

**PERCY ALDRIDGE GRAINGER**

**BRITISH  
FOLK-MUSIC  
SETTINGS**

**№ 8. "I'M SEVENTEEN COME SUNDAY"  
FULL SCORE.**

**SCHOTT & CO.**



*(Lovingly and reverently dedicated to the memory of Edvard Grieg.)*

# N<sup>o</sup> 8. "I'm seventeen come Sunday."

Folk-song from Lincolnshire and Somerset.

freely set for mixed chorus and brass band (or concert brass.)

by

**PERCY ALDRIDGE GRAINGER.**

composed. Yule, 1905.  
re-scored. Yule, 1912.

I collected the following tune and words from

**M<sup>r</sup> FRED ATKINSON** (of Redbourne, Kirton, Lindsey, Lincs) in 1905.

(Phonographed in 1906)



① O, as I rose up one May morning,  
one May morning so wurly (early),  
I overtook a pretty fair maid,  
just as the sun was dawnin'.  
with me rue rum ray,  
fother didle ay,  
wok fol air didle ido.

② Her stockin's white, and her boots were bright,  
and her buckling shone like silver:  
She had a dark and a rolling eye,  
and her hair hung round her shoulder.  
with me, etc.

③ 'Where are you going, my pretty fair maid,  
where are you going, my honey?'  
She answered me right cheerfully:  
'I'm an errand for me (my) mummy.'  
with me, etc.

④ 'How old are you, my pretty fair maid,  
how old are you, my honey?'  
She answered me right cheerfully:  
'I am seventeen come Sunday.'  
with me, etc.

⑤ 'Will you take a man, my pretty fair maid,  
will you take a man, my honey?'  
She answered me right cheerfully:  
'I darst not for me (my) mummy.'  
with me, etc.

⑥ "Will you come down to my mummy's house,  
when the moon shone bright and clearly.  
You'll come down, I'll let you in,  
and me (my) mummy shall not hear me."  
with me, etc.

⑦ I went down to her mummy's house,  
when the moon shone bright and clearly  
She came down and let me in  
and I lied in her arms till mornin'.  
with me, etc.

this verse is  
left out in my  
setting.

⑧ "O it's now I'm with my soldier-lad,  
his ways they are so winnin'.  
It's drum and fife is my delight,  
and a pint o' rum in the mornin'.  
with me rue rum ray,  
fother didle ay,  
wok fol air didle ido.

M<sup>r</sup> Atkinson is a fine rhythmic singer, and has a ringing tenor voice.

M<sup>r</sup> CECIL J. SHARP has very kindly allowed me to make free use of part of the following tune (for which see "Journal of the Folksong Society" N<sup>o</sup> 6, page 9) collected by him (at Ile Bruers, in 1904) from the singing of M<sup>r</sup> WILLIAM SPEARING.

Mixolydian.

Moderato.



See also Folk-songs from Somerset 2<sup>nd</sup> series, pp 4 and 64;

Journal of the Folk-song Society vol 1, p 92. vol 2, p 10.

The Petrie Collection (ed. by Sir Charles Villiers Stanford) tune N<sup>o</sup> 774, etc.

Percy Aldridge Grainger.

PERCY ALDRIDGE GRAINGER.

# "I'm seventeen come Sunday."

## FULL SCORE.

The choral and piano score is printed a half-tone lower than this, so as to be easier to read, but this is the right key.

The brass parts can be doubled to any extent to match the size of the chorus.

Price 5/- net.

**FAST.** M.M. ♩ = about 120. **Very marked and rhythmic.** Sing it with a Lincolnshire accent, if possible.

**CHORUS.**

Women. High. Low.

Men. High. Low.

① As — I rose up one May morn - ing, one

1st & 2nd B♭ Cornets.  
(or trumpets.)

3rd B♭ Cornet.  
(or trumpet.)  
This can be done  
without, if need be.

4 French horns in F.  
(or Tenor & Baritone horns.)

1st & 2nd Trombones.

3rd Trombone.

Euphonium and  
B♭ or E♭ Bass.  
(or 2 Tubas.)

Kettledrums.

Side-drum.

Cymbals.

CHORUS.

5 *very marked*

May morning so *wur - ly,* I o - ver-took a pret - ty fair maid, just as the sun was  
*(ear - ly),*

*very marked*

CHORUS.

