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# FULL SCORE

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PERCY ALDRIDGE GRAINGER

## *I'm Seventeen Come Sunday*

Wind-Band Setting by Larry D. Daehn

### INSTRUMENTATION

- |                            |   |
|----------------------------|---|
| 1 - Full Score             | 2 - Bb Tenor Saxophone                                      |
| 1 - Condensed Score        | 1 - Eb Baritone Saxophone                                   |
| 10 - Flute & Piccolo       | 3 - 1st Bb Cornet   |
| 2 - Oboes                  | 3 - 2nd Bb Cornet   |
| 1 - Eb Clarinet            | 3 - 3rd Bb Cornet   |
| 4 - 1st Bb Clarinet        | 2 - 1st & 2nd F Horn  |
| 4 - 2nd Bb Clarinet        | 2 - 3rd & 4th F Horn  |
| 4 - 3rd Bb Clarinet        | 2 - 1st Trombone  |
| 2 - Eb Alto Clarinet       | 2 - 2nd Trombone  |
| 2 - Bb Bass Clarinet       | 2 - 3rd Trombone  |
| 1 - Eb Contrabass Clarinet | 2 - Baritone T.C.   |
| 1 - Bb Contrabass Clarinet | 2 - Baritone B.C.   |
| 2 - Bassoons               | 4 - Tubas   |
| 3 - 1st Eb Alto Saxophone  | 4 - Percussion [Snare Drum, Bass<br>Drum, Cymbals, Timpani] |
| 3 - 2nd Eb Alto Saxophone  |   |

## NOTES

This wind-band setting is dedicated to the memory of Percy Aldridge Grainger, (1882-1961) whom I wish I had known; in gratefulness that he loved the sounds of wind instruments, and that he created such beautiful music for them.

With this publication, I hope to bring to light one of Grainger's many attractive though neglected compositions. Grainger's recognition and acclaim rest upon a very small measure of his life's accomplishments. (Grainger's compositions, arrangements, transcriptions, paraphrases and editions number nearly 600!) It saddened him that so many of his works were seldom, if ever, performed. He wrote:

"The bulk of these works are not 'alive'—for music that is not heard is not alive, and the bulk of my music is never heard."

In making this setting, I have faithfully preserved the voicings and harmonies of the original; and have done my best to recreate Grainger's scoring for wind choirs and his blending of sonorities, believing that he might welcome future generations' interest and involvement with his music. In a letter to a Scottish music critic, Grainger wrote:

"I would like art to be largely a communal shared activity...I hope to publish my sketch books with free permission for anyone to use my themes, chords, ideas, etc...I should like to see every man tinkering with every other man's art; what a kaleidoscopic multitudinous results we should see!"

*I'm Seventeen Come Sunday*, originally scored for chorus and brass band, was written by Grainger in 1905. It is No. 8 of his British Folk-Music Settings, and he dedicated it to the memory of Edvard Grieg. It represents some of Grainger's earliest folksong collecting, before he began using the Edison Bell wax cylinder phonograph. Sources for the composition were: 1) a folksong collected by Grainger from the singing of Mr. Fred Atkinson in Lincolnshire on September 3, 1905 and 2) another version of the folksong collected by Cecil Sharp in Somerset.

*I'm Seventeen Come Sunday* was given its first public performance at the sixth annual North Lincolnshire Musical Competition at Brigg, on May 7, 1906, one of Grainger's first engagements as a conductor. Before its publication by Forsyth Brothers, Ltd., London, in 1906, a representative of that company wrote to Grainger, asking him to change his "Englished" expression marks ("louden lots," "piercingly," etc.) to the nonheretical Italian, because critics were saying "so many beastly things" about the English expressions that the sales of Grainger's music was suffering. But Grainger was resolute, and did not change the markings. (Grainger's "Blue-Eyed" English is preserved in this edition.)

For their kind assistance in the preparation of this edition, I wish to thank Mr. Stewart Manville, International Percy Grainger Society, White Plains, New York, and Mr. Barry Peter Ould, Grainger Society Archive, Aylesbury, Buckinghamshire, England.

Larry D. Daehn

Dedicated to the Memory of Percy Aldridge Grainger  
**I'M SEVENTEEN COME SUNDAY**

Percy Aldridge Grainger  
Arr. by Larry D. Daehn

LDP-7147-00

**Fast** (♩ = about 120) **Very marked and rhythmic** 5

Flute Piccolo

Oboes

Bb Clarinets 2

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996

997

998

999

1000

Fl. Picc.

