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)
2. "Harkstow Grange" (narrating local history)
3. "Rufford Park Poachers" (Poaching Song)
4. "The brisk young Sailor" (returned to wed his True Love)
5. "Lord Melbourne" (War 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 "Huldigungs-marsch"; 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, mor 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 mooing 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 upbuild 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 week-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-belittlement, South-worship and Continent-apery 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 indescriminate 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, stocialness, unmatched sweetness (what folktunes 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, courteousness 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 roäds I feel thaht 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 op 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.) :

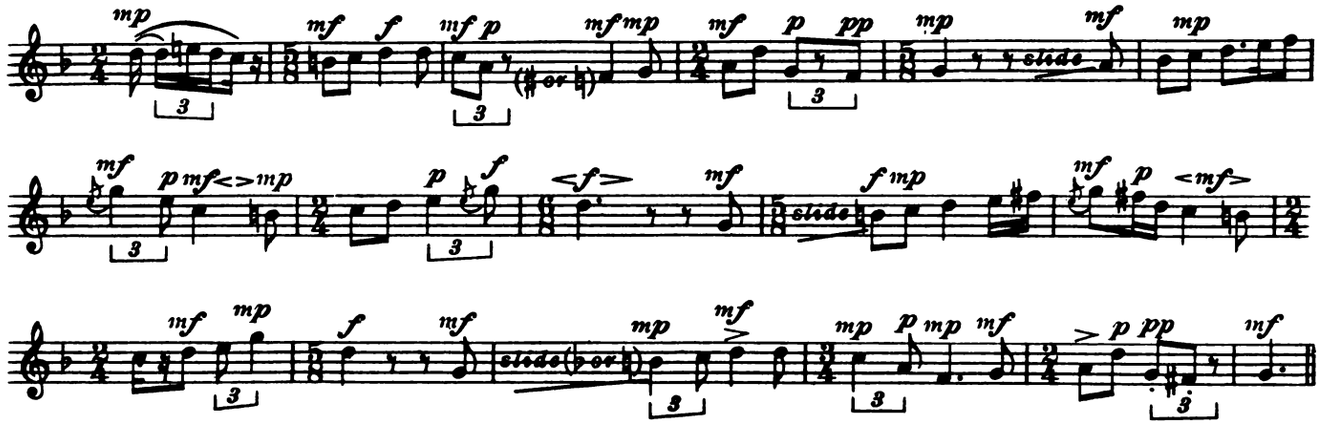
> " Mrs. Hill, an old family nurse, and a native of Stamford (Lincolnshire), learned her delightful song when a child, from an old cook who danced as she sang it, beating time on the stone kitchen-floor with her iron pattens. The cook was thus unconsciously carrying out the original intention of the " 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 :



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

PERCY ALDRIDGE GRAINGER

BRITISH FOLK-MUSIC SETTINGS

Nr 34. "LINCOLNSHIRE POSY"

Based on English Folksongs gathered in Lincolnshire

FOR MILITARY BAND

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.

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.

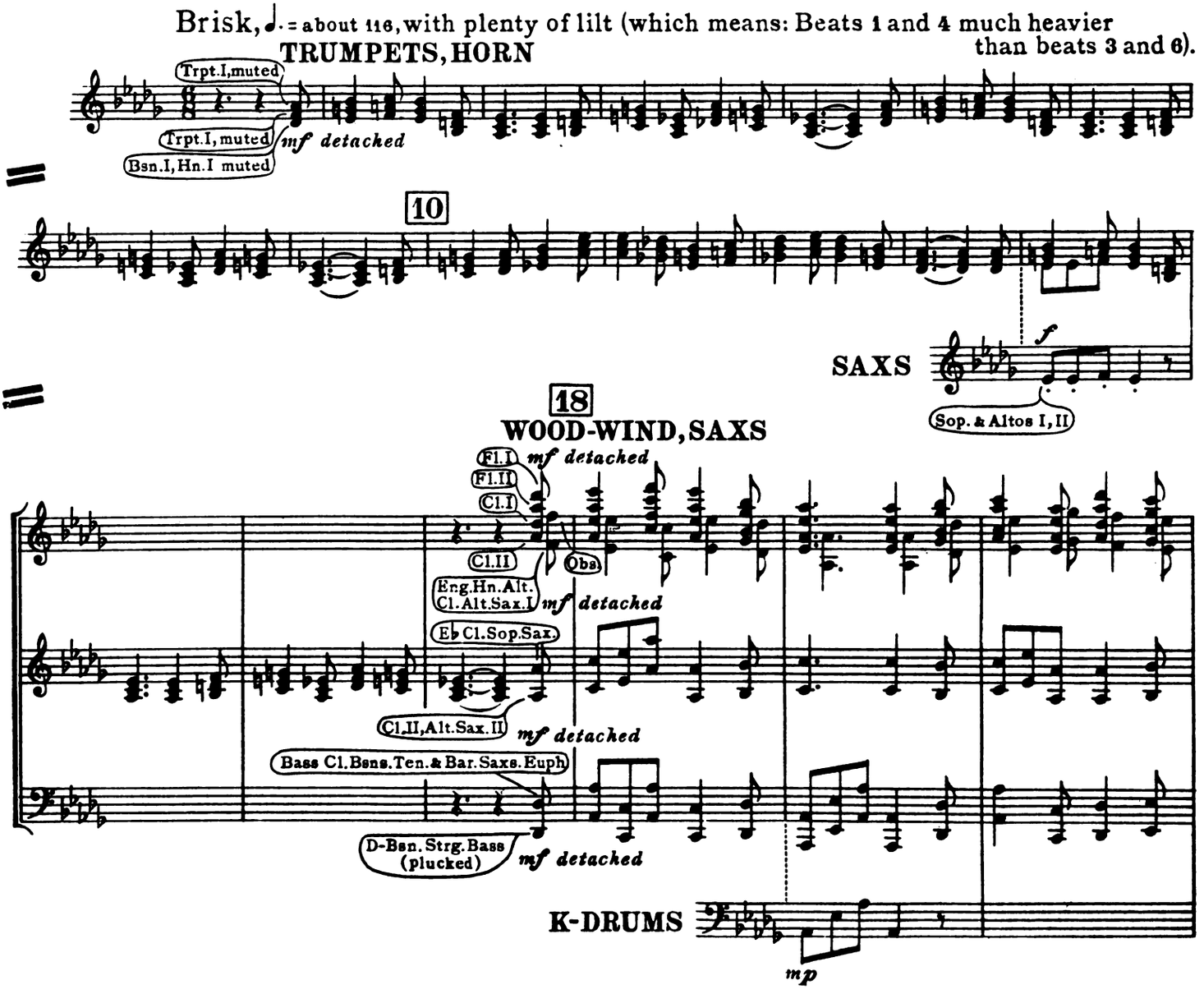
1. "DUBLIN BAY" (Sailor's Song)

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

by

PERCY ALDRIDGE GRAINGER

COMPRESSED FULL SCORE



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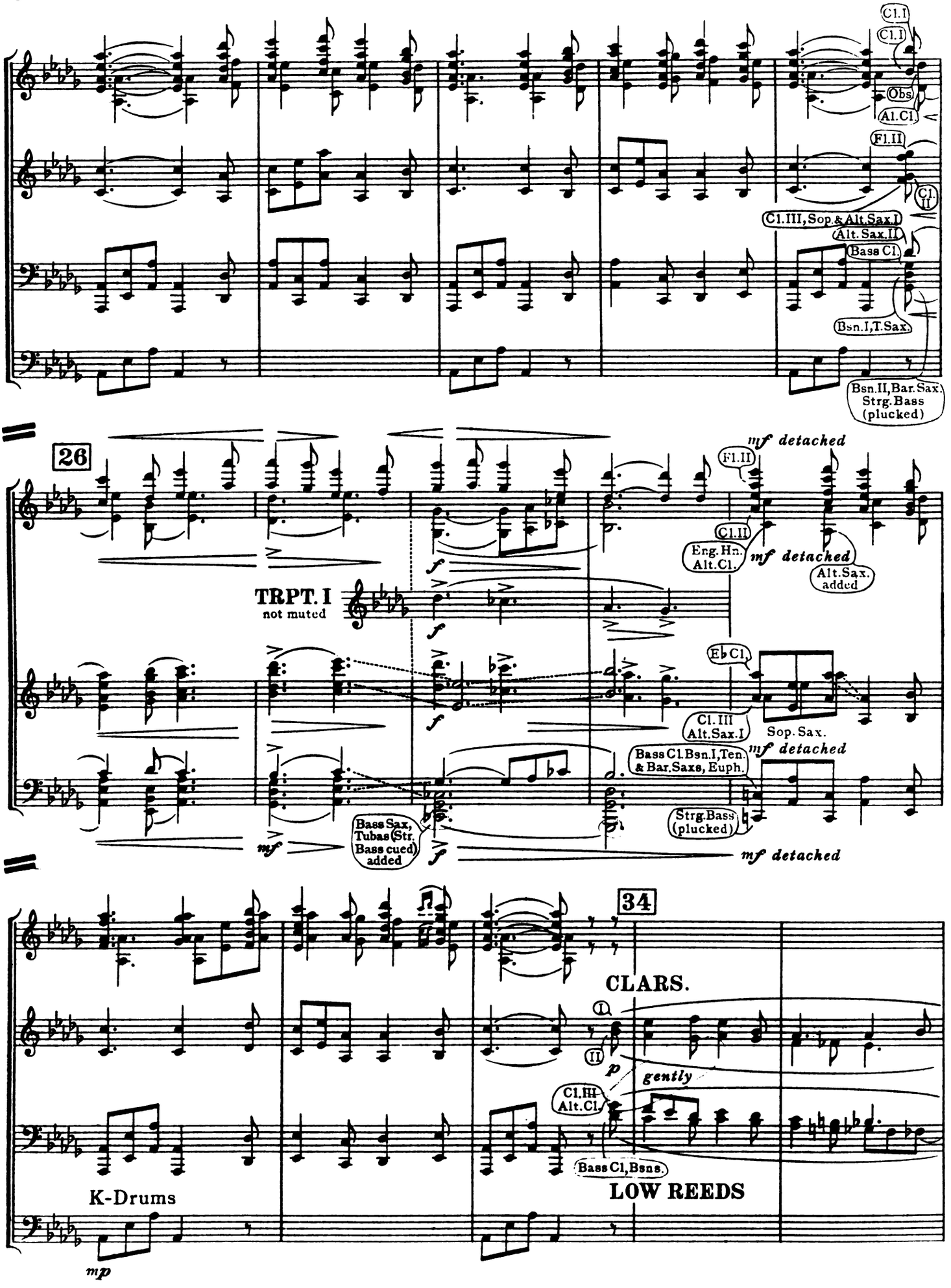
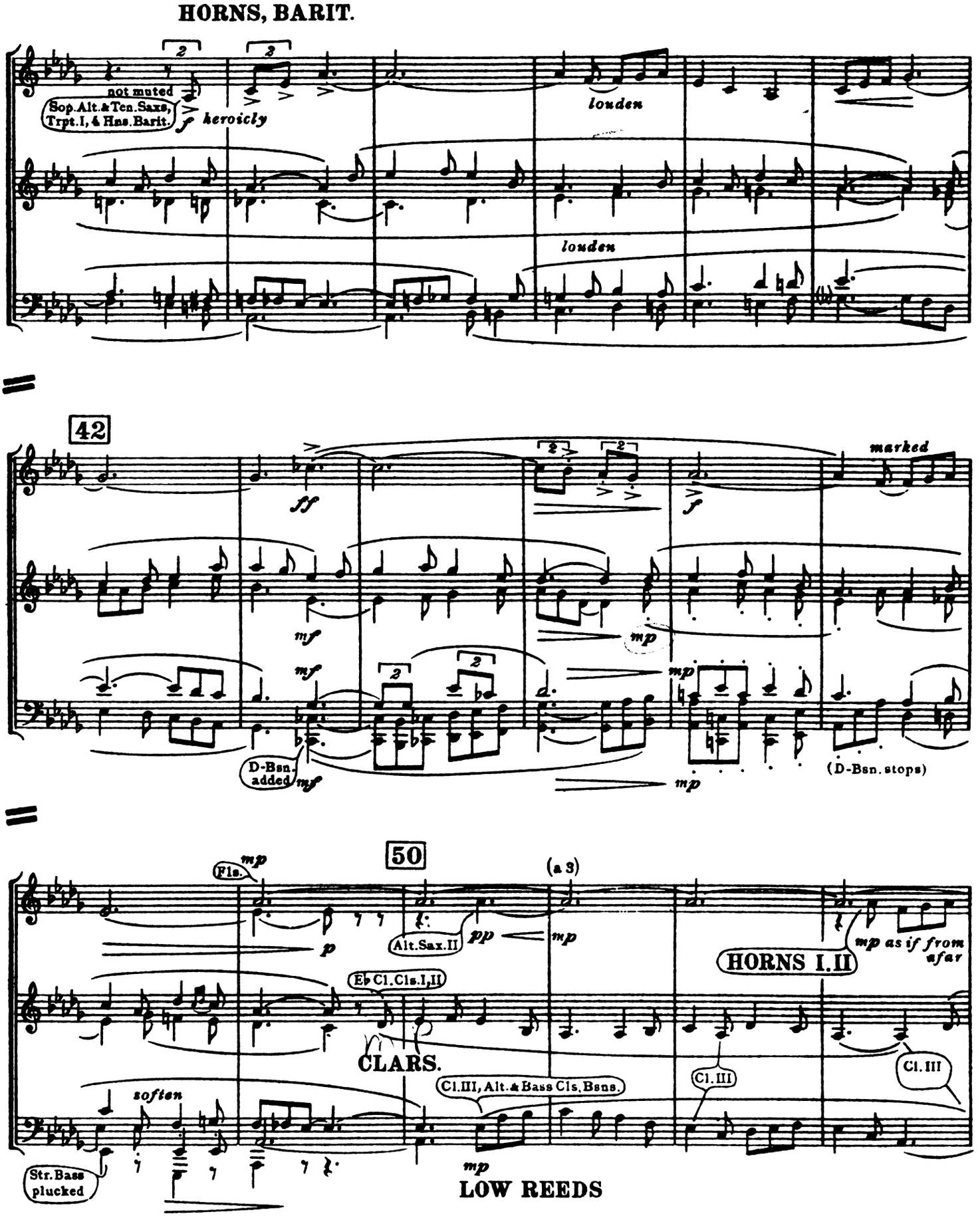
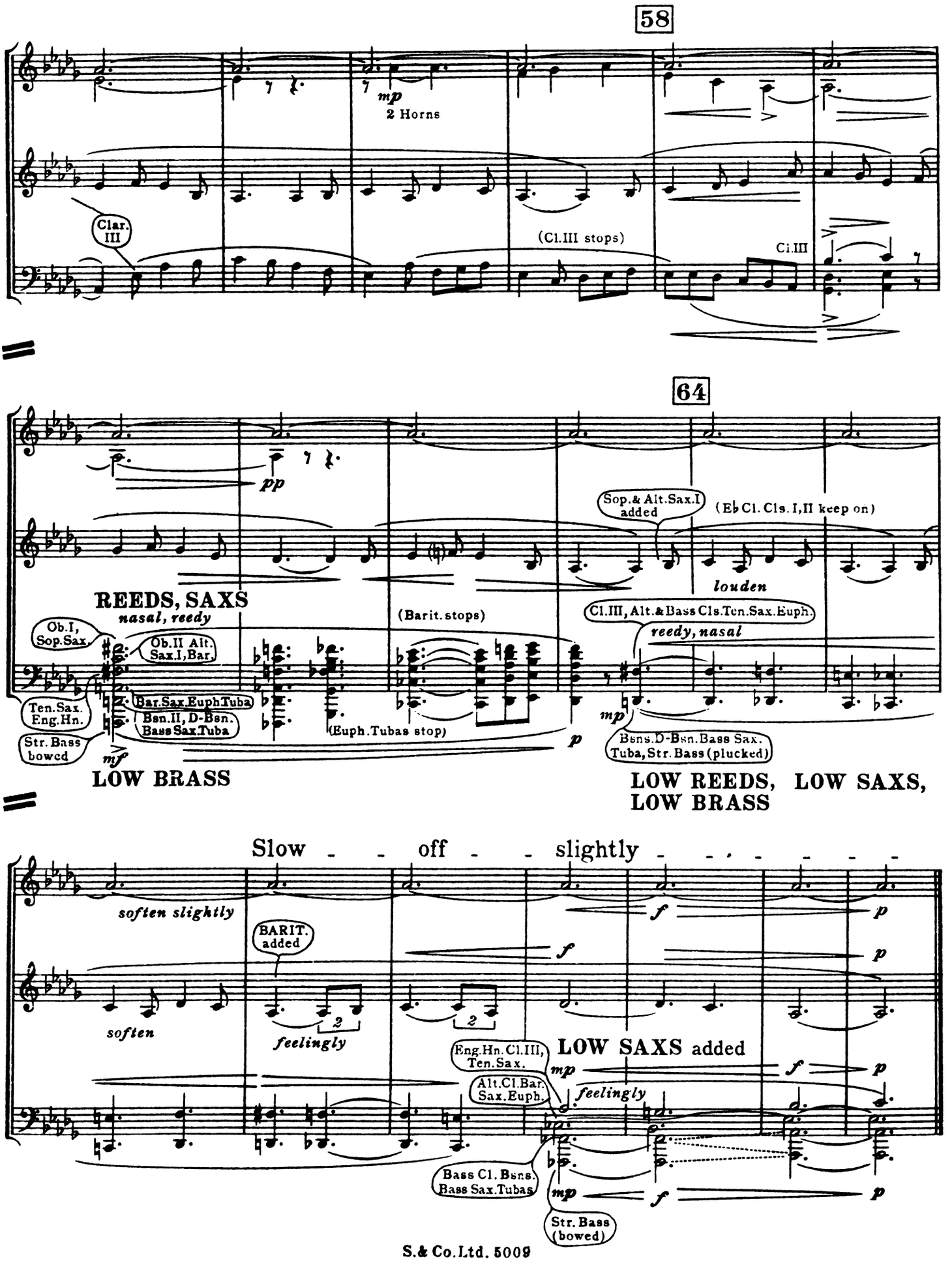

Cl.I
Cl.I
Obs.
Al.Cl.
Fl.II
Cl. II
Cl.III, Sop.& Alt.Sax.I
Alt. Sax.II
Bass Cl.
Bsn.I,T.Sax.
Bsn.II,Bar.Sax.
Strg.Bass
(plucked)
26
mf detached
Fl.II
Cl.II
Eng.Hn.
Alt.Cl.
mf detached
Alt.Sax.
added
TRPT. I
not muted
f
Eb Cl.
Cl. III
Alt.Sax.I
Sop. Sax.
Bass Cl.Bsn.I,Ten.
& Bar.Saxs, Euph.
mf detached
Strg.Bass
(plucked)
mf
Bass Sax,
Tubas (Str.
Bass cued)
added
mf detached
34
CLARS.
I.
II.
p
gently
Cl.III
Alt.Cl.
Bass Cl,Bsns.
LOW REEDS
K-Drums
mp


HORNS, BARIT.
not muted
Sop.Alt.&Ten.Saxs,
Trpt.I, & Hns.Barit.
heroicly
louden
louden
42
marked
D-Bsn.
added
(D-Bsn. stops)
50
Fls.
(a 3)
Alt.Sax.II
Eb Cl.Cls.I,II
HORNS I.II
mp as if from afar
CLARS.
Cl.III, Alt.& Bass Cls, Bsns.
Cl.III
Cl.III
soften
Str.Bass
plucked
LOW REEDS


58
mp
2 Horns
Clar. III
(Cl.III stops)
Cl.III
64
pp
Sop.& Alt.Sax.I added
(E♭ Cl. Cls. I,II keep on)
louden
REEDS, SAXS
nasal, reedy
(Barit. stops)
Cl.III, Alt.& Bass Cls.Ten.Sax.Euph.
reedy, nasal
Ob.I, Sop.Sax.
Ob.II Alt. Sax.I,Bar.
Ten.Sax. Eng.Hn.
Bar.Sax.EuphTuba
Bsn.II, D-Bsn. Bass Sax.Tuba
Str. Bass bowed
(Euph.Tubas stop)
mf
p
mp
Bsns.D-Bsn.Bass Sax. Tuba, Str. Bass (plucked)
LOW BRASS
LOW REEDS, LOW SAXS, LOW BRASS
Slow - - off - - slightly - - - - - - - -
soften slightly
BARIT. added
f
p
soften
feelingly
2
Eng.Hn.Cl.III, Ten.Sax.
LOW SAXS added
mp
Alt.Cl.Bar. Sax.Euph.
feelingly
Bass Cl. Bsns. Bass Sax.Tubas
Str. Bass (bowed)

2nd movement of "Lincolnshire Posy"

Playing-time : 2.15 mins.

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 offshoot.

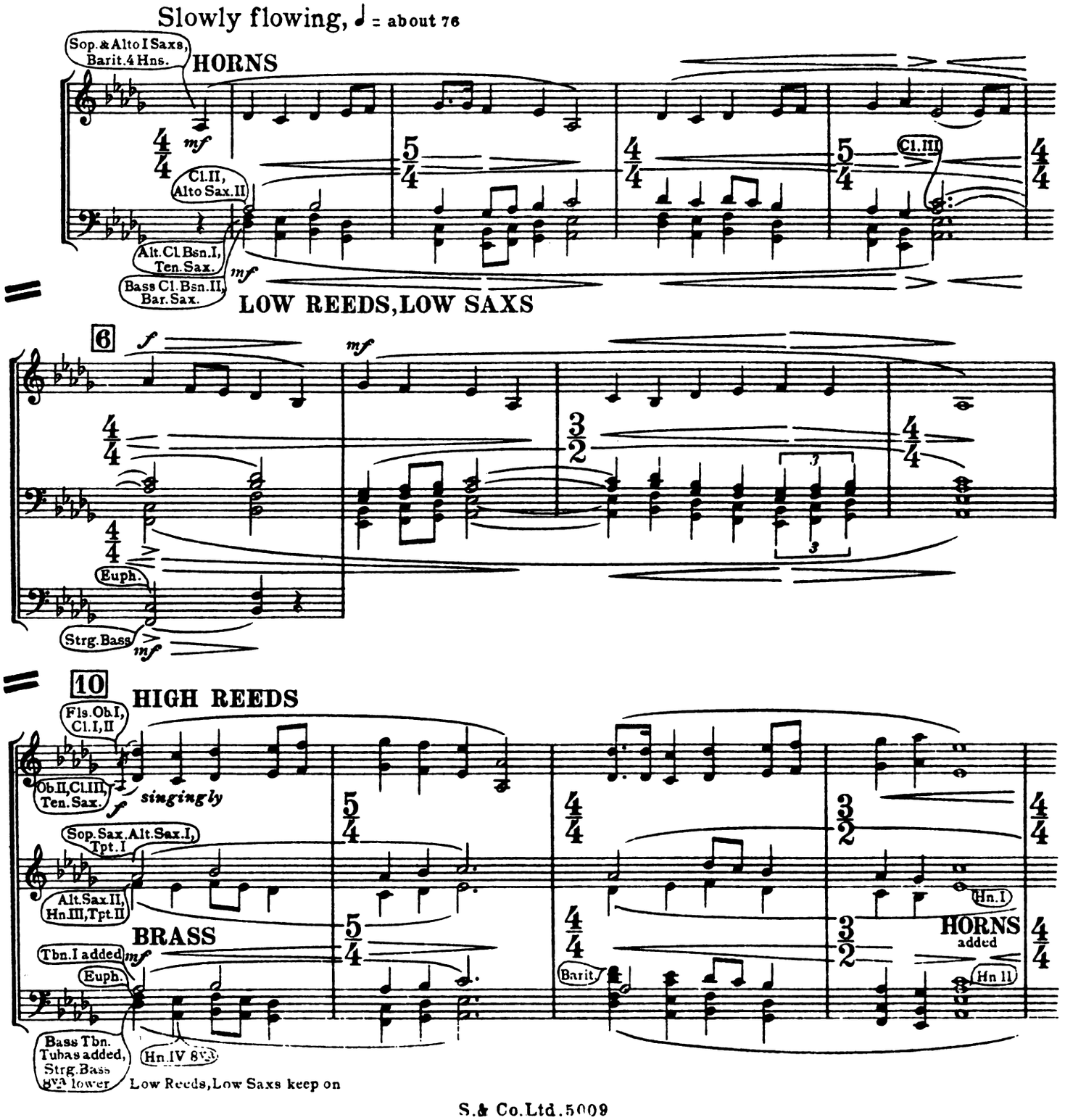
Set, March 1934—Feb. 1, 1937.

