Symphony
in
A minor
by
Sir John Blackwood McEwen
Sir John Blackwood McEwen - An Introduction

Born in Hawick in the Scottish borders in 1868, the son of a Presbyterian minister, McEwen moved with his family to Glasgow in 1871 when his father became minister of Sydney Place Church. Here he spent his formative years. Perhaps the Presbyterian family background instilled in him an obsessive work ethic for he was most definitely a workaholic. 'Thorough' was a description often associated with him, indeed The Times obituary of 1948 referred to him as 'a thoughtful musician'. Fortunately he never lost touch with his Border roots which remained an inspiration to him throughout his life. 1888 saw him graduating with an arts degree from Glasgow University and it was in that great city that he began working as an organist and choirmaster while quickly building up a strong piano teaching practice. If his book on interpretation (Tempo Rubato...) is anything to go from he must have been a most exacting pedagog. However, like many Scotsmen of talent and ability he found it necessary to go south to London in 1891. By 1893 he was a pupil of Corder and Matthey at the Royal Academy of Music.

It was through performances of a String Quartet in F major (1893) and a Scene from Hellas (1895) in 1896 that McEwen's name first came to public notice. Shortly afterwards Corder conducted a performance of the Overture to a Comedy (1894,95). For a short spell between 1896 and 98 he was lecturer in harmony at the Glasgow Athenaeum from whence he was enticed back to London's Royal Academy of Music as lecturer in harmony and composition where he remained for nearly forty years, (he retired in 1936).

To the general public his career was that of a most respected academic. He was a champion of new music and did much to help the cause of other composers; he was a founder and first Honorary Secretary of the Society of British Composers in 1905. He published a series of influential musical textbooks and in 1924 when Mackenzie retired he succeeded him as Principal of the RAM, a position he held for the next twelve years. He continued to write fine instrumental music after his retirement as well as pamphlets and books up to his death in London in 1948. A practical idealist, he left a substantial legacy and his copyright to Glasgow University for the promotion of new Scottish chamber music.

Symphony in A minor

The Symphony in A minor dates from 1896-98. It was originally a very ambitious five-movement work lasting well over 45 minutes. The Finale, entitled Epilogue, was cut and the more manageable four-movement structure with a new scherzo became the composer's final thoughts on the work as an orchestral piece. McEwen found that he could not get such a symphony performed and arranged it for string quartet in 1898-99. As such it was often played and was subsequently published by Novello in 1903. This edition has both the Symphony and the String Quartet versions together as they make very interesting comparison. The original third movement and the Epilogue are given as appendices at the end of the score.

Alasdair Mitchell
Edinburgh, April 2000
Symphony
in A minor (1898)

I

Allegro marcato $j = 116$

Flute

Oboe

Clarinet in B♭

Bassoon

Horn in F (4)

Trumpet in B♭ (2)

Trombone (2)

Bass Trombone

Tuba

Timpani

Allegro marcato $j = 116$

Violin I

Violin II

Violin

Violoncello

Double bass

String Quartet in A minor (1898-99)

Violin I

Violin II

Violin

Violoncello
sempre stringendo e molto crescendo
sempera stringendo e crescendo
Andante Quasi Adagio\(^{\text{d} = 92}\)

Flute

Oboe

Clarinet in A

Bassoon

Horn in F

Horn in F

Trumpet in B♭

Trombone

Trombone

Tuba

Timpani

Andante Quasi Adagio\(^{\text{d} = 92}\)

Violin I

Violin II

Viola

Violoncello

Double bass

Andante Quasi Adagio

p

p semplice

p
Molto meno mosso

\( \text{Molto meno mosso} \)

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Vivace

H

Vivace

Hn

Hn

Tpt

Tbn.

B. Tbn.

Tba

Timp.

Vln I

Vln II

Vla

Vc.

Db.
IV
FINALE

Allegro vivace = 132

Flute
Oboe
Bassoon
Clarinet in Bb
Horn
Trumpet in Bb
Trombone
Bass Trombone
Tuba
Timpani
Violin I
Violin II
Viola
Violoncello
Double bass
Commentary

Sources
A = autograph score (Ca.14-y17)
Q = autograph string quartet in A minor (Ca.14-z75)
P = autograph set of parts (Ca.14-y172)
also autograph score of discarded Scherzo (MS McEwen S 4)
autograph score of discarded Epilogue Finale (MS McEwen S 4)
Ceol Na Fidhle, vol. 1, published Isle of Skye 1985 (source of 'Arran Boat Song')

The manuscript sources are to be found in the Special Collection Library of The University of Glasgow. The autograph orchestral score is part of a collection of items left to the university in McEwen's will. The score is hard bound measuring 13¾ x 10¾ and consists of 193 pages of music manuscript. There is a further page inserted before page 1 (title page) with the following written in the composer's hand and signed:

A
symphony
in
A minor
by
John B. McEwen
composed 1895-1898

Performance duration = 32 minutes (to 34)
I Allegro marcato = 10-11
II Andante quasi adagio = 10
III Vivace = 4½ - 4½
IV Finale Allegro vivace = 7
V Epilogue (scrapped) used later as Coronach

After I had finished this Symphony in A minor I found that there was not the slightest chance of getting a performance of a work of this nature by an unknown composer without social influence and money. In order to give myself the harmless gratification of hearing the music, even in modified form, I arranged it for string quartet. As a quartet it was played at the R.A.M. at a meeting of the Musical Union by a quartet of students, viz:
1st V. Spencer Dyke
2nd V. Stephen Champ
Viola Lionel Tertis
cello Herbert Withers

It seemed to please some people and through the kind offices of my friend A.J. Jaeger of Novello's, this firm agreed to publish the work as a quartet on condition that I wrote for them (without special remuneration) four short, easy, choral pieces. It was duly published in this form in 1903, and has been played as such frequently both in this country and abroad.

The original symphony has, however, never been performed.

J.B. McEwen
Jan. 1944

P.S. The chief subject of the 2nd movement is an old Highland Tune.
The main theme of the second movement is a traditional fiddle tune called The Arran Boat Song. This melody is found in many anthologies of scottish fiddle music but is currently best known in the version given in Ceol Na Fidhle (Highland Tunes for the Fiddle) Volume One published by Taigh Na Teud, Isle of Skye 1985 (rev.1991). See Appendix 3.

The set of orchestral parts (Ca.14-y172) consists of 26 hand written parts (plus 13 uncompleted string parts). The parts are kept in a box 14¾ x 12 inches and show no evidence of having been used. They are of great interest as there are many minor differences between the parts and the score (A) and clearly McEwen has further refined his concept of the work at the part-writing stage. On the other hand there are some blatant errors of omission (bars missing and sections of music omitted) and in consequence this source can only be used as supplementary and not as prime.

A further pair of manuscripts are of great interest although do not belong to the main text of the Symphony. These scores (catalogued under J.B.McEwen S.4) are kept in a large brown envelope 12 x 16 inches. One of the scores is of a Scherzo (Allegretto scherzando) which was scrapped and substituted for the third movement as we see it in the finished work. The full text of the early Scherzo is given as Appendix 1. The middle section is recognisable as that of bar 78 - 113 of the third movement of the Symphony. McEwen mentions a fifth movement, Epilogue, in his preface and that this movement was, with alterations, used as the basis for Coronach - Border Ballad No.1. The other score in the the brown envelope turns out to be this missing movement. Interestingly, it is very much an early working out of the principal material belonging to Coronach without the noble sweep which so characterises the final version of the work. At the top of the first page of the score the composer has written in pencil:

_This might have been used (with alterations) if Wagner had not written Lohengrin!_

The manuscript is dated September 1900 and the full text of the Epilogue is given as Appendix 2.

Conventions used in the Critical Commentary

1. Notes are counted including tied notes but excluding grace notes. Notes in chords are identified for example as n.3a, the top note of note three, n.3b as the second note from the top of note three, and so on. Similarly, VI 2a indicates the upper line in a divisi section.
2. 81-84 = bar 81 to (through) bar 84
   81/84 = bar 81 and bar 84
3. ABBREVIATIONS: Piccolo (Picc) Flute (Fl) Oboe (Ob) CorAnglais (CA) Clarinet (Cl)
   Bass Clarinet (BCl) Bassoon (Bsn) Contra Bassoon (CBSn) Horn (Hn) Trumpet (Tpt)
   Trombone (Tbn) Bass Trombone (BTbn) Tuba (Tba) Timpani (Timp) Cymbals (Cym)
   Bass Drum (BD) Violin 1 (VI 1) Violin 2 (VI 2) Viola (Vla) Violoncello (Vc) Double Bass (Db)
   In addition, certain groups of instruments have their own abbreviations:
   Vls = VI 1 + VI 2
   VcB = Vc + Db
   Str = Strings
   WW = Woodwind
   Brass = Hns + Tpts + Tns + BTbn + Tba
Critical Commentary

First Movement - Allegro marcato

Bar 1 in P Fl, Bsn, Hn have cued violin parts with staccatos. These staccatos are missing in A

2, 4 in P Db n.1 accented, accent not present in A

4 in P Vc last note staccato

5, 6 in P St staccato on quavers

10 in A Bsn, Hn, Tbn accents missing

11 in A Fl n.7 staccato missing

11-12 in A Cl, Tpt, Tbn staccatos and accents missing

12 in A Btbn, Tba have staccatos

12, 13 in P Vla has staccatos

13 in A Cl n.6, 7 staccatos missing

13 in A Hn2, Tpt2, Tbn1, Vla, VcB slur missing

14 in A V1 lower part staccatos missing

15 in P Ob2 n.4 slur

16 in A Cl n.6, 7 staccatos missing

17 in P Timp <

18 in A ob 1 staccatos missing

18 in A Cl2, Bsn1 accents and staccatos missing

19 in P Tpt staccatos

20 in A Db accents and staccatos missing

21 in A WW, Vla, VcB accents missing

22 in P Vla, VcB have staccatos on n.1, 2

23 in A Hn1 n.8 written c' but should be d'

24 in A Ob, Cl, Bsn, Hn n.2 staccato missing

25 in A Vla, VcB accents missing

26 in P WW slur on last beat into next bar (bar 26)

27 in P WW accents

29 in A Cl n.4 onwards slur missing

30 in P WW, Hn p

32 in P Bsn slur carried into the next bar

34 in A Bsn1 n.3 there is a staccato

36 in P Timp pp

37 in A VcB crescendo missing but present in Q

39 in A Hn p cresc. missing

40 in A Cl, Hn accents missing

40 in A V11 has staccatos whereas Q has tenuto signs. Ed has adopted later reading in Q

41 in P V11 n.5, 6, 11, 12 have staccatos

42 in P Vla n.3 staccato

43 in P V12 n.4 and Vla n.1, 3 and VcB n.4, 5 staccato

46, 47 in P Vc >

48-49 in Q Ritard...Più Lento marked but not in A
in A Tbn tenuto sign missing
53,55 in A Db tenuto missing but present in Q
54 in A Db staccatos missing but present in Q
56 in A VI2 slurs missing
57 in P p in Ob, Cl, Hn, Tbn, BTbn, Tba
57,58 in A Db tenuto signs missing but present in Q
59 in A Ob, Cl accents and staccatos missing (see VI1, Vla)
60 in P Cl >
61 in A Tbn, Tba tenuto missing (see bar 65)
62 in A Vc accent missing but present in Q
63 in P Timp ppp
77-78 in A there is an alternative bowing marked in pencil:

77-79 in A Tbn in alto clef but in P tenor clef. Tenor clef is used in this edition for consistency.
81 in P Vc n.1 E#
82 in P Db n.6 Bflat
83 in P Ob1 n.1 natural
84 in P Timp p < f
85 in P Tbn, BTbn f
86 in A Fl, Cl slurs missing
87 in A Vc slurs missing but present in Q
88 in P Timp accents
89 in A Vla staccatos missing but present in Q
90 in P Vc n.1 > sfp
91 in P Bsn 2 rests after the first note but this is not evident in A
92 in P Hn staccatos
93 in P Bsn last note staccato
94 in P Ob, Bsn quavers staccato
95 in A VI1 n.11 slur missing
96 in P Tbn f
97 in P Fl, Cl, VI1 all quavers have accents but not present in A
98 in A Fl slur missing
99 in A Cl n.9 slur missing
100 in P VcB beats 3 and 4 have slurs
101 in A St sf missing but present in Q
102 in P Ob >
103 in P Fl, Ob >
104 in P WW accent on quavers
105 in A Fl slur missing
106 in A Vc naturale missing (see bar 96)
107 in A Cl n.7 slur missing
108 in A Fl, Cl slurs missing
109 in Q Tranquillo but not in A
110 in P Bsn > editor has added > to Ob to concur
116 in Q A Tempo but not in A
117 in A Db tenuto marks missing
118 in P Db n.3 E natural
119, 120 in P WW, Hn < mf
120 in A Ob slurs and staccatos missing
  in P Hn mf
121 in A Bsn slurs missing
128, 129 in A Vc slurs missing but present in Q
129 in P Vc n.1 accent
130 in A staccatos and accents missing but present in Q
135 in P Timp p
136 in P Ob2 n.3, 4 slurred but not consistent with other parts and A and not used in this edition
138 in P Bsn2 n.2 staccato
140 in A dim. missing but present in Q
  in A Bsn n.7 slur missing
144 in P Tpt p
145 in P Vls, Vla have G# but written A natural in A
147 in P Vla n.1-3 staccato
  in P Ob2 n.1-4 slur
148 in P V12, Vla, n.2-7 staccato
  in P Hn staccatos
  in P Timp has a quaver B natural but this bar is empty in A
149 in A Ob2, Vla slurs missing
  in P Vla n.4-6 staccato
150 in P p
152-153 in A staccatos missing but present in Q
152 in A Bsn, Hn slur missing
156-157 in A staccatos missing but present in Q
158-159 in A Hn staccatos missing
158-161 in P staccato on each figure:

\begin{music}
\begin{musicnotes}
\musicclef treble\musicfret 1\n\musicnote E2
\musicnote G2\musicdash\musicnote B2 \musicnote D2\musicdash\musicnote E2
\musicnote G2\musicdash\musicnote B2 \musicnote D2
\end{musicnotes}
\end{music}

158 Vla, Vc < editor
  in P Fl1 n.1 accent
159 in A Tpt staccatos missing
  Tpt mf editor
  in A Vc slur missing
159-160 Vla, Vc < editor
160 in A Ob, Hn, Tpt staccatos missing (see Bsn and Q)
  in A Cl slurs missing
161 in A Vls accent and staccatos missing but present in Q (see also bar 162 where accents and staccatos are to be found in A)
163 in A V12 slurs missing
165 in A Bsn, Db slurs missing
166 in A slurs missing but present in Q
170, 172 in P St n.2-4, 6-7 staccato and n.5 accent
171-173 in P Hn, Tpt, Thn, Tba Db staccatos and accents
173 in P Db slur on last note
174-175 in P St accents on quavers
   in P Tpt accents
174   in P Vi2, Vla, VcB n.2 staccato but not present in A
175   in P Vi2, Vla, VcB have staccatos but not present in A
176   in A Hn3 slur missing
177   in A Fl, Bsn, Hn staccatos missing
180,182 in P Fl, Cl, Vls n.5 accent but not present in A
181,183 in P Vla, VcB n.3 accent
181   in P Fl, Cl, Vls n.7 accent but not present in A
183   in A Cl n.8 tie missing (see Fl)
184   in A Vls n.1 tie missing (probably due to page turn in manuscript at this point)
   in P Ob, Cl staccatos
185   in P WW staccatos
   in P Timp <
186   in P Timp p
186-187 in A Db slurs missing
186,188 in P Ob, Cl, Fg, Tpt, BTbn, Db beat 3 accent
188-189 in A WW, Tpt, Db slurs missing (see bar 186-187)
195   in P Vla n.4 natural
203   in P Vll has mf< but not present in A
206   in P WW,VcB accents
208   in P Bsn1 p espress <
210,218 in P Hn <
211   in P Vla slur broken at n.2
212   in P Bsn >
212   in A Vla n.4 slur missing
214   in A Vc slurs missing but present in Q
215   in P Vls have <> and has been adopted in the orchestral score by the editor
218   in P Vi2 n.3-8 accents but not present in A (see also Vll)
   in P Vla n.1,2 accent
   in P Ob n.1, 2 slurred but not consistent with other parts and A and not used in this edition
219-221 in P Vla staccato in figure:

         \[\text{staccato line}\]

221   in P Vi2 n.4 staccato
223   in P Vc n.1 sfp
224   in P Vc >
225   in P Timp ff
227-231 in A BTbn tenuto signs missing
231   in P Db pp
232-234 in A Ob slurs missing
233-236 in P slur in figure:

         \[\text{slur line}\]

235,236 in P Fl1, Ob1, Cl1, Bsn slurs
240   in A Cl2 # missing
   in P Cl2 accent
241   in P WW tenuto markings
243-246 in P Hn, Tbn, Tba tenutos
255-256 in P VII has:

258 in A Bsn1 slur missing
   in A Bsn2, VI2, Vla, VcB staccatos missing
260 in A VI2, Vla, VcB staccatos missing
261 in A Db staccatos and accents missing
   in A Db slurs missing.
   in P Fl n.5 natural
262 in P Fl accent on quavers
263 in A VcB slurs missing (see bar 262)
264 in A Fl, Cl accents missing
265 Vc n.3 B in A but B# in Q
   Vc n.11 F# in A but Fx in Q
268 in P Vc slur
273 in P VcB n.4, 5 natural
273 in P WW accent on quavers
274 in P Fl accent on quavers
274-276 in A VcB slurs missing but present in Q
277 in A Bsn slur missing
279 in P VcB n.1 staccato
280 in A < missing (see bar 282)
   in P Vla leggiero
   in P VcB n.1, 2 staccato
   in P WW staccato on quavers
283-284 in A VcB slurs missing but present in Q
285 in A Hn1, Hn3 n.4 natural missing (see Vla)
287 in P St n.1, 2 staccato
290 in A accent present in VcB but missing in other instruments
   in P Bsn >
294-295 in P VcB accents
303 in P Timp tr
304,304 in P Cl, Bsn tenutos
306 in P VI2, Vla, Vc n.1,2 tenuto marks
   in P VI2 n.3 accent and this reading has been adopted for Vla, Vc by editor
307,308 in P Tpt tenuto
308 in P WW n.1, 2 tenuto and n.3 accent

Second Movement Andante Quasi Adagio

Bar  3 in A Vc tie missing
  4 in A Cl n.3 staccato missing but present in Q
  8 in P Cl slur
 12 in A Hn n.3 staccato missing but present in Q
 16 in A WW slur missing but present in Q
 17 in A p missing but present in Q
 20 in A Ob staccatos missing
 22 in A Cl n.1 slur missing but present in Q
 29 in A Vla n.12 natural missing but present in Q
22-23 in P Vc <
in P Bsn part is allocated to Bsn2 but this is not evident in A
23 in A Cl, V11 n.3 staccato missing but present in Q
24 in A Db > missing
in P V12 n.3 tenuto but missing in A
in P Fl, Ob, St n.1 accent
25 in A Bsn top part n.10 tie missing (see Ob)
26 in A Vla n.2 slur missing
30 in A Bsn slur missing (see Vc)
35 in A V11 > missing (see Ob)
36,37 in A Hn, V12 > missing (see bar 35)
38 in A Fl n.4 slur missing (see Ob, Hn, Vls)
in A Bsn slur missing (see VcB)
41-43 in P Ob, Cl > > >
44-46 in A WW > missing (see V11)
46 in A Bsn slur missing (see bar 45)
in A V12 natural missing but present in Q
50 in A Bsn slur missing (see Vla, Vc)
53 in P Timp >
54 in P Timp pp
57 in A Vla <> editor (see V11 bar 58)
62 in A Tpt n.3 staccato missing but in Q
63 in P Cl1 slur
66 in A V12, Vla slurs missing (see bar 63-65)
in P Cl slur
83,84 in A Fl, Cl accent missing (see V11)
in P V12 n.3 tenuto
85 in A Cl2 n.1 :
\[ \text{\dots} \]
but editor has adopted the Vla rhythm of :
\[ \text{\dots} \]
to match with bar 84.

