# Lessons from Lincolnshire

Percy Aldridge Grainger's *magnum opus* as a centerpiece for the public school music curriculum

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Facile categorizations are inherently problematic, and such categories as "folk" and "classical" in the realm of music are as problematic as any. The artificial divide that such categories have imposed on the thinking of generations of musicians and music lovers has been the source of much mischief. Those composers who have drawn upon folk sources and successfully integrated them into works of real depth and scope[1] have thus earned our deepest gratitude, for they have provided a way to bridge that divide, and an opportunity – in so doing – of reclaiming an artistic project that seems to have lost its rudder if not its soul. I make this last claim in full awareness that it will be dismissed by some readers and resented by others, but out of a profound conviction that music education in our time is in crisis (in no small part, a crisis of repertoire), and that the only way out of that crisis is through a return *en masse* to music of substance and value: a renewed commitment to the kinds of compositions and traditions of playing that represent the higher manifestations of the "classical" tradition. And it is perhaps in those compositions where "classical" and "folk" meet each other on equal terms – those works in which the vernacular is elevated and the sophisticated is humanized – that we have our best chance to regain our lost footing.

Percy Aldridge Grainger's *Lincolnshire Posy* is such a composition. One could organize an entire band curriculum around it, given players who meet the minimum requirements of music literacy and technical competence that would enable them to rise to its challenges. For anyone who has mastered the full range of musical learning that *Lincolnshire Posy* has to offer, has thereby earned what may rightly be called an advanced education in music. It is a piece that both invites and rewards analytical scrutiny: it is a composition that imparts a deep kind of musical knowledge.

Perhaps the best way to begin a discussion of this composition is to describe it in its broadest outlines. The work is in six movements, all of which exhibit the strophic structure of the folksongs on which it is based. There are powerful linkages between those movements – tonal, temporal, and psychological relationships – that yield a whole that is much greater than the sum of its parts. The tonal journey is from A♭ Mixolydian to D Dorian, through keys that are related in cadential and common-tone ways. The temporal relationships include both tempo contrasts and varying degrees of "steadiness" – ranging from the absolute metrical uniformity and square phrase structure of the outer movements, for instance, to the extreme metrical and phrase disjunctions of the third and fifth movements. The psychological relationships – which yield a kind of dramatic progression – include both utter despondency (Movement 3) and unalloyed rejoicing (Movement 6). An *ethical* progression also exists in these movements, and is traceable – along with the psychological trajectory – in the words of the folksongs themselves.[2] In order to keep this article to a reasonable length, an exhaustive treatment of only the first two movements will be offered here. Needless to say, the same principles of examination and analysis apply to the remaining four.

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[1] Well-known compositions by Gustav Holst, Ralph Vaughan Williams, Béla Bartók, Zoltán Kodály and Darius Milhaud come immediately to mind.

[2] http://www.sover.net/~barrand/rgh/grainger.html

If an educator were looking for a single composition that would prove an ideal vehicle for teaching note grouping (expressive, coherent phrasing), counterpoint, harmony, texture, form (in its most fundamental sense), orchestration, and the kinds of ways that extramusical concerns are given voice in great music, it would be difficult to do better than *Lincolnshire Posy*.

### 1.  "Lisbon" ("Dublin Bay")

The "Lisbon" setting is in A♭ Mixolydian, with a somewhat reduced orchestration (trombones are absent in this movement, as are all of the percussion except timpani). The easy sway of 6/8 time provides an oddly cheerful-sounding metrical template for a thinly-disguised story of betrayal, and its four verses (reduced from six in the folksong original) constitute a virtual catalog of 20th-century harmonic and contrapuntal procedures. The fourth verse is expanded into a brief coda via a phrase elision at measure 64.

It is in the first statement of this folk melody that we encounter one of the most intractable problems in music education: the disjunction between the *appearance* of printed musical notation on the page, and the actual *sounds* that it represents. For musical notation is a shorthand for an idea that was in the milieu at the time that it was committed to paper – and generally speaking, the farther back we go in time, the less likely it is that the printed notation is able to represent accurately the sounds that the composer actually intended. Consider the notation that is used to convey the folksong "Lisbon," as it appears in the bassoon parts at the outset of this composition:



Except for a metronome indication (♩• = about 116), an explanatory note for "plenty of lilt" ("Which means: beats 1 and 4 much heavier than beats 3 and 6."), and a boxed measure number demarcating measure 10 (the numbering is problematic in this movement anyway, since the mostly-empty anacrusis bar is given full credit for being measure 1, which throws off the intuitive groupings), that is all the information our poor bassoonist has at her disposal. And unless she is already a musician of considerable sensitivity and accomplishment, the result of playing this passage "accurately" – insofar as the notation sets forth such raw, unrefined information as correct pitch and note duration – is likely to be very wide of Percy Grainger's intended mark. In short, it takes musical sensibilities beyond those of mere sight-reading skill to intuit the phrasing of this piece and to deliver an effective performance. The first problem that *Lincolnshire Posy* thus affords us an opportunity to address is that of *note-grouping*.

