

# PROGRAM-NOTE

ON

## “LINCOLNSHIRE POSY”

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

by  
PERCY ALDRIDGE GRAINGER

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

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

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

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

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

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

But even more important than these art-skills and personality-impreses (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 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, stocialness, unmatched sweetness (what folk-tunes are so meltingly sweet as the English?), wistfulness, island-minded mildness (for a nation without land-frontiers is, naturally, a stranger to continent-bred harshness and intolerance). And it is this yeomanship (this ability to stubbornly remain immune to all sorts of upstart un-English influences) that I wished to celebrate in my “Posy”.

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

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

There are, however, some exceptions to this prevailing connection between folksong and illiteracy. Mr. Joseph Taylor, the singer of “Rufford Park Poachers”—who knew more folksongs than any of my other folksingers, and sang his songs with “purer” folksong traditions—was neither illiterate nor socially backward. And it must also be admitted that he was a member of the choir of his village (Saxby-All-Saints, Lincolnshire) for over 45 years—a thing unusual in a folksinger. Furthermore his relatives—keen musicians themselves—were extremely proud of his prowess as a folksinger. Mr. Taylor was bailiff on a big estate, where he formerly had been estate woodman and carpenter. He was the perfect type of an English yeoman: sturdy and robust, yet the soul of sweetness, gentleness, 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 kindly smile he answered: "Yuh said: Coome eearly. So I coom'd."

Towards the end of his life he was continually being pitch-forked out of the workhouse to work on the roads, and pitch-forked back into the workhouse as it was seen he was too weak to work ("When Ah gets on to the roads I feel thah't weeäk!") But he was very anxious to insist that no injustice was done to him. In the midst of reciting his troubles he would add quickly, impulsively: "Aw, boot Ah'm nawt *cumplaainin'*! They're verra *kahn* tummuh (kind to me) at the workkus; they're verra *kahn'* tummuh!"

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

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

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

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

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

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

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

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

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

PERCY ALDRIDGE GRAINGER, August, 1939.

### SOURCES OF THE FOLKSONGS USED IN “LINCOLNSHIRE POSY.”

Printed notations of some of the folk-tunes used may be consulted as follows:

“The Duke of Marlborough” (freely altered into a counter-melody in the “Dublin Bay” setting) and “The Lost Lady Found” in *English Traditional Songs and Carols* by Lucy E. Broadwood (Boosey & Co., 1908).

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

The image displays three staves of musical notation for the song "Rufford Park Poachers". The notation is in treble clef with a 2/4 time signature. It includes various dynamic markings such as *mp*, *mf*, *f*, *p*, *pp*, *mf*, and *mp*. There are also performance markings like *slide* and *tr*. The music features several triplet markings (indicated by a '3' in a box) and a key signature change to one sharp (F#) in the middle section.

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

## № 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 Hibaldstowe, Lincolnshire, England) and set for Military Band

by

PERCY ALDRIDGE GRAINGER

COMPRESSED FULL SCORE

Brisk, ♩ = about 116, with plenty of lilt (which means: Beats 1 and 4 much heavier than beats 3 and 6).

#### TRUMPETS, HORN

Trpt. I, muted  
Bsn. I, Hn. I muted  
mf detached

10

#### SAXS

Sop. & Altos I, II

18

#### WOOD-WIND, SAXS

Fl. I, II  
Cl. I, II  
Eng. Hn. Alt.  
Eb Cl. Sop. Sax.  
Cl. II, Alt. Sax. II  
Bass Cl., Bsns., Ten. & Bar. Saxes, Euph.  
D-Bsn., Strg. Bass (plucked)  
mf detached

#### K-DRUMS

mp

C.I.I  
C.I.II  
Obs  
Alt.Cl  
Fl.II  
C.I.III, Sop & Alt.Sax.I  
Alt.Sax.II  
Bass Cl  
Bsn.I, T.Sax  
Bsn.II, Bar.Sax  
Strg. Bass (plucked)

26

TRPT. I  
not muted

Fl.II *mf detached*  
C.I.II Erg. Hn.  
Alt.Cl *mf detached*  
Alt.Sax.  
added

E♭ Cl  
Cl. III  
Alt.Sax.I Sop. Sax.  
Bass Cl, Bsn.I, Ten.  
& Bar.Saxs, Euph. *mf detached*  
Strg. Bass  
(plucked)  
Bass Sax,  
Tubas (Str.  
Bass cued)  
added