Obs.

Eb Cl.

1

Cl. 2

3

A. Cl.

B. Cl.

Cb Cl.

1

A. Saxs. 2

T. Sax.

B. Sax.

Bsns.

10 15

1

Cors. 2

3

1

Hns. 2

3

4

1

Trbs. 2

3

Bar.

Tubas

S.D. 2

B.D. 4

20 25

F1.  
Picc.

Obs.

E♭Cl.

1

Cl. 2

3

A.Cl.

B.Cl.

Cb.Cl.

1

A.Sax.

2

T.Sax.

B.Sax.

Bsns.

20 25

1

Cors.

2

3

1

2

Hns.

3

4

1

2

3

Trbs.

Bar.

Tubas

Timp.

S.D.  
B.D.

30

Fl. Picc. *mp*

Obs. *mp*

E♭ Cl. *mp*

1 *mp* *div.* *div.*

2 *mp* *mp*

3 *mp* *mp*

A. Cl. *mp*

B. Cl. *mp*

C♭ Cl. *p*

A. Saxs. *mp*

2 *mp* *div.* *mp*

T. Sax. *mp* *mp*

B. Sax. *mp* *mp*

Bsns. *mp* *mp*

1 *mp*

2 *mp*

3 *mp*

Hns. *p* *mp* *mp* *mp*

1 *p* *mp*

2 *p* *mp*

3 *p* *mp*

Bar. *mp* *mp*

Tubas *p*

Timp.

S.D.  
B.D.

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35 40

Fl. Picc

Obs.

E♭Cl.

1

2

3

Cl.

A.Cl.

B.Cl.

Ch.Cl.

1

2

A.Sax.

T.Sax

B.Sax.

Bsns.

1

2

3

Cors.

Hns.

1

2

3

Trbs.

Bar.

Tubas

Timp.

S.D.

B.D.

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*p* *mp* *lots* *f* *mf* *f* *mf* *f* *mf* *mf* *f* *mf* *f*

45 50

Fl. Picc.

Ob.

E♭ Cl.

1

2

3

A. Cl.

B. Cl.

C♭ Cl.

1

2

A. Saxs.

T. Sax.

B. Sax.

Bsns.

1

2

3

Cors.

Hns.

1

2

3

4

Trbs.

1

2

3

Bar.

Tubas

Timp.

S.D.

B.D.

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Fl. Picc. **55** *pp* **60**

Ob. *pp*

E♭Cl. *p* *div.*

Cl. 1 *f* *pp* *div.*

Cl. 2 *f* *pp* *div.*

Cl. 3 *f* *pp*

A.Cl. *f* *pp*

B.Cl. *f* *pp*

Cb.Cl. *f* *pp*

A.Sax. 1 *f* *pp*

A.Sax. 2 *f* *pp*

T.Sax. *f* *pp*

B.Sax. *f* *pp*

Bsns. *f* *pp* *div.* *div.*

Cors. 1 **55** *Hn. mf* **60**

Cors. 2

Cors. 3

Hns. *mf* *louden* *f* *mf* *louden*

Trbs. 1 *f*

Trbs. 2 *f*

Trbs. 3 *f* *div.*

Bar. *f*

Tubas *f*

Timp.

S.D.  
B.D.

65

FL. Picc. *louden*

Ob. *louden*

E♭ Cl. *louden*

1 *a2* *louden div.* *a2* *louden*

2 *louden*

3 *louden*

A. Cl. *louden*

B. Cl. *pp louden lots*

Cb. Cl. *pp louden lots* *f louden lots*

1 *louden* *Hn. f*

2 *louden* *Hn. f*

T. Sax. *louden*

B. Sax. *louden*

Bsns. *a2* *louden*

65

1 *Hn. pp louden lots* *mf louden lots* *f*

2 *Hn. pp louden lots* *mf louden lots* *f*

3 *pp louden lots* *mf louden lots* *f*

1 *a2* *pp louden lots* *mf louden lots*

2 *pp louden lots* *mf louden lots*

3 *pp louden lots* *mf louden lots*

1 *f louden lots*

2 *pp louden lots* *f louden lots*

3 *f louden lots*

Bar. *pp louden lots* *f louden lots*

Tubas *pp louden lots* *f louden lots*

Timp. *pp louden lots* *f louden lots*

S.D.  
B.D.

70 75

+Picc.