It is a good idea generally to approach the problem of note-grouping with some foundational assumptions. One such assumption is this: western classical music, like much of the world's folk music, may be expected to be organized in four-measure units, and is likely to be built up from that level in quantities that relate to that "four-bar-ness" in exponential increases (and passages that run counter to these expectations will therefore be recognized and appreciated for their eccentric quality). Formal
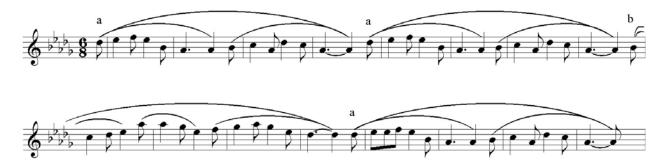
regularity, therefore, will often be found at the level of four measures, eight measures, sixteen measures, thirty-two measures, and sixty-four measures. A twelve-bar blues structure is thus a little less "regular" (perhaps "square" is the word I want) than the sixteen-measure units of "Lisbon."

A related foundational assumption is that classical four-measure phrases – like many folksong phrases – are organized as 1 + 1 + 2. Unsurprisingly, then, one often finds smaller and larger structures that retain these proportions at various scales of size: .5 + .5 + 1; 2 + 2 + 4; 4 + 4 + 8; etc. The folksong "Lisbon" contains a very clear example, in *printed* measures 10-13 (*actual* measures 9-12).

Another foundational assumption is this: for dramatic reasons, the harmonic rhythm and harmonic interest will tend to increase toward the cadence of a phrase or the end of a larger section (e.g. a verse). A good example of this is the fact that the material in *printed* measures 10-13 is more active harmonically than the rest of the material; this is, in fact, the only one of the four 4-bar phrases that cadences on a note other than tonic.

In addition to these assumptions, it is important to keep in mind that musical notation can be inherently misleading, unless it is read through a lens of musical understanding. It would therefore be important for our bassoonist to understand that the notation of the material in the first printed measure has nothing to do with the way the music actually sounds (it is a conducting convention, and probably should not have been notated the way it was), and that the final printed note in measure 17 does not belong to the preceding material but to the verse that follows. Finally, the composer's explanatory note ("Which means: beats 1 and 4 much heavier than beats 3 and 6.") is a paradigmatic example of how easily a composer can confuse the issue that he intends to clarify (this music decidedly does *not* go in "six beats per measure").

Having said the foregoing, I now offer a phrase analysis of the folk tune "Lisbon," shorn of its first printed measure and organized on a three-level hierarchy: a 16-measure melody, consisting of four 4-bar phrases, the first, second and fourth of which are identical in their sub-groupings, with only the third of those phrases ("b") exhibiting a note-grouping that is different (1 + 1 + 2, rather than the 2 + 2 of the "a" phrases). Understand that the arcs I have provided are not meant to be read as slurs: they are an analytical (note-grouping) convention:



It should be clear from the phrase analysis above, that there are four places in the course of sixteen measures where the music must "breathe." These correspond to the principal phrasing points in the text of the folksong itself. So even though Grainger did not notate any space after the long note in *actual* (as opposed to *printed*) measure 4, a breath is absolutely necessary there: perhaps not for the

player, but certainly for the music itself (music must be thought of as "organic," and organisms must be allowed to breathe).

The issue of articulation remains to be addressed. For the first verse, Grainger marks "*(detached)*" in all parts. The question is, detached from *what*? I want to propose that the primary "detachment" must be that of the phrases from each other, with a secondary detachment existing as an articulation style which applies *generally* but not *always*. For instance, it makes no musical sense to separate the two A♭s in the second measure of the theme. Needless to say, they must not by any means be *tied*, but they must surely be *linked*, with the second played "off the first." In the original folksong text, those two A♭s represent the two syllables of "mor-ning." Try saying "morning" with a space between the syllables, and notice how little sense that makes. Just as surely, the "detached" indication does not apply to these two notes (nor to the corresponding notes in measures 6, 10, and 14).