10 *p*

dawn-in', with me rue rum ray, fother didle ay, wok fol air didle i - do *Her*  
*Her*

CHORUS.

3/4

stockin's white, and her boots were bright, and her buckling shone like sil - ver; she  
 stockin's white, and her boots were bright, and her buckling shone like sil - ver; she

CHORUS.

20 *louden*

had a dark and a roll - ing eye, and her hair hung round her shoul - der, with me  
 had a dark and a roll - ing eye, and her hair hung round her shoul - der, with me  
*louden*

CHORUS.

25

rue rum ray, foth - er di - dle ay, wok fol air di - dle i - do.  
 rue rum ray, foth - er di - dle ay, wok fol air di - dle i - do.  
 (tog.)

CHORUS.

*mp*

③ 'Where are you go-ing my pret-ty fair maid, where are you go-ing my  
 ④ 'How old are you my pret-ty fair maid, how old are you, my

*mp*

1st & 2nd  
Cornets.

3rd Cornet.

4 Horns.

NR 3.

1st & 2nd  
Trombones.

3rd Trombone.

Euph. & Bass.

*p* Euph.

Kettledrums.

Sidedrum.

Cymbals.

3/4

\*pronounced "hoe-knee," rhyming with "bony."

2/4

35

CHORUS:

*mp* *mp*

③ "I'm an er-rand for me (*mp*)  
④ "I am sev-en-teen come

(div.)

\*ho - ney? She answered me right cheer-ful-ly; "I'm an er-rand for me  
\*ho - ney? She answered me right cheer-ful-ly; "I am sev-en-teen come

(div.)

*mp* (tog.)

1st & 2nd Cornets.

3rd Cornet.

4 Horns.

*f* *mf* *mf*

Nr 3.

1st & 2nd Trombones.

3rd Trombone.

Euph. & Bass.

Euph. >

Kettledrums.

Sidedrum.

Cymbals.

louden (tog.)

CHORUS.

mummy,"with me }  
Sunday,"with me } rue rum ray, fother didle ay, wok fol air di-dle i - do. \_\_\_\_\_

louden

mummy,"with me }  
Sunday,"with me } rue rum ray, fother didle ay, wok fol air \_\_\_\_\_ di-dle i - do.

louden

1st & 2nd  
Cornets.

3rd Cornet.

4 Horns.

*p* *mp*

1st & 2nd  
Trombones.

3rd Trombone.

*p*

Euph. & Bass.

*p* Euph. *mp*

Kettledrums.

Sidedrum.

Cymbals.



45

3/4

**CHORUS.**

⑤ 'Will you take a man, my pretty fair maid, will you take a man, my ho - ney?' She

*lots f*

*lots*

**1st & 2nd Cornets.** *mp f*

**3rd Cornet.** *mp f mf*

**4 Horns.** *mp f mf*

**1st & 2nd Trombones.** *mp f*

**3rd Trombone.** *mp f*

**Euph. & Bass.** *mp f mp*

**Kettledrums.** *p f*

**Sidedrum.** *p f*

**Cymbals.**

CHORUS.

50

*f* *p*  $\frac{2}{4}$  (tog.) **louden lots**

“I— darst not for me mum-my,” with me rue rum ray, **louden lots**

answer'd me right cheerful - ly; “I— darst not for me mum-my,” with me rue rum ray, **louden lots**

1st & 2nd Cornets.

*mf* *p* **louden (cresc.)**

3rd Cornet.

*mf* *p* **louden (cresc.)**

4 Horns.

1st & 2nd Trombones.

*mf* *p* **louden (cresc.)**

3rd Trombone.

*mf* *p* **louden (cresc.)**

Euph. & Bass.

*pp* **Euph. louden (cresc.)**

Kettledrums.

Sidedrum.

Cymbals.

55

CHORUS.

fother didle ay, wok fol air didle i - do. *pp* © "Will — you come down to my

fother didle ay, wok fol air didle i - do. *pp* (div.) © "Will you come

*pp*

1st & 2nd Cornets.

3rd Cornet.

4 Horns.

*mf* louden (cresc.)

*mf* louden (cresc.)

1st & 2nd Trombones.

3rd Trombone.

Euph. & Bass.

*mp* louden (cresc.)

Kettledrums.

Sidedrum.

Cymbals.

\*"shone" should rhyme with "stone!"

