Skye Boat Song

For SSA, *a cappella* with optional Percussion*

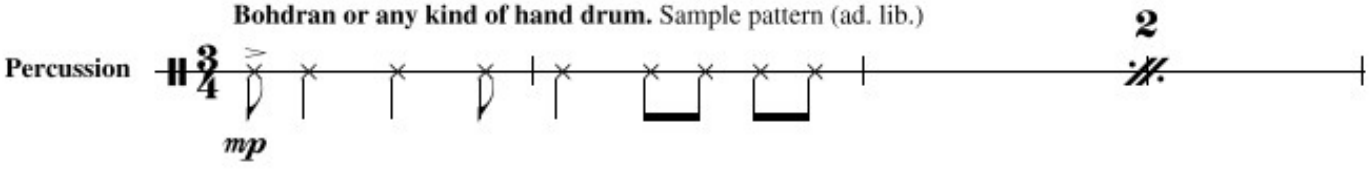
Duration: ca. 3:00

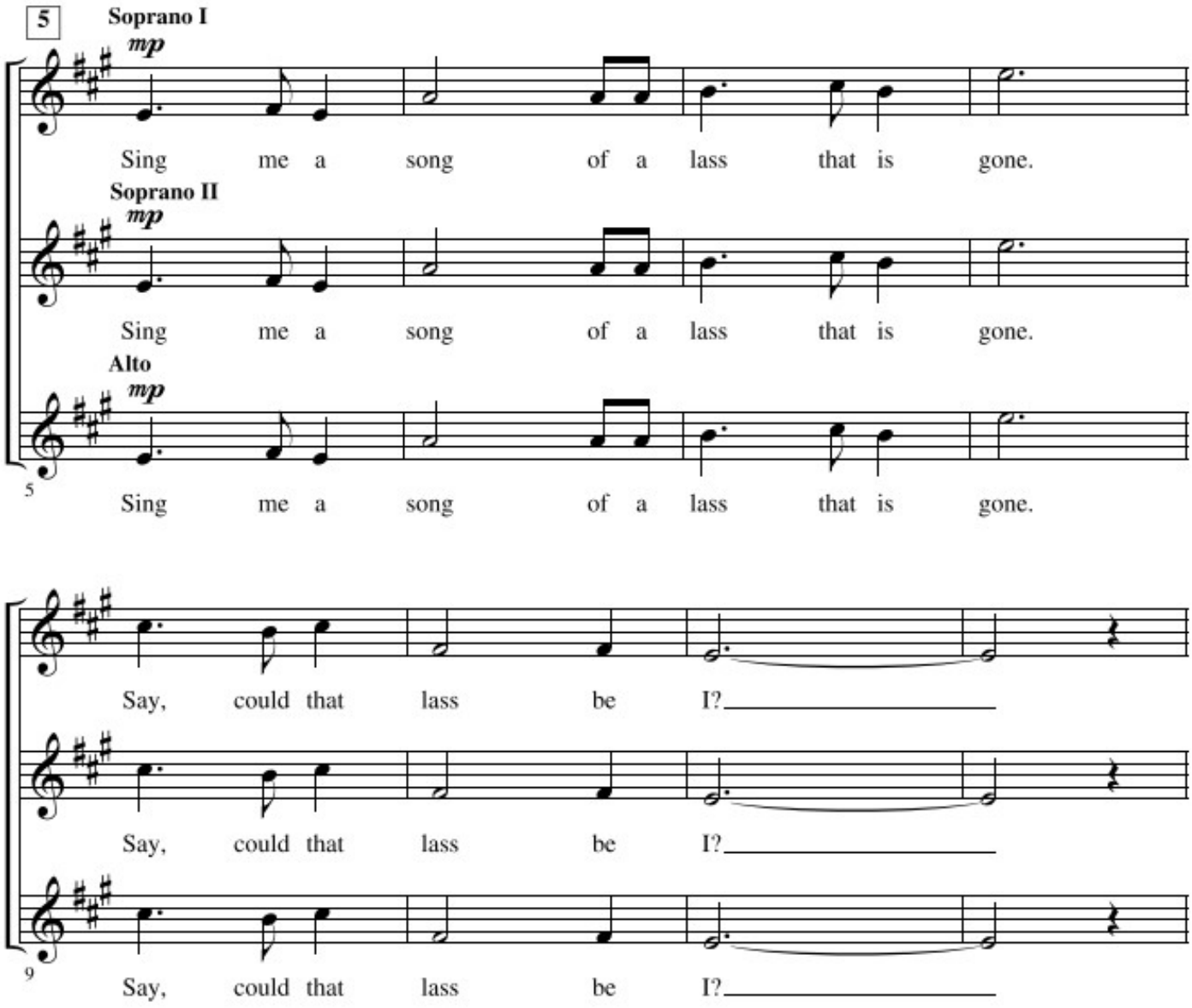
Scottish Folk Song
Arranged by PAUL LANGFORD

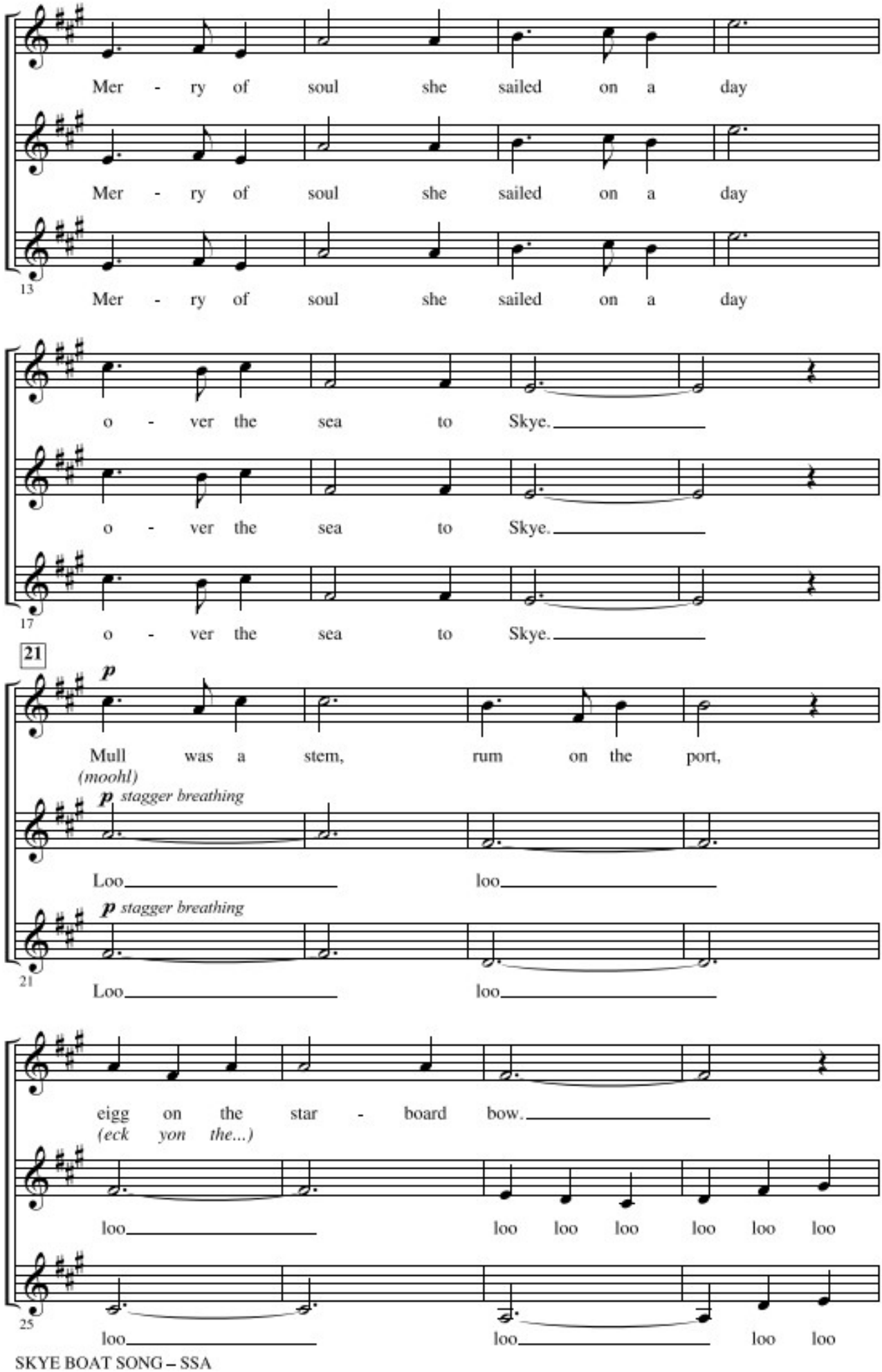