The foregoing particulars of note-grouping apply to this folk tune wherever it appears in the first movement of *Lincolnshire Posy*, and the general principles of note-grouping – the intuitive guidelines that good musicians use in order to make even unfamiliar phrases coherent and natural-sounding – apply broadly to all of the music that Grainger has written in this sixteen-minute masterpiece.

Another way that the folksong "Lisbon" in its rawest form might be used in an educational setting is to demonstrate the ways in which composers use the basic building-blocks of music in the construction of coherent phrases and larger structures. Three times, the tune of the folksong – which spans an octave from tonic to tonic and therefore represents the *authentic* position of a mode – begins in the middle of its range and falls twice to the low tonic, in a brief phrase consisting of two parts:



The contrasting "b" phrase, which lies generally higher than the "a" phrases, traces a different contour, and cadences on the subdominant pitch, suggests a reversal of position of the two sections of phrase "a":



Upon comparing the two examples given immediately above, it is readily apparent that the first part of phrase "a" (transposed to a higher pitch level and somewhat adjusted) has shifted its position in phrase "b"; the reference to the second part is, however, a little less obvious (but eminently discoverable).

We now move beyond the raw material of the folksong "Lisbon" to discover how Grainger has used it as the basis for the first movement of a much larger work. The movement's four verses may be summarized as follows:

**Verse 1** uses the most primitive three-voice harmony imaginable, with the voices moving in parallel major triads.

**Verse 2** presses a sophisticated five-voice counterpoint into service; this reflects the fact that Grainger's original setting of "Lisbon" was "tone-wrought for Wind 5-some."

**Verse 3** reduces the counterpoint to four voices initially, with a fifth voice adding – as a countermelody – the "Duke of Marlborough" Fanfare. This verse features a great deal of decorative chromaticism, much of it in the form of passing tones.

**Verse 4** further reduces the counterpoint to three voices, one of which is a true countermelody. The rich chromaticism of the previous verse is retained, and the final phrase is expanded into a brief coda.

These four verses are so laden with interesting details that it will be necessary to single out only a few of them, focusing especially on features that constitute useful pedagogical material or that present special problems in performance.

In **Verse 1**, the strict parallelism affords us an opportunity to discuss the way that polyphony developed in the West, starting with 9th-century singing practices that sound remarkably similar to this setting. The earliest extant example of that practice ("parallel organum") can be found in a treatise called *Musica Enchiriadis* ("Music Handbook"), which probably represents a tradition that was already very old by the time that handbook was written.[3] Its characteristic sound is generated by the same kind of strict parallelism that is found in the opening verse of "Lisbon." In this latter case, three voices begin on the members of a D♭ major triad and play the "Lisbon" tune in three different keys. Tonally-speaking, the outer voices – the ones that begin on D♭ and A♭ – are obviously much more closely related to each other than the middle voice is to either of them. The result is music that sounds strangely dislocated – an impression that is reinforced by the muting of the trumpets and the stopping of the horn.

This opening verse also constitutes a particularly clear example of a composer's use of instrumental forces in order to achieve the desired balance between three voices. For it is the lowest voice (the one played by the 1st horn and two bassoons) that represents the *true* pitch level of the tune for this setting (A♭ Mixolydian; this conclusion is further reinforced by the fact that it is the lowest voice that the saxophones are reinforcing in measure 14): the remaining two voices represent (odd) harmonizations, and are therefore subdued (the mutes guarantee that), despite an identical dynamic marking in all parts.

In **Verse 2**, the composer's contrapuntal project has changed substantially, and the contrast to Verse 1 is about as great as can be imagined. The folksong is now accompanied by four more or less independent parts[4], all of them strikingly different from each other and equally interesting and gratifying to hear and to play. I recommend isolating these voices in the various parts and rehearsing them separately, and then together, two or three voices at a time (there is a natural grouping owing to rhythmic similarities: voices 1, 2 & 3 usually play in tandem, as do voices 4 & 5; this should be pointed out in rehearsal). Opportunities for expressive note-grouping abound in these several voices, and students should be encouraged to be aware of the different possibilities and to choose intelligently among them. The goal

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[3] http://www.britannica.com/EBchecked/topic/399103/Musica-enchiriadis
[4] The bass voice divides into parallel 5ths for purposes of further enrichment, from the upbeat to measure 26.

should always be the most natural and compelling reading imaginable. In the example that follows, I have enumerated the five voices beginning with the folksong itself, and have constrained the range of the voices so as to keep their relationship consistent (each of these voices is sounded in two octaves):





The chromatic enrichment that occurs in measure 28 should also be isolated and discussed: the addition of the next available flat note on the circle of 5ths serves to reinforce the already flat-tending Mixolydian flavor of the tune and its setting. It also anticipates the climax of the "Duke of Marlborough" Fanfare which dominates the following verse.