3/4

60

CHORUS.

mummy's house, when the moon shone bright and clear-ly. You'll come down, I'll let you in, and me

when the moon shone bright and clear-ly. clear-ly. You'll come down, I'll let you in, and me

(tog.) (div.)

*pp* (tog.) *mp*

1st & 2nd Cornets.

3rd Cornet.

4 Horns.

1st & 2nd Trombones.

3rd Trombone.

Euph. & Bass.

Kettledrums.

Sidedrum.

Cymbals.

2/4

louden (tog.) 65

CHORUS.

mum-my shall not hear me," with me rue rum ray, foth-er di-dle ay,

louden

mum-my shall not hear me," with me rue rum ray, foth-er di-dle ay,

(tog.) louden

1st & 2nd  
Cornets.

3rd Cornet.

4 Horns.

1st & 2nd  
Trombones.

3rd Trombone.

Euph. & Bass.

Kettledrums.

Sidedrum.

Cymbals.

*pp* louden lots  
(*molto cresc.*)

*pp* louden lots  
(*molto cresc.*)

*pp* louden lots  
(*molto cresc.*)

\* Verse 7 is here left out.

**CHORUS.**

wok fol air di-dle i - do.      *ff* > very marked      \* ② "O it's now I'm with my

wok fol air di-dle i - do.      *ff* > very marked      \* ② "O it's now I'm with my

wok fol air di-dle i - do.      *ff* > very marked      \* ② "O it's now I'm with my

**1st & 2nd Cornets.**      *mf* louden lots (*molto cresc.*)      *ff*

**3rd Cornet.**      *mf* louden lots (*molto cresc.*)      *ff*

**4 Horns.**      *mf* louden lots (*molto cresc.*)      *ff*      *mf*

**1st & 2nd Trombones.**      *f* louden lots (*molto cresc.*)      *ff*      *mf*

**3rd Trombone.**      *f* louden lots (*molto cresc.*)      *ff*      *mf*

**Euph. & Bass.**      *f* louden lots (*molto cresc.*)      *f*      *ff*      *mf*

**Kettledrums.**      *ff*

**Sidedrum.**

**Cymbals.**

3/4

CHORUS.

sol-dier lad, his ways they are so win - nin'; It's drum and fife is

sol-dier lad, his ways they are so win - nin'; It's drum and fife is

1st & 2nd Cornets.

3rd Cornet.

*mf*

*ff*

*ff*

4 Horns.

*f*

*ff*

*f*

*ff*

1st & 2nd Trombones.

3rd Trombone.

*f*

*ff*

*f*

*ff*

Euph. & Bass.

*f*

*ff*

Kettledrums.

Sidedrum.

Cymbals.

*f*

*ff*

*f*

CHORUS.

my de-light, and a pint o' rum in the morn-in', with me rue rum ray,

my de-light, and a pint o' rum in the morn-in', with me rue rum ray,

1st & 2nd Cornets.

*sf* *sff* *p* louden lots (*molto cresc*)

3rd Cornet.

*sf* *sff*

4 Horns.

*sf* *sff* *p* louden lots (*molto cresc*)

1st & 2nd Trombones.

*sf* *sff* *p* louden lots (*molto cresc*)

3rd Trombone.

*sf* *sff* *p* louden lots (*molto cresc*)

Euph. & Bass.

*sf* *sff*

Kettledrum.

*f*

Sidedrum.

Cymbals.



CHORUS.

fo-ther di-dle ay, wok fol air di-dle i - do'' Fa la \_\_\_\_\_ la

fo-ther di-dle ay, wok fol air di-dle i - do'' Fa la \_\_\_\_\_ la

1st & 2nd Cornets.

3rd Cornet.

*f* louden (cresc) *fff* as piercing as possible

*f* louden (cresc) *fff* as piercing as possible

4 Horns.

*fff* as piercing as possible

*fff* as piercing as possible

1st & 2nd Trombones.

3rd Trombone.

Euph. & Bass.

*f* louden (cresc) *mf* accompanyingly

*f* louden (cresc) *mf* accompanyingly

*f* louden (cresc) *mf* accompanyingly

Kettledrums.

Sidedrum.

Cymbals.

CHORUS.

la la la la

la la

la la

log.

Detailed description: This section contains the vocal parts for the chorus. It features three staves: a soprano line with lyrics 'la la la la', an alto line with lyrics 'la la', and a bass line. The music is in 3/4 time and includes dynamic markings like 'log.' (piano) and accents. A large slur covers the first two measures of the vocal lines.