*mf detached*

34

CLARS.  
C.I.III  
Alt.Cl  
Bass Cl, Bsns.  
K-Drums  
LOW REEDS

*mp*

# HORNS, BARIT.

58

64

**REEDS, SAXS**  
*nasal, reedy*

**LOW BRASS**

**LOW REEDS, LOW SAXS,  
LOW BRASS**

Slow - - off - - slightly - - -



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

MILITARY BAND

by

PERCY ALDRIDGE GRAINGER

COMPRESSED FULL SCORE

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

Set, March 1934—Feb. 1, 1937.

Slowly flowing, ♩ = about 76

Sop. & Alto I Saxes,  
Barit. 4 Hns.

## HORNS

Cl. II, Alto Sax. II

Alt. Cl. Bsn. I, Ten. Sax.

Bass Cl. Bsn. II, Bar. Sax.

LOW REEDS, LOW SAXS

6

Euph.

Strg. Bass

10

## HIGH REEDS

Fls. Ob. I, Cl. I, II

Ob. II, Cl. III, Ten. Sax.

Sop. Sax. Alt. Sax. I, Tpt. I

Alt. Sax. II, Hn. III, Tpt. II

Tbn. I added

Euph.

Bass Tbn. Tubas added, Strg. Bass

Hn. IV 8va

BRASS

HORNS added

Low Reeds, Low Saxes keep on

Musical score for measures 14-17. The score is divided into two systems. The first system (measures 14-17) features a trumpet part with dynamics *mf* and *ppp*, and a saxophone part with dynamics *mf* and *ppp*. The second system (measures 18-21) features a trumpet part with dynamics *mf* and *ppp*, and a saxophone part with dynamics *p* and *ppp*. The percussion part includes a side drum with dynamics *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

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

Solo

Musical score for TRPT. I solo, measures 22-24. The score is divided into two systems. The first system (measures 22-24) features a trumpet part with dynamics *mp (mf)* and *ppp*, and a saxophone part with dynamics *mf* and *ppp*. The second system (measures 25-28) features a trumpet part with dynamics *mf* and *ppp*, and a saxophone part with dynamics *mf* and *ppp*. The percussion part includes a side drum with dynamics *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

**FULL BAND HIGH W.W.**

Slow - - off

Picc. octave higher

Musical score for Full Band High W.W., measures 25-29. The score is divided into two systems. The first system (measures 25-29) features a horn part with dynamics *mf* and *pp*, and a saxophone part with dynamics *mf* and *pp*. The second system (measures 30-33) features a horn part with dynamics *mf* and *pp*, and a saxophone part with dynamics *mf* and *pp*. The percussion part includes a cymbal with dynamics *pp*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Slightly slower, ♩ = 69

Slacken slightly

almost clingingly

Tpt. II Tpt. III

Tbn. I

BRASS

louden

heavy

K-DRUM

mf

ff

ff

CYMBAL

soft drum stick

pp

Slightly slower still ♩ = 63

Slow . . . off . . . long

34

Hn. I Alt. Sax. II

fff

mp

p > ppp

long

long

long

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 vibrantly, use version B. If not, this solo may be played on a Flügelhorn (or Trumpet, or Cornet) in which case use Version A. The Bandmaster should be careful to let the band know which version is to be played.

Flowingly ♩ = about 132

**VERSION A**

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

Piccolo

Solo Clar. I *pp* *mf* *p*

E♭ Clar. (cued into Flute I)

Bass Clar. (cued into Bassoon I)

Flowingly ♩ = about 132

**VERSION B**

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

Picc.

Alto Clar. *pp* *mf* *p*  
(cued into Clar. I)

Oboe

Bassoon I

VERSION A

Musical score for Version A, measures 1-4. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a melodic line with slurs and accents. The Middle staff has a piano accompaniment with a dynamic marking of *p* and a 4/8 time signature. The Bass staff has a bass line with slurs. The measures are numbered 1, 2, 3, and 4.

VERSION B

Musical score for Version B, measures 1-4. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a melodic line with slurs and accents. The Middle staff has a piano accompaniment with a dynamic marking of *p* and a 4/8 time signature. The Bass staff has a bass line with slurs. The measures are numbered 1, 2, 3, and 4.