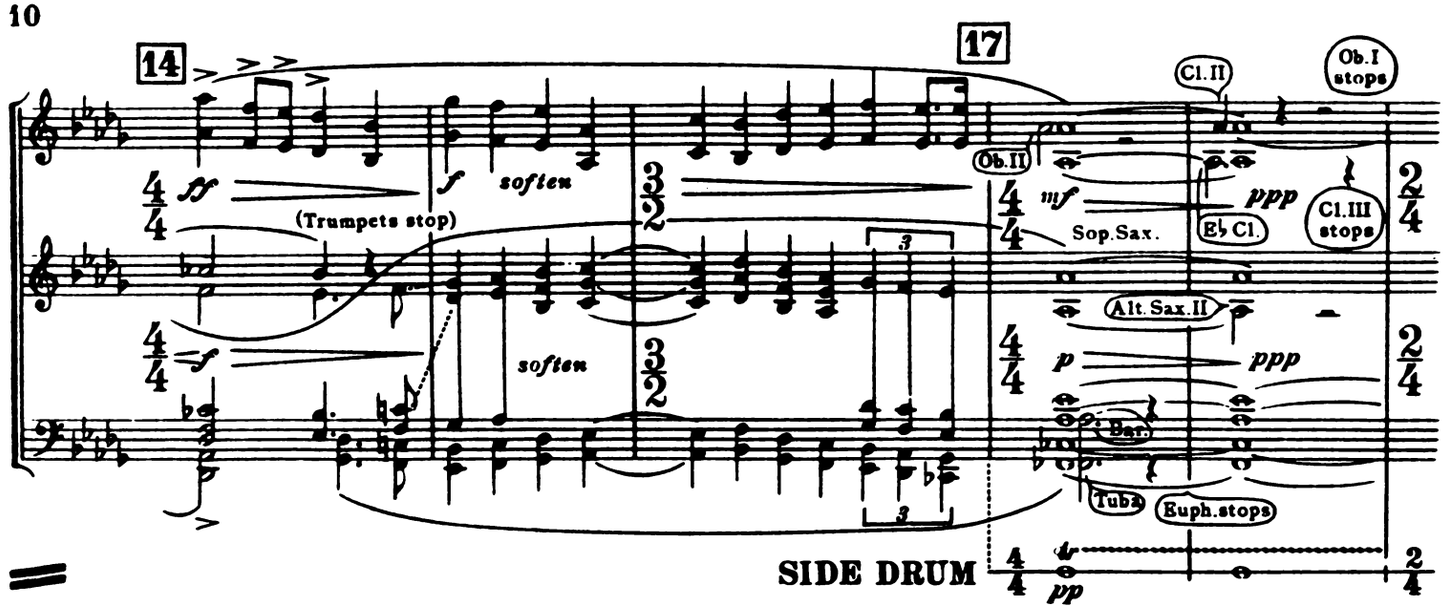
MILITARY BAND

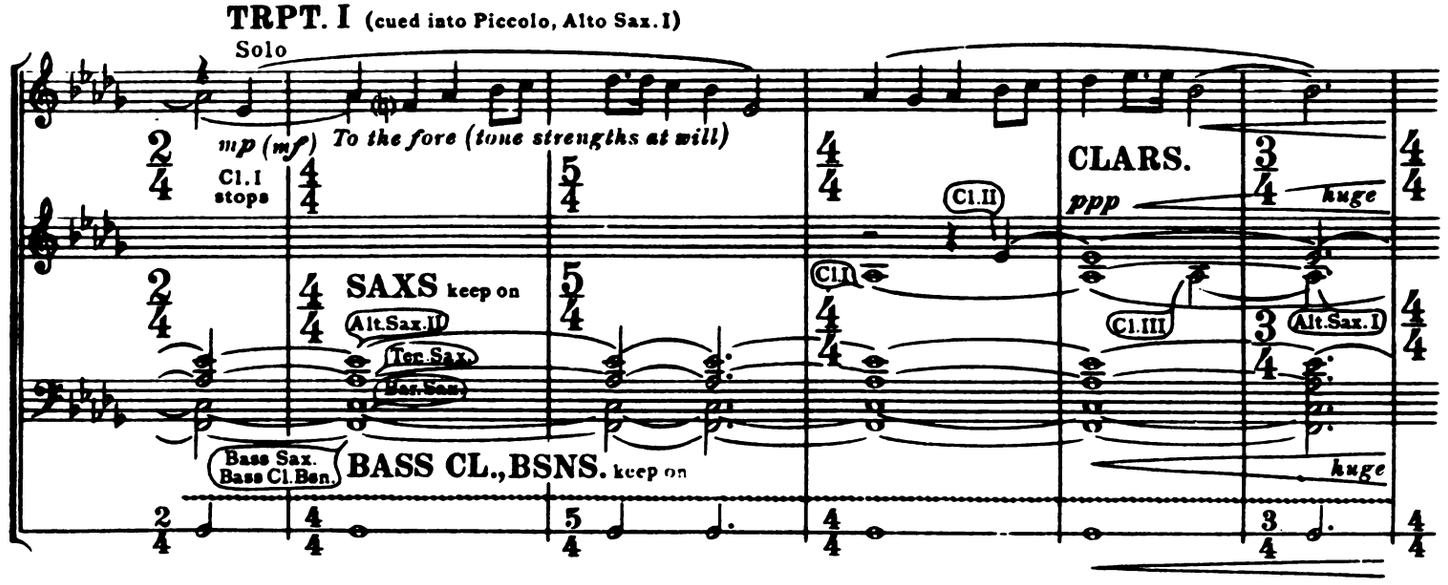
by

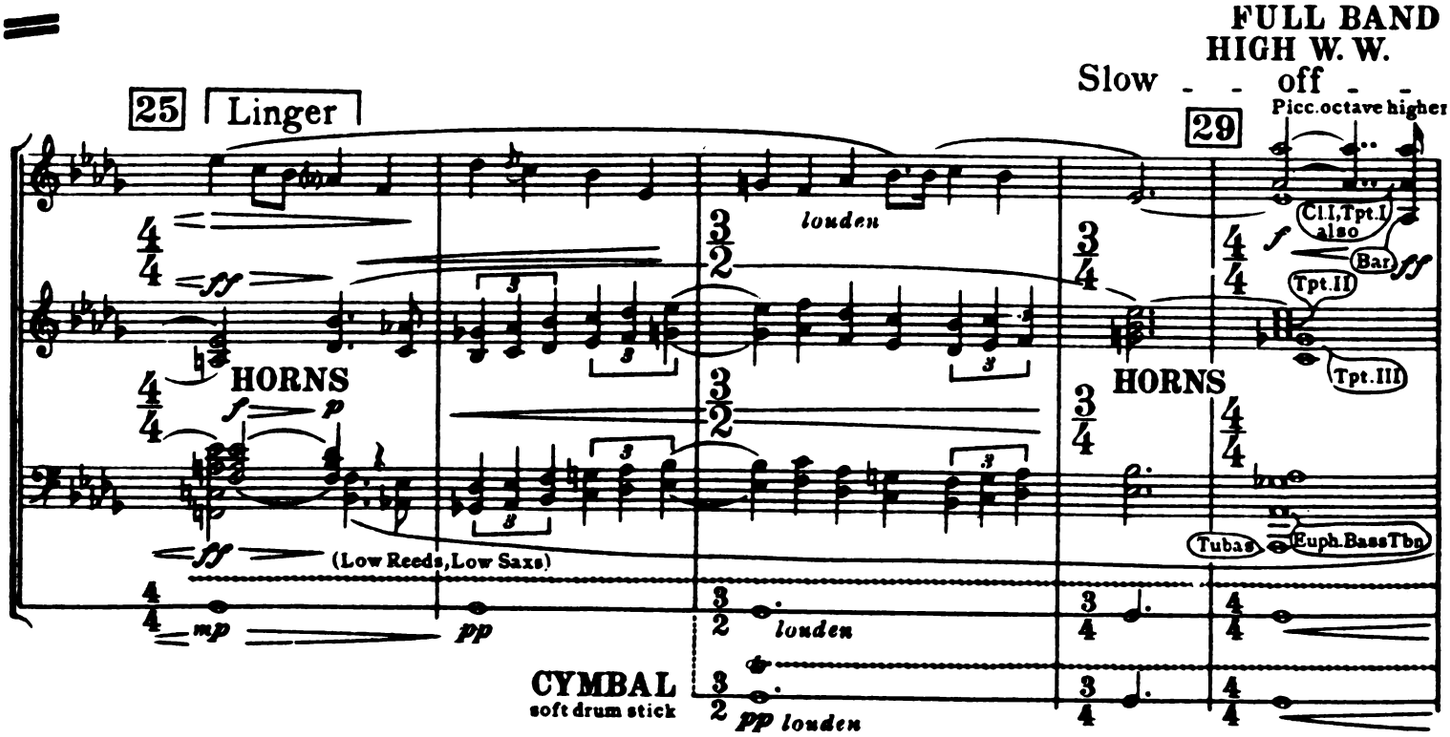
PERCY ALDRIDGE GRAINGER

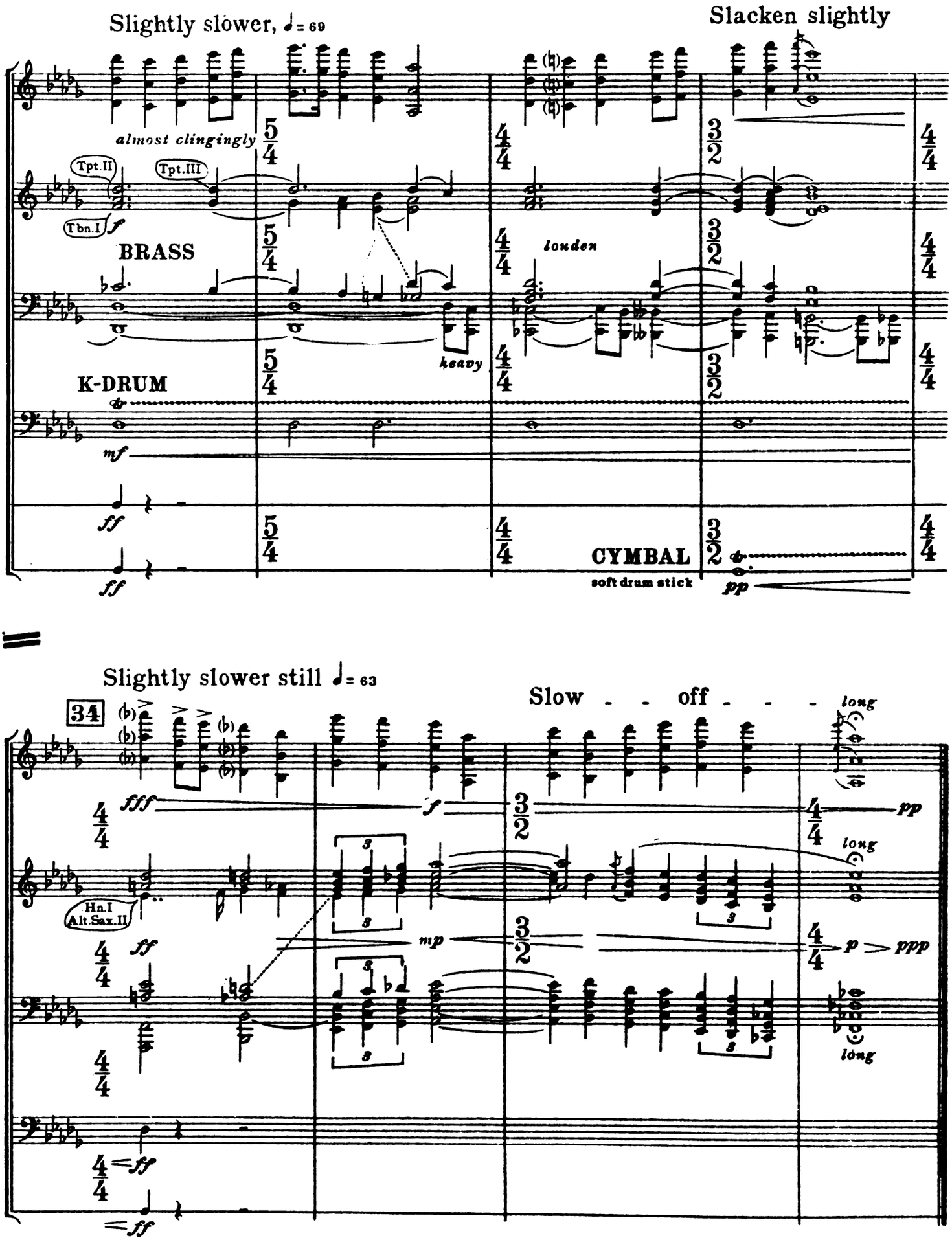
COMPRESSED FULL SCORE




14
17
Cl.II
Ob.I stops
Ob.II
(Trumpets stop)
soften
Sop.Sax.
E♭ Cl.
Cl.III stops
Alt.Sax.II
Bar.
Tuba
Euph.stops
SIDE DRUM


TRPT. I (cued into Piccolo, Alto Sax.I)
Solo
To the fore (tone strengths at will)
Cl.I stops
CLARS.
huge
SAXS keep on
Alt.Sax.II
Ten.Sax.
Bar.Sax.
Cl.III
Alt.Sax.I
Bass Sax.
Bass Cl.Bsn.
BASS CL.,BSNS. keep on


FULL BAND
HIGH W. W.
Slow - - off - -
25
Linger
29
Picc.octave higher
louden
Cl.I,Tpt.I also
Bar.
Tpt.II
Tpt.III
HORNS
(Low Reeds,Low Saxs)
Tubas
Euph.BassTbn
CYMBAL
soft drum stick


Slightly slower, ♩= 69
Slacken slightly
almost clingingly
Tpt.II
Tpt.III
Tbn.I
f
BRASS
louden
heavy
K-DRUM
mf
ff
ff
CYMBAL
soft drum stick
pp
Slightly slower still ♩= 63
34
Slow - - off - - - long
fff
f
pp
long
Hn.I
Alt.Sax.II
ff
mp
p
ppp
long
ff
ff

Playing-time : 4.05 mins.

8rd 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

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.

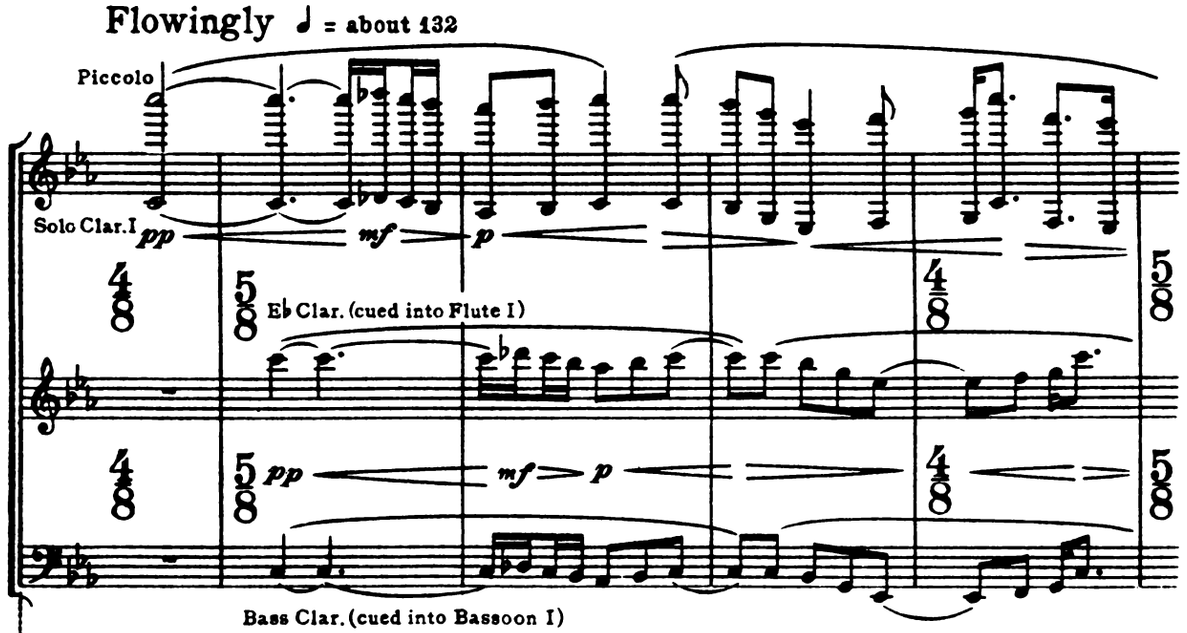
Set Jan.-March 1937.

COMPRESSED FULL SCORE

N.B. If you have a soprano saxophonist who can play the solo from bar 19 to bar 46 LOUDLY, piercingly, feelingly and vibratingly, 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.

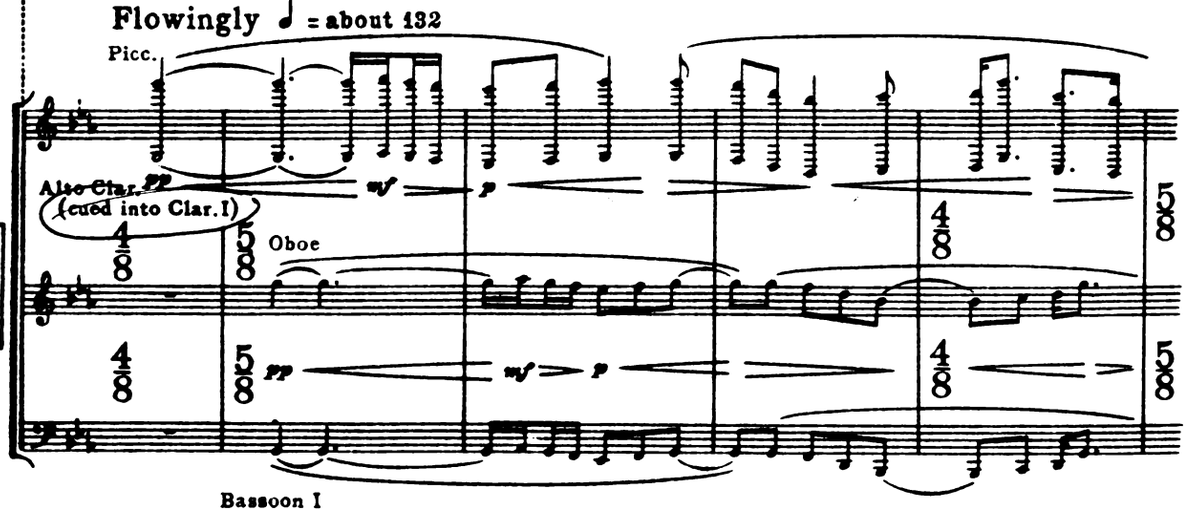
VERSION A

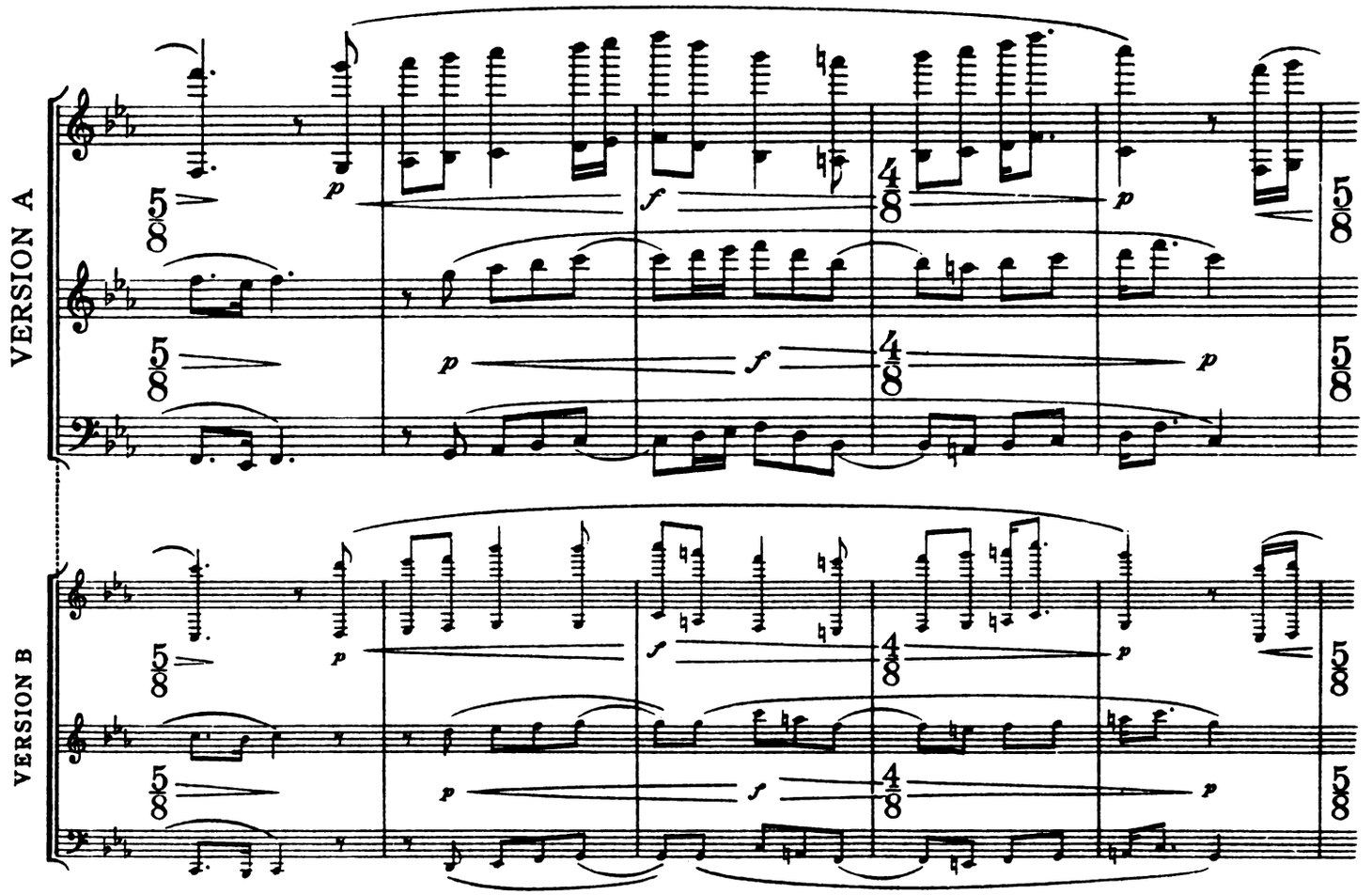
If the main Solo (18 to 46) is played on Flügelhorn (or Trumpet, or Cornet)