1st & 2nd Cornets.

3rd Cornet.

Detailed description: This section contains the parts for the cornets. It has two staves: the top staff is for the 1st & 2nd Cornets, and the bottom staff is for the 3rd Cornet. The music is in 3/4 time and includes dynamic markings such as *sf* (sforzando) and accents.

4 Horns.

Detailed description: This section contains the parts for the horns. It has two staves. The music is in 3/4 time and includes dynamic markings such as *sf* and accents.

1st & 2nd Trombones.

3rd Trombone.

*ff* much to the fore *sf*

Detailed description: This section contains the parts for the trombones. It has two staves: the top staff is for the 1st & 2nd Trombones, and the bottom staff is for the 3rd Trombone. The music is in 3/4 time and includes dynamic markings such as *ff* (fortissimo) and *sf* (sforzando).

Euph. & Bass.

Detailed description: This section contains the parts for the euphonium and bass. It has one staff. The music is in 3/4 time and includes dynamic markings such as *sf* and accents.

Kettledrums.

Sidedrum.

Cymbals.

Detailed description: This section contains the parts for the percussion. It has three staves: Kettledrums, Sidedrum, and Cymbals. The music is in 3/4 time and includes time signatures 3/4 and 2/4.

CHORUS.

wok fol air - y, rue rum rair - y, — fa — la — la — la — la — la lay —

wok fol air - y, rue rum rair - y, — fa — la — la — la — la — la lay —

*f* accompanyingly

*f* accompanyingly

*f* accompanyingly

1st & 2nd  
Cornets.

3rd  
Cornet.

4  
Horns.

1st & 2nd  
Trombones.

3rd  
Trombone.

Euph. & Bass.

Kettledrums.

Sidedrum.

2/4

Cymbals.

2/4

CHORUS.

fol day,

fol day,

1st & 2nd Cornets.

3rd Cornet.

short  
(stacc)

short  
(stacc)

4 Horns.

*ff*

*ff*

1st & 2nd Trombones.

3rd Trombone.

Euph. & Bass.

short  
(stacc)

short  
(stacc)

*ff* to the fore

short  
(stacc)

Kettledrums.

Sidedrum.

Cymbals.

*mf*

*mf*

*p*

*ff*

CHORUS.

*ff* to the fore

— fol day, — fol air - y di - do. "It's now I'm with my — sol-dier lad, his

*ff* to the fore

— fol day, — fol air - y di - do. "It's now I'm with my — sol-dier lad, his

*ff* to the fore

1st & 2nd Cornets.

*mf* accompanyingly

3rd Cornet.

*mf* accompanyingly

4 Horns.

*ff* to the fore

*f*

*ff* to the fore

*f*

1st & 2nd Trombones.

*f*

3rd Trombone.

*mf* accompanyingly

Euph. & Bass.

*sf*

*mf* accompanyingly

Kettledrums.

*f*

Sidedrum.

Cymbals.

ways they are so— win-ning; it's drum and fife is my de - light, and a

ways they are so— win-ning; it's drum and fife is my de - light, and a

CHORUS.

1st & 2nd Cornets.

3rd Cornet.

louden (cresc)

louden (cresc) ff

4 Horns.

f louden (cresc)

f louden (cresc)

1st & 2nd Trombones.

3rd Trombone.

Euph. & Bass.

louden (cresc)

louden (cresc)

ff

Kettledrums.

Sidedrum.

Cymbals.

CHORUS.

