

Probestimme / mini score

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|-------------------------------------------------------------------------------------------------------------------------------------------|----|---------------------------------|--------|
| Lincolnshire Posy | | | |
| Verlag / Edition: Hal Leonard | | | |
| Percy Aldridge Grainger | | | |
| Schwierigkeitsgrad Difficulty Degré de difficulté | 5+ | Spieldauer Duration Durée | <NULL> |
| Aufnahme / Recording / Enregistrement: | | | |
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| | | | |

GRAINGER

BRITISH FOLK-MUSIC SETTINGS

№ 34

LINCOLNSHIRE POSY

FOR BAND

INSTRUMENTATION

- | | | |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Piccolo</p> <p>(2) Flutes I, II</p> <p>(2) Oboes I, II</p> <p>English Horn (ad lib)</p> <p>(2) Bassoons I, II</p> <p>Double Bassoon (ad lib)</p> <p>E♭ Clarinet</p> <p>(4) B♭ Clarinet I</p> <p>(4) B♭ Clarinet II</p> <p>(4) B♭ Clarinet III</p> <p>E♭ Alto Clarinet</p> <p>(2) B♭ Bass Clarinet</p> <p>B♭ Soprano Saxophone</p> | <p>E♭ Alto Saxophone I (substitute for Soprano Saxophone)</p> <p>E♭ Alto Saxophone II</p> <p>B♭ Tenor Saxophone</p> <p>E♭ Baritone Saxophone</p> <p>B♭ Bass Saxophone (ad lib)</p> <p>(3) Cornet (or Trumpet) I</p> <p>(3) Cornet (or Trumpet) II</p> <p>(3) Cornet (or Trumpet) III</p> <p>(2) E♭ Horns I, II</p> <p>(2) E♭ Horns III, IV</p> <p>(2) F Horns I, II</p> <p>(2) F Horns III, IV</p> | <p>(3) Trombones I, II Bass Trombone</p> <p>(2) B♭ Baritone (Treble Clef)</p> <p>(2) Euphonium (Bass Clef)</p> <p>(5) Tubas</p> <p>String Bass</p> <p>Kettledrums</p> <p>(2) Tuneful Percussion (Xylophone, Swiss Hand Bells, Tubular Chimes [ad lib])</p> <p>Side Drum</p> <p>Bass Drum and Cymbals</p> |
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ERRATA

Please note

No. 1 DUBLIN BAY should read No. 1 LISBON

No. 2 HARKSTOW GRANGE should read No. 2 HORKSTOW GRANGE

TO BANDLEADERS.

Bandleaders need not be afraid of the two types of irregular rhythm met with in the "Lincolnshire Posy": those conveyed by changing time-signatures in "Rufford Park Poachers," and those (marked "Free Time") left to the band leader's volition in "Lord Melbourne." Both these types lie well within the powers of any normal high school band. The only players that are likely to balk at those rhythms are seasoned professional bandmen, who think more of their beer than of their music.

Bandleaders will note that the main solo in "Rufford Park Poachers" (bars 19-45) may be played either on a flügelhorn or cornet (Version A) or on a soprano saxophone (Version B). The soprano saxophone is to be preferred—that is, if its player has assurance enough to throb forth this melody with searching, piercing prominence. This solo was written, partly, in the hopes of convincing bandleaders and bandmen of the supreme desirability of this glorious instrument—to my mind the loveliest of the whole saxophone family. Its bucolic intensity is a golden gain to the wind band. ("But it is so rarely heard in tune," is the argument against it. But are the B \flat clarinets ever heard in tune, in the band? Never by me. Yet I readily admit that they are un-do-withoutable. Strict in-tune-ness is a pedant's goal, not a practical musician's.) But even on those colleagues who do not share my passion for the soprano saxophone I urge the supreme importance of keeping instrumental families intact. The French have shown deep wisdom in constructing their newer instrumental families (saxophones, saxhorns, sarrusophones) in close accordance with the range of human voices (soprano, alto, tenor, baritone, bass); for the whole development of European harmony (and with it everything we call "classical music") from Perotin le Grand (c. 1200) to Wagner or César Franck, has been built up with an intimate adjustment to the *lessature* of human voices. To lack the soprano voice of an important instrumental group is a fatal handicap. See what has happened to the strings! Up to Purcell's time (when he wrote his heavenly Fantasies for a quartet of the violin family, 1680) both the main string families (the viols and the violins) tallied the natural divisions of the human voice, and perfect string music was obtainable. Since then—with the dropping of the tenor violin (who wants a choir consisting of sopranos, altos, basses—lacking tenors?) only broken, top-heavy music is made by our strings. (Read Arnold Dolmetsch's masterly description of this calamity, p. 455 of his "The Interpretation of the Music of the 17th and 18th Centuries," Novello & Co.). Let us not commit similar follies in the wind band!

PERCY ALDRIDGE GRAINGER, August, 1939.

PROGRAM-NOTE

ON

"LINCOLNSHIRE POSY"

English Folksongs gathered in Lincolnshire (England) by Lucy E. Broadwood and Percy Aldridge Grainger
and set for Wind Band (Military Band)

by

PERCY ALDRIDGE GRAINGER

- | | |
|---------------------------------------------------|----------------------------------------------------------------|
| 1. "Dublin Bay" (Sailor's Song) | 4. "The brisk young Sailor" (returned to wed his True Love) |
| 2. "Harkstow Grange" (narrating local history) | 5. "Lord Melbourne" (War Song) |
| 3. "Rufford Park Poachers" (Poaching Song) | 6. "The Lost Lady found" (Dance Song) |

With the exception of military marches almost all the music we hear played on wind bands (military bands) was originally composed for other mediums (for orchestra, for piano, for chorus, as songs for voice and piano) and afterwards arranged for wind band—and as good as never by the composer. (Notable exceptions are: Wagner's "Huldigungsmarsch"; Henry Cowell's "Celtic Set"; R. Vaughan Williams's "Folksong Suite" and "Toccata Marziale" (Boosey & Hawkes); Gustav Holst's two "Suites for Band" and "Hammersmith"; Hindemith's "Concert Music for Wind Band" (Schott, Mayence); Ernst Toch's "Spiel"; Florent Schmitt's "Dionysiaques"; Respighi's "Hunting-Tower Ballad"; several compositions by Leo Sowerby.)