Fl. Picc. *ff* very marked

Ob. *ff* very marked

E♭Cl. *ff* very marked

1 Cl. *ff* very marked

2 Cl. *ff* very marked

3 Cl. *ff* very marked

A.Cl. *ff* very marked

B.Cl. *fff* *mf*

C♭.Cl. *fff* *mf*

1 A.Sax. *fff* *mf*

2 A.Sax. *fff* *mf*

T.Sax. *ff* very marked

B.Sax. *ff* very marked

Bass. *ff* very marked

1 Cors. *fff* *mf*

2 Cors. *fff* *mf*

3 Cors. *fff* *mf*

1 Hns. *fff* *mf* *div.* *a2* *div.* *fff* *mf*

2 Hns. *fff* *mf* *div.* *a2* *div.* *fff* *mf*

3 Hns. *fff* *mf* *div.* *a2* *div.* *fff* *mf*

4 Hns. *fff* *mf* *div.* *a2* *div.* *fff* *mf*

1 Trba. *fff* *mf* *f* *ff* *fff* *mf*

2 Trba. *fff* *mf* *f* *ff* *fff* *mf*

3 Trba. *fff* *mf* *f* *ff* *fff* *mf*

Bar. *fff* *mf* *f* *ff* *fff* *mf*

Tubas *fff* *mf* *f* *ff* *fff* *mf*

Temp. *fff* *mf* *mf* *ff*

S.D. *mf* *ff*

B.D. *mf* *ff*

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Cym.

80 - Picc.

Fl. Picc.

Ob.

E♭ Cl.

1

2

3

Cl.

A. Cl.

B. Cl.

C♭ Cl.

*sfz* *p* *louden lots* *f* *louden* *mf* *accompanyingly*

1

2

A. Saxs.

T. Sax.

B. Sax.

*mf* *accompanyingly*

Bsns.

80

1

*sfz* *p* *louden lots* *louden* *fff* *as piercingly as possible*

2

*sfz* *p* *louden lots* *louden* *fff* *as piercingly as possible*

3

*sfz* *f* *louden* *fff* *as piercingly as possible*

1

2

3

4

Hns.

*sfz* *p* *louden lots* *fff* *as piercingly as possible*

*fff* *as piercingly as possible*

1

2

3

Trbs.

*sfz* *p* *louden lots* *f* *louden* *mf* *accompanyingly*

*sfz* *p* *louden lots* *f* *louden* *mf* *accompanyingly*

*sfz* *p* *louden lots* *f* *louden* *mf* *accompanyingly*

Bar.

*sfz* *p* *louden lots* *f* *louden* *mf* *accompanyingly*

Tubas

*sfz* *f* *louden* *mf* *accompanyingly*

Timp.

S.D.

B.D.

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85 *div.* *a2* 90

Fl. Picc.

Ob.

E♭ Cl.

1

2

3

A. Cl.

B. Cl.

C♭ Cl.

A. Saxs.

1

2

T. Sax.

B. Sax.

Bsns.

85 90

1 *much to the fore* *sf*

2 *much to the fore* *sf*

3 *much to the fore* *sf*

Hns.

1 *div.* *sf* *a2* *div.* *sf*

2 *sf*

3 *sf*

4 *sf*

Trbs.

1 *ff much to the fore* *sf* *ff*

2 *ff much to the fore* *sf* *ff*

3 *sf* *ff*

Bar.

Tubas

Timp.

S.D.

B.D.

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95

+Pic.

Fl. Pic. *ff*

Ob. *ff*

E♭Cl. *ff*

1 *ff*

Cl. 2 *ff*

3 *ff*

A.Cl. *ff*

B.Cl. *ff short*

Cb.Cl. *ff short*

1 *ff*

A.Sax. 2 *ff*

T.Sax. *ff*

B.Sax. *ff short*

Bsns. *ff*

95

1 *to the fore; short*

Cors. 2 *to the fore; short*

3 *to the fore; short*

1 *ff short*

2 *ff short*

3 *ff short*

4 *ff short*

1 *to the fore; short*

Trbs. 2 *to the fore; short*

3 *to the fore; short*

Bar. *ff short*

Tubas *ff short*

Timp. *mf*

S.D. *mf*

B.D. *mf*

*a2* *ff to the fore*

*a2* *ff to the fore*

Musical score for page 14, measures 100-105. The score is arranged in a standard orchestral format with multiple staves for each instrument family. The instruments listed on the left are: Fl. Picc., Ob., EbCl., Cls. 1 & 2, A. Cl., B. Cl., Cb. Cl., A. Saxs. 1 & 2, T. Sax., B. Sax., Bsns., Cors. 1, 2, & 3, Hns. 1, 2, 3, & 4, Trbs. 1, 2, & 3, Bar., Tubas, Timp., and S.D. S.D. DP 872.

