

Musiknoten Johanna Lindner & Sohn

Thüringer Str. 53
34128 Kassel

Telefon: 0561 / 639 66

kundenservice@lindner-music.de

www.lindner-music.de



PERCY ALDRIDGE GRAINGER

Lincolnshire Posy

FULL SCORE EDITION
with newly engraved parts prepared from the autographs by
FREDERICK FENNELL

- | | |
|--|------|
| 1. "Lisbon"
(Sailor's Song) | 1:20 |
| 2. "Horkstow Grange"
(The Miser and his Man: A local Tragedy) | 2:40 |
| 3. "Rufford Park Poachers"
(Poaching Song) | 3:35 |
| 4. "The brisk young Sailor"
(returned to wed his True Love) | 1:30 |
| 5. "Lord Melbourne"
(War Song) | 3:00 |
| 6. "The Lost Lady found"
(Dance Song) | 2:15 |

Foreword to the
FULL SCORE EDITION

This is the full score that Percy Grainger unfortunately did *not* write for his wind band masterpiece. The "compressed full score" that he *did* write, expanded though it was beyond the usual two-stave part, might have been his concession to "Bandleaders" who in the late 1930s he probably suspected had little or no interest in reading or conducting from a truly full score. Potential publishers at that time might surely have resisted publishing it, anyhow.

But after all particulars are admitted, it is still very difficult to comprehend his act of scoring this music without that absolute accounting for every detail in all parts producing the whole which, in music composition is, and only is, the full score.

Grainger's substitute for it would help to produce the parts, all written in his own hand, that are a maze of error and contradiction. This unfortunate creative compromise from a man so passionately dedicated to setting things right as he saw and heard them seems strange indeed. In the absence of a full score and in the cause of proper performance, the music's countless admirers have spent considerable time and mental energy attempting to make the 1940 score match parts or vice versa. This frustrating pursuit led first to the circulation between colleagues of helpful lists of errors, etc., and then to production and distribution of spurious full scores. In 1980 *The Instrumentalist* magazine published my *Study/Performance Essay* on the *Posy* in three issues; lists of errors, etc. known at that time were included and these helped somewhat to ameliorate these conditions.

This long-awaited FULL SCORE EDITION is the result of interest and action by wind band conductors everywhere. The publication assembled and prepared (but *not* edited) by me is, of course, the ultimate triumph of the music itself. Hindrances to rehearsal and performance—mere technicalities, really—fade before the beauty, the challenge, the pathos, the excitement and the thrill of high originality that is the music in *Lincolnshire Posy*.

Responding to all of this and after years of study, rehearsal, performance, and three recordings, it became my decision to seek all data, once again, from sources already quoted in the *Study/Performance Essay*. Donald S. George and Joseph Kreines provided fresh material and to that from Jack W. White and H. Robert Reynolds I added copious information precisely organized by Tim Topolewski, an important collaborator in this project. He, too, had spent untold hours in painstaking "microscopic" search of every note, rest, articulation, and direction for each part. We compared everything printed against the Grainger manuscripts. All who have pooled resources on behalf of Percy Grainger's music trust that our service may be equal to the responsibility.

Armed with what I believe to be the best available information, the first draft of the FULL SCORE EDITION was finished after thirteen months of assembly in the fall of 1985 in Tokyo, Japan. The full score selected is the one that Ward Hammond executed for his own use struck from parts corrected in the 1980 *Study/Performance Essay* while contributing yet more valuable observations, corrections, and clarifications of his own.

While transferring the data to Hammond's first score and deleting what did not conform to the Grainger manuscripts it became obvious that performance terms—words of description as the composer conceived them should further illuminate exclusively his highly original music. And so the score and parts for the EDITION, minus previous errors numbering over half-a-thousand are cast in the colorful Grainger terminology.

My thanks along with those of the whole wind band profession go to Ward Hammond, engraver of the new parts and score, and to Ludwig Music for their publication. Gratitude is expressed to the University of Melbourne, Parkville, Australia and to the Grainger Museum Board and its Curator, Kay Dreyfus for generous cooperation in providing research microfilm copies of every scrap of paper concerning *Lincolnshire Posy*. This score is No. 34 of Grainger's British Folk-Music Settings, and it was "Dedicated to the folksingers who sang so sweetly to me".

Frederick Fennell
Siesta Key, Florida
August/1987

Grainger's classic introductory notes and source credits will be found at the back of the score along with a glossary and additional information appropriate to "Lincolnshire Posy."

"LINCOLNSHIRE POSY"

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

PERCY ALDRIDGE GRAINGER

FULL SCORE
Edition Assembled
by Frederick Fennell

1. "LISBON" (Sailor's Song)

Brisk, with plenty of lilt* ♩ = about 116

Brisk, with plenty of lilt* ♩ = about 116

(Muted)

(Stopped) 1, 2

[Tacet-this movement]

[Tacet-this movement]

[Tacet-until Movement 6]

(Ab, Eb, Ab)

[Tacet-this movement]

[Tacet-this movement]

[Tacet-until Movement 6]

Tuneful Percussion
(Xylophone, Glockenspiel,
Tubular Chime, Handbells)

* (Which means: beats 1 and 4 much heavier than beats 3 and 6.)
** (P.A.G. expected an instrument with the extension to Low C; notes below E are in parentheses.)

1 2 3 4 5 6 7 8

© Copyright 1987 by Frederick Fennell, Assigned to Ludwig Music Publishing Co., Inc., Cleveland, Ohio 44110-1999 U.S.A.
© Copyright 1987 by Ludwig Music Publishing Co., Inc., Cleveland, Ohio 44110-1999 U.S.A. International copyright secured.

10

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

A1. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

10

1

Tpt.

2

1

Hn.

2

3

4

1

Trb.

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

K. Dr.

S. Dr.

B. Dr., Cymb.

9 10 11 12 13 14 15 16

SBS-250

18

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

A1. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

18

1

Tpt.

2

1

Hn.

2

3

4

1

Trb.

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

K. Dr.

S. Dr.

B. Dr., Cymb.

17 18 19 20 21 22 23 24

SBS-250

42

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.

E♭ Cl.
1
B♭ Cl. 2
3
Al. Cl.
Bs. Cl.

Sop. Sax.
1
Alto Sax.
2
Ten. Sax.
Bar. Sax.
Bass Sax.

42 43 44 45 46 47 48

42

1
2
3

Hn.
1
2
3
4

Trb.
Bass

B♭ Bar.
Euph.
Tbas.

S. Bass (Plucked)

K. Dr.
S. Dr.
B. Dr., Cymb.

41 42 43 44 45 46 47 48

50

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.

E♭ Cl.
1
B♭ Cl. 2
3
Al. Cl.
Bs. Cl.

Sop. Sax.
1
Alto Sax.
2
Ten. Sax.
Bar. Sax.
Bass Sax.

50 51 52 53 54 55 56

50

1
2

Hn.
1
2
3
4

Trb.
Bass

B♭ Bar.
Euph.
Tbas.

S. Bass

K. Dr.
S. Dr.
B. Dr., Cymb.

49 50 51 52 53 54 55 56

* (E♭ Only)

58 64

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

A1. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

58 64

1

2

3

4

Hn.

1

2

Trb.

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

(Bowed)

(Plucked)

K. Dr.

S. Dr.

B. Dr., Cymb.

57 58 59 60 61 62 63 64

SBS-250

Slow... off... slightly

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

A1. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

1

2

3

4

Hn.

1

2

Trb.

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

(Bowed)

K. Dr.

S. Dr.

B. Dr., Cymb.

65 66 67 68 69 70 71 72

SBS-250

2. "HORKSTOW GRANGE"

(The Miser and his Man: A local Tragedy)

6

Slowly flowing; singingly $\text{♩} = \text{about } 76$

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.
E♭ Cl.
1
B♭ Cl. 2
3
Al. Cl.
Bs. Cl.
Sop. Sax.
1
Alto Sax.
2
Ten. Sax.
Bar. Sax.
Bass Sax.

Slowly flowing; singingly $\text{♩} = \text{about } 76$

6

1
2
Tpt.
1
2
3
Hn.
1
2
Trb.
Bass
B♭ Bar.
Euph.
Tbas.
S. Bass
(Bowed)
K. Dr.
(D^b)
S. Dr.
B. Dr., Cymb.

10

(Picc.) a^2

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.
E♭ Cl.
1
B♭ Cl. 2
3
Al. Cl.
Bs. Cl.
Sop. Sax.
1
Alto Sax.
2
Ten. Sax.
Bar. Sax.
Bass Sax.
1
2
Tpt.
1
2
3
Hn.
1
2
Trb.
Bass
B♭ Bar.
Euph.
Tbas.
S. Bass
(Plucked)
K. Dr.
S. Dr.
B. Dr., Cymb.