86 in A V12, VcB slur missing but present in Q
in A Bsn1 n.4 is F# but an A natural would be more logical by continuing the octaves with Bsn2.
88 in P Ob, Cl, Hn \textit{espress}.
89 in P Vla n.1 accent and \textit{espress}.
91 in P Vla n.3 natural
93 in A Fl slur missing (see V11)
97-99 in P as in bar 41-43
100-103 in P V11 n.1 accent but not present in A
102 in A Hn3,4 slur missing (see bar 101)
104 in A Fl, Ob, Cl, Vls accent missing but present in Q
106 in A Hn1,2 slur missing (see Vla, Vc)
109 in P Timp \textit{mp}
113 in P Vla p
117 in A Hn slur missing (see bar 116)
118 in P Fl, V11 n.3 natural
119 in P Vc n.6 #
in P Ob2 n.2-4 slur but not consistent with other parts and A and not used in this edition
in P Fl n.1, 2 natural
in P Cl slur
121-123 in A Vc has D natural and C natural throughout but Q has D natural in bar 121 and D# in bars 122-123 and C# throughout this passage. C naturals are confirmed in P.
128 in P Fl n.3 natural
in P Fl, Ob slur with staccatos
128, 130 in P Vla, VcB <
129, 131 in P Vla, VcB >
132 in P Fl, Cl slur with staccatos
133 in P Ob, Bsn slur with staccatos
134 in P Cl2 slur with staccatos
138-140 in A the Vc motif in bar 137 is continued in bars 138-140 on the Db stave. This happens at a new page and the editor suggests that the cellos continue with this passage to the end of the movement without double basses. This is confirmed by the VcB part.

Third Movement Vivace

Bar
10 in A Bsn n.3 p missing
11 in P V11, Vla accents
13 in P Vc n.2 natural
18 in P Vc n.8 C#
20 in P Vc n.8 B natural
21 in P Vla p
21-23 in P accents
30-31 in P Brass accents
32-33 in P WW accents
30, 34 in P V11, Vla accents
34-35 in P Brass accents
40 in P VcB n.2 natural
45 in A Ob

in Q

(see also bar 50 Fl, Ob)

48 in A VcB arco missing
55 in P Ob, Cl, Bsn n.1 staccato
77 in Q there is an extra bar here compared to A
82 in A Hn accent missing but present in Q
83 Tpt slur on the triplet added by editor to match Hn
90 in P Vc <
91 in A Fl, Ob slurs missing (see Cl2)
in P Vc n.3 natural
93 in P Vls n.5-7

but slur missing in A.

95 in A Cl n.1 # missing
96 in P Vla has F natural
100 in A Hn1 slur missing but present in Q
110 in P Bsn >
126 in P Vc n.2 natural
131 in P Vc n.8 C#
133 in P Vc n.8 B natural
143-144 in P Brass accents
145-146 in P WW accents
146-148 in P Brass accents
157 this bar is cut in Q

Fourth Movement Allegro Vivace

Bar 1 in P Hn staccatos then in bar 2 *sempre stacc.*
7,9 in P Fl, Ob, V11 have:

in A :

9,48 in P Tbn1 n.1 natural
10 in A Fl, V11 accent missing but present in Q
11 in P Vla staccato on quavers
13 in P Vla n.2 natural
in P Cl2, Bsn accents
15 in P Cl2, Bsn, VcB accents
16 in P Fl, Ob, Cl1 n.3 natural
20 in P VcB n.5 accent
29 in A V12, Vla *arco* marked in n.3 but editor has moved it to n.4
in P Db *pizz.*
30 in P Vla n.1.3 staccato
31 in P Timp *p*
32 in A V11 staccatos on the semiquavers are pencilled out and replaced by slurs in pencil whereas in P V11 no slurs and all staccatos as in Q. Staccatos are in WW and St parts.
in P Ob1 n.2 natural
in P Hn staccato
33 in P Timp *p*
35 Db *arco* editor (see b.166)
38 in A Vla n.5 #, editor changed to natural to match F natural in Vla in Q
in A Vc n.9 natural missing but present in Q
39-40 in P Timp > *p*
42 in P Vla *pp*
46,48 in P Fl, Ob, V11 as in bars 7,9
50 in P Vla staccato on quavers
51 in A Fl slurs missing (see V11)
51 in P VcB n.1-3 accents
54 in A Db n.3 slur missing (see Vc)
in P Fl n.2-3 tied. As this is inconsistent it has not been used in this edition.
55 in A Db n.5,6 accent missing (see Vla, Vc)
56-57 in P Hn accents
57 in P Btbn *p*
in P Vla, Vc are slurred

but one long slur in A.

60 in A Vc n.7 slur missing (see Vla)

62 in A Vc n.7 slur missing (see Vla)

63 in A Cl n.4 tie missing (see Vl2)

63,65 in P Cl staccatos

64-67 in A Hn3,4 this passage is written in the Hn1,2 stave but editor suggests that it is more logical to allow the Hn3,4 to complete this passage instead of sharing it out with Hn1,2.

67 in A Vla n.7 slur missing (see bar 65,66)

68 in A Vc n.1 staccato missing but present in Q

68-69 in P Vla <f

69 in P Vl1 has tenuto signs but A has staccatos. Editor suggests both

70 in A Vla n.7 slur missing (see bar 67-69)

in P Fl >

71 in A Hn tie missing but picked up in next page at a page turn

in P Vl2 has tenuto signs but A has staccatos. Editor has adopted tenuto/staccato as being more consistent and has given tenuto/staccato to Ob and Cl to concur. In P the Ob and Cl have tenuto markings at this point.

73 in A Vc n.6 A flat but A natural in Q

75 in A Bsn, Hn, Vc staccatos missing but present in Q

76 in A Hn2 slur missing but present in Q

78 in P Cl staccatos

79-80 in P Bsn part is given to Bsn 2 but this is not evident in A

81 in P Bsn staccatos

82 in P Fl, Cl staccatos

84 in A Bsn1 slur missing (see Vl2)

85 in A Fl, Cl1 slur missing (see Vl1)

86 in P Vla <f

87 in A Cl2 n.5 F flat corrected to F natural to match Vla

88 Vc n.7 D natural but D flat in Q

91 in Q staccatos and editor has transferred this to the orchestral parts

95-96 in A Cl slur missing but present in Q

97 in P Timp cresc. molto

99 in A Cl n.6 accent missing (see Vla)

100 in A Cl staccatos and accents missing (see Vla)

103a, b in A written in pencil at the top of the page (omit these 2 bars)? They are cut in Q

103c-104 in A Timp part crossed out in ink

105 in A WW staccatos missing but present in Q

106 in P Bsn n.3-6 staccatos

107,109 in P Fl, Ob, Vl1 as in bars 7,9

108 in A Bsn, Brass accents missing but present in Q and P

108 in A Vl2, Vla accent missing (see WW, Vl1)

110 in A accents in St but missing in WW, but present in WW, Brass in P

111 in P Vla staccato on quavers

112 in A Fl slurs missing (see Vl1)

117 Tpt <f editor

117-118 in P VcB staccato on quavers

120 in A Tutti staccatos missing but present in Q
209

in A Hn, Tpt, V12, Vla rhythm:

but in Q:

209 - 211

in A Vc slur missing but present in Q

125 in P and A there is an inconsistent use of staccato and tenuto crotchets in this figure. The editor has adopted a consistent use of both staccato and tenuto.

135 in P Vc n.7, 8 staccato

139 in P V1a n.2 natural

140 in P Vc <>

143 in P Vc espress. and slur into next bar, no slur in A

145 in P Vc pp

in P Fl1 last note is tied into the next bar

146-148 in P VI1 has but slur not present in A

147-148 in A Fl2 slurs missing but present in Q

149-152 Hn3 editor has matched with the V1a. There are no articulation markings in Hn3 in A or P

151 in A V1a n.6 slur missing but present in Q

155 in P Ob, Cl, Bsn staccatos

159 in P Cl staccatos

160 in A V12, Vla arco marked on n.3 but moved to n.4 by editor in P Db pizz.

162 Timp mf editor

162-163 in P WW staccatos

163 Timp > editor

163-164 in P Hn2 accents

165-166 in P Tpt staccatos and accents

166 Db p editor

in P Db arco

in P Hn4 staccatos and accents

168-169 in P accents and staccatos

178,180 in P Fl, Ob, VI1 as in bar 7,9

182 in P V1a staccato on quavers

183 in A the dim. marking is in the Vc only. Editor has added it to the other parts to match this and also to concure with Q

185 in P Bsn2 accents

185,187 in P Hn, Tbn, Tba accents

191-192 in P Fl2, Ob2 plays the first note then rests but there is no indication of this in A

192 in P Hn1 accents

193,194 in P WW staccatos

200a this bar is cut in Q

204 in A accel. in Q poco accel.

205-207 in A V12, Vla accents missing but present in Q

in P Vc n.3 staccato

208 in P Vc n.1, 4 accent

208-211 in P Bsn accents

209-211 in P Cl accents

218 in P V1a n.1 natural

221 Timp has E as the last note but an A natural would give a more final chord and with modern timp tuning an A is feasible. For this reason an A is given in brackets as an alternative tuning; the E and A should not be played together
APPENDIX I

Scherzo

"Scherzo originally from A minor Symphony"

Allegretto Scherzando

Flute
Oboe
Clarinet in Bb
Bassoon
Horn in F
Trumpet in Bb
Tuba

Allegretto Scherzando

Violin I
Violin II
Viola
Violoncello
Double bass

Organ
Harp
Tpt

Allegretto Scherzando

Violin I
Violin II
Viola
Violoncello
Double bass

Ob.
APPENDIX II

'Epilogue'
discarded Finale for Symphony in A minor

Andante Maestoso

Flute
Oboe
Clarinet in B♭
Bassoon
Horn in F
Trumpet in B♭
Trombone
Bass Trombone
Tuba
Timpani
Violin I
Violin II
Viola
Violoncello
Double bass

Fl
Ob.
Cl.
Bsn.
Hn.
Tpt.
Tbn.
B. Tbn.
Tba.

Andante Maestoso

Andante

á

2

2

S

R

Z

E

4

is

I

fff

B. Tbn.
Tba.
Timp.
VInI
Viol
Vla
Vc.
Db.
APPENDIX III

'The Arran Boat Song' as used by McEwen in the Second Movement of the Symphony in A minor and as found in Ceol Na Fidhle, vol. I

McEwen 2nd mov. Symphony in A minor

The Arran Boat Song (Ceol Na Fidhle)
Coronach

Border Ballad no. 1

for orchestra

by

Sir John Blackwood McEwen
Coronach

Border Ballad no. 1

for orchestra

by

Sir John Blackwood McEwen
Sir John Blackwood McEwen - An Introduction

Born in Hawick in the Scottish borders in 1868, the son of a Presbyterian minister, McEwen moved with his family to Glasgow in 1871 when his father became minister of Sydney Place Church. Here he spent his formative years. Perhaps the Presbyterian family background instilled in him an obsessive work ethic for he was most definitely a workaholic. 'Thorough' was a description often associated with him, indeed The Times obituary of 1948 referred to him as 'a thoughtful musician'. Fortunately he never lost touch with his Border roots which remained an inspiration throughout his life. 1888 saw him graduating with an arts degree from Glasgow University and it was in that great city that he began working as an organist and choirmaster while quickly building up a strong piano teaching practice. If his book on interpretation (Tempo Rubato...) is anything to go by he must have been a most exacting pedagog. However, like many Scotsmen of talent and ability he found it necessary to go south to London in 1891. By 1893 he was a pupil of Corder and Matthey at the Royal Academy of Music. Although McEwen claimed that it was his fellow students who made the strongest influence on him, surely Corder’s enthusiasm for Liszt and Wagner rubbed off on him too as these masters cast a long shadow over McEwen’s compositional method.

It was through performances of a *String Quartet in F major* and a *Scene from Hellas* (after Shelley) in 1896 that McEwen’s name first came to public notice. Shortly afterwards Corder conducted a performance of the *Overture to a Comedy*. For a short spell between 1896 and 98 he was lecturer in harmony at the Glasgow Athenaeum from whence he was enticed back to London’s Royal Academy of Music as lecturer in harmony and composition where he remained for nearly forty years.

To the general public his career was that of a most respected academic. He was a champion of new music and did much to help the cause of other composers; he was a founder and first Honorary Secretary of the Society of British Composers in 1905. He published a series of influential musical textbooks and in 1924 when Mackenzie retired he succeeded him as Principal of the RAM, a position he held for the next twelve years. He continued to write fine instrumental music after his retirement as well as pamphlets and books up to his death in London in 1948. A practical idealist, he left a substantial legacy and his copyright to Glasgow University for the promotion of new Scottish chamber music.

Coronach - Border Ballad no.1

*Coronach* was the first of three Border Ballads to be completed (November 1903) and was first performed at a Philharmonic Society concert on April 17 1904, Frederick Cowen conducting. It was 'a conspicuous success' according to the Dunedin Magazine. The name *coronach* derives from the Gaelic dirge intoned at the funeral rites of chiefs and nobles; an ancient Celtic tradition. This is ceremonial music of great nobility ranking with the finest of Parry and Elgar. The work was originally the 'Epilogue' of *Symphony in A minor* (1896-98) which McEwen discarded from that symphony and reworked as an orchestral tone poem.
“Coronach”
No. 1 of Three Border Ballads

Sir John Blackwood McEwen
edited by Alasdair Mitchell

Flute
Oboe
Cor Anglais
Clarinet in Bb
Bass Clarinet in Bb
Bassoon
Horn 1, 2 in F
Horn 3, 4 in F
Trumpet 1, 2 in F
Trumpet 3 in F
Trombone 1, 2
Bass Trombone
Tuba
Timpani
Cymbals
Bass Drum
Violin I
Violin II
Viola
Violoncello
Double bass

Adagio Mesto
\( \frac{d}{36} = 60 \)

No. 1 of Three Border Ballads

Sir John Blackwood McEwen
edited by Alasdair Mitchell
22 sempre f

Ob.
C. A.
Cl.
B. Cl.
Ban.
Hn 1
Hn 3
Tpt 1
Tpt 3
Tba 1
B, Tbn
Tbn.
Timp.
Cym.
B.D.
Vla
Vc.
Db.
Coronach

Commentary

Sources A = autograph score (MS McEwen S26/1)
O = orchestral parts (Ca 14-y29)
P = draft piano score (MS McEwen S26/2)

The manuscript sources are to be found in the Special Collection Library of The University of Glasgow. The autograph orchestral score is kept in a box of manuscript items left to the university in McEwen's will. The score is sewn together and kept in a loose brown paper cover inscribed on the outside with 'CORONACH' and on the inside 'J.B.MCEWEN, ROYAL ACADEMY OF MUSIC'. It shows signs of being worked over on several occasions. Firstly, the original is written in black ink. This version has some scratching out (see commentary) in places where the composer has changed his mind, principally about time signatures and barring. There are subsequent markings in blue pencil, mainly indications of percussion and timpani parts and some dynamics. Lastly, there are corrections in pencil mostly of accidentals which seem to be a result of copying out the set of orchestral parts. The orchestral parts are in the composer's hand and comprise a full set including multiple string parts.

On the title page of the first part for Violin I McEwen has given the date of composition as 1903. This conflicts with the date on the orchestral score (1906). Unfortunately the part for bass drum is lost and as this seems to be the only source of this part the notes for bass drum in my edition are conjectural. The timpani and percussion music is only cryptically sketched in the orchestral score and the orchestral material is the unique accurate source for these instruments. The draft piano score is a neat copy of the work as a piano solo. The layout of the piece shows signs that it predates the orchestral score in as much as the barring and time signatures are different. No attempt has been made to change the time signatures, however extra bar lines have been inserted from time to time in pencil to match the barring of the orchestral work. At the end of the piece there is a completely different ending (see commentary) followed by two pages of sketches for a new coda which are very fragmentary. On a separate double sheet of paper we find a neat copy of the new coda in full which exactly matches the orchestral version. The extra sheet is loosely inserted into the pages of the piano score.

Conventions used in the Critical Commentary

1. Notes are counted including tied notes but excluding grace notes. Notes in chords are identified for example as n.3a, the top note of note three, n.3b as the second note from the top of note three, and so on. Similarly, VI 2a indicates the upper line in a divisi section.
2. 81-84 = bar 81 to (through) bar 84
   81/84 = bar 81 and bar 84
3. ABBREVIATIONS: Piccolo (Picc) Flute (Fl) Oboe (Ob) CorAnglais (CA) Clarinet (Cl) Bass Clarinet (BCl) Bassoon (Bsn) Contra Bassoon (CBSn) Horn (Hn) Trumpet (Tpt) Trombone (Tbn) Bass Trombone (BTbn) Tuba (Tba) Timpani (Timp) Cymbals (Cym) Bass Drum (BD) Violin 1 (VI 1) Violin 2 (VI 2) Viola (Vla) Violoncello (Vc) Double Bass (Db)

In addition, certain groups of instruments have their own abbreviations:
VI1s = VI 1 + VI 2
VcB = Vc + Db
Str = Strings
WW = Woodwind
Brass = Hns + Tpts + Tbs + BTbn + Tba
Critical Commentary

Bar 1  Cym + BD are given a stave at the start of A but no music is given to them at any point and the only source is the Cym part in O
in P metronome crotchet = 72 crossed out in pencil and beside it we find quaver = 66 in blue pencil; the time signature is 6/8 not 3/8 and extra bar lines have been added from time to time in pencil between bars 1 and 8
in O V11 desk 1 title page 'Coronach' [ A Border Ballad No.1] composed 1903 
4  in A Cl,Bsn, Hn have # missing
in A Hn n.4 staccato missing
6  in A Hn flat missing
in A Fl, Ob, Cl have:

\[ \text{in A Cl2 written an octave lower than Cl1 but in unison in O; Timp < missing} \]
9  in A Cl slur missing; Hn1+2 n.3 slur missing; Timp staccato missing.
10 in A Fl, CA, BCl, Bsn # missing
11 in A BCl natural missing
12 in A Fl, CA, Bsn # missing; Bsn 1 n.4 tied to n.5
13 in A Timp f cresc. missing
14 in A Tbn1+2 n.3 is a dotted-semiquaver
16 in P cresc. in pencil
17 in A Timp > missing
18 in A Tpt3 # missing; Timp staccato missing
21 in A Fl "1." missing; CA, Hn p missing
23 in A Cl "1." missing; Cl, BCl p missing; V1 1 < missing
24 in A Ob pp missing; Timp p > missing; V1 1 > and accent missing
26 in A Ob, Timp > missing; Cl, BCl have unnecessary cautionary natural; BCl n.2 slur missing; V1 1 unnecessary cautionary natural and also accent missing
27 in A Timp > missing; Vla n.3 staccato missing; Vc, Db n.6 staccato missing

Piano

\[ \text{in P we find a countermelody which was discarded in A but used later in bar 47 onwards:} \]

28 in A CA # missing; Vla, Vc staccato missing; Vc #s missing; Db# in pencil
30 in A Vls, Vla, Vc staccato missing; Vc # missing
31 in A Bsn2 n.3 tied to n.4; Tba sf missing; Timp pp and trill missing; Db > missing
32 in A Cl, Bsn, Hn flat added in pencil; BCl natural added in pencil; Hns slur missing; Tpt ties missing; Tba sf missing; Timp trill missing; Vla, Vc flat missing; Db > missing
33 in A Tba sf missing; Timp n.3 is a crotchet and also trill missing; Db staccatos missing
34 in A Tba sf missing; Timp n.3 is a crotchet (); Db staccatos missing
36 in A BCl b missing; Hn n.6 b added in pencil; Tba > missing; Vla n.6 b missing
37 in A Bsn, Hn, VI 2, Vla, Vc slurs missing, Tba sf missing; Timp < missing
38 in A Fl, Ob, CA, Cl, Bsn, Hn, Tpt accent missing; Cl slur missing; BCl tie missing; Timp n.3 is a crotchet; Vc "unis." missing
38-41 in A Cym + BD markings in blue pencil but precise rhythm not clear

39 in A WW, Hn, Tpt accent missing

40 in A Fl, Tbn, Vl 1 flat added in pencil; BCl, Bsn2 n.7 tied into next bar; Bsn, Vc, Db flat missing; Vla n.4 marked with a staccato (!)