11

VERSION A

Musical score for Version A, measures 11-14. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a melodic line with slurs and accents. The Middle staff has a piano accompaniment with a dynamic marking of *p* and a 4/8 time signature. The Bass staff has a bass line with slurs. The measures are numbered 11, 12, 13, and 14.

11

VERSION B

Musical score for Version B, measures 11-14. It consists of three staves: Treble, Middle, and Bass. The Treble staff has a melodic line with slurs and accents. The Middle staff has a piano accompaniment with a dynamic marking of *p* and a 4/8 time signature. The Bass staff has a bass line with slurs. The measures are numbered 11, 12, 13, and 14.

**FLÜGELHORN**  
(or Trumpet, or Cornet) SOLO

VERSION A

18

Fl. I  
Fl. II  
Bsns.  
Bass Cl.  
Strg. Bass  
CLARS  
Clar. I  
Clar. II  
Clar. III  
Alto Clar.

well to the fore, *p*  
very feelingly, very vibrato

3/4

VERSION B

18

Strg. Bass  
CLARS  
Clar. I, II, III  
Bsn. I, Bass Clar.  
SOPR. SAX.  
Alto Cl. E. Horn

well to the fore, very feelingly, very vibrato

3/4

2/4

2/4

Strg. Bass also

VERSION A

Picc. Fl. I  
Fl. II  
Bsns.  
Bass Cl.

2/4

3/4

Solo Flügelhorn \* *mf*

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

VERSION B

Picc. Fl. I  
E. Horn  
Alto Cl. Bass Cl. Bsn. I  
Bsn. II Strg. Bass

2/4

3/4

Sop. Sax. \*

VERSION A

26

TRPT. II Solo muted *mp*  
*nasal*  
*f*  
*pp*  
*p*

VERSION B

26

Trpt. II Solo (muted), Eng. Hn *mp*  
*f*  
*pp*  
*p*

VERSION A

*mp*  
*p*  
*mp*

VERSION B

43

*mp*

**VERSION A**

Linger In time 40

4 3 2 5 2 3

TRPT. II Solo, muted nasal mp

**VERSION B**

Linger In time 40

4 3 2 5 2 3

TRPT. II muted, Eng. Hn. nasal mp



46

Slow off slightly

Quicken slightly

In time

VERSION A

**HORNS** *pp louden*

Ob. I  
Ob. II

Euph.  
Tubas added

**TROMBS I, II** *mp* *mf*

Trpt. III, Clar. III

Horns III, IV *mf* *louden lots*

Strg. Bass *mf* low reeds Sax's

Slow off slightly

Quicken slightly

46

In time

VERSION B

*ff* *p* *veedy, raucous* *pp* *soften*

**3 TROMBS  
EUPH. CLAR. III** *mp* *mf* *louden lots*

Tubas added

Sax's, Oboes

Horns III, IV *mf* *louden lots*

**HORNS** *pp* low reeds, low Sax's Strg. Bass

VERSION A

Fls. E<sup>b</sup> 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

low reeds

low brass

louder Trombs. added

K-DRUMS

CYMBAL soft drum stick

BASS DRUM

Detailed description: This musical score for Version A is arranged in two systems. The top system includes parts for Flutes (Fls.), E-flat Clarinet (E<sup>b</sup> Clar.), Clarinets (Clars.), Horns (Horns), Trumpets (Trpts.), and Baritone (Barit.). The bottom system includes parts for Clarinets (Clars.), Horns (Horns), Trumpets (Trpts.), Trombones (Trombs.), and Percussion (K-Drums, Cymbal, Bass Drum). The score is written in 4/4, 3/4, and 2/4 time signatures. It includes various musical notations such as dynamics (pp, f, sff, louder), articulation (accents), and performance instructions like 'not muted', 'stopped', and 'open'. The percussion parts specify 'soft drum stick' for the cymbal and 'louder' for the bass drum.

VERSION B

HORNS

TRPTS. TROMBS.

Hn. I Trpt. II muted

Hn. II, Cl. II

Clars. BARIT.

Cl. I

Cl. III Barit.