26

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

A1. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

26

(Flhn.)

1

2

3

Hn.

1

2

3

Trb.

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

K. Dr.

S. Dr.

B. Dr., Cymb.

24 25 26 27 28 29 30 31

34

Linger In time

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

A1. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

34

(Flhn.)

1

2

3

Hn.

1

2

3

Trb.

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

K. Dr.

S. Dr.

B. Dr., Cymb.

32 33 34 35 36 37 38 39

3. "RUFFORD PARK POACHERS"

(Poaching Song)

Version B

Flowingly ♩ = about 132

Musical score for page 25, measures 1-8. The score includes parts for Piccolo (Flutes 1 & 2), Oboe, English Horn, Bassoon, Double Bassoon, Eb Clarinet, Bb Clarinet (1 & 3), Alto Clarinet, Bass Clarinet, Soprano Saxophone, Alto Saxophone (1 & 2), Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Trumpet (1 & 2), Horn (1, 2, 3 & 4), Trombone (1 & 2), Bass Trombone, Eb Baritone, Euphonium, Tuba, Snare Drum, Bass Drum, and Cymbal. The Piccolo part features a solo with dynamics ranging from *pp* to *f*. The Alto Clarinet part also features a solo. The score is marked "Flowingly" with a tempo of approximately 132 beats per minute.

Version B

Musical score for page 26, measures 9-16. This page continues the orchestration from page 25. It includes parts for Piccolo (Flutes 1 & 2), Oboe, English Horn, Bassoon, Double Bassoon, Eb Clarinet, Bb Clarinet (1 & 3), Alto Clarinet, Bass Clarinet, Soprano Saxophone, Alto Saxophone (1 & 2), Tenor Saxophone, Baritone Saxophone, Bass Saxophone, Trumpet (1 & 2), Horn (1, 2, 3 & 4), Trombone (1 & 2), Bass Trombone, Eb Baritone, Euphonium, Tuba, Snare Drum, Bass Drum, and Cymbal. The Piccolo part continues with a solo. The Alto Clarinet part also continues with a solo. The score is marked "Flowingly" with a tempo of approximately 132 beats per minute.

Version B

18 Fl. 1, Picc. Fl. 2

Obs. (*nasal, feelingly*)

E. Hn. (*nasal, feelingly*)

Bns. (*nasal, feelingly*)

Double Bn. (*nasal, feelingly*)

E♭ Cl. (*pp*)

1 (*p*)

B♭ Cl. 2 (*p*)

3 (*p*)

Al. Cl. (*mf*)

Bs. Cl. (*mf*)

Sop. Sax. (*pp*)

1 (*mf*)

Alto Sax. (*mf*)

2 (*mf*)

Ten. Sax. (*mf*)

Bar. Sax. (*mf*)

Bass Sax. (*mf*)

18

1 (*pp*)

2 (*pp*)

3 (*pp*)

4 (*pp*)

1 (*pp*)

2 (*pp*)

Trb. (*pp*)

Bass (*pp*)

B♭ Bar. (*pp*)

Euph. (*pp*)

Tbas. (*pp*)

S. Bass (*pp*)

K. Dr. (*pp*)

S. Dr. (*pp*)

B. Dr., Cymb. (*pp*)

17 18 19 20 21 22 23

SBS-250

Version B

26 Picc. Fls. 1, 2

Obs. (*nasal*)

E. Hn. (*nasal*)

Bns. (*mp*)

Double Bn. (*mp*)

E♭ Cl. (*pp*)

1 (*p*)

B♭ Cl. 2 (*p*)

3 (*p*)

Al. Cl. (*mf*)

Bs. Cl. (*mf*)

Sop. Sax. (*mp*)

1 (*f*)

Alto Sax. (*mp*)

2 (*f*)

Ten. Sax. (*f*)

Bar. Sax. (*f*)

Bass Sax. (*f*)

26

1 (*mp*)

2 (*mp*)

3 (*mp*)

4 (*mp*)

1 (*mp*)

2 (*mp*)

Trb. (*mp*)

Bass (*mp*)

B♭ Bar. (*mp*)

Euph. (*mp*)

Tbas. (*mp*)

S. Bass (*mp*)

K. Dr. (*mp*)

S. Dr. (*mp*)

B. Dr., Cymb. (*mp*)

24 25 26 27 28 29 30 31

SBS-250

Version B

34 *Linger* In time

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.
Eb Cl.
1
Bb Cl. 2
3
Al. Cl. *louden*
Bs. Cl.
Sop. Sax.
1 *mp*
Alto Sax. 2 *mp*
Ten. Sax.
Bar. Sax.
Bass Sax.

34 *Linger* In time

1
2
Tpt.
3
1
2
Hn.
3
4
1
2
Trb.
Bass
Bb Bar.
Euph.
Tbas.
S. Bass
K. Dr.
S. Dr.
B. Dr., Cymb.

Version B

40 *Slow off slightly* ----- *Quicken slightly*

Picc. Fls. 1, 2
Obs. *soffen*
E. Hn. *(nasal)*
Bns. *mp* *f* *pp* *soffen*
Double Bn. *pp*
Eb Cl.
1 *soffen*
Bb Cl. 2 *pp*
3 *pp*
Al. Cl. *louden* *pp*
Bs. Cl. *pp*
Sop. Sax. *ff (reedy, raucous)*
1 *p*
Alto Sax. 2 *p*
Ten. Sax.
Bar. Sax.
Bass Sax.

40 *Slow off slightly* ----- *Quicken slightly*

1
2
Tpt. *2. Solo (Muted)*
3
1
2
Hn. *mp* *f* *pp*
3
4
1
2
Trb. *pp*
Bass *pp*
Bb Bar.
Euph.
Tbas.
S. Bass
K. Dr.
S. Dr.
B. Dr., Cymb.