40-41 in A there is an accent in Vl1 only, accents have been added to the other parts to match

41 in A BCl demi-semi-quavers have an ossia to be played an octave higher

42 in A Hn3+4 slur missing

43 in A VcB flat missing

47 in A Ob "1." missing; Str < in blue pencil

47-50 in A the first note of each phrase has the staccato missing

48 in A Fl "1." missing; Tpt > missing

49 in A Vls, Vla, Vc staccato missing

51 in A Cl, Bsn, Db pp missing

in O Vl2 has sf

52 in A Vla n.3 # missing

in O Vl1 has sf

53 in A Hn #s missing; Vla n.2 slur missing

in O Vl2 has sf

54 in A Vla n.11 #

in O Vla n.7 # missing

55 in A Vl2 accent missing

56 in A Hn 3 n.6 # missing; Timp; VcB dim. missing

57 in A Hn 3 # missing; Timp p missing

59 in A the next bar (here onwards called bar 59b) was inserted and subsequently scored out in blue pencil and is omitted in this edition. It appears in A as follows:

```
Poco Piu Mosso
```

<table>
<thead>
<tr>
<th>Bass Clarinet in B♭</th>
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<tbody>
<tr>
<td>Horn 3,4 in F</td>
</tr>
<tr>
<td>Trombone</td>
</tr>
<tr>
<td>Bass Trombone</td>
</tr>
<tr>
<td>Tuba</td>
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<tr>
<td>Viola</td>
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<tr>
<td>Violoncello</td>
</tr>
<tr>
<td>Double bass</td>
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59

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<td>Violoncello</td>
</tr>
<tr>
<td>Double bass</td>
</tr>
</tbody>
</table>

59

in A Tbn1+2, Tbn3, Tba, Db naturals missing; Vla "sotto voce" in blue pencil
in P we find express. with a metronome marking of quaver =104 and time signature of 4/4
with pencil bar lines every 2 beats
in O Vla marked mf

60-65 in O tenuto lines marked in the Vc part
62 in A Bsn, VcB < missing
63 in A Bsn, VcB > missing
64 in A V1 1 "sotto voce" in blue pencil
64-65 in A Vc has no tenuto lines
65 in A Vla n.1 slur missing
66 in O V12, VcB have <
67 in A WW slur missing; Vc slurs missing
in O V12, Vla have accent
68 in A Fl, Ob, Cl n.5 cautionary flat missing; Vla n.2 is tied to n.3; Db n.6 tie missing
69 in A Db pp missing
70-71 in A Cl natural missing
70 in A Vc slur missing
in O St parts have accents
71 in A Vla natural missing
in P Ritard
72 in O St parts have accents
73 in A V12, Vla "unis." missing; Vla n.2 natural missing
75 in A V12 C natural (!); "Poco Sostenuto" missing
in P Poco Sostenuto with the metronome marking quaver = 96
77 in A Vla slur missing
78 in A V11 slur missing
79 in A Bsn < missing; Hn 1 slur missing
80 in A Ob slur missing and no <
83 in A Db pp missing
84 in O Vla tie missing
84/85 in A Hn1 slur missing
86 in O Vls have accent
87 in A Cl slurs missing; Hn3:

Horn in F

88 in A Hns slurs missing
89 in O St parts have slur
90 in A Hn1 slur missing
93 in A Fl, CA n.3 natural missing and slur missing; Hn4 slur missing
94 in A Cl > missing; Bsn pp missing
95 in A Hn2 flat missing; Hn4 slur missing
96 in A Ob, Cl, Hn slur missing
97/99 in A BCl note missing
101 in A Cl, Vla slur missing
102 in A Fl, Ob, Cl slur missing; "Animato" missing; Vc n.1 slur missing
in P we find Animato with no metronome marking this time
in O Vls have staccatos; Vla marked p
103 in A Ob, Cl staccato missing; Vc n.1 # missing
104  in A Fl staccato missing; Hn pp missing
105  in A Ob, Cl n.1 # missing; Cl slur missing
106  in A Db:

\[ \text{Double bass} \]

107  in A V11 n.1 # in pencil; Vla n.3 # in pencil
108  in O Vla tie missing
109  in A Fl, Cl1 slur missing; Tpt "1." missing; Vl2 n.1a # in pencil
110  in A Ob n.2a # missing; Cl2, Bsn2 # missing
111  in A CA, Bsn1, Hn slur missing; Vla # missing
112  in A V12 ties missing
115  in A Timp empty bar here
in P  \textit{Rit Molto}
116  in A 6/8 scratched out and 3/8 written over in ink
118  in A Hn1 slur missing
119  in A CA, Cl, BC1, Bsn, Hn1 staccato missing and added in this edition to match bar 117
121  in A BC1 natural missing; Hn2 n.2 flat missing
122  in A no \textit{crescendo} however in this edition a < is inserted to match with the same passage at bar 7
123  in A Fl, Ob p missing; Fl, Ob, Cl same problem as in bar 8 with the changed rhythm compared to O
123/124 in A Timp has empty bar but see bar 8/9
124  in A Ob, Cl2 slur missing;
125  in A no staccato on last beat; Fl2, CA, Bsn, Tpt # missing
126  in A Hn1+2 slur missing
127  in A CA # missing; Tbn, Tba n.2 quaver, Bsn:

\[ \text{Bassoon} \]

128-133 in A Timp part empty and in this edition made to match bar 13-18
129  in A slurs missing
131  in A Tpt 3 # missing
132  in A Ob:

\[ \text{Oboe} \]

136  in A
in A Tpt 3 # missing
in A Vla, Vc < missing
in A Vla, Vc > missing
in A Bsn2, Vla, Vc < missing
in A Bsn2, Vla, Vc > missing
in A BCI has a < (!)
in A accents missing however in this edition accents added to match bar 24/25
in A Fl slur missing; Hn3 # missing
in A Ob, Hn1 # missing; Tbn, Tba staccato missing;
in A Tbn, Tba slur missing
in A Tbn double-sharp missing, Tba # missing also staccato missing
in A Tbn, Tba # missing
in A Hn3, Tba slur missing
in A Cymb, BD no indication of any music for them to play
in A 4/8 time signature written over a 2/4; Vc :

in O the above Vc version is used but this does not match with the Bsn
in P we find the Bsn version of this bar which is adopted in this edition
in A marcato missing; Hn accents missing; Cymb, BD in blue pencil, Timp empty bar
in A BCI, Bsn2, Vc2, Db slurs missing
in A WW accents missing
in A Tbn dolce missing
in A con forza missing but in O; D f missing
in A Cl2 n.1 F#; BCI, Bsn,Tbn, Tuba # missing; Hn1+3 # missing
in A "Molto Ritard" missing; BCI n.1 C# (!); Bsn, Hn slur missing
in A Tbn2 n.2 tied to n.1 of bar 168
in P we find the start of the first version of the ending (see appendix). After this on the next page we find a sketched out version of a new coda and on a separate sheet loosely inserted into the bound music there is a neat copy of the version used in A in piano score.
in A Cl "1." missing; Hn1 express. missing; Cl, BCI have key signature of two sharps
170-171 in A dynamics in pencil in V11
170-172 in A Timp:
in A Cl Tba staccatos missing
in A Cl slur missing and added here from V11
in A Bsn2, Tba staccatos missing
in A VI2, Vla slurs missing
in A Tba, Bsn2, VcB n.4 natural missing; VI2 n.2 flat; Vla slur missing
in O VI2 n.2 is D flat (?); in Bsn part we find the F natural missing everywhere else
in A BCI n.2 C natural (!)
in A Cl slur missing
in A Fl, Ob, Vla slur missing; Ob2 tie missing; Timp empty bar; VI staccatos missing
in A Timp empty bar; Bsn1 slur and staccato missing; VI 2; Vla "unis." missing
in A Fl slur and staccato missing
in A BCl, Tbn3 slur missing
in A BCl, Bsn2, Hn4 slur missing
in A Hn4 slur missing
in A Fl2, Ob2 natural missing
in O VIIb n.1-2 tremolo sign missing
in A Vl12 ties missing
in A Hn 1+3 slur missing and here phrased as in bar 191
in A Cl, BCl, Tpt slur and staccato missing; Vls, Vla, Vc "unis." missing; Vls, Vla staccato missing
in O VcB have tenuto lines

Timpani

in A Ob2, Hn1 slur missing
in A Fl, Cl, Hn slur missing
in A WW, Hn, Tpt accent missing; Tbn, Vl12 # missing
in A accents missing and in this edition added to match bar 202;
in A Tpt 3 :

Trumpet in F

in A Fl, Ob, Hn3+4, Tpt accents missing
in O Vc n.1a/lb have natural added
The first attempt at a coda for 'CORONACH' as it appears in P:

\[168\]
\[
\text{Piano}
\]

\[171\]
\[
\text{Pno}
\]

\[173\]
\[
\text{Pno}
\]

\[175\]
\[
\text{Pno}
\]
Solway

A Symphony

for orchestra

by

Sir John Blackwood McEwen
Sir John Blackwood McEwen - An Introduction

Born in Hawick in the Scottish borders in 1868, the son of a Presbyterian minister, McEwen moved with his family to Glasgow in 1871 when his father became minister of Sydney Place Church. Here he spent his formative years. Perhaps the Presbyterian family background instilled in him an obsessive work ethic for he was most definitely a workaholic. 'Thorough' was a description often associated with him, indeed The Times obituary of 1948 referred to him as 'a thoughtful musician'. Fortunately he never lost touch with his Border roots which remained an inspiration to him throughout his life. 1888 saw him graduating with an arts degree from Glasgow University and it was in that great city that he began working as an organist and choirmaster while quickly building up a strong piano teaching practice. If his book on interpretation (Tempo Rubato...) is anything to go from he must have been a most exacting pedagog. However, like many Scotsmen of talent and ability he found it necessary to go south to London in 1891. By 1893 he was a pupil of Corder and Matthyay at the Royal Academy of Music. Although McEwen claimed that it was his fellow students who made the strongest influence on him, surely Corder's enthusiasm for Liszt and Wagner rubbed off on him too as these masters cast a long shadow over McEwen's compositional method.

It was through performances of a String Quartet in F major and a Scene from Hellas (after Shelley) in 1896 that McEwen's name first came to public notice. Shortly afterwards Corder conducted a performance of the Overture to a Comedy. For a short spell between 1896 and 98 he was lecturer in harmony at the Glasgow Athenaeum from whence he was enticed back to London's Royal Academy of Music as lecturer in harmony and composition where he remained for nearly forty years.

To the general public his career was that of a most respected academic. He was a champion of new music and did much to help the cause of other composers; he was a founder and first Honorary Secretary of the Society of British Composers in 1905. He published a series of influential musical textbooks and in 1924 when Mckenzie retired he succeeded him as Principal of the RAM, a position he held for the next twelve years. He continued to write fine instrumental music after his retirement as well as pamphlets and books up to his death in London in 1948. A practical idealist, he left a substantial legacy and his copyright to Glasgow University for the promotion of new Scottish chamber music.

Solway - A Symphony

Solway - A Symphony was completed in September of 1911 but had to wait until 1922 for its first performance. The war years had intervened and although almost everything had been changed by the trauma Solway nevertheless made a favourable impression and was performed on several occasions in the 20s including a performance at the London Promenade concerts. It was published under the auspices of the Carnegie Trust in 1922 and has the distinction of being the first British symphony to have been recorded unabridged by the HMV recording company.
Solway
A Symphony
I.
Spring Tide

Long golden sands edged with a silver streak,
The impetuous surge that races to the shore,
The full and steady motion of the flood -
When Sun and Moon combine to tug the tide.

Allegro moderato $= 104$

John B. McEwen
edited by Alasdair Mitchell

Viola

Solo con sord.

p quari di lontano

PPP

PPP

PPP

PPP

PPP

PPP

PPP

PPP

PPP

PPP

PPP

PPP

PPP

PPP
cresc. e poco rit.
Poco tranquillo

1. solo}

dim.

pp

solo

p

dim.

pp

solo

pp stopped

Poco tranquillo

dim.

pp

dim.

pp

Vln II

dim.

Vln II

dim.

Vla

dim.

Vc.

dim.

Db.
cresc. e poco rit.
molto crescendo
MOONLIGHT

The tired ocean crawls along the beach,
Sobbing a wordless sorrow to the moon.

Molto tranquillo $\frac{d}{\text{jet}} = 58$ With the utmost delicacy
pp tranquillo

pp tranquillo

pp tranquillo

muted B in Bb

p express.
THE SOU' WEST WIND

Sun, wind and cloud shall fail not from the face of it
Stinging, ringing spindrift, nor the fulmar flying free

Vivace, con brio $\frac{1}{4} = 144$

Flute
Oboe
Cor Anglais
Clarinet in A
Bass Clarinet in Bb
Bassoon
Contrabassoon
Horn 1,2 in E
Horn 3,4 in E
Trumpet 1,2 in Bb
Trumpet 3 in Bb
Trombone 1,2
Bass Trombone Tuba
Timpani

Vivace, con brio $\frac{1}{4} = 144$

Violin I
Violin II
Viola
Violoncello
Double bass
Molto ritard.
poco rit. e dim.
molto rit.
'Solway'
a Symphony

Commentary

Sources
A = Sketches (MS McEwen S.69)
B = Piano score (MS McEwen S.68)
C = Autograph score (MS McEwen S.87)
D = Autograph score plus a set of printed orchestral parts (Ca14-y.26 - 26bis)
E = First printed orchestral score published by Stainer & Bell (1922) (copy owned by editor)

Introduction

The manuscript sources are to be found in the Special Collection Library of The University of Glasgow. These documents are part of a collection of items left to the university in McEwen's will.

Solway a Symphony dates from the year 1911 and four sources have been identified in the McEwen Collection at Glasgow University plus the 1922 printed edition. The earliest document is a piano sketch, catalogue number MS McEwen S.69. This consists of twenty pages of manuscript paper (10½ x 13½ inches) with various disconnected thematic ideas some very sketchy and some more fully worked in ink. Interestingly there is a sheet with the end of the first movement drafted out and dated January 3, 1911. Following this there are sketches for the second and third movements. On one of the pages there is a calculation by which McEwen could estimate the playing time of his music using the metronome marking combined with the number of bars:

\[
\begin{align*}
134 & \\
88 & 536 \\
528 & 6.1/11 \\
8 & \\
\end{align*}
\]

This could explain why it is that McEwen's timings for his works tends to be too short by dint of the fact that the calculation using metronome markings does not allow for any expressive variation of tempo which will always have the effect of lengthening the performance time of a piece of music. Interleaved with the 10½ x 13½ inch paper are four sheets of larger paper measuring 10½ x 14½ inches. These sheets contain a neat copy in ink of a string quartet version of the Finale of the symphony. Did McEwen consider a quartet version of the whole symphony and did he consider releasing the work in this form rather than the orchestral version? We may never know. However, it does give weight to the theory that the early Symphony in A minor in its quartet version is not the composer's final thoughts on the work and that he would have preferred to hear it in the orchestral version, the String Quartet in A minor being very much a second best.

The Piano score, catalogue number MS McEwen S.68, consists of twelve sheets of manuscript paper measuring 10½ x 13½ inches and is undated. The symphony is more or less complete in this version including the poetic sub-headings found in the printed score of 1922. However the titles of each movement are missing and only the overall title Solway is given at the head of the first movement.

The first of the two autograph orchestral scores is a huge book hard bound in cream coloured cotton measuring 13 x 17¾ inches. It contains 174 pages of 34 stave manuscript paper dated September 1911 on the last page. The first page has the title Solway a Symphony along with timings...
for each movement as follows

<table>
<thead>
<tr>
<th>Movement</th>
<th>Tempo</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>1st mov.</td>
<td>Allegro moderato</td>
<td>9 mins</td>
</tr>
<tr>
<td>2nd mov.</td>
<td>Tranquillo</td>
<td>5 mins</td>
</tr>
<tr>
<td>3rd mov.</td>
<td></td>
<td>9 mins</td>
</tr>
<tr>
<td>total</td>
<td></td>
<td>23 mins</td>
</tr>
</tbody>
</table>

The first movement is given the title Low Tide and has a different poem as a sub-heading from that found in the printed score of 1922. The poem reads:

*The glassy ocean hushed forgets to roar
But trembling murmur on the sandy shore
And lo! his surface lovely to behold
Glows in the west, a sea of living gold.*

Later in this document we find corrections and deletions marked in blue crayon.

The second autograph orchestral score, catalogue number Ca14-y.26 - 26bis, consists of a hard bound orchestral score (10½ x14½ inches) and a set of printed parts which are kept in a brown paper library bag. There are ten parts in all and are part of the 1922 Stainer & Bell publication of the symphony. The orchestral score appears to have a neat copy by the composer made for the purpose of setting up the published score and parts as it contains many pencil markings in another hand pertaining to engraving.

Finally, there is the first printed score and parts of Solway produced by Stainer & Bell in 1922 with financial help from the Carnegie Fund. As this is the last known version of the work which the composer undertook it is the basis of this edition. Needless to say, there are some inaccuracies in the first edition but they are mainly of the very detailed type. The virtue of this new edition is that the earlier sources have been examined in detail and it is remarkable how they shed light on the gestation of the work and tidy up details missing in the printed score.

Conventions used in the critical commentary

1. Notes are counted including tied notes but excluding grace notes. Notes in chords are identified for example a n.3a, the top note of three, n.3b as the second note from the top of note three, and so on. Similarly, Vl 2a indicates the upper line in a divisi section.

2. 81-84 = bar 81 to (through) bar 84
    81/84 = bar 81 and bar 84

3. ABBREVIATIONS: Piccolo (Picc) Flute (Fl) Oboe (Ob) CorAnglais (CA) Clarinet (Cl)
   Bass Clarinet (BCl) Bassoon (Bsn) ContraBassoon (CBsn) Horn (Hn) Trumpet (Tpt)
   Trombone (Tbn) Bass Trombone (BTbn) Tuba (Tba) Timpani (Timp) Cymbals (Cym)
   Bass Drum (BD) Violin 1 (VI 1) Violin 2 (VI 2) Viola (Vl) Violoncello (Vc) Double Bass (Db)
   In addition, certain groups of instruments have their own abbreviations:
   Vi = VI 1 + VI 2
   VcB = Vl + Db
   Str = Strings
   WW = Woodwind
   Brass = Hns + Tpts + Tbn + BTbn + Tba
Critical Commentary

I. Spring Tide

in C Vla solo doubled by Bsn1 unison. This is crossed out suggesting that McEwen had initial doubts about scoring a muted solo viola against the tutti violin tremolando. See also bar 146-155 for a similar situation.