Trpt. I

Trpt. III Tromb. I

Trpt. II mp

Fls. Reeds

low reeds

low brass

Trombs. II, III added

louder

K-DRUMS

CYMBAL soft drum stick

BASS DRUM

Detailed description: This musical score for Version B is arranged in two systems. The top system includes parts for Horns (Horns), Trumpets (Trpts.), and Trombones (Trombs.). The bottom system includes parts for Clarinets (Clars.), Horns (Horns), Trumpets (Trpts.), Trombones (Trombs.), and Percussion (K-Drums, Cymbal, Bass Drum). The score is written in 4/4, 3/4, and 2/4 time signatures. It includes various musical notations such as dynamics (pp, mp, sff, louder), articulation (accents), and performance instructions like 'muted', 'open', and 'added'. The percussion parts specify 'soft drum stick' for the cymbal and 'louder' for the bass drum.

Somewhat faster, ♩ = about 80. (2nd SPEED)

51 Triple-tongue as fast as possible (no set number of notes to the beat)

VERSIONS A & B

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

HORNS  
2/4 3/4

TROMBS. SAXS.  
3/4

WOOD-WIND  
3/4

Strg. Bass  
3/4

LOW REEDS, LOW BRASS  
3/4

CYMB.  
soft drum stick



HORNS  
3/4

TROMBS. SAXS.  
3/4

WOOD-WIND  
3/4

Strg. Bass  
3/4

63

Slow off slightly?

**TROMBS. BARIT.**  
 Trb. I  
 Trb. III Barit.  
**HNS. I, III**  
 Hns. II, IV  
 Picc.  
 Obs.  
 Fls. Eb Clar.  
**HORNS** *louden*  
 Strg. Bass, low reeds, Saxe.  
**CYMB.**  
 soft drum stick *pp* *louden*

**TRPTS.**  
 Cl. I, Hns. I, III, stopped & open  
 Cl. I  
 Cl. II, Hns. I, IV, stopped & open  
**HORNS** *louden lots*  
**CLARS.**  
 Clar. II added  
 Clar. III *louden lots*  
**BRASS**  
 Trpts.  
 Trbs.  
*mp (mf)*  
 4 Horns all open, Bar, Alto & Ten. Sax.  
**K-DRUM**  
**BASS DRUM**

68

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

**WOOD-WIND**  
 Fl. I, Ob. I *p*  
 Clar. I  
 Ob. II  
 Clar. II  
 Clar. III  
 Alto Clar. *p*

**TRUMPETS I, II** *mp*  
 muted

*singingly*

3/4 2/4 3/4

Eng. Horn added

Bassoons, Bass Clar. Bass Sax.  
 Tubas, String Bass

76

**TROMBS.**

*londen*

**EUPH.** *pp*

3/4 2/4 3/4

Eng. Horn added

londen

pp

pp

pp

pp

Ten. & Barit.  
 Saxe. Alto Cl.  
 Bsn. I, Euph

Bsn. II, Bass Cl.  
 Bass Sax. Tubas  
 String Bass

Trumpet I  
muted *p*

Trombones *pp*

Fl. I, Ob. I, Eb Clar.

Fl. II, Obs. *louden*

Clar. II *louden*

*louden*

*pp* *ff* *mp* *pp*

2/4 4/4 3/4

83

Slow off lots - - - - - 1st speed

♩ = about 132

Trombones

SAXS

Low Reeds  
Tubas  
Strg. Bass

*pp* *f* *pp* *p* *ppp*

*To the fore*

3/4 2/4

PICC. *p*

**E♭ CLAR.** (cued into Clar. I & Eng. Horn) *ppp* (*pp*) *mp* *p*

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

BSN. I *ppp* *pp* *mp*

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

95

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

Slow off

*long* *ppp*

*long* *pp*

Playing-time: 1.45 mins.

11th movement of "Lincolnshire Posy"

# 4. "THE BRISK YOUNG SAILOR"

(who returned to wed his True Love)

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

by

PERCY ALDRIDGE GRAINGER

COMPRESSED FULL SCORE

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

Sprightly, ♩ = about 92

## CLAR. CHOIR

Musical score for Clarinet Choir. The score is written on two staves (treble and bass clef). It includes parts for Cl. I (mp), Cl. II, Cl. III, Alt. Cl. (p), Bass Cl. Bsns. (p), and Alto & Bass Cls. only. The music is in 2/4 time and features a lively, sprightly melody.

