accents and a *mf* dynamic marking. The fourth staff has a melodic line with accents and a *f* dynamic marking.

Vc. *mf*

Vc. *mf*

Vc. *f*

Vc. *mf*

Vc. *mf*

Vc. *mf*

Andantino 3
II. Intermezzo-"My Bonny Boy"

D.C. al Coda

Vc. *mf* *ff* *mf*

Vc. *mf* *ff* *mp*

Vc. *mf* *ff* *mp*

Vc. *mf* *ff* *mp*

10

Musical score for measures 10-22, featuring four staves of Violin (Vc.) in bass clef. The music is in a key with one flat (B-flat major or D minor). The first staff has a melodic line with slurs and a triplet of eighth notes at the end. The second staff has rests followed by a triplet of eighth notes. The third staff has a melodic line with slurs. The fourth staff has rests followed by a melodic line with slurs.

23

Musical score for measures 23-35, featuring four staves of Violin (Vc.) in bass clef. The music is in a key with one flat. The first staff has a melodic line with slurs and rests. The second staff has a melodic line with slurs and rests. The third staff has a melodic line with slurs and rests, marked with a forte (*f*) dynamic. The fourth staff has a melodic line with slurs and rests, marked with a mezzo-piano (*mp*) dynamic.

Musical score for measures 36-48, featuring four staves of Violin (Vc.) in bass clef. The music is in a key with one flat. The first staff has a melodic line with slurs and rests. The second staff has a melodic line with slurs and rests, marked with a mezzo-piano (*mp*) dynamic. The third staff has a melodic line with slurs and rests. The fourth staff has a melodic line with slurs and rests, marked with a mezzo-forte (*mf*) dynamic.

Poco Allrego (Scherzando)

"Green Bushes"

This musical score page contains measures 43 through 50 of the "Green Bushes" section from the Violin Concerto. It is written for a string quartet, with four staves labeled "Vc." (Violin). The music is in 3/4 time and features a key signature change from one flat to one sharp at measure 44. The first system (measures 43-44) includes dynamic markings of *mp* and *mf*. The second system (measures 45-46) includes *mp* markings. The third system (measures 47-48) includes *f* and *ff* markings. The fourth system (measures 49-50) continues the melodic and harmonic development. The notation includes various rhythmic values, slurs, and articulation marks.

Rit. Cont

Vc.

Vc.

Vc.

Vc.

78

Andantino
"My Bonny Boy"

Vc.

Vc.

Vc.

Vc.

93

Allegro
III. March-

Vc.

Vc.

Vc.

Vc.

5

"Blow Away The Morning Dew"

Musical score for "Blow Away The Morning Dew" featuring four staves of Vc. (Violoncello). The score includes dynamic markings such as *f* and *ff*, and various musical notations including rests, notes, and slurs.

29

"High Germany"

Musical score for "High Germany" featuring four staves of Vc. (Violoncello). The score includes dynamic markings such as *f* and *ff*, and various musical notations including notes, rests, and slurs.

This musical score consists of four staves, each labeled 'Vc.' and written in bass clef. The notation includes various rhythmic values such as eighth, sixteenth, and thirty-second notes, along with rests and slurs. Dynamic markings are used throughout, including *mf* (mezzo-forte) and *ff* (fortissimo). The score is organized into four systems, with each system containing one or more staves. The first system has four staves, the second and third systems have three staves each, and the fourth system has two staves. The music features complex rhythmic patterns and dynamic contrasts, with some passages marked with accents and slurs.

Vc. *f* *f*

Vc. *ff* *f* *mf*

Vc. *ff* *f* *mf*

Vc. *f*

89
Tempo I
"John Barleycorn"

Vc. *fff* *f* *f*

This musical score consists of four staves, each labeled 'Vc.' and using a bass clef. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Many notes are marked with accents (>) and some with slurs. Dynamics include *fff* (fortississimo) in the second and third staves. A first ending bracket labeled '1.' is present in the fourth staff. The score concludes with a double bar line and repeat dots.

Violoncello 1

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Cello Quartet

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I. March-"Seventeen Come Sunday" 5 "Seventeen Come Sunday"

Violoncello *f* *f*

Vc. *mf* *ff*

18 *f fff*

Vc. 33 "Pretty Caroline"

Vc. To Coda *f p* *f*

Vc. 49 *4*

Vc. 65 "Dives and Lazarus"

Vc. *ff*

Vc. *fff*

81

Vc. 

Vc. 

f

Vc. 

98

Vc. 

mf

Vc. 

mf *mf*

Andantino 3

II. Intermezzo-"My Bonny Boy"


D.C. al Coda

Vc. 

ff *mf*

Vc. 

10

Vc. 

23

mp

Vc. 

2

43 Poco Allrego "Green Bushes"

mp *mf*

Vc. 

Vc. 60

Vc. *mf* 78
Still Slowing Andantino
Rit. Continue Slowing "My Bonny Boy"
mf *p*

Vc. 93

Vc. **Allegro** *p* 5
III. March-"Folk Songs From Somerset" "Blow Away The Morning Dew"
f

Vc. *f*

Vc. 29 *ff*
"High Germany"
f

Vc.

Vc. *mf*

Vc. *ff*

Vc. *f* *f*
Fine Trio

Vc.

89

Tempo I

"John Barleycorn"

Vc.

fff

Vc.

Vc.

Vc.

1. | 2. | D.S. al Fine

Violoncello 2

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5

"Seventeen Come Sunday"

I. March-"Seventeen Come Sunday"

Violoncello *f* *mf*

18

Vc. *f* *f* *f p* *f*

To Coda

Vc. *f p*

33

"Pretty Caroline"

Vc. *mf* 6

49

Vc. *f*

65

"Dives and Lazarus"

Vc. 2 *f*

81

Vc.