17 in E Vla solo slur missing but present in D
22 in E VcB n.1-2 slur missing but present in D
24,25 in E Hn3 n.1-2 slur missing but present in D
27 in E Fl n.4-5 slur missing but present in D
29 in D CBsn n.5 accent missing
37 in D Cl, Tpt n.3-5 slur missing
38 in D VI2 n.4-5 slur missing
41 in E Hn3 n.4-5 slur missing but present in D
44 in D VI2 n.4-5 slur missing
45 in D Fl, Cl n.8-9 slur missing
50-51 in D WW slur goes from bar 50 over into bar 51 but in E slur stops on last note of bar 50
53 in D Vla non legato missing
54-55 in C Vls, Vla tremolando marked ponticello e punto d'arco
56 in C Vls, Vla marked naturale
58 in D Hn4 n.4-5 slur missing
70 in C BTbn, Tba have the following but crossed out:

Bass Trombone  Tuba

70

72 in D BCl, Bsn n.4-9 slurred but in E n.5-9 slurred. This edition favours D at this point as it concurs with VcB.

73,74 in D BCl, Bsn, VcB n.4-9 slurred but in E n.5-9 slurred. This edition favours D as it concurs with bar 72

81 in E Bsn2 n.5-7 slurred but in D n.5-6 slurred
84 in D Hn1 n.5-6 slur missing
85 in E Cl1 n.2 flat missing
86 in E Ob1, Tpt1 slur missing but present in D
88 in E BCl n.6 E natural but correctly given in D as an E flat
89 in E Cl slur missing but present in D
90-93 in C CBsn, Tpts, Tbn, Tba parts crossed out to lighten the scoring
94 in E Bsn n.8 flat missing
95 in D BCl, Bsn, VcB n.4-10 slurred as in bar 94
97 in E Cl2 n.6-7 slurred

102-108 in C CBsn, BTbn, Tba parts double the Db line but are crossed out to lighten the scoring

104 in E Cl1 n.1-2 and Cl2 n.3-4 slurs missing but present in D
105 in E Hn4 n.1-2 slur missing but present in D
109 in E CA n.2-3 slur missing but present in C
113 in E Ob, CA n.2-3 slur missing but present in C

115,116,117,118 in E Ob, CA n.2-3 slur missing but present in C
121 in E Fl2 n.2 slur missing but present in E

Tbn 1,2 n.7-8 slur editorial to match VcB and also bar 119-120

123 in C subito is added to the pp and this is not found in D or E

129 in E Bsn, Hn2,3 n.1-2 slur missing but present in D
145 in E Tbn3, Tba the note stems are placed upwards allowing for confusion as to whether Tbn3 or Tba plays this part, however the stems are down in D confirming that the Tba should play.

146-155 in C Vla melody id doubled by Clt1 and BC1 but subsequently crossed out. As in bar 5-19 McEwen had misgivings as to the virtue of having just the violas holding the tune at this point.

152 in E Vla n.1-2 slur missing (see bar 11)

175 in E Cl2 n.3-5 slurred

177 in D Hn1 n.2-3, 4-5 slur missing

181 in E Tpt 2,3 n.1-2 slur missing

182 in C from this point onwards there are pencil markings below the Db stave relating to page numbers in source D. This confirms that source C predates D and that D was copied from C.

183 in E Cl1 n.6-7 slur missing but present in D

184 in E Tbn1 n.7 E sharp Tbn2 n.7 G natural but correctly given in D

194 in E Tbn3 n.4-5 slur missing but present in D

202 in E Tpt given as Tpt1+2 but only as Tpt1 in D

207 in E Tpt1,2 accent missing but present in D

223 in E Cl1, Bsn1, Hn3 n.1-2 slur missing but present in D

227 in E Ob n.1-2 slur missing

228 in E CA n.5-7 slurred but only n.5-6 slurred in D

236 in E Hn1 n.1 slur missing (see Hn3)

242 in E Fl2 n.5 sharp missing but present in D

249 in E Ob1 n.1-2 slur missing but present in D

Hn4 cautionery natural editorial

in D Hn4 n.2 G flat in E G natural

254 in E Hn1 n.1 B natural but B flat in D

259-261 in E BC1 n.1-2 slur missing but present in D

260-261 in E Bsn n.1-2 slur missing but present in D

269 in E Hn1 tenuto sign missing but present in D

II. Moonlight

Bar 18 in E BC1 n.2 E flat but correctly given as E natural in D

19 in E Ob p missing but present in D

34-39 in C VcB part is doubled by BTbn, Tba and then the Brass parts crossed out to lighten the scoring.

36 in E Cl1 n.2 natural missing

in E Cl2 n.1 natural missing

39 in E Hn4 n.1-3, n.5-7 slur missing but present in D

in E Hp n.3 sharp but in D n.3 natural

42 in E Hn3 staccatos missing but present in D

in E Vl1 n.3-5 slur missing but present in D
45-47 in E Fl slurred n.1-4, n.5-8 but correct in D
in C Hp doubles in octaves the first note of each bar of the BCI. This was subsequently crossed out:

48-49 in C Hn1 doubles Bsn1 but Hn part subsequently crossed out
49 in E Bsn n.1-4, n.5-8 slurred but correct in D
52 in E Hn1 slurred n.1-4, n.5-8 and Hn3 has no slurs but correct in D
69 in E CA n.1 sfp missing but present in D
69,70 in E Hn1 n.1-4 slurred
83 in E Cl2 n.1-3 slur missing
83-86 in C Hp part given to Vls pizzicato
95-99 in C Tba has the following but subsequently crossed out to lighten the scoring:

III. The Sou'West Wind

11 in E Bsn n.1-2 slurred but not in C or D
15 in E Tbn1 n.1 tie carried over is missing
25 in E Ob2 n.12 F natural
28 in E Hn2 n.1 C natural
28-30 in C Cls doubled by Obs but Obs subsequently crossed out
41-42 in C VcB doubled by Bsn2 while Hn, BTbn, Tba hold chords. All this has subsequently been crossed out leaving only the VcB part to lighten the scoring.
52-53 in C CBsn part given to BTbn, Tba and these Brass parts subsequently crossed out.
59 in E Vl2 n.1 tremolo sign missing but present in D
in E Vl2 accent but not in C or D
in E Vl1 dim. missing but present in C and D
in D and E Vla slur missing but present in C
in D and E Cl n.6 slur missing but present in C
in D and E Bsn n.5 slur missing but present in C
Viola there are two possible readings with source B, C, and D giving one option and source E a second possibility. As three sources are in agreement this edition opts with source B, C, and D:

Ob1 n.4 slur ed.
in E Cl1 n.2, n.4 slur missing but present in D
in D and E Hn2 n.2, 4, and 6 ties missing but present in C
in D and E Hn3 n.2, n.4 ties missing but present in C
Fl n.9 A natural ed. This note is A sharp in all sources but this note does not concur with the Ob or VII parts.
in E Vla n.6 slur missing but present in C and D
in E Hns n.1 slur missing but present in D
in E Cl1 n.2 accent missing but present in C and D
in E Hn2,4 n.1 slur missing but present in D
in E Cl1 n.6-9 slurred but in C and D slur carried to n.1 of the next bar.
in E Vll n.2-4 slurred but in D n.2-3 slurred
in D and E Cl n.2 slur but in C there is no slur which concurs with the Fl and Ob articulation
in C Ob1 doubled by Cl1 but this doubling not found in D or E
in D and E Tpt n.1 slur missing but present in C
in E Cl beat 1 has C and A flat but in C and D there is a quaver rest
Hn1 accents ed. to concur with bar 249-250 where these accents are found in D and E
in C this passage is written in 2/4 and then 6/8 meter ie. in notes of half the value in D and E
129-130 in C WW and Hn writing much thicker in texture:

132 in E Vla n.6-8 slur missing but present in C and D
134,139 in D and E Bsn2, Hn4 n.2-3, n.4-5 slurred but in C n.1-3 and n.4 to bar 135 n.2 slurred. The version in source C concurs with the Cl articulation and is adopted in this edition.
143 in D and E Bsn1 slurs missing but present in C
145 in D and E Bsn2 n.1 slur missing but present in C
156 in E Fl1 n.2 E sharp but correct in C and D
157 in E Fl1 n.1 F natural but correct in C and D
167 in E Cl2 n.8 F natural but correct in C and D
175 in E Hn3,4 slurs missing but present in D
180-181 in C Ob1 doubled by Fl and Cl, and Hns doubled by Ob2 and Bsns. These doublings are pruned out in D and E.
198-200 in C Hns are doubled by Tpts but Tpts subsequently crossed out
200 in D and E VcB n.4-5 and n.6 to bar 201 n.1 slurs missing but present in C
209 Vla there are two possible readings for this bar. Source C and D agree and source E gives a different reading. As in bar 62 this editor opts for source C and D version:

211 in E Vc n.2 staccato missing but present in D
212-213 in C Fls double Vl1 octave higher but this subsequently crossed out and a much simpler Fl part substituted in the stave above as found in D and E
213 in E Fl1 n.2 slur missing but present in D
218 in E Hn1 slur missing but present in D
245 in E Vls n.1-3 slurred but in C and D n.1-2 slurred
255,256 Vc n.4 slur ed. to concur with BCl
APPENDIX 1.

String Quartet fragment of First Movement of 'Solway' A Symphony (from source A)

Violin I
Violin II
Viola
Violoncello

10

17

24
APPENDIX 2.

String Quartet fragment including Finale of 'Solway' A Symphony (from source A)

Violin I
Violin II
Viola
Violoncello

Allegro molto
Viola Concerto
for viola solo
and orchestra
by
Sir John Blackwood McEwen
Sir John Blackwood McEwen - An Introduction

Born in Hawick in the Scottish borders in 1868, the son of a Presbyterian minister, McEwen moved with his family to Glasgow in 1871 when his father became minister of Sydney Place Church. Here he spent his formative years. Perhaps the Presbyterian family background instilled in him an obsessive work ethic for he was most definitely a workaholic. 'Thorough' was a description often associated with him, indeed The Times obituary of 1948 referred to him as 'a thoughtful musician'. Fortunately he never lost touch with his Border roots which remained an inspiration to him throughout his life. 1888 saw him graduating with an arts degree from Glasgow University and it was in that great city that he began working as an organist and choirmaster while quickly building up a strong piano teaching practice. If his book on interpretation (Tempo Rubato...) is anything to go from he must have been a most exacting pedagog. However, like many Scotsmen of talent and ability he found it necessary to go south to London in 1891. By 1893 he was a pupil of Corder [1] and Matthey [2] at the Royal Academy of Music. Although McEwen claimed that it was his fellow students, including W.H.Bell [3], Hermann Lohr [4], Charles Macpherson [5], and Theo Wendt [6], who made the strongest influence on him, surely Corder's enthusiasm for Liszt and Wagner rubbed off on him too as these masters cast a long shadow over McEwen's compositional method.

It was through performances of a String Quartet in F major (1893) and a Scene from Hellas (1895) in 1896 that McEwen's name first came to public notice. Shortly afterwards Corder conducted a performance of the Overture to a Comedy (1894,95). For a short spell between 1896 and 98 he was lecturer in harmony at the Glasgow Athenaeum from whence he was enticed back to London's Royal Academy of Music as lecturer in harmony and composition where he remained for nearly forty years, (he retired in 1936).

To the general public his career was that of a most respected academic. He was a champion of new music and did much to help the cause of other composers; he was a founder and first Honorary Secretary of the Society of British Composers in 1905. He published a series of influential musical textbooks and in 1924 when Mackenzie[7] retired he succeeded him as Principal of the RAM, a position he held for the next twelve years. He continued to write fine instrumental music after his retirement as well as pamphlets and books up to his death in London in 1948. A practical idealist, he left a substantial legacy and his copyright to Glasgow University for the promotion of new Scottish chamber music.

The Viola Concerto dates from the year 1901 and seemingly was written in response to a request for a concerto for that instrument by the young virtuoso, Lionel Tertis [8]. The thirty-three year old McEwen rose to the challenge and created the first British viola concerto in modern times. Although deeply rooted in the Brahmsian style it shows many signs of resourcefulness and originality both of form and lyricism. Tertis premiered the work in Bournemouth with the Bournemouth Municipal Orchestra on November 11th 1901. The conductor was Dan Godfrey [9]. The editor of this edition has not been able to find any of the orchestral parts used for that performance or, indeed, Tertis's viola part. According to the Dundein Magazine (December 1915) McEwen wrote one other concerto, a Concerto for Pianoforte in One Movement; sadly this has been lost. He left just the one concerto and in the light of this and considering the paucity of works for the viola it seems quite astonishing that this major work has remained unperformed since the first decade of the 20th century.

The manuscript sources are to be found at the Special Collection Library of The University of Glasgow. These consist of the autograph orchestral score (A) catalogue number Ca 14-y11 and the draft piano/viola score (P) catalogue number Ca 13-y46. The editor has made a reduction for viola solo and pianoforte based on the autograph sources.

Alasdair Mitchell
Edinburgh, March 1999
Concerto for Viola and Orchestra

Allegro Moderato

\( \text{\( \frac{3}{4} \)} = 116 \)

Sir John Blackwood McEwen
edited by Alasdair Mitchell

Ritard.
L'istesso tempo

1. ppp dolce

2. ppp dolce

3. ppp dolce

4. ppp dolce

5. rit.. 

6. con sord.

7. pizz.

8. pizz.

9. pizz.

10. pizz.
Fl.

Ob.

Cl.

Bsn.

Hn 1
Hn 2
Hn 3
Hn 4

Tpts

Tbn.

B Tbn.

Timp.

Solo

Vla I
Vla II

Vla

Vc.

Db.

p cresc.

p cresc.

p cresc.

p cresc.

p cresc.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff
Allegretto grazioso $J=56$

Flute
Oboe
Clarinet in B
Bassoon
Horn 1,2 in F
Horn 3,4 in F
Trumpet in F
Tenor Trombone
Bass Trombone
Tuba
Timpani
Viola solo
Violin I
Violin II
Viola
Violoncello
Double bass
molto rit.

Fl.
Ob.
Cl.B.
Bsn.
Hn 1,2
Hn 3,4
Tpt
Tbn.
B.Tbn.
Tba
Temp.
Solo
Vln I
Vln II
Vla
Vc.
Db.
Allegro con brio $= 120$

Fl.
Ob.
Cl.Bb
Bsn
Hn 1,2
Hn 3,4
Tpt
Tbn.
B’Tbn.
Tba
Timp.
Solo
Vln I
Vln II
Vln
Vc.
Db.
Viola Concerto

Commentary

Sources A = autograph score (Ca 14-y11)
P = draft piano/viola score (Ca 13-y46)

The manuscript sources are to be found in the Special Collection Library of The University of Glasgow. The autograph orchestral score is part of a collection of items left to the university in McEwen's will. The score is hard bound measuring 13½ x 10½ and consists of 175 pages of music manuscript. It shows many signs of being used as a conducting score as there are some corrections in pencil and most tempo and dynamic markings are indicated in blue pencil.

On the title page of the autograph score McEwen has given the date of composition as 1901. This date is confirmed by a note in pencil at the top right corner of the title page with the text:

Bournemouth
Nov. 11th 1901
played by Lionel Tertis
(signed ?) Dan Godfrey

The autograph score pencil markings are not recognisably in McEwen's hand and are likely to be by Dan Godfrey who conducted the first performance of the work with the Bournemouth Symphony Orchestra. On the other hand, the blue pencil markings often relate to changes in the actual notation and revisions of the original text and we must assume that these are McEwen's. This is consistent with other McEwen manuscripts where revisions are reworked in heavy blue pencil.

The draft piano/viola score is hard bound measuring 13½ x 10½ and consists of 76 pages of music manuscript. It is bound incorrectly in as much as some of the pages appear in the wrong order. The first 35 bars are completely missing and some other sections are only very briefly sketched. However, about 75% of the work is to be found here and some details useful to a successful performance have been culled from this source (see editorial below). There are many signs which show that this is an early draft of the work not least different key signatures and the notation of certain passages in notes of half the value found in the autograph score.

Conventions used in the Critical Commentary
1. Notes are counted including tied notes but excluding grace notes. Notes in chords are identified for example as n.3a, the top note of note three, n.3b as the second note from the top of note three, and so on. Similarly, V1 2a indicates the upper line in a divisi section.
2. 81-84 = bar 81 to (through) bar 84
81/84 = bar 81 and bar 84
3. ABBREVIATIONS: Piccolo (Picc) Flute (Fl) Oboe (Ob) CorAnglais (CA) Clarinet (Cl)
Bass Clarinet (BCl) Bassoon (Bsn) Contra Bassoon (CBsn) Horn (Hn) Trumpet (Tpt)
Trombone (Tbn) Bass Trombone (BTbn) Tuba (Tba) Timpani (Timp) Cymbals (Cym)
Bass Drum (BD) Violin 1 (VI 1) Violin 2 (VI 2) Viola (V1a) Violoncello (Vc) Double Bass (Db)
In addition, certain groups of instruments have their own abbreviations:
Vls = VI 1 + VI 2
VcB = Vc + Db
Str = Strings
WW = Woodwind
Brass = Hns + Tpts + Tbsn + BTbn + Tba
Critical Commentary

First Movement - Allegro Moderato

Bar 1
in A time signature 4/4 (2/2)
in A Tbn, Tba f' added to match Tpt
1-2 in A Tba slurs missing
in A Tbn1+2 in bass clef
3 in A Ob1 n.1 G natural crossed out in ink
in A Hn2 n.5 B flat crossed out and substituted by D natural
in A Tbn1+2 in alto clef
in A Tbns, Tba accents missing
4 in A Cl, Bsn n.3 accent
in A Hn, Bbn, Tba n.1 + 5 no accent
in A Tpt n.3 no accent
5 in A Tpt n.1 + 2 missing
in A VlaSolo n.1a G natural very faint and possibly scratched out
6 in A this version crossed out:

Viola Solo

and acciaccatura substituted

in A VlaSolo n.27 flat missing
7 in A Hn3+4, Tbn, Tba, Vl2 accent missing
in A Tpt, Tbn, Tba, Timp f' missing and added to match bar 1
in A VcB beat 4 slur in pencil
in A Ob2 beat 1-2 slur missing
7-8 in A Tba slur missing
8 in A WW beat 1-2 slur missing
in A Ob, Cl, Brass n.1+4 no accent
9 in A Tba n.2 flat missing
10 in A Ob, Cl n.1 + 5 accent missing
in A Fl, Ob, Cl n.3 accent missing
11 in A VlaSolo n.1a F# very faint possibly scratched out
12 in A this version crossed out:

Viola Solo

and acciaccatura substituted

13 in A VlaSolo n.1 D natural missing
in A Cl slur missing
in A Vll beat 4 four semiquaver G naturals crossed out and D naturals substituted
in A Vll pp missing
14 in A Ob, Bsn pp missing
in A Bsn1 n.3 # missing
in A Bsn n.4 + 5 accent missing
15 in A Hn slur missing
16 in A Bsn slur missing
17 in A WW, Hns slur missing
in A Tbn, Tba ties missing; they appear on the next page of the score (bar 18)
in A Timp part ambiguous:

