Lincolnshire Posy Percy A. Grainger

Rehearsal Notes A. DeRenzis Strauss

Please be sure to review the rehearsals notes and corrections made in rehearsals. I thought it would be most appropriate to share my notes from our previous work on "Lads of Wamphray", and apply these "Graingerisms" concepts when ever possible to L.P. to include Effects, Articulations, Dynamics, Orchestration and Phrasing. The demands on the performer are great in keeping all of these musical concepts accurate and consistent throughout the performance of the work.

**Effects**:  “Graingerisms” are what identifies the work.  Unpredictable dynamic changes combined with S, Sf   tend to “jump off the page” and occur quickly and frequently.  Grainger combines two musical affects: march or dance-like and ballad or song-like verses, thus combining and contrasting a detached style and a connected lyrical style.

Terms for effect and style extracted from the score:

*marked, very marked, heavy, marked and heavy, sharp and heavy, gently, smoothly, gently and smoothly, somewhat clingingly, feelingly, lyrically, streamingly, full stream all the time, much to the fore, hugely to the fore, brassy, reedy, very reedy sustained, reedy feelingly, full length notes, nasal, bagpipe-like, pp but toneful.*The word “*feelingly*” means expressivo. The word “*streamingly*” means to extend, outward, flow freely and abundantly, as if in the wind. “*Full steam all the time”* communicates the need to maintain intensity all the way to the end of the phrase and to not decay energy. “*Somewhat clingingly*” means to play emotionally attached or hold on to the notes more intensely.  The term “*reedy*” refers to a slender more frail sound as opposed to a woody, dark, lush tone.

**Articulation**: Various styles of articulation range from ppp  staccato to  fff  *heavily to the fore*. Words such as *marked, sustained, heavily, short, detached* occur to best communicate the desired outcome. Combinations of articulation markings are abundant. Staccato articulations must be communicated in a manner that is quite short and light. Accents must be played with a diminuendo on the entire note. Take great care to not accent notes that are not indicated as such, and to accent with a clear, clean “attack”. Attention to detail in performing each style marking in a scrupulous manner must be taken for an effective performance. Consistency and uniformity in performing all style markings throughout the ensemble is most challenging.

**Dynamics**: Proportion of dynamics is paramount and range from ppp – ffff. Combinations of dynamics occur frequently and are written specifically for each instrument.  There are different dynamics and effects written throughout the ensemble in this particular measure. Therefore, dynamics need to be performed exactly as written in order to achieve the appropriate balance.  In most cases, combination of dynamics and effects occur within 2 to 4 counts. Below are such examples extracted from the score:

(loud to soft combinations occurring within two beats):  f,P            f,p           F,p            fff  >              fff  > pp             ff  >            ff  > F               ff  > P              ff > p                f >               f > p               F >               F > P              F > p             F>pp              P >              P > p                P > pp                p >                pp >             S >                  Sf >             S > pp       (soft to loud combinations):     p,F                   <         < S                 < P                     < ff                    S< ff           < *hugely*             pp<      pp<*slightly*           pp <f                  p<                 p< *slightly*                p< F             p< f                    p< ff                      p< fff                     p<ffff                     p< S                  P<                     P< f              < ffff                     *ff  louden,           louden,              louden (slightly),*

*louden bit by bit,           louden lots bit by bit,           louden (lots),             louden quickly,*

*louden to the fore,       much to the fore,        to the fore.*         (combinations):    < >        <S >        pp< >        pp< >pp        p< >        p<*slightly*>p          p< >p          <  >pp       < >p        pp<P >      pp< P >        p< P >p               p< f >p          p< F >pp         p< ff  >p          P<  >          P<F  >p           P< f >p          P< *to the fore* >       P< F >P       < F >         F <  >p         < f   >        f < *lots* >      ff < >      ff<S   >       fff <  >       p > <      P > <     F > <

**Orchestration**: Grainger, being a master orchestrator, creates unique consorts or combinations of instruments for a “chamber-music-like” effect. Each verse is stated using a different combination of voices creating a fresh sonority to best expressive the melodic and harmonic material so that each verse is presented in an unpredictable manner to keep the listener engaged. Never once is a theme repeated with the exact combination of instruments.

**Phrasing:**Grainger’s long mellifluous melodic lines contribute to a sophistication of compositional craftsmanship. For best performance practices, it is important to communicate the long lines of each phrase with forward direction. Various sequences occur throughout the work and must be performed with momentum and direction especially if they occur in succession.