Why this cold-shouldering of the wind band by most composers? Is the wind band—with its varied assortments of reeds (so much richer than the reeds of the symphony orchestra), its complete saxophone family that is found nowhere else (to my ears the saxophone is the most expressive of all wind instruments—the one closest to the human voice. And surely all musical instruments should be rated according to their tonal closeness to man's own voice!), its army of brass (both wide-bore and narrow-bore)—not the equal of any medium ever conceived? As a vehicle of *deeply emotional expression* it seems to me unrivalled.

"Lincolnshire Posy," as a whole work, was conceived and scored by me direct for wind band early in 1937. Five, out of the six, movements of which it is made up, existed in no other finished form, though most of these movements (as is the case with almost all my compositions and settings, for whatever medium) were indebted, more or less, to unfinished sketches for a variety of mediums covering many years (in this case the sketches date from 1905 to 1937). These indebtednesses are stated in the scores. The version for two pianos was begun half a year after the completion of the work for wind band.

This bunch of "musical wildflowers" (hence the title "Lincolnshire Posy") is based on folksongs collected in Lincolnshire, England (one noted by Miss Lucy E. Broadwood; the other five noted by me, mainly in the years 1905-1906, and with the help of the phonograph), and the work is dedicated to the old folksingers who sang so sweetly to me. Indeed, each number is intended to be a kind of musical portrait of the singer who sang its underlying melody—a musical portrait of the singer's personality no less than of his habits of song—his regular or irregular wonts of rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of *legato* and *staccato*, his tendency towards breadth or delicacy of tone.

For these folksingers were kings and queens of song! No concert singer I have ever heard approached these rural warblers in variety of tone-quality, range of dynamics, rhythmic resourcefulness and individuality of style. For while our concert singers (dull dogs that they are—with their monotonous mooring and bellowing between *mf* and *ff*, and with never a *pp* to their name!) can show nothing better (and often nothing as good) as slavish obedience to the tyrannical behests of composers, our folksingers were lords in their own domain—were at once performers and creators. For they bent all songs to suit their personal artistic taste and personal vocal resources: singers with wide vocal range spreading their intervals over two octaves, singers with small vocal range telescoping their tunes by transposing awkward high notes an octave down.

But even more important than these art-skills and personality-impresses (at least to Australia—a land that must rebuild itself in the next few hundred years, a land that cannot forever be content to imitate clockwork running down) is the heritage of the old high moods of our race (tangible proofs that “Merry England”—that is, *agricultural* England—once existed) that our yeoman singers have preserved for the scrutiny of mournful, mechanised modern man.

Up to the time of the Norman Conquest—in spite of the roaming of Danish armies over the English land—English art showed the characteristics we might expect of a proud Nordic people: in its heathen and half-heathen poems the glorification of race-redeeming, mankind-rescuing, blind-to-gain saviour-heroes such as Beowulf; in its Christian literature the veneration of true Christian meekness, studiousness, culture. It was only after the Norman Conquest that these high ideals gave place to a weak-kneed tolerance of (indeed, sly admiration for) such vices as adventurousness, opportunism and luck-chasing, and that the “inferiority complex” of a defeated people revealed itself in the mock-heroics, flighty pessimism, self-betittlement, South-worship and Continent-apey so distressing (from an Australian standpoint) in Spencer, Chaucer, Shakespeare, Milton, Byron, Keats, Tennyson, Swinburne and much other English art. (It is upheartening to note that this defeatist self-effacement, this indiscriminate grovelling before things foreign is blessedly absent from American poetry such as Walt Whitman’s and Edgar Lee Master’s and from such Australian art as Barbara Bainton’s prose and the drawings, paintings and novels of Norman Lindsay. Here we meet again the affirmative life-worship and robust selfhood so characteristic of Scandinavian art (of all periods) and of pre-Norman English art. Perhaps it is not too much to hope that America and Australia are in process of de-Normanising, re-Anglo-saxonising and re-Scandinavianising themselves!)

Yet in spite of the defeatist pessimism so rampant in the more courtly, townified and university-bred branches of English art during the last 900 years our yeoman-artists have been able to hand down to us a large body of proud English moods, qualities and feelings: grandeur, sturdiness, socialness, unmatched sweetness (what folk-tunes are so meltingly sweet as the English?), wistfulness, island-minded mildness (for a nation without land-frontiers is, naturally, a stranger to continent-bred harshness and intolerance). And it is this yeomanship (this ability to stubbornly remain immune to all sorts of upstart un-English influences) that I wished to celebrate in my “Posy”.

These musical portraits of my folksingers were tone-painted in a mood of considerable bitterness—bitterness at memories of the cruel treatment meted out to folksingers as human beings (most of them died in poor-houses or in other down-heartening surroundings) and at the thought of how their high gifts oftenest were allowed to perish unheard, unrecorded and unhonoured.

