



THE ROVER

Four Part Song

Words from "The Rover's Adieu" by Walter Scott (1771)

MUSIC BY

Alan Gray

1892

PIANO / VOCAL SCORE



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COVER IMAGE

“Lonely Ride” by Hans Thoma, 1889



The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus.

Although a number of those works were engraved, printed and are regularly performed today, performance scores for a considerable number of compositions, both large-scale and more intimate works, are not available. These works were either never engraved or were engraved and printed but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws, coupled with changing musical tastes, played a pivotal role in creating this void. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. In 1964, holograph and copyist scores from both Novello and from publishers it represented were offered to the British Library and the Royal College of Music Library (see The RCM Novello Library – The Musical Times, Feb. 1983 by Jeremy Dibble).

These autograph full score manuscripts along with copies of engraved vocal scores, widely available through various online library sources, are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source non-engraved/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

<i>Manuscript</i>	n.a.
<i>Vocal Score</i>	The Musical Times and Singing Class Circular, Vol. 33, no 591 (May 1, 1892)
<i>Manuscript Transcription & Score Preparation</i>	David Fielding - dhcfielding@charter.net

Reference Material and Software

Notation Software: Dorico Pro 4.3.30.1132 *Audio Software:* NotePerformer 3 *Graphic Software:* Adobe Photoshop CS5
Document Software: Affinity Serif Publisher *Music Notation Reference:* [Behind Bars](#) by Elaine Gould, Faber Music © 2011

THE ROVER

FOUR PART SONG

Sir Walter Scott
1771

Alan Gray
1892

Con moto
f

Soprano
A wea - ry lot is thine, fair maid, A wea - ry lot is thine! To

Alto
A wea - ry lot is thine, fair maid, A wea - ry lot is thine! To

Tenor
A wea - ry lot is thine, fair maid, A wea - ry lot is thine! To

Bass
A wea - ry lot is thine, fair maid, A wea - ry lot is thine, To

Piano
Con moto
f

The first system of the musical score for 'The Rover' features four vocal parts (Soprano, Alto, Tenor, Bass) and a Piano accompaniment. The music is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo is marked 'Con moto' and the dynamics are 'f' (forte). The lyrics for the vocal parts are: 'A wea - ry lot is thine, fair maid, A wea - ry lot is thine! To'. The piano accompaniment consists of a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

5 *p*

pull the thorn thy brow to braid, And press_ the rue for wine, *p* A

pull the thorn thy brow to braid, And press_ the rue for wine, A light - some *p*

pull the thorn thy brow to braid, And press_ the rue for wine, A light - some *p*

pull the thorn thy brow to braid, And press_ the rue for wine, A

The second system of the musical score continues the four-part vocal setting and piano accompaniment. It begins with a measure rest in the Soprano part, indicated by the number '5'. The lyrics for the vocal parts are: 'pull the thorn thy brow to braid, And press_ the rue for wine, *p* A'. The piano accompaniment continues with the same rhythmic pattern. The dynamics are marked 'p' (piano) for the vocal parts and 'p' for the piano accompaniment.

9 *cresc.*

light - some eye, a sol - dier's mien, A fea - ther of the blue, A *cresc.*

eye, a sol - dier's mien, A fea - ther of the blue, A *cresc.*

eye, a sol - dier's mien, A fea - ther of the blue, A *cresc.*

light - - some eye, a sol - dier's mien, A fea - ther of the blue, A

p *cresc.*

13 *f*

doub - let of the Lin - coln green, No more of me you *f*

doub - - let of the Lin - coln green, No more of me, nor more of me you *f*

doub - let of the Lin - coln green, No more of me, no more of me you *f* (b)

doub - - let of the Lin - coln green, No more of me, no more of me you *f*

p (b)

16 *dim.* **poco rall.** *p*

knew, my love! no more of me you knew, my love! no more of me ye

dim. *p*

knew, my love! no more of me you knew, my love! no more of me ye

dim. *p*

knew, my love! no more of me you knew, my love! no more of me ye

dim. *p*

knew, my love! no more of me you knew, my love! no more of me ye

poco rall.

21 **a tempo** *pp* *f* *p*

knew. This morn is mer-ry June, I trow, The rose is bud-ding fain; But

pp *f* *p*

knew. This morn is mer-ry June, I trow, The rose is bud-ding fain; But

pp *f* *p*

knew. This morn is mer-ry June, I trow, The rose is bud-ding fain; But

pp *f* *p*

knew. This morn is mer-ry June, I trow, The rose is bud-ding fain; But

a tempo

27

she shall bloom in win - ter snow, Ere we two meet a - gain. He *f*

she shall bloom in win - ter snow, Ere we two meet a - gain. He *f*

she shall bloom in win - ter snow, Ere we two meet a - gain. He *f*

she shall bloom in win - ter snow, Ere we two meet a - gain. He *f*

31

turned his char - ger, as he spake, Up - on the riv - er shore, He *cresc.*

turned his char - ger, as he spake, Up - on the riv - er shore, He *cresc.*

turned his char - ger, as he spake, Up - on the riv - er shore, He gave his *cresc.*

turned his char - ger, as he spake, Up - on the riv - er shore, He gave his *cresc.*

35 *f* *ff* *dim.*

gave his bri - dle reins a shake, Said, a - dieu for ev - er - more, my love! a -

gave his bri - dle reins a shake, Said, a - dieu for ev - er - more, my love! a -

bri - - dle reins a shake, Said, a - dieu for ev - er - more, my love! a -

bri - - dle reins a shake, Said, a - dieu for ev - er - more, my love! a -

39 *rall.* *p* *pp*

- dieu for ev - er - more, my love! and a - dieu for ev - er - more.

- dieu for ev - er - more, my love! and a - dieu for ev - er - more.

- dieu for ev - er - more, my love! and a - dieu for ev - er - more.

- dieu for ev - er - more, my love! and a - dieu for ev - er - more.



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