In time

Picc. *Picc.*

Fl. 1, 2 *Fl. 1, 2*

Obs. *mf*

E. Hn. *mf*

Bns. *mf*

Double Bn. *mf*

E♭ Cl. *mf*

1 *mf*

B♭ Cl. 2 *mf*

3 *mf*

Al. Cl. *mf*

Bs. Cl. *mf*

Sop. Sax. *mf*

1 *mf*

Alto Sax. *mf*

2 *mf*

Ten. Sax. *mf*

Bar. Sax. *mf*

Bass Sax. *mf*

46 In time

1 *mf*

2 *mf*

3 *mf*

4 *mf*

5 *mf*

6 *mf*

7 *mf*

8 *mf*

9 *mf*

10 *mf*

11 *mf*

12 *mf*

13 *mf*

14 *mf*

15 *mf*

16 *mf*

17 *mf*

18 *mf*

19 *mf*

20 *mf*

21 *mf*

22 *mf*

23 *mf*

24 *mf*

25 *mf*

26 *mf*

27 *mf*

28 *mf*

29 *mf*

30 *mf*

31 *mf*

32 *mf*

33 *mf*

34 *mf*

35 *mf*

36 *mf*

37 *mf*

38 *mf*

39 *mf*

40 *mf*

41 *mf*

42 *mf*

43 *mf*

44 *mf*

45 *mf*

46 *mf*

47 *mf*

48 *mf*

49 *mf*

50 *mf*

51 *mf*

52 *mf*

53 *mf*

54 *mf*

55 *mf*

56 *mf*

57 *mf*

58 *mf*

59 *mf*

60 *mf*

61 *mf*

62 *mf*

63 *mf*

64 *mf*

65 *mf*

66 *mf*

67 *mf*

68 *mf*

69 *mf*

70 *mf*

71 *mf*

72 *mf*

73 *mf*

74 *mf*

75 *mf*

76 *mf*

77 *mf*

78 *mf*

79 *mf*

80 *mf*

81 *mf*

82 *mf*

83 *mf*

84 *mf*

85 *mf*

86 *mf*

87 *mf*

88 *mf*

89 *mf*

90 *mf*

91 *mf*

92 *mf*

93 *mf*

94 *mf*

95 *mf*

96 *mf*

97 *mf*

98 *mf*

99 *mf*

100 *mf*

101 *mf*

102 *mf*

103 *mf*

104 *mf*

105 *mf*

106 *mf*

107 *mf*

108 *mf*

109 *mf*

110 *mf*

111 *mf*

112 *mf*

113 *mf*

114 *mf*

115 *mf*

116 *mf*

117 *mf*

118 *mf*

119 *mf*

120 *mf*

121 *mf*

122 *mf*

123 *mf*

124 *mf*

125 *mf*

126 *mf*

127 *mf*

128 *mf*

129 *mf*

130 *mf*

131 *mf*

132 *mf*

133 *mf*

134 *mf*

135 *mf*

136 *mf*

137 *mf*

138 *mf*

139 *mf*

140 *mf*

141 *mf*

142 *mf*

143 *mf*

144 *mf*

145 *mf*

146 *mf*

147 *mf*

148 *mf*

149 *mf*

150 *mf*

151 *mf*

152 *mf*

153 *mf*

154 *mf*

155 *mf*

156 *mf*

157 *mf*

158 *mf*

159 *mf*

160 *mf*

161 *mf*

162 *mf*

163 *mf*

164 *mf*

165 *mf*

166 *mf*

167 *mf*

168 *mf*

169 *mf*

170 *mf*

171 *mf*

172 *mf*

173 *mf*

174 *mf*

175 *mf*

176 *mf*

177 *mf*

178 *mf*

179 *mf*

180 *mf*

181 *mf*

182 *mf*

183 *mf*

184 *mf*

185 *mf*

186 *mf*

187 *mf*

188 *mf*

189 *mf*

190 *mf*

191 *mf*

192 *mf*

193 *mf*

194 *mf*

195 *mf*

196 *mf*

197 *mf*

198 *mf*

199 *mf*

200 *mf*

201 *mf*

202 *mf*

203 *mf*

204 *mf*

205 *mf*

206 *mf*

207 *mf*

208 *mf*

209 *mf*

210 *mf*

211 *mf*

212 *mf*

213 *mf*

214 *mf*

215 *mf*

216 *mf*

217 *mf*

218 *mf*

219 *mf*

220 *mf*

221 *mf*

222 *mf*

223 *mf*

224 *mf*

225 *mf*

226 *mf*

227 *mf*

228 *mf*

229 *mf*

230 *mf*

231 *mf*

232 *mf*

233 *mf*

234 *mf*

235 *mf*

236 *mf*

237 *mf*

238 *mf*

239 *mf*

240 *mf*

241 *mf*

242 *mf*

243 *mf*

244 *mf*

245 *mf*

246 *mf*

247 *mf*

248 *mf*

249 *mf*

250 *mf*

251 *mf*

252 *mf*

253 *mf*

254 *mf*

255 *mf*

256 *mf*

257 *mf*

258 *mf*

259 *mf*

260 *mf*

261 *mf*

262 *mf*

263 *mf*

264 *mf*

265 *mf*

266 *mf*

267 *mf*

268 *mf*

269 *mf*

270 *mf*

271 *mf*

272 *mf*

273 *mf*

274 *mf*

275 *mf*

276 *mf*

277 *mf*

278 *mf*

279 *mf*

280 *mf*

281 *mf*

282 *mf*

283 *mf*

284 *mf*

285 *mf*

286 *mf*

287 *mf*

288 *mf*

289 *mf*

290 *mf*

291 *mf*

292 *mf*

293 *mf*

294 *mf*

295 *mf*

296 *mf*

297 *mf*

298 *mf*

299 *mf*

300 *mf*

301 *mf*

302 *mf*

303 *mf*

304 *mf*

305 *mf*

306 *mf*

307 *mf*

308 *mf*

309 *mf*

310 *mf*

311 *mf*

312 *mf*

313 *mf*

314 *mf*

315 *mf*

316 *mf*

317 *mf*

318 *mf*

319 *mf*

320 *mf*

321 *mf*

322 *mf*

323 *mf*

324 *mf*

325 *mf*

326 *mf*

327 *mf*

328 *mf*

329 *mf*

330 *mf*

331 *mf*

332 *mf*

333 *mf*

334 *mf*

335 *mf*

336 *mf*

337 *mf*

338 *mf*

339 *mf*

340 *mf*

341 *mf*

342 *mf*

343 *mf*

344 *mf*

345 *mf*

346 *mf*

347 *mf*

348 *mf*

349 *mf*

350 *mf*

351 *mf*

352 *mf*

353 *mf*

354 *mf*

355 *mf*

356 *mf*

357 *mf*

358 *mf*

359 *mf*

360 *mf*

361 *mf*

362 *mf*

363 *mf*

364 *mf*

365 *mf*

366 *mf*

367 *mf*

368 *mf*

369 *mf*

370 *mf*

371 *mf*

372 *mf*

373 *mf*

374 *mf*

375 *mf*

376 *mf*

377 *mf*

378 *mf*

379 *mf*

380 *mf*

381 *mf*

382 *mf*

383 *mf*

384 *mf*

385 *mf*

386 *mf*

387 *mf*

388 *mf*

389 *mf*

390 *mf*

391 *mf*

392 *mf*

393 *mf*

394 *mf*

395 *mf*

396 *mf*

397 *mf*

398 *mf*

399 *mf*

400 *mf*

401 *mf*

402 *mf*

403 *mf*

404 *mf*

405 *mf*

406 *mf*

407 *mf*

408 *mf*

409 *mf*

410 *mf*

411 *mf*

412 *mf*

413 *mf*

414 *mf*

415 *mf*

416 *mf*

417 *mf*

418 *mf*

419 *mf*

420 *mf*

421 *mf*

422 *mf*

423 *mf*

424 *mf*

425 *mf*

426 *mf*

427 *mf*

428 *mf*

429 *mf*

430 *mf*

431 *mf*

432 *mf*

433 *mf*

434 *mf*

435 *mf*

436 *mf*

437 *mf*

438 *mf*

439 *mf*

440 *mf*

441 *mf*

442 *mf*

443 *mf*

444 *mf*

445 *mf*

446 *mf*

447 *mf*

448 *mf*

449 *mf*

450 *mf*

451 *mf*

452 *mf*

453 *mf*

454 *mf*

455 *mf*

456 *mf*

457 *mf*

458 *mf*

459 *mf*

460 *mf*

461 *mf*

462 *mf*

463 *mf*

464 *mf*

465 *mf*

466 *mf*

467 *mf*

468 *mf*

469 *mf*

470 *mf*

471 *mf*

472 *mf*

473 *mf*

474 *mf*

475 *mf*

476 *mf*

477 *mf*

478 *mf*

479 *mf*

480 *mf*

481 *mf*

482 *mf*

483 *mf*

484 *mf*

485 *mf*

486 *mf*

487 *mf*

488 *mf*

489 *mf*

490 *mf*

491 *mf*

492 *mf*

493 *mf*

494 *mf*

495 *mf*

496 *mf*

497 *mf*

498 *mf*

499 *mf*

500 *mf*

501 *mf*

502 *mf*

503 *mf*

504 *mf*

505 *mf*

506 *mf*

507 *mf*

508 *mf*

509 *mf*

510 *mf*

511 *mf*

512 *mf*

513 *mf*

514 *mf*

515 *mf*

516 *mf*

517 *mf*

518 *mf*

519 *mf*

520 *mf*

521 *mf*

522 *mf*

523 *mf*

524 *mf*

525 *mf*

526 *mf*

527 *mf*

528 *mf*

529 *mf*

530 *mf*

531 *mf*

532 *mf*

533 *mf*

534 *mf*

535 *mf*

536 *mf*

537 *mf*

538 *mf*

539 *mf*

540 *mf*

541 *mf*

542 *mf*

543 *mf*

544 *mf*

545 *mf*

546 *mf*

547 *mf*

548 *mf*

549 *mf*

550 *mf*

551 *mf*

552 *mf*

553 *mf*

554 *mf*

555 *mf*

556 *mf*

557 *mf*

558 *mf*

559 *mf*

