

From *Lincolnshire Posy*

The Lost Lady Found

By Percy Aldridge Grainger
Arranged by Michael Story (ASCAP)

INSTRUMENTATION

- 1 Full Score
- 8 Violin I
- 8 Violin II
- 5 Violin III (Viola ♩)
- 5 Viola
- 5 Cello
- 5 String Bass
- 2 Percussion (Optional)
(Tambourine, Triangle)

The sixth movement from Percy Grainger's masterwork *Lincolnshire Posy* lends itself very well to string orchestra performance. Arranger Michael Story has scored this tuneful piece to be very playable by any intermediate string orchestra.

PROGRAM NOTES

Written in 1937, Percy Grainger's masterwork *Lincolnshire Posy* is widely considered one of the greatest works ever written for wind band. Composed in six movements, the work is a collection of English folk songs collected by Grainger in 1905–1906. The last movement, "The Lost Lady Found," is written in a theme and variation form, with each contrasting statement building to the final conclusion.

NOTE FROM THE EDITOR

In orchestral music, there are many editorial markings that are open for interpretation. In an effort to maintain consistency and clarity you may find some of these markings in this piece. In general, markings for fingerings, bowing patterns, and other items will only be marked with their initial appearance. For a more detailed explanation of our editorial markings, please download the free PDF at www.alfred.com/stringeditorial.

X
extended position

-
shift

,
bow lift/reset

(b), (#), (♯)
high or low fingerings

▮ ▮ or V V
hooked bowings

I hope you will find these explanations to be helpful. Best wishes with all of your musical endeavors!

Chris M. Bernotas
Director of String Publications

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From *Lincolnshire Posy*

The Lost Lady Found

FULL SCORE
Duration - 2:00

By Percy Aldridge Grainger
Arranged by Michael Story (ASCAP)

Bright (♩ = 144-150)

Violins

Viola (Violin III)

Cello

String Bass

Percussion (Optional)
(Tambourine, Triangle)

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

Perc.

1 2 3 4

5 6 7 8 9

Score for measures 10-14. The score includes staves for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 10-14 show the Vlns. I staff with a melodic line, while the other instruments (Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.) are marked with a whole rest, indicating they are silent during this passage.

10 11 12 13 14

Score for measures 15-19. The score includes staves for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measure 17 is marked with a box containing the number 17. The Vlns. I staff has a melodic line. The Vlns. II staff has a pizz. (pizzicato) marking. The Vla. (Vln. III) staff has a mf (mezzo-forte) and pizz. marking. The Cello staff has a mf and pizz. marking. The Str. Bass staff has a mf and pizz. marking. The Perc. staff has a Tambourine marking.

15 16 17 18 19

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Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

20 21 22 23 24

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

25 26 27 28 29

33

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

30 31 32 33

arco

p

arco

p

arco

p

4

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

34 35 36 37 38

4

Score for measures 39-43. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 39-43 show a melodic line in the Violins II, Viola (Violin III), and Cello parts, with a sustained bass line in the String Bass and a rhythmic pattern in the Percussion.

Measures 39, 40, 41, 42, 43

Score for measures 44-48. The score includes parts for Vlns. I, Vlns. II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 44-48 show a melodic line in the Violins II, Viola (Violin III), and Cello parts, with a sustained bass line in the String Bass and a rhythmic pattern in the Percussion. The dynamic marking *mp* (mezzo-piano) is indicated for measures 44-48.

Measures 44, 45, 46, 47, 48

49

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

Triangle

mp

49 50 51 52 53

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

54 55 56 57 58

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Perc.

59 *mf* 60 61 62 63

Vlns. I
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Tamb.
 Perc.

64 *mf* 65 66 67 68

Score for measures 69-73, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 69-73 show a crescendo leading to a fortissimo (*f*) dynamic. The Vlns. I & II parts feature a melodic line with a crescendo hairpin. The Vla. (Vln. III), Cello, and Str. Bass parts provide harmonic support with sustained notes. The Perc. part features a steady rhythmic pattern.

Measures 69 70 71 72 73

Score for measures 74-78, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Perc.

Measures 74-78 continue the musical texture established in the previous system. The Vlns. I & II parts maintain their melodic lines. The Vla. (Vln. III), Cello, and Str. Bass parts provide harmonic support. The Perc. part continues its rhythmic pattern.

Measures 74 75 76 77 78

81

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

79

80

81

82

ff

ff

ff

ff

ff

ff

Trgl.

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

83

84

85

86

87

88 89 90 91

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

rit.

92 93 94 95 96

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Perc.

Tamb.

ff