In one, with a dance-like lilt (♩ = 132, 𝅗𝅥. = 44)

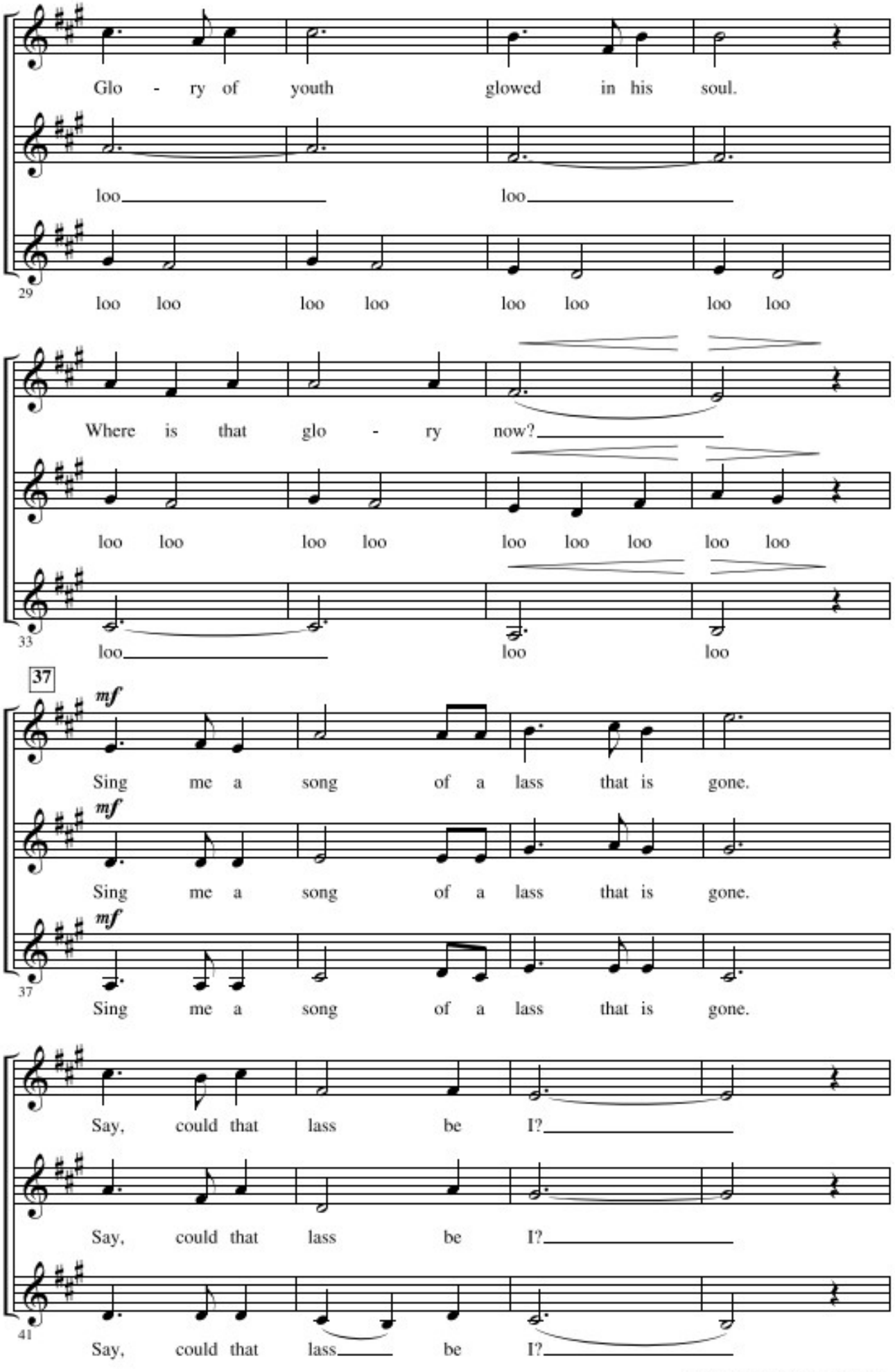