pint o' rum in the morn - ing, and a pint o' rum in the morn - ing; with me

pint o' rum in the morn - ing, and a pint o' rum in the morn - ing; with me

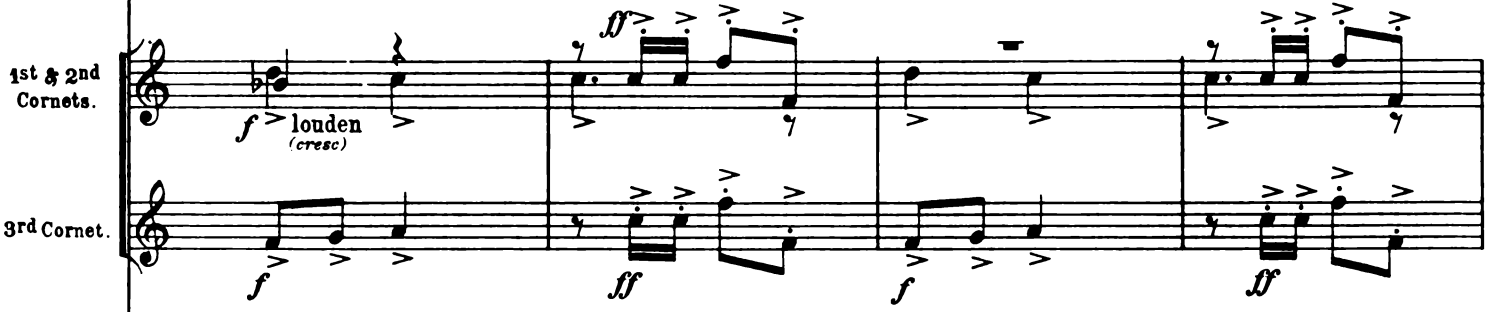


1st & 2nd Cornets.

*f* > *louden*  
(*cresc.*)

3rd Cornet.

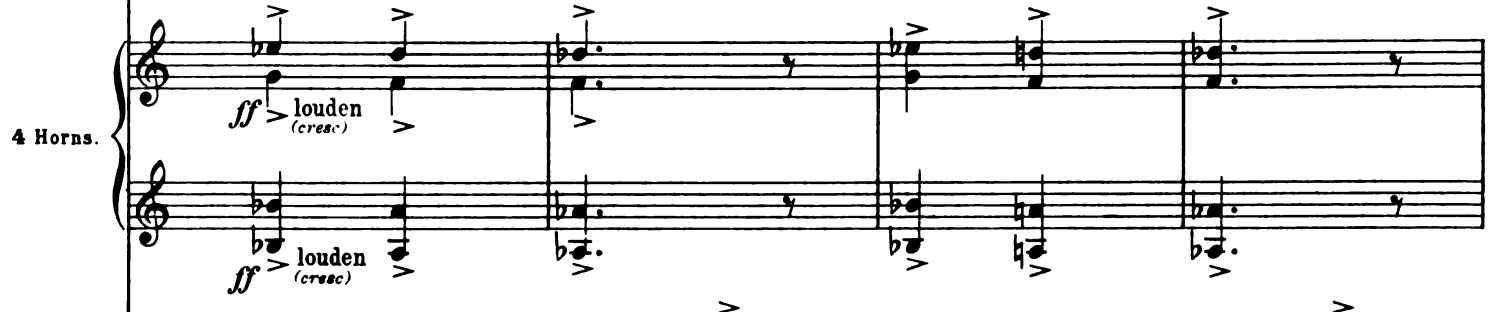
*f* *ff* *f* *ff*



4 Horns.

*ff* > *louden*  
(*cresc.*)

*ff* > *louden*  
(*cresc.*)



1st & 2nd Trombones.

*ff*



3rd Trombone.

*f* > *louden*  
(*cresc.*)



Euph. & Bass.

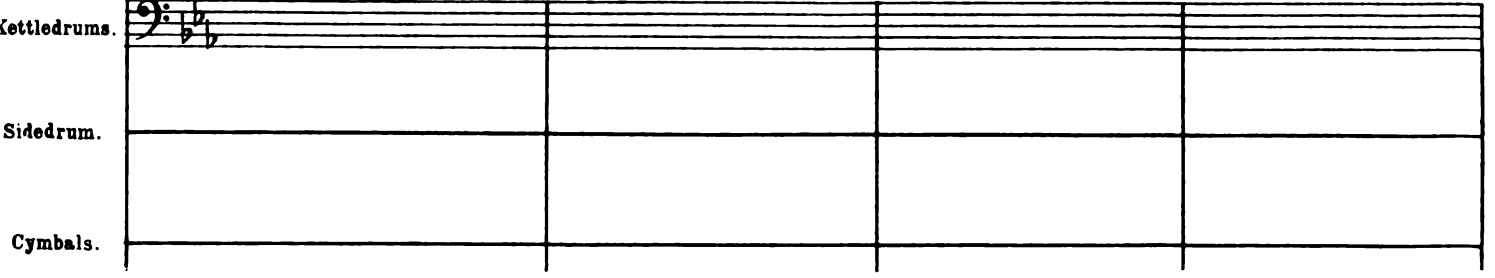
*f* > *louden*  
(*cresc.*)



Kettledrums.