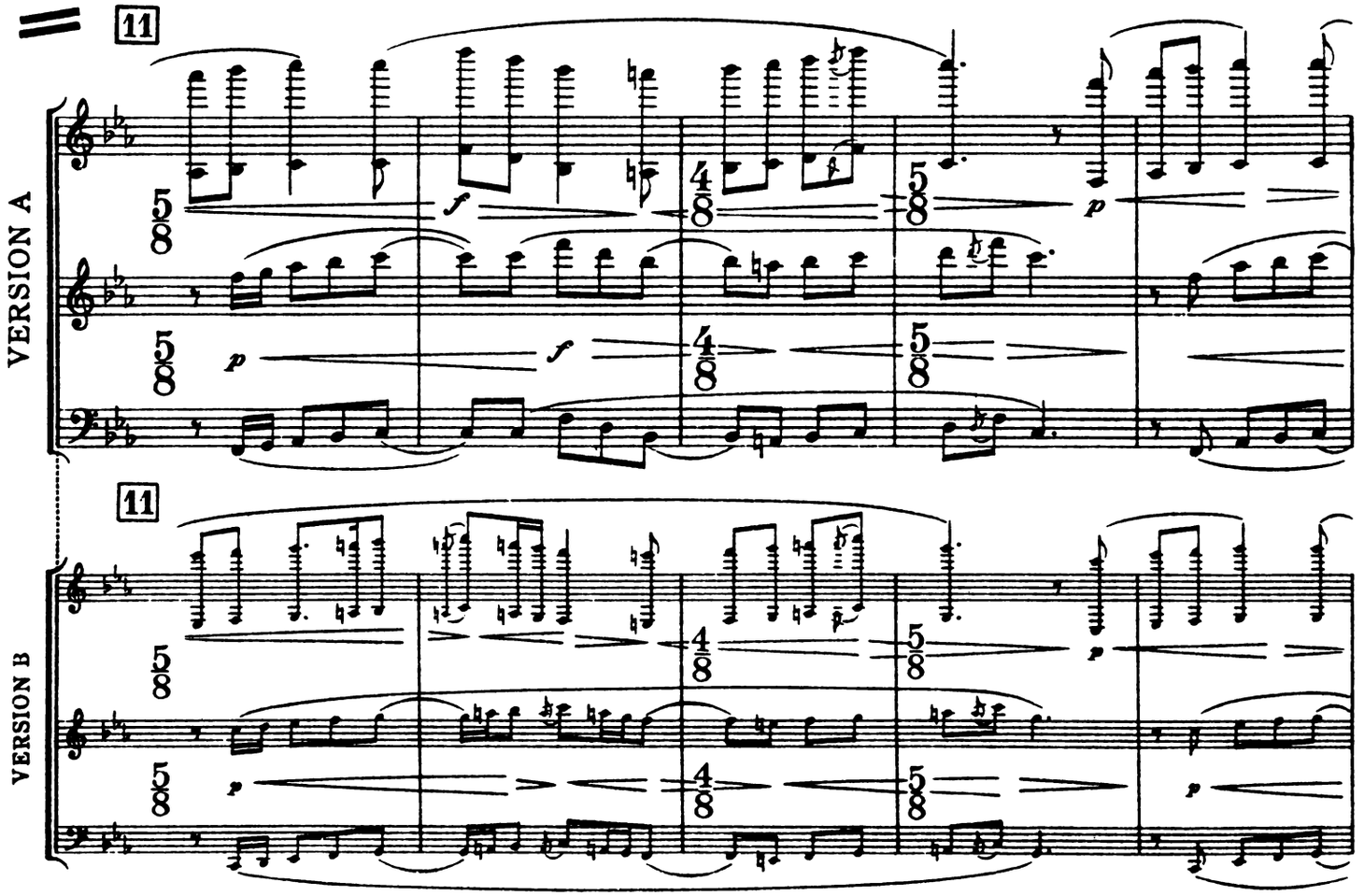


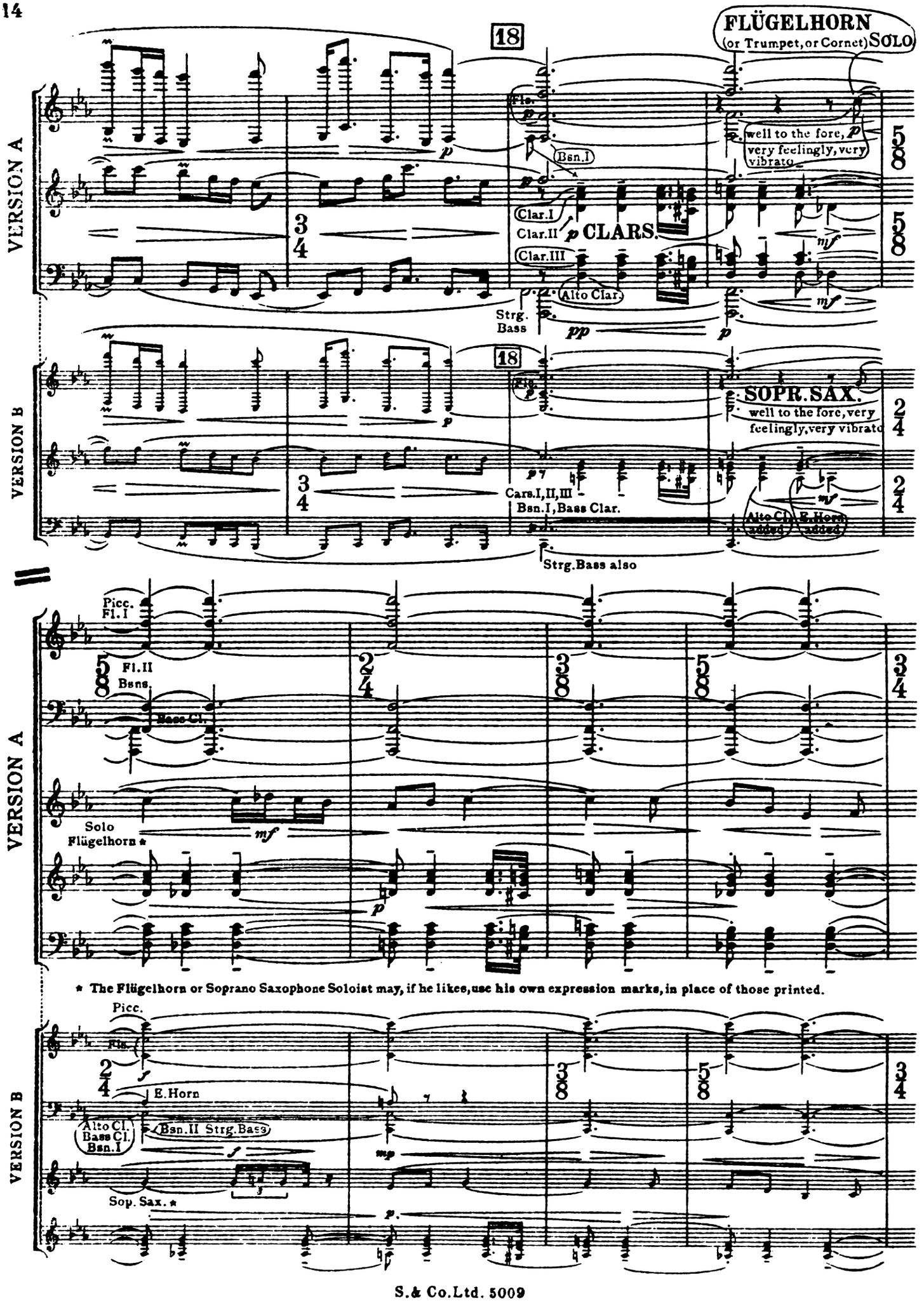
VERSION B

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

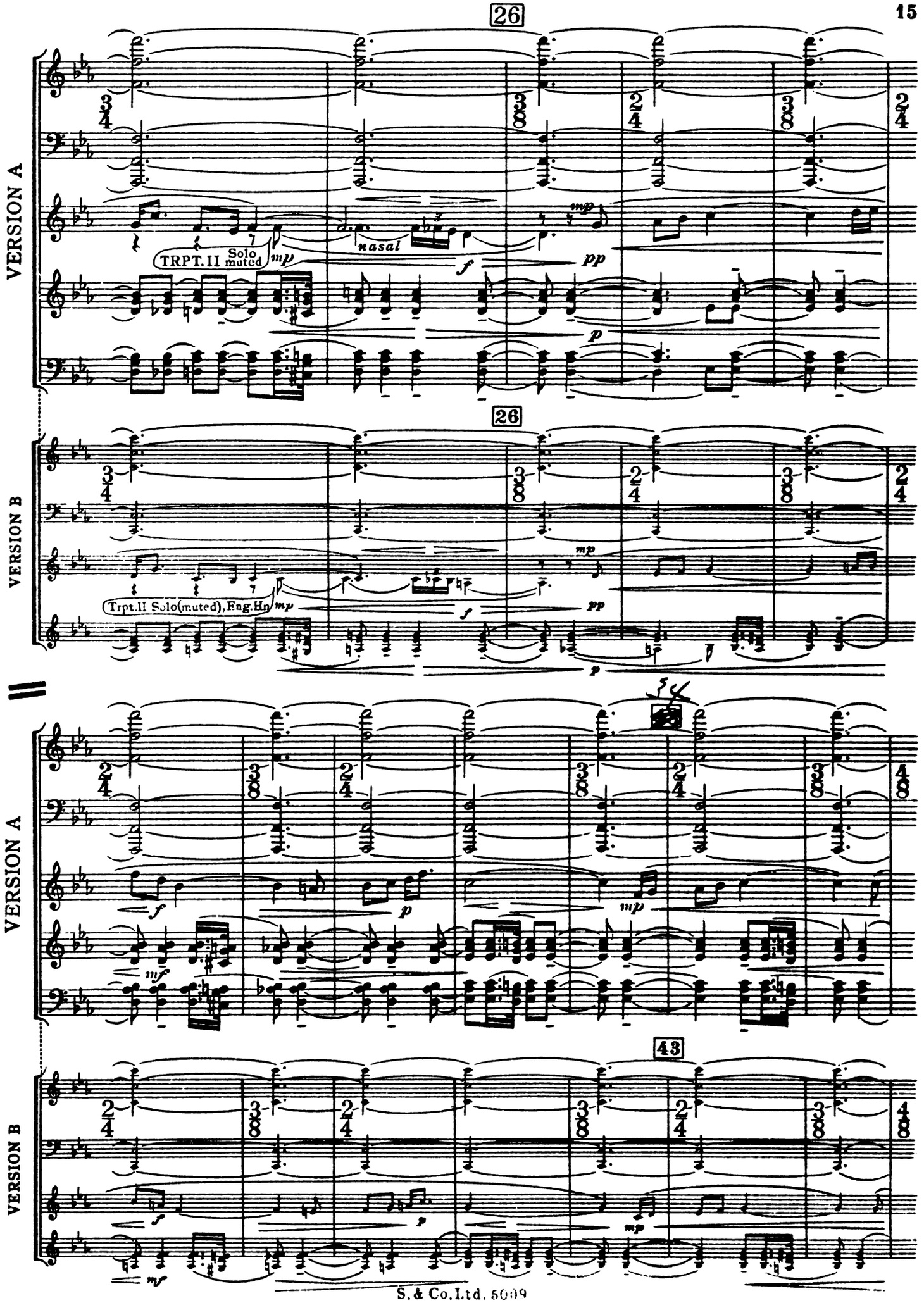


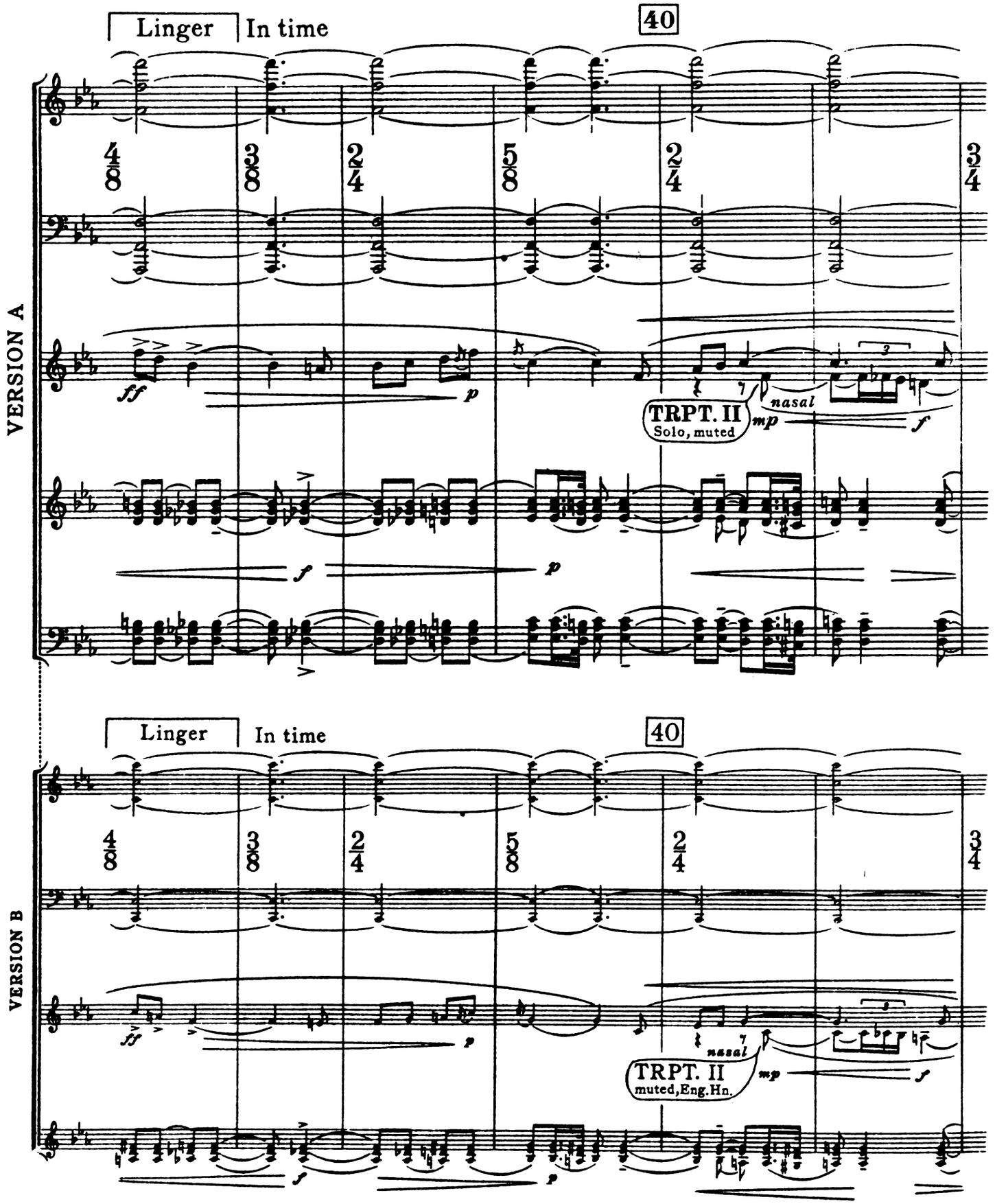

VERSION A
VERSION B

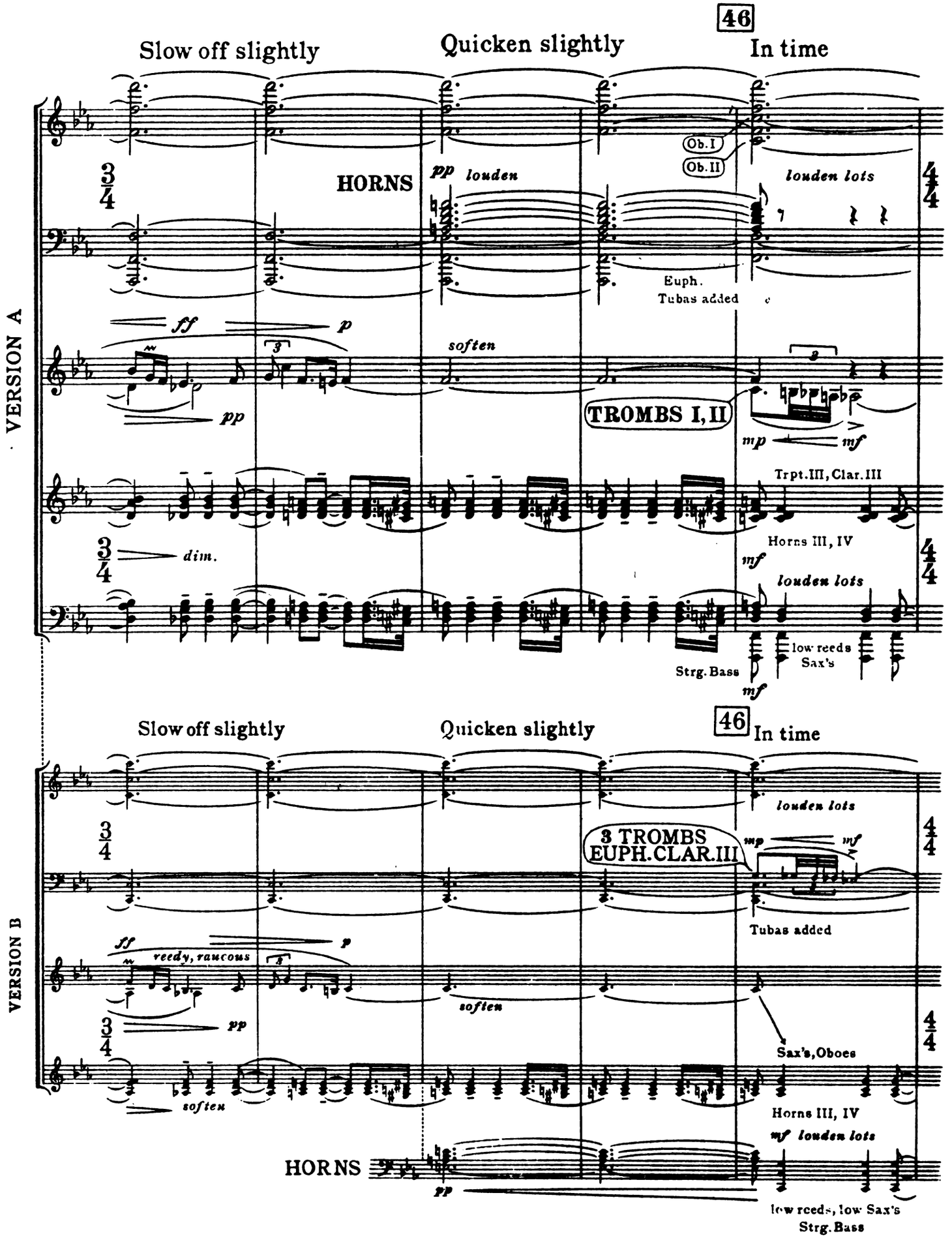

11
VERSION A
11
VERSION B

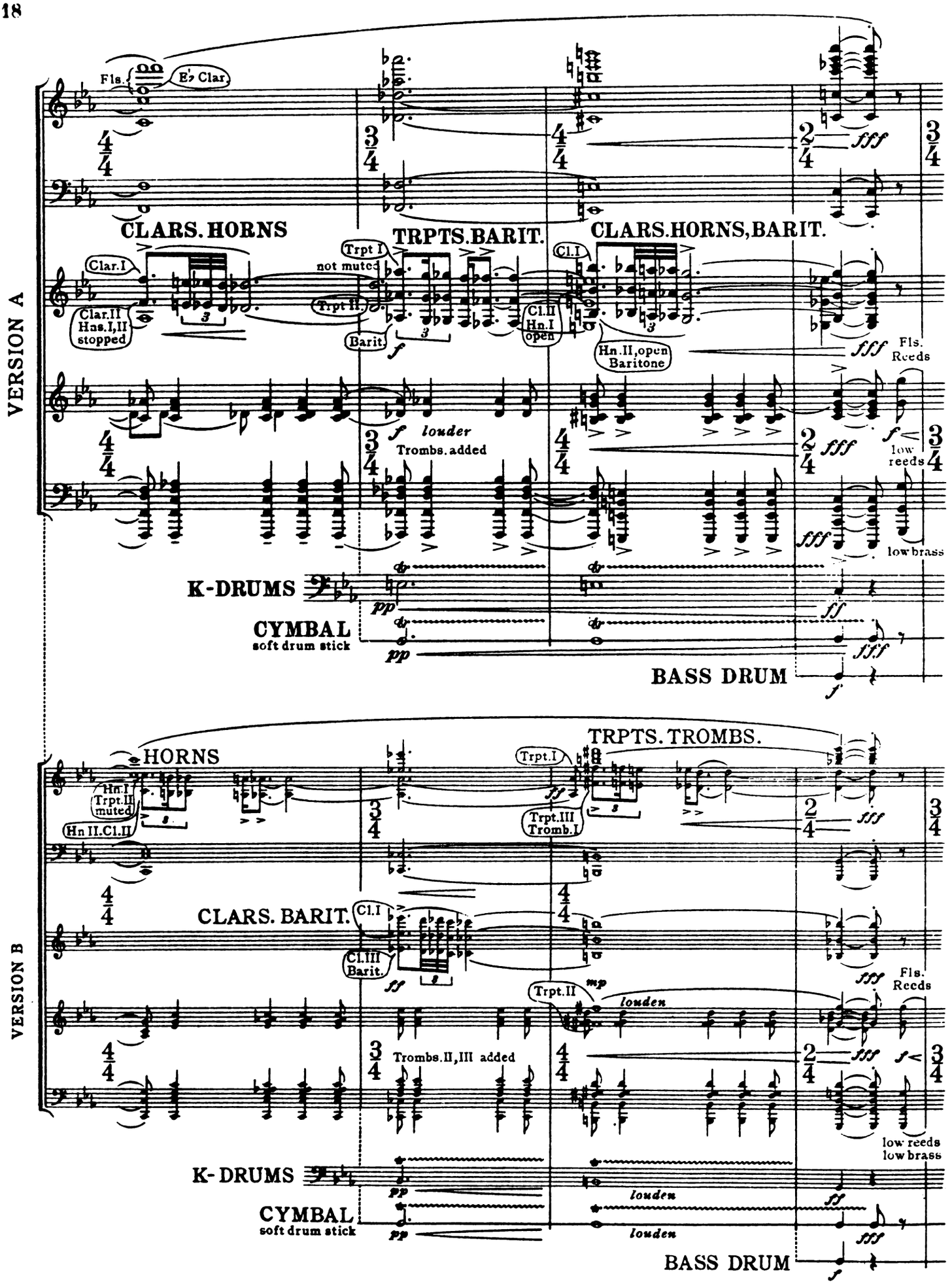


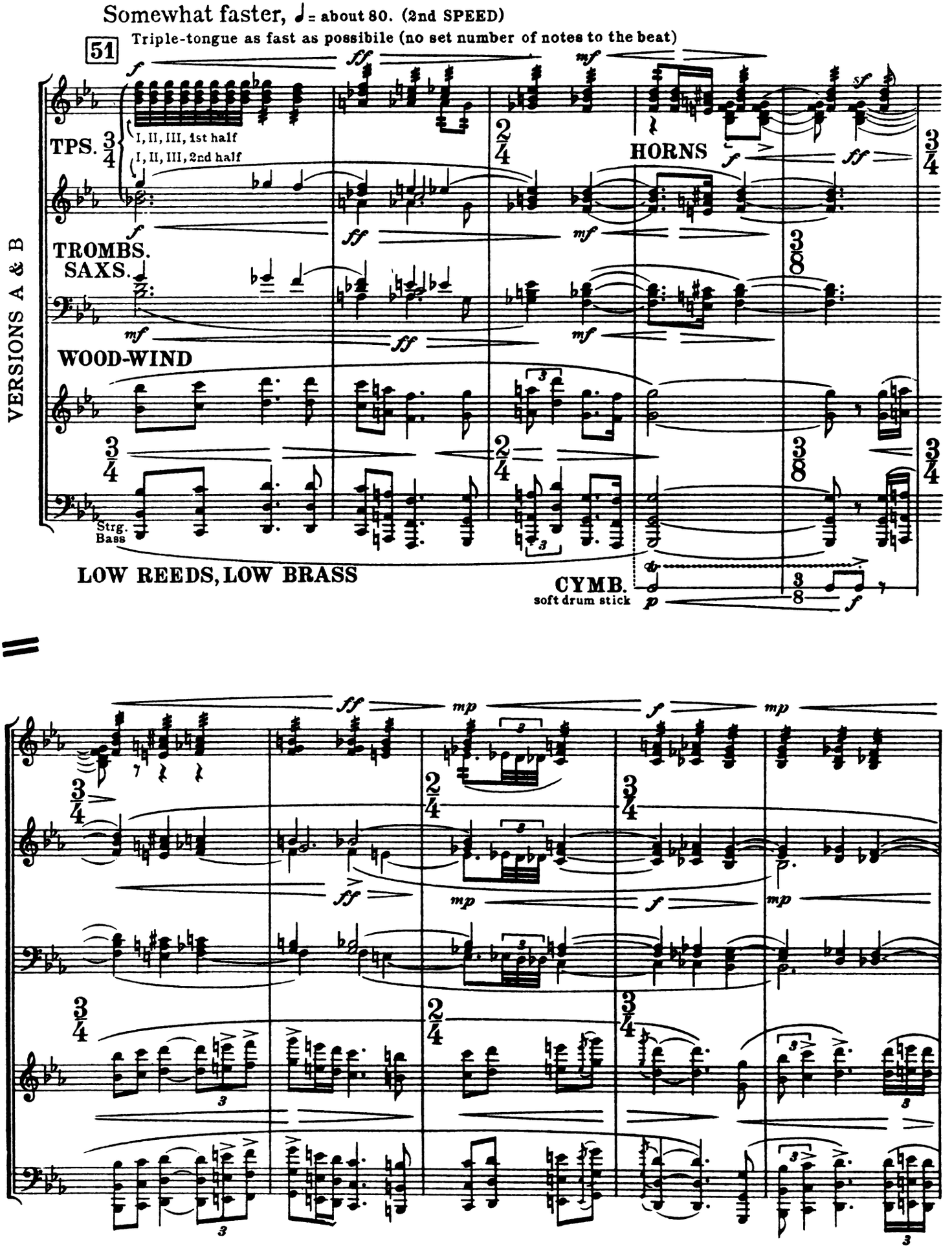
* The Flügelhorn or Soprano Saxophone Soloist may, if he likes, use his own expression marks, in place of those printed.