Pattern continues to m. 101

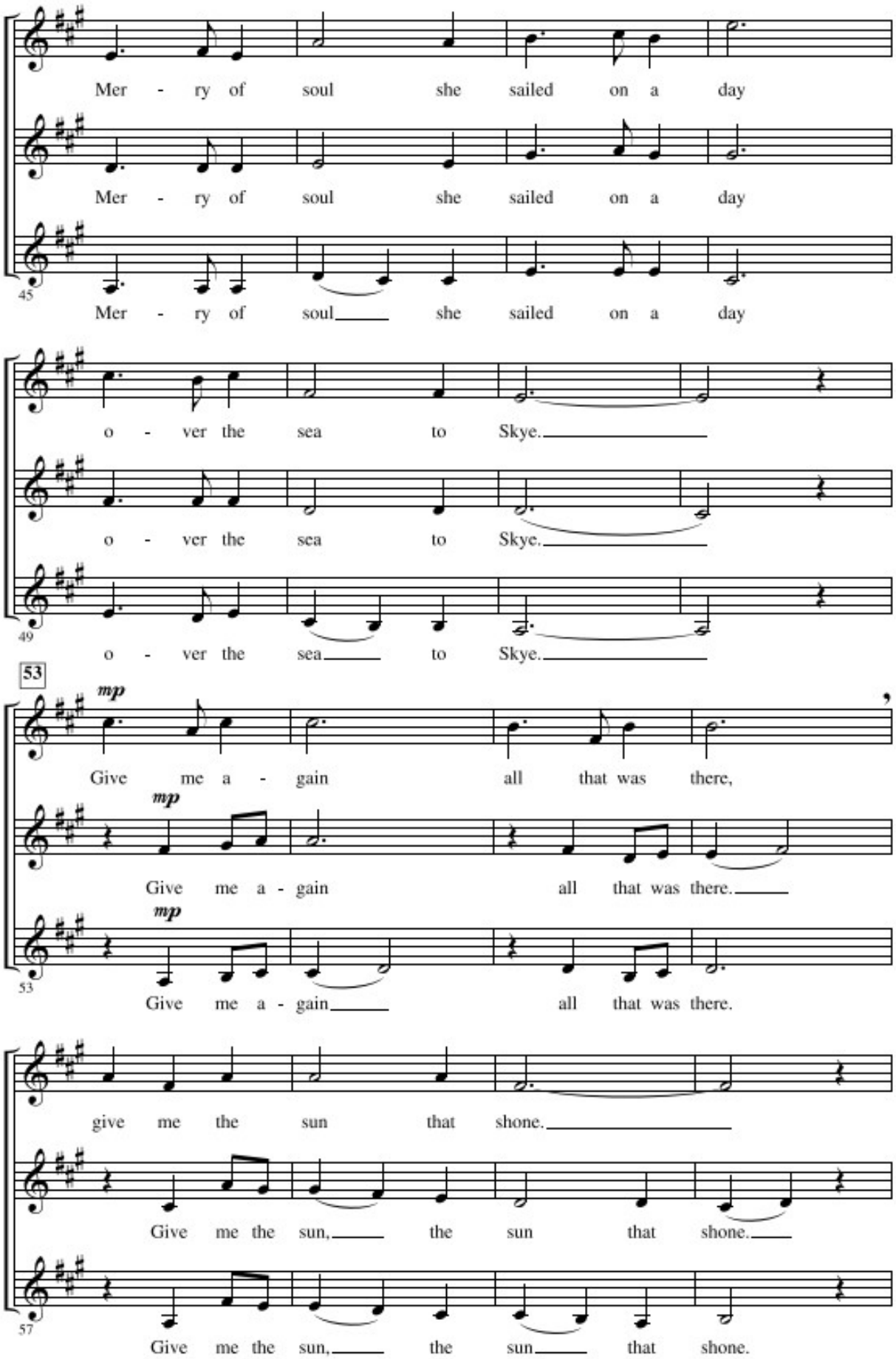
Bohdran or any kind of hand drum. Sample pattern (ad. lib.)