560 *mf*

561 *mf*

562 *mf*

563 *mf*

564 *mf*

565 *mf*

566 *mf*

567 *mf*

568 *mf*

569 *mf*

570 *mf*

571 *mf*

572 *mf*

573 *mf*

574 *mf*

575 *mf*

576 *mf*

577 *mf*

578 *mf*

579 *mf*

580 *mf*

581 *mf*

582 *mf*

583 *mf*

584 *mf*

585 *mf*

586 *mf*

587 *mf*

588 *mf*

589 *mf*

590 *mf*

591 *mf*

592 *mf*

593 *mf*

594 *mf*

595 *mf*

596 *mf*

597 *mf*

598 *mf*

599 *mf*

600 *mf*

601 *mf*

602 *mf*

603 *mf*

604 *mf*

605 *mf*

606 *mf*

607 *mf*

608 *mf*

609 *mf*

610 *mf*

611 *mf*

612 *mf*

613 *mf*

614 *mf*

615 *mf*

616 *mf*

617 *mf*

618 *mf*

619 *mf*

620 *mf*

621 *mf*

622 *mf*

623 *mf*

624 *mf*

625 *mf*

626 *mf*

627 *mf*

628 *mf*

629 *mf*

630 *mf*

631 *mf*

632 *mf*

633 *mf*

634 *mf*

635 *mf*

636 *mf*

637 *mf*

638 *mf*

639 *mf*

640 *mf*

641 *mf*

642 *mf*

643 *mf*

644 *mf*

645 *mf*

646 *mf*

647 *mf*

648 *mf*

649 *mf*

650 *mf*

651 *mf*

652 *mf*

653 *mf*

654 *mf*

655 *mf*

656 *mf*

657 *mf*

658 *mf*

659 *mf*

660 *mf*

661 *mf*

662 *mf*

663 *mf*

664 *mf*

665 *mf*

666 *mf*

667 *mf*

668 *mf*

669 *mf*

670 *mf*

671 *mf*

672 *mf*

673 *mf*

674 *mf*

675 *mf*

676 *mf*

677 *mf*

678 *mf*

679 *mf*

680 *mf*

681 *mf*

682 *mf*

683 *mf*

684 *mf*

685 *mf*

686 *mf*

687 *mf*

688 *mf*

689 *mf*

690 *mf*

691 *mf*

692 *mf*

693 *mf*

694 *mf*

695 *mf*

696 *mf*

697 *mf*

698 *mf*

699 *mf*

700 *mf*

701 *mf*

702 *mf*

703 *mf*

704 *mf*

705 *mf*

706 *mf*

707 *mf*

708 *mf*

709 *mf*

710 *mf*

711 *mf*

712 *mf*

713 *mf*

714 *mf*

715 *mf*

716 *mf*

717 *mf*

718 *mf*

719 *mf*

720 *mf*

721 *mf*

722 *mf*

723 *mf*

724 *mf*

725 *mf*

726 *mf*

727 *mf*

728 *mf*

729 *mf*

730 *mf*

731 *mf*

732 *mf*

733 *mf*

734 *mf*

735 *mf*

736 *mf*

737 *mf*

738 *mf*

739 *mf*

740 *mf*

741 *mf*

742 *mf*

743 *mf*

744 *mf*

745 *mf*

746 *mf*

747 *mf*

748 *mf*

749 *mf*

750 *mf*

751 *mf*

752 *mf*

753 *mf*

754 *mf*

755 *mf*

756 *mf*

757 *mf*

758 *mf*

759 *mf*

760 *mf*

761 *mf*

762 *mf*

763 *mf*

764 *mf*

765 *mf*

766 *mf*

767 *mf*

768 *mf*

769 *mf*

770 *mf*

771 *mf*

772 *mf*

773 *mf*

774 *mf*

775 *mf*

776 *mf*

777 *mf*

778 *mf*

779 *mf*

780 *mf*

781 *mf*

782 *mf*

783 *mf*

784 *mf*

785 *mf*

786 *mf*

787 *mf*

788 *mf*

789 *mf*

790 *mf*

791 *mf*

792 *mf*

793 *mf*

794 *mf*

795 *mf*

796 *mf*

797 *mf*

63

Picc. *Slow off slightly*

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.
E♭ Cl.
1
B♭ Cl. 2
3
Al. Cl.
Bs. Cl.
Sop. Sax.
1
Alto Sax.
2
Ten. Sax.
Bar. Sax.
Bass Sax.

63

All *Slow off slightly*

Tpt. 1
2
3
Hn. 1
2
3
4
Trb.
Bass
B♭ Bar.
Euph.
Tbas.
S. Bass
K. Dr.
S. Dr.
B. Dr., Cymb.
Sus. Cym.

59

60

61

62

63

64

68

Slow off

In time, 2nd Speed, but waywardly ♩ = about 76

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.
E♭ Cl.
1
B♭ Cl. 2
3
Al. Cl.
Bs. Cl.
Sop. Sax.
1
Alto Sax.
2
Ten. Sax.
Bar. Sax.
Bass Sax.

68

Slow off

In time, 2nd Speed, but waywardly ♩ = about 76

1
2
3
Hn. 1
2
3
4
Trb. 1
2
Bass
B♭ Bar.
Euph.
Tbas.
S. Bass
K. Dr.
S. Dr.
B. Dr., Cymb.
B. Dr.

65

66

67

68

69

70

76

Picc. Fls. 1, 2 (+ Picc.) Fl. 1
 Obs.
 E. Hn.
 Bns. Bn. 1 + Bn. 2 ad
 Double Bn.
 Eb Cl.
 1
 Bb Cl. 2
 3
 Al. Cl.
 Bs. Cl.
 Sop. Sax.
 1
 Alto Sax.
 2
 Ten. Sax.
 Bar. Sax.
 Bass Sax.
 1
 Tpt. (mutes off) (Open)
 2
 3
 Hn. 1 2 3 4
 Trb. Bass
 Bb Bar.
 Euph.
 Tbas.
 S. Bass
 K. Dr.
 S. Dr.
 B. Dr., Cymb.

71 72 73 74 75 76 77

83

In Time 1st Speed $\text{♩} = 132$

Picc. Fls. 1, 2 (+ Picc.)
 Obs.
 E. Hn.
 Bns. (Bn. 1) (+ Bn. 2)
 Double Bn.
 Eb Cl.
 1
 Bb Cl. 2
 3
 Al. Cl.
 Bs. Cl.
 Sop. Sax.
 1
 Alto Sax.
 2
 Ten. Sax.
 Bar. Sax.
 Bass Sax.
 1
 Tpt. (3) (Open)
 2
 3
 Hn. 1 2 3 4
 Trb. Bass
 Bb Bar.
 Euph.
 Tbas.
 S. Bass
 K. Dr.
 S. Dr.
 B. Dr., Cymb.

78 79 80 81 82 83

* E.Hn. Only
 * To the fore, This Bar Only

Slow off ----- *long*

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.
Eb Cl.
1
Bb Cl. 2
3
Al. Cl.
Bs. Cl.
Sop. Sax.
1
Alto Sax. 2
Ten. Sax.
Bar. Sax.
Bass Sax.

1
Tpt.
2
Hn.
1
2
Trb.
Bass
Bb Bar.
Euph.
Tbas.
S. Bass
K. Dr.
S. Dr.
B. Dr., Cymb.

97 98 99 100 101 102 103

SBS-250

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

Sprightly ♩=about 92

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.
Eb Cl.
1
Bb Cl. 2
3
Al. Cl.
Bs. Cl.
Sop. Sax.
1
Alto Sax. 2
Ten. Sax.
Bar. Sax.
Bass Sax.

1
Tpt.
2
Hn.
1
2
Trb.
Bass
Bb Bar.
Euph.
Tbas.
S. Bass
K. Dr.
S. Dr.
B. Dr., Cymb.

1 2 3 4 5 6 7 8

SBS-250

*("A Fair Maid Walking All in Her Garden" is the proper title; Grainger's has been retained because it fits the music he wrote more comfortably than its however proper substitute.)

9

Picc. Fls. 1, 2 *mp*

Obs. *mp*

E. Hn. *mp*

Bns. *mf* (marked)

Double Bn. *mf* (marked)

E♭ Cl. *mp*

1 *mp* (short)

B♭ Cl. 2 *mp* (short)

3 *mp* (short)

A1. Cl. *mp* (short)

Bs. Cl. *mp* (short)

Sop. Sax. *p* (gently) *mf*

1 *p* (gently) *mf*

2 *p* (gently) *mf*

Ten. Sax. *p* (gently) *mp* (marked)

Bar. Sax. *mp* (marked)

Bass Sax. *mp* (marked)

9

Tpt. 1 2

Hn. 1 2 3 4

Trb. 1 2

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass (Bowed) *mp*

K. Dr.

S. Dr.

B. Dr., Cymb.

9 10 11 12 13 14

(short and detached)

SBS-250

17

Picc. Fls. 1, 2 *mf* + Picc. a2

Obs. *mf*

E. Hn. *mf*

Bns. *mf*

Double Bn. *mf*

E♭ Cl. *mf*

1 *mf*

B♭ Cl. 2 *mf*

3 *mf*

A1. Cl. *mf*

Bs. Cl. *mf* (ready) *mp* (ready)

Sop. Sax. *mf*

1 *mf*

2 *mf*

Ten. Sax. *mf*

Bar. Sax. *mf*

Bass Sax. *mf*

17

Tpt. 1 2 3

Hn. 1 2 3 4

Trb. 1 2

Bass

B♭ Bar. *Solo* *mf*

Euph. *Solo* *mf*

Tbas. *Solo* *mf*

S. Bass *p* (Plucked)

K. Dr.

S. Dr.

B. Dr., Cymb.

15 16 17 18 19

SBS-250

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Al. Cl.

Bs. Cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax.