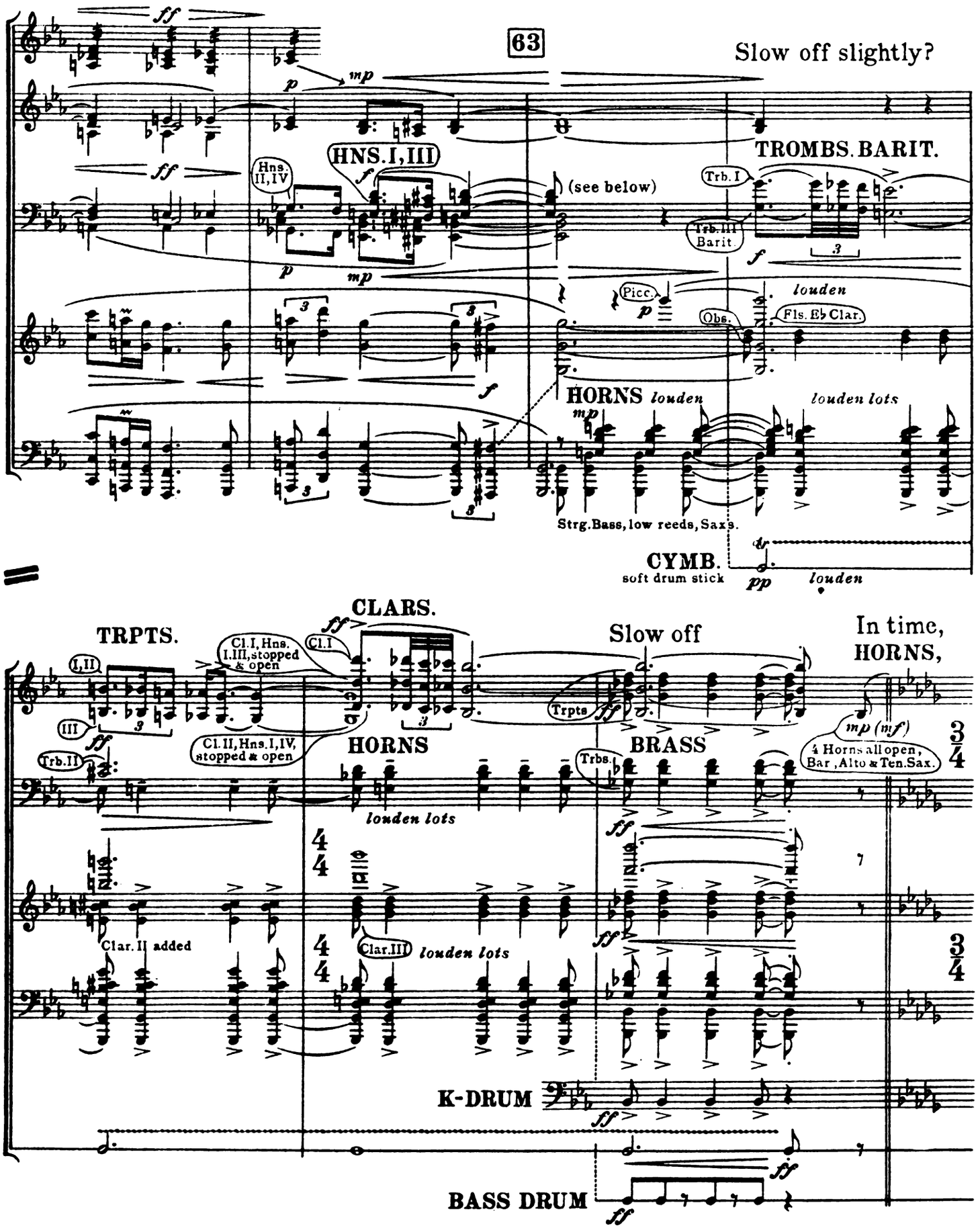

26
VERSION A
TRPT. II Solo muted
mp
nasal
f
pp
p
26
VERSION B
Trpt.II Solo(muted), Eng.Hn
mp
f
pp
p
VERSION A
f
p
mp
mf
43
VERSION B
f
p
mp
mf


VERSION A
Linger
In time
40
TRPT. II
Solo, muted
nasal
VERSION B
Linger
In time
40
TRPT. II
muted, Eng.Hn.
nasal


46
Slow off slightly
Quicken slightly
In time
VERSION A
HORNS
pp louden
Ob.I
Ob.II
louden lots
Euph.
Tubas added
ff
p
soften
pp
TROMBS I, II
mp
mf
Trpt.III, Clar.III
dim.
Horns III, IV
mf
louden lots
low reeds
Sax's
Strg.Bass
mf
46
Slow off slightly
Quicken slightly
In time
VERSION B
louden lots
3 TROMBS
EUPH.CLAR.III
mp
mf
Tubas added
ff
reedy, raucous
p
soften
pp
Sax's, Oboes
soften
Horns III, IV
mf louden lots
HORNS
pp
low reeds, low Sax's
Strg.Bass


VERSION A
Fls.
E♭ Clar.
CLARS. HORNS
TRPTS. BARIT.
CLARS. HORNS, BARIT.
Clar. I
Clar. II
Hns. I, II
stopped
Trpt I
not muted
Trpt II
Barit.
Cl. I
Cl. II
Hn. I
open
Hn. II, open
Baritone
Fls.
Reeds
louder
Trombs. added
low
reeds
low brass
K-DRUMS
CYMBAL
soft drum stick
BASS DRUM
VERSION B
HORNS
TRPTS. TROMBS.
Hn. I
Trpt. II
muted
Hn. II. Cl. II
Trpt. I
Trpt. III
Tromb. I
CLARS. BARIT.
Cl. I
Cl. III
Barit.
Trpt. II
louden
Trombs. II, III added
Fls.
Reeds
low reeds
low brass
K-DRUMS
CYMBAL
soft drum stick
BASS DRUM

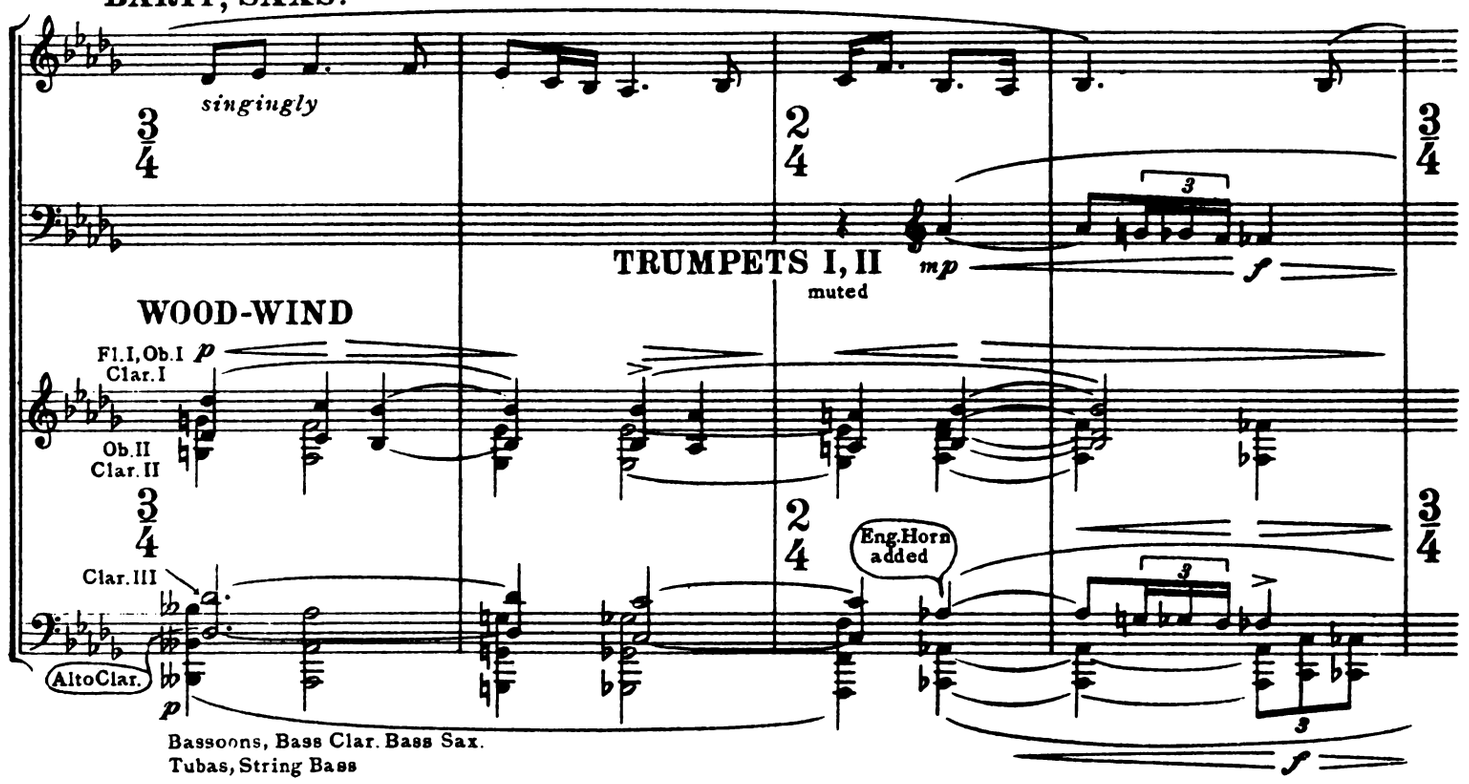

Somewhat faster, ♩ = about 80. (2nd SPEED)
51
Triple-tongue as fast as possibile (no set number of notes to the beat)
TPS.
I, II, III, 1st half
I, II, III, 2nd half
HORNS
TROMBS.
SAXS.
WOOD-WIND
Strg. Bass
LOW REEDS, LOW BRASS
CYMB.
soft drum stick
VERSIONS A & B

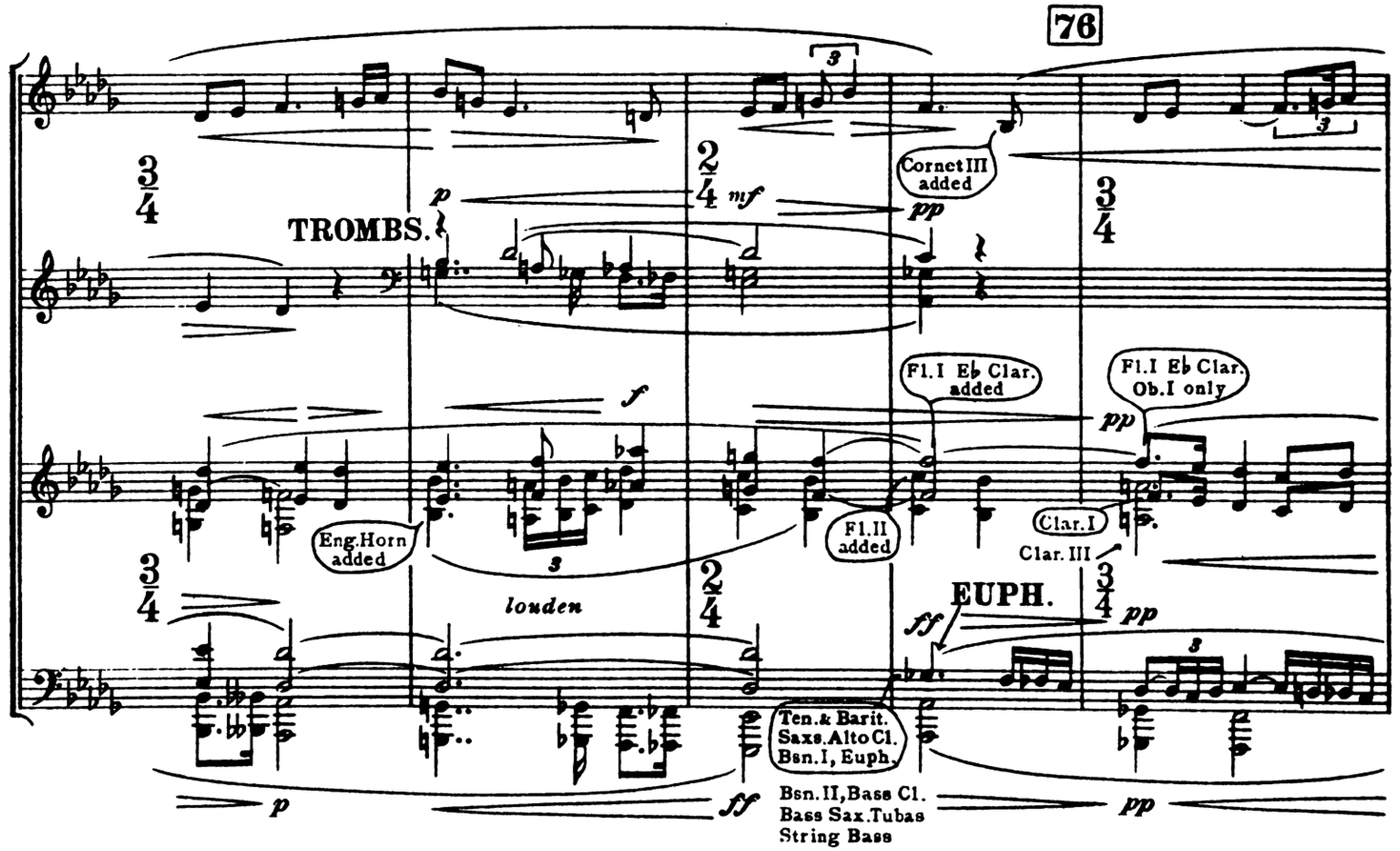

63
Slow off slightly?
HNS. I, III
Hns. II, IV
(see below)
TROMBS. BARIT.
Trb. I
Trb. III Barit.
Picc.
Obs.
louden
Fls. E♭ Clar.
HORNS louden
louden lots
Strg. Bass, low reeds, Saxs.
CYMB.
soft drum stick
louden
CLARS.
TRPTS.
Cl. I, Hns. I. III, stopped & open
Cl. I
Slow off
In time, HORNS,
Trpts
Cl. II, Hns. I, IV, stopped & open
HORNS
BRASS
Trbs.
4 Horns all open, Bar., Alto & Ten. Sax.
louden lots
Clar. II added
Clar. III
K-DRUM
BASS DRUM

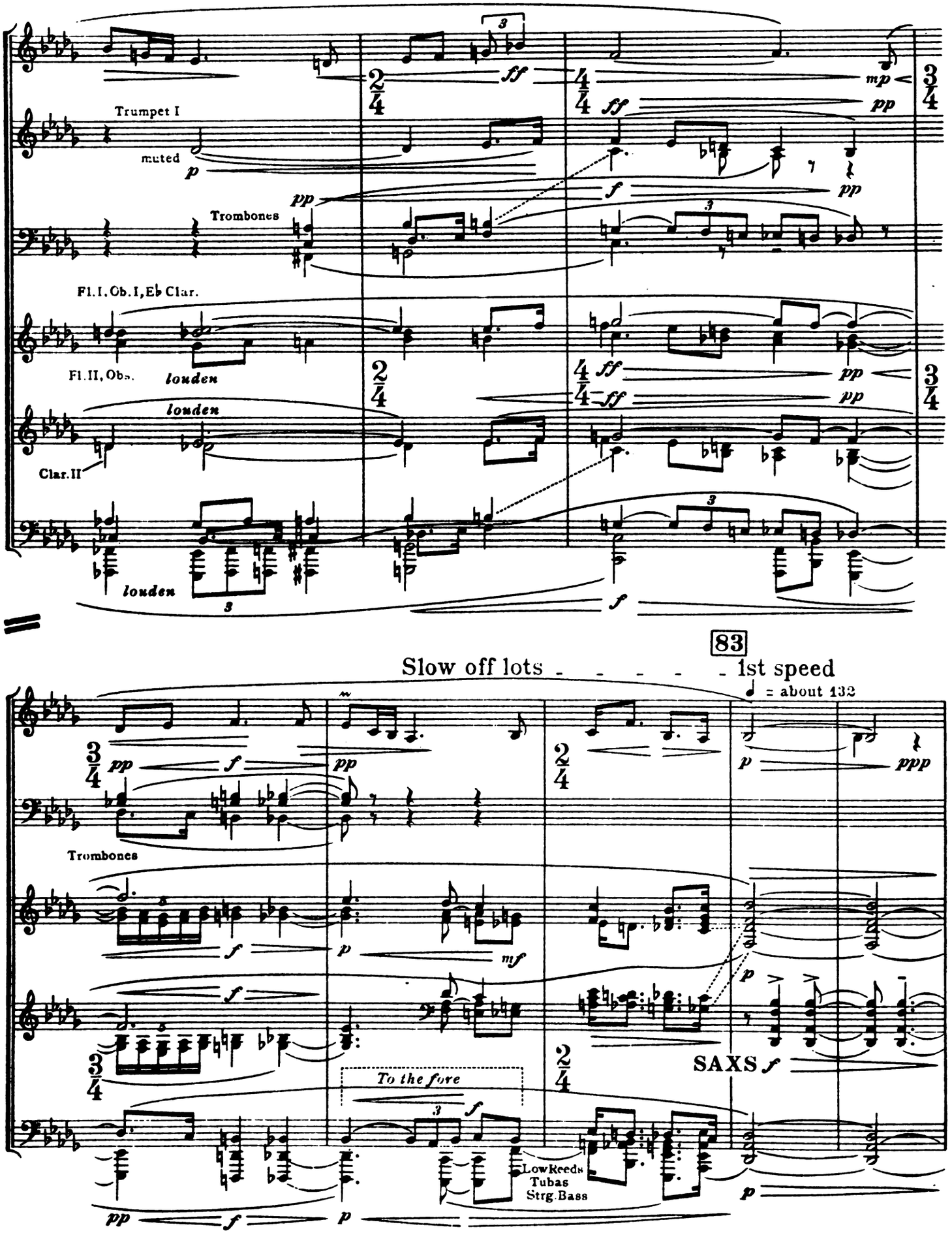
68

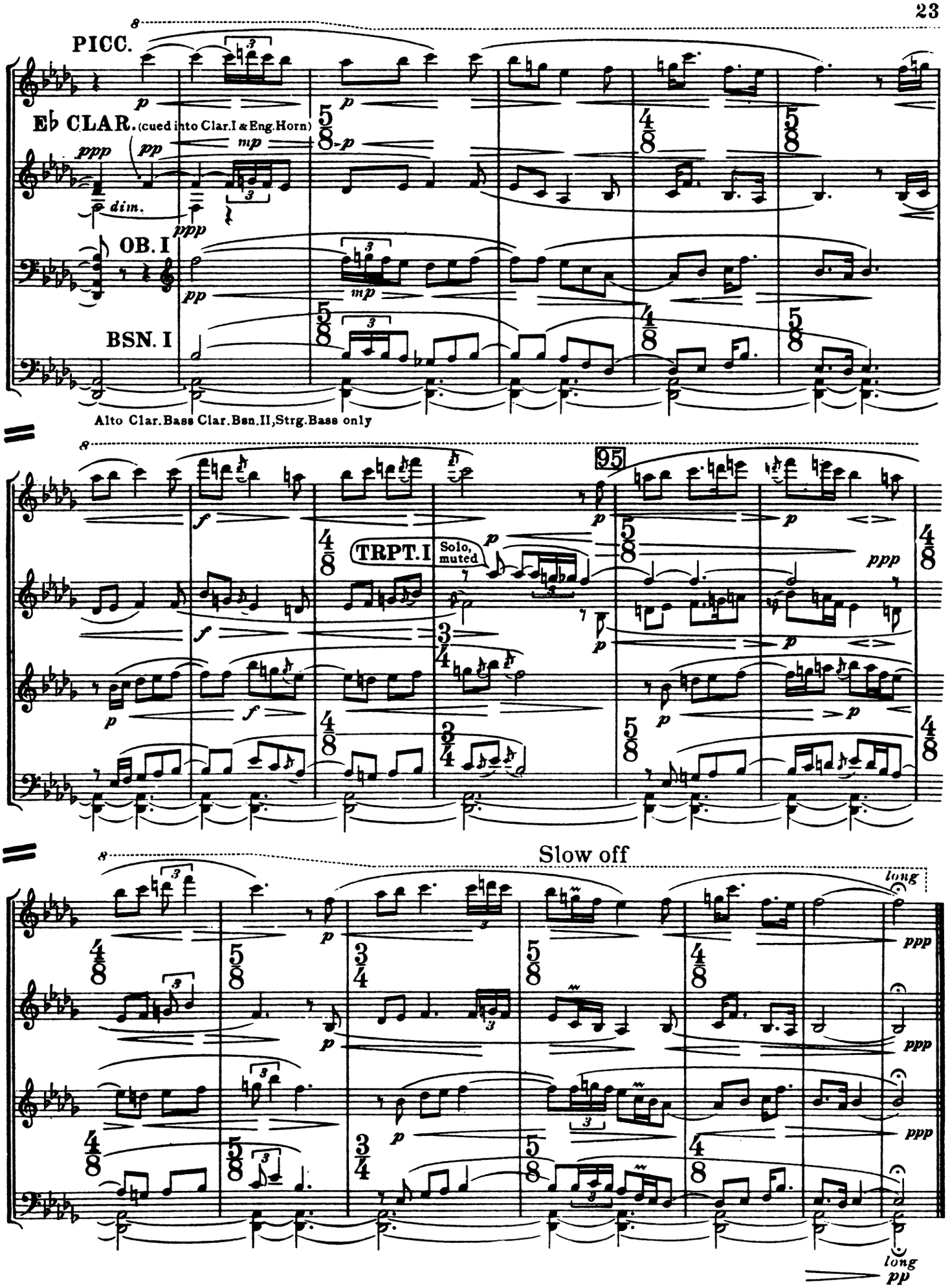
2nd speed, but waywardly (**Tempo rubato**) ♩ = about 76

BARIT, SAXS.






Trumpet I
muted
Trombones
Fl.I, Ob.I, Eb Clar.
Fl.II, Obs.
louden
louden
Clar.II
louden
83
Slow off lots - - - - - 1st speed
= about 132
Trombones
To the fore
SAXS
Low Reeds
Tubas
Strg.Bass


PICC.
Eb CLAR. (cued into Clar.I & Eng.Horn)
OB. I
BSN. I
Alto Clar. Bass Clar. Bsn.II, Strg. Bass only
95
TRPT. I
Solo, muted
Slow off
long
long

Playing-time: 1.45 mins.