It is obvious that all music lovers (except a few “cranks”) loathe genuine folksong and shun it like the plague. No genuine folksong ever becomes popular—in any civilised land. Yet these same music-lovers entertain a maudlin affection for the word “folksong” (coined by my dear friend Mrs. Edmund Woodhouse to translate German “volkslied”) and the ideas it conjures up. So they are delighted when they chance upon half-breed tunes like “Country Gardens” and “Shepherd’s Hey” (on the borderline between folksong and unfolkish “popular song”) that they can sentimentalise over (as being folksongs), yet can listen to without suffering the intense boredom aroused in them by genuine folksongs. Had rural England not hated its folksong this form of music would not have been in process of dying out and would not have needed to be “rescued from oblivion” by townified highbrows such as myself and my fellow-collectors. As a general rule the younger kin of the old folksingers not only hated folksong in the usual way, described above, but, furthermore, fiercely despised the folksinging habits of their old uncles and grandfathers as revealing social backwardness and illiteracy in their families. And it is true! the measure of a countryside’s richness in living folksong is the measure of its illiteracy; which explains why the United States is, to-day, the richest of all English-speaking lands in living folksong.

There are, however, some exceptions to this prevailing connection between folksong and illiteracy. Mr. Joseph Taylor, the singer of “Rufford Park Poachers”—who knew more folksongs than any of my other folksingers, and sang his songs with “purer” folksong traditions—was neither illiterate nor socially backward. And it must also be admitted that he was a member of the choir of his village (Saxby-All-Saints, Lincolnshire) for over 45 years—a thing unusual in a folksinger. Furthermore his relatives—keen musicians themselves—were extremely proud of his prowess as a folksinger. Mr. Taylor was bailiff on a big estate, where he formerly had been estate woodman and carpenter. He was the perfect type of an English yeoman: sturdy and robust, yet the soul of sweetness, gentleness, courtesousness and geniality. At the age of 75 (in 1908) his looks were those of middle age and his ringing voice—one of the loveliest I ever heard—was as fresh as a young man’s. He was a past master of graceful, birdlike ornament and relied more on purely vocal effects than any folksinger known to me. His versions of tunes were generally distinguished by the beauty of their melodic curves and the symmetry of their construction. His effortless high notes, sturdy rhythms and clean unmistakable intervals were a sheer delight to hear. From a collector’s standpoint he was a marvel of helpfulness and understanding and nothing could be more refreshing than his hale countrified looks and the happy lilt of his cheery voice.

Mr. George Gouldthorpe, the singer of “Harkstow Grange” (born at Barrow-on-the-Humber, North Lincolnshire, and aged 66 when he first sang to me, in 1905) was a very different personality. Though his face and figure were gaunt and sharp-cornered (closely akin to those seen on certain types of Norwegian upland peasants) and his singing voice somewhat grating, he yet contrived to breathe a spirit of almost caressing tenderness into all he sang, said and did—though a hint of the tragic was ever-present also. A life of drudgery, ending, in old age, in want and hardship, had not shorn his manners of a degree of humble nobility and dignity exceptional even amongst English peasants; nor could any situation rob him of his refreshing, but quite unconscious, Lincolnshire independence. In spite of his poverty and his feebleness in old age it seemed to be his instinct to shower benefits around him. Once, at Brigg, when I had been noting down tunes until late in the evening, I asked Mr. Gouldthorpe to come back early the next morning. At about 4.30 I looked out of the window and saw him playing with a colt, on the lawn. He must have taken a train from Goxhill or Barrow, at about 4.0 a.m. I apologised, saying “I didn’t mean that early, Mr. Gouldthorpe.” Smiling his sweet kingly smile he answered: “Yuh said: Coome eearly. So I coom’d.”

Towards the end of his life he was continually being pitch-forked out of the workhouse to work on the roads, and pitch-forked back into the workhouse as it was seen he was too weak to work (“When Ah gets on to the roads I feel thalt weeäk!”) But he was very anxious to insist that no injustice was done to him. In the midst of reciting his troubles he would add quickly, impulsively: “Aw, boot Ah’m nawt *cumplaainin’*! They’re verra *kahn* tummuh (kind to me) at the workkus; they’re verra *kahn’* tummuh!”

His child-like mind and unworldly nature, seemingly void of all bitterness, singularly fitted him to voice the purity and sweetness of folk-art. He gave out his tunes in all possible gauntness, for the most part in broad, even notes; but they were adorned by a richness of dialect hard to match.

In recalling Mr. Gouldthorpe I think most of the mild yet lordly grandeur of his nature, and this is what I have tried to mirror in my setting of “Harkstow Grange.”

Mr. George Wray (the singer of “Lord Melbourne”) had a worldlier, tougher and more prosperously-coloured personality. He too, was born at Barrow-on-Humber, and was eighty years old when he sang to me in 1906. From the age of eight to seventeen he worked in a brick yard, after which he went to sea as cook and steward, learning some of his songs aboard ship. After that he again worked at a brick yard, for forty years; and, later on again, he sold coals, taking them to Barton, Barrow, Goxhill, etc., in his own ship, and also carrying them round on his back (in “scootles”), as much as twenty tons a day. This he did to the age of seventy-three, and then he “give over.” In his old age he enjoyed independence, and said: “And thaay saay (they say) a poor mahn ‘ahsn’t a chahnce!” He used to be a great dancer. (Yet, in spite of this association with strict rhythm, his singing was more irregular in rhythm than any I ever heard.) He took a prize—a fine silver pencil—for dancing, at Barton, at the age of fifty-four, performing to the accompaniment of a fiddle, which he considered “better than anything to dance to.” His brother was a “left-handed” fiddler (bowing with his left hand, fingering with his right). Mr. Wray held that folksinging had been destroyed by the habit of singing in church and chapel choirs, and used to wax hot on this subject, and on the evils resultant upon singing to the accompaniment of the piano. He was convinced that most folks could keep their vigour as late in life as he had, if they did not overfeed.