Musical score for Trumpets and Tubas. The score is written on two staves (treble and bass clef). It includes parts for TRPTS. (p), Bsns., Alt. Cl. Bsn. I, Bass Cl. Bsn. II, Bass Cl. only, Bsn. I added, and Bsn. II added. The music is in 2/4 time and features a rhythmic accompaniment.

## TUBAS, STRG. BASS (plucked)

## FLUTES, OBOES

Musical score for Flutes, Oboes, Saxophones, and Clarinets. The score is written on four staves (treble and bass clef). It includes parts for Fls. E♭ Cl., Obs. Eng. Hn., SOPS (mp), CLARS. (I, II, III) (mp), Alto II, Ten., Bass Cl. Bsn. I, Bar. Sax., Bsn. II, D-Bsn. Bass Sax., and Strg. Bass (bowed). The music is in 2/4 time and features a melodic line for the woodwinds and saxophones.

## LOW REEDS, LOW SAXS



Alto Sax. I added

*p*

**HORNS (I, II)**

Cl. III also

Cl. Alto & Bass Cls.

Alto Sax.

Bsn. I Ten. Sax.

Bsn. II, Bar. & Bass Saxs

Cl. I Sop. Sax.

Cl. II detached 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. Eb Cl.

Cl. I

*mp (mf)*

**BARIT.** (cued into Euph. & Bar. Sax.)

Solo *mp*

Alto & Bass Cls. added

**TUBAS** also Strg. Bass (plucked)

louden 6

Cl. II  
Alt. Cl.  
Bass Cl.  
Bsns.

Bsns.  
Bsn. I only

TUBAS, STRG. BASS (plucked)

25

OBOE Solo

mf

(h)

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

mp

BASSOONS, BARIT. SAX.

mp short

FLS,  
CLAR. I

louden  
Tpts. I, II  
Ait. Sax. II  
LOW CLARS.,  
Ait. Cl.  
Cl. II  
Cl. III  
Bass Cl.  
Tbn. Bar.  
louden  
Bass Sax Strg. Base  
D-Bass added  
Euph.

ALL WOOD-WIND

34 Picc. 8va

Clar. II, III  
TPTS. added  
Trpts. Hns. Barit.  
SAXS. HNS.  
EUPH. (Low Reeds keep on)  
TUBAS added  
Trpts.  
Cls. II, III  
TRBNS.  
Tbns. I, II  
Tbn. III  
Low Reeds, Low Saxs,  
Low Brass, Strg. Bass

(no slackening)

WOOD-WIND, SAXS

(Trpts. stop)  
HORNS  
TPTS  
HORN  
TRBNS.  
BRASS *ff* angrily II, III  
Tbn. I  
Bar.  
Tbn. II, Euph.  
Tbn. III, Tubas  
SIDE DRUM *mf*

Slow off  
WOOD-WIND

43

In time

Fls. Eb Cl. Cls. *f*

*mp* CLARS. I, II

*mf* TPT. I Alto Sax II

*f* Alto II. & Ten. *soften* Ten. & Bar. Sax

Low Reeds *mp* *soften* BAR.

HIGH SAXS *mf* feelingly HORNS

HNS. *p* Tubas, Strg. Bass *soften*

LOW SAXS Strg. Bass octave lower

CLARS. *mp*

TEN. I added *mp* (Bar. stops)

BSNS, BASS SAX *mf*

FLUTES FI. I added *p* FI. II added

SAXS Alto II. *p* Ten. Sax *p* Bass Cl. *p* Bsn. I *p* Bar. Sax *p* Bsn. II *p*

LOW REEDS *p*

HORN I *p*

5th movement of "Lincolnshire Posy"

Playing-time : 3.08 mins

# 5. "LORD MELBOURNE" (War Song)

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

by

PERCY ALDRIDGE GRAINGER

COMPRESSED FULL SCORE

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-S) 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.