4th 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

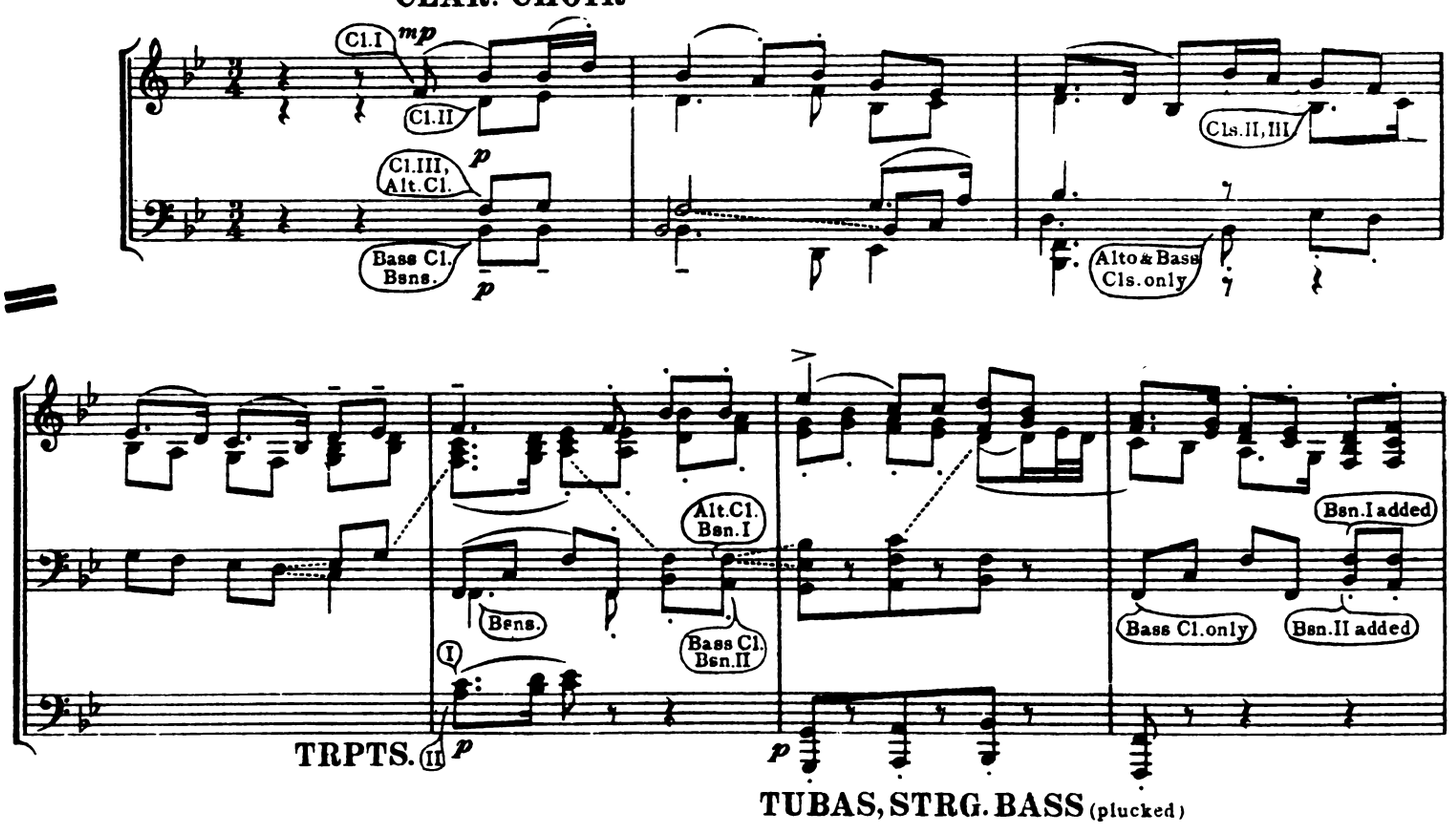
PERCY ALDRIDGE GRAINGER

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.

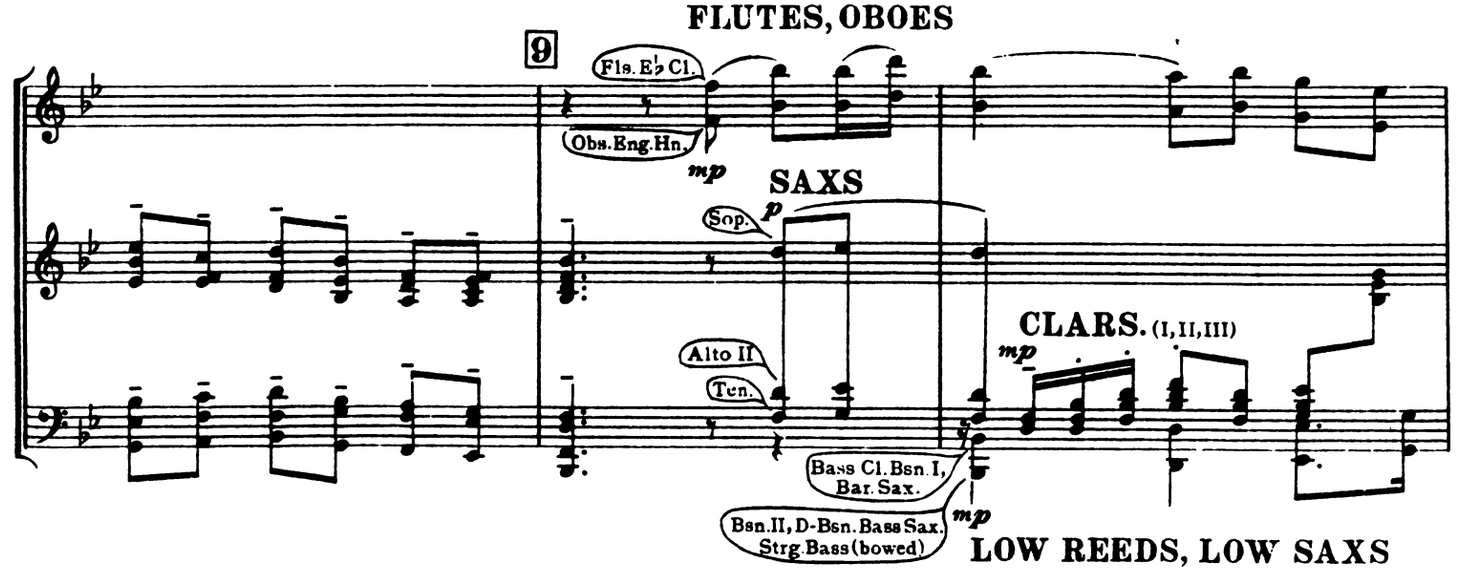
COMPRESSED FULL SCORE

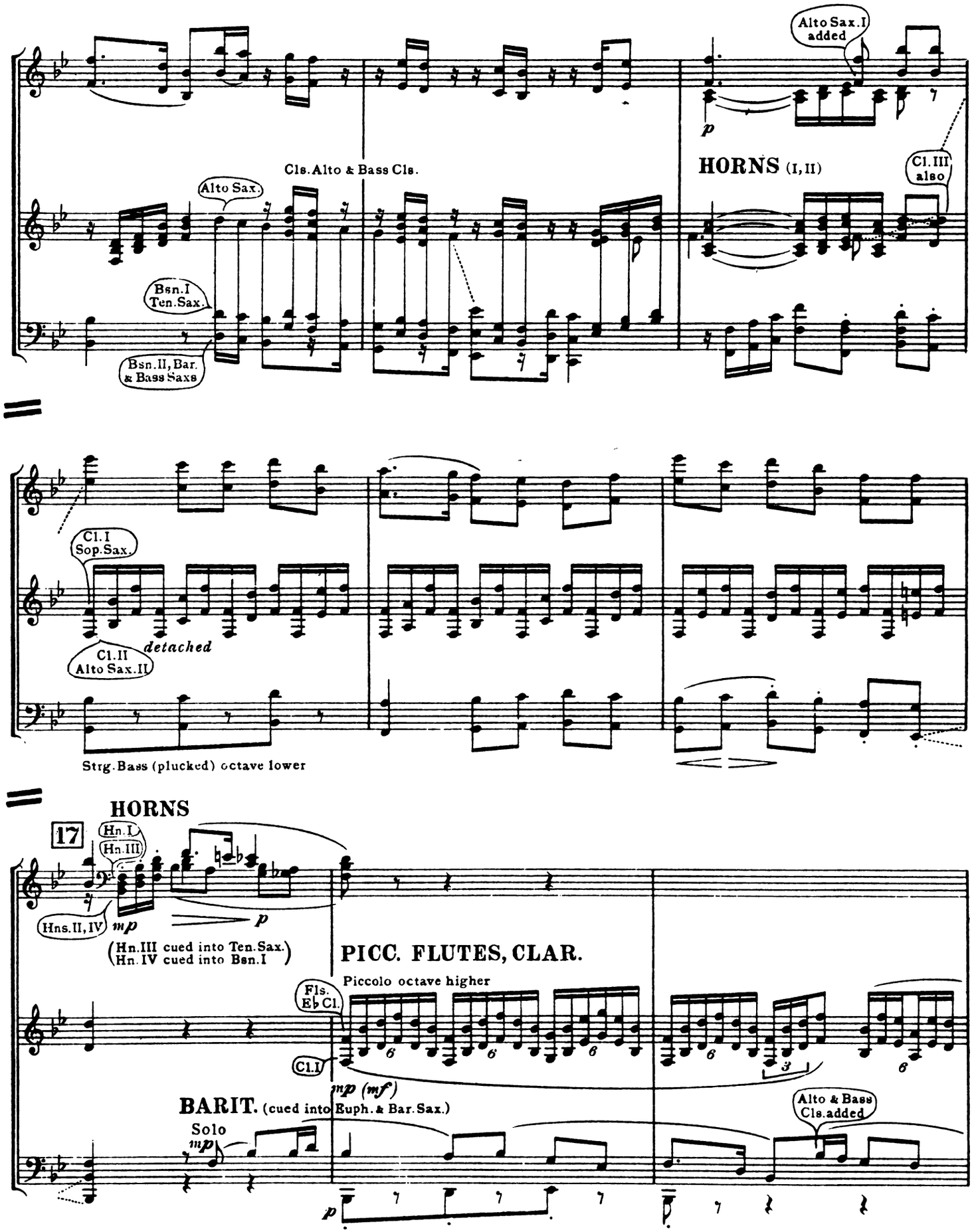
Sprightly, ♩ = about 92

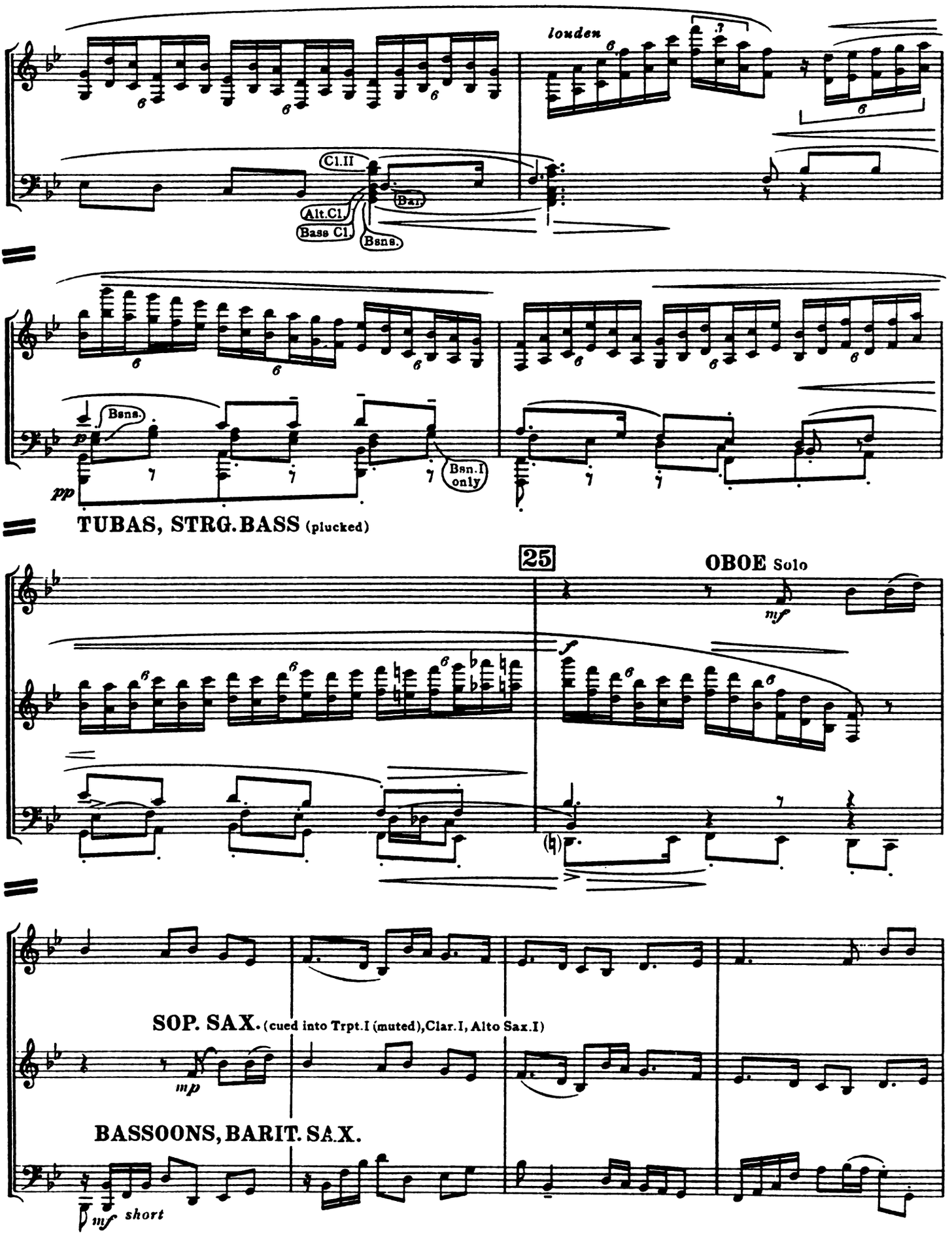
CLAR. CHOIR

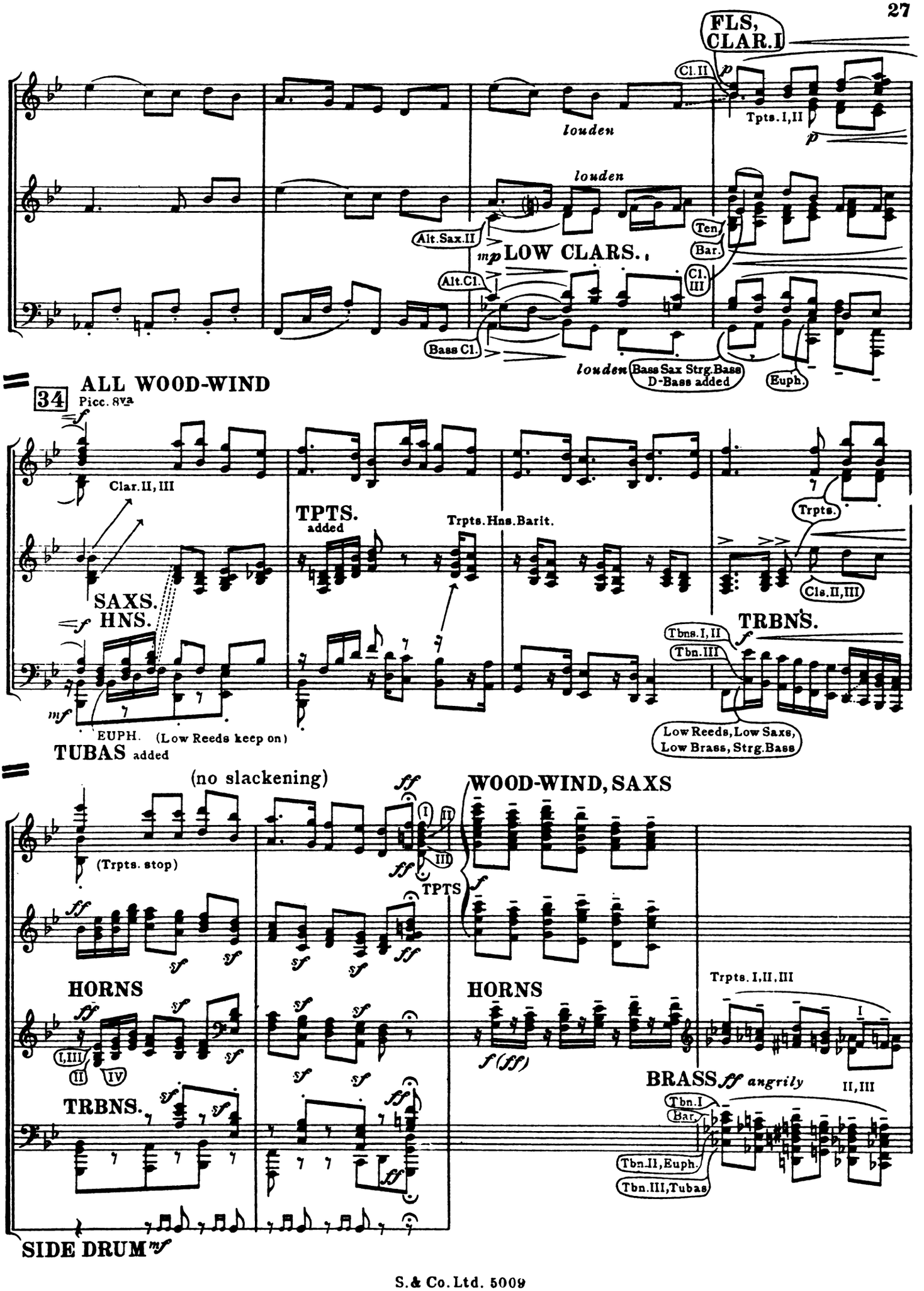


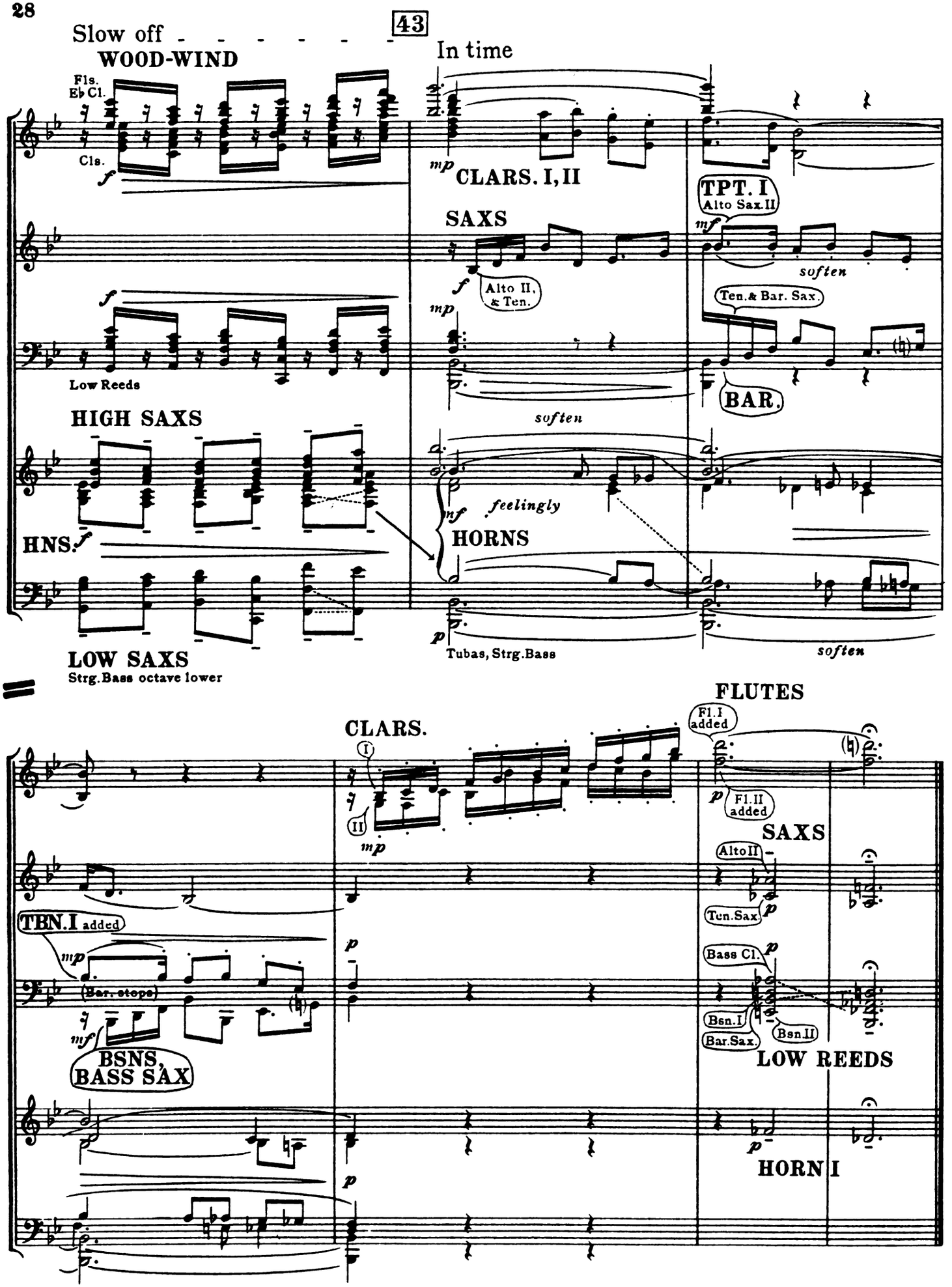
FLUTES, OBOES




Alto Sax.I added
p
HORNS (I, II)
Cl.III also
Cls.Alto & Bass Cls.
Alto Sax.
Bsn.I Ten.Sax.
Bsn.II, Bar. & Bass Saxs
Cl.I Sop.Sax.
detached
Cl.II Alto Sax.II
Strg.Bass (plucked) octave lower
HORNS
17
Hn.I
Hn.III
Hns.II, IV
mp
p
(Hn.III cued into Ten.Sax.
Hn.IV cued into Bsn.I)
PICC. FLUTES, CLAR.
Piccolo octave higher
Fls.
E♭Cl.
Cl.I
mp (mf)
BARIT. (cued into Euph. & Bar.Sax.)
Solo
mp
Alto & Bass Cls.added
p
TUBAS also Strg.Bass (plucked)


louden
Cl.II
Alt.Cl.
Base Cl.
Bar.
Bsns.
Bsns.
p
pp
Bsn.I only
TUBAS, STRG.BASS (plucked)
25
OBOE Solo
mf
f
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
louden
Alt. Sax. II
mp LOW CLARS.
Alt. Cl.
Bass Cl.
Ten.
Bar.
Cl. III
louden
Bass Sax Strg. Bass D-Bass added
Euph.
34
ALL WOOD-WIND
Picc. 8va
Clar. II, III
TPTS. added
Trpts. Hns. Barit.
Trpts.
Cls. II, III
SAXS. HNS.
TRBNS.
Tbns. I, II
Tbn. III
EUPH. (Low Reeds keep on)
TUBAS added
Low Reeds, Low Saxs, Low Brass, Strg. Bass
(no slackening)
WOOD-WIND, SAXS
(Trpts. stop)
TPTS
HORNS
HORNS
Trpts. I, II, III
I, III
II
IV
f (ff)
BRASS ff angrily
II, III
TRBNS.
Tbn. I
Bar.
Tbn. II, Euph.
Tbn. III, Tubas
SIDE DRUM mf


