

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.

The musical score is written for a military band. It begins with a treble clef and a 2/4 time signature. The first two staves are for REEDS and SAXES, marked with a forte *f* dynamic and the instruction "short". The third system, starting at bar 18, is for the BRASS section. It includes staves for Trumpets I and II, Horns I and II, Alto Clarinet, Horns II, IV, Trombone II, Euphonium, Trombone I, Bass Clarinet, Baritone Saxophone, Trombone III, and Tuba I, Basses I and II, and String Bass (plucked). The brass section is marked with a "very sharp" dynamic. The score continues with several more staves of music, including a grand staff at the bottom.

HIGH WOOD-WIND

34

2 Fls, Ob. I, Eb Cl. Cl. I

Ob. II, Cl. II *mf* detached

HORNS

I, II *mp*

Barit Euph *mp*

2 Bsns, Tuba I *mp*

Tuba II, Str. Bass (plucked)

II added

louden

louden

Tbns

mp 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

Bsn. I *p*

Bass Cl. Bsn. II *p*

soften slightly

66

2 Fls.
Ob. I
mp

Ob. II
mp

TRPT. I, p

CLARS.

Cl. I
pp

Cl. II
pp

Cl. III
gently

louden slightly

E♭ Cl. Cl. I, Alto Sax. I

Cl. II, Alto Sax. II

Cl. III, Ten. Sax.

LOW REEDS, LOW SAXS.

Alto & Bass Cls.
Bsn. I, Bar. Sax.

Bsn. II,
Bass Sax.

louden slightly

soften slightly

82

Fls. E♭ Cl.
Cl. I

Cl. II

Alto Cl. added

mp

SAXS. HORNS, TENOR BRASS

Cl. III, Sop.
Alt. & Ten.
Saxs.
A. Hrn.
Tbn. I
Barit.
Euph.

pp

louden bit by bit

To the fore

Tbn. II
added

Alt. Cl.

Tbn. III
added

louden lots bit by bit

p

Tubas, Strg. Bass
(bowed) added

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

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

ff

TRPTS. II, III
f brightly

Alto Cl. II, 4 Hns. Barit.

Horns, brassy

Alto & Bass Cla. Tbn. I, Euph.

Cl. II

Hns. I, II added

Tbn. I, Euph. stop

ff

CYMB.
soft drum stick

louden

louden

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

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

fff (no trem.)

TRPTS.

ff every note sharp and heavy

ff every note sharp and heavy

LOW BRASS

K-DRUMS

ff

ff

ff

ff

Violins I, Violins II, Violas, Cellos, Double Basses, Baritone, Horns (I, II, III, IV), Trombones (I, II), Low reeds, Low brass, Strg. Bass.

hammeringly

Slow - - - off - - -

Picc. 8va, Fls., Obs., Trpts. (I, II, III), Trpt. III, Euph., Horns (I, II, III, IV), Tbn. I, II, Side Drum, Cymbal (soft drum stick), Bass Drum.

fff

TRPTS. wayward time

fff

fff

fff

fff

fff

fff

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