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")

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



or equally well as follows

or in any other suitable arrangement of slightly

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

Heavy, fierce, ♩ = about 96-120

Free time

Trpts. *f* *fairly clingingly*

Bar. *f* *fairly clingingly*

© **BRASS**

Hrns. *f* *fairly clingingly*

© **BRASS**

Tbns. *f* *fairly clingingly*

Euph. Tubas

(A)

K-DRUM

2 Lively, ♩ = about 100  
Strict time

TRPT. I

*mf* *mp* *Bar.* *3* *1 1/2* *2* *3* *1/4*

Alt.Sax.I, Hn.I  
Hn.II  
Hn.III  
Alt.Sax.II, Hn.IV

SAXS, HORNS

(B) Free time

10 Strict time, ♩ = about 100  
TRPTS.

Trpts. *ff* *a2* *3* *3* *5/4*

BRASS

Hns.

BRASS

Tbns.

Low Brass

Tbn.I

Tbn.II

Tbn.III Bar.

Euph.

Tuba

Lively, playful ♩ = about 92

Slow off

14 Alt. & Ten. Saxes, Hns. I, II

SAXS  
HORNS CLARS I, II, III

LOW REEDS

Hns. I, II

Trpt. III, Hn. III

Hn. IV

Alt. Cl.

Bass Cl.

Ben. I

Bsn. II, D-Bsn. Strg. Bass (plucked)

K-DRUM

SIDE DRUM

BASS DRUM

19

FLS, CLARS.

FLS, CLARS. (Fl. Eb Cl. Cl. I, Cl. I, Cl. II, TPT. I, Trpts. I, II, III)

SAXS, HORNS (Alt. Sax. I Hn. I, Hn. III, Alt. Sax. II Hn. II, Ten. Sax. Hn. IV, Bar., Tubas, Bar. Sax. Euph., Euph. added)

BRASS (Tbn. I, Tbn. II, Tbn. III, Euph. added)

K-DRUMS

SIDE DRUM

BASS DRUM

Tempo: *easy going*

24

CLARS, SAXS

(Saxs stop)

CLARS, SAXS (Saxs stop)

LOW REEDS, SAXS (Alt. Cl., Bass Cl. Bene., Trpts.)

SAXS - LOW REEDS (Saxs stop)

BRASS (4 HNS. BAR. Solo, Trpts., Tbn. I, Tbn. II, Tbn. III)

Tempo: *easy going* (measures 24-27), *louden* (measure 28)

Additional: Bass Sax. Tubas, Strg. Bass (bowed) added

K-DRUMS

SIDE DRUM

BASS DRUM

CLARS. I, II, III

WOOD-WIND

Fls. Eb Cl. Cls. only  
Cls. Low Reeds  
Bar. & Bass Saxs added  
TRPTS.  
BRASS  
Tbns. I, II  
Euph. Tbn. III, Bar.  
Tbn. III added

mf  
p  
mp  
mf

4/4 3/8 4/4 4/8

SIDE DRUM  
K-DRUMS

WOOD-WIND

Slow off 34

In time ♩ = about 92

PICCO Solo  
OBOE Solo  
Horns  
4 SAXS  
4 HORNS  
BRASS  
Trpts.  
Tbn. I, II, Bar.  
Euph.  
D-Bsn. Tubas  
Strg. Bass (bowed)  
Tubas, Strg. Bass (plucked)

ppp  
fff  
p  
p

4/8 3/4 4/8 3/4 4/4

SIDE DRUM, CYMBAL (soft drum stick)  
BASS DRUM



Musical score for measures 39-43. The score consists of three staves (treble, alto, and bass clefs). The tempo is marked *Fast*. The time signatures are 4/4, 2 1/2/4, 4/4, 2 1/2/4, 4/4, and 3/4. The music features complex rhythmic patterns with many eighth and sixteenth notes.

44 Lingeringly ♩ = about 69

Musical score for measures 44-49. The score consists of three staves (treble, alto, and bass clefs). The tempo is marked *Lingeringly*. The time signatures are 3/4, 4/4, 3/4, 2/4, 3/4, and 3/4. The music is slower and features more sustained notes. Annotations include *louden all you can*, *louden slightly*, and *louden hugely bit by bit*. Instrument instructions include *CLARS. OBS, TPT. II muted*, *Alt Sax II, Hn. I*, *Bar. Sax. added*, *Bass Sax. D-Ben.*, *Ten. Sax. added*, and *Strg. Bass added*. A *SIDE DRUM* part is shown at the bottom with a *ppp* dynamic.