43
Slow off
In time
WOOD-WIND
Fls.
Eb Cl.
Cls.
CLARS. I, II
SAXS
Alto II, & Ten.
TPT. I
Alto Sax.II
soften
Ten.& Bar. Sax.
BAR.
Low Reeds
HIGH SAXS
HNS.
soften
feelingly
HORNS
LOW SAXS
Strg.Bass octave lower
Tubas, Strg.Bass
soften
FLUTES
CLARS.
Fl.I added
Fl.II added
SAXS
Alto II
Ten.Sax.
TBN.I added
Bar. stops
Bass Cl.
Bsn.I
Bsn.II
Bar.Sax.
BSNS, BASS SAX
LOW REEDS
HORN I

5th movement of "Lincolnshire Posy"

Playing-time : 3.08 mins

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

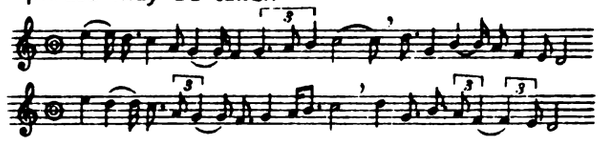
This version for Military Band (worked out and scored, Feb., 1937) is the root-form of this setting, from which root-form the version for 2 pianos—4 hands (British Folk-Music Settings, Nr. 35-5) is an off-shoot. But this root-form for Military Band (except bars 14-32, which date from FEB., 1937) closely follows a sketch for a setting for Chorus, Organ and Brass dating from 1911.

by

PERCY ALDRIDGE GRAINGER

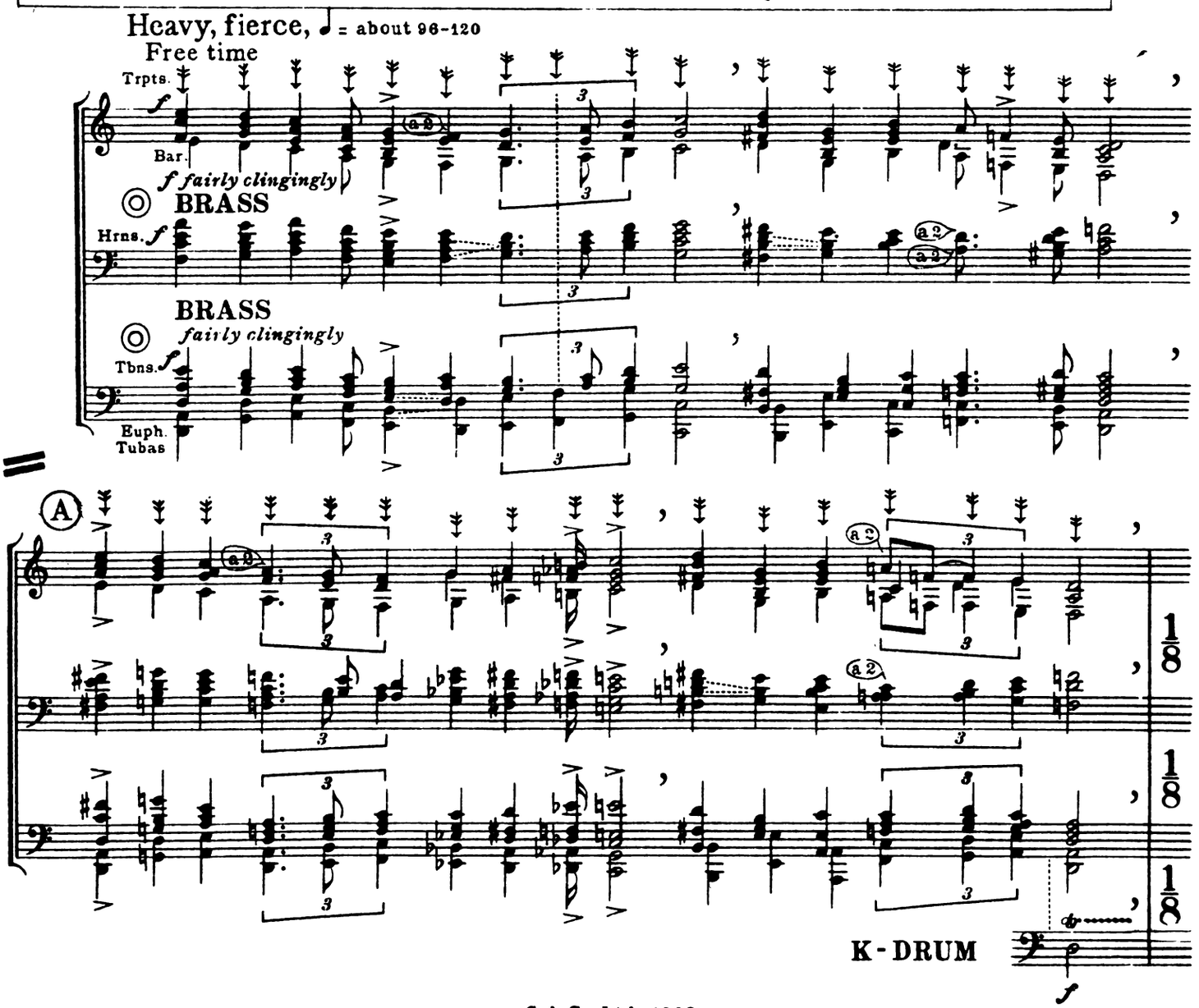
COMPRESSED FULL SCORE

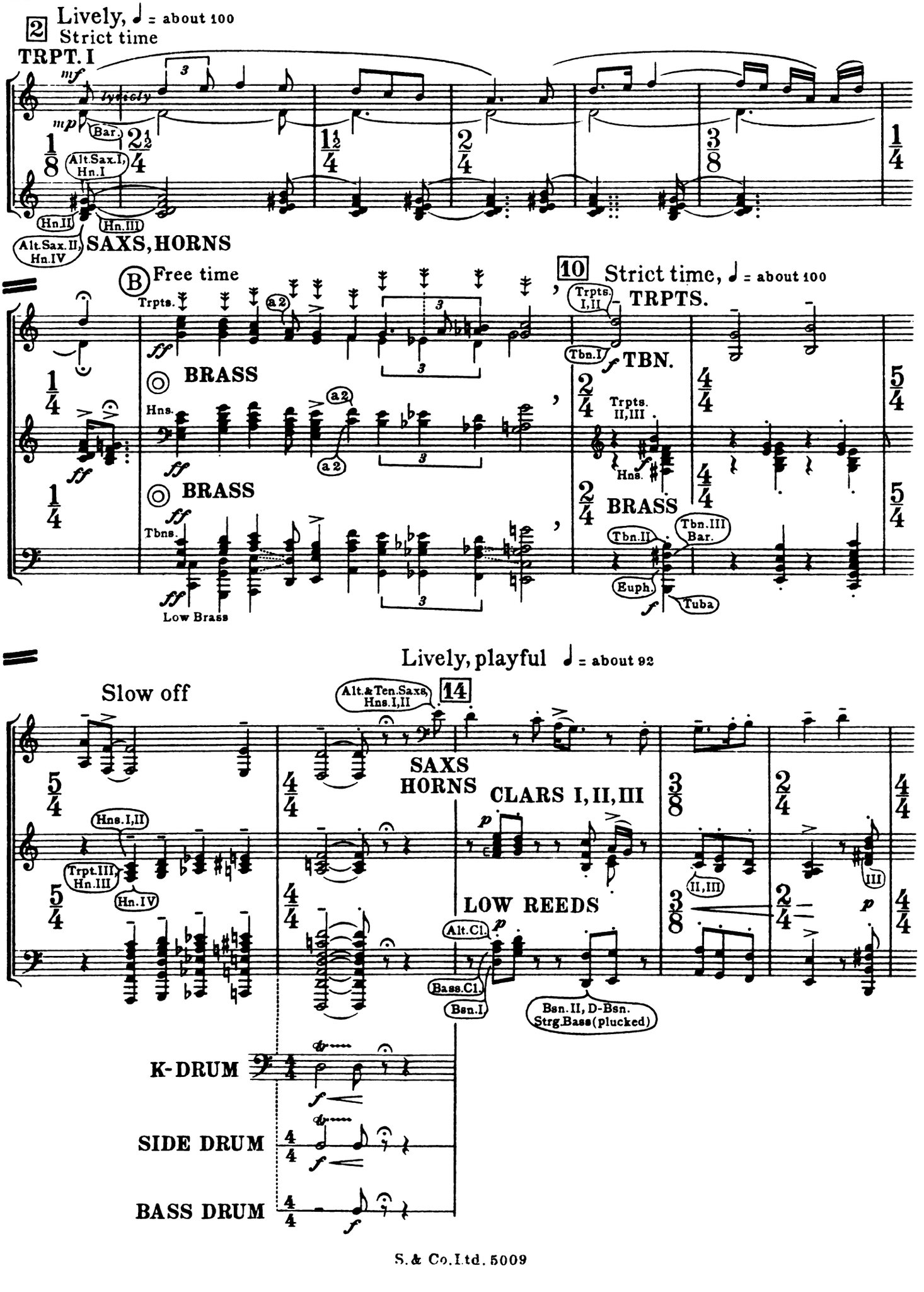
N B. In the passages marked "Free Time" (between the sign 𝄐 and the next bar-line) the bandleader should slightly vary his beat-lengths with that rhythmic elasticity so characteristic of many English folksingers .. and especially characteristic of George Wray, the singer of this song. Thus the opening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

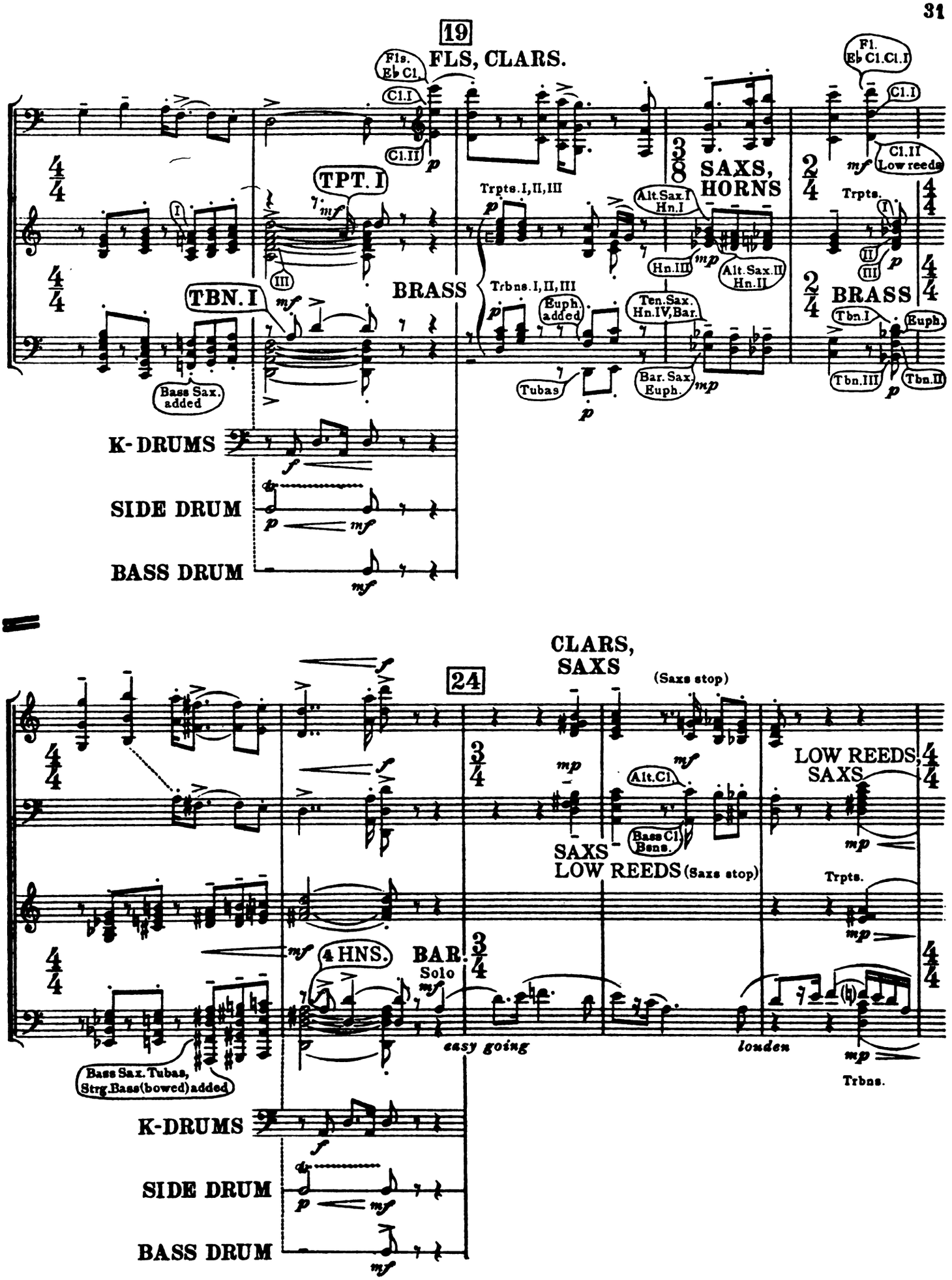


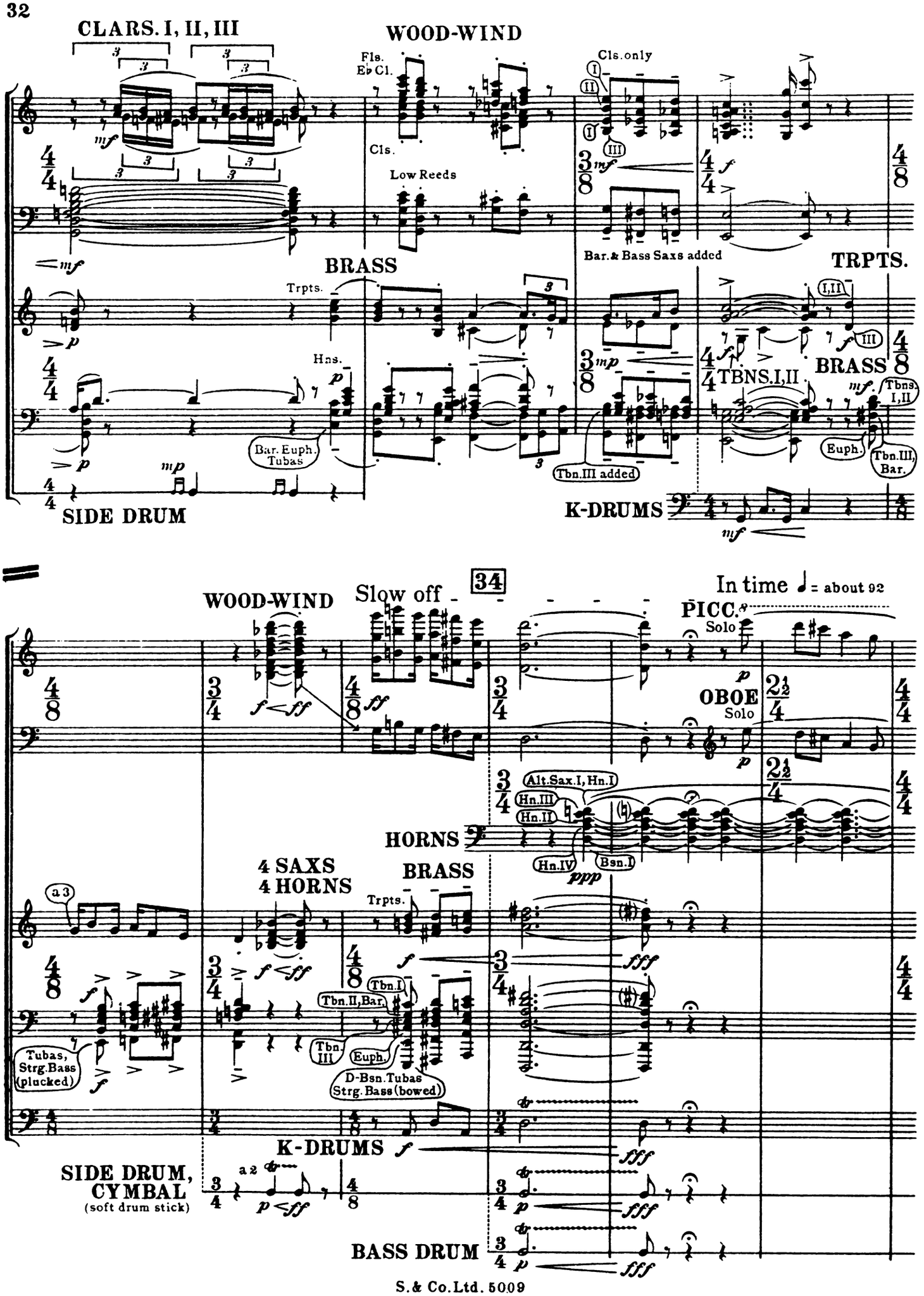
or equally well as follows

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.

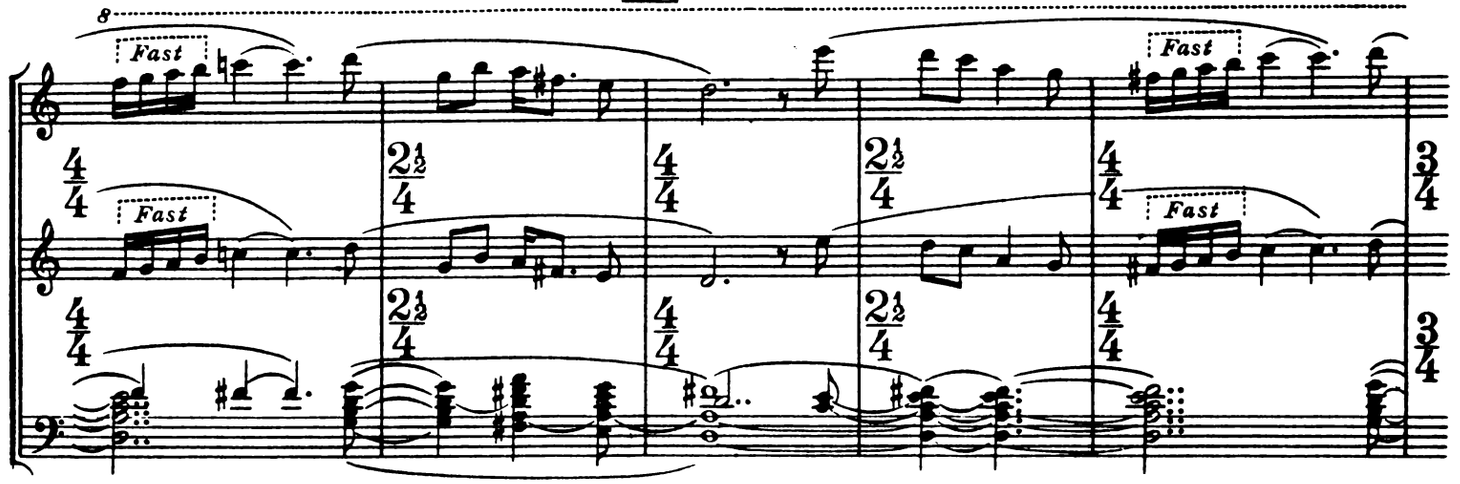



2 Lively, ♩ = about 100
Strict time
TRPT. I
mf
tutticly
mp
Bar.
Alt.Sax.I, Hn.I
Hn.II
Hn.III
Alt.Sax.II, Hn.IV
SAXS, HORNS
B Free time
Trpts.
a2
ff
BRASS
Hns.
Tbns.
Low Brass
10 Strict time, ♩ = about 100
Trpts. I,II
TRPTS.
Tbn.I
TBN.
Trpts. II,III
Tbn.II
Tbn.III
Bar.
Euph.
Tuba
Lively, playful ♩ = about 92
Slow off
Alt.&Ten.Saxs, Hns.I,II
14
SAXS
HORNS
CLARS I, II, III
LOW REEDS
Trpt.III, Hn.III
Hn.IV
Alt.Cl.
Bass.Cl.
Bsn.I
Bsn.II, D-Bsn. Strg.Bass(plucked)
K-DRUM
SIDE DRUM
BASS DRUM

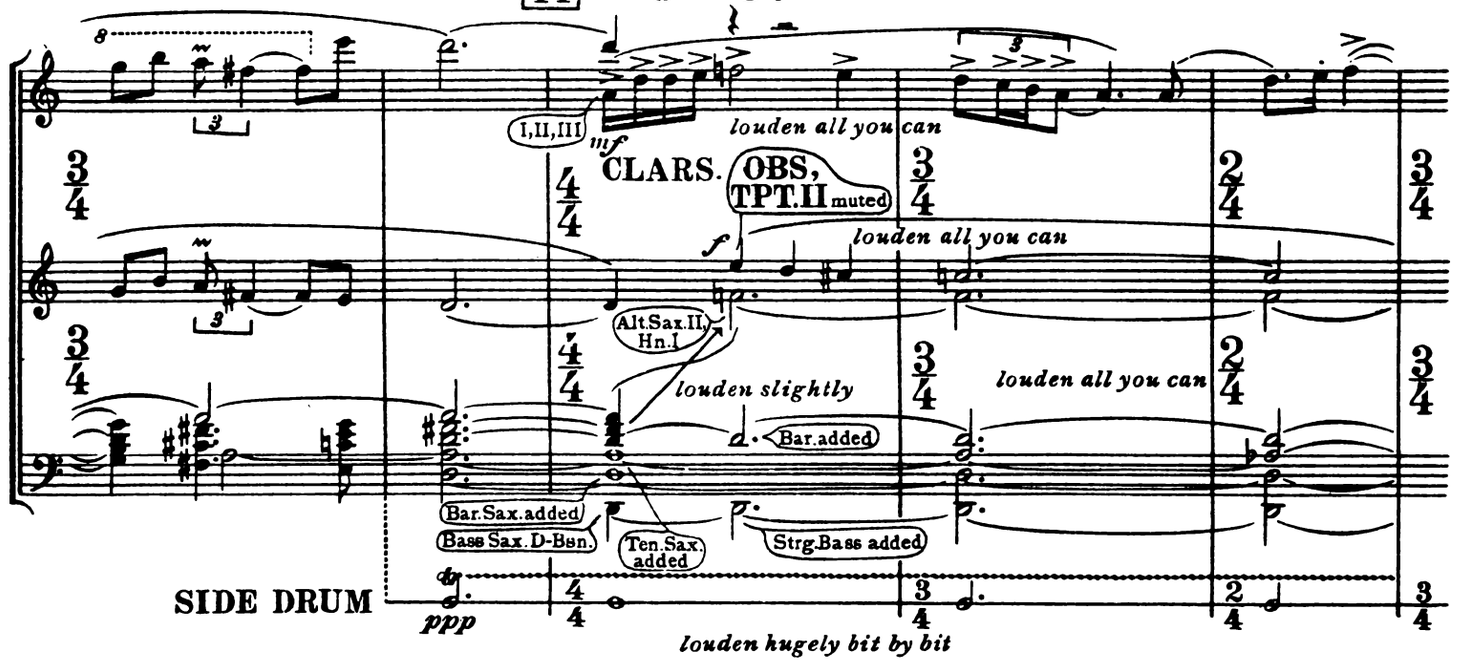

19
FLS, CLARS.
Fls.
E♭ Cl.
Cl.I
Cl.II
TPT. I
Trpts. I, II, III
SAXS, HORNS
Alt. Sax. I
Hn. I
Hn. III
Alt. Sax. II
Hn. II
Fl.
E♭ Cl. Cl. I
Cl. II
Low reeds
Trpts.
TBN. I
BRASS
Trbns. I, II, III
Euph.
added
Ten. Sax.
Hn. IV, Bar.
Tubas
Bar. Sax.
Euph.
Tbn. I
Euph.
Tbn. III
Tbn. II
Bass Sax.
added
K-DRUMS
SIDE DRUM
BASS DRUM
24
CLARS,
SAXS
(Saxs stop)
Alt. Cl.
Bass Cl.
Bsns.
SAXS
LOW REEDS (Saxs stop)
LOW REEDS,
SAXS
4 HNS.
BAR.
Solo
easy going
louden
Bass Sax. Tubas,
Strg. Bass (bowed) added
K-DRUMS
SIDE DRUM
BASS DRUM

