



# The Summer's Morning

## Senior Orchestra

### PARTS

*By Ian Stephenson*

The Summer's morning  
Dunham song from printed collection sent by John Colman

It was one summer morning as I went o'er the moor  
They knew I brought a list of lying tall the soldiers did me cross  
They advanced, they advanced, they advanced, they advanced  
They advanced me some money - ten guineas and a crown  
"It's true my love has lied, he wears a white cockade,  
It is a handsome young man, braver a soldier's blade  
and he's gone to serve the king,  
for the loss of him  
Oh my very heart is breaking, for the loss of him  
A tall & handsome, & comely for to see,  
unfortunate a soldier now is he,  
I hope the man that lied him may not prosper might nor day,  
for I wish that I wish that etc  
for I wish that the Hollanders may sink him in the sea  
Oh may he never prosper, Oh may he never thrive  
Nor anything he takes in hand so long as he's alive  
May the very grass he treads upon the ground refuse to grow,  
since he's been the only cause of my sorrow grief & woe.





*Unlocking hidden treasures of  
England's cultural heritage*  
**Explore | Discover | Take Part**

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## ***The Full English***

The Full English was a unique nationwide project unlocking hidden treasures of England's cultural heritage by making over 58,000 original source documents from 12 major folk collectors available to the world via a ground-breaking nationwide digital archive and learning project. The project was led by the English Folk Dance and Song Society (EFDSS), funded by the Heritage Lottery Fund and in partnership with other cultural partners across England.

The Full English digital archive ([www.vwml.org](http://www.vwml.org)) continues to provide access to thousands of records detailing traditional folk songs, music, dances, customs and traditions that were collected from across the country. Some of these are known widely, others have lain dormant in notebooks and files within archives for decades.

The Full English learning programme worked across the country in 19 different schools including primary, secondary and special educational needs settings. It also worked with a range of cultural partners across England, organising community, family and adult learning events.

**Supported by the National Lottery through the Heritage Lottery Fund, the National Folk Music Fund and The Folklore Society.**



Supported by

**The National Lottery**<sup>®</sup>

through the Heritage Lottery Fund



Produced by the English Folk Dance and Song Society (EFDSS), June 2014  
Arranged by: Ian Stephenson

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## **Introduction**

As part of The Full English learning programme, Ian Stephenson worked closely with Edwin and Jessica Holmes in the Music Department at Durham Johnston Comprehensive School, Durham. Three pieces of music were commissioned for the school ensembles based on original manuscripts of traditional tunes and songs from the North East. The pieces had their debut at a folk themed school concert on 27 March 2014.

The pieces are:

- **The Summer's Morning** for Senior Orchestra
- **Down the Wagon Way** for Junior Orchestra
- **Winlaton Calling On Song**, in two arrangements – one for Wind Band, and one for Senior Orchestra

Scores and parts for all the above are available for free download at:  
[www.efdss.org/resourcebank](http://www.efdss.org/resourcebank)

## **Ian Stephenson**

Ian Stephenson is a composer and multi-instrumentalist from Selby in North Yorkshire. Since winning the BBC Radio 2 Young Folk Award in 1999 he has become a respected regular at folk festivals around the world, performing with bands such as Kan, 422 and Baltic Crossing. As well as performing internationally, Ian has been a regular tutor at Folkworks Summer Schools for the last 10 years, this year becoming director of the Youth Summer School. Since graduating with a Folk and Traditional music degree in 2005, he now teaches contemporary compositional techniques, instrumental lessons and music skills at Newcastle University. Most recently Ian has been very productive, having had several commissions to write pieces for choirs, orchestras and Kathryn Tickell's new ensemble The Side. His latest choral piece "On Another's Sorrow" was included as part of BBC Choir of the Year competition 2014.