<table>
<thead>
<tr>
<th>Page</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>Timpani</td>
</tr>
<tr>
<td>18</td>
<td>in A Bsn, Hns slur missing</td>
</tr>
<tr>
<td>19</td>
<td>in A Os, Bsn, Hn slur missing</td>
</tr>
<tr>
<td>20</td>
<td>in A Hn1 n.1 accent written</td>
</tr>
<tr>
<td>21</td>
<td>in A Bsn1 in different colour ink perhaps added later</td>
</tr>
<tr>
<td>22/23</td>
<td>in A Bsn1 &gt; missing</td>
</tr>
<tr>
<td>23</td>
<td>in A Str &gt; missing</td>
</tr>
<tr>
<td>24</td>
<td>in A VcB pp written</td>
</tr>
<tr>
<td>27</td>
<td>in A Hn4 small A natural missing</td>
</tr>
<tr>
<td>41</td>
<td>in A Tbn2 F natural crossed out and A natural substituted</td>
</tr>
<tr>
<td>43</td>
<td>in A Tba flat missing</td>
</tr>
<tr>
<td>44-47</td>
<td>in P VlaSolo notes written in notes of half the length</td>
</tr>
<tr>
<td>49-54</td>
<td>in A VI2 no staccatos</td>
</tr>
<tr>
<td>50-54</td>
<td>in A VI2 no accents</td>
</tr>
<tr>
<td>51</td>
<td>in A VlaSolo n.4 accent missing</td>
</tr>
<tr>
<td>51,52</td>
<td>in P VlaSolo n.4 written:</td>
</tr>
<tr>
<td>52</td>
<td>in A cresc. marked in pencil</td>
</tr>
<tr>
<td>57</td>
<td>in A Bsn1 fp&gt; missing</td>
</tr>
<tr>
<td>58-65</td>
<td>Ob, Cl small notes are used to indicate parts crossed out in pencil in autograph score</td>
</tr>
<tr>
<td>62/63</td>
<td>in A ob &lt;&gt; missing</td>
</tr>
<tr>
<td>66</td>
<td>in A VI2, Vla, VcB pp missing</td>
</tr>
<tr>
<td>67/69</td>
<td>in A Bsn1 slur missing</td>
</tr>
<tr>
<td>71</td>
<td>in A Bsn2 staccatos missing</td>
</tr>
<tr>
<td>71/72</td>
<td>in A FI2 slur missing</td>
</tr>
<tr>
<td>71</td>
<td>in A Bsn2 tie missing</td>
</tr>
<tr>
<td>72</td>
<td>in A Hn2 slur missing</td>
</tr>
<tr>
<td>73</td>
<td>in A Ob, Cl tenuto sign missing</td>
</tr>
<tr>
<td>75/76</td>
<td>in A Vla n.2 G natural crossed out and E flat substituted</td>
</tr>
<tr>
<td>78</td>
<td>in A Hn2 Hn3 Hn4, Tbn, Vc tenuto signs missing</td>
</tr>
<tr>
<td>79</td>
<td>in A Ob, Cl, Vls accent missing</td>
</tr>
<tr>
<td>80</td>
<td>in A Tbn3 B flat crossed out and E flat substituted</td>
</tr>
<tr>
<td>81-87</td>
<td>Ob1 small notes represent part crossed out in blue pencil in autograph score</td>
</tr>
<tr>
<td>87</td>
<td>in A ritenuto crossed out in all parts</td>
</tr>
<tr>
<td>88</td>
<td>in A VlaSolo n.3-4 slur missing but it does appear in bar 89 which is the next page of the score</td>
</tr>
<tr>
<td>89</td>
<td>in A Hn1+2 ties missing</td>
</tr>
<tr>
<td></td>
<td>in A Hn2 n.3/4 flat missing</td>
</tr>
</tbody>
</table>
in A Timp $fp$ missing
in A $1Fg$ written in purple pencil under the horns parts
94-96 in A Hn slur missing
97 Db $pizz.$ editor's suggestion
100,101 in A VII $ppp<$ missing
101,103 in A Db has slur
102 in P VlaSolo n.10-14 G flat, A flat, C natural, A flat, G flat.
106 in A Cl, Bsn staccatos missing
Db $arco$ editor's suggestion (see bar 97)
107,108 in A Vla slurs missing
109 in A Hn1 2 n.12 D natural and B natural crossed out and substituted by B natural and B natural
in A Hn3 slurs missing
in A Vla n.7 B natural crossed out and substituted by G#
in A VcB n.1 - 11 B naturals crossed out in pencil and F#s substituted
110 in A Bsn1 n.6 natural missing
111 in A Tba slur missing
in A Vls n.8 # scratched out
in A Db accent missing
112 in A Vls n.11 + 14 # scratched out
118 in A Vc marked $simile$
121 in A Vc n.8 A flat
124 in A Vc n.1 natural missing
128 in A Bsn, Hn < missing
129 in A Bsn, Hn > missing
132 Vls, Vla con sord. cautionary added by editor
133 in A Vc $fpp$ missing
145 in A Vla n.2 E natural or D#? both notes are written one on top of the other.
149-156 in A Bsn, Hn1+2 small notes are in the autograph score
149 in A Tbn, Tba $p$ in ink is substituted by $f$ in blue pencil
VcB $f$ editor's suggestion
150 in A VcB natural missing
151 in A Tbn1 n.2 # in pencil
152 in A Timp $ff>$ missing
154 in A Hn1 natural missing
166 in A Timp $ppp$ missing
168 in P VlaSolo n.12 C natural
168-171 in A VlaSolo alternative version crossed out in ink:

\begin{verbatim}
168 stacc. sempre
\end{verbatim}

169 in P VlaSolo n.11 D natural
171 in A Bsn accent missing
179 in A Ob1, Bsn1 n.5 natural missing
180 in A Bs 2 n.2 flat missing
181 in A Hn, Tbn, Tba accent missing
in A Hn, Tbn, Tba staccato missing
181  Timp f editor's suggestion
184  in P VlaSolo n.14 + 17 have natural signs
185  in A Tpt1 alternative version crossed out in ink:

Trumpet 1

Brass f editor's suggestion
187-188 in P VlaSolo slurs added to match b.182
188  Tutti f editor's suggestion
in A Ob, Cl, Bsn, Hn1+2 fp editors suggestion
in A Tpt1 n.1 F natural crossed out and D natural substituted
in A VI2 flat missing, see Hn3
194,196 Tutti f editor's suggestion
196  in A VI slur ends on F natural, see bar 194
in A WW accent missing
201  in A VlaSolo n.1 tenuto sign missing
203  in A VlaSolo n.1 > missing
204  in A Vla n.1 # missing
205  in A Ob, Bsn p missing, see bar 201
215,216 Str p editor's suggestion
in A Str slur carried into bar 216 in pencil
216  in A Vla n.3b C natural missing, see bar 225
229  in A Cl1 p express. missing, see bar 219
236  in A VII pp missing
237  in A Bsn, Timp pp missing
in A Hn3 slur missing
239  in A Ob slur missing, see bar 237
in A Timp cresc. missing
240  in A Timp mf cresc. missing
247-251 Hn small notes used in autograph score
253  in A Cl2 n.3 natural missing
262  in A WW, Brass f missing
264,266 in A Timp f missing
265,267,269 in A WW, Str f missing, see bar 262
267  in A Hn1+2 written ∫
268  in A Timp f missing
269  in A Timp > missing
272  in A Timp. VcB f missing
in A VlaSolo slurs on each beat crossed out and staccatos substituted:

Viola Solo

274  in A Vc fp missing
275  in A Bsn accent missing
280  in A Timp > missing
282-289 small notes indicate part crossed out in pencil in autograph score
283  in P VlaSolo n.4 F#
284  in A Bsn ties missing
292  in A VlaSolo n.1 tenuto sign missing
294  in A VII n.1b trill missing
295-296 in A Hn3 slur missing
297 in A Hn tenuto sign missing
301 in A Bsn ties missing
302 in A Tbn tenuto signs missing
303 in A Bsn ties missing
305-313 Ob1 small notes indicate part crossed out in blue pencil in autograph score
305 in A C11 slur missing
306 in A C12 slur missing
307 in A C11 slur missing
308 in A C12 slur missing
309 in A C11 slur missing
310 in A C12 slur missing
311,312 in A C11 slur missing
315 Bsn, Hn1+2 small notes in autograph score
319 Bsn B flat missing
321 Db pizzicato editor's suggestion, see bar 97
325 in A Db has slur
326 in A VlaSolo slurs missing
327 in A Tpt slur missing
328 in A WW slurs missing
329 in A VlaSolo n.8 slur missing
330 in A V12 flat missing
332 Db arco editor's suggestion
336 in A Vc n.1 slur missing
337 in A Vc n.7 slur missing
338 in A Bsn, Tba, VcB n.3 slur missing
339 in A Bsn n.8 natural missing
340 in A Tpt2 n.2 # missing
339,340 in A Tpt, Timp accents missing
340,341 in A C1 all accents missing
340 in A Bsn, Vla, Vc n.2 natural missing
338-342 in A Tpt1 F#s crossed out and D naturals substituted:

Trumpet in B♭
343 in A VII n.1 # missing
in A V12 bar empty, the F# is editor's suggestion
in A Vla, Vc n.1 slur missing
348 in A VII > missing
350 in A V12, Vla n.1 # missing
in A Vc n.2 : 

\[ \text{\textdagger} \] instead of \[ \text{\textdagger} \]

351 in A VlaSolo n.8 slur missing
in A Tutti orch > missing, see bar 348
352 in A Timp pp missing
353 in A Bsn n.2 flat missing
355 in A Db p missing
in A Vc < missing
356 in A Vc p missing
357 in A Vc < missing
359 in A VII top part < missing
360 in A Ob, Bsn p missing
370 in A Str all notes and rests scratched out, original parts can be seen faintly as follows :

372-376 in A Bsn, Hn small notes in autograph score
377-394 in A Bsn2 small notes indicate Fg 2 col Cor 4 written in autograph score
377 in A Hn4 pp missing
379,382 in A VlaSolo n.1 tenuto sign missing, see bar 386
384-394 in A Cl1 part written in Cl2 stave
384 in A Cl pp missing
390 in A VlaSolo n.4 slur missing
391 in A Cl n.2 slur missing but appears on the next page at bar 393-394, see bar 384-387
389,392 in A VlaSolo tenuto sign missing
392 in A VlaSolo n.2 slur and tie missing
393 in A Hn3 slur missing which started at the end of the previous page of the autograph score
in A Tba small notes indicate part crossed out in pencil and blue pencil
in A St ppp missing
in A Bsn small notes in autograph score
in A at the end of the final bar Fine / 15 mins written

Second Movement - Allegretto grazioso

Bar 1 VlaSolo mf editor's suggestion
3 in A Bsn n.8 - 13 staccatos missing
4 in A VcB third rest missing
5 in A VlaSolo n.7 natural missing / n.11 flat missing
in A VI2 n.6 natural missing
in A Vla n.5 flat missing
6 in A VlaSolo n.5 slur missing
in A VI1 n.10 natural missing
7-10 in A Cl1 small notes indicate part crossed out in pencil
8 in A VlaSolo slurs missing
9 in A Hn n.7 ties missing, they appear on next page of autograph score in bar 10
in A VI2 n.8 natural missing
10 in A VI2 n.12 natural missing
in A Vla n.10 natural missing
11 in A Cl1 n.12 + 13 staccato missing, see Bsn part
in A Timp p missing
in A VI2 n.10 flat missing
in A Vla top part n.5 b missing
13 in A Cl n.2 slur missing
14 in P poco stringendo marked
15 in A Cl1 n.15 natural missing
in A Cl2 n.1 slur missing
16 in A Fl, Cl have notes crossed out as follows:

Flute

Clarinet 1 in Bb

19-21 in A Fl small notes indicate part crossed out in pencil
19 in A Ob1 n.2 natural in autograph score
in A Bsn, VcB slur missing, see bar 18
20-21 in A Cl2 small notes indicate part crossed out in pencil
20 in A VI1 n.9 flat missing
in A VI2, Vla n.1 slur missing
21 in A Hn1 n.10 slur missing
24 in A VI1 n.7 slur missing
26 in A Hn1 n.5 natural missing
in A Hn2 n.6 natural missing
in A Hn3 n.1 slur missing
27 in A Ob n.8 slur missing
in A Hn3 n.2 and n.4 slur missing
28 in A Vla, Vc p missing
in A Vla, Vc <> missing
in A Cl written:

![Clarinet in Bb](image)

but corrected in pencil to match Vla

in A Vla, Vc <> missing
in A Db > missing

in A Cl2 n.8-10 slur missing
in P VlaSolo has staccatos and in this edition the Fl articulation matches the VlaSolo (see bar 88)

in A Ob small notes indicate part crossed out in pencil
in A BTbn, Tba, St staccatos missing
in A " X Cut to Letter H " written in blue pencil
in A Vla, VcB ppp missing
in A Vls n.7-15 staccatos missing
in A Cl tie and slurs missing
in A Bsn, Vla slur missing
in A VI2 n.7+8 accents missing
in A Hn2, Hn4 staccatos missing
in A Timp p missing
in A VcB pp missing

in A Cl small notes indicate part crossed out in pencil
in A Fl small notes indicate part crossed out in pencil
in A Cl2 small notes indicate part crossed out in pencil
in A Cl2 tie missing but appears in next bar which is the next page of the autograph score
in A Db staccatos missing
in A Timp small notes indicate part crossed out in ink
in A Tpt, Tbn, Tba small notes indicate part crossed out in pencil
in A Hn, Timp ppp missing
in A Vla slurs missing
in A Ob, Vla n.9 slur missing
in A Hn1 accent missing
in A Vc staccatos missing
in A Cl n.3 slur missing
in A Hn2 n.4 slur missing
in A Hn f missing
in A Bsn n.4 slur missing
in A Hn p missing
in A Fl accent but does not match the other parts and omitted here
in A Hn slurs missing
in A Hn written:

![Horn in F](image)

81-82 in A Vls small notes indicate part crossed out in pencil
in A Vc p missing
in A Ob n.2 slur missing
in A Bsn n.6 slur missing
87-88 in P VlaSolo staccatos and slurs match bar 7
90-91 in A Ob small notes indicate part crossed out in pencil
91 in A Bsn < missing
in A Hn1 slur missing
in A Bsn, Tbn, St staccatos missing
92 in A Ob n.5 slur missing
93 in A Vl2 accents missing
94-95 in A VlaSolo slurs missing (but in P)
96 in A Timp n.2
97 in A Str ppp missing

Third Movement - Allegro con brio

Bar 1 in P metronome:

\[ \text{Bar } 1 \quad \text{in } P \text{ metronome:} \]

\[ J = 126 \quad (J = 120 \text{ in } A) \]

2 in A Vl2, Vla pizz. crossed out in blue pencil
3 in A Vla staccatos missing
7,8 in A Tpt1 G natural crossed out in ink and D natural substituted
in A Vla accents missing
10 in A Hn2, Vl2 slur missing
11 in A Fl, Ob2 n.1 slur missing
13 in A Vla, VcB staccatos missing
16,18 in A Vls Vla staccatos missing, inserted here by editor to match VlaSolo at bar 19
21 in A VcB p missing
22,24 in A Fl n.3 slur missing
23 in A Ob n.3 slur missing
25 in A Cl2 n.3 accent missing
in A Vls, Vla f missing
25,26 in A Bsn accents missing
26 in A Fl, Ob, Cl accents missing
in A Str f missing
27 in A Cl:

\[ \text{Clarinet in } Bb \]

in A Hn p missing
in A Hn1, Hn2 staccatos missing
29 in A Fl2, Hn accents missing
in A f missing
30 in A Fl2 accent missing
in A Str p missing
31,32 in A Bsn accents missing
31 in A Vl2 accents missing
in A Str f missing
32 Cl, Bsn, Hn fp added by editor to match bar 30 and 32
33 in A Bsn p missing
in A VlaSolo accent missing
33 in A Vl2, Vla, VcB p missing
35 in A Ob, Cl, Bsn n.3 marked f in pencil; in this edition the strings are marked f to match in A VlaSolo accents missing
35-37 in A Cl12, Bsn small notes indicate part crossed out in pencil
36-37 in A Fl staccatos missing
38 in A Cl1 staccatos missing
39 in A Hn4 n.4 tie missing but picked up in bar 40 on next page of the autograph score
42 in A Vla, VcB accents missing
43 in A Ob, Cl, VIs n.7 slur missing
in A Db accents missing
45,48 in A Bsn slurs missing
48-49 in A Hn3, Hn4 slurs missing
51-52 in A Bsn slurs missing
53 in A Bsn accents missing
in A Bsn accents missing but picked up in bar 54 on next page of autograph score
54-56 in A Fl small notes indicate part crossed out in pencil
54 Str p editorial
55-57 in A Bsn2 small notes indicate part crossed out in pencil
55 in A Vl2, Vla accents missing
56-57 in A Bsn, Hn > < added to match bar 240-241
58 in A Cl, Bsn2 p missing
59 in A Hn3 # missing
61 in A Bsn1 n.2 # missing
in A VlaSolo notes crossed out in blue pencil:

Viola Solo

63 in A Tbn1,Tbn2 slur missing
in A Timp n.1 has G natural crossed out in ink and D natural substituted
66-67 in A Tpt1 has col cor 1 written above the part and crossed out in ink. Tpt2 has col cor 1 substituted
67 in A Tbn1 slur missing
68 in A VcB accent missing
70 in A Str pp missing
78-79 in A Hn1 slur missing
80 in A Cl2 n.3 flat missing
86 in A Ob slur missing
88 in A Ob, Cl1 slur missing
in A Vl2 n.1 # missing
90 in A Bsn n.2 ties missing
94-102 in A Vls written as below and changed to present version in pencil:

100 in A Ob staccatos missing
103 in A Fl2, VI2 n.3 # missing
105 in A VlaSolo n.2 natural missing
106 in A Bsn marked \( a^2 \) on 3rd beat but this is crossed out in pencil and \( Fg \ II \) substituted in A VcB written as below and crossed out in pencil and the present version substituted by the composer:

107 in A VcB \( pizz. \) in pencil
115-119 in A Bsn small notes indicate part crossed out in pencil
115 in A VcB \( arco \) missing
119 in A Db n.7 slur missing
120 in A Vc n.7 slur missing
121 in A Ob, Cl1 slur missing
122-124 in A Cl1 slurs missing
126 in this edition \( p \) on third beat editor has added \( subito \)
132 in A Cl1 n.5 A natural corrected to B flat in pencil
136-137 in A Hn staccatos missing
139 in A Hn1 slur missing
145-148 in A Tbn3, Tba small notes indicate part crossed out in blue pencil
147 in A Hn1 slur missing
150 in A Vla, Vc staccatos missing
155 in A Cl1 n.4 natural missing
156,157 in A Bsn 1 slurs missing
171-179 in A Cl \( a^2 \) crossed out in pencil
172 in A VII flat missing
170

173,177 in A VlaSolo slur missing
173 in A V12 flat missing
183 in A Bsn accent missing
184-189 in A Vc staccatos missing
190 in P *lunga* written above the pause sign
194 in A Ob staccato and tenuto signs missing
195-200 in A VlaSolo written as below and version adopted in this edition is written in blue pencil on the stave above in the autograph score:

195

\[
\text{Viola Solo}
\]

197

\[
\text{\[\text{Viola Solo}\]}
\]

199

\[\text{\[\text{Viola Solo}\]}\]

207-208 in A Hn written as below and version adopted by this edition is written in pencil over the original:

208 Cl > editorial suggestion
209,210 p editorial suggestion
212 Str n.2 p editorial suggestion
213 in A Hn4, Tpt staccatos missing
214 in A Hn *fp* missing
215 in A Str *p* missing
in A Hn *sempre p* editorial suggestion
216 in A Str *f* and *p* missing
217-219 in A Cl2, Bsn1 small notes indicate part crossed out in pencil
220 in A Bsn *pp* missing
221 in A V1a accent missing
225 in A V1s slur on beat three missing
in A Db slurs missing
226 in A Bsn staccatos missing
229 in A Ob accent missing
in A Bsn accents missing
237 in A Hn3, Hn4 slurs missing
238-243 in A Cl small notes indicate part crossed out in pencil
247 in A Hn2, Hn4 slur missing
248 in A Hn, Tbn, Tba staccatos missing
250,251 in A Cl1 slurs missing
256 in A *PRESTO* marked in blue pencil and does not appear in P
in A Cl1 n.4+5 not clear in autograph score. C# C# adopted in this edition but B natural B natural is also possible.

in A Str *sempre p* missing

in A VlaSolo n.9 marked *8ve basso* and this version is adopted in this edition:

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Viola Solo
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in A Tpt *pp* missing

in A at the end of the final bar in ink:

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May 1st 1901
J.B. McEwen
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and in pencil:

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7 1/4 minutes
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The Demon Lover

Border Ballad no.2

for orchestra

by

Sir John Blackwood McEwen
Sir John Blackwood McEwen - An Introduction

Born in Hawick in the Scottish borders in 1868, the son of a Presbyterian minister, McEwen moved with his family to Glasgow in 1871 when his father became minister of Sydney Place Church. Here he spent his formative years. Perhaps the Presbyterian family background instilled in him an obsessive work ethic for he was most definitely a workaholic. 'Thorough' was a description often associated with him, indeed The Times obituary of 1948 referred to him as 'a thoughtful musician'. Fortunately he never lost touch with his Border roots which remained an inspiration to him throughout his life. 1888 saw him graduating with an arts degree from Glasgow University and it was in that great city that he began working as an organist and choirmaster while quickly building up a strong piano teaching practice. If his book on interpretation (Tempo Rubato...) is anything to go from he must have been a most exacting pedagog. However, like many Scotsmen of talent and ability he found it necessary to go south to London in 1891. By 1893 he was a pupil of Corder and Matthay at the Royal Academy of Music. Although McEwen claimed that it was his fellow students who made the strongest influence on him, surely Corder's enthusiasm for Liszt and Wagner rubbed off on him too as these masters cast a long shadow over McEwen's compositional method.

