

Loch Lomond

Traditional Scottish Song

Arranged for SATB by Jeremy Rawson

Moderately, gently (♩=76)

Soprano

Alto

Tenor

Bass

Piano

mp

pp

p

mm

1. By yon bon-nie banks and by

1. By yon bon-nie banks and by

7

S

A

T

B

Pno

yon bon-nie braes, Where the sun shines bright on Loch Lo - mond, Where me and my true love were

yon bon-nie braes, Where the sun shines bright on Loch Lo - mond, Where me and my true love were

mm

mm

mm

mm

11

S ev - er wont to gae On the bon-nie, bon-nie banks of Loch Lo - mond.

A ev - er wont to gae On the bon-nie, bon-nie banks of Loch Lo - mond.

T *mm* *mm* *mm* Oh, you'll take the high road, and *mf*

B *mm* *mm* *mm* Oh, you'll take the high road, and *mf*

Pno *mf*

15

S *mf* But me and my true love will

A *mf* But me__ and my true love will

T I'll take the low road, And I'll be in Scot - land a - fore ye, But me__ and my true love will

B I'll take the low road, And I'll be in Scot - land a - for - ye, But me and my true love will

Pno

19

S ne - ver meet a - gain On the bon-nie, bon-nie banks of Loch Lo - mond.

A ne - ver meet a - gain On the bon-nie, bon-nie banks of Loch Lo - mond.

T 8 ne - ver meet a - gain On the bon-nie, bon-nie banks of Loch Lo - mond.

B ne - ver meet a - gain On the bon-nie, bon-nie banks of Loch Lo - mond.

Pno

22

S *p*

A *mm* *p* *mm*

T 8 *mp*

B *mp*

2. I ___ mind when we part - ed in yon sha-dy glen, On the

2. I ___ mind when we part - ed in yon sha-dy glen, On the

Pno *mp* *mf*

26

p

S Lo - mond, High - land hills

A Lo - mond, High - land hills

T steep, steep side of Ben Lo - mond, Where in soft pur-ple hue the High-land hills we view And the

B steep, steep side of Ben Lo - mond, Where in soft pur-ple hue the High-land hills we view And the

Pno

30

mf

S Oh, you'll take the high road, and I'll take the low road And

A Oh, you'll take the high road, and I'll take the low road And

T moon com-ing out in the gloam - ing. Oh, you'll take the high road, and I'll take the low road, And

B moon com-ing out in the gloam - ing. Oh, you'll take the high road, and I'll take the low road, And

Pno

34

S I'll be in Scot - land a - fore ye, But me and my true love will ne-ver meet a-gain On the

A I'll be in Scot - land a - foare ye, But me__ and my true love will ne-ver meet a-gain On the

T I'll be in Scot - land a - fore ye, But me__ and my true love will ne-ver meet a-gain On the

B I'll be in Scot - land a - for - ye, But me and my true love will ne-ver meet a-gain On the

Pno

38

S bon-nie, bon-nie banks of Loch Lo - mond. 3. The__ *mp*

A bon-nie, bon-nie banks of Loch Lo - mond. 3. The__ *mp*

T bon-nie, bon-nie banks of Loch Lo - mond. *p* *mm*

B bon-nie, bon-nie banks of Loch Lo - mond. *p* *mm*

Pno *p*

42

S
wee bird-ies sing and the wild flow-ers spring And in sun-shine the wa - ters are sleep - ing, But the

A
wee bird-ies sing and the wild flow-ers spring And in sun-shine the wa - ters are sleep - ing, But the

T
8 *mm* *mm* *mm* *mm*

B
mm *mm* *mm* *mm*

Pno

46

S
bro-ken heart it kens nae _ se-cond spring a-gain, Though the wae-ful may _ cease frae their greiv - ing.

A
bro-ken heart it kens nae se-cond spring a-gain, Though the wae-ful may _ cease frae their greiv - ing.

T
8 *mm* *mm* *mm* *mm* Oh, *mf*

B
mm *mm* *mm* *mm* Oh, *mf*

Pno

50

mf

S But

A *mf*
But

T 8
you'll take the high road, and I'll take the low road, And I'll be in Scot - land a - fore ye, But

B
you'll take the high road, and I'll take the low road, And I'll be in Scot - land a - for - ye, But

Pno *mf*

54

S me and my true love will ne-ver meet a-gain On the bon-nie, bon-nie banks of Loch Lo - mond.

A me__ and my true love will ne-ver meet a-gain On the bon-nie, bon-nie banks of Loch Lo - mond.

T 8
me__ and my true love will ne-ver meet a-gain On the bon-nie, bon-nie banks of Loch Lo - mond.

B
me and my true love will ne-ver meet a-gain On the bon-nie, bon-nie banks of Loch Lo - mond.

Pno

58

S *p* *mm*

A *p* *mm*

T *mp* *mm* *pp* *mm*

B *mp* *mm* *pp* *mm*

Pno

This musical score page contains measures 58, 59, and 60. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#). The vocal parts have melodic lines with slurs and dynamic markings. The piano part consists of sustained chords in the right hand and moving bass lines in the left hand. Measure 58 starts with a box containing the number 58. Measure 60 ends with a double bar line.