## ***Parts for Senior Orchestra***

- Flute
- Oboe
- Clarinet 1
- Clarinet 2
- Alto Saxophone
- Horn in F
- Trumpet 1
- Trumpet 2
- Trombone
- Tuba
- Glockenspiel
- Violin 1
- Violin 2
- Viola
- Violoncello
- Double Bass

The full score is also available for free download at:

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Collected from John Polworth by Francis Collinson  
[www.vwml.org/record/COL/1/37](http://www.vwml.org/record/COL/1/37)

Roud Number: 191

Trad. Arr. Ian Stephenson

Additional material composed by Ian Stephenson

♩=84

2

divisi.

*mf*

7

10

14 **A**

8

3

2

28 **B**

8

2

40 **C**

8

Vln. I

52 **D** unis.

*mf*



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♩=84

*mf*

6

2 3

14 **A**

11 2

28 **B**

8 Tpts.

40 **C**

*mf*

44

47

52 **D**

*mf*

Oboe

2

57 **E**

62

67 **F**

73



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♩=84

2

*mf*

7

12

A

11

2

28

B

3

*mf*

35

*f*

*mf*

40

C

*mf*

44

47

52

D

*mf*



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♩=84

2

*mf*

7

10

14

A

11

2

28

B

8

Tpts.

40

C

*mp*

46

# Clarinet 2

2

52 **D** **2** Vln. I

57 **E**

62

67 **F** *f*

73

76 *mp*



Alto Saxophone

70

2

75

*mp*

Horn in F

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Additional material composed by Ian Stephenson

♩=84

2

mf

6

2

14 **A**

8

mp mf mp

28 **B**

6

mp mf mp

40 **C**

mp

46

pp

Horn in F

2

52 **D**

Musical notation for measures 52-56. Horn in F, key of D major. Measure 52 starts with a whole rest. Measure 53 has a quarter rest. Measure 54 has a quarter note D5. Measure 55 has a quarter note E5. Measure 56 has a half note F5. Time signatures 2/4 and 4/4 are indicated.

57 **E**

Musical notation for measures 57-61. Horn in F, key of D major. Measure 57 has a quarter rest. Measure 58 has a quarter note G5. Measure 59 has a quarter note A5. Measure 60 has a quarter note B5. Measure 61 has a quarter note C6. Time signature 4/4 is indicated.

62

Musical notation for measures 62-66. Horn in F, key of D major. Measure 62 has a quarter note D5. Measure 63 has a quarter note E5. Measure 64 has a quarter note F5. Measure 65 has a quarter note G5. Measure 66 has a quarter note A5. Time signature 4/4 is indicated.

67 **F**

*f*

Musical notation for measures 67-71. Horn in F, key of D major. Measure 67 has a quarter note B5. Measure 68 has a quarter note C6. Measure 69 has a quarter note D6. Measure 70 has a quarter note E6. Measure 71 has a quarter note F6. Time signature 4/4 is indicated.

72

*mp*

Musical notation for measures 72-76. Horn in F, key of D major. Measure 72 has a quarter note G5. Measure 73 has a quarter note A5. Measure 74 has a quarter note B5. Measure 75 has a quarter note C6. Measure 76 has a quarter note D6. Time signature 4/4 is indicated.



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Additional material composed by Ian Stephenson

♩=84

mf

6

mf

14 **A**

mp mf mp

28 **B**

mp mf mp

40 **C**

mp

46

pp

Tenor Saxophone

2

52 **D**

Musical notation for measures 52-56. Measure 52 has a whole rest in both staves. Measure 53 has a quarter rest in both staves. Measure 54 has a quarter note G4 in the treble and a quarter rest in the bass. Measure 55 has a half note G4 in the treble and a quarter rest in the bass. Measure 56 has a whole rest in both staves. Time signatures 2/4 and 4/4 are indicated at the start of measures 54 and 55 respectively.