He lived alone, surrounded by evil-smelling cats. I asked him if he often went to town, and he answered: “It’s too temptatious for a mahn of my age!” A consciousness of snug, self-earned success underlay the jaunty contentment and skittishness of his renderings. His art shared the restless energy of his life. Some of his versions of tunes were fairly commonplace (not “Lord Melbourne,” however!), yet he never failed to invest them with a unique quaintness—by means of swift touches of swagger, heaps of added “nonsense syllables,” queer hollow vowel-sounds (doubtless due to his lack of teeth) and a jovial, jogging stick-to-it-iveness in performance. He had an amazing memory for the texts of his songs. “Lord Melbourne” (actually about the Duke of Marlborough) is a genuine war-song—a thing rare in English folksong.

Mrs. Thompson (the singer of “The Brisk Young Sailor”), though living in Barrow-on-Humber, North Lincolnshire, came originally from Liverpool.

The first number in my set, “Dublin Bay,” was collected under characteristic circumstances. In 1905, when I first met its singer—Mr. Deane, of Hibbaldstowe—he was in the workhouse at Brigg, N.E. Lincolnshire. I started to note down his “Dublin Bay,” but the workhouse matron asked me to stop, as Mr. Deane’s heart was very weak and the singing of the old song—which he had not sung for forty years—brought back poignant memories to him and made him burst into tears. I reluctantly desisted. But a year or so later, when I had acquired a phonograph, I returned to get Mr. Deane’s tune “alive or dead”. I thought he might as well die singing it as die without singing it.

I found him in the hospital ward of the workhouse, with a great gash in his head—he having fallen down stairs. He was very proud of his wound, and insisted that he was far too weak to sing. "All right, Mr. Deane," I said to him, "you needn't sing yourself; but I would like you to hear some records made by other singers in these parts." He had not heard half a record through before he said, impulsively: "I'll sing for you, yoong mahn." So the phonograph was propped up on his bed, and in between the second and third verse he spoke these words into the record: "It's pleasein' muh." Which shows how very much folksinging is part of the folksinger's natural life.

The last number of my set ("The Lost Lady Found") is a real dance-song—come down to us from the days when voices, rather than instruments, held village dancers together. Miss Lucy E. Broadwood, who collected the tune, writes of its origin as follows, in her "English Traditional songs and Carols" (Boosey & Co.):

"Mrs. Hill, an old family nurse, and a native of Stamford (Lincolnshire), learned her delightful song when a child, from an old cook who danced as she sang it, beating time on the stone kitchen-floor with her iron pattens. The cook was thus unconsciously carrying out the original intention of the "ballad," which is the English equivalent of the Italian "baletta" (from *ballare*, "to dance"), signifying a song to dance-measure, accompanied by dancing."

PERCY ALDRIDGE GRAINGER, August, 1939.

SOURCES OF THE FOLKSONGS USED IN "LINCOLNSHIRE POSY."

Printed notations of some of the folk-tunes used may be consulted as follows: "The Duke of Marlborough" (freely altered into a counter-melody in the "Dublin Bay" setting) and "The Lost Lady Found" in *English Traditional Songs and Carols* by Lucy E. Broadwood (Boosey & Co., 1908).

"Rufford Park Poachers" (notation of a phonograph record of the singing of Mr. Joseph Taylor on Aug. 4, 1906) in *Journal of the Folk-Song Society*, No. 12 (May, 1908). On July 11, 1908, Mr. Joseph Taylor recorded this song for the London Gramophone Co. The following shows his (combined) divergencies, from his earlier singing (recorded in the above-mentioned Folk-Song Society Journal), on that occasion:

Three staves of musical notation for the 'Rufford Park Poachers' variants. The notation includes dynamic markings such as *mp*, *mf*, *f*, *p*, *pp*, and *mf*. It also features triplet markings (groups of three notes) and various phrasing slurs.

Practically all of Mr. Taylor's variants appear in my setting.

"Lord Melbourne" in *Journal of the Folk-Song Society*, No. 12 (May, 1908).

My notation of the folksongs underlying the "Dublin Bay", "Harkstow Grange" and "The Brisk Young Sailor" settings are not yet published; but they are almost identical with the tunes as they appear in the settings.

PERCY ALDRIDGE GRAINGER, August, 1939.

Dedicated to the folksingers who sang so sweetly to me.

Playing-time:
Complete "Lincolnshire Posy": 14.58 mins
"Dublin Bay": 1.20 mins

The counter-melody (on horns, etc.) beginning at bar 36 of "Dublin Bay" is based on the first phrase of "The Duke of Marlborough" folksong noted down by Lucy E. Broadwood from the singing of Mr. H. Burstow, of Horsham, Sussex, England.
Permission to use this melody has been kindly granted by Messrs. Boosey & Co. Ltd., publishers of "English Traditional Songs and Carols" by Lucy E. Broadwood. The whole of this tune is used in "The Duke of Marlborough Fanfare" for Brass Choir (British Folk-Music Settings, Nr 36).
"Lord Melbourne" (Nr 5 in "Lincolnshire Posy") is a variant of this same song.

