# GRAINGER

Grade 5

## BRITISH FOLK-MUSIC SETTINGS

### Nº 34

# LINCOLNSHIRE POSY

**FOR MILITARY BAND**

Symphonic Band Edition by
**Frederick Fennell**

*Revised by R. Mark Rogers*

**Ludwig**Masters
PUBLICATIONS

## Publisher's Note

The recording to this edition was performed by The United States Air Force Band, under the direction of Col. Lowell Graham, including four additional tracks that were recorded by Burnett Cross in the home of Percy Grainger. Audio available at: **alfred.com/36-50100300.**

Two of these additional tracks were sung and played on the harmonium by Mr. Grainger for conducting rehearsal of the piece. The two movements are III, "Rufford Park Poachers,"

and V, "Lord Melbourne." These tracks have been provided to illustrate the tempi that Mr. Grainger had intended for these two much-debated movements.

The third and fourth additional tracks are of Percy Grainger and Norman Greyson rehearsing the duo piano version of movement III, "Rufford Park Poachers." This recording provides additional insight into the composers' intentions with regard to tempo.

## Contents

## Instrumentation

| | | |
|---|---|---|
| 1 Full Score | 1 Bassoon 1 | 2 Trombone 1 |
| 1 Small Flute | 1 Bassoon 2 | 2 Trombone 2 |
| 2 Flute 1 | 1 Double Bassoon | 2 Bass Trombone |
| 2 Flute 2 | 1 B♭ Soprano Saxophone | 1 Baritone B.C. |
| 1 Oboe 1 | 1 E♭ Alto Saxophone 1 | 1 Baritone T.C. |
| 1 Oboe 2 | (substitute for Soprano Sax.) | 1 Euphonium B.C. |
| 1 English Horn | 1 E♭ Alto Saxophone 2 | 1 Euphonium T.C. |
| 1 E♭ Clarinet | 1 B♭ Tenor Saxophone | 3 Tuba |
| 3 B♭ Clarinet 1 | 1 E♭ Baritone Saxophone | 1 String Bass |
| 3 B♭ Clarinet 2 | 1 B♭ Bass Saxophone | 2 Kettle Drums & Tuneful |
| 3 B♭ Clarinet 3 | 2 B♭ Trumpet 1 | Percussion |
| 1 E♭ Alto Clarinet | 2 B♭ Trumpet 2 | (Hammerwood, Bells, Tubular Bells, Handbells) |
| 1 B♭ Bass Clarinet | 2 B♭ Trumpet 3 | 3 Percussion |
| 1 E♭ Double Alto Clarinet | 1 F Horn 1 | (Side Drum, Crash & Suspended Cymbals, Big Drum) |
| or 1 B♭ Double Bass Clarinet | 1 F Horn 2 | |
| (substitute for D.Bsn) | 1 F Horn 3 | |
| | 1 F Horn 4 | |

ASCAP

# 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

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*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.*

*\*This Foreword by Frederick Fennell was prepared for the first creation of a full score for this work in 1987. The current edition has been re-engraved and edited for improved page turns, larger print on part pages, and additional historical research by the staff and friends of LudwigMasters Publications.*

*Dedicated to the folksingers who sang so sweetly to me.*

# Percy Aldridge Grainger

### British Folk-Music Settings

# Nr 34. "LINCOLNSHIRE POSY"

#### Based on English Folksongs gathered in Lincolnshire
**FOR MILITARY BAND**

Playing-time of the complete "Lincolnshire Posy": 14:58 min.

## 1. "LISBON"
### (Sailor's Song)

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

The counter-melody (on horns, etc.) beginning at bar 36 of "Lisbon" 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.

This version of "Lisbon" 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.

## 2. "HORKSTOW 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).

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

## 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).

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.

## 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).

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.

## 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).

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 "Lisbon" (Nr 1 of "Lincolnshire Posy").

This version for Military Band (worked out and scored, Feb. 1937) is the root-form of this setting, from which 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.

**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.

## 6. "THE LOST LADY FOUND"
### (Dance Song)

English folksong noted down by Lucy E. Broadwood, from the singing of her Lincolnshire nurse Mrs. Hill.

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).

**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).

# Lincolnshire Posy

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

Playing time: 1.20 min.

Percy Aldridge Grainger
edition assembled by Frederick Fennell
revised by R. Mark Rogers

## 1. "Lisbon"
(Sailor's Song)

**Brisk, with plenty of lilt*** ♩. = about 116

Small Flute (Piccolo) — *silent* this movement

Flutes 1 2

Oboes 1 2

English Horn

E♭ Clarinet

B♭ Clarinets 1 2 3

E♭ Alto Clarinet

B♭ Bass Clarinet

Bassoons 1 2 — *together* — *mf detached*

Double Bassoon

B♭ Soprano Saxophone

E♭ Alto Saxophones 1 2

B♭ Tenor Saxophone

E♭ Baritone Saxophone

B♭ Bass Saxophone

B♭ Trumpets 1 — muted — *mf detached*
B♭ Trumpets 2 3 — muted 2nd — *mf detached*

F Horns 1 2 — stopped 1st — *mf detached*
F Horns 3 4

Trombones 1 2 — *silent* this movement
Bass — *silent* this movement

B♭ Baritone

Euphonium

Tubas

String Bass**

Kettledrums — A♭, E♭, A♭

Side Drum — *silent* this movement

Suspended Cymbal / Crash Cymbals / Big (Bass) Drum — *silent* this movement

Tuneful Percussion — *silent* until Movement 6

*Which means: Beats 1 and 4 much heavier than beats 3 and 6.
**P.A.G. desired an instrument with the extension to Low C; optional upper notes are indicated with smaller noteheads.