Bass Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Trb. 1

Trb. 2

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

(Bowed) *p*

(Plucked) *pp*

K. Dr.

S. Dr.

B. Dr., Cymb.

20 21 22 23

25

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

B♭ Cl. 3

Al. Cl.

Bs. Cl.

Sop. Sax.

Alto Sax. 1

Alto Sax. 2

Ten. Sax.

Bar. Sax.

Bass Sax.

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Trb. 1

Trb. 2

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

K. Dr.

S. Dr.

B. Dr., Cymb.

24 25 26 27 28

Picc. *f*

Fls. 1, 2 *a2*

Obs. *f*

E. Hn. *mp*

Bns. *louden*

Double Bn. *p*

E♭ Cl. 1 *mf*

B♭ Cl. 2 3 *ppp* *mf*

Al. Cl. *mp* *p* *mf*

Bs. Cl. *mp* *p* *mf*

Sop. Sax. *f*

Alto Sax. 1 2 *p* *f*

Ten. Sax. *p* *f*

Bar. Sax. *mf*

Bass Sax. *p* *mf*

Tpt. 1 2 3 *mf*

Hn. 1 2 3 4 *f*

Trb. 1 2 *ppp* *mf*

Bass *ppp* *mf*

B♭ Bar. *mf*

Euph. *mf*

Tbas. *mp* *mf*

S. Bass (Bowed) *mp* *louden* *f*

K. Dr. *ppp* *mf*

S. Dr. *ppp* *mf*

B. Dr., Cymb. *ppp* *mf*

34

(no slackening) (-Picc.)

Picc. *a2*

Fls. 1, 2 *a2*

Obs. *f*

E. Hn. *f*

Bns. *f*

Double Bn. *ff*

E♭ Cl. 1 *f*

B♭ Cl. 2 3 *ff*

Al. Cl. *f*

Bs. Cl. *f*

Sop. Sax. *f*

Alto Sax. 1 2 *ff*

Ten. Sax. *ff*

Bar. Sax. *ff*

Bass Sax. *ff*

Tpt. 1 2 3 *mp* *f*

Hn. 1 2 3 4 *f*

Trb. 1 2 *f*

Bass *f*

B♭ Bar. *f*

Euph. *f*

Tbas. *f*

S. Bass *f*

K. Dr. *f*

S. Dr. *f*

B. Dr., Cymb. *f*

40

43 In time

Slow - - - off - - -

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

3

A1. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

1

2

Tpt.

Hn.

1

2

3

Trb.

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

(Plucked) (Bowed)

K. Dr.

S. Dr.

B. Dr., Cymb.

42 43 44 45 46 47 48

5. "LORD MELBOURNE"

(War Song)

Heavy, fierce ♩ = about 96-120

Free time

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2

3

A1. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

1

2

Tpt.

Hn.

1

2

3

Trb.

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

(Bowed) f (fairly clingingly)

K. Dr.

S. Dr.

B. Dr., Cymb.

(G,A,C,D)

N.B. In the passages marked "Free Time"... the Bandleader should vary his note-lengths with that rhythmic elasticity so characteristic of many English folksingers... [.] give free reign to his rhythmic fancy, just as folksingers do. Each note with an arrow above it may [mus. ed.] be beaten with a down beat...

1

SBS-250

2 Lively ♩ = about 100
Strict time

(B) Free time

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.
Eb Cl.
1
Bb Cl. 2
3
Al. Cl.
Bs. Cl.
Sop. Sax.
1
Alto Sax.
2
Ten. Sax.
Bar. Sax.
Bass Sax.

2 Lively ♩ = about 100
Strict time

(B) Free time

Tpt. 1
2
Hn. 1
2
Trb. 1
2
Bass
Bb Bar.
Euph.
Tbas.
S. Bass
K. Dr.
S. Dr.
B. Dr.
Cymb.

SBS-250

10 Strict time ♩ = about 100

Slow off-----

14 Lively, playful ♩ = about 92

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.
Eb Cl.
1
Bb Cl. 2
3
Al. Cl.
Bs. Cl.
Sop. Sax.
1
Alto Sax.
2
Ten. Sax.
Bar. Sax.
Bass Sax.

10 Strict time ♩ = about 100

Slow off-----

14 Lively, playful ♩ = about 92

Tpt. 1
2
Hn. 1
2
Trb. 1
2
Bass
Bb Bar.
Euph.
Tbas.
S. Bass
K. Dr.
S. Dr.
B. Dr.
Cymb.

SBS-250

19

(Picc.) *a2*

Picc. Fls. 1, 2

Obs.

E. Hn.

Bsn.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

Al. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

19

1

Tpt.

2

1

Hn.

2

3

4

1

Trb.

2

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

K. Dr.

S. Dr.

B. Dr., Cymb.

(Bowed)

17 18 19 20 21 22

24

(Picc.)

Picc. Fls. 1, 2

Obs.

E. Hn.

Bsn.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

Al. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

24

1

Tpt.

2

3

1

Hn.

2

3

4

1

Trb.

2

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

K. Dr.

S. Dr.

B. Dr., Cymb.

28

23 24 25 26 27 28

Slow ----- *aff* ----- (D) Free time $\text{♩} = \text{about } 96-120$ [56] Strict time $\text{♩} = \text{about } 72$ long long long

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.
Eb Cl.
1
Bb Cl. 2
3
Al. Cl.
Bs. Cl.
Sop. Sax.
1
Alto Sax.
2
Ten. Sax.
Bar. Sax.
Bass Sax.
Tpt. 1
Tpt. 2
2
Hn. 1
2
3
4
Trb. 1
2
Bass
Bb Bar.
Euph.
Tbas.
S. Bass
K. Dr.
S. Dr.
B. Dr., Cymb.
Sut. Cym.
Crash Cym.
B. Dr.

53 54 55 56 57 58 59

6. "THE LOST LADY FOUND"

(Dance Song)

Fast, but sturdily $\text{♩} = \text{about } 66$

Picc. Fls. 1, 2
Obs.
E. Hn.
Bns.
Double Bn.
Eb Cl.
1
Bb Cl. 2
3
Al. Cl.
Bs. Cl.
Sop. Sax.
1
Alto Sax.
2
Ten. Sax.
Bar. Sax.
Bass Sax.
Tpt. 1
Tpt. 2
2
Hn. 1
2
3
4
Trb. 1
2
Bass
Bb Bar.
Euph.
Tbas.
S. Bass
K. Dr.
S. Dr.
B. Dr., Cymb.
(G.A.D.E)
Crash Cym.

1 2 3 4 5 6 7 8 9

(Xylo. and Glock. begin at [122]; Tubular Chimes and Handbells in octaves at [130].)

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

Al. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

1

2

Tpt.

1

2

3

Hn.

1

2

3

4

Trb.

1

2

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

K. Dr.

S. Dr.

B. Dr., Cymb.

10 11 12 13 14 15 16 17 18

(Plucked)

Picc. Fls. 1, 2

Obs.

E. Hn.

Bns.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

Al. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

1

2

Tpt.

1

2

3

Hn.

1

2

3

4

Trb.

1

2

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

K. Dr.

S. Dr.

B. Dr., Cymb.

19 20 21 22 23 24 25 26 27

50

Solo Piccolo

p (gently, feelingly)

mp

Solo (gently, feelingly)

p (gently, feelingly)

louden slightly

mp

50

46 47 48 49 50 51 52 53 54

SBS-250

55 56 57 58 59 60 61 62 63 64

SBS-250

66

Fl. 1, Picc. *mp*
 Fl. 2 *mp*
 Obs. *mp*
 E. Hn. *mp*
 Bns. *p* (gently) *louden slightly*
 Double Bn. *p* (gently) *louden slightly*
 Eb Cl. 1 *pp* (gently) *louden slightly*
 Bb Cl. 2 *pp* (gently) *louden slightly*
 Bb Cl. 3 *pp* (gently) *louden slightly*
 Al. Cl. *p* (gently) *louden slightly*
 Bs. Cl. *p* (gently) *louden slightly*
 Sop. Sax. 1 *p* (gently) *louden slightly*
 Alto Sax. 2 *p* (gently) *louden slightly*
 Ten. Sax. *p* (gently) *louden slightly*
 Bar. Sax. *p* (gently) *louden slightly*
 Bass Sax. *p* (gently) *louden slightly*
 Tpt. 1 *p* (gently)
 Tpt. 2
 Hn. 1
 Hn. 2
 Hn. 3
 Hn. 4
 Trb. 1
 Trb. 2
 Bb Bar. *p*
 Euph. *p*
 Tbas. *p*
 S. Bass (Bowed) *p* *louden slightly*
 K. Dr. *p*
 S. Dr. *p*
 B. Dr., Cymb. *p*