**Verse 3** represents a considerable harmonic advance over Verse 2, although most of the chromaticism is more decorative than functional. Some of the rhythmic and intervallic structures in the accompanying voices are interesting and challenging, and call for close attention and expressive performance:



"The Duke of Marlborough" Fanfare



The "Duke of Marlborough" Fanfare presents some performance problems worth taking into consideration. The opening arpeggio (mm 36 f.) and the descending scale in measure 45 must be played accurately, which means that everyone involved will have to prepare those duplets by mentally dividing

the pulse of the music differently from the standard that has been consistently observed so far (the 3rd and alto clarinets must do the same thing in measure 44). In these three measures, we have a case of actual metrical *conflict*. But in my experience, the rhythm that is more likely to give trouble is the line of quarter notes in measure 40. This is an example of the kind of metrical rhythm known as *sesquialtera* in Latin America, and may be characterized as a case of metrical *dimorphism*: it has to do with the two possible ways of grouping six 8th notes in a measure. The conductor may choose to beat this one measure in "one," asking everyone in the ensemble to keep a steady 8th-note pulse throughout the duration of the two distinct (but complementary) groupings.

In **Verse 4** the counterpoint is further reduced to two voices over a tonic pedal, plus reminiscences of the "Duke of Marlborough" Fanfare. The tonic pedal is established a measure early by the flutes, and reinforced midway through the following bar by the 2nd alto saxophonist, who must enter as discretely as possible and gradually add reed tone to the flute pedal point. The "Marlborough" echoes more or less emerge from that pedal point. Note the adroit imitation of the first "Marlborough" reminiscence in the low reed countermelody, simultaneous with the onset of its augmentation in the horn line, in measures 56 f.

The second voice of the two-voice counterpoint is the finest freely-composed countermelody in this movement, and in fact its quality is matched – so far as countermelodies go – only by one in the final movement (beginning at the upbeat to measure 82). Note the adroit imitation of the first "Marlborough" reminiscence in this low reed countermelody, simultaneous with the onset of its augmentation in the horn line, in measures 56 f.

The daring harmony that suddenly erupts in measure 60 is not something that could have been foreseen: it is truly new and original. It has the effect of momentarily calling into question all of our assumptions about the A♭ pedal and the G♭s that happen to be occurring in the melody at the moment. In this suddenly new context, those notes sound like their enharmonic equivalents; hence this chord is sometimes described as a "D major-minor 7th chord with an added G♯." I think we can do better than that. This sonority certainly has augmented 6th connotations, given the resolution of the bass note; it behaves, in other words, like an irregular augmented 6th chord with both French and German inflections, resolving to an enhanced version of the subdominant chord – enhanced, that is, because the 7th-chord implications continue, owing to the string of parallel tritones in the oboe family.
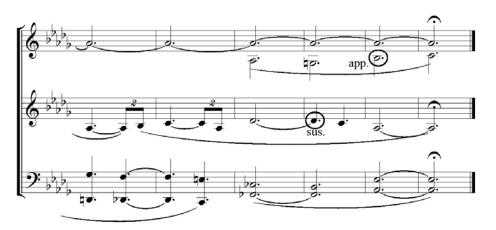
Grainger has not yet exhausted his store of harmonic innovation so far as "Lisbon" is concerned. The line that is spun off the countermelody (which seems to have evaporated in that acid bath of harmonies beginning in measure 60) is a great wave of parallel 10ths in bass and tenor voices, moving within a narrow, fully-chromatic compass and enharmonically spelled. And the final cadence is particularly fine: it is a beautifully enriched plagal cadence with some very dark pitch classes added, and features in its penultimate measure one of the most gorgeous appoggiaturas ever written.

In the example that follows, the ubiquitous tonic pedal (begun by the flutes in measure 49), the "Marlborough" reminiscences, the oboe tritones, and the appoggiatura-enriched cadential line occupy the top staff. The middle staff is devoted entirely to the folksong tune, and the bottom staff carries the countermelody (which emerges from the previous verse, as implied in measure 49) and the bass/tenor line that replaces it beginning in measure 60. A phrase elision, which inaugurates the coda, should be

understood to occur at measure 64. Note especially the tie in the folksong tune in measure 63: this is the only time in "Lisbon" that this tie occurs, in this context.



