

Lincolnshire Posy, Rufford Park Poachers

Transposition Inquisition No. 100

Percy Grainger
arr. Martorano

About the Composer:

Australian-born composer, arranger and pianist. In the course of a long and innovative career he played a prominent role in the revival of interest in British folk music in the early years of the 20th century. Grainger left Australia at the age of 13 to attend the Hoch Conservatory in Frankfurt. Between 1901 and 1914 he was based in London, where he established himself first as a society pianist and later as a concert performer; composer and collector of original folk melodies. As his reputation grew he met many of the significant figures in European music, forming important friendships with Frederick Delius and Edvard Grieg. He became a champion of Nordic music and culture, his enthusiasm for which he often expressed in private letters, sometimes in crudely racial or anti-Semitic terms. In 1914, Grainger moved to the United States, where he lived for the rest of his life, though he travelled widely in Europe and Australia.

Do me Fa Sol Sol Fa re te Do re Sol Do te Do

Do re me Fa Sol la te Do la Sol Fa mi Fa Sol la Do Sol Do

me Fa Sol Sol la Sol Fa re Do te Do re Sol Do ti Do

About the Composition:

Lincolnshire Posy is a musical composition by Percy Grainger for concert band commissioned in 1937 by the American Bandmasters Association. Considered by John Bird, the author of Grainger's biography, to be his masterpiece, the 16-minute-long work has six movements, each adapted from folk songs that Grainger had collected on a 1905–1906 trip to Lincolnshire, England. In a similar fashion to these folk songs, many of the movements are in strophic form. The work debuted with three movements on March 7, 1937 performed by the Milwaukee Symphonic Band, a group composed of members from bands including the Blatz Brewery and Pabst Blue Ribbon beer factory worker bands in Milwaukee, Wisconsin.

Unlike other composers who attempted to alter and modernize folk music, such as Ralph Vaughan Williams, Grainger wished to maintain the exact stylizing that he experienced from the originals. In the piece's program notes, Grainger wrote: "...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 interpretation of the rhythm, his preference for gaunt or ornately arabesqued delivery, his contrasts of legato and staccato, his tendency towards breadth or delicacy of tone."

Grainger dedicated his "bunch of Wildflowers" to "the old folksingers who sang so sweetly to me".

①

f

ff *f* *f*

f

②

f

ff *f* *f*

f

③

First staff of exercise 3, bass clef, key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the final measure. A slur covers the entire staff.

Second staff of exercise 3, bass clef, key signature of one sharp (F#). It features a 3/8 time signature, a quarter rest, and a 3/4 time signature. The dynamics are *ff*, *f*, and *f*. A slur covers the entire staff.

Third staff of exercise 3, bass clef, key signature of one sharp (F#). It contains four triplet markings over eighth notes. A forte (*f*) dynamic is indicated at the end. A slur covers the entire staff.

④

First staff of exercise 4, bass clef, key signature of two flats (Bb). It begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes, with a triplet of eighth notes in the final measure. A slur covers the entire staff.

Second staff of exercise 4, bass clef, key signature of two flats (Bb). It features a 3/8 time signature, a quarter rest, and a 3/4 time signature. The dynamics are *ff*, *f*, and *f*. A slur covers the entire staff.

Third staff of exercise 4, bass clef, key signature of two flats (Bb). It contains four triplet markings over eighth notes. A forte (*f*) dynamic is indicated at the end. A slur covers the entire staff.

5

First line of musical notation for exercise 5, bass clef, key signature of three sharps (F#, C#, G#), starting with a forte (*f*) dynamic. The line contains several eighth and quarter notes with slurs and a triplet of eighth notes.

Second line of musical notation for exercise 5, bass clef, key signature of three sharps. It features a 3/8 time signature, a 3/4 time signature, and a 2/4 time signature. Dynamics include *ff* and *f* with hairpins. A triplet of eighth notes is present.

Third line of musical notation for exercise 5, bass clef, key signature of three sharps. It contains several triplet markings over eighth notes and a final forte (*f*) dynamic.

6

First line of musical notation for exercise 6, bass clef, key signature of one flat (F), starting with a forte (*f*) dynamic. The line contains several eighth and quarter notes with slurs and a triplet of eighth notes.

Second line of musical notation for exercise 6, bass clef, key signature of one flat. It features a 3/8 time signature, a 3/4 time signature, and a 2/4 time signature. Dynamics include *ff* and *f* with hairpins. A triplet of eighth notes is present.