57 **E**

Musical notation for measures 57-61. Measure 57 has a quarter rest in both staves. Measure 58 has a quarter note G4 in the treble and a quarter note G3 in the bass. Measure 59 has a quarter note A4 in the treble and a quarter note A3 in the bass. Measure 60 has a quarter note B4 in the treble and a quarter note B3 in the bass. Measure 61 has a quarter note C5 in the treble and a quarter note C4 in the bass. Slurs are present over measures 58-59 and 60-61.

62

Musical notation for measures 62-66. Measure 62 has a quarter note G4 in the treble and a quarter note G3 in the bass. Measure 63 has a quarter note A4 in the treble and a quarter note A3 in the bass. Measure 64 has a quarter note B4 in the treble and a quarter note B3 in the bass. Measure 65 has a quarter note C5 in the treble and a quarter note C4 in the bass. Measure 66 has a quarter note D5 in the treble and a quarter note D4 in the bass. Slurs are present over measures 62-63 and 64-65.

67 **F**

Musical notation for measures 67-71. Measure 67 has a quarter note G4 in the treble and a quarter note G3 in the bass. Measure 68 has a quarter note A4 in the treble and a quarter note A3 in the bass. Measure 69 has a quarter note B4 in the treble and a quarter note B3 in the bass. Measure 70 has a quarter note C5 in the treble and a quarter note C4 in the bass. Measure 71 has a quarter note D5 in the treble and a quarter note D4 in the bass. Slurs are present over measures 67-68 and 69-70. Dynamics *f* are marked below measures 67 and 71.

72

Musical notation for measures 72-76. Measure 72 has a quarter note G4 in the treble and a quarter note G3 in the bass. Measure 73 has a quarter rest in both staves. Measure 74 has a quarter note A4 in the treble and a quarter note A3 in the bass. Measure 75 has a quarter note B4 in the treble and a quarter note B3 in the bass. Measure 76 has a quarter note C5 in the treble and a quarter note C4 in the bass. Slurs are present over measures 72-73 and 74-75. Dynamics *mp* are marked at the end of measure 76.

*mp*

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Trad. Arr. Ian Stephenson

Additional material composed by Ian Stephenson

♩=84

2

mf

2

mf

6

2

2

14 **A**

8

mp

mf

mp

8

28 **B**

6

6

34

*mp* *mf* *mp*

40 **C**

*mp* *mp*

46

*pp* *pp*

52 **D**

*mp*

57 **E**

*mp*

62

*mp*

67 **F**

*f*

*f*

72

*mp*

*mp*

Trumpet 1,2

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Additional material composed by Ian Stephenson

♩=84

**13** Vln. I **A** **6**

Vln. I **6**

22 Tbn. *f* *mf*

Tpts. *mp* *mf*

**B** 28 smoothly

smoothly

32

35 *f* *mf*

40 **C**

6

*mp* *mf*

6

*mp* *mf*

51 **D**

*pp* *mf*

*pp* *mf*

57 **E**

61

64

*mf*

Trumpet 1,2

67 **F**

*f*

*f*

This system contains measures 67 through 72. It begins with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. A box containing the letter 'F' is positioned above the first measure. The music is marked with a forte (*f*) dynamic. The notation consists of two staves with rhythmic patterns of eighth and sixteenth notes, and rests.

73

This system contains measures 73 through 75. The key signature remains three sharps and the time signature is 4/4. The music features a melodic line with eighth notes and a sustained note in the final measure of each staff.

76

*mp*

*mp*

This system contains measures 76 through 81. The key signature is three sharps and the time signature is 4/4. The music is marked with a mezzo-piano (*mp*) dynamic. The notation includes melodic lines with eighth notes and rests, ending with a double bar line.



Trombone

Trombone

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Roud Number: 191

Trad. Arr. Ian Stephenson

Additional material composed by Ian Stephenson

♩=84

2

mf

Detailed description: This block contains the first seven measures of the piece. It begins with a tempo marking of quarter note = 84. The first measure is a whole rest with a '2' above it. The following six measures contain a melodic line in bass clef with a key signature of one sharp (F#). The dynamics are marked 'mf'.