The brief "Lisbon" setting that opens *Lincolnshire Posy* is extraordinarily rich in imaginative compositional details, only a few of which have been considered here. If one proceeds more or less *attacca* to Movement 2, "Lisbon" can be heard in retrospect as an extended dominant-level anacrusis to the "local tragedy" that follows.

# 1.    "Horkstow Grange" (The Miser and his Man: A local Tragedy)

In order to get at the essence of the "Horkstow Grange" folk tune, some deconstruction will be necessary. Grainger has bestowed quite a bit of flexibility on the tune, such as a sensitive singer might employ, but the metrical adjustments that he has furnished probably wouldn't appear in the most direct way of notating it. So working backwards from the way "Horkstow Grange" appears in *Lincolnshire Posy* to the most probable way of jotting it down "in the field," we move from this:



to this:



In the example above, shorn of expressive rhythmic and phrasing nuances and brought into line with the phrasing that is actually expressed in the original folksong, certain salient features of the tune emerge:

- The phrasing is more "progressive" than that of "Lisbon" – $a\ a^1\ b\ c$ in the present case, with each of its four components being two measures in length
- The second half of the "b" phrase is almost identical to the second half of the first "a" phrase, and the ending of the "c" phrase employs the same pitch collection (F–E♭–A♭) as in the "a" and "b" phrases; there is thus a high degree of integration among the phrases
- The range of the tune is one octave – but from dominant to dominant in this case, as opposed to the tonic-to-tonic range of "Lisbon," which is to say that this tune represents the plagal position of a mode
- A sophisticated arch runs through the tune, represented by a stately stepwise ascent in the first half from the D♭ on the first downbeat to the G♭ in measure 2 and the A♭ in measure 4, mirrored by a stepwise descent in the second half that is also easily traceable
- Like "Lisbon," "Horkstow Grange" is in A♭ Mixolydian, as witness its four cadences; nevertheless, Grainger has harmonized it as though it were in D♭ major, always ending on half cadences – some of them very remote indeed, as we will see below
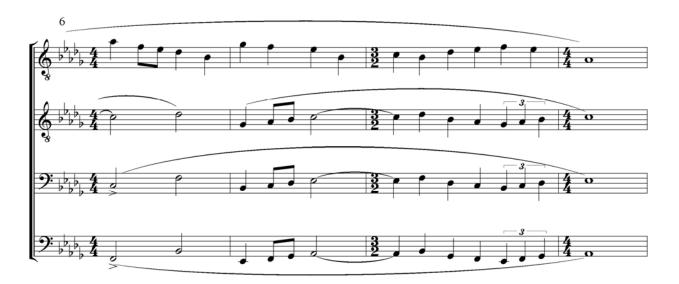
Although Grainger did not furnish any indication as to what sort of pauses to observe between movements, it seems reasonable to me that "Horkstow Grange" should follow "Lisbon" soon enough to honor the implied cadential relationship between the two movements. And near-*attacca* treatment will guarantee that, so far as the first two movements are concerned, *Lincolnshire Posy* will impress the

listener as being *one* thing not *six* (the relationships between other movements, however, are more complex, and would need to be dealt with in another article).

Turning now to the form of the movement as a whole, I offer an interpretation that is somewhat at odds with a letter from Percy Grainger to Roger Quilter, quoted as Appendix II in the Fennell edition of the score. In that letter, Grainger identifies the amazing harmonies in measure 34 as lying "in the 4th verse." The best understanding of this movement in my view, however, is not as a purely strophic song consisting of four verses, but as a balanced composition consisting of two verse/refrain pairings. The original folksong text supports this interpretation, and Grainger's own treatment of this music makes the strongest possible argument for it, his enigmatic letter notwithstanding. Thus, the first verse consists of the first nine measures (counting the pickup note, unfortunately, as measure 1), the first refrain (or "chorus") beginning at measure 10 and ending at the curious half cadence at measure 17; the second verse being the solo trumpet verse beginning with the upbeat to measure 20 and proceeding to the cadence at measure 28, and the final refrain beginning at the anacrusis to measure 30. In each of these sections, meter changes (mostly designed to accommodate written-out fermatas) obscure the phrasing design somewhat.

The first verse is set in the rich sonorities of the *Männerchor*, with the burden of harmony carried by a surprising degree of parallel motion (the tenor and bass lines consist almost entirely of parallel perfect 5ths). The harmony is completely diatonic, and the harmonization is strongly biased to D♭ major, the folksong original's A♭ Mixolydian to the contrary. The bass line is approximately equally divided between functional and stepwise motion. The brief contribution by the contrabassoon, euphonium and string bass at measure 10 is a noteworthy detail.