Third line of musical notation for exercise 6, bass clef, key signature of one flat. It contains several triplet markings over eighth notes and a final forte (*f*) dynamic.

⑦

First line of musical staff 7, bass clef, key signature of three flats (B-flat, E-flat, A-flat). It begins with a forte (*f*) dynamic. The melody consists of quarter notes and eighth notes, with a triplet of eighth notes in the final measure.

Second line of musical staff 7, bass clef, key signature of three flats. It features a triplet of eighth notes and dynamic markings of *ff*, *f*, and *f*. The time signature changes from 2/4 to 3/4 and back to 2/4.

Third line of musical staff 7, bass clef, key signature of three flats. It contains triplet markings and a final forte (*f*) dynamic. The line concludes with a double bar line.

⑧

First line of musical staff 8, bass clef, key signature of one sharp (F#). It begins with a forte (*f*) dynamic. The melody consists of quarter notes and eighth notes, with a triplet of eighth notes in the final measure.

Second line of musical staff 8, bass clef, key signature of one sharp. It features a triplet of eighth notes and dynamic markings of *ff*, *f*, and *f*. The time signature changes from 2/4 to 3/4 and back to 2/4.

Third line of musical staff 8, bass clef, key signature of one sharp. It contains triplet markings and a final forte (*f*) dynamic. The line concludes with a double bar line.

⑨

First staff of exercise 9, bass clef, key signature of two flats (B-flat, E-flat). It begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes. A trill (marked with a '3') is present in the second measure. The staff concludes with a fermata.

Second staff of exercise 9, bass clef, key signature of two flats. It features a complex rhythmic pattern with 3/8, 2/4, and 3/4 time signatures. The dynamics include fortissimo (*ff*) and forte (*f*). A trill (marked with a '3') is present in the second measure. The staff concludes with a fermata.

Third staff of exercise 9, bass clef, key signature of two flats. It features a complex rhythmic pattern with 3/8, 2/4, and 3/4 time signatures. The dynamics include fortissimo (*ff*) and forte (*f*). Trills (marked with a '3') are present in the second and fourth measures. The staff concludes with a fermata.

⑩

First staff of exercise 10, bass clef, key signature of two sharps (F-sharp, C-sharp). It begins with a forte (*f*) dynamic. The melody consists of eighth and quarter notes. A trill (marked with a '3') is present in the second measure. The staff concludes with a fermata.

Second staff of exercise 10, bass clef, key signature of two sharps. It features a complex rhythmic pattern with 3/8, 2/4, and 3/4 time signatures. The dynamics include fortissimo (*ff*) and forte (*f*). A trill (marked with a '3') is present in the second measure. The staff concludes with a fermata.

Third staff of exercise 10, bass clef, key signature of two sharps. It features a complex rhythmic pattern with 3/8, 2/4, and 3/4 time signatures. The dynamics include fortissimo (*ff*) and forte (*f*). Trills (marked with a '3') are present in the second and fourth measures. The staff concludes with a fermata.

⑪

f

Musical staff 1 of exercise 11, bass clef, key signature of two flats. It begins with a forte (*f*) dynamic. The melody consists of quarter and eighth notes, with a triplet of eighth notes in the final measure. A large slur covers the entire staff.

ff *f* *f*

Musical staff 2 of exercise 11, bass clef, key signature of two flats. It features a variety of time signatures: 3/8, 3/4, 2/4, and 3/4. The dynamics range from fortissimo (*ff*) to forte (*f*). It includes a triplet of eighth notes and a fermata at the end. A large slur covers the entire staff.

f

Musical staff 3 of exercise 11, bass clef, key signature of two flats. It contains four triplet markings over eighth notes. A forte (*f*) dynamic is indicated at the end. A large slur covers the entire staff.

⑫

f

Musical staff 1 of exercise 12, bass clef, key signature of three flats. It begins with a forte (*f*) dynamic. The melody consists of quarter and eighth notes, with a triplet of eighth notes in the final measure. A large slur covers the entire staff.

ff *f* *f*

Musical staff 2 of exercise 12, bass clef, key signature of three flats. It features a variety of time signatures: 3/8, 3/4, 2/4, and 3/4. The dynamics range from fortissimo (*ff*) to forte (*f*). It includes a triplet of eighth notes and a fermata at the end. A large slur covers the entire staff.

f

Musical staff 3 of exercise 12, bass clef, key signature of three flats. It contains four triplet markings over eighth notes. A forte (*f*) dynamic is indicated at the end. A large slur covers the entire staff.