It was through performances of a String Quartet in F major and a Scene from Hellas (after Shelley) in 1896 that McEwen's name first came to public notice. Shortly afterwards Corder conducted a performance of the Overture to a Comedy. For a short spell between 1896 and 98 he was lecturer in harmony at the Glasgow Athenaeum from whence he was enticed back to London's Royal Academy of Music as lecturer in harmony and composition where he remained for nearly forty years.

To the general public his career was that of a most respected academic. He was a champion of new music and did much to help the cause of other composers; he was a founder and first Honorary Secretary of the Society of British Composers in 1905. He published a series of influential musical textbooks and in 1924 when Mckenzie retired he succeeded him as Principal of the RAM, a position he held for the next twelve years. He continued to write fine instrumental music after his retirement as well as pamphlets and books up to his death in London in 1948. A practical idealist, he left a substantial legacy and his copyright to Glasgow University for the promotion of new Scottish chamber music.

The Demon Lover - Border Ballad no.2

The Demon Lover is the second of three Border Ballads and dates from the years 1907-1908. It was inspired by a poem by Hall Caine entitled Graith My Chree which tells the story of a demon who lures his love out to sea in a phantom ship where she drowns (see Commentary at the back of this score). However it is possible that the title derives from a poem of that title collected by Sir Walter Scott (Minstrelsy of the Scottish Border, 5th edition [3rd vol., 1821]). There are remarkable similarities in the text of these two poems and both are quoted in full in the editorial at the end of this edition. The work was never performed in McEwen's lifetime and had to wait until 1993 when it was recorded by the London Philharmonic Orchestra conducted by the editor of this score (Chandos Records CHAN9241).
"The Demon Lover"

No. 2 of Three Border Ballads

Andante misterioso. \( \text{= 60} \)

Sir John Blackwood McEwen edited by Alasdair Mitchell
Poco Adagio $j = 72$

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Poco Adagio $j = 72$
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Diminuendo e Rit. Molto

Poco Sostenuto \( \cdot = 88 \)
'The Demon Lover'
Border Ballad n.2

Commentary

Sources
A = autograph score (Ca 14-y28)
O = orchestral parts (Ca 14-y28)
B = draft orchestral score (MS McEwen S.47)

The manuscript sources are to be found in the Special Collection Library of The University of Glasgow. The autograph orchestral score is part of a collection of items left to the university in McEwen's will. The score is hard bound in black linen and measures 18 x 13½ inches, consisting of 76 pages of music manuscript.

On the title page of the autograph score McEwen has given written:

The Demon Lover
(A Border Ballad no. III)
for orchestra
by J.B.McEwen

25 Abercorn Place
London NW 8

This title is confusing in as much as McEwen numbers this as his third Border Ballad which is also the number he gives to the Border Ballad Grey Galloway. Chronologically, Demon Lover is second of the series and this numbering is the one adopted by this edition.

Introduction

The Demon Lover dates from the year 1906-07. Although the title derives from a Border Ballad collected by Sir Walter Scott (Minstresly of the Scottish Border, 5th edition [3 vol., 1821]) the music grew out of a work written in 1900 called Graih my Chree (Love of my heart). This was an accompaniment to the recitation of a Manx poem by Hall Caine [1] based on the legend of the demon lover and scored for string quartet, piano and timpani. The orchestral work that this inspired has the following inscription on the first page of the score in the composer's hand:

The thematic substance of this piece is mostly taken from music composed in the year 1900 for Mrs Matthay as an accompaniment to the recitation of a poem by Hall Caine entitled 'Graih my Chree'

The subject of the poem is found in the folk-lore of several countries and consists of the luring of a woman from home, husband and children, by a Demon who takes the form of her dead sailor lover.

The step by step illustration of the story which was necessary in the accompaniment of the recitation has not been maintained in the orchestral Ballad. The composer's aim was the construction of a piece which would not only be expressive of the emotional content of the story, but would be a coherent and adequate instrumental work.

Using the thematic material of Graih my Chree McEwen constructs his Border Ballad no.2 in a series of large symphonic paragraphs each growing out of the dark tonality of E flat minor. Indeed, as the work progresses the key of E flat minor becomes the musical equivalent to the dark and cold sea bed where the Demon will eventually take his love. Throughout, the mood is highly melodramatic as befits the subject. McEwen displays a fine melodic gift sometimes with a wonderful Elgarian sweep.
which lifts the work above the emotionalism of the Hall Caine poem. A certain thematic unity is achieved by extensive use of small motivic ideas present at the start of the work which are handled in a post-Wagner leitmotif manner. This material becomes the basis of the climactic Allegro Molto section and the succeeding final bars which are sombre and die away into the ocean depths of E flat minor.

There is no record of the work ever having been performed in McEwen's lifetime; there are no corrections in the score or the orchestral parts. And yet, there is a clear development of his skills in handling a huge orchestra and large symphonic forms compared to the early Symphony in A minor (1898) and the Viola Concerto (1901). What would he have achieved had his voice been heard in the early decades of the 20th century?

1. Sir Thomas Henry Hall Caine (1853 - 1931), novelist of Manx and Cumberland parentage, who worked as a teacher, architect’s assistant, and jounalist in his early years. In 1878 he delivered a lecture at the Free Library in Liverpool on D.G.Rossetti, which brought him into correspondence with the poet. Caine was befriended by Rossetti and spent the last few months of Rossetti’s life as his housemate. He wrote Recollections of Dante Gabriel Rossetti in 1882 and edited much of the poets work for publication. He subsequently took to writing fiction and published many novels which were widely popular at the time. These works have a somewhat sentimental reputation and many of them are centred in the Isle of Man.

(ref: Oxford Companion to English Literature, ed. Margaret Drabble, pub. OUP 1983)

Poem: Graih, My Chree by Sir T.H. Hall Caine

Graih, My Chree as it appears in J.B.McEwen’s work of the same name (Glasgow University Library catalogue number Ca.14 - z.54 - 61) The piece is scored for two violins, viola, ‘cello, timpani, and piano. There is also a draft piano score included in the set of parts with this catalogue number.

She was Janey, the rich man’s only child
  He was Juan, a son of the sea
"Thy father hath cast me forth of his door
  But poor as I am, to his teeth I swore
I should wed thee, O graih my chree"
He broke a ring, and gave her the half
  And she buried it close at her heart
"I must leave thee love of my soul" he said
"But I vow by our troth, that living or dead
I will come back rich to thine arms and thy bed
  And fetch thee as pure as we part"
He sailed to the North, he sailed to the South,
  He sailed to the foreign strand
But whether he touched on the icy cone
  Or the coral reef, or the Indian zone
It turned to a golden Land:
  And he cried to his crew, “hoist sail and about
For I no more need to roam,
  I have silks and satins and lace and gold
I have treasure as deep as my ship will hold
  To win me a wife at home
They had not sailed but half of their course
  To the haven where they would be
When the Devil beguiled their bark on a rock
  And down it sank with a woeful shock on the banks of Italy
Then over the roar of the clamorous waves
The skipper his voice was heard.
I vowed by our troth that dead or alive
I would come back again to wed and to wive
And by the Lady I keep my word
I will come to thee still O love of my heart
From the arms of the envious sea
Though the tempest should swallow my choking breath,
In spite of Hell and the Devil and Death
I will come to thee, Graih My Chree.
He will come no more to thine arms my child,
He is false, or lost and dead
Now wherefore make ye these five years moan,
And wherefore sit by the sea alone,
He will keep his vow - she said
She climbed the crags of the cliff at home
She gazed on the false, false sea
It comes and it goes for ever she cried
And tidings it brings to the wife and the bride
But never a word to me
Then of lovers another came wooing the maid
But she answered him nay and nay
The manfullest man and her servant true,
"Give me thy hand and thou shalt not rue!"
She murmured alack the day.
Then her father arose in his pride and his wrath
He was last of his race and name
Because that a daughter will peek and will pine
Must I never have child of my child to my line,
But die in my childless shame
They bore her a bride to the kirkyard gate
'Twas a pitiful sight to see,
Her body they decked in their jewels and gold
But the heart in her bosom sat silent and cold
And she murmured "Oh! Woe is me!"
They had not been wedded a year, a year
A year but barely two
When the good wife close to the hearth-stone crept
And rocked her babe while the good man slept
And the wind in the chimney blew.
Loud was the sea and fierce was the night,
Gloomy and wild and dour
From a flying cloud came a lightning flash
A pane of the window fell in with a crash
And something lay on the floor
O was it a stone from the West sea beach
O was it an earthly thing
She stirred the peat and stooped to the ground
And there in the red, red light she found
The half of a broken ring.
She rose upright in a horror of fright
As one that hath sinned a sin,
And out of the dark and the wind and the rain
Through the jagged gap of a broken pane
A man's white face looked in.
"O why didst thou stay so long Juan,
Five long years I waited for thee?"
"I vowed by our troth that living or dead
I should come back yet to thine arms and thy bed
And that vow I have kept, my chree.
"But I have been false to my troth Juan,
Falsely I swore me away
I have silks and satins and lace and gold
I have treasure as deep as my ship will hold
And my bark lies out in the bay.
But I have a husband that loves me dear
I promised him never to part.
Through the salt seas foam and the earth's hot breath.
Through the grapplings of Hell and the gate of Death
I have come for thee Janey, my heart.
But I have a child of my body
A sweet little Jammie that lies in his cot.
By the glimpse of the moon, at the top of the tide
Ere the crow of the cock our vessel must ride
Or what will befall, God will.
Now ever alack thou must kiss and go back
My love I am never for thee
As sure as your ship to the billows that roll
By the plight of our troth, body and soul,
You belong to me Graih my Chree
She followed him forth like one in a sleep
Twas a woeful and wonderful sight
The moon on her fell through a cleft in the cloud
Showed it white and wan as a face in a shroud
And his ship in the sea gleamed white.
Now weigh and away, my merry men all
And his crew laughed loud in their glee,
With the rich man's pride and his sweet daughter
In spite of wind and the wild water
To the banks of Italy.
The anchor was weighed, and the canvas was spread
In the storm and dark
With never a reef in a stitch of sail
But standing about, to burst the gale
Merrily sped the bark.
The first night out there was fear in the ship
For the lady lay in a swoon.
The second night out she woke from her trance
And the skipper did laugh and his men did dance
But she made a piteous moan
Oh where is my house and my sweet baby.

Little Jammie I nursed on my knee.
He will wake in his cot by the cold hearth-stone
And cry for his mother who left him alone
My Jammie I'm woe for thee.

The skipper he shouted for music and song
And his crew they answered his call
He clothed her in silk and in satin and lace
But still through the song and the riot
Her face showed fit for a funeral
And even at night they sailed by the moon
Through the wild white foam so fleet
And ever again at the coming of day,
When the sun rose out of the sea,
They lay in a mist like a winding sheet
But still the skipper he kissed her and cried
Be merry and let a' be,
But still to soothe her, he sat through the nights
With her hand in his hand
Till they opened the lights on the Banks of Italy
Then his face shone green as with ghostly sheen

And the moon began to dip.
"Oh think not you I'm the lover ye knew.
I'm a ghostly man, with a ghostly crew
And this is a ghostly ship"

Then he rose upright to a fearsome height
And he stamped his foot on the deck.
He smote the masts and the topsail yards
And the rigging fell like a house of cards
And the hulk was a splitting wreck
O, then as she sank in the waters' home
In the churn of the chocking sea
She knew that his arms were about her breast
As close as his arms could be.

And he cried over the tramp of the champing tide,
On the Banks of Italy.
By the plight of our troth,
By the power of our bond
If not in this world
In the world beyond,
Thou art mine, thou art mine
O Graih my Chree!
Poem: The Daemon-Lover collected by Sir Walter Scott

'O where have you been, my long, long love,
This long seven years and mair ?'
'O I'm come to seek my former vows
Ye granted me before.'

'O hold your tongue of your former vows,
For they will breed sad strife;
O hold your tongue of your former vows,
For I am become a wife.'

He turn'd him right and round about,
And the tear blinded his e'e;
'I wad never hae trodden on Irish ground
If it had not been for thee.

'I might hae had a king's daughter,
Far, far beyond the sea;
I might have had a king's daughter,
Had it not been for love o' thee.'

'If ye might have had a king's daughter,
Yer sel ye had to blame;
Ye might have taken the king's daughter,
For ye kend that I was nane.'

'O faulse are the vows of womankind,
But fair is their faulse bodie;
I never wad hae trodden on Irish ground,
Had it not been for love o' thee.'

'If I was to leave my husband dear,
And my two babes also,
O what have you to take me to
If with you I should go ?'

'I hae seven ships upon the sea,
The eighth brought me to land;
With four-and-twenty bold mariners,
And music on every hand.'

She has taken up her two little babes,
Kiss'd them baith cheek and chin;
'O fair ye weel, my ain two babes,
For I'll never see you again.'

She set her foot upon the ship,
No mariners could she behold;
But the sails were o' the taffetie,
And the masts o' the beaten gold.
She had not sail'd a league, a league,
A league but barely three,
When dismal grew his countenance,
And drumlie grew his e'e.

The masts that were like the beaten gold,
Bent not on the heaving seas;
But the sails, that were o' the taffetie,
Fill'd not in the east land breeze.

They had not sailed a league, a league,
A league but barely three,
Until she espied his cloven foot,
And she wept right bitterlie.

'O hold your tongue of your weeping,' says he,
'Of your weeping now let me be;
I will show you how the lilies grow
On the banks of Italy.'

'O what hills are yon, yon pleasant hills,
That the sun shines sweetly on ?'
'O yon are the hills of heaven,' he said,
'Where you will never win.'

'O whaten a mountain is yon,' she said,
'All so dreary wi' frost and snow ?'
'O yon is the mountain of hell,' he cried,
'Where you and I will go.'

And aye when she turn'd her round about,
Aye taller he seem'd for to be;
Until that the tops o' that gallant ship
Nae taller were than he.

The clouds grew dark, and the wind grew loud,
And the levin fill'd her e'e;
And waesome wail'd the snow-white sprites
Upon the gurlie sea.

He strack the tap-mast wi' his hand,
The fore-mast wi' his knee;
And he brake that gallant ship in twain,
And sank her in the sea.
Conventions used in the Critical Commentary

1. Notes are counted including tied notes but excluding grace notes. Notes in chords are identified for example as n.3a, the top note of note three, n.3b as the second note from the top of note three, and so on. Similarly, VI 2a indicates the upper line in a divisi section.

2. 81-84 = bar 81 to (through) bar 84
   81/84 = bar 81 and bar 84

3. ABBREVIATIONS: Piccolo (Picc) Flute (Fl) Oboe (Ob) CorAnglais (CA) Clarinet (Cl)
   Bass Clarinet (BCl) Bassoon (Bsn) Contra Bassoon (CBsn) Horn (Hn) Trumpet (Tpt)
   Trombone (Tbn) Bass Trombone (BTbn) Tuba (Tba) Timpani (Timp) Cymbals (Cym)
   Bass Drum (BD) Violin 1 (V1 1) Violin 2 (V1 2) Viola (Vla) Violoncello (Vc) Double Bass (Db)

   In addition, certain groups of instruments have their own abbreviations:
   Vls = V1 1 + V1 2
   VcB = Vc + Db
   Str = Strings
   WW = Woodwind
   Brass = Hns + Tpts + Tbn + BTbn + Tba

CRITICAL COMMENTARY

Bar 3 in A Vc <> missing
4 in A Cl < missing
4 in A Hn2 has p
4 in A Vc natural missing
5 in A BCl, Tpt slur missing
8 in A Bsn accents and p> missing
8 in A VcB > missing
9 in A Vc p missing
11 in A Hn3, Tpt slur missing
12 in A BCl, Bsn f missing
12 in A Tpt slur missing
13 in A Ob1 n.4 G natural
13 in A Cl2 n.4 tie missing
14 in A Cl2, Bsn, CBsn, Hn accents missing
15 in A Bsn, BCl slur missing
16 in A Ob, CA accent missing
16 in A BCl slur missing
17 in A Bsn1 slurs missing
17 in A Hn4 n.2 D flat
19 in A Timp f > missing
in A between these bars there are three bars crossed out and pages have been cut from the score suggesting that some music has been cut and a join made at bar 22. The bars crossed out are as follows:

- Clarinet in B♭
- Bass Clarinet in B♭
- Horn 3, 4 in F
- Horn 5, 6 in F
- Violin I
- Violin II
- Viola
- Violoncello
- Double bass