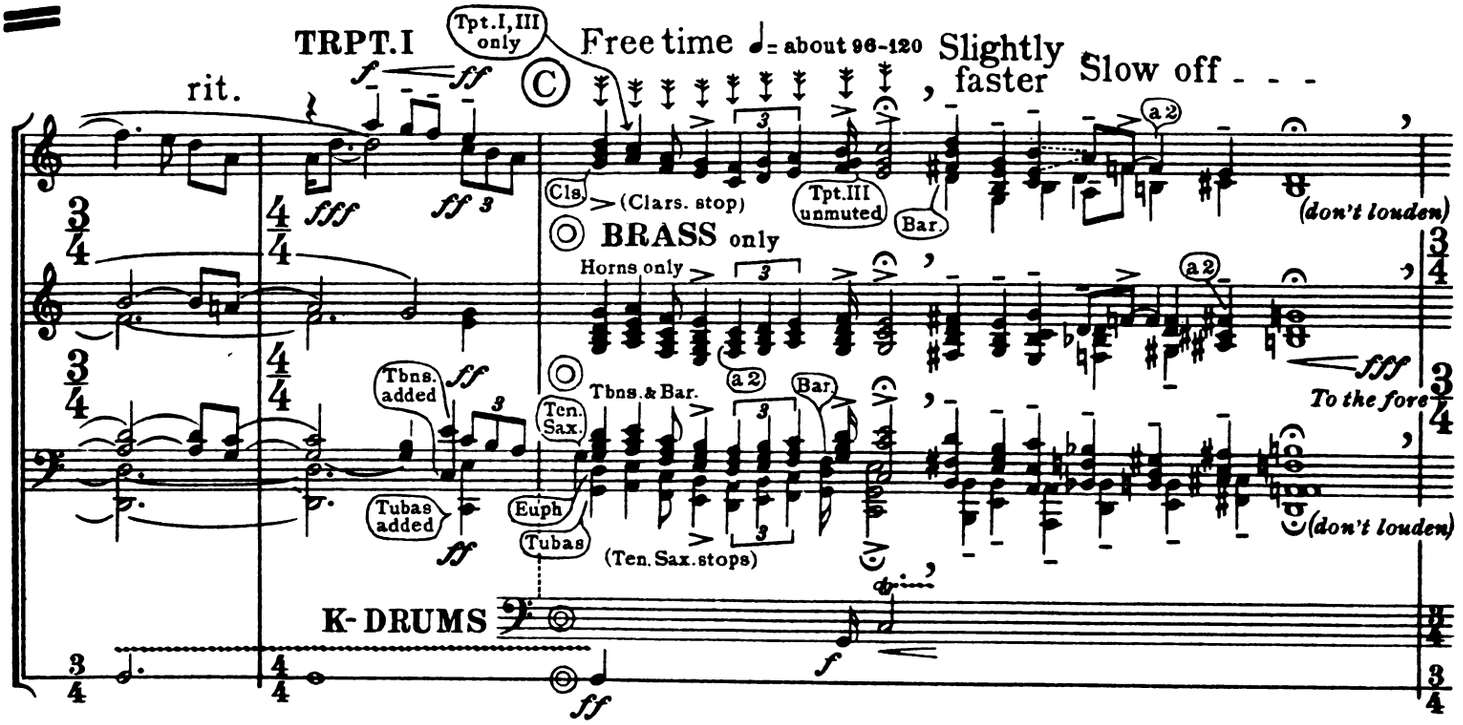

CLARS. I, II, III
WOOD-WIND
Fls.
E♭ Cl.
Cls.
Low Reeds
Cls. only
BRASS
Trpts.
Hns.
Bar. Euph. Tubas
Bar. & Bass Saxs added
TRPTS.
TBNS. I, II
BRASS
Tbns. I, II
Euph.
Tbn. III, Bar.
Tbn. III added
SIDE DRUM
K-DRUMS
WOOD-WIND
Slow off
34
In time ♩ = about 92
PICC.
Solo
OBOE
Solo
Alt. Sax. I, Hn. I
Hn. III
Hn. II
HORNS
Hn. IV
Bsn. I
4 SAXS
4 HORNS
BRASS
Trpts.
a 3
Tbn. I
Tbn. II, Bar.
Tbn. III
Euph.
Tubas, Strg. Bass (plucked)
D-Bsn. Tubas
Strg. Bass (bowed)
K-DRUMS
SIDE DRUM, CYMBAL
(soft drum stick)
a 2
BASS DRUM

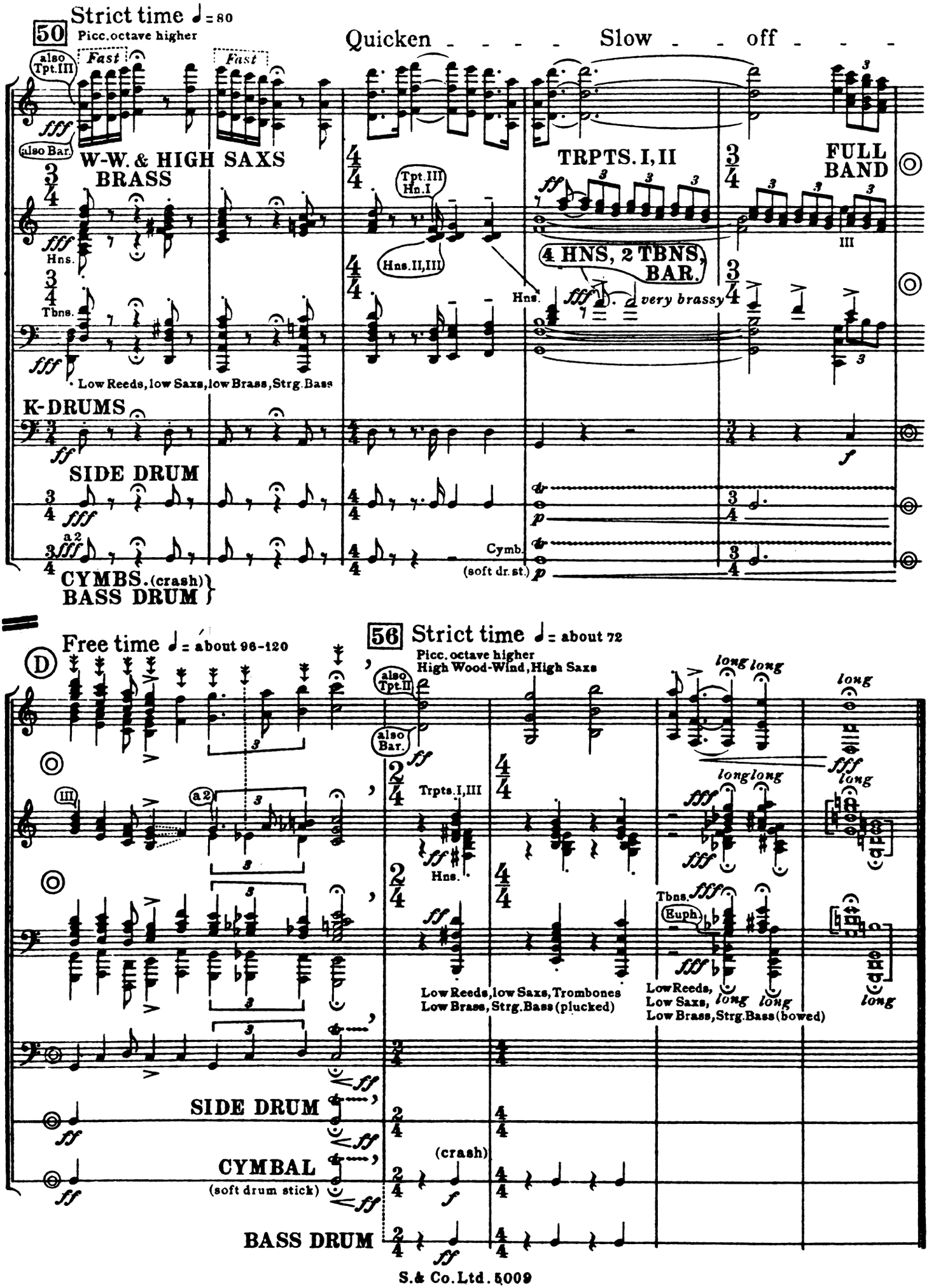
39



44 Lingeringly ♩ = about 69






50 Strict time ♩= 80
Picc. octave higher
Quicken - - - - Slow - - off - - -
also Tpt. III
Fast
Fast
also Bar.
W-W. & HIGH SAXS
BRASS
TRPTS. I, II
FULL BAND
Tpt. III
Hn. I
Hns. II, III
4 HNS, 2 TBNS, BAR.
very brassy
Hns.
Tbns.
Low Reeds, low Saxs, low Brass, Strg. Bass
K-DRUMS
SIDE DRUM
Cymb.
(soft dr. st.)
CYMBS. (crash)
BASS DRUM
Free time ♩= about 96-120
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,
Low Brass, Strg. Bass (bowed)
SIDE DRUM
CYMBAL
(soft drum stick)
(crash)
BASS DRUM

Playing-time: 2.25 mins.

6th movement of "Lincolnshire Posy"

6. "THE LOST LADY FOUND"

(Dance Song)

* English folksong noted down by Lucy E. Broadwood, from the singing of her Lincolnshire nurse Mrs. Hill, and set for Military Band by

PERCY ALDRIDGE GRAINGER

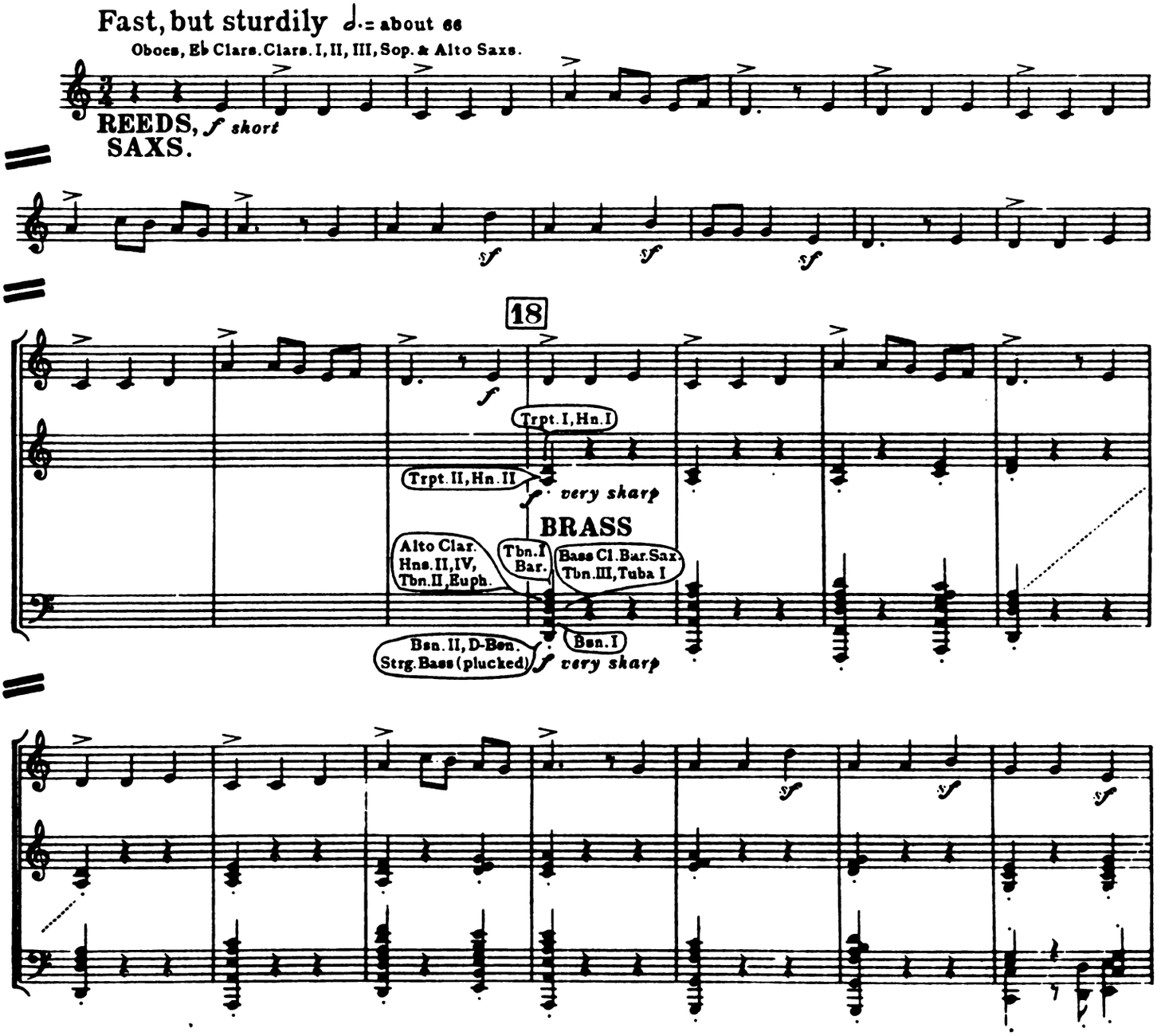
This version for Military Band (written Jan., 1927), is an off-shoot from the root-form of this setting, which was tone-wrought for mixed voices and chamber music (9 or more instruments) late in 1910 (see "British Folk-Music Settings" Nr. 33).

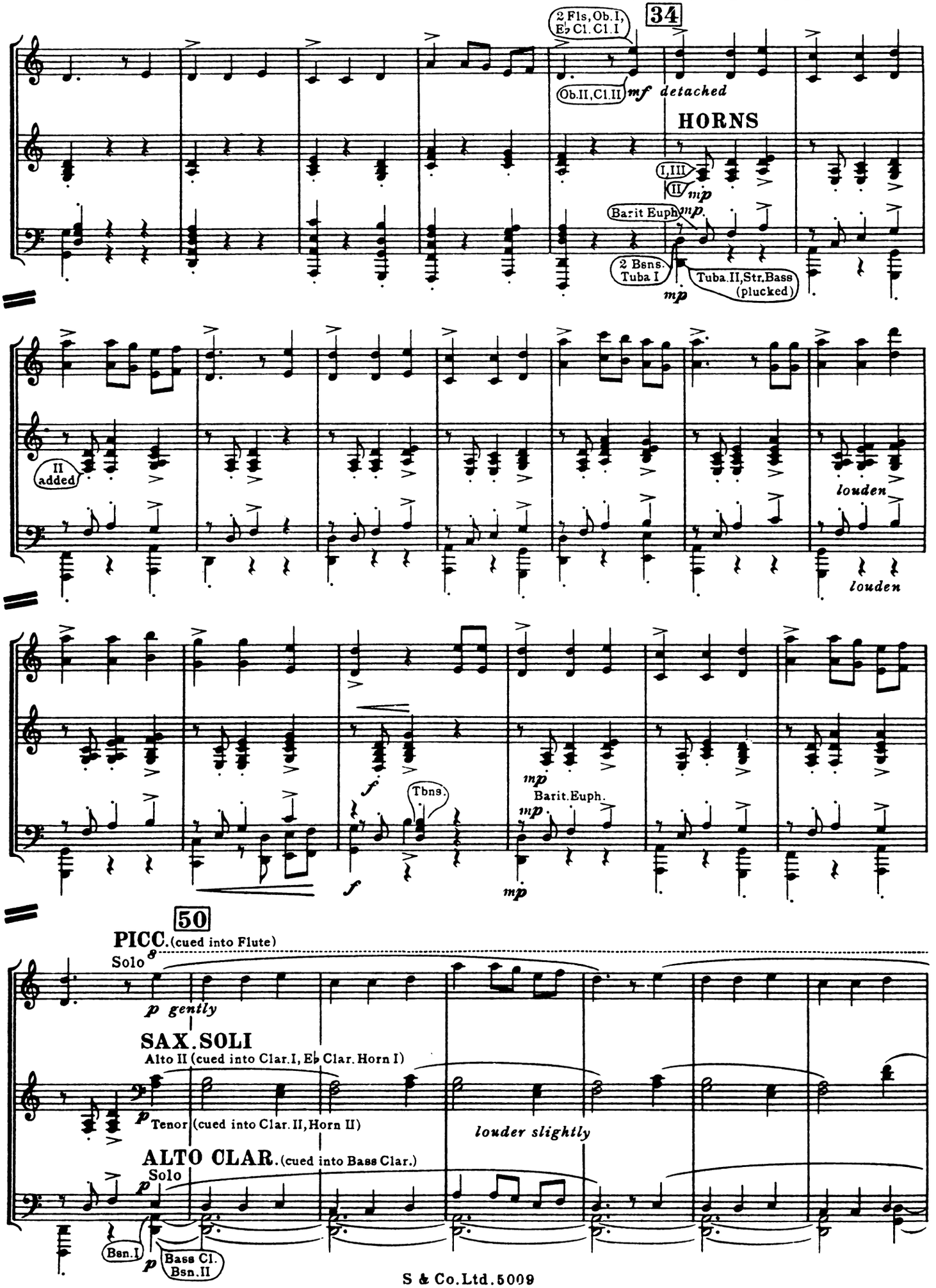
* This tune is used by the kind permission of Boosey & Co. Ltd. the publishers of "English Traditional Songs and Carols" by Lucy E. Broadwood.

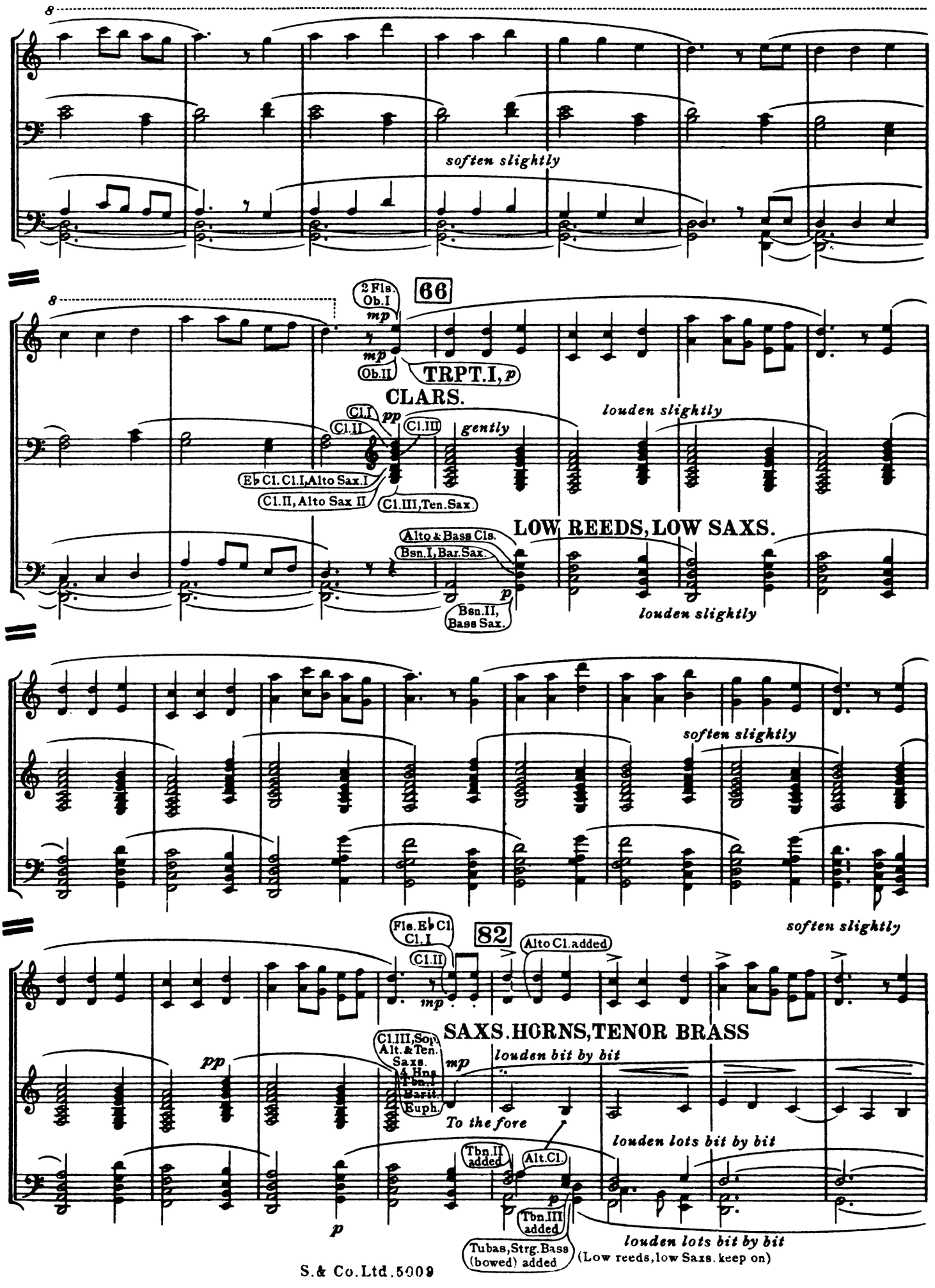
COMPRESSED FULL SCORE

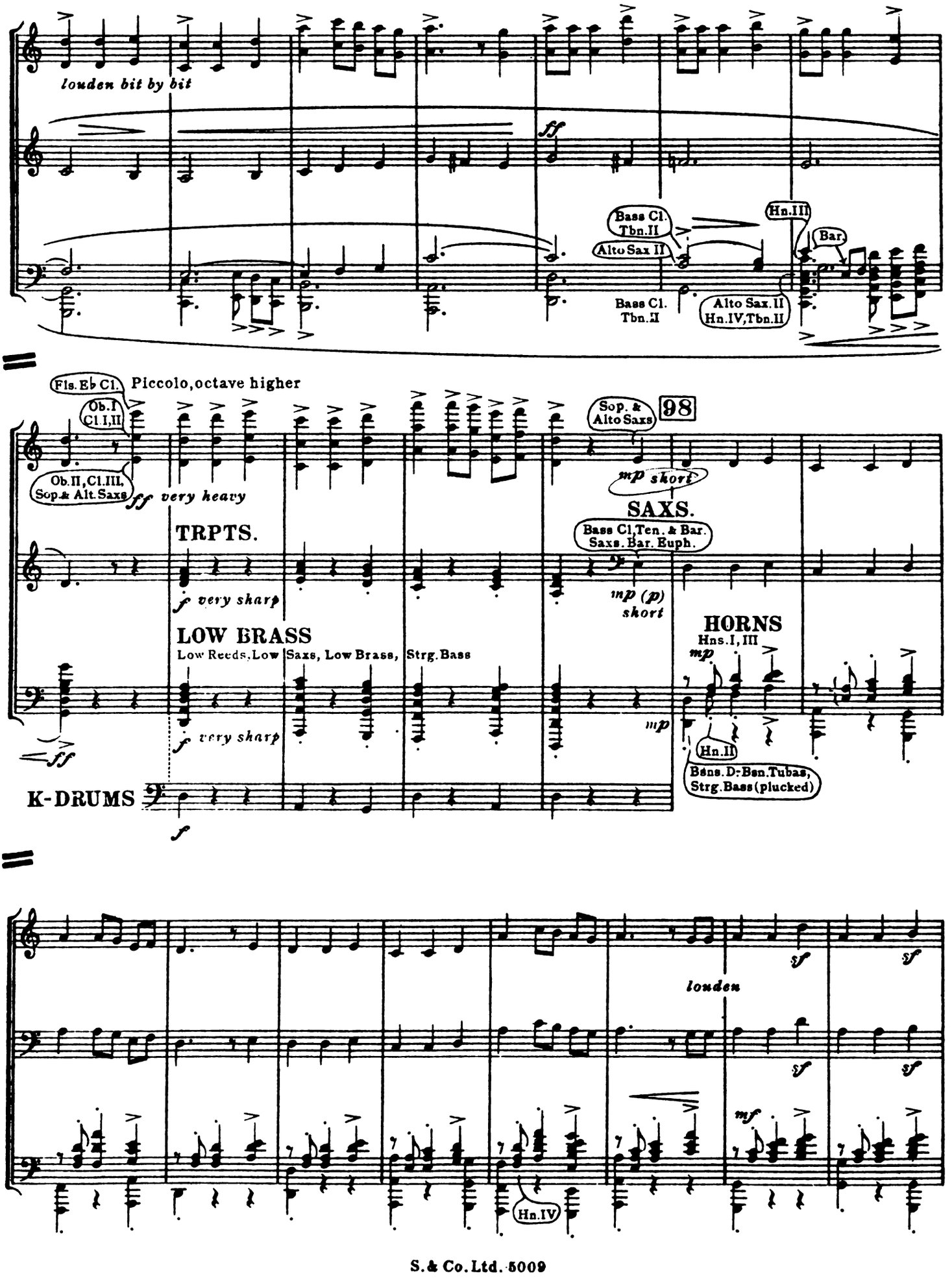
N.B. In playing this piece, 3 types of dance-action should be clearly mirrored (and, if possible, demonstrated to the band by the bandmaster):