Measure 100 includes the instruction "to the fore" for several instruments. Measure 101 includes "lots" for many instruments. Measure 102 includes "mf accompanyingly" for Cls. 1 & 2, A. Cl., B. Cl., Cb. Cl., A. Saxs. 1 & 2, T. Sax., B. Sax., and Bsns., and "louden" for others. Measure 103 includes "mf accompanyingly" for Cls. 1 & 2, A. Cl., B. Cl., Cb. Cl., A. Saxs. 1 & 2, T. Sax., B. Sax., and Bsns., and "louden" for others. Measure 104 includes "mf accompanyingly" for Cls. 1 & 2, A. Cl., B. Cl., Cb. Cl., A. Saxs. 1 & 2, T. Sax., B. Sax., and Bsns., and "louden" for others. Measure 105 includes "ff" for Cors. 1, 2, & 3, Hns. 1, 2, 3, & 4, Trbs. 1, 2, & 3, and "louden" for Bar., Tubas, and Timp.

110

1. 2.

115

Fl. Picc.

Ob.

E♭ Cl.

1

Cl. 2

3

A. Cl.

B. Cl.

C♭ Cl.

A. Sax.

1

2

T. Sax.

B. Sax.

Bsns.

Detailed description: This section of the score covers measures 110 to 115 for woodwinds and brass. It includes parts for Flute Piccolo, Oboe, E-flat Clarinet, Clarinets (1, 2, 3), Alto Clarinet, Bass Clarinet, Contrabass Clarinet, Alto Saxophone (1, 2), Tenor Saxophone, Baritone Saxophone, and Bassoons. The music features complex rhythmic patterns with many accents and dynamic markings such as *ff* and *ff* *louden*. A first ending bracket spans measures 110-114, and a second ending bracket spans measures 115-119.

110

1. 2.

115

Cors.

1

2

3

Hns.

1

2

3

4

Trbs.

1

2

3

Bar.

Tubas

Timp.

S.D.

B.D.

DP 872

Detailed description: This section of the score covers measures 110 to 115 for brass instruments and percussion. It includes parts for Corsos (1, 2, 3), Horns (1, 2, 3, 4), Trumpets (1, 2, 3), Baritone, Tubas, and Timpani. The music features complex rhythmic patterns with many accents and dynamic markings such as *ff* and *ff* *louden*. A first ending bracket spans measures 110-114, and a second ending bracket spans measures 115-119. The percussion part (S.D. and B.D.) provides a steady rhythmic accompaniment.



Fl. Picc. *louden* *fff* *div.*

Ob. *louden* *fff* *div.*

E♭Cl. *louden* *fff* *div.*

1. Cl. *louden* *fff*

2. Cl. *louden* *fff*

3. Cl. *louden* *fff*

A.Cl. *louden* *fff*

B.Cl. *mf* *louden hugely* *fff*

Cb.Cl. *mf* *louden hugely* *fff*

1. A.Sax. *mf* *louden hugely* *fff*

2. A.Sax. *mf* *louden hugely* *fff*

T.Sax. *mf* *louden hugely* *fff*

B.Sax. *mf* *louden hugely* *fff*

Bans. *louden* *fff*

1. Cors. *mf* *louden hugely* *fff*

2. Cors. *mf* *louden hugely* *fff*

3. Cors. *mf* *louden hugely* *fff*

1. Hns. *mf* *louden hugely* *fff*

2. Hns. *mf* *louden hugely* *fff*

3. Hns. *mf* *louden hugely* *fff*

1. Trbn. *mf* *louden hugely* *fff*

2. Trbn. *mf* *louden hugely* *fff*

3. Trbn. *mf* *louden hugely* *fff*

Bar. *mf* *louden hugely* *fff*

Tubas *mf* *louden hugely* *fff*

Temp. *mf* *louden hugely* *fff*

S.D. *louden hugely* *fff*

B.D. *louden hugely* *fff*

DP 872 \* Make a pause here, or not, just as you like (P.G.)

S.D. *louden hugely* *fff*

S.Cym. *p* *louden hugely* *fff*

B.D. *louden hugely* *fff*

C.Cym. *fff*