Lowland Lay. Part-Song for Mixed Voices (Unaccompanied)

Author(s): Walter Scott and Gerrard Williams

Source: *The Musical Times*, Vol. 63, No. 949 (Mar. 1, 1922), pp. 179-182

Published by: [Musical Times Publications Ltd.](#)

Stable URL: <http://www.jstor.org/stable/910097>

Accessed: 12-03-2015 11:04 UTC

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at
<http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.

Musical Times Publications Ltd. is collaborating with JSTOR to digitize, preserve and extend access to *The Musical Times*.

<http://www.jstor.org>

PART-SONG FOR MIXED VOICES (*UNACCOMPANIED*).

Poem by Sir WALTER SCOTT,
from "The Lady of the Lake."

Music by GERRARD WILLIAMS.
(Jan. 18, 1922.)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andantino.

p

SOPRANO. The toils are pitched, and the stakes are set,

ALTO. *p* Ev - er sing mer - ri - ly,

TENOR. *p* Ev - er sing mer - ri - ly,

BASS.

PIANO. (*For practice only.*) *p*

... The bows they bend, and the knives they whet,

mer - ri - ly; Hunt - ers live so .. cheer - i - ly.

mer - ri - ly; Hunt - ers live so .. cheer - i - ly.

Hunt - ers live so cheer - i - ly.

Copyright, 1922, by Novello and Company, Limited.

The musical score is written for voice and piano. It consists of three systems of staves. The first system has four vocal staves and two piano staves. The second system has four vocal staves and two piano staves. The third system has four vocal staves and two piano staves. The lyrics are written below the vocal staves. The piano part is written in the lower staves of each system. The score includes dynamic markings such as *mf* (mezzo-forte) and *pp* (pianissimo). The tempo is marked as 'March 1, 1922'.

mf Bear-ing its branch - es stur - di - ly ;

mf It was a stag, a stag of ten,

mf It was a stag, a stag of ten, . . Bear-ing its branch - es stur - di - ly ;

mf It was a stag, a stag of ten, . . Bear-ing its branch - es stur - di - ly ;

mf He came state - ly down the glen.

He came state - ly down the glen, . . Ev - er sing hard - i - ly, hard - i - ly. *pp*

He came state - ly down the glen, . . Ev - er sing hard - i - ly, hard - i - ly. It was

He came state - ly down the glen, Ev - er sing hard - i - ly, hard - i - ly. *pp*

pp She was bleed - ing death - ful - ly ;

pp She was bleed - ing death - ful - ly ;

there he met with a wound - ed doe, She

M-m, Oh, so faith - ful - ly, faith - ful - ly.

M-m, Oh, so faith - ful - ly. faith - ful - ly.

warned him of the toils be - low.

pp Oh, so faith - ful - ly, faith - ful - ly.

This system contains five staves. The first two staves are vocal parts with lyrics. The third staff continues the vocal line. The fourth staff is a piano accompaniment starting with a *pp* dynamic. The fifth staff is the grand staff (treble and bass clef) for the piano accompaniment.

f He had an eye, and he could heed, *dim.*

f He had an eye, and he could heed, . . . *dim.* Ev - er sing war - i - ly, war - i - ly;

f He had an eye, and he could heed, . . . *dim.* Ev - er sing war - i - ly, war - i - ly;

f He had an eye, and he could heed, . . . *dim.* Ev - er sing war - i - ly, war - i - ly;

f He had an eye, and he could heed, . . . *dim.* Ev - er sing war - i - ly, war - i - ly;

This system contains five staves. The first four staves are vocal parts with lyrics, each starting with a *f* dynamic and ending with a *dim.* marking. The fifth staff is the grand staff for the piano accompaniment, also starting with a *f* dynamic and ending with a *dim.* marking.

He had a foot, and he could speed—

He had a foot, and he could speed— Hunt - ers watch so . . nar - row - ly, . .

He had a foot, and he . . could speed— Hunt - ers watch so . . nar - row - ly, . .

He had a foot, and he could speed— Hunt - ers watch so nar - row - ly. . .

The first system of the musical score for 'Lowland Lay' features four vocal staves and a piano accompaniment. The vocal parts enter with the lyrics 'He had a foot, and he could speed—' followed by a long rest. The piano accompaniment provides a rhythmic foundation with eighth and sixteenth notes. Dynamics include *cres.* and *dim.*

Hunt - ers watch so . . nar - row - ly.

. Hunt - ers watch so . . nar - row - ly.

. Hunt - ers watch so . . nar - row - ly.

.

The second system continues the vocal and piano parts. The vocal staves have long rests followed by the lyrics 'Hunt - ers watch so . . nar - row - ly.' The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *pp* (pianissimo).