

Performance Notes

This arrangement is a modern interpretation of the classic Scottish folk song. Even though some of the harmony and rhythmic elements are more modern, I would approach this piece in a traditional choral style. You will want to pay particular attention to the use of vibrato, as some of the denser harmonies will sound best with minimum vibrato.

Depending on the size of your ensemble, and the size of the performance venue, you may opt to feature a female solo voice or a small group soli on many of the unison lines, such as mm. 9 – 24. The “Descant Choir” at m. 75 should be sung by a small group in order to hear the part over the full choir.

The tempo should not be too slow; approach the arrangement with a legato feel, but maintain forward motion. The choir should feel the quarter-note rhythm, but also feel the larger dotted-half “one” pulse. Additionally, without over-exaggerating, bring out the dotted quarter-note two-against-three figures (such as mm. 45, 51, 53, 77).

As the piece progresses, the harmonic elements expand. It is at that point to keep the vibrato under control, and not to over sing. The piece will work best with precise and articulate rhythmic definition and controlled tone. Depending on the chosen performance tempo, use eight-measure phrases during much of the arrangement.

I did not mark very many specific breath marks, leaving room for personal interpretations. Definitely experiment with the length of your phrases, and vary them based on the flow of the text.

The piano part should be played legato. I did not add specific sustain markings, but definitely use the sustain pedal when appropriate to keep the chords flowing.

About the Arranger

Recognized in both the jazz vocal and instrumental worlds, Darmon Meader is a highly respected vocalist, arranger and saxophonist. Darmon has achieved international recognition as the founder, musical director, chief arranger, composer, producer, saxophonist, and vocalist with New York Voices.

With New York Voices, Darmon has collaborated with a variety of artists including Ray Brown, Bernadette Peters, George Benson, Maureen McGovern, Don Sebesky, Nancy Wilson, Ann Hampton Callaway, Jim Hall, Paquito D’Rivera and the Count Basie Orchestra. He has toured internationally, performing at such renowned venues as Carnegie Hall, Montreux Jazz Festival, North Sea Jazz Festival, Montreal Jazz Festival and Blue Note Jazz Clubs (New York and Japan). In addition to Darmon’s New York Voices touring and recording commitments, he is increasingly busy as a soloist, sideman, studio musician and composer. In addition, Darmon is actively involved in music education, working as a clinician and guest artist at both the high school and university levels. Darmon is currently an adjunct faculty member of Indiana University, in the Jazz Vocal department. He has been the guest conductor for numerous All-State Jazz Ensembles including New York, California, Colorado, Arizona, Illinois and New Jersey, and has made artist-in-residence appearances at numerous schools, including Northwestern University, University of Louisville, American River College, Humber College and University of Georgia. Darmon has also taught at numerous domestic and international music workshops including the Inzigkoven Vocal Jazz Workshop in Germany, various IAJE Teacher’s Training Institutes, the Western Michigan University Vocal Jazz Camp and the Vocal Pop and Jazz Days workshop in the Netherlands. Many of Darmon’s choral, vocal jazz, and instrumental arrangements are available through the following publishers: Carl Fischer Music, Shawnee Press, Alfred Music, Belwin Mills and UNC JazzPress.

The Skye Boat Song

for SATB and Solo Voices with Piano

Traditional Scottish Folksong
Arranged by Darmon Meader

With Feeling (♩ = 100)

Soprano
Alto

Tenor
Bass

Piano

mp

mp

Doo doo doo doo doo

Doo doo

7 Solo female voice or small group

mp

Speed, bon-nie boat, like a bird on the wing,

doo doo doo

doo doo

mp

13

On - ward! the sail - ors cry; Car - ry the lad that's

p unis.

Ooo

p unis.

Ooo

19

born to be King o - ver the sea to Skye.

Ooo

Oh,

Ooo

25

mp

Loud the winds howl, loud the waves roar, thun-der - clouds rend the

mp

Loud the winds howl, loud the waves roar, thun-der - clouds rend the

mp unis.

31

air; Oh, Oh Baf-fled, our foes stand by the

air; Oh, Oh Baf-fled, our foes stand by the

36

shore, Fol-low they will not dare.

rall.

mp unis.

shore, Fol-low they will not dare.

rall.

41 *a tempo* S. div.

Speed, bon-nie boat, like a bird on the wing, On - ward! the

Speed, bon-nie boat, like a bird on the wing, On - ward! the

a tempo

46 unis.

sail - ors Car - ry the lad that's born

sail - ors Oh, Car - ry the lad that's born

52 S. div.

King o ver the sea to Skye.

King o ver the sea to Skye.

57

Tho' the waves leap, so soft shall ye sleep, O-cean's a roy - al

Tho' the waves leap, soft shall ye sleep

Tho' the waves leap, soft shall ye sleep

Tho' the waves leap, soft shall ye sleep

63

bed. Rocked by the deep, Flo - ra will keep

O - cean's a roy - al bed. ed by the deep, Flo - ra will

O - cean's a roy - al bed. d by the deep, Flo - ra will

O - cean's a roy - al bed. by the deep, Flo - ra will

69 *rall.*

watch by your wea - ry head. Shall ye_ sleep_

keep watch by your wea - ry head. So soft shall ye_ sleep.

keep watch by your wea - ry head. So soft shall ye_ sleep.

keep watch by your wea - ry head. So soft shall ye_ sleep.

rall.

75 *a tempo* **mf** Small Ensemble/Descant Group

Speed, bon-nie boat, a bird on the wing,

mf S. div. Speed, bon-nie boat, like a bird on_ the wing, On - ward! the sail - ors

mf Speed, bon-nie boat, like a bird on_ the wing, On - ward! the sail - ors

a tempo

(double voices if necessary)

81

On - ward! the sail - ors cry; Car - ry the lad that's born to be King_

S. div. o - ver_ the

A. div. cry; Car - ry the lad that's born to_ be King o - ver the_

cry; Oh, Car - ry the lad_ that's born to_ be King o - ver the_

88

Ma-ny's the lad fought on that day,

S. div. Doo doo Doo doo

sea to_ Skye. Doo doo Doo doo

sea_ to Skye. Doo_ Doo_

Well the Clay - more could wield, When the night came,
 Ooo Oh Doo doo
 Ooo Oh Doo doo

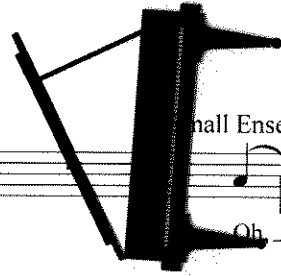
si - ent-ly lay
 Doo doo unis.
 Doo doo Dead on Cul - lo - den's field, on the
 unis.
 Dead on Cul - lo - den's field, on the

Probe-partitur



107 *rall.* *a tempo*
 unis. *f*
 field. Speed, bon-nie boat, like a bird on the wing,
 unis. *f*
 field. Speed, bon-nie boat, like a bird on the wing,

113 *rall.* *a tempo*
 Oh - on - sail - ors - cry;
 S. div.
 On-ward! the sail - ors - Oh, car- ry the lad that's
 On-ward! the sail - ors cry Oh, car- ry the lad that's



Small Ensemble

Probe-partitur