The beginning of the first refrain at measure 10 is accompanied by the prompt "singingly" (hence my parenthetical observation above, that a refrain is also often referred to as a "chorus"). In fact, the music at this point invites a choral style of conducting ("chironomy"); it is, nevertheless, essential that the metrical shifts be clearly indicated to the ensemble.

Most of the ensemble participates in this presentation, and the four voices for the most part retrace the territory they marked out in Verse 1. There are some adjustments, including the widening of the tessitura by an octave, the reduction of the anacrusis to a mere grace note, some rhythmic changes in all voice parts, and three crucial melodic accents in measure 14, which correspond to an important focus in the folksong text ("John Bowlin's deeds"), further highlighted by the first chromatic harmony of the movement ($V^7$/IV).

In the final beat of measure 16, an unexpected chromatic "left turn" lands the music on an F♭ major 7th chord in measure 17, and the "here and now" evaporates, to be replaced by the "there and then," like a cinematic fade to a temporally remote, monochrome scene. An almost inaudible snare drum roll enhances this strange sonority, which otherwise continues to fade as instruments drop out, leaving in place the subtlest of canvases for the solo trumpeter's storytelling purposes.

In the folksong original, Verse 2 gives us the sorry details of a public altercation: the implication is that the blows that were struck on this occasion were the inevitable outcome of a long history of humiliation and abuse. In his setting, Percy Grainger assigns to the trumpet the role of a keeper of local history, who is given free rein (*freely, To the fore, tone strengths at will*) to tell the tale in the most individual and effective way possible. The trumpet setting is in A♭ major (with a pentatonic inflection in measure 20), against the curious backdrop described above: this passage could thus be singled out as an example of bitonality (a comparison with the polytonal opening verse of "Lisbon" might be of interest to some students).

At measure 25 the accompanying voices are released from their role as suppliers of a mere "canvas" and the harmony turns toward A♭ major, with a secondary dominant ($V^7$/ii) on the downbeat and a Mixolydian G♭ in the following measure (see the example that follows). The purpose of this

harmonization is to set up the powerful cadence that inaugurates the second refrain. The parallel lines that accompany the trumpet solo move in several octaves, with a sonically rich result.

Verse 2 presents its share of conducting challenges, including:

- The mere "marking" of barlines and indications of release (given with the left hand) from measures 17 through 21
- The most primitive, non-intrusive conducting imaginable in measures 22-24, consisting of the giving of cues for entrances while managing a "huge" crescendo
- The successful coordinating of triplet quarter notes in measures 26 f.
- The appropriate use of somatic resources to indicate accurately the many dynamic nuances in this passage

This verse also affords us the opportunity to raise our students' awareness about certain problems that relate to our handling of the vagaries of musical notation. A good example of this is the "*louden*" prompt in the solo trumpet part in measure 27, which seems to exist in some tension with the hairpin nuance indicated in the same measure. This is obviously a case of a composer's indicating both a general dynamic tendency (from the implied **mf** in measure 26 – to judge from the diminuendo that precedes it – to the *forte* in measure 28) and a local (and important) shaping of the expressive material – especially the dotted rhythm – in a particular measure. Another good example is the *louden* indication that appears in the other parts at measure 26, presumably taking over the task of a crescendo hairpin given in some parts in measure 25 (but not in others). In the case of the bassoons and saxophones, this is a crescendo from **mp** to *f*; in the other parts, the crescendo is from a softer printed dynamic. In both cases, the crescendo will have to be carefully paced in order to achieve its intended effect: we do not want an arrival at *forte* too early, for there is still a long way to go dynamically-speaking.