65 66 67 68 69 70 71 72 73

82

Picc. *mp* (short)
 Fl. 1, 2 *mp* (short)
 Obs. *mp* (To the fore)
 E. Hn. *mf*
 Bns. *p* (short)
 Double Bn. *p*
 Eb Cl. 1 *pp* (short) *mp* (short)
 Bb Cl. 2 *pp* (short) *mp* (short)
 Bb Cl. 3 *pp* (short) *mp* (short)
 Al. Cl. *pp* (short) *mp* (To the fore)
 Bs. Cl. *p* (short)
 Sop. Sax. *pp* (short) *mp* (To the fore) *Vibrato*
 Alto Sax. 1 *pp* (short) *mp* (To the fore) *Vibrato*
 Alto Sax. 2 *pp* (short) *mp* (To the fore) *Vibrato*
 Ten. Sax. *pp* (short) *mp* (To the fore) *Vibrato*
 Bar. Sax. *pp* (short) *mp* (To the fore) *Vibrato*
 Bass Sax. *p* (short)
 Tpt. 1 *p* (short)
 Tpt. 2
 Hn. 1 *mp* (To the fore) *a2*
 Hn. 2 *mp* (To the fore) *a2*
 Hn. 3 *mp* (To the fore) *a2*
 Hn. 4 *mp* (To the fore) *a2*
 Trb. 1 *pp* (To the fore) *p*
 Trb. 2 *pp* (To the fore) *p*
 Bb Bar. *pp* (To the fore) *p*
 Euph. *pp* (To the fore) *p*
 Tbas. *pp* (To the fore) *p*
 S. Bass *pp* (To the fore) *p*
 K. Dr. *p*
 S. Dr. *p*
 B. Dr., Cymb. *p*

74 75 76 77 78 79 80 81 82

Picc. Fls. 1, 2

Obs.

E. Hrn.

Bns.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

Al. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

1

2

3

Hn.

1

2

Trb.

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

K. Dr.

S. Dr.

B. Dr., Cymb.

SBS-250

101 102 103 104 105 106 107 108 109 110

Picc. Fls. 1, 2

Obs.

E. Hrn.

Bns.

Double Bn.

E♭ Cl.

1

B♭ Cl. 2

3

Al. Cl.

Bs. Cl.

Sop. Sax.

1

Alto Sax.

2

Ten. Sax.

Bar. Sax.

Bass Sax.

1

2

3

Hn.

1

2

Trb.

Bass

B♭ Bar.

Euph.

Tbas.

S. Bass

K. Dr.

S. Dr.

B. Dr., Cymb.

SBS-250

111 112 113 114 115 116 117 118 119

122 (brightly)

Picc. *ff* (brightly)

Fls. 1, 2 *ff* (brightly)

Obs. *ff* (brightly)

E. Hn. *f* (brightly)

Bns. *ff*

Double Bn. *f*

E♭ Cl. *ff* (brightly)

B♭ Cl. 1, 2, 3 *ff*

Al. Cl. *ff*

Bs. Cl. *f*

Sop. Sax. *f*

Alto Sax. 1, 2 *f*

Ten. Sax. *ff*

Bar. Sax. *f*

Bass Sax. *f*

122

Tpt. 1, 2, 3 *f* (brassy)

Hn. 1, 2, 3, 4 *f* (brassy)

Trb. 1, 2 *f*

B♭ Bar. *f*

Euph. *ff*

Tbas. *f*

S. Bass *f*

K. Dr. *ff*

S. Dr. *ff*

B. Dr., Cymb. *ff*

Xylo., Glock. *ff* (brightly)

Sus. Cym. (soft drum-stick) *p* *louden* *louden*

Tuneful Percussion *ff* (brightly)

120 121 122 123 124 125 126 127 128

130

Picc. *ff*

Fls. 1, 2 *ff* (every note sharp and heavy)

Obs. *ff* (every note sharp and heavy)

E. Hn. *ff* (every note sharp and heavy)

Bns. *ff* (every note sharp and heavy)

Double Bn. *ff*

E♭ Cl. *ff*

B♭ Cl. 1, 2, 3 *ff* (every note sharp and heavy)

Al. Cl. *ff* (every note sharp and heavy)

Bs. Cl. *ff* (every note sharp and heavy)

Sop. Sax. *ff*

Alto Sax. 1, 2 *ff* (every note sharp and heavy)

Ten. Sax. *ff* (every note sharp and heavy)

Bar. Sax. *ff*

Bass Sax. *ff*

130

Tpt. 1, 2, 3 *ff* (every note sharp and heavy)

Hn. 1, 2, 3, 4 *ff* (every note sharp and heavy)

Trb. 1, 2 *ff*

B♭ Bar. *ff*

Euph. *ff* (every note sharp and heavy)

Tbas. *ff* (every note sharp and heavy)

S. Bass (Bowed) *ff*

K. Dr. *ff*

S. Dr. *ff*

B. Dr., Cymb. *ff*

Tubular Chimes and Handbells in octaves. *ff*

Tuneful Percussion *ff*

SBS-250 129 130 131 132 133 134 135 136 137

Slow ----- off -----

SOURCES OF THE FOLKSONGS USED IN "LINCOLNSHIRE POSY."

This information was boxed on the title page of each movement in Grainger's original scores; his erroneous titles are unchanged. He donated the Edison cylinder discs on which he recorded the singers to the Library of Congress, Washington, D.C.

1. "Dublin Bay" or "Lisbon" (Sailor's Song) Noted down . . . (1905) from the singing of Mr. Deane (of Hibaldstowe, Lincolnshire, England . . . scored Jan. or Feb. 1937 . . . 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 . . . beginning at bar 36 is based on the first phrase of "The Duke of Marlboro" folksong noted down by Lucy E. Broadwood from the singing of Mr. H. Burstow, of Horsham, Sussex."
2. "Horkstow Grange" (The Miser and his Man: A local Tragedy) Noted down in 1905 from the singing of George Gouldthorpe (of Goxhill, North Lincolnshire, this is the root form of this setting, March 1934 - Feb. 1, 1937."
3. "Rufford Park Poachers" (Poaching Song) Noted down in 1906 from the singing of Joseph Taylor (of Saxby - All-Saints, Lincolnshire. This is the root-form of this setting, Jan. - March 1937."
4. "The Brisk Young Sailor" (who returned to wed his True Love) Noted down in 1906 from the singing of Mrs. Thompson (born in Liverpool, but living in Barton-on-Humber, Lincolnshire. This is the root-form of this setting, thought out in March 1937, scored 13-16 and somewhat based on sketches for Unison Chorus, Horns, and Strings dating from about 1919.
5. "Lord Melbourne" (War Song) Noted down from the singing of George Wray (of Barton-on-Humber, Lincolnshire. This melody is a variant of "The Duke of Marlboro" folksong; this version worked out and scored, Feb. 1937 is the root form of this setting which closely follows a sketch for Chorus, Organ and Brass dating from 1911 . . . ; photographed thrice and noted at Brigg, Lincolnshire July 28, 1906.
6. "The Lost Lady Found" (Dance Song) Noted down by Lucy E. Broadwood from the singing of her nurse in 1893, this version (written Jan., 1927) is an off-shoot from the root-form of this setting tone-wrought for mixed voices and chamber music late in 1910.

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 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 *vestiture* (sic) 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

- | | |
|---|---|
| <ol style="list-style-type: none"> 1. "Lisbon" (Sailor's Song) 2. "Horkstow Grange" (narrating local history) 3. "Rufford Park Poachers" (Poaching Song) | <ol style="list-style-type: none"> 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 "Huldigungsmarsch"; Henry Cowell's "Celtic Set"; R. Vaughan Williams's "Folksong Suite" and "Tocatta 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 1905-1937). 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 moaning 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 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-belittlement, 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?), wisfulness, island-minded mildness (for a nation without land-frontiers is, naturally, a stranger to continent-bred harshness and intolerance). And it is this yeomanism (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 at memories of the cruel treatment meted out to folksingers as human beings (most of them died in poor-houses or in other downheartening surroundings) and at the thought of how their high gifts oftentimes were allowed to perish unheard, unre-corded 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 un-folkish "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 "puter" 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 "Horkstow 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 kindly smile he answered: "Yuh said: Coome early. So I coom'd."

* Lincolnshire scholar P. O. O'Shaughnessy suggests "A Fair Young Maid Walking All In Her Garden" as the proper title; Grainger's has been retained because it fits the music he wrote more comfortably than its however proper substitute.

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 thaht weak!") 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 naww *cumplaamin'*! They're vetra *kahn* tummuh (kind to me) at the workkus; they're vetra *kahn* tummuh!"