22 in A Hn pp missing
26 in A Vi2 slurs missing
29 in A V1a n.1 slur missing
30 in A Fl1 n.5 natural missing
31 in A Cl < missing
36 in A Ob slur missing (see bar 38)
38 in A Cl p missing
39 in A Cl n.8 natural missing
41 in A Cl n.9 and n.12 slurs missing (see bar 46)
42 in A V1a slurs and staccatos missing
43 Fl, Ob cautionery natural editorial
46 in A Fl, Ob, Cl slurs missing
in A Ob slurs missing
in A Fl 2 unis. with Fl 1 but scratched out and a bar of rest substituted
Tpt mf < > editorial suggestion
in A V1 1b, V1 2b n.5 slur missing
Vla < added to match Hn
in A Ob, CA p missing
in A Vc sfp missing
in A Fl1 n.3 flat missing
in A Fl, Ob slurs missing
in A CA, Hn > missing
in A Vla n.1 flat missing
in A CA p > missing
in A Cl > missing
in A Hn 4 sf missing
in A Vc sfp missing
in A "5 mins" written in McEwens hand
in A Fl1 tie scratched out
in A Ob1, Cl1 tie intact but removed in this edition to match Fl1 correction
in A Vls < sf > missing (see bar 47)
in A Vla ten. missing
in A Hn 1 slur missing
in A VI2 n.1 natural missing
in A Ob2 n.3 and n.6 slur missing
in A Bsn2 slur missing and added here to match VcB
in A Hn2 slur missing
in A Hn 4 slurs missing
in A Fl2, Ob2 slurs missing
in A Hn4, VI1 slurs missing
in A Hn5, Hn6, Tbn, Tba p missing
in A Tbn 2 n.4 slur missing
in A Vla n.6 slur missing
in A Ob2 flat missing
in A Cl, Brass n.5 staccato missing
in A Tbn1, Tbn2 slur missing
in A VcB staccato missing
in A Tbn1, Tbn2 slur and staccato missing
in A VI, Vla staccato missing
in A Vc n.3 staccato missing
in A Picc, Fl, Ob, Cl, staccatos missing
in A CA slur missing
in A Hn4, Hn6, Tpt1, Tbn3 slur missing
in A Picc, Fl, Ob, CA, Cl slurs missing
in A WW, Tbn, Tba slur missing
in A WW, Brass, Vla slur missing
in A Hn5, Tpt2, Tpt3 slur missing
in A Hn5, Hn6, Tbn, Tba, VcB accents missing
in A CBsn n.3 natural missing and slur missing
in A BTbn, Tba slur missing
in A Bsn, CBsn, BTbn, Tba slurs missing
in A CBsn n.1 natural missing
in A Db n.5 slur missing
in A CBsn n.1 dotted crotchet, n.2 quaver
in A Hp accent missing
in A Vl1 n.9 D natural
in A Vla < missing
in A Hp accent missing
in A Vl2a sf missing
in A Fl2, Cl2 slurs missing
in A CBsn slur missing
in A BC1 n.2 natural missing
in A Bsn2, CBsn, VcB slur missing
in A Hn slurs missing
in A Bnl slur missing
in A Bsn, Db accent missing
in A Hn1 p editorial
in A Hn4 tie missing but picked up in bar 133 on next page of auto score
in A Vl2 slur missing
in A Vla, Vc n.1 slur missing and added to match the Hns
in A Ob, CA tenuto marks missing
in A Ob2 # missing
in A Tpt, Vc 1 slur missing
in A Tpt slur missing
in A Tpt, Tbn1, Vla, Vc1 slur missing
in A Cl1 slur missing
in A Bsn2 accent missing
in A Cl2 B flat editorial
in A Cl1 slur missing
in A Bsn slur missing
in A BC1 p editorial
in A Vla, VcB tenuto signs missing
in A "Kettle Drum ?" written in pencil beside the snare drum stave suggesting that McEwen was considering rescoring the snare drum part on timpani
in A "muta E to B " in timp and this has been corrected to B flat by the editor
Vla 2 slur editorial
in A BC1 n.3 D flat
in A Ob2 # missing
115
195 in A Cl2 n.4 natural missing
197 in A WW, Brass accent missing and here added to match bar 179
202 in A Cl1 n.2 slur missing
203 in A Hn2, Hn4 staccatos missing
204,205 in A Tpt slurs missing
219 in A Hp n.4 natural beside the G's missing
221 Hn3, H 4, Tbn2, Vla staccatos editorial
in A Hp n.12 G natural changed to A natural to follow the sequence.
222 in A Picc, Tpt3 n.6 slur missing
in A Vc n.14 natural missing
225 Tpt 3 n.2 tie missing
226 in A CA n.3 slur missing
in A Tpt3 n.4 # missing
228 in A Hn6 tie missing
230 in A CBsn n.1 tie missing
232 in A CA tie missing
in A Hn5 natural missing
235 in A Picc n.3 accent missing
in A Tpts staccato missing see bar 237
236 in A written in lead pencil in McEwen's hand " ? Tpt with viola "
237 in A Cl1 n.3 G natural changed to A natural to match Ob2
240 in A Vc n.1 and n.5 accents missing
242 in A CA, Hn3, Tpt3 staccatos missing, see viola
in A CA n.11 natural missing
244 in A V11a n.13 slur missing
247 in A Cl n.6 F#, corrected to match CA
253 in A CBsn, BTbn, Tba have an empty bar, the B flat in this edition is editorial suggestion
254,262 in A Hn3, Hn4 n.2 slur missing
263 in A V1a, Vc n.2 natural missing
265 in A Picc n.9 slur missing
267 in A Hn3, Hn4 n.2 slur missing
281 in A Picc n.8 slur missing
in A Cl, BCl, Bsn n.6 and 7 staccato missing
282 in A CA staccatos missing, see viola
283-289 CBsn part is editorial, in A the CBsn part is absent at this point
300 in A Hn1, Hn2 ties missing but picked up in next bar which is on the next page of A
305 in A Bsn2 n.2 flat missing
306 in A Hn3, Hn4 tie missing
313-314 CBsn part is editorial, in A the CBsn part is absent at this point
321 in A Cl slur missing (see VI.2)
 in A V11 n.3 slur missing (see VI 1 b.323)
323 in A V12, Vla, VcB 3f > missing (see b.322)
328 in A Cl1 tie and slur missing (see Cl 1 b.331)
331 in A CA accent missing
342 in A Tba written E flat, ie. one ledger line too many
344 in A WW accents missing ( see b.343)
347 in A Bsn slur and tie missing but picked up on next page of manuscript
349 in A Timp marked pp
in A after the final bar (b.350) the composer has written in black ink:

*September (1908) 1906 - 1908*

*The Doon*

*Pinner*

and in pencil to the right side of the above:

*20 mins approx*
Grey Galloway

Border Ballad no. 3

for orchestra

by

Sir John Blackwood McEwen
Sir John Blackwood McEwen - An Introduction

Born in Hawick in the Scottish borders in 1868, the son of a Presbyterian minister, McEwen moved with his family to Glasgow in 1871 when his father became minister of Sydney Place Church. Here he spent his formative years. Perhaps the Presbyterian family background instilled in him an obsessive work ethic for he was most definitely a workaholic. 'Thorough' was a description often associated with him, indeed The Times obituary of 1948 referred to him as 'a thoughtful musician'. Fortunately he never lost touch with his Border roots which remained an inspiration to him throughout his life. 1888 saw him graduating with an arts degree from Glasgow University and it was in that great city that he began working as an organist and choirmaster while quickly building up a strong piano teaching practice. If his book on interpretation (Tempo Rubato...) is anything to go from he must have been a most exacting pedagog. However, like many Scotsmen of talent and ability he found it necessary to go south to London in 1891. By 1893 he was a pupil of Corder and Matthay at the Royal Academy of Music. Although McEwen claimed that it was his fellow students who made the strongest influence on him, surely Corder's enthusiasm for Liszt and Wagner rubbed off on him too as these masters cast a long shadow over McEwen's compositional method.

It was through performances of a String Quartet in F major and a Scene from Hellas (after Shelley) in 1896 that McEwen's name first came to public notice. Shortly afterwards Corder conducted a performance of the Overture to a Comedy. For a short spell between 1896 and 98 he was lecturer in harmony at the Glasgow Athenaeum from whence he was enticed back to London's Royal Academy of Music as lecturer in harmony and composition where he remained for nearly forty years.

To the general public his career was that of a most respected academic. He was a champion of new music and did much to help the cause of other composers; he was a founder and first Honorary Secretary of the Society of British Composers in 1905. He published a series of influential musical textbooks and in 1924 when Mckenzie retired he succeeded him as Principal of the RAM, a position he held for the next twelve years. He continued to write fine instrumental music after his retirement as well as pamphlets and books up to his death in London in 1948. A practical idealist, he left a substantial legacy and his copyright to Glasgow University for the promotion of new Scottish chamber music.

Grey Galloway - Border Ballad no.3

Written in 1908 this is the third of a set of tone poems by McEwen known as Border Ballads. It is also his best known and most performed work. There appear to be no literary associations in the piece, unlike the two earlier Border Ballads, Coronach and The Demon Lover. The work is more a tone picture of the Galloway district of Scotland. The composer's own copy of the printed score has two pictures of Galloway scenes pasted onto the inside of the first page of the score which further emphasises the geographical connection with the music. The work was first performed in 1909 and has been heard at Promenade Concerts in London and regular broadcasts on radio ever since.
Grey Galloway
A Border Ballad

Allegro molto marcato $J = 96$

J.B. McEwen
edited by Alasdair Mitchell

Piccolo
Flute I. II
Oboe I. II
Cor Anglais
Clarinet in Bb I. II
Bass Clarinet in Bb
Bassoon I. II
Contrabassoon (ad lib)
Horn I. VI in F
Trumpet I. III in F
Tenor Trombone I. II
Bass Trombone
Tuba
Timpani in A, Bb, D
Cymbals
Bass Drum
Triangle
Snare Drum
Harp I
Harp II

Allegro molto marcato $J = 96$

Violin I
Violin II
Viola
Violoncello
Double bass
stringendo

Fl.
Ob.
C. A.
Cl.
in B
Cl.
in F
Bsn

Ha.
in F

Tr.
in F

Cymb.
B.D.

Vln I

Vln II

Vla

Vc.

Db.
molto ritard.

Tempo primo
molto ritard.
'Grey Galloway'
Border Ballad n.3

Commentary

Sources
P¹ = Piano sketch (MS McEwen S.36a)
P² = Piano score (MS McEwen S.36b)
A = Autograph orchestral score (Ca14-y.30)
B = Printed score published by Novello & Co.Ltd.(1910) the composer's own copy with his alterations in pencil (Ca14-y.31)

Introduction
The manuscript sources are to be found in the Special Collection Library of The University of Glasgow. These scores are part of a collection of items left to the university in McEwen's will.

Grey Galloway dates from the year 1908 and four sources have been identified in the McEwen Collection at Glasgow University. The earliest document is a piano sketch, P¹, catalogue number MS McEwen S.36a. This consists of six pages of manuscript outlining the entire work mostly as a single melodic line. This must pre-date a second piano score, P², catalogue number MS McEwen S.36b which is much more fully worked out harmonically and in texture along with occasional indications of orchestration. P² consists of six pages of manuscript representing nearly the whole piece.

The third source is the manuscript orchestral score, A, catalogue number Ca14-y.30. This autograph score is cloth bound in black (12½ x 18 inches) with "Auto.Score - Grey Galloway - McEwen" on the spine. The first page reads:

1908
Grey Galloway no.2 ? (No.3)
A Border Ballad

The last page of the score is dated September 12, 1908. The score is extensively marked in pencil in a hand different from the composer. These markings relate to the setting up of printing plates of the score and we must therefore presume that this is the score used by Novello & Company to prepare the printed edition of 1910.

The fourth source is the composer's own copy of the printed score, B, catalogue number Ca14-y.31 which is cloth bound in black (11½ x 15¾ inches) with:

"Score - Grey Galloway - McEwen"
on the spine. The bound score has an extra page inserted before the title page. This extra page has two monochrome pictures (11 x 7½ inches) pasted onto it. The photograph at the top of the page is titled The lighthouse and village of Sutterness, Galloway, the photograph below is titled The Galloway village of Kippford on the estuary of the Urr. The cover of the printed score reads:

Grey Galloway
A Border Ballad
For Full Orchestra
Ch. Avison Edition
J.B.McEwen

London : Novello And Company, Limited

Below the above we find in McEwen's writing in blue crayon:
orchestral parts
set O.U.P.
London
The inside first page is initialled "J.B.McE." in the composer's hand in blue crayon followed by a note in pencil:

*see pp 49-50 for alternative scoring*

The Novello printed score (B) is the principal source for Grey Galloway. There are only a handful of minor errors and omissions in this score which have been corrected in this edition and are fully described in the editorial section. Nevertheless, McEwen's own copy has some interesting alterations to the orchestration as well as a suggested cut. The cut is indicated to start five bars after figure 12 (bar 125) and end at the end of the third bar of figure 13 (bar 133).

The alterations to the scoring are to be found between figures 23 and 31. These consist of minor tinkering with the scoring, possibly as a result of balance difficulties at a particular performance. The changes are pencilled into the printed score and are incorporated into the autograph score (A), also in pencil although not exactly the same as in B. The first commercial recording (Chandos Records CHAN 9241) and also a BBC broadcast performance (BBCSSO conducted by Sir Charles Groves) did not incorporate these alterations as they were found to be unnecessary. For this reason they appear in the editorial and not in the main text of the score in this edition.

At the end of B the composer has written in pencil "12 Minutes". Recorded performances by the BBCSSO (14.35 minutes) and the London Philharmonic on Chandos (15.05 minutes) suggest that McEwen's timing is too short.

**Conventions used in the Critical Commentary**

1. Notes are counted including tied notes but excluding grace notes. Notes in chords are identified for example as n.3a, the top note of note three, n.3b as the second note from the top of note three, and so on. Similarly, V1 2a indicates the upper line in a divisi section.

2. 81-84 = bar 81 to (through) bar 84
   81/84 = bar 81 and bar 84

3. ABBREVIATIONS: Piccolo (Picc) Flute (Fl) Oboe (Ob) CorAnglais (CA) Clarinet (Cl)
   Bass Clarinet (BCl) Bassoon (Bsn) Contra Bassoon (CBsn) Horn (Hn) Trumpet (Tpt)
   Trombone (Tbn) Bass Trombone (BTbn) Tuba (Tba) Timpani (Timp) Cymbals (Cym)
   Bass Drum (BD) Violin 1 (Vl 1) Violin 2 (Vl 2) Viola (Vla) Violoncello (Vc) Double Bass (Db)

   In addition, certain groups of instruments have their own abbreviations:
   Vls = Vl 1 + Vl 2
   VcB = Vc + Db
   Str = Strings
   WW = Woodwind
   Brass = Hns + Tpts + Tbs + BTbn + Tba

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**CRITICAL COMMENTARY**

| Bar | 2 | in A Vl1 n.9 up-bow sign incorporated into all string parts in this edition |
| 28-43 | in A and B the key signature of CA, Cl, BCl in the previous passage is continued and appropriate accidentals added. This avoids an extreme key signature in these transposing instruments. |
| 37 | in A Db pizz. missing |
| 40 | in A Db arco missing |
| 44 | in A bsn a 2 missing |
| 45 | Hn1,2 tie/slur in A but not in B |
| 45 | in A Vl2 lower part beat 3 slur missing |
| 45 | in A Vl2 lower part beat 3 slur missing |
in B CA rhythm is:

```
\[ \begin{array}{cccccc}
\hline
\text{Cymbals} & \text{Bass Drum} \\
\hline
\end{array} \]
```

in A too much percussion here? written in blue crayon and percussion parts crossed out in blue crayon. The percussion parts can still be seen as follows:

```
\begin{array}{cccccc}
\hline
\text{Cymbals} & \text{Bass Drum} \\
\hline
\end{array}
```

51 in A Fl2 n.2 D natural
52 in A Hn5 n.4 natural missing
56 in B VcB ff missing
58 in A Hn6 n.3-4 slur missing
59 in A VI2 n.1-4 slur missing
in A Vla lower part n.1 B flat
64 in A BC1, Vc n.6-7 slur missing
in A Hn1, VI1 n.5 slur missing
66 in A Cl n.3-5 A natural A flat G natural
F sharp F natural E natural
70,71 in A Vc n.6 staccato missing
71 in A VI1 n.3-4 slur missing
72 in B Vla n.2 no slur but in A slur begins at n.2
74 in A Fl2 n.7 natural missing
in A Hn1 n.1 E natural
75 in A Tbn2 n.3 E natural
in A Vla n.3-4 demisemiquavers (32nd notes)
81 in B Tpt1 lontano missing
85 in A Vc n.5-6 slur missing, in B slur is between n.5-6, but in A in b.87-88 and b.88-89 the slur goes over the bar line.
87 in B BC1 n.5-6 slur does not go over the bar line
91 in B Cl2 n.1 E natural
95 in A Tpt slurs missing
101 in A Vla2 pizz. missing
102 in A Vla2 arco missing
105 in A VI1 lower part n.5-6, n.7-8 slurs missing
108,109 in B Cl1 n.3 E natural, Hn4 n.3 A natural
111,114 in A Tpt slurs missing
115 in B Hn3,4 double Hn1,2
115,117 in B Vc slur on n.5-6 but in A slur goes over the bar line
119 in A at this point six bars have been cut, scored out in blue crayon. The cut section is as follows:
There is evidence of two sheets of paper having been cut out of the score before bar 119 begins on a new page (numbered 27 in A).

119 in B Bsn2 n.4-5 tie missing
120 in A VI2 upper part n.6 tenuto missing
125-134 in B cut indicated in blue crayon
125 in A Db arco missing
128 in A Hp1 slur missing
129 in B Hn2,4 n.7-8 slur missing
130 in A Hn2,4 n.4-6 slur missing
141 in B VI2lower part n.6 tie missing
149 in B Bsn2 bar rest missing but present in A making this passage for Bsn1 solo
152 in A Cl1, Bsn1 n.7 sff but in B sfff
153 in A VcB n.5 A natural, n.6 F natural, n.7 B natural, n.8 F natural
154 in A and in B CA, Cl1, VI2 n.11 natural missing
160 in A Hn1,3,5 slur missing
in A Tpt 1,2 tie missing
in A Vc n.5 staccato missing (see bar 161)
in A at the end of this bar (ie the end of page 37 in the manuscript) two pages of manuscript are glued together and there is evidence of writing on the glued-together sheets. The ink colour and pen strokes are different on the next page (page 38 in A) suggesting that the
composer changed his mind at this point and began work on bar 161 on another day with fresh ink and a new pen nib.

160,161 in B Vla, Vc slur goes from n.2 to n.4
165 in A BCl, Bsn2 n.2-5 slurred and Vc n.3-6 slurred
166 in A Vla n.4-7 slurred and Vc n.1-4, n.5-8 slurred
170-171 in B Db low D's missing
189 in B VII fp missing
221 in A Tpt1, Vla crescendo missing
223 in A Cl2 n.6 E flat
224 in B VI2 top part n.1 G natural
235-238 in A and in B there is an alteration (mentioned above) in pencil. These are not exactly the same and are given below in both versions:

source A, bar 235 - 238 alterations in pencil

source B, bar 235 - 238 alterations in pencil

240 in A and in B VI2 lower part n.4 C sharp
246-249 in A and in B there is an alteration (mentioned above) in pencil. Both versions are given below:
source A bar 246 - 249 alterations in pencil

257-261 in A and in B there is an alteration in pencil and in this instance both sources agree:

source B bar 246 - 249 alterations in pencil

281, 282 in A Vla n.2 slur missing

299-305 in B there is an alteration in pencil which is not found in A:
301 in A there are four bars scored out in blue crayon as follows:

302 in A Hn2,4 n.1 staccato missing
304 in A BCl n.2 natural missing
307 in A VI2 n.2,3 staccato missing
310 in A and B Hn3 n.2,3 G sharp
in A and B Tpt3 n.2 G sharp
in A and B Tbn1, Vla n.2 C sharp
314 in A CA n.4,5 notes missing
315-316 in A CA has empty bars
320 in B Fl2, Ob, CA slurred
324 in A Picc n.1 B flat
327 in A Picc n.2 slur missing
329,330 in A Timp trill sign missing
Hills o' Heather (A Retrospect) for violoncello solo and orchestra by Sir John Blackwood McEwen
Sir John Blackwood McEwen - An Introduction

Born in Hawick in the Scottish borders in 1868, the son of a Presbyterian minister, McEwen moved with his family to Glasgow in 1871 when his father became minister of Sydney Place Church. Here he spent his formative years. Perhaps the Presbyterian family background instilled in him an obsessive work ethic for he was most definitely a workaholic. 'Thorough' was a description often associated with him, indeed The Times obituary of 1948 referred to him as 'a thoughtful musician'. Fortunately he never lost touch with his Border roots which remained an inspiration to him throughout his life. 1888 saw him graduating with an arts degree from Glasgow University and it was in that great city that he began working as an organist and choirmaster while quickly building up a strong piano teaching practice. If his book on interpretation (Tempo Rubato...) is anything to go from he must have been a most exacting pedagog. However, like many Scotsmen of talent and ability he found it necessary to go south to London in 1891. By 1893 he was a pupil of Corder and Matthay at the Royal Academy of Music. Although McEwen claimed that it was his fellow students who made the strongest influence on him, surely Corder's enthusiasm for Liszt and Wagner rubbed off on him too as these masters cast a long shadow over McEwen's compositional method.

It was through performances of a String Quartet in F major and a Scene from Hellas (after Shelley) in 1896 that McEwen's name first came to public notice. Shortly afterwards Corder conducted a performance of the Overture to a Comedy. For a short spell between 1896 and 98 he was lecturer in harmony at the Glasgow Athenaeum from whence he was enticed back to London's Royal Academy of Music as lecturer in harmony and composition where he remained for nearly forty years.