PERCY ALDRIDGE GRAINGER

BRITISH FOLK-MUSIC SETTINGS

Nr 34. "LINCOLNSHIRE POSY"

Based on English Folksongs gathered in Lincolnshire

FOR MILITARY BAND

1. "DUBLIN BAY" (Sailor's Song)

Noted down by Percy Aldridge Grainger (1905) from the singing of Mr. Deane (of Hibaldstowe, Lincolnshire, England) and set for Military Band

by

PERCY ALDRIDGE GRAINGER

COMPRESSED FULL SCORE

This version of "Dublin Bay" for Military Band (scored Jan. or Feb. 1937) is an off-shoot from the root-form which was tone-wrought for Wind 5-some (June-July 1931) on sketches for chorus dating from March 19, 1906.

Musical score for Percussion instruments. The score is divided into sections for TRUMPETS, HORN, SAXS, WOOD-WIND, and K-DRUMS. It includes dynamic markings like *mf* and *detached*, and specific instrument groupings such as *Trpt. I, muted*, *Saxs (Sop. & Altos I, II)*, and *K-DRUMS (mp)*. The tempo is marked as *Brisk, ♩ = about 116, with plenty of lilt*.

Musical score for measures 22-25. The score is in 4/4 time with a key signature of two flats. It features a complex texture with multiple staves. Annotations include: Fl. II, Cl. II, Cl. III, Sop. & Alt. Sax. I, Alt. Sax. II, Bass Cl., Bsn. I, I. Sax., Bsn. II, Bar. Sax., Strg. Bass (plucked).

Musical score for measures 26-33. Measure 26 is marked with a box containing the number 26. The score includes a TRPT. I part with the instruction "not muted". Annotations include: Fl. II, Eng. Hr., Alt. Cl., Alt. Sax. added, Eb Cl., Cl. III, Alt. Sax. I, Sop. Sax., Bass Cl. Bsn. I, Ten. & Bar. Saxes, Euph., Strg. Bass (plucked), Bass Sax., Tubas (Str. Bass) added, and mf detached.

Musical score for measures 34-37. Measure 34 is marked with a box containing the number 34. The score includes parts for CLARS. (Clars. I and II), K-Drums, and LOW REEDS. Annotations include: Cl. III, Alt. Cl., Bass Cl. Bsns., and p gently.

HORNS, BARIT.

Musical score for measures 38-41. The score is for Horns and Baritone. Annotations include: not muted, Sop. Alt. & Ten. Saxes, Trpt. I, & Hns. Barit., heroically, and louden.

Musical score for measures 42-49. Measure 42 is marked with a box containing the number 42. The score includes a D-Bsn. part with the instruction "added". Annotations include: marked, ff, mp, and D-Bsn. stops.

Musical score for measures 50-53. Measure 50 is marked with a box containing the number 50. The score includes parts for CLARS. and LOW REEDS. Annotations include: Fl. I, Ait. Sax. II, Eb Cl. Cls. I, II, Clars., Cl. III, Cl. III, Str. Bass plucked, soften, and mp.

58

mp
2 Horns

Clar. III
(Cl. III stops)
Cl. III

64

pp
mp
p

REEDS, SAXS
nasal, reedy

LOW BRASS

LOW REEDS, LOW SAXS,
LOW BRASS

(Barit. stops)
Sop. & Alt. Sax. I added (Eb Cl. Cts. I, II keep on)
Cl. III, Alt. & Bass Cls. Ten. Sax. Euph.
reedy, nasal
louden
Euph. Tubas stop
Bsns. D-Bsns. Bass Sax. Tuba, Str. Bass (plucked)

Slow - - off - - slightly

soften slightly
soften
feelingly

mp
p

LOW SAXS added

BARIT. added
Eng. Hn. Cl. III, Ten. Sax.
Alt. Cl. Bar. Sax, Euph.
Bass Cl. Bsns. Bass Sax Tubas
Str. Bass (bowed)

2nd movement of "Lincolnshire Posy"

2. "HARKSTOW GRANGE"
(The Miser and his Man—a local Tragedy)

English folksong, noted down by Percy Aldridge Grainger (in 1905) from the singing of George Gouldthorpe (of Goxhill, North Lincolnshire, England) and set for

This is the root form of this setting, from which the version for 2 pianos, 4 hands (see "British Folk - Music Settings" Nr 35-2) is an off-shoot.
Set, March 1934—Feb. 1, 1937.

MILITARY BAND

by

PERCY ALDRIDGE GRAINGER

COMPRESSED FULL SCORE

Playing-time: 2.15 mins.

Slowly flowing, ♩ = about 76

6

mf

HORNS

LOW REEDS, LOW SAXS

Sop. & Alt. Saxs, Barit. 4 Hns.
Cl. II, Alto Sax. II
Alt. Cl. Bsn. I, Ten. Sax.
Bass Cl. Bsn. II, Bar. Sax.

6

mf

Euph.

10

mf

HIGH REEDS

BRASS

HORNS added

Fis Ob. I, Cl. I, II
Ob. II, Cl. III, Ten. Sax.
Sop. Sax, Alt. Sax. I, Tpt. I
Tbn. I added
Euph.
Hn. I
Hn. II

Low Reeds, Low Saxs keep on

14 17

Ob. I stops

CI II

Ob. II

Sop. Sax.

CI III stops

Alt. Sax. II

Bar.

Tuba

Euph. stops

SIDE DRUM

soften

(Trumpets stop)

pp

2/4

4/4

5/4

4/4

TRPT. I (cued into Piccolo, Alto Sax. I) Solo

mp (mf) To the fore (loud strengths at will)

Cl. I stops

SAXS keep on

Alt. Sax. II

Ter. Sax.

Bar. sax.

BASS CL., BSNS. keep on

Bass Sax.

Bass Cl. Bon.

CLARS.