Sidedrum.

Cymbals.



1st TIME.

2nd TIME

110

CHORUS.

wok fol air- y di - do, fa la la la la la la la ra ra. "It's wok fol air- y,

wok fol air- y di - do, fa la la la la la la la ra ra. "It's wok fol air- y,

1st & 2nd Cornets.

3rd Cornet.

4 Horns.

1st & 2nd Trombones.

3rd Trombone.

Euph. & Bass.

Kettledrums.

Sidedrum.

Cymbals.

*fff* *sf* *ff* *louden (cresc)*

*f* *fff* *sf* *ff* *louden (cresc)*

*ff* *f* *ff* *louden (cresc)*

*ff* *ff* *ff* *louden (cresc)*

*ff* *ff* *ff* *louden (cresc)*

*f*

1st TIME.

2nd TIME



CHORUS.

wok fol air - y, wok fol air - y, wok fol air - y day

wok fol air - y, wok fol air - y, wok fol air - y day

wok fol air - y, wok fol air - y, wok fol air - y day

louden

louden

louden

1st & 2nd Cornets.

*mf* louden hugely (*molto cresc*)

3rd Cornet.

*mf* louden hugely (*molto cresc*)

4 Horns.

*mf* louden hugely (*molto cresc*)

*mf* louden hugely (*molto cresc*)

1st & 2nd Trombones.

*mf* louden hugely (*molto cresc*)

3rd Trombone.

*mf* louden hugely (*molto cresc*)

Euph. & Bass.

*mf* louden hugely (*molto cresc*)

Kettledrums.

*f* *ff*

Sidedrum.

*p* louden hugely (*molto cresc*)

Cymbals.

with soft drumstick

*p* louden hugely (*molto cresc*)

★ Make a pause here, or not, just as you like.

don't drag

CHORUS.

wok fol air di - dle i - do.

wok fol air di - dle i - do.

*fff*

1st & 2nd Cornets.

3rd Cornet.

*fff* *fff*

*fff* *fff*

4 Horns.

1st & 2nd Trombones.

*fff* *fff*

*fff* *fff*

3rd Trombone

Euph. & Bass.

*fff* *fff*

*fff* *fff*

Kettledrums.

Sidedrum.

Cymbals.

*fff* *fff*

*fff* *fff*

*fff* *fff*

ordinary



# PERCY ALDRIDGE GRAINGER OWN WORKS. (In which no folk-music tunes are used.)

## Kipling Settings.

	Net. s. d.
Nr. 1. "DEDICATION" (from "The Light that Failed"). Song for man's high voice and Piano ...	2 0
Nr. 2. "WE HAVE FED OUR SEAS FOR A THOUSAND YEARS" (from "The Seven Seas"). For mixed chorus (men or boys or women), brass and strings (strings can be done without at will)	
Full score ... ..	3 0
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Band parts, each ... ..	0 6
Nr. 3. "MORNING SONG IN THE JUNGLE" from "The Second Jungle Book". For unaccompanied mixed chorus. Choral and piano score (to sing from)...	0 6
Nr. 4. "TIGER-TIGER" (from "The Jungle Book"). For unaccompanied men's chorus, or man's high voice single (tenor solo) and men's chorus. Choral and piano score (to sing from) ... ..	0 6
Nr. 5. "THE INUIT" (from "The Second Jungle Book"). For unaccompanied mixed chorus. Choral and piano score (to sing from) ... ..	0 6

## Room-music Tit-bits.

	Net. s. d.
Nr. 1. <b>MOCK MORRIS.</b> For string six-some (six single strings), or string band (seven-part)	
Score ... ..	2 6
Parts ... .. 6d. each net. or the set	3 6
Piano version ... ..	2 0
Nr. 2. <b>CLOG DANCE:</b> —"BANDEL IN THE STRAND" For three-some (piano, fiddle and bass-fiddle ('cello)), or four-some (piano, fiddle, middle-fiddle (viola) and bass-fiddle) or 2 pianos and massed strings	
Score (piano part) ... ..	2 6
String parts each ... ..	0 6
Nr. 3. <b>WALKING TUNE.</b> For wind five-some (flute, oboe, clarinet, horn, and bassoon).	
Score ... ..	2 6
Wind parts, each ... ..	0 6
Piano version ... ..	2 0

"AT TWILIGHT." For unaccompanied mixed chorus and a man's high voice (tenor solo). Choral and piano score ... ..	0
"A REIVER'S NECK-VERSE." Words by A. C. SWINBURNE. (Poems and Ballads, 3rd Series). Song for voice and piano ... ..	2 0

# PERCY ALDRIDGE GRAINGER SETTINGS OF FOLK-MUSIC, etc.

## British Folk-Music Settings.

Settings of English and Celtic folk-songs, dance tunes, sea shanties, Morris dance tunes, and so on, for all sorts of combinations.