8

Detailed description: This block contains measures 8 through 13. The melodic line continues in bass clef. Measure 13 ends with a fermata over a dotted half note.

14 **A**

8

mp mf mp

Detailed description: This block contains measures 14 through 27. Measure 14 is a whole rest with an '8' above it. The piece then continues in bass clef. Dynamic markings are 'mp', 'mf', and 'mp' with hairpins. There are time signature changes from 4/4 to 2/4 and back to 4/4.

28 **B**

6

mp mf mp

Detailed description: This block contains measures 28 through 39. Measure 28 is a whole rest with a '6' above it. The piece continues in bass clef. Dynamic markings are 'mp', 'mf', and 'mp' with hairpins. There are time signature changes from 4/4 to 2/4 and back to 4/4.

40 **C**

mp

Detailed description: This block contains measures 40 through 45. The melodic line continues in bass clef. The dynamic is marked 'mp'.

46

pp

Detailed description: This block contains measures 46 through 51. The melodic line continues in bass clef. The dynamic is marked 'pp' with a hairpin. There are time signature changes from 4/4 to 2/4 and back to 4/4. The piece ends with a double bar line and a key signature change to two sharps (F# and C#).

52 **D**

2

**E**

2

9

Detailed description: This block contains measures 52 through 66. Measures 52-53 are whole rests with '2' above them. Measures 54-55 are whole rests with '2' above them. Measures 56-66 are whole rests with '9' above them. The piece ends with a treble clef and a key signature change to one sharp (F#).

67 **F** Hn.

Detailed description: This block contains measures 67 through 73. Measure 67 is a whole rest. The piece then continues in bass clef. The dynamic is marked 'mp'.

74

mp

Detailed description: This block contains measures 74 through 79. The melodic line continues in bass clef. The dynamic is marked 'mp'.