CI II

CI III

Alt. Sax. I

ppp

huge

huge

2/4

4/4

5/4

4/4

3/4

4/4

25 Linger 29

slow off Picc. octave higher

louden

CI I, Tpt. I also

Bar. ff

Tpt. II

Tpt. III

HORNS

ff

(Low Reeds, Low Saxes)

mp

pp

Tuba

Euph. Bass Tbn

CYMBAL

soft drum stick

pp louden

4/4

3/4

3/2

4/4

3/4

4/4

Slightly slower, ♩ = 60 Slacken slightly

almost clingingly

Tpt. II

Tpt. III

BRASS

louden

K-DRUM

heavy

CYMBAL

soft drum stick

pp

5/4

4/4

4/4

4/4

4/4

4/4

Slightly slower still ♩ = 63 Slow - - - off - - - long

34

fff

f

mp

p > ppp

long

long

long

Hn. I

Alt. Sax. II

3

3

3

3

4/4

3/2

3/2

4/4

4/4

4/4

Playing-time : 4.05 mins.

3rd movement of "Lincolnshire Posy"

3. "RUFFORD PARK POACHERS" (Poaching Song)

English Folksong, noted down by Percy Aldridge Grainger (in 1906) from the singing of Joseph Taylor (of Saxby-All-Saints, Lincolnshire, England) and set for Military Band by

PERCY ALDRIDGE GRAINGER

COMPRESSED FULL SCORE

This is the root-form of this setting, from which the version for 2 pianos, 4 hands (see "British Folk-Music Settings" Nr. 35-3) is an off-shoot.

Set Jan.-March 1937.

N.B. If you have a soprano saxophonist who can play the solo from bar 19 to bar 46 LOUDLY, piercingly, feelingly and vibrantly, use version B. If not, this solo may be played on a Flügelhorn (or Trumpet, or Cornet) in which case use Version A. The Bandmaster should be careful to let the band know which version is to be played.

Flowingly ♩ = about 132

VERSION A

If the main Solo (18 to 46) is played on Flügelhorn (or Trumpet, or Cornet)

Piccolo

Solo Clar. I

E♭ Clar. (cued into Flute I)

Bass Clar. (cued into Bassoon I)

Flowingly ♩ = about 132

VERSION B

If the main Solo (18 to 46) is played on Soprano Sax.

Picc.

Alto Clar. (cued into Clar. I)

Oboe

Bassoon I

VERSION A

VERSION B

VERSION A

11

VERSION B

11

VERSION A

VERSION B

Fls. *pp* E^b Clar.

CLARS. HORNS

TRPTS. BARIT.

CLARS. HORNS, BARIT.

Trpt. I not muted
Trpt. II
Barit.
Cl. I
Cl. II
Hn. I
Hn. II open Baritone
Fls. Reeds
Trombs. added
low reeds
low brass

K-DRUMS

CYMBAL
soft drum stick

BASS DRUM

HORNS

Trpt. I
Trpt. II muted
Hn. I, Cl. II

TRPTS. TROMBS.

Trpt. III Tromb. I

CLARS. BARIT.

Cl. I
Cl. II Barit.

Trpt. II
Trombs. II, III added
low reeds
low brass

K-DRUMS

CYMBAL
soft drum stick

BASS DRUM

Fls. Reeds

Somewhat faster, ♩ = about 80. (2nd SPEED)
 51 Triple-tongue as fast as possible (no set number of notes to the beat)

VERSIONS A & B

TPS. 3/4
I, II, III, 1st half
I, II, III, 2nd half

HORNS

TROMBS. SAXS.

WOOD-WIND

Strg. Bass

LOW REEDS, LOW BRASS

CYMB.
soft drum stick

HORNS

TRPTS. TROMBS.

CLARS. BARIT.

K-DRUMS

CYMBAL
soft drum stick

BASS DRUM

Fls. Reeds

low reeds
low brass

63 Slow off slightly?

Trombs. Barit.
HNS I, III
(see below)
Picc.
Obs.
Fls. Eb Clar.
Horns
louden
louden lots
Strg. Bass, low reeds, Saxs.
CYMB. soft drum stick

TRPTS.
CLARS.
Horns
BRASS
K-DRUM
BASS DRUM

Cl. I, Hns. I, III, stopped & open
Cl. II, Hns. I, IV, stopped & open
4 Horns all open, Bar, Alto & Ten. Sax.
Clar. II added
Clar. III
louden lots

Slow off
In time,
HORNS,

68

2nd speed, but waywardly (Tempo rubato) ♩ = about 76
BARIT, SAXS.

WOOD-WIND
Fl. I, Ob. I
Clar. I
Ob. II
Clar. II
Clar. III
Alto Clar.
TRUMPETS I, II
singly
muted
Eng. Horn added

TROMBS.
EUPH.

Fl. I, Eb Clar. added
Fl. I, Eb Clar. Ob. I only
Eng. Horn added
Fl. II added
Clar. III
Cornet III added
louden

Ten. & Barit. Saxs. Alto Cl. Bar. I, Euph.
Bsn. II, Bass Cl. Bass Sax. Tubas
String Bass

Trumpet I
muted *p*

Trombones *pp*

Fl. I, Ob. I, Eb Clar. *pp*

Fl. II, Obs. *louden*

Clar. II *louden*

louden

83

Slow off lots - - - - 1st speed

$\text{♩} = \text{about } 132$

Trombones *pp*

SAXS *f*

Low Reeds
Tubas
Strg. Bass *p*

To the fore

PICC. *p*

Eb CLAR. (cued into Clar. I & Eng. Horn) *ppp* *pp* *mp*

OB. I *ppp* *pp* *mp*

BSN. I *pp* *mp*

Alto Clar. Bass Clar. Bsn. II, Strg. Bass only

TRPT. I Solo, muted *p* *ppp*

Slow off

long *ppp*

long *pp*

Playing-time: 1.45 mins.