His child-like mind and unwordly 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 "Horkstow 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 mah'n '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 tempratious for a mah'n 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, joggling 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 warsong—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, "Lisbon," was collected under characteristic circumstances. In 1905, when I first met its singer—Mr. Deane, of Hibaldstowe—he was in the workhouse at Brigg, N.E. Lincolnshire. I started to note down his "Lisbon," 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 mah'n." 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 pleasin' 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 Italian "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

The language used in these notes is that of Percy Aldridge Grainger, and is intentionally retained in its original form.

Appendix I

Georgetown, Texas. Feb 14, 1937

Thanks, darling Roger, for so kind finding, singing, & saving the "Julie" from the over gas. Perhaps, she will rejoice to get it.

I have been thinking much a long time: The American Bandwagons Assoc. have asked me to prepare some military band works (I wish) for their concert in Stillman, March. So I am largely relying on 1904 "Lots of Wampy" march (do you remember it?)

I composed a "Lincolnshire Bay" or "Horkstow Grange" in Lincolnshire Bay (Dibli Bay, Horkstow Grange, Rufford Park Peaches, his halloing). The "Lost Lady Found". This means quick granitic work (which I love), with me writing out all the new repeat myself without a score (for there is no time to write notes). A few days ago I thus wrote 3 new band pieces (Dibli Bay, Horkstow Grange, The Lost Lady Found) in 4/4. The last piece I started Tuesday with a wote in 4/4. (which is right) like modernity with, just ending the piece (could be band parts for fiddle band) in time to catch a train in order to hear it at 2.00 some afternoon in Bristol Bay. 2 nights ago I again worked all these the night after an evening concert with well boys because the Dibli Bay is order to

to 2 Wampy heard with a Hip school band here in Texas. But the youngsters couldn't read at all! Not a single chord, or nearly as rhythm was right, slow-out!

to Horkstow Grange (do you I am a pupil of the phrase marked) or the new harmonies each verse with a key change of G major, 2 measures each line.

The chief of the 4th, 5th, 6th, 7th, 8th, 9th, 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, 21st, 22nd, 23rd, 24th, 25th, 26th, 27th, 28th, 29th, 30th, 31st, 32nd, 33rd, 34th, 35th, 36th, 37th, 38th, 39th, 40th, 41st, 42nd, 43rd, 44th, 45th, 46th, 47th, 48th, 49th, 50th, 51st, 52nd, 53rd, 54th, 55th, 56th, 57th, 58th, 59th, 60th, 61st, 62nd, 63rd, 64th, 65th, 66th, 67th, 68th, 69th, 70th, 71st, 72nd, 73rd, 74th, 75th, 76th, 77th, 78th, 79th, 80th, 81st, 82nd, 83rd, 84th, 85th, 86th, 87th, 88th, 89th, 90th, 91st, 92nd, 93rd, 94th, 95th, 96th, 97th, 98th, 99th, 100th, 101st, 102nd, 103rd, 104th, 105th, 106th, 107th, 108th, 109th, 110th, 111th, 112th, 113th, 114th, 115th, 116th, 117th, 118th, 119th, 120th, 121st, 122nd, 123rd, 124th, 125th, 126th, 127th, 128th, 129th, 130th, 131st, 132nd, 133rd, 134th, 135th, 136th, 137th, 138th, 139th, 140th, 141st, 142nd, 143rd, 144th, 145th, 146th, 147th, 148th, 149th, 150th, 151st, 152nd, 153rd, 154th, 155th, 156th, 157th, 158th, 159th, 160th, 161st, 162nd, 163rd, 164th, 165th, 166th, 167th, 168th, 169th, 170th, 171st, 172nd, 173rd, 174th, 175th, 176th, 177th, 178th, 179th, 180th, 181st, 182nd, 183rd, 184th, 185th, 186th, 187th, 188th, 189th, 190th, 191st, 192nd, 193rd, 194th, 195th, 196th, 197th, 198th, 199th, 200th, 201st, 202nd, 203rd, 204th, 205th, 206th, 207th, 208th, 209th, 210th, 211st, 212nd, 213th, 214th, 215th, 216th, 217th, 218th, 219th, 220th, 221st, 222nd, 223rd, 224th, 225th, 226th, 227th, 228th, 229th, 230th, 231st, 232nd, 233rd, 234th, 235th, 236th, 237th, 238th, 239th, 240th, 241st, 242nd, 243rd, 244th, 245th, 246th, 247th, 248th, 249th, 250th, 251st, 252nd, 253rd, 254th, 255th, 256th, 257th, 258th, 259th, 260th, 261st, 262nd, 263rd, 264th, 265th, 266th, 267th, 268th, 269th, 270th, 271st, 272nd, 273rd, 274th, 275th, 276th, 277th, 278th, 279th, 280th, 281st, 282nd, 283rd, 284th, 285th, 286th, 287th, 288th, 289th, 290th, 291st, 292nd, 293rd, 294th, 295th, 296th, 297th, 298th, 299th, 300th, 301st, 302nd, 303rd, 304th, 305th, 306th, 307th, 308th, 309th, 310th, 311st, 312nd, 313th, 314th, 315th, 316th, 317th, 318th, 319th, 320th, 321st, 322nd, 323rd, 324th, 325th, 326th, 327th, 328th, 329th, 330th, 331st, 332nd, 333rd, 334th, 335th, 336th, 337th, 338th, 339th, 340th, 341st, 342nd, 343rd, 344th, 345th, 346th, 347th, 348th, 349th, 350th, 351st, 352nd, 353rd, 354th, 355th, 356th, 357th, 358th, 359th, 360th, 361st, 362nd, 363rd, 364th, 365th, 366th, 367th, 368th, 369th, 370th, 371st, 372nd, 373rd, 374th, 375th, 376th, 377th, 378th, 379th, 380th, 381st, 382nd, 383rd, 384th, 385th, 386th, 387th, 388th, 389th, 390th, 391st, 392nd, 393rd, 394th, 395th, 396th, 397th, 398th, 399th, 400th, 401st, 402nd, 403rd, 404th, 405th, 406th, 407th, 408th, 409th, 410th, 411st, 412nd, 413th, 414th, 415th, 416th, 417th, 418th, 419th, 420th, 421st, 422nd, 423rd, 424th, 425th, 426th, 427th, 428th, 429th, 430th, 431st, 432nd, 433rd, 434th, 435th, 436th, 437th, 438th, 439th, 440th, 441st, 442nd, 443rd, 444th, 445th, 446th, 447th, 448th, 449th, 450th, 451st, 452nd, 453rd, 454th, 455th, 456th, 457th, 458th, 459th, 460th, 461st, 462nd, 463rd, 464th, 465th, 466th, 467th, 468th, 469th, 470th, 471st, 472nd, 473rd, 474th, 475th, 476th, 477th, 478th, 479th, 480th, 481st, 482nd, 483rd, 484th, 485th, 486th, 487th, 488th, 489th, 490th, 491st, 492nd, 493rd, 494th, 495th, 496th, 497th, 498th, 499th, 500th, 501st, 502nd, 503rd, 504th, 505th, 506th, 507th, 508th, 509th, 510th, 511st, 512nd, 513th, 514th, 515th, 516th, 517th, 518th, 519th, 520th, 521st, 522nd, 523rd, 524th, 525th, 526th, 527th, 528th, 529th, 530th, 531st, 532nd, 533rd, 534th, 535th, 536th, 537th, 538th, 539th, 540th, 541st, 542nd, 543rd, 544th, 545th, 546th, 547th, 548th, 549th, 550th, 551st, 552nd, 553rd, 554th, 555th, 556th, 557th, 558th, 559th, 560th, 561st, 562nd, 563rd, 564th, 565th, 566th, 567th, 568th, 569th, 570th, 571st, 572nd, 573rd, 574th, 575th, 576th, 577th, 578th, 579th, 580th, 581st, 582nd, 583rd, 584th, 585th, 586th, 587th, 588th, 589th, 590th, 591st, 592nd, 593rd, 594th, 595th, 596th, 597th, 598th, 599th, 600th, 601st, 602nd, 603rd, 604th, 605th, 606th, 607th, 608th, 609th, 610th, 611st, 612nd, 613th, 614th, 615th, 616th, 617th, 618th, 619th, 620th, 621st, 622nd, 623rd, 624th, 625th, 626th, 627th, 628th, 629th, 630th, 631st, 632nd, 633rd, 634th, 635th, 636th, 637th, 638th, 639th, 640th, 641st, 642nd, 643rd, 644th, 645th, 646th, 647th, 648th, 649th, 650th, 651st, 652nd, 653rd, 654th, 655th, 656th, 657th, 658th, 659th, 660th, 661st, 662nd, 663rd, 664th, 665th, 666th, 667th, 668th, 669th, 670th, 671st, 672nd, 673rd, 674th, 675th, 676th, 677th, 678th, 679th, 680th, 681st, 682nd, 683rd, 684th, 685th, 686th, 687th, 688th, 689th, 690th, 691st, 692nd, 693rd, 694th, 695th, 696th, 697th, 698th, 699th, 700th, 701st, 702nd, 703rd, 704th, 705th, 706th, 707th, 708th, 709th, 710th, 711st, 712nd, 713th, 714th, 715th, 716th, 717th, 718th, 719th, 720th, 721st, 722nd, 723rd, 724th, 725th, 726th, 727th, 728th, 729th, 730th, 731st, 732nd, 733rd, 734th, 735th, 736th, 737th, 738th, 739th, 740th, 741st, 742nd, 743rd, 744th, 745th, 746th, 747th, 748th, 749th, 750th, 751st, 752nd, 753rd, 754th, 755th, 756th, 757th, 758th, 759th, 760th, 761st, 762nd, 763rd, 764th, 765th, 766th, 767th, 768th, 769th, 770th, 771st, 772nd, 773rd, 774th, 775th, 776th, 777th, 778th, 779th, 780th, 781st, 782nd, 783rd, 784th, 785th, 786th, 787th, 788th, 789th, 790th, 791st, 792nd, 793rd, 794th, 795th, 796th, 797th, 798th, 799th, 800th, 801st, 802nd, 803rd, 804th, 805th, 806th, 807th, 808th, 809th, 810th, 811st, 812nd, 813th, 814th, 815th, 816th, 817th, 818th, 819th, 820th, 821st, 822nd, 823rd, 824th, 825th, 826th, 827th, 828th, 829th, 830th, 831st, 832nd, 833rd, 834th, 835th, 836th, 837th, 838th, 839th, 840th, 841st, 842nd, 843rd, 844th, 845th, 846th, 847th, 848th, 849th, 850th, 851st, 852nd, 853rd, 854th, 855th, 856th, 857th, 858th, 859th, 860th, 861st, 862nd, 863rd, 864th, 865th, 866th, 867th, 868th, 869th, 870th, 871st, 872nd, 873rd, 874th, 875th, 876th, 877th, 878th, 879th, 880th, 881st, 882nd, 883rd, 884th, 885th, 886th, 887th, 888th, 889th, 890th, 891st, 892nd, 893rd, 894th, 895th, 896th, 897th, 898th, 899th, 900th, 901st, 902nd, 903rd, 904th, 905th, 906th, 907th, 908th, 909th, 910th, 911st, 912nd, 913th, 914th, 915th, 916th, 917th, 918th, 919th, 920th, 921st, 922nd, 923rd, 924th, 925th, 926th, 927th, 928th, 929th, 930th, 931st, 932nd, 933rd, 934th, 935th, 936th, 937th, 938th, 939th, 940th, 941st, 942nd, 943rd, 944th, 945th, 946th, 947th, 948th, 949th, 950th, 951st, 952nd, 953rd, 954th, 955th, 956th, 957th, 958th, 959th, 960th, 961st, 962nd, 963rd, 964th, 965th, 966th, 967th, 968th, 969th, 970th, 971st, 972nd, 973rd, 974th, 975th, 976th, 977th, 978th, 979th, 980th, 981st, 982nd, 983rd, 984th, 985th, 986th, 987th, 988th, 989th, 990th, 991st, 992nd, 993rd, 994th, 995th, 996th, 997th, 998th, 999th, 1000th.

