

SATB

Loch Lomond

\$2.25

Christopher Alexander

Loch
Lomond

SATB and Baritone Solo, a cappella

cantareworks

THE MUSIC OF CHRISTOPHER ALEXANDER

About the Work

The familiar Scottish folk song receives a new and refreshing arrangement. Featuring a baritone solo mostly throughout the work, the chorus adds a whimsical setting with lyrical voice-leading and sustained dominant cadences. This work will take you to a fantastical place where true loves may meet again and will have your audiences entranced with your performance.

*By yon bonnie banks and by yon bonnie braes,
Where the sun shines bright o' Loch Lomond,
Where me and my true love
were ever wont to gae
On the bonnie, bonnie banks o' Loch Lomond.*

*Oh, I'll take the high road
and I'll take the low road,
And I'll be in Scotland afore ye;
But me and my true love will never meet again
On the bonnie, bonnie banks o' Loch Lomond.*

*'Twas then that we parted in yon shady glen
On the steep, steep side of Ben Lomond.
Where in deep purple hue
the Highland hills we view,
And the moon coming out in the gloaming.*

*The wee birdie sang and the wild flowers spring
And in sunshine the waters lie sleeping,
But the broken heart, it kens
nae second spring again,
Though the wae'ful may cease frae their greeting.*

— Traditional Scottish

About the Composer



Mr. Christopher Alexander is an award-winning composer and arranger from St. Joseph, Missouri. He received his Bachelor of Science in Vocal Music Education degree from Missouri Western State University in 2009. A self-taught pianist, his compositions and arrangements ranging from instrumental works to vocal solo and choral literature. Mr. Alexander has been commissioned numerous times by singing groups and church choirs within the northwest Missouri and northeast Kansas regions. He is also active in musical theatre productions as a music director and pianist. His works have been published with GIA Music Publications and Hal Leonard.

In 2016, he was awarded the St. Joseph Allied Arts Council Mayor's Award for Artist of the Year. In 2022, he was inducted into the New Generation Singers Hall of Fame.

Mr. Alexander currently serves as the pianist and primary arranger for The New Generation Singers, a Christian singing youth group based in St. Joseph, Missouri. He is a member of NAFME, ACDA, MCDA, and Phi Mu Alpha Sinfonia Fraternity.

He is available for commissions and conducting events on request.

LOCH LOMOND

for SATB Chorus and Baritone Solo, a cappella

Arranged by
CHRISTOPHER ALEXANDER

SCOTTISH FOLK SONG

Adagio, whimsically (♩ = c. 64)

mp

SOPRANO
ALTO

Musical notation for Soprano and Alto parts, measures 1-4. The music is in G minor (two flats) and 4/4 time. It features a melodic line with a long note on 'Oo' in measure 2 and another on 'Oo' in measure 4.

TENOR
BASS

Musical notation for Tenor and Bass parts, measures 1-4. The music is in G minor (two flats) and 4/4 time. It features a melodic line with a long note on 'Oo' in measure 2 and another on 'Oo' in measure 4.

BARITONE SOLO 6

mp con rubato

Musical notation for Baritone Solo part, measures 5-6. The music is in G minor (two flats) and 4/4 time. It features a melodic line starting with a rest in measure 5 and a note in measure 6.

By yon bon-nie banks and by yon bon-nie braes, Where the sun shines bright o' Loch

Musical notation for Soprano and Alto parts, measures 5-6. The music is in G minor (two flats) and 4/4 time. It features a sustained chord in measure 5 and a rest in measure 6.

Musical notation for Tenor and Bass parts, measures 5-6. The music is in G minor (two flats) and 4/4 time. It features a sustained chord in measure 5 and a rest in measure 6.

Musical notation for Baritone Solo part, measures 9-10. The music is in G minor (two flats) and 4/4 time. It features a melodic line with a note on 'Lo' in measure 9 and a note on 'Where' in measure 10.

Lo -mond. Where me and my true love were never wont to gae On the bon-nie bon-nie banks o' Loch

Musical notation for Soprano and Alto parts, measures 9-10. The music is in G minor (two flats) and 4/4 time. It features a sustained chord in measure 9 and a rest in measure 10.

Musical notation for Tenor and Bass parts, measures 9-10. The music is in G minor (two flats) and 4/4 time. It features a sustained chord in measure 9 and a rest in measure 10.

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13

14

Bass line for measures 13-14, featuring a steady eighth-note accompaniment in the left hand.

Lo - mond. Oh ye'll take the high road and I'll take the low road, And I'll be in Scot-land a -

13

mp 14

Vocal line for measures 13-14, starting with a fermata and a melodic phrase. Includes the vocalization "Oo" in measure 14.

Oo

Oo

Bass line for measures 13-14, providing harmonic support for the vocal line.

17

Bass line for measures 17-18, continuing the accompaniment.

fore ye. But me and my true love will ne-ver meet a-gain on the bon-nie, bon-nie banks o' Loch

17

Vocal line for measures 17-18, featuring a melodic phrase with a fermata. Includes the vocalization "Oo" in measure 18.

Oo

Bass line for measures 17-18, providing harmonic support for the vocal line.

21

22

Bass line for measures 21-22, with a fermata in measure 21.

Lo - mond.

21

mf 22

unis.

Vocal line for measures 21-22, starting with a fermata and a melodic phrase. Includes the instruction "unis." in measure 22.

'Twas there where we part-ed in yon sha-dy glen On the steep, steep side o' Ben

Bass line for measures 21-22, providing harmonic support for the vocal line.

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36

Bass line for measures 36-40, featuring a melodic line in the bass clef with a key signature of three sharps (F#, C#, G#).

nev-er meet a-gain On the bon-nie, bon-nie banks o' Loch Lo - mond.

36

Treble line for measures 36-40, featuring a melodic line in the treble clef with a key signature of three sharps (F#, C#, G#). Includes a fermata and the vocalization "Ah" at the end.

nev-er meet a-gain On the bon-nie, bon-nie banks o' Loch Lo - mond.

Bass line for measures 40-43, featuring a melodic line in the bass clef with a key signature of three sharps (F#, C#, G#).

40

Bass line for measures 40-43, featuring a melodic line in the bass clef with a key signature of three sharps (F#, C#, G#).

40

Treble line for measures 40-43, featuring a melodic line in the treble clef with a key signature of three sharps (F#, C#, G#). Includes a fermata, the dynamic marking *f*, and the instruction "div." (divisi).

Ah

Bass line for measures 40-43, featuring a melodic line in the bass clef with a key signature of three sharps (F#, C#, G#). Includes a fermata and the dynamic marking *f*.

Ah

43

Bass line for measures 43-46, featuring a melodic line in the bass clef with a key signature of three sharps (F#, C#, G#). Includes a fermata and the dynamic marking *mp*.

mp

The

43

Treble line for measures 43-46, featuring a melodic line in the treble clef with a key signature of three sharps (F#, C#, G#). Includes a fermata.

Bass line for measures 43-46, featuring a melodic line in the bass clef with a key signature of three sharps (F#, C#, G#).

Bah bah bah bah bah bah bah bah bah bah bah bah bah bah bah