Finally, it needs to be pointed out that the dynamic levels and nuances in this entire verse – and indeed, in the entire movement – vary greatly from part to part, and they all must be faithfully observed by all of the players, all of the time. Much of the music's *Klangfarbenmelodie* character is achieved by means of "crossing dynamics," which have the effect of raising one tone color to prominence over a prevailing tone color, repeatedly. Don't sacrifice this important dimension of Grainger's music in the interest of achieving an arbitrary and much less interesting "ideal balance."
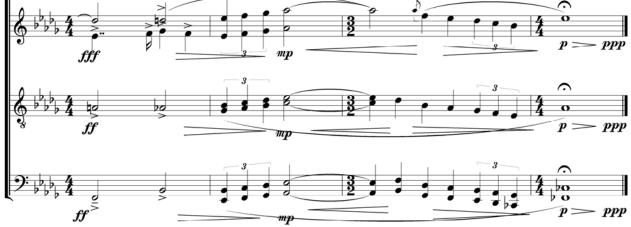
The final refrain in "Horkstow Grange" is approached through a secondary dominant progression out of A♭ major, and indeed the downbeat chord at measure 30 is yet another secondary dominant, moving the music in an increasingly dark direction (this is after all a folksong about injustice). The two most salient features of the harmony are the descending chromatic bass line that begins from the very outset of the passage, and the amazing harmonies in measure 34,[5] which once again underscore "John Bowlin's deeds."  One of the refrain's most affecting surface features – and one that constitutes a major challenge to both conductor and players – is the continuously slowing tempo, culminating in a fermata marked "*long*." It is important to note that the constant prompts to slacken the speed are qualified by carefully defined metronome markings. If these markings are observed, an unwanted lugubrious crawl (and impossible demands on the sustaining capacity of players' lungs) at the very end will be successfully avoided.

Grainger's use of the percussion in this movement is masterful: the progression from the softest possible snare drum roll through a crescendo in suspended cymbal to the timpani finally reinforced by that same suspended cymbal, is as artful a piece of *Klangfarbenmelodie* work as I know. It must be played with utmost sensitivity and good taste by the three players involved. It is a shining example of the effective use of the *batterie* in the wind band, standing in high contrast to the unremitting, head-banging use of continuous percussive abuse that has prevailed in so much of the wind-band writing of the past half-century.

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[5] The hair-raising dissonances in this measure are created by two chromatic passing tones: an A♮ in the first half of the bar (in a descending passing-tone context), and D♮ in the second half (in an ascending context). In some parts, the voice leading obscures the passing-tone character of these notes, so for educational purposes it may be useful to isolate in rehearsal those voices in which their configuration is most accurately presented (the tenor saxophone and 2nd trumpet parts).

There is a performance practice problem of particular interest in this final refrain that I have not yet heard addressed satisfactorily in either a recording or a live performance. It involves the grace note in the penultimate measure of the movement, played by the 2nd alto saxophone, 2nd trumpet and 1st horn. The approach to that grace note as it appears in the 2nd trumpet part suggests to me that this is meant to be a *dramatic* gesture, placed squarely on the third beat of the measure and played with great emphasis.

The final cadence of "Horkstow Grange" is of course no final cadence at all: we have instead the same F♭ major 7th chord that underlay the first part of Verse 2. Needless to say, this means that

"Horkstow Grange" is not by any stretch of the imagination a self-contained composition, and it cannot be presented in isolation: one must proceed to "Rufford Park Poachers." This feature of one of the greatest of all sonic masterpieces for the wind band provides us an opportunity to teach our students about one of the most enduring characteristics of western classical music: its tendency to be organized in multi-movement forms. It is perhaps as difficult now as at any time in history, for our students to grasp the fact that a symphony, sonata, concerto or string quartet is not three or four things, but one thing (our audiences have the same difficulty). So let us consider for a moment: why is it that Beethoven's fifth symphony cannot be considered finished when we reach the double bar of the opening movement? Why not stop there? The cadence certainly sounds "final" enough, and if we didn't have the remaining three movements, we probably wouldn't have any difficulty rationalizing the aesthetic appropriateness of the one movement, and appreciating it as a masterful and very powerful piece of writing.

The answer to my question, as regards the Beethoven Fifth, is that Beethoven's argument extends well beyond what the opening movement has to say. In a sense, it is merely the first of three premises, and the inference will not be drawn until the arrival of the great C-major chord that opens the Finale (and even then, the argument is not concluded – as witness a reminiscence of the scherzo movement just before the final movement's recapitulation).

Something like that is true of *Lincolnshire Posy*, on a much more modest scale. Its brevity notwithstanding, at its final cadence "Lisbon" gives the impression of being self-contained. But if one proceeds *attacca* into "Horkstow Grange," it becomes apparent in retrospect that – structurally speaking – the first movement of *Lincolnshire Posy* serves as a greatly extended upbeat to the second movement (the final A♭ major chord of "Lisbon" resolving to the D♭ major downbeat of "Horkstow Grange"). And at the end of the second movement, the strange half-cadence leaves no doubt about the matter: Grainger's argument has not yet been made, and one must go on.

My final concern in this article will be, then, to describe in the most parsimonious of outlines the whole of *Lincolnshire Posy*, leaving it to the individual conductor/educator to ferret out the salient details of each of those movements and think of ways to incorporate them into a curriculum that aims to educate the whole student in the most thorough musical way possible.