Tuba

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Roud Number: 191

Trad. Arr. Ian Stephenson

Additional material composed by Ian Stephenson

$\text{♩} = 84$

2

*mf*

8

14 **A**

8

*mp* *mf* *mp*

28 **B**

6

*mp* *mf* *mp*

40 **C**

*mp*

46

*pp*

52 **D**

2

57 **E**

9

**F** <sub>Hn.</sub>

71

75

*mp*

Glockenspiel

Glockenspiel

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Trad. Arr. Ian Stephenson

Additional material composed by Ian Stephenson

♩=84

13

A

2

*p*

20

*mf* *p*

28

B

6

*mp* *mf* *mp* *mf*

40

C

7

*mf*

52

D

2

*mp*

57

E

9

F

*f*

75

*mp*

Violin I

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♩=84

2

mf

8

14 **A**

mp

2

2

20

2

2

28 **B**

2

2

34

2

40 **C**

mf

44

48

52 **D**

f

2

2

Violin I

2

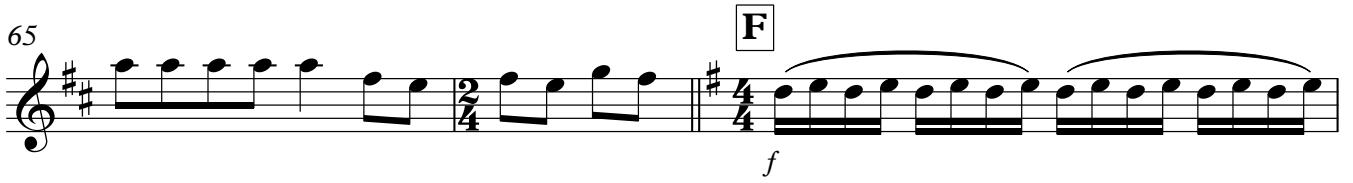
57 **E**



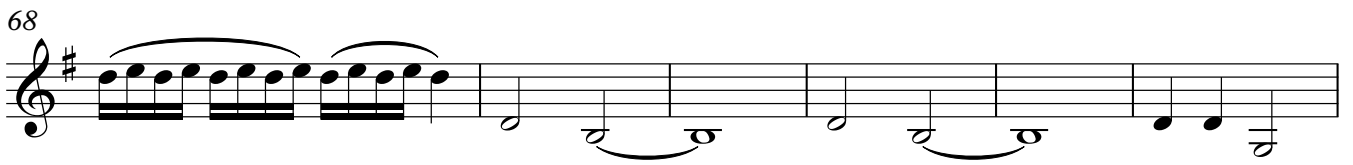
61



65 **F**



68



74



Violin II

# The Summer's Morning

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Roud Number: 191

Trad. Arr. Ian Stephenson

Additional material composed by Ian Stephenson

The musical score is written for Violin II in G major (one sharp) and 4/4 time. It begins with a tempo marking of quarter note = 84. The score is divided into several systems, each starting with a measure number and a section letter in a box:

- Measures 1-13: First system, starting with a *mf* dynamic. A first ending bracket labeled '2' spans measures 10-13.
- Measures 14-20: Second system, starting with a *p* dynamic. A first ending bracket labeled '2' spans measures 14-15.
- Measures 21-27: Third system, starting with a *mf* dynamic. A first ending bracket labeled '2' spans measures 26-27.
- Measures 28-39: Fourth system, starting with a *p* dynamic. A first ending bracket labeled '9' spans measures 28-39. The text 'Tpts.' is written above measure 30.
- Measures 40-43: Fifth system, starting with a *mf* dynamic.
- Measures 44-47: Sixth system, continuing the *mf* dynamic.
- Measures 48-51: Seventh system, ending with a key signature change to G major (one sharp).
- Measures 52-56: Eighth system, starting with a *f* dynamic. A first ending bracket labeled '2' spans measures 52-53.
- Measures 57-60: Ninth system, continuing the *f* dynamic.

Violin II

2

61

65

**F**

69

75

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Trad. Arr. Ian Stephenson

Additional material composed by Ian Stephenson

$\text{♩} = 84$

2

*mf*

8

14 **A**

2

*p*

21

*mf* *p*

28 **B**

*mp cres.*

34

*mf*

40 **C**

8

Vln. II

52 **D**

*f*

57 **E**

2



Viola

2

67 **F**

Musical staff for measures 67-73. The staff is in 4/4 time with a key signature of one sharp (F#). Measures 67 and 68 contain whole rests. Measures 69-73 contain a melodic line starting on G4, moving down to E4, then up to F#4, G4, A4, B4, and C5. The notes are marked with a forte (*f*) dynamic.

74

Musical staff for measures 74-78. The staff is in 4/4 time with a key signature of one sharp (F#). Measures 74-77 contain a melodic line starting on G4, moving down to E4, then up to F#4, G4, A4, B4, and C5. The notes are marked with a mezzo-piano (*mp*) dynamic. Measures 78 and 79 contain whole notes on G4 and F#4, respectively, also marked with a mezzo-piano (*mp*) dynamic.

Violoncello  
Violoncello

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Roud Number: 191

Trad. Arr. Ian Stephenson

Additional material composed by Ian Stephenson

♩=84

2

*mf*

8

14 **A**

8

*mp* *mf* *mp*

28 **B**

6

*mp* *mf* *mp*

40 **C**

6

*mp* *mf*

51 **D**

*f*

57 **E**

*mp*

66 **F**

*f*

73

*mp*

Double Bass  
Double Bass

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Roud Number: 191

Trad. Arr. Ian Stephenson

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♩=84

2

*mf*

8

14 **A**

8

*mp* *mf* *mp*

28 **B**

6

*mp* *mf* *mp*

40 **C**

6

*mp* *mf*

51 **D**

*f*

57 **E**

66 **F**

*f*

73

*mp*