Appendix II

(Percy Aldridge Grainger) Georgetown, Texas [25 mi. No. of Austin] Feb 14, 1937 *
[a handwritten letter, 2 pages]

Thanks, darling Roger, [probably his life-long friend, Quilter], for so kindly finishing, signing & sending the "Julia" program for Ms. Geo. Aldridge. She will rejoice to get it.

I have been having such a lovely time: The American Bandmasters Assoc. have asked me to prepare some military band works (if serious) for their convention in Milwaukee, March 7. So I am largely rescoring my 1904 "Lads of Wamphray" March (do you remember it? [5 bars of main theme in treble clef - in F]) & composing a: "Lincolnshire Posy" on [scratched-out] folk tunes I gathered in Lincolnshire (Dublin Bay, Horkstow Grange, Rufford Park Poachers, Lord Melbourne, The Lost Lady Found). This means quick frantic [scratched-out] work (which I love), with me writing out all the band parts myself without a score (for there's no time to write both). A few days ago I thus wrote 3 new band pieces (Dublin Bay, Horkstow Grange, The Lost Lady) in 4 days. The last piece I started Tuesday midday & wrote unbroken (all the night) till Wednesday midday, just ending the piece (complete band parts for full band) in time to catch a train in order to hear it at 2:00 same afternoon in Brooklyn. 2 nights ago I again worked all thru the night (after an evening concert with full days practise [scratched-out] during the day) in order to try my Wamphray March with a High school band here in Texas. But the youngsters could not read at all! Not a single chord, or melody or rhythm was right, thru-out!

In Horkstow Grange (a tune I am very fond of) [9 bars of the tune] the phrase marked [X] gets new harmonies each verse, with a heightening of dischordant intensesness each time:

[6 bars illustrating the point]

The clash of the G[♯], G[♮], C[♯], C[♮] in the 4th verse (on so harsh a medium as the military band) gave Ella & me a real thrill. It had a nervish sound, somehow. I feel very well always do when I have performances just ahead & the need for using *all my strength* (which so rarely gets used). And I love hearing things played thru just fresh from the noodle.

Ella would join me in love were she here. But I am just on a flying visit to Florida & Texas — home in a week. How is Julia & what are you doing [?].

Fond Percy

* The copy of the letter in Grainger's hand is reproduced with the permission of The Grainger Museum Board, The Grainger Museum, Dr. Kay Dreyfus, Curator, University of Melbourne, Parkville, Victoria 3052 Australia.

The letter from Georgetown, so typical of the thousands he sent to friends hides nothing on his mind at that moment. This endless passion to communicate amazes and bewilders at once in this quick digest of so much both about him and *Lincolnshire Posy*: 1 . . . that the ABA wanted "serious works" which it got; 2 . . . "Lads of Wamphray" March was a "rescoring"; 3 . . . his love of the "frantic" pace; 4 . . . that lack of time prevented writing a full score for Milwaukee [Three years passed before publication]; 5 . . . the "frantic" pace produced three composings, scoring, and copyings in four days; 6 . . . the less than 24 hours for production of *The Lost Lady Found* meant constant pen dipping for all those notes in its busy, articulation-filled 145 measures—and then; 7 . . . trains to Brooklyn from White Plains still take one hour and 45 minutes. With fast connections he had to close the ink well and leave 7 Cromwell Place by 10:00 AM to make the 2:00 rehearsal of what surely was the band at the Ernest Williams School of Music on Ocean Avenue. 8 . . . Nobody should be surprised at his confession of fondness for "Horkstow", but 9 . . . some may be surprised to read that the military band was a "harsh medium", and 10 . . . in 1937 his description of a "flying visit" probably never got off the ground . . . and of course, "High school" bands in Texas were soon to impress him greatly.



Appendix III

A Grainger Glossary

almost clingingly	poco tenuto
angrily	tempestuoso; confuoco
bowed	arco
brassy	cuivré
brightly	brioso, con brio
brisk	vivace
clingingly	tenuto
detached	staccato
don't louden	senza crescendo; ohne Steigerung
fairly clingingly	tenuto
fast	rapidamente
feelingly	espressivo
flowingly	legato
free time	colla battute di maestro; senza tempo
gently	dolce, amabile
hammeringly	martellare
in time	a tempo; tempo I*
kettledrums	timpani; Pauken
lilt	con spirito
linger	languire; zögern, nicht eilen
lingeringly	tardamente
lively, playful	scherzando, giocoso; bewegter
louden	crescendo
louden lots	crescendo molto
louden lots, bit by bit	crescendo molto, poco a poco
marked	marcato
plucked	pizzicato
quicken	accelerando
raucous	bruscamente (coarse, rough-sounding)
short	staccatissimo
singingly	cantabile
slacken slightly	pochissimo meno mosso; poco ritard
slightly slower	meno mosso
slow-off	ritard
slow-off-lots	molto ritard
slow-off-slightly	poco ritenuto
soften	diminuendo
sprightly	giocoso
strict time	in tempo
sturdily	sehr kräftig
take your time	Zeit lassen
to the fore	prominente; hervortretend; en dehors
very sharp	molto marcato
waywardly	rubato
1st speed	tempo I*
2nd speed	tempo II*