14th movement of "Lincolnshire Posy"

4. "THE BRISK YOUNG SAILOR" (who returned to wed his True Love)

English Folksong noted down by Percy Aldridge Grainger (in 1906) from the singing of Mrs. Thompson (born in Liverpool, but living in Barton-on-Humber, Lincolnshire, England) and set for Military Band by

PERCY ALDRIDGE GRAINGER

COMPRESSED FULL SCORE

This is the root-form of this setting, thought out for Military Band in March, 1937 (scored March 13-16, 1937) and somewhat based on sketches for Unison Chorus, Horns and Strings dating from about 1919. The version for 2 pianos, 4 hands ("British Folk-Music" setting Nr. 35-4) is an off-shoot from this root-form for Military Band.

Sprightly, $\text{♩} = \text{about } 92$

CLAR. CHOIR

Musical notation for Clarinet Choir. Includes parts for Cl. I, Cl. II, Cl. III, Alt. Cl., and Base Cl. Bsns. with dynamic markings like *mp* and *p*.

Musical notation for Trpts. and Tubas, Strg. Bass (plucked). Includes parts for Alt. Cl. Bsn. I, Bsns., Bass Cl. Bsn. II, and Base Cl. only. Dynamic markings include *p* and *mp*.

Musical notation for Flutes, Oboes, Saxs, Clars. (I, II, III), and Low Reeds, Low Saxs. Includes parts for Fls. Eb Cl., Obs. Eng. Hn., Sop., Alto II, Ten., Bass Cl. Bsn. I, Bar. Sax., and Bsn. II, D-Bsn. Bass Sax, Strg. Bass (bowed). Dynamic markings include *mp* and *p*.

Musical notation for Horns (I, II). Includes parts for Alto Sax. I added, Cl. III also, Cls. Alto & Bass Cls., Alto Sax., Bsn. I Ten. Sax., and Bsn. II, Bar. & Bass Saxs. Dynamic markings include *p*.

Musical notation for Horns and Strg. Bass (plucked) octave lower. Includes parts for Cl. I Sop. Sax., Cl. II Alto Sax. II detached, and Strg. Bass (plucked) octave lower. Dynamic markings include *p*.

Musical notation for Horns, Picc. Flutes, Clar., Barit., and Tubas. Includes parts for Hns. I, Hns. II, Hns. III, Hns. IV, Picc. Flutes, Clar. Piccolo octave higher, Barit. (cued into Euph. & Bar. Sax.), and Tubas also Strg. Bass (plucked). Dynamic markings include *mp* and *p*.

louden

Cl. II

Alt. Cl.

Bass Cl.

Bsna.

mp

Bsna.

Bsn. I only

mp

TUBAS, STRG. BASS (plucked)

25 OBOE Solo

mf

SOP. SAX. (cued into Trpt. I (muted), Clar. I, Alto Sax. I)

mp

BASSOONS, BARIT. SAX.

mf short

FLS. CLAR. I

Cl. II

Tpts. I, II

louden

Alt. Sax. II

mp LOW CLARS.

Ten.

Bar.

Cl. III

Bass Cl.

louden

Bass Sax Strg. Bass

D-Bass added

Euph.

34 ALL WOOD-WIND

Clar. II, III

SAXS HNS.

TPTS. added

Trpts. Hns. Barit.

Trpts.

Cl. II, III

Tbn. I, II

Tbn. III

TRBNS.

EUPH. (Low Reeds keep on)

TUBAS added

Low Reeds, Low Saxes, Low Brass, Strg. Bass

(no slackening)

(Trpts. stop)

TPTS.

HORNS

HORNS

Trpts. I, II, III

BRASS *ff* angrily II, III

Tbn. I

Bar.

Tbn. II, Euph.

Tbn. III, Tubas

SIDE DRUM *mf*

Slow off
WOOD-WIND

43

In time

Fls. Eb Cl. Cls. CLARS. I, II
SAXS
TPT. I Alto Sax. II
Alto II. & Ten. Ten. & Bar. Sax.
Low Reeds
HIGH SAXS
HNS. HORNS
LOW SAXS Strg. Bass octave lower
Tubas, Strg. Bass

CLARS. FLUTES
SAXS
TBN. I added
BSNS. BASS SAX
LOW REEDS
HORN I

5th movement of "Lincolnshire Posy"

5. "LORD MELBOURNE"
(War Song)

English folksong, noted down (in 1906) by Percy Aldridge Grainger from the singing of George Wray (of Barton-on-Humber, Lincolnshire, England) and set for Military Band

by
PERCY ALDRIDGE GRAINGER

COMPRESSED FULL SCORE

Playing-time: 3.08 mins

This melody is a variant of "The Duke of Marlborough" folksong, the first phrase of which is noted down by LUCY E BROADWOOD from the singing of Henry Burston, of Horsham, Sussex, England - it used to form a counter-melody in "Dublin Bay" (Nr 1 of "Lincolnshire Posy")

This version for Military Band (worked out and scored, Feb., 1937) is the root-form of this setting, from which 4 hands (British Folk-Music Settings, Nr. 35-5) is an off-shoot. But this root-form for Military Band (except bars 14-32, which date from FEB., 1937) closely follows a sketch for a setting for Chorus, Organ and Brass dating from 1911.

N.B. In the passages marked "Free Time" (between the sign © and the next bar-line) the bandleader should slightly vary his beat-lengths with that rhythmic elasticity so characteristic of many English folksingers - and especially characteristic of George Wray, the singer of this song. Thus the opening phrase may be taken

or equally well as follows

or in any other suitable arrangement of slightly

varying beat-lengths. The bandleader should give free rein to his rhythmic fancy, just as folk-singers do. Each note with an arrow above it may be beaten with a down beat. Regular beat-lengths and conventional beat-gestures are taken up wherever there are bar-lines and time-signatures.