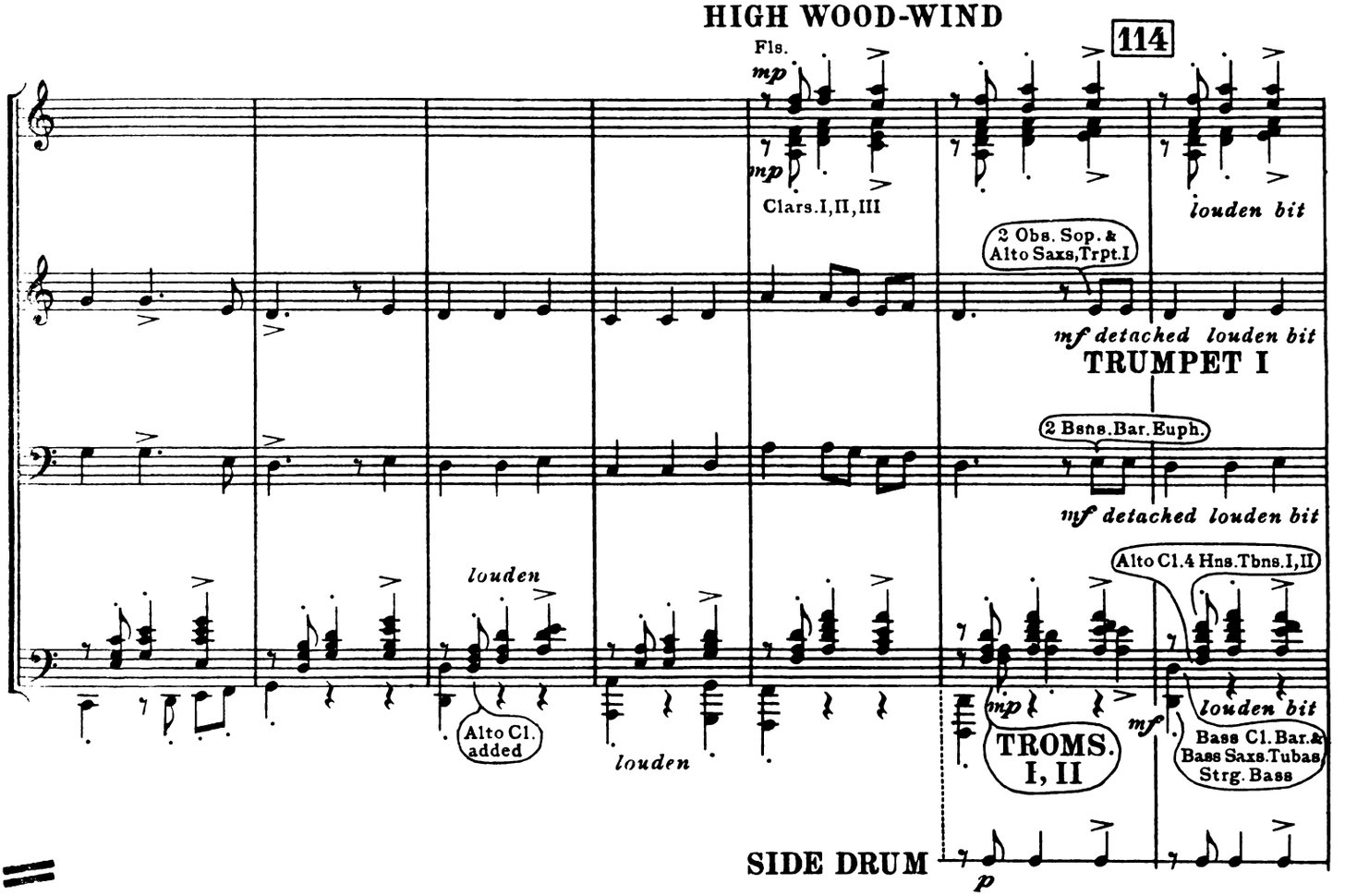
1. The weight of the body falling heavily on the 1st beat of the bar, with an upward lilt of the body on the 3rd beat (bars 2–9, 14–17, 130–137, etc.)
2. A light step with one foot on the 1st beat of the bar and a more or less violent kick forward, into the air, with the other foot on the 3rd beat (bars 10–12, 26–28, 34–36 in the horns, 38–44 in the horns, 98–120 in the horns and trombones, etc.)
3. Jumping heavily (with the whole weight of the body) on both feet on each of the 3 beats of the bar (bars 94–96).

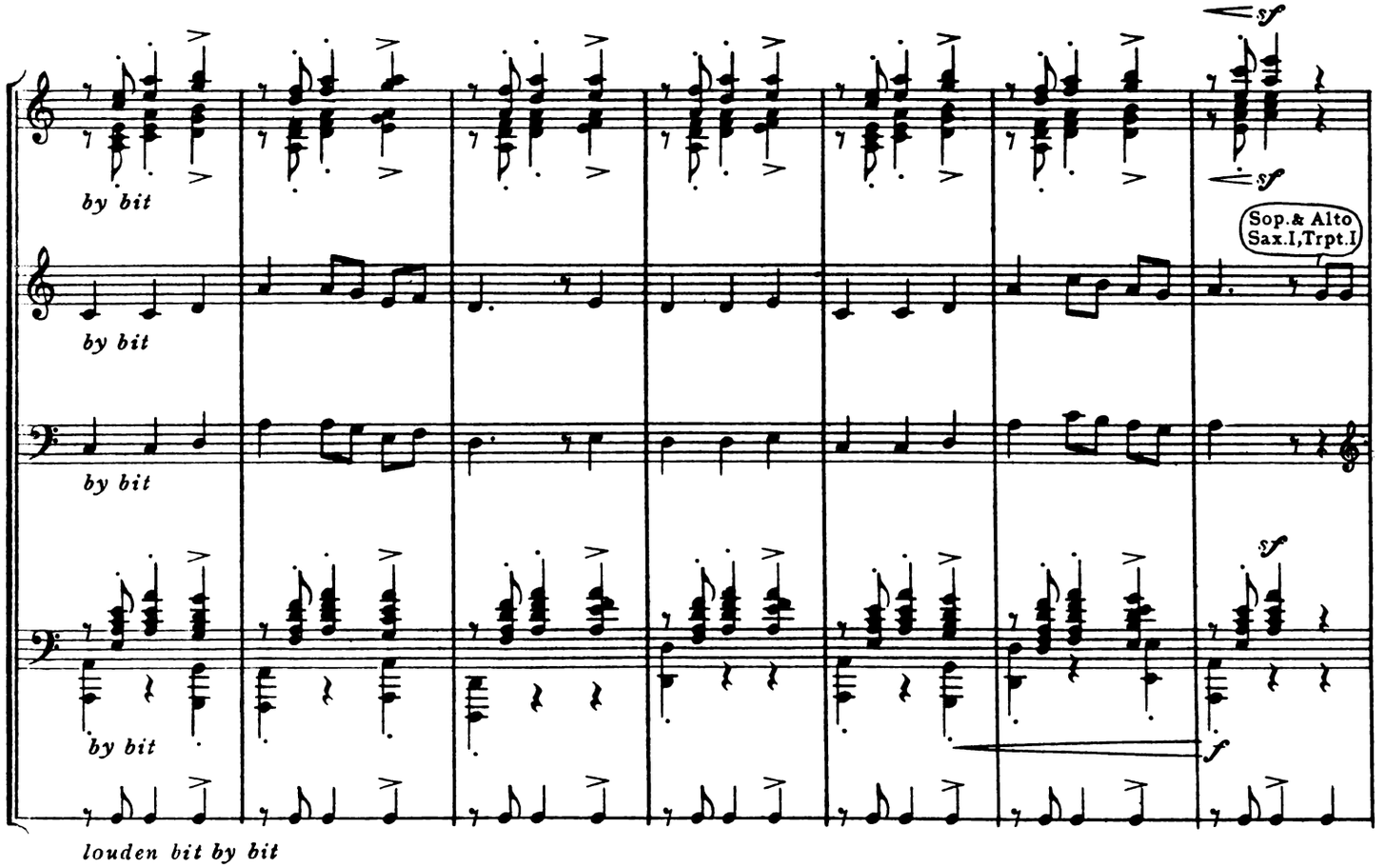



34
2 Fls, Ob. I, E♭ Cl. C1. I
Ob. II, Cl. II
mf detached
HORNS
I, III
II
mp
Barit Euph.
mp
2 Bsns.
Tuba I
Tuba. II, Str. Bass (plucked)
mp
II added
louden
louden
f
Tbns.
mp
Barit. Euph.
mp
f
mp
50
PICC. (cued into Flute)
Solo
p gently
SAX. SOLI
Alto II (cued into Clar. I, E♭ Clar. Horn I)
p
Tenor (cued into Clar. II, Horn II)
louder slightly
ALTO CLAR. (cued into Bass Clar.)
Solo
p
Bsn. I
p
Bass Cl.
Bsn. II

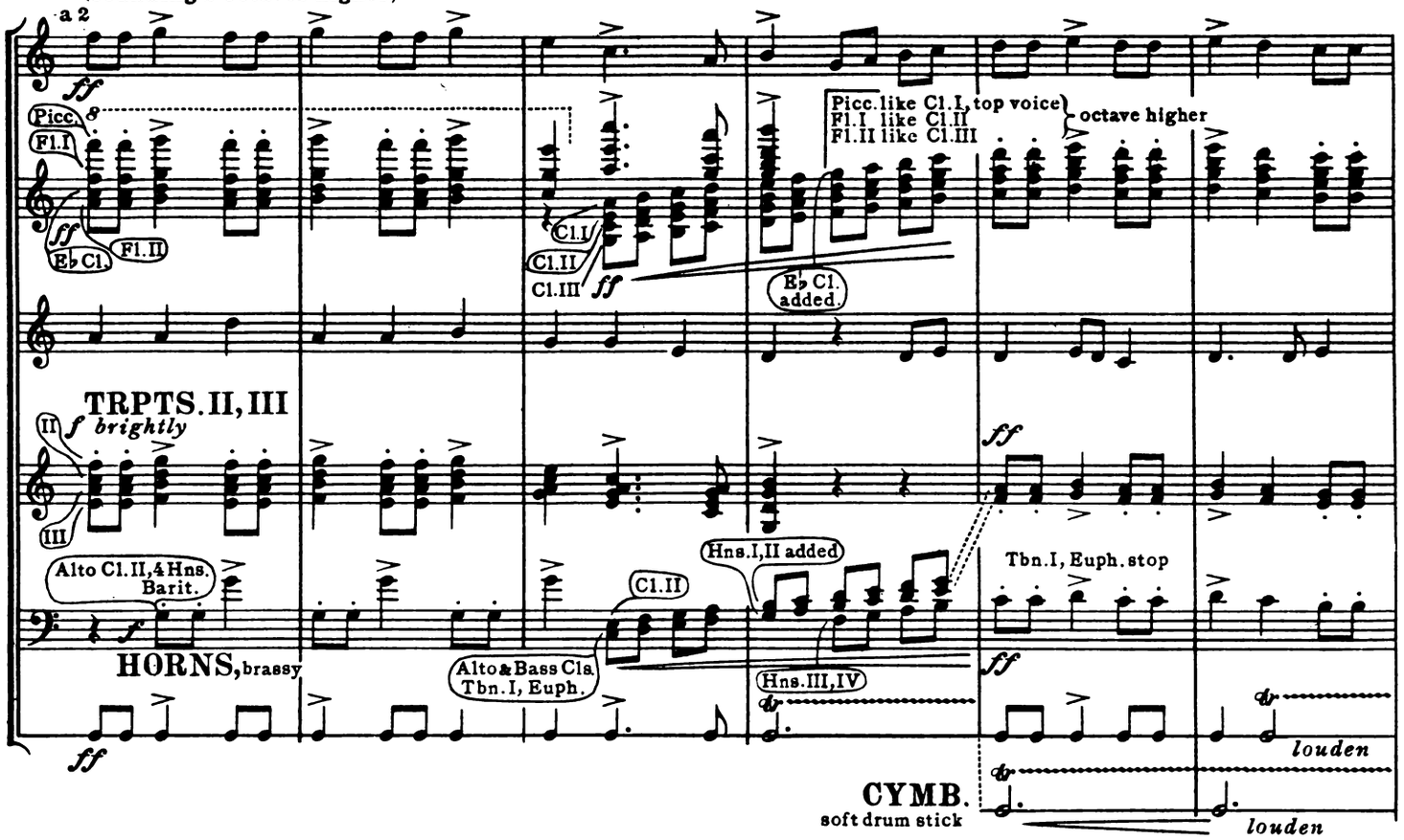

soften slightly
66
2 Fls. Ob.I
mp
mp
Ob.II
TRPT.I, p
CLARS.
Cl.I
pp
Cl.II
Cl.III
gently
louden slightly
E♭ Cl. Cl.I, Alto Sax.I
Cl.II, Alto Sax II
Cl.III, Ten.Sax.
LOW REEDS, LOW SAXS.
Alto & Bass Cls.
Bsn.I, Bar.Sax.
p
Bsn.II, Bass Sax.
louden slightly
soften slightly
soften slightly
82
Fls. E♭ Cl. Cl.I
Cl.II
mp
Alto Cl. added
SAXS. HORNS, TENOR BRASS
Cl.III, Sop. Alt. & Ten. Saxs. 4 Hns Tbn.I Barit. Euph.
pp
mp
louden bit by bit
To the fore
louden lots bit by bit
Tbn.II added
Alt.Cl.
p
Tbn.III added
p
Tubas, Strg.Bass (bowed) added
louden lots bit by bit
(Low reeds, low Saxs. keep on)


louden bit by bit
ff
Bass Cl. Tbn.II
Alto Sax II
Hn.III
Bar.
Bass Cl. Tbn.II
Alto Sax.II Hn.IV,Tbn.II
Fls. Eb Cl.
Piccolo, octave higher
Ob.I Cl.I,II
Ob.II, Cl.III, Sop.& Alt.Saxs
ff very heavy
TRPTS.
f very sharp
LOW BRASS
Low Reeds, Low Saxs, Low Brass, Strg.Bass
f very sharp
ff
K-DRUMS
f
Sop. & Alto Saxs
98
mp short
SAXS.
Bass Cl, Ten. & Bar. Saxs. Bar. Euph.
mp (p) short
HORNS
Hns.I, III
mp
mp
Hn.II
Bsns. D-Bsn. Tubas, Strg. Bass (plucked)
louden
sf
sf
sf
sf
mf
Hn.IV


HIGH WOOD-WIND
114
Fls.
mp
mp
Clars.I,II,III
louden bit
2 Obs. Sop. & Alto Saxs,Trpt.I
mf detached louden bit
TRUMPET I
2 Bsns.Bar.Euph.
mf detached louden bit
louden
Alto Cl. added
louden
Alto Cl.4 Hns.Tbns.I,II
mp
mf
louden bit
TROMS. I, II
Bass Cl.Bar.& Bass Saxs.Tubas Strg.Bass
SIDE DRUM
p

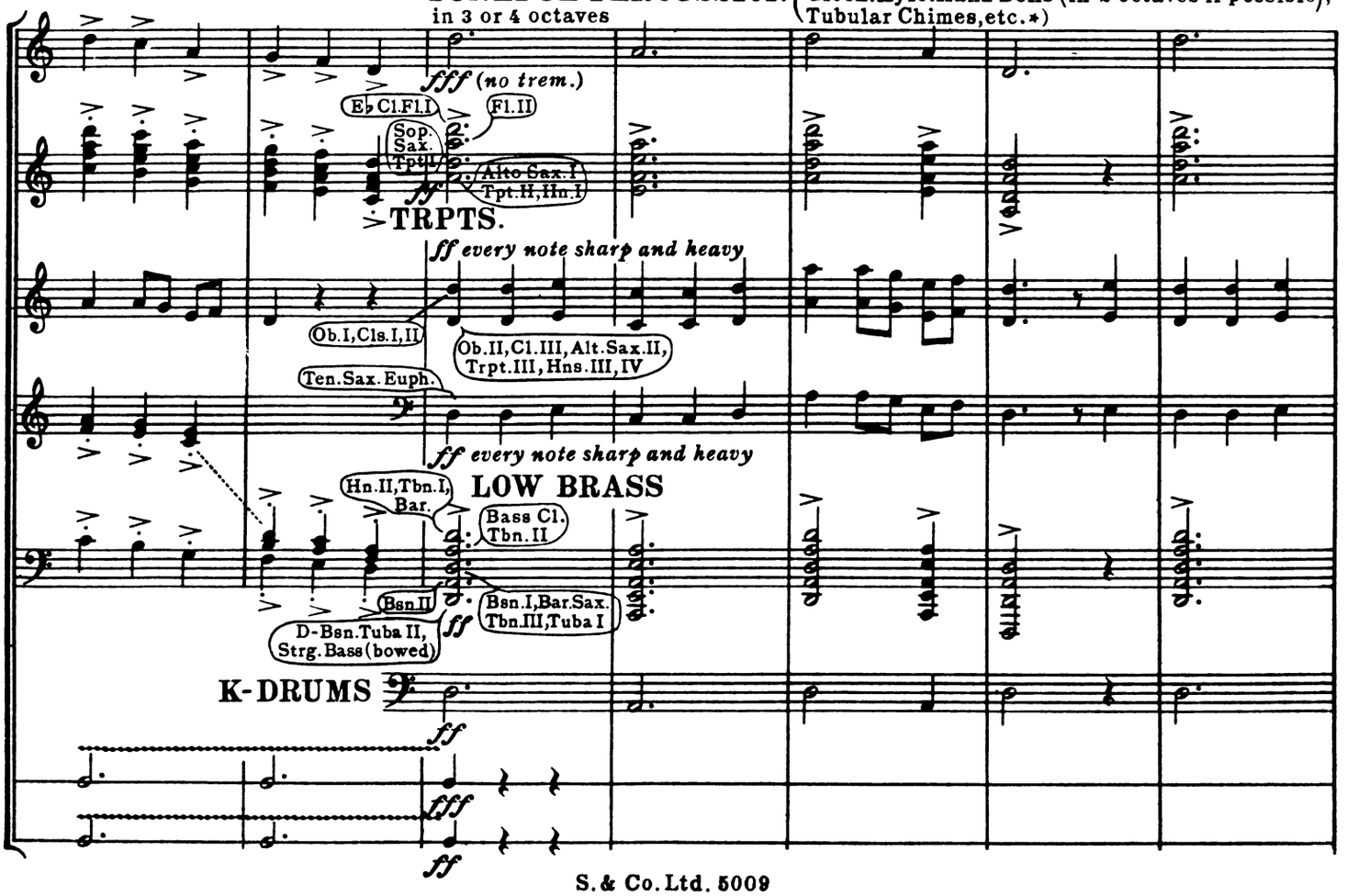

sf
sf
by bit
Sop.& Alto Sax.I,Trpt.I
by bit
by bit
sf
by bit
f
louden bit by bit

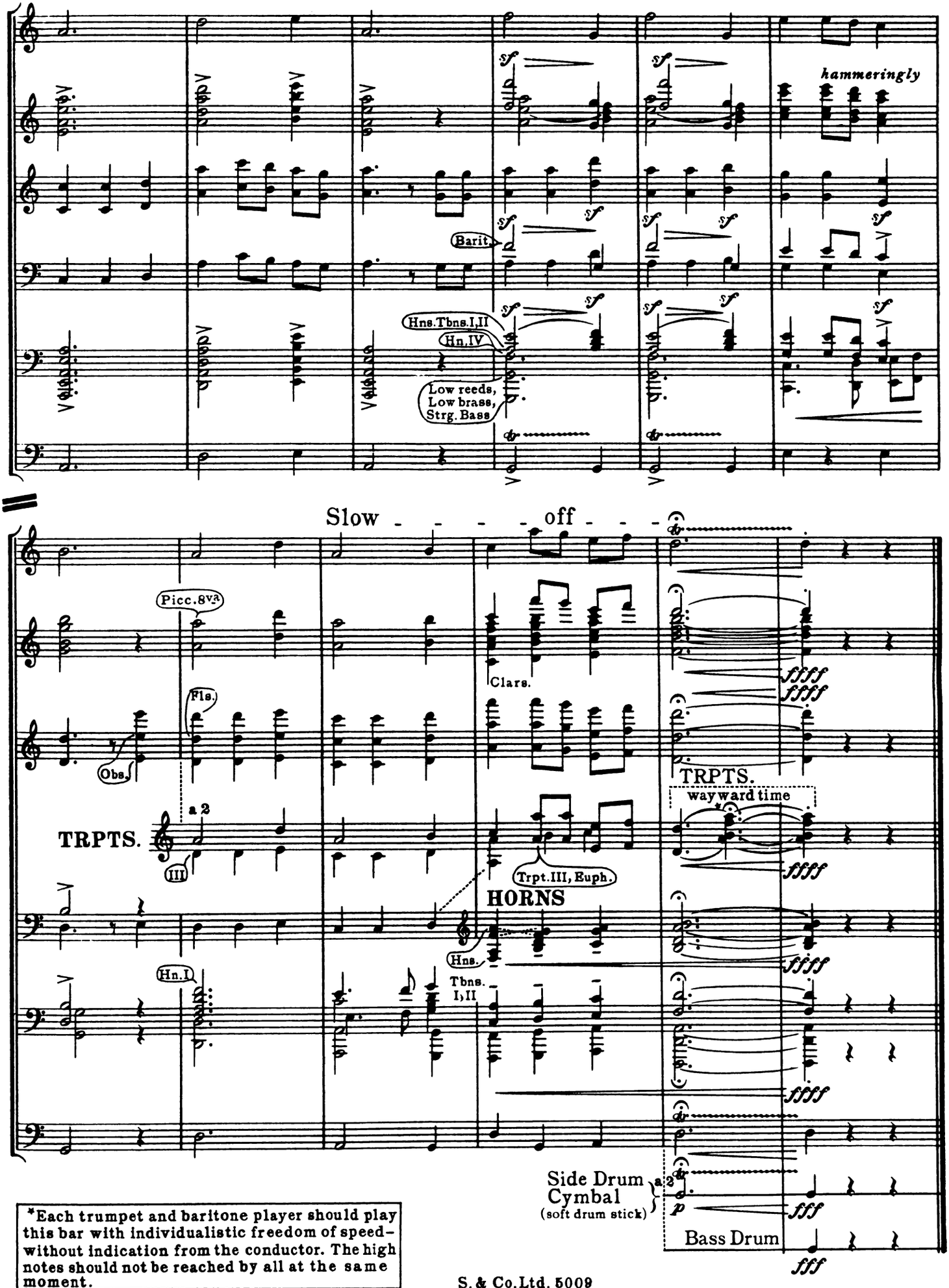
122 **XYLOPHONE, GLOCKENSPIEL**
(sounding 2 octaves higher)



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.★)
in 3 or 4 octaves





*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.

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