	Net. s. d.
Nr. 1. "MOLLY ON THE SHORE." Irish Reel. For string four-some (four single strings, or string band (no double basses))	2
Score ... ..	2
Parts ... .. 6d. each or the set	2 0
Nr. 2. "THE SUSSEX NUMMERS' CHRISTMAS CAROL." For piano ... ..	2 0
Nr. 3. "SHEPHERD'S HEY." Morris Dance. For room-music twelve-some (flute, clarinet, [horn, at will] baritone, English concertina, and eight strings).	
Score ... ..	2 6
Parts ... .. 4d each, or the set	4 0
Nr. 4. "SHEPHERD'S HEY." Morris Dance. Dished-up for Piano ... ..	2 0
Nr. 5. <b>IRISH TUNE FROM COUNTY LONDONDERRY.</b> For unaccompanied mixed chorus, without words (sing "Ah" and so on) Choral score (to sing from) ... ..	0
Nr. 6. <b>IRISH TUNE FROM COUNTY LONDONDERRY.</b> Dished-up for piano ... ..	2 0
Nr. 7. "BRIGG FAIR." (Folk-song from Lincolnshire). For a man's high voice single (tenor solo), and mixed chorus. Choral and piano score (to sing from) ... ..	0 4
Nr. 8. "I'M SEVENTEEN COME SUNDAY." (Folk-song from Lincolnshire and Somerset). For mixed chorus and brass band (or concert brass).	
Full score ... ..	2 6
Choral and piano score (to sing from) ... ..	0 4
Band parts, each ... ..	0 6
Nr. 9. <b>MARCHING TUNE.</b> (Folk-song tune from Lincolnshire). For mixed chorus and brass band. Choral and piano score (to sing from) ... ..	0
Nr. 10. "DIED FOR LOVE." (Folk-song from Lincolnshire). For voice accompanied by flute, clarinet and bassoon, or 3 muted strings.	
Score and voice and piano version ... ..	2 6
Wind and string parts, each ... ..	0 6
Nr. 11. "SIX DUKES WENT AFISHIN'." (Folk-song from Lincolnshire). For voice (woman's or man's) and piano (2 keys) ... ..	2 0
Nr. 12. "GREEN BUSHES." Passacaglia for smallish band. Score and parts on hire ... ..	0
Nr. 13. "SIR EGLAMORE." For double mixed chorus, brass, strings and percussion. Choral score (to sing from) ... ..	1 0

## Settings of songs and tunes from William Chappell's "Old English Popular Music."

Nr. 1. "WILLOW WILLOW." For voice (man's or woman's) accompanied by guitar (or harp) and 4 muted strings.	Net. s. d. 2 6
Score ... ..	2 6
Parts, each ... ..	0 6
Voice and piano version ... ..	2 0
Nr. 2. "MY ROBIN IS TO THE GREENWOOD GONE." (A ramble upon the old tune of that name). For flute, English horn, and 6 strings.	
Full score ... ..	2 6
Parts, each ... ..	0 6
Piano version ... ..	2 0
Version for fiddle, bass fiddle ('cello) and piano, score ... ..	2 6
" " " " " " string parts, each ... ..	0 6

## Settings of Dance-Folksongs from the Faeroe Islands.

Nr. 1. "FATHER AND DAUGHTER, (FADIR OG DÓTTIR). For five men's single voices, double mixed chorus, string and brass band (and mandoline and guitar band, at will).	Net. s. d. 10 6
Full score (Færøsk, English and German) ... ..	10 6
Vocal and piano score (English and German) to sing from ... ..	2 6
First chorus, women, each ... ..	0 4
" " men " " ... ..	0 4
Second " women " " ... ..	0 4
" " men " " ... ..	0 4
Band parts, each ... ..	0 6

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