TRPT. I Tpt. I, III only Freetime ♩ = about 96-120 Slightly faster Slow off

Musical score for measures 50-54. The score consists of three staves (treble, alto, and bass clefs). The tempo is marked *Freetime*. The time signatures are 3/4, 4/4, 4/4, 3/4, and 3/4. The music is in a freetime style. Annotations include *rit.*, *fff*, *ff*, *Clars. (Clars. stop)*, *Tpt. III un-muted*, *BRASS only*, *Horns only*, *Tbn. added*, *Tbn. & Bar.*, *Ten. Sax.*, *Tubas added*, *Euph.*, *Tubas*, *Ten. Sax. stops*, *To the fore*, and *(don't louden)*. A *K-DRUMS* part is shown at the bottom with a *ff* dynamic.

Strict time ♩ = 80

50 Picc. octave higher

Quicken

Slow

off

also Tpt. III *Fast* *Fast*

also Bar

W-W. & HIGH SAXS  
BRASS

TRPTS. I, II

FULL BAND

Hns. *fff*

Tbns.

4 HNS, 2 TBNS, BAR.

Hns. *fff* very brassy

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

K-DRUMS

SIDE DRUM

CYMBALS (crash)

BASS DRUM

Cymb. (soft dr. st.)

Free time ♩ = about 96-120

56 Strict time ♩ = about 72

Picc. octave higher  
High Wood-Wind, High Saxes

also Tpt. II

also Bar

Trpts. I, III

Hns.

Tbns. *fff*

Euph.

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

Low Reeds, Low Saxes, long long  
Low Brass, Strg. Bass (bowed)

SIDE DRUM

CYMBAL (soft drum stick)

BASS DRUM

long long

long

long long

long

long

long

long

(crash)

Playing-time : 2.25 mins.

6th movement of "Lincolnshire Posy"

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

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

\* 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).

## 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).

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

Oboes, Eb Clars. Clars. I, II, III, Sop. & Alto Saxes.

**REEDS, *f* short SAXS.**

**BRASS**

Trpt. I, Hn. I  
Trpt. II, Hn. II *very sharp*  
Alto Clar. Hns. II, IV, Tbn. II, Euph.  
Tbn. I Bar.  
Bass Cl. Bar. Sax. Tbn. III, Tuba I  
Bsn. II, D-Bsn. Strg. Bass (plucked) *very sharp*  
Bsn. I

The musical score is presented in a compressed full score format. It features a top staff for Reeds and Saxophones, and a bottom staff for Brass instruments. The tempo is marked 'Fast, but sturdily' with a quarter note equal to approximately 66 beats per minute. The key signature has one flat (B-flat). The score includes various performance markings such as accents, dynamic markings (e.g., *f*, *very sharp*), and articulation. A box containing the number '18' is placed above the brass staff. The brass section includes parts for Trumpets I and II, Horns I and II, Alto Clarinet, Bass Clarinet, Baritone Saxophone, Trombone I, Trombone II, Trombone III, Tuba I, Bass Drum, and Snare Drum. The reed section includes parts for Oboes, Eb Clarinets, Clarinets I, II, and III, Soprano Saxophone, and Alto Saxophone.

HIGH WOOD-WIND

2 Fls, Ob. I, Eb Cl. Cl. I **34**  
 Ob. II, Cl. II *mf* detached  
**HORNS**  
 I, II, III *mp*  
 Barit Euph *mp*  
 2 Bsns, Tuba I *mp*  
 Tuba II, Str. Bass (plucked)

II added  
 louder  
 louder

Tbns  
 Barit. Euph. *mp*  
*mp*

**50**

**PICC.** (cued into Flute)  
 Solo  
*p* gently  
**SAX. SOLI**  
 Alto II (cued into Clar. I, Eb Clar. Horn I)  
*p*  
 Tenor (cued into Clar. II, Horn II) *louder slightly*  
**ALTO CLAR.** (cued into Bass Clar.)  
 Solo  
*p*  
 Bsn. I  
 Bass Cl. Bsn. II

soften slightly

66

3 Fls.  
Ob. I *mp*

Ob. II *mp*

TRPT. I, *p*

CLARS.

Cl. I *pp*

Cl. II *pp*

Cl. III *pp* gently

E♭ Cl. Cl. I, Alto Sax. I

Cl. II, Alto Sax. II

Cl. III, Ten. Sax.

Alto & Bass Cls.

Bsn. I, Bar. Sax.