1. **"Lisbon"**
   - A♭ Mixolydian, 6/8 time, "Brisk, with plenty of lilt"
   - A one-octave folk tune, from tonic to tonic; form *a-a-b-a¹*
   - Four verses, with the final verse extended into a brief coda
   - Ends with an enriched plagal cadence, but its final chord may nevertheless be heard in retrospect as a dominant chord that is resolved at the downbeat of the succeeding movement
   - The folksong implies betrayal of a young woman gotten "in a family way" by a footloose, fancy-free sailor; this sets the stage for the ethical thrust of the first half of *Lincolnshire Posy*

2. **"Horkstow Grange"**
   - D♭ major, mixed meter, "Slowly flowing; singingly"
   - A one-octave folk tune, from dominant to dominant; form *a-a¹-b-c*

- Two verse/refrain pairings
- Ends with a remote-sounding half cadence
- The folksong suggests an injustice on a broader scale: an innocent man is beaten in a public square, perhaps for the crime of being "stupid" – and by implication, the onlookers do nothing to stop the beating

3. **"Rufford Park Poachers"**
   - F dorian or C dorian (depending on choice of "Version A" or "Version B") progressing to D♭ major, mixed irregular meter, "Flowingly"
   - The folk tune spans a major ninth from low subtonic to high tonic; form $a$-$b$-$b^1$-$a$
   - Five verses plus interludes of various lengths; Verse 3 is truncated by the omission of four measures ($b^1$)
   - Ends with a complete sounding of the D♭ pentatonic scale as a single chord, perceived as a kind of authentic cadence; the B♭ of the melody in the oboe and E♭ clarinet provide a common-tone link to the succeeding movement
   - In the folksong, the theme of injustice reaches a fever pitch and the most central of ethical concerns is given voice ("A buck or doe, believe it so, a rabbit or a hare, Were put on earth for everyone quite equal for to share."); the climax of this movement represents a massacre

4. **"The Brisk Young Sailor" (who returned to wed his True Love)**
   - B♭ major, 3/4 time, "Sprightly"
   - The folk tune spans a perfect 11th from low tonic to high subdominant, making it the widest-compass tune that Grainger employed in *Lincolnshire Posy*; form $a$-$b$ (longer phrases than in the other folksongs)
   - Six verses plus a coda artfully spun out of the final verse; moreover, Verses 4 & 5 are played simultaneously in canon, between solo oboe and soprano saxophone
   - Ends with two complex sonorities that constitute a half cadence even more remote-sounding than the one at the end of the second movement
   - The folksong text suggests a corrective to the text of "Lisbon" and the first stage of a redemptive project intended to address the injustices of the first half of *Lincolnshire Posy*

5. **"Lord Melbourne"**
   - D Dorian (with much of the harmony slanted toward C major), mixed irregular meter plus four "free time" passages, "Heavy, fierce"
   - The folk tune spans a minor 10th from low tonic to high mediant; form $a$-$a$-$b$-$a$
   - Three verses, plus an additional half-verse serving as a coda
   - Ends on a G-major chord, which can be read as the subdominant chord of the key, and therefore a plagal-cadence setup into the final movement
   - The folksong text suggests the innocent if insufferable braggadocio of an old soldier

6. **"The Lost Lady Found"**
   - D Dorian, 3/4 time, "Fast, but sturdily"

- The folk tune spans a major ninth from low subtonic to high tonic; form *a-a¹-b-a*
- Nine verses, as in the original folksong
- The ending is on an enriched and very final-sounding tonic chord
- The folksong text is a saga: an innocent man is very nearly hanged, but rescued at the last possible moment in a cliff-hanger climax; the ending represents a final triumph over injustice

By the time we reach the conclusion of *Lincolnshire Posy*, we have progressed from an A♭ Mixolydian starting point to a D Dorian finish. This tritone journey – the widest possible harmonic compass – brings to mind a famous quip of Gustav Mahler in a conversation with Jean Sibelius: "The symphony must be like the world: it must embrace everything!" *Lincolnshire Posy* comes pretty close to satisfying that compositional ideal, in a mere sixteen minutes.

It might well be said of Percy Grainger's masterpiece that – informed by the music and wisdom of the folk singers of a rural district in an ancient country (and to paraphrase a felicitous phrase of Barbara Kingsolver) – in *Lincolnshire Posy*, music feasts on itself and lives forever. This is the sort of composition that both invites and rewards analytical scrutiny, and an ongoing examination of the entire six-movement work is the kind of project that reminds me from time to time, just why it is that I fell in love with music in the first place.