Heavy, fierce, ♩ = about 96-120

Free time

Trpts. Bar. BRASS
Hrns. BRASS
Tbns. BRASS
Euph. Tubas

K-DRUM

2 Lively, ♩ = about 100
Strict time

TRPT. I

1/8 (Alt.Sax.I)
Hn.I
Hn.II
Hn.III
Hn.IV

SAXS, HORNS

B Free time

10 Strict time, ♩ = about 100

TRPTS.

BRASS

TBN.

BRASS

Low Brass

Lively, playful ♩ = about 92

14

SAXS

HORNS

CLARS I, II, III

LOW REEDS

K-DRUM

SIDE DRUM

BASS DRUM

19

FLS, CLARS.

SAXS, HORNS

BRASS

TPT. I

TBN. I

K-DRUMS

SIDE DRUM

BASS DRUM

24

CLARS, SAXS

LOW REEDS

SAXS

LOW REEDS

4 HNS. BAR. Solo

K-DRUMS

SIDE DRUM

BASS DRUM

CLARS. I, II, III

WOOD-WIND

Fl. Eb Cl.
Cis.
Low Reeds
Bar. & Bass Saxes added
TRPTS.
Hns.
TBN.S.II
BRASS 8
Euph.
Tbn.III Bar.
SIDE DRUM
K-DRUMS

WOOD-WIND

Slow off

34

In time ♩ = about 92

PICCO Solo
OBOE Solo
Horns
4 SAXS
4 HORNS
BRASS
TRPTS.
Tbn.I, Bar.
Tbn.II, Bar.
Euph.
D-Bsn. Tubas (plucked)
D-Bsn. Tubas (strung, bowed)
K-DRUMS
SIDE DRUM, CYMBAL (soft drum stick)
BASS DRUM

39

Fast
Fast
Fast
44 Lingeringly ♩ = about 69
CLARS. (OBS. TPT.II muted)
Alt.Sax.II Hn.I
Bar.Sax added
Base Sax D-Bsn.
Ten.Sax added
Strg.Bass added
SIDE DRUM
TRPT.I
Tpt.I, III only
Free time ♩ = about 96-120
Slightly faster
Slow off
Cis. (Clars. stop)
Tpt.III unmuted
BRASS only
Horns only
Tbn.I added
Tbn.II added
Euph.
Tubas
Ten.Sax stops
K-DRUMS
To the fore

50 Strict time ♩ = 80
Picc. octave higher

Quicken - - - Slow - - - off - -

also Tpt. III
Fast
also Bar.
W-W & HIGH SAXS
BRASS

TRPTS. I, II
FULL BAND

4 HNS, 2 TBNS, BAR.
Hns. II, III
Hns.
very brassy

Low Reeds, low Saxs, low Brass, Strg. Bass

K-DRUMS
SIDE DRUM
CYMBALS (crash)
BASS DRUM

Free time ♩ = about 90-120

56 Strict time ♩ = about 72
Picc. octave higher
High Wood-Wind, High Saxs

also Tpt. II
also Bar.
Trpts. I, III
Hns.
Tbns. (Euph.)

Low Reeds, low Saxs, Trombones
Low Brass, Strg. Bass (plucked)

Low Reeds, low Saxs, long long
Low Brass, Strg. Bass (bowed)

SIDE DRUM
CYMBAL (soft drum stick)
BASS DRUM

HIGH WOOD-WIND

114

Fls.
mp
Clars. I, II, III
2 Obs. Sop. & Alto Saxs, Trpt. I
2 Bsns. Bar. Euph.
Alto Cl. 4 Hns. Tbns. I, II
Alto Cl. added
TROMBS. I, II
Bass Cl. Bar. Bass Sax. Tubas Strg. Bass

louden bit
mf detached louden bit
louden
louden
louden bit
louden bit

SIDE DRUM

by bit
by bit
by bit
by bit
louden bit by bit

Sop. & Alto Sax. I, Trpt. I

122 XYLOPHONE, GLOCKENSPIEL
(sounding 2 octaves higher)

ff *a 2*

Picc. like Cl. I, top voice
Fl. I like Cl. II
Fl. II like Cl. III

octave higher

TRPTS. II, III
ff brightly

Alto Cl. II, & Hns. Barit.

Horns, brassy

Alto & Bass Cls.
Tbn. I, Euph.

Hns. I, II added

Cl. II

Tbn. I, Euph. stop

CYMB.
soft drum stick

ff *louden*

130 * If these Tuneful Percussion instruments are not available, play on piano (in 4 octaves) or on other percussive-sounding instrument.

TUNEFUL PERCUSSION (Glock. Xylo. Hand Bells (in 2 octaves if possible), Tubular Chimes, etc. *)

fff (no trem.)

TRPTS.

ff every note sharp and heavy

LOW BRASS

ff every note sharp and heavy

K-DRUMS

ff

ff *hammeringly*

Barit.

Hns. Tbn. I, II
Hn. IV

Low reeds,
Low brass,
Strg. Bass

Slow - - - off - - -

Picc. 8va

Fls.

Clars.

TRPTS. *fff*
wayward time

Horns

Hn. I

Hns. Tbn. I, II

Side Drum
Cymbal
(soft drum stick)

Bass Drum

fff

* Each trumpet and baritone player should play this bar with individualistic freedom of speed - without indication from the conductor. The high notes should not be reached by all at the same moment.