Bsn. II, Bass Sax. *p*

LOW REEDS, LOW SAXS.

louden slightly

louden slightly

louden slightly

soften slightly

82

Fls. E♭ Cl. Cl. I

Cl. II

Alto Cl. added

SAXS. HORNS, TENOR BRASS

Cl. III, Sop. Alt. & Ten. Saxes. & Horns

Tbn. I

Barit.

Euph.

To the fore

Tbn. II added

Alt. Cl.

Tbn. III added

Tubas, Strg. Bass (bowed) added

louden bit by bit

louden lots bit by bit

louden lots bit by bit (Low reeds, low Saxes. keep on)

pp

*mp*

*p*

*louden bit by bit*

Bass Cl. Tbn. II  
Alto Sax II  
Hn. II  
Bar  
Bass Cl. Tbn. I  
Alto Sax. II  
Hn. IV, Tbn. II

Fls. Eb Cl. Piccolo, octave higher

Ob. I Cl. I, II  
Ob. II, Cl. III  
Sop. & Alt. Saxes

*mp short*  
**SAXS.**  
Bass Cl, Ten. & Bar.  
Saxs. Bar. Euph.

*mp (p) short*  
**HORNS**  
Hns. I, III  
*mp*  
Hn. II  
Bsns. D- Bsn. Tubas,  
Strg. Bass (plucked)

*ff very heavy*  
**TRPTS.**  
*f very sharp*

*ff very sharp*  
**LOW BRASS**  
Low Reeds, Low Saxes, Low Brass, Strg. Bass

**K-DRUMS**

**98**

*louden*

Hn. IV

HIGH WOOD-WIND

114

Fls. *mp*

Clars. I, II, III *mp*

2 Obs. Sop. & Alto Saxes, Trpt. I

*louden bit*

*mf detached louden bit*  
**TRUMPET I**

2 Bsns. Bar. Euph.

*mf detached louden bit*

Alto Cl. 4 Hns. Tbn. I, II

*louden*

Alto Cl. added

*louden*

*mp* **TROMS. I, II** *mf*

*louden bit*  
Bass Cl. Bar. & Bass Saxes. Tubas Strg. Bass

**SIDE DRUM** *p*

*by bit*

*by bit*

*by bit*

*by bit*

*louden bit by bit*

Sop. & Alto Sax. I, Trpt. I

# 122 XYLOPHONE, GLOCKENSPIEL (sounding 2 octaves higher)

*a 2*

*ff* Picc. 8  
Fl. I  
E♭ Cl. Fl. II

Picc. like Cl. I, top voice  
Fl. I like Cl. II  
Fl. II like Cl. III } octave higher

Cl. I, II  
Cl. III *ff* E♭ Cl. added

**TRPTS. II, III**  
*f brightly*

Alto Cl. II, 4 Hns. Barit.

**HORNS, brassy**

Alto & Bass Cla. Tbn. I, Euph.

Hns. I, II added

Tbn. I, Euph. stop

*ff*

**CYMB.**  
soft drum stick

*louden*

# 130

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

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

*fff (no trem.)*

E♭ Cl. Fl. I Fl. II

Sop. Sax. Trpt. I

Alto Sax. I Trpt. II, Hns. I

**TRPTS.**

*ff every note sharp and heavy*

Ob. I, Cls. I, II

Ten. Sax. Euph.

Ob. II, Cl. III, Alt. Sax. II, Trpt. III, Hns. III, IV

*ff every note sharp and heavy*

**LOW BRASS**

Hn. II, Tbn. I, Bar.

Bass Cl. Tbn. II

Bsn. II

Bsn. I, Bar. Sax. Tbn. III, Tuba I

D-Bsn. Tuba II, Strg. Bass (bowed)

**K-DRUMS**

*ff*

*fff*

*ff*



Violins I  
Violins II  
Violas  
Vcllos  
Barit.  
Hns. Tbns. I, II  
Hn. IV  
Low reeds,  
Low brass,  
Strg. Bass

*hammeringly*

Slow - - - off

Picc. 8va  
Fls.  
Obs.  
TRPTS.  
Trpt. III, Euph.  
HNS  
Hn. I  
Tbns. I, II  
Side Drum  
Cymbal (soft drum stick)  
Bass Drum

*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*  
*fff*

TRPTS.  
wayward time

\*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.