98

Vc. 1. 2. 6 *f* *mf*

Vc. 6 *f*

Vc. [Ⓢ] D.C. al Coda **Andantino** 3 II. Intermezzo-"My Bonny Boy" 10

mf *ff* *mp* 23

Vc. *f*

Vc.

Vc. **Poco Allegro** 43 "Green Bushes" 15

Vc. 60 *f*

Vc.

Vc. **Still Slowing** **Rit.** **Continue Slowing** *mf*

Vc. 78 **Andantino** "My Bonny Boy" *p*

Vc. **Allegro** 93 III. March-"Folk Songs From Somerset" *f* **"Blow Away T** 5

Vc. *ff*

29

"High Germany"

Vc.

ff

Vc.

Vc.

mf

Vc.

ff

Vc.

Fine Trio

89

Tempo I

"John Barleycorn"

Vc.

f

f

Vc.

fff

1.

2.

D.S. al Fine

Vc.

Violoncello 3

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5

I. March-"Seventeen Come Sunday" "Seventeen Come Sunday"

Violoncello *f* *mf* *f* *ff*

18

Vc. *f* *mf* *f* *fp* *f*

To Coda

Vc. *f* *p* *mf*

33

"Pretty Caroline"

Vc.

49

Vc. *mf*

65

"Dives and Lazarus"

Vc. *f*

81

Vc.

98

ff <

Vc. *fff* *f* *mf*

Vc. *mf*

D.C. al Coda

Andantino II. Intermezzo-"My

Vc. *mf* *ff* *mp*

3 10 23

Vc. *mp*

43 **Poco Allrego (Scherzando)**
"Green Bushes"

Vc. *mp* *ff*

60

78 **Andantino**
"My Bonny Boy"

Vc. *Rit.* *Still Slowing* *Continue Slowing* *p*

93

Vc. *p*

5 **Allegro**
"Blow Away The Morning Dew"
III. March-"Folk Songs From Somerset"

Vc. *f*

29 **"High Germany"**

Vc. *ff*

Vc.

Vc. *f*

Vc. *ff*

Vc. **Fine Trio** *f* *mf*

Vc.

89

Tempo I
"John Barleycorn"

Vc. *f*

Vc.

Vc. **1.** **2.** **D.S. al Fine**

Violoncello 4

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5

I. March-"Seventeen Come Sunday"

"Seventeen Come Sunday"

Violoncello *f* *mf* *mp*

18

Vc. *f* *f* *f* *p* *f*

Vc. *ff*

33

Vc. *f* *p* *mf* *arco*

To Coda *pizz.*

"Pretty Caroline"

Vc. *f* *f*

49

Vc. *f*

65 "Dives and Lazarus"

Vc. *f*

81

Vc. *mf* *f*

98

Vc. *f* *mf*

Vc. [Ⓔ] D.C. al Coda **Andantino** 3
 II. Intermezzo-"My Bonny Boy" 10
 3 *mf* *ff* *mp* 4 4
23

Vc. *mp* *f* *mf*

Vc. 43 **Poco Allrego (Scherzando)**
 "Green Bushes" 2
mp

Vc. 60

Vc. *mf* 78
 Rit. Continue Slowing **Andantino**
 "My Bonny Boy"
mf *mf*

Vc. 2 93
 2 3
5

Vc. [Ⓔ] **Allegro** "Blow Away The Morning Dew"
 III. March-"Folk Songs From Somerset"
 4 *f*

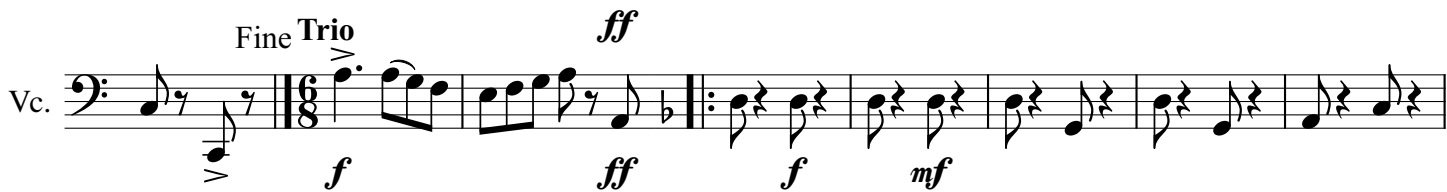
Vc. 29 *ff*

Vc. "High Germany" *f*

Vc. *f*

Vc. 

Vc. 

Vc. *Fine Trio* 

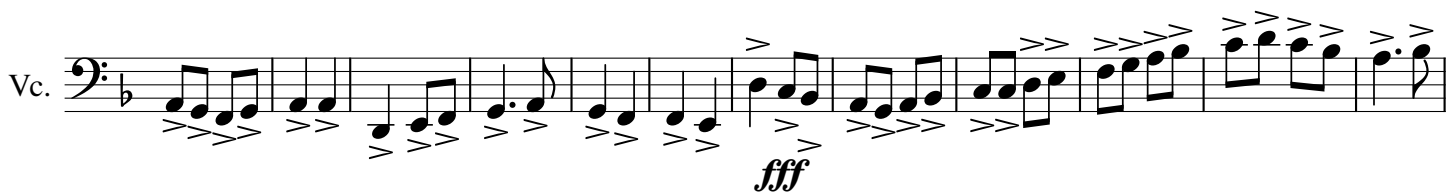
Vc. 

89

Tempo I

"John Barleycorn"

Vc. 

Vc. 

Vc. 