

Ralph Vaughan Williams
THE LOWLANDS OF SCOTLAND
Alister McAlpine's Lament

Concert Band Arrangement
by Larry Daehn

INSTRUMENTATION

1 – Conductor	5 – 1st B♭ Trumpet
10 – Flute	5 – 2nd B♭ Trumpet
2 – Oboe	2 – 1st F Horn
6 – 1st B♭ Clarinet	2 – 2nd F Horn
6 – 2nd B♭ Clarinet	3 – 1st Trombone
2 – B♭ Bass Clarinet	3 – 2nd Trombone
2 – Bassoon	2 – Euphonium TC
3 – 1st E♭ Alto Saxophone	2 – Euphonium BC
3 – 2nd E♭ Alto Saxophone	4 – Tuba
2 – B♭ Tenor Saxophone	1 – Timpani
2 – E♭ Baritone Saxophone	4 – Bells

THE LOWLANDS OF SCOTLAND

Alister McAlpine's Lament

Ralph Vaughan Williams (1872-1958), like Gustav Holst and Percy Grainger, was greatly influenced by English folk music. He began collecting folk songs in 1893 and collected and notated over eight hundred songs in the next decade. In 1904 he became an active member of the Folk Song Society. In 1912, Vaughan Williams gave his definition of folk song as:

“...a series of individual variations on a common theme...a folk song is like a tree, whose stem dates back from immemorial times, but continually puts out new shoots.... In one aspect the folk song is as old as time itself; in another aspect it is no older than the singer who sang it.”

The beauty of English folk music profoundly affected Vaughan Williams' compositions; it was a liberating force, showing him a path to develop his own musical personality. In *A Musical Autobiography* he wrote:

“If a composer can, by tapping the sources hidden in folk song, make beautiful music, he will be disloyal to his art if he does not make full use of such an avenue of beauty.”

Alister McAlpine's Lament (The Lowlands of Scotland) is one of Vaughan Williams' mixed-voice arrangements of Scottish traditional melodies. Written in 1912, its source was R. A. Smith's *The Scottish Minstrel*, published between 1820 and 1824. It is a sad song with words by Robert Allan:

The lowlands o' Scotland will ne'er be my hame,
And there's no a hame on earth for me,
The clans are a' broken and I am alane,
Thinking upon my ain countrie.

Vaughan Williams' creativity and his passion for folk music are abundantly conspicuous in this sensitive musical setting.

Larry Daehn

THE LOWLANDS OF SCOTLAND

CONDUCTOR

(Alister McAlpine's Lament) RALPH VAUGHAN WILLIAMS

LDP-7168-00

Arranged by Larry Daehn

Largo e rubato ♩ = 52

Flute *p* *mf* *div.*

Oboe *p* *mf* *div.* *unis.*

B♭ Clarinet 1 *p* *mf* *div.* *unis.*

B♭ Clarinet 2 *p* *mf* *div.* *unis.*

B♭ Bass Clarinet *p* *mp*

Bassoon *p* *mp*

E♭ Alto Saxophone 1 *p* *mf* *a 2*

E♭ Alto Saxophone 2 *p* *mf*

B♭ Tenor Saxophone *p* *mf*

E♭ Baritone Saxophone *p* *mp*

Largo e rubato ♩ = 52

B♭ Trumpet 1 *p* *mp* *div.*

B♭ Trumpet 2 *p* *mp*

F Horn 1 *p* *mp*

F Horn 2 *p* *mp*

Trombone 1 *p* *mp*

Trombone 2 *p* *mp*

Euphonium *p* *mp*

Tuba *p* *mp* *div.*

Timpani *p*

Bells *p*

This page contains a musical score for a woodwind and brass ensemble. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (B^b Cl.), Bassoon (B. C.), Bassoon (Bssn.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), Bass Saxophone (B. Sax.), Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Bells. The score is written in a key signature of two flats and a 4/4 time signature. It features dynamic markings such as *f*, *dim.*, *p*, *pp*, and *mp*. Rehearsal marks are present at measures 9 and 13. The Flute part includes the instruction *unis.* at the beginning and end of the section. The woodwinds and brass parts generally follow a similar dynamic contour, starting with *f*, then *dim.*, *p*, and *pp*. The Bells part is marked *pp* throughout. A large watermark is visible across the page.

21

div. *f* *espressivo* *ff* *pp* *unis.*

Fl.

Ob.

1 *unis.* *f* *espressivo* *ff* *pp*

B^b Cl.

2 *f* *espressivo* *ff* *pp*

B. C.

Bsn. *f* *espressivo* *ff* *pp* *div.* *unis.*

A. Sax *f* *espressivo* *ff* *pp* *solo or soli* *p*

T. Sax *f* *espressivo* *ff* *pp*

B. Sax *f* *espressivo* *ff* *pp*

21 *f* *espressivo* *ff* *pp*

1 Tpt. *f* *espressivo* *ff* *pp*

2 Tpt. *f* *espressivo* *ff* *pp*

1 Hn. *f* *espressivo* *ff* *pp*

2 Hn. *f* *espressivo* *ff* *pp*

1 Tbn. *f* *espressivo* *ff* *pp*

2 Tbn. *f* *espressivo* *ff* *pp*

Euph. *f* *espressivo* *ff* *pp*

Tuba *f* *espressivo* *ff* *pp*

Timp. *f* *p* *ff* *p*

Bells *f* *espressivo* *p* *ff* *pp*

This musical score page contains two systems of staves for woodwind and brass instruments. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (B. C.), Bassoon (Bssn.), Alto Saxophone (A. Sax), Tenor Saxophone (T. Sax), and Baritone Saxophone (B. Sax). The second system includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba, Timpani (Timp.), and Bells. The score is in 3/4 time with a key signature of two flats. Measures 26 and 31 are marked with boxed numbers. Dynamics include *pp*, *mp*, *p*, and *p³*. A large watermark 'For Reference Only Not valid for performance' is overlaid diagonally across the page.

34

rall.

a tempo

, a tempo

rall.

Fl. *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

Ob. *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

B[♭] Cl. 1 *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

B[♭] Cl. 2 *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

B. C. *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

Bssn. *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

A. Sax *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

T. Sax *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

B. Sax *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

34

rall.

a tempo

a tempo

rall.

Tpt. 1 *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

Tpt. 2 *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

Hn. 1 *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

Hn. 2 *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

Tbn. 1 *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

Tbn. 2 *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

Euph. *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

Tuba *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

Timp. *f* *sostenuto* *ten.* *pp* *dim.* *ppp*

Bells *f* *sostenuto* *ten.* *pp* *dim.* *ppp*