To the general public his career was that of a most respected academic. He was a champion of new music and did much to help the cause of other composers; he was a founder and first Honorary Secretary of the Society of British Composers in 1905. He published a series of influential musical textbooks and in 1924 when Mackenzie retired he succeeded him as Principal of the RAM, a position he held for the next twelve years. He continued to write fine instrumental music after his retirement as well as pamphlets and books up to his death in London in 1948. A practical idealist, he left a substantial legacy and his copyright to Glasgow University for the promotion of new Scottish chamber music.

Hills 'o Heather (A Retrospect)

In the last year of the Great War (1918) McEwen wrote a delightful concert piece for cello and piano entitled Hills 'o Heather. It is based on two contrasted, simple melodies the first of which owes a lot to the piobroc style of bagpipe playing first developed in the 17th century on the island of Skye. The second melodic strand is very lyrically expressive with inflections reminiscent of Celtic folk song. McEwen subsequently orchestrated the work in 1919. The orchestration is handled with great delicacy and nowhere is there any danger of the solo cello being overwhelmed by its accompaniment. In 1919 McEwen published the version for cello and piano without acknowledging this orchestral version which lay unperformed until it was recorded by Moray Welsh ('cello) and the London Philharmonic Orchestra conducted by Alasdair Mitchell on Chandos Records (CHAN 9345) in 1994.
Molto rubato

Fl.
Ob.
Cl.
Bsn
Hp
Hn
Molto rubato
Solo Vc.

Vln I
Vln II
Vla
Vc.
Db.
quasi recit.
espress. ad lib.

Motto
Fl.
Ob.
Cl.
Bsn.
Hn.
Hp.
Solo Vc.
Vln I
Vln II
Vla
Vc.
Db.
'Hills 'o Heather'

a retrospect

Commentary

Sources
A = Orchestra score (Ca14-y.33)
B = Piano and violoncello version published by The Anglo-French Music Company Limited in 1919 copy owned by the editor
C = collection of miscellaneous manuscripts of sketches and drafts of the work (MS McEwen S.34/1-7)

Introduction

The manuscript sources are to be found in the Special Collection Library of The University of Glasgow. These documents are part of a collection of items left to the university in McEwen's will.

'Hills o' Heather' dates from the year 1918 and two sources have been identified in the McEwen Collection at Glasgow University plus the 1919 printed edition of the piano and 'cello version. The earliest documents are the sketches and drafts of the piano/cello version, catalogue number S.34/1-7. These range from small details worked out on scraps of paper to full drafts of the piano score and solo 'cello part and a neat copy for the engraver to work from. One of the interesting features to be seen in this source is that McEwen had originally sub-titled the work Poem. The only source for the orchestral version of the work is McEwen's autograph manuscript, catalogue number Ca14-y.33. This is a large score (13 x 18 inches) hard bound in dark red cloth and is undated. There is no evidence in any of the piano/cello sources that this orchestral arrangement was anything but an after-thought; in places where the orchestral texture is quite different from the piano version no other source corroborates the orchestra one. We have to assume, therefore, that this is an orchestral arrangement of the piano/cello version made some time after the piano score was completed. In the light of this, it is an interesting study to see how McEwen reworks his ideas to achieve a successful orchestral interpretation of his original creation. The orchestral version was never performed in McEwen's lifetime; no orchestral parts have been found and no evidence of performances has been forthcoming. It was recorded by Chandos Records in 1994.

Conventions used in the critical commentary

1. Notes are counted including tied notes but excluding grace notes. Notes in chords are identified for example a n.3a, the top note of three, n.3b as the second note from the top of note three, and so on. Similarly, V1 2a indicates the upper line in a divisi section.
2. 81-84 = bar 81 to (through) bar 84
81/84 = bar 81 and bar 84
3. ABBREVIATIONS: Piccolo (Picc) Flute (Fl) Oboe (Ob) CorAnglais (CA) Clarinet (Cl)
Bass Clarinet (BCl) Bassoon (Bsn) ContraBassoon (CBsn) Horn (Hn) Trumpet (Tpt)
Trombone (Tbn) Bass Trombone (BTbn) Tuba (Tba) Timpani (Timp) Cymbals (Cym)
Bass Drum (BD) Violin 1 (VI 1) Violin 2 (VI 2) Viola (Vla) Violoncello (Vc) Double Bass (Db)

In addition, certain groups of instruments have their own abbreviations:
Vls = VI 1 + VI 2
VcB = Vc + Db
Str = Strings
WW = Woodwind
Brass = Hns + Tpts + Tbn + BTbn + Tba
Solo violoncello = Solo
Critical Commentary

Bar 1 in C/2 at the head of the piano score McEwen has written (in pencil):

_The time must be very elastic_

_throughout the recitation at the beginning and end of this piece._

First Draft Feb 1918

in C/2,3 have the sub-title: _Poem for cello and piano_

in A _delicato_ missing but present in B

5 in A Ob, Bsn, Vla, Vc _pp_ missing

7 in A crescendo and diminuendo missing but present in B

in C/2 there is an extra bar after this one consisting of sextuplet arpeggios:

9 in A _p_ missing but present in B

16 in A _mf_ missing but present in B

in A Vla _arco_ missing

15 in A Solo crescendo missing but present in B

16,19 in A Solo diminuendo missing but present in B

20 in A Solo crescendo and diminuendo missing, present in B 'cello part only

21 in A Tutti _p_ missing but present in B

24 in A Fl, Ob _p_ missing

Hn, V11 _sfp_ editor to match bar 90

Hn, VcB beat 5 _sf_ editor to match bar 90

25 in A diminuendo missing but present in B

26 in A crescendo missing but present in B

in A Cl1 n.2 natural missing

27 in A diminuendo missing but present in B

28 in A Solo _p_ missing but present in B

in A VcB _pp_ missing and added by editor to match Hn, Tbn

31 in A Solo _accel_. missing but present in B

33 in A Solo _rit._ missing but present in B

34 in A _Tempo_ missing but present in B

in A Hn4 written on Hn2 stave in error

in A Orch _p_ missing but present in B

Db _pizz_. editor to match Vc

35 in A Cl _p_ missing but present in B

in A Solo crescendo missing but present in B

in A Vla n.1 crotchet changed to quaver by editor to match Cl, Hn, VIs

36 in A Orch _p_ missing but present in B

in A Solo diminuendo missing but present in B
in A Solo slurs missing but present in B
in A Solo crescendo missing but present in B
in A Solo f missing but present in B
in A Solo diminuendo missing but present in B
in C/5 there is a continuation which is different from sources A or B. This leads to music the same as bar 44 in A and B for a further ten bars after which the fragment ends with a few pencil ideas based on the second melodic theme. This appears as Appendix 2

Bsn 1. solo editor
Cl 1. solo editor
Bsn2 p editor to match Hn

in C/3 in pencil:

from here to end of next page (bar 90) time is more or less strict

in C/3 Solo marked cantabile
in A Orch p missing but present in B
in A Solo crescendo missing but present in B
in A Orch crescendo missing but present in B
in A Cl, Bsn, Hp diminuendo missing but present in B
in A rit. and a tempo missing but present in B
in A Fl crescendo missing but present in B
in A WW diminuendo missing but present in B
in A Solo crescendo missing but present in B
in A rit. and a tempo missing but present in B
in A sotto voce missing but present in B
in A Solo dim. pp delicato missing but present in B
in C/6 poco animato
in C/2,3,6 after this bar there are 13 different bars plus 12 further bars which are similar to the final version but not exactly. These 25 bars lead directly into the music of bar 68 in the final version and are given as Appendix 1.

in A crescendo missing but present in B
in A mf dim. missing but present in B
in C/3 Solo marked pp sotto voce
in A pp missing but present in B
Ob, Hn pp editor
in A crescendo missing but present in B
in A diminuendo missing but present in B
in C/3 Solo last beat rit.
in A p missing but present in B
in A crescendo missing but present in B
in A rit. and a tempo missing but present in B
in A diminuendo missing but present in B
in A Fl crescendo missing but present in B
in A diminuendo missing but present in B
in A Vc n.10 A natural but E natural in B and this is consistent with the succeeding bars
in A rit. and a tempo missing but present in B
in A crescendo and diminuendo missing but present in B
in A Solo beat 4 p missing but present in B
in A Solo n.1 quaver but in B crotchet
in A crescendo missing but present in B
in A diminuendo missing but present in B
in C/2 after this bar there is an extra bar consisting of sextuplet arpeggios as at bar 7
in A Solo molto rubato p espress. missing but present in B
93 in A mf missing but present in B
94 in A Solo crescendo and diminuendo missing but present in B
95 diminuendo editor to prepare bar 99 p
98 p editor to match bar 34
100 in A Solo p cresc. missing but present in B
101 in A Vla n.1 crotchet changed to quaver by editor to match Cl, Bsn, Vls (see bar 35)
in A mf missing but present in B
102 in A p missing but present in B
105 in A Solo crescendo and diminuendo missing but present in B
106 in A dimuendo missing but present in B
109 in A crescendo missing but present in B
111 in A mf missing but present in B
112 in A p missing but present in B
114 in A Solo p cresc. missing but present in B
117 in A Vla n.1 flat missing
120 in A Solo dimuendo missing but present in B
122 in A p missing but present in B
123 in A crescendo missing but present in B
124 in C/2,3 Solo has a different rhythm :

Violoncello Solo

125 in A Solo crescendo missing but present in B
126 in A V12 n.1 flat missing
128 in A time signature is 6/4 but in B it is 3/2
129 in A pp missing but present in B
130 in A Solo crescendo and diminuendo missing but present in B
131 in A pp missing but present in B
132 in A Solo crescendo and diminuendo missing but present in B
133 in A Solo a piacere missing but present in B
134 in A Solo molto crescendo missing but present in B
134-137 in C/6 the Solo part is accompanied as follows :
in A 134
Violincello solo

Piano

136

in A Orch ff missing but present in B
in A Solo last beat appoggiatura missing but present in B

139

in A diminuendo missing but present in B

140

BSN2 acciaccatura editor to match other WW and VIIs

in A p missing but present in B
in A Solo last beat p missing but present in B

in C/2 Solo there is no rest before the entry

141

in A pp missing but present in B

141-143 in C/3 Solo marked octave higher

143

in A after the last bar the composer has written (in pencil):

7¼ minutes without cadenza

By this he intends that the piece will last longer due to the nature of the freedom of tempo in these sections and therefore he was not able to calculate an accurate timing. The Chandos recording of 1994 has a duration of 10.33 minutes.
in C/2 after the last bar the score is dated Feb 23 1918
Appendix I

Source C2 at bar 64
Appendix II
Source C5 at bar 40

Violoncello solo

Piano

Vc.

Pno

44

Vc.

Pno

49

Vc.

Pno

53

Vc.

Pno

57

Vc.

Pno

60

Vc.

Pno
Where The Wild Thyme Blows

for orchestra

by

Sir John Blackwood McEwen
Sir John Blackwood McEwen - An Introduction

Born in Hawick in the Scottish borders in 1868, the son of a Presbyterian minister, McEwen moved with his family to Glasgow in 1871 when his father became minister of Sydney Place Church. Here he spent his formative years. Perhaps the Presbyterian family background instilled in him an obsessive work ethic for he was most definitely a workaholic. 'Thorough' was a description often associated with him, indeed The Times obituary of 1948 referred to him as 'a thoughtful musician'. Fortunately he never lost touch with his Border roots which remained an inspiration to him throughout his life. 1888 saw him graduating with an arts degree from Glasgow University and it was in that great city that he began working as an organist and choirmaster while quickly building up a strong piano teaching practice. If his book on interpretation (Tempo Rubato...) is anything to go from he must have been a most exacting pedagogy. However, like many Scotsmen of talent and ability he found it necessary to go south to London in 1891. By 1893 he was a pupil of Corder and Matthey at the Royal Academy of Music. Although McEwen claimed that it was his fellow students who made the strongest influence on him, surely Corder's enthusiasm for Liszt and Wagner rubbed off on him too as these masters cast a long shadow over McEwen's compositional method.

It was through performances of a String Quartet in F major and a Scene from Hellas (after Shelley) in 1896 that McEwen's name first came to public notice. Shortly afterwards Corder conducted a performance of the Overture to a Comedy. For a short spell between 1896 and 98 he was lecturer in harmony at the Glasgow Athenaeum from whence he was enticed back to London's Royal Academy of Music as lecturer in harmony and composition where he remained for nearly forty years.

To the general public his career was that of a most respected academic. He was a champion of new music and did much to help the cause of other composers; he was a founder and first Honorary Secretary of the Society of British Composers in 1905. He published a series of influential musical textbooks and in 1924 when Mackenzie retired he succeeded him as Principal of the RAM, a position he held for the next twelve years. He continued to write fine instrumental music after his retirement as well as pamphlets and books up to his death in London in 1948. A practical idealist, he left a substantial legacy and his copyright to Glasgow University for the promotion of new Scottish chamber music.

Where The Wild Thyme Blows

In 1936 McEwen was taking a restful holiday in his favourite vacation country, France, and as so often with him, part of the rest therapy was to indulge himself in composition. However, this was to be his last venture into orchestral composition and it was never completed. He took it so far and then abandoned the project possibly he might have finished it had he remained longer in Cannes, we will never know. Fortunately he did not give up on the material and one year later he adapted the piece as the first movement of a trio for piano violin and cello in A minor. This has allowed the editor of this edition of the orchestral piece to attempt to fill in missing elements to let the music be heard. The guiding rule in this performing version has been to add as little as is necessary to what McEwen left of the orchestral score to allow the work to be performable. Very few expression markings are in the score and in this respect the Piano Trio has been invaluable. In order to clarify what is McEwen and what is editorial and what is taken from the Piano Trio the work is printed in two versions. Firstly, the orchestral score is given exactly as McEwen left it with the Piano Trio (1937) underneath. This allows easy comparison between the two versions and shows how many aspects of the orchestral score are incomplete. Secondly, the orchestral score is given with additions by the editor in small notes and dynamics in standard (ie. not sloping) text. Again the Piano Trio (1937) appears below the orchestral score. The work has been recorded in this performing version by the London Philharmonic Orchestra conducted by the editor on the Chandos label (CHAN 9345).
transcribed by Alasdair Mitchell

Where The Wild Thyme Blows

Lento

J.B. McEwen

Cannes 1936

Flute

Oboe

Cor Anglais

Clarinet in B♭

Bass Clarinet in B♭

Bassoon

Double Bassoon

ad lib.

Horn in F

Trumpet in C

Trombone

Bass Trombone

Tuba

Timpani

Harp

Violin I

Violin II

Viola

Violoncello

Double bass

Piano

solo
cresc.

J. = 80

Piano Trio version, 1937

\textit{Where The Wild Thyme Blows}
Where The Wild Thyme Blows
performing version edited by Alasdair Mitchell

Lento

J.B. McEwen
Cannes 1936

Flute
Oboe
Cor Anglais
Clarinet in Bb
Bass Clarinet in Bb
Bassoon

Horn in F
Trumpet in C
Trombone
Tuba
Timpani
Violin I
Violin II
Viola
Violoncello
Double bass

Piano

Piano Trio version, 1937

Lento \( \frac{3}{4} \) = 80
Fl. 76
Ob.
C. A.
Cl. in Bb
Bsn.
Tpt in C
Tbn.
B. Tbn.
Tba.
Timp.
Hp.
Vln I
Vln II
Vla
Vc.
Db.

12 Senza rit.

12 Senza rit.

12 Senza rit.
'Where the wild thyme blows'

Commentary

**Sources**

A = Orchestra score (Ca14-y.15)
B = Piano trio in a minor (1937) (Ca13-y.51-53)

**Introduction**

The manuscript sources are to be found in the Special Collection Library of The University of Glasgow. These documents are part of a collection of items left to the university in McEwen's will. The autograph score A is a large book measuring 11 x 14½ inches hard bound in dark-red cloth. On the spine is written Auto Score - Where The Wild Thyme Blows - McEwen. The music is written on sixteen sheets (thirty-two sides) of 24 stave music paper. On the first page to the right of the title McEwen has written in ink: adapted to Piano Trio; and the score is dated Cannes 1936.

The score is problematic in as much as it appears to be unfinished. For example timpani and contra bassoon are listed on the first page yet there is no music for these instruments to play. Furthermore, the harp plays on page 1 and on the last page but nothing in between. The score as McEwen left it is transcribed unedited with the Piano Trio movement underneath for comparison. The most notable feature is the great amount of empty space on nearly every page of the orchestral score compared to the Piano Trio. The evidence points to McEwen having given up on the orchestral piece and deciding to adapt it as the first movement of a piano trio.

The first movement of the Piano Trio in a minor (1937) is not only an adaption of the orchestral score but a completion of it. Much of the "empty space" is filled out with thematic and textural material making the piece a very satisfactory composition. McEwen took great care with orchestrating his later works by pruning heaviness out of the score. In the light of this the editor has suggested certain minimal additions to the original score which eschew heaviness and incorporate the new material from the Piano Trio. This allows the orchestral work to be performed. These editorial suggestions are given as a Performing Version after the transcription of A. Small notes are editorial suggestions.

**Conventions used in the critical commentary**

1. Notes are counted including tied notes but excluding grace notes. Notes in chords are identified for example a n.3a, the top note of three, n.3b as the second note from the top of note three, and so on. Similarly, V1 2a indicates the upper line in a divisi section.
2. 81-84 = bar 81 to (through) bar 84
81/84 = bar 81 and bar 84
3. ABBREVIATIONS: Piccolo (Picc) Flute (Fl) Oboe (Ob) CorAnglais (CA) Clarinet (Cl)
Bass Clarinet (BCl) Bassoon (Bsn) ContraBassoon (CBsn) Horn (Hn) Trumpet (Tpt)
Trombone (Tbn) Bass Trombone (BTbn) Tuba (Tba) Timpani (Timp) Cymbals (Cym)
Bass Drum (BD) Violin 1 (VI 1) Violin 2 (VI 2) Viola (V1a) Violoncello (Vc) Double Bass (Db)
In addition, certain groups of instruments have their own abbreviations:
Vls = VI 1 + VI 2
VcB = Vc + Db
Str = Strings
WW = Woodwind
Brass = Hns + Tpts + Tbsn + BTbn + Tba
Critical Commentary

Bar 9 in A Vla lower part n.1 B natural
13 in A Bsn beat 4 A natural crotchet crossed out in pencil (see bar 90)
29-31 in A Hn3 crossed out in pencil
34 in B Vc n.7 natural missing
44 in B Pno left hand n.5 flats missing on E and B
51 in A BCl, Bsn n.9 sharp missing needed to match Ob
in A Vll second part n.7 sharp missing
in A Vla first part n.5-8 E natural F natural G natural F natural
58 in B Pno left hand n.1 naturals missing
59 in A Vls n.10 sharp missing
62 in A Ob1 n.1 sharp missing
in A Vc n.1 tie missing but picked up in next bar (at a page turn in the manuscript)
in B no Ritenuto but a slowing down is suggested by a wavy line over beats 2-4 of the Pno part followed by *Tempo I* in bar 63
64 in A Tpt2 n.4 sharp missing
70 in A WW, Brass beat 4 slur missing but picked up in next bar (at a page turn in the manuscript)
in A Bsn tenor clef missing
71-72 in A Bsn slur missing
78-82 in B there is an extra note in the pno left hand which creates a new counter melody
90 in A Bsn beat 4 A natural not crossed out (see bar 13) therefore in brackets in performing version
91 in A Bsn n.3 sharp missing
93 in A Bsn bass clef missing
97 in B Vc n.3 natural missing
109 in A Vll n.10 natural missing
117 in A Vc n.9 natural missing
in B performing time given as 10½ minutes (commercial recording takes 15.07 minutes)