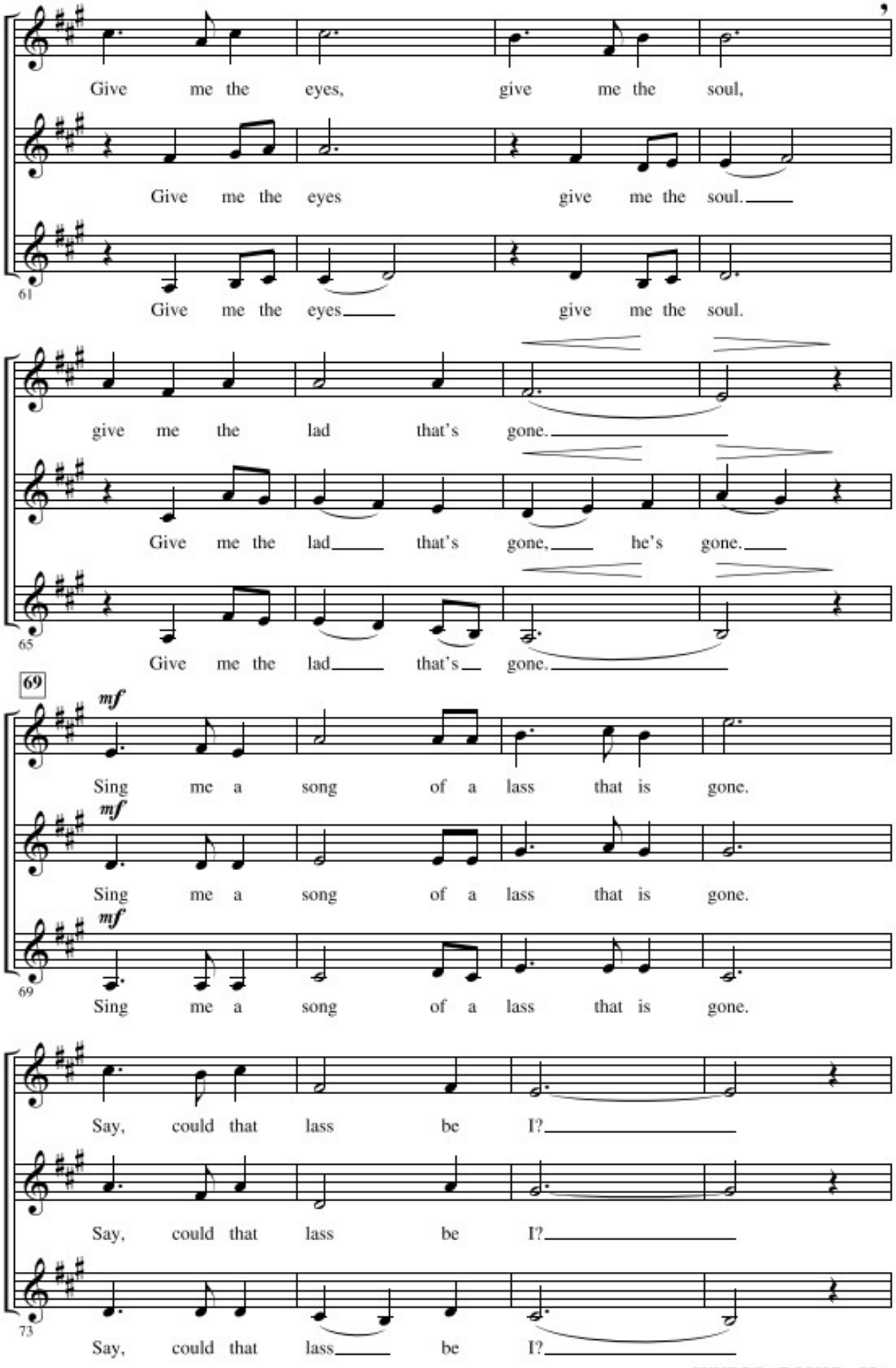


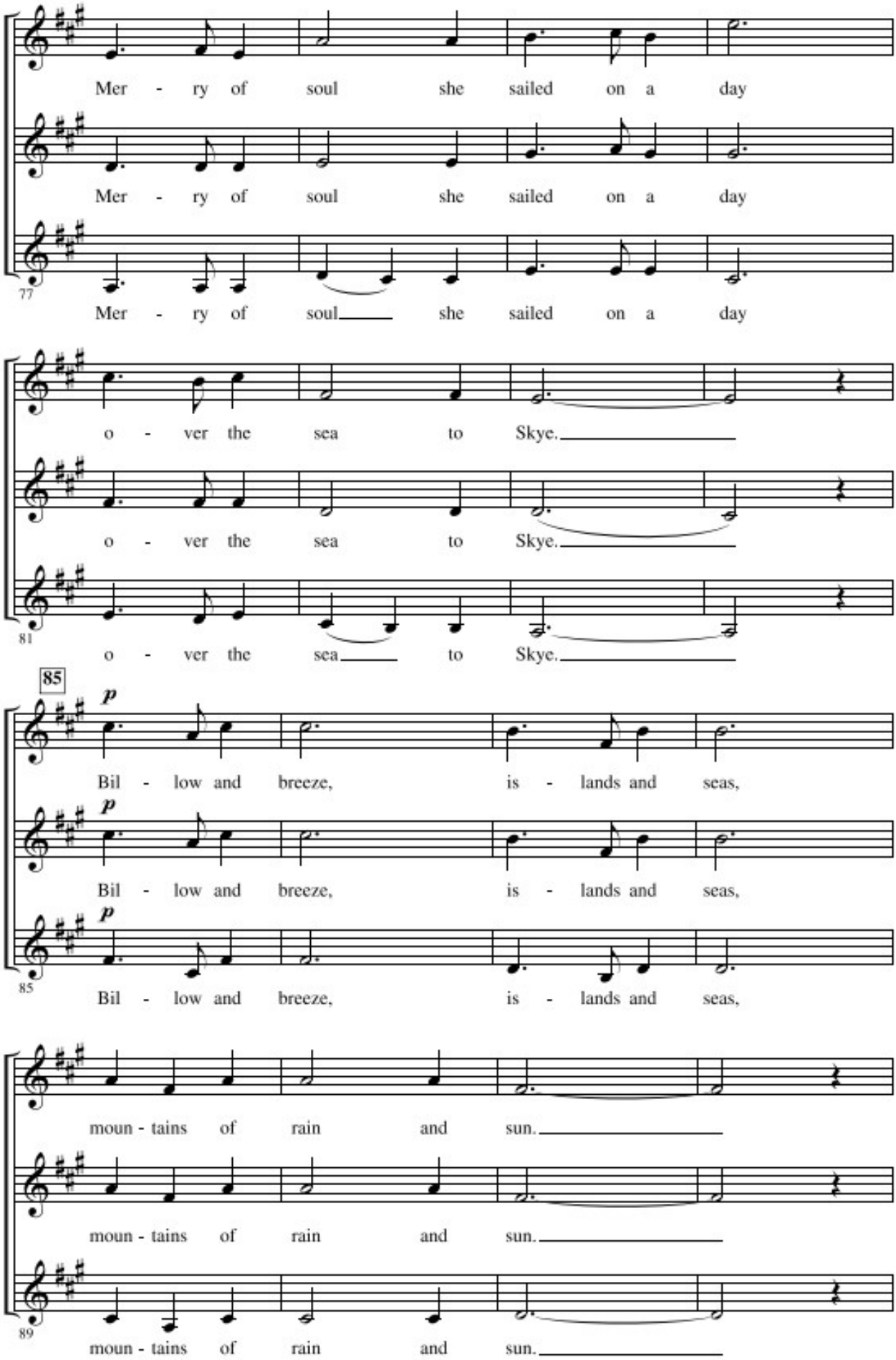


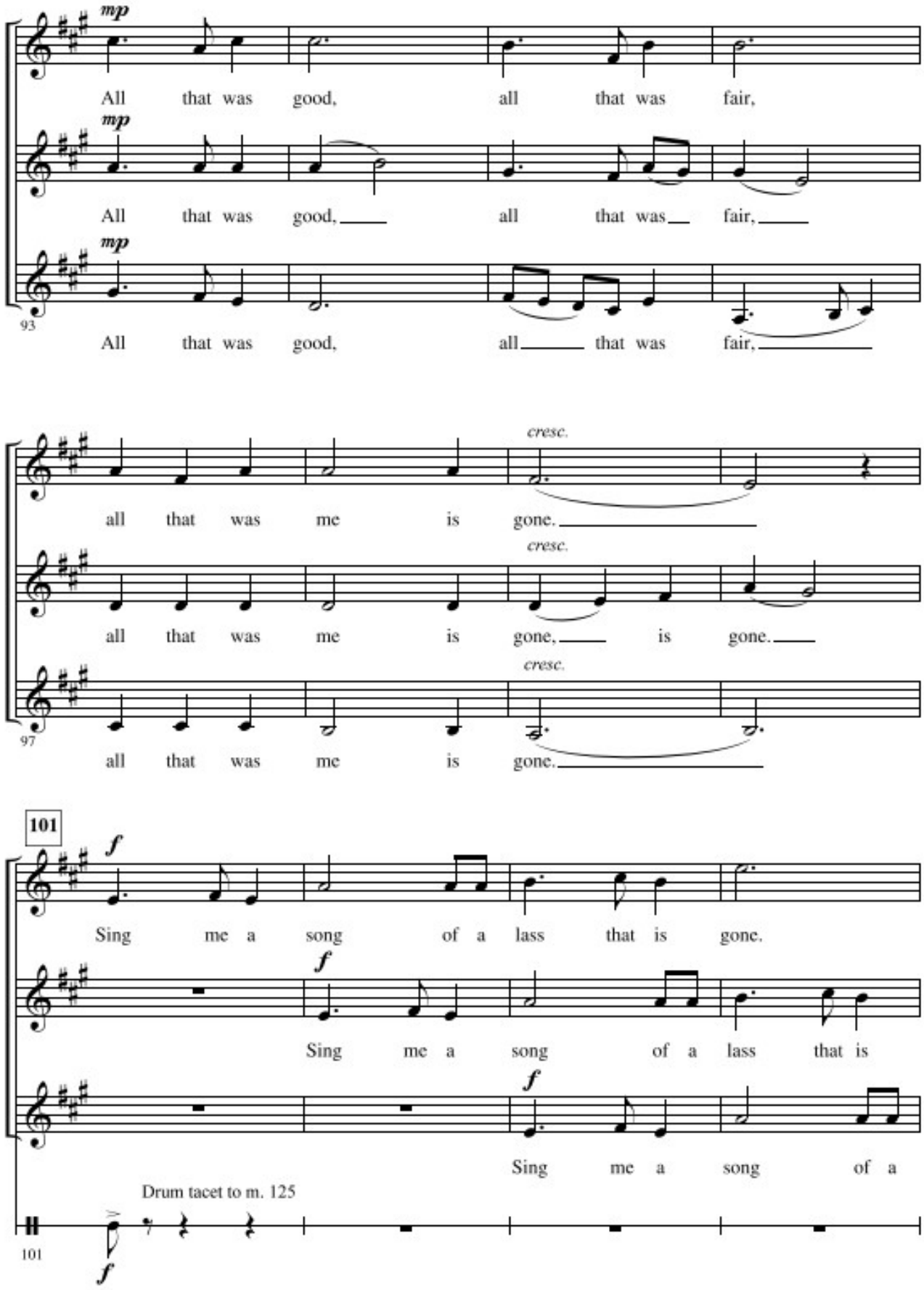

Mer - ry of soul she sailed on a day
Mer - ry of soul she sailed on a day
13
Mer - ry of soul she sailed on a day
o - ver the sea to Skye.
o - ver the sea to Skye.
17
o - ver the sea to Skye.
21
p
Mull was a stem, rum on the port,
(moohl)
p stagger breathing
Loo loo
p stagger breathing
21
Loo loo
eigg on the star - board bow.
(eck yon the...)
loo loo loo loo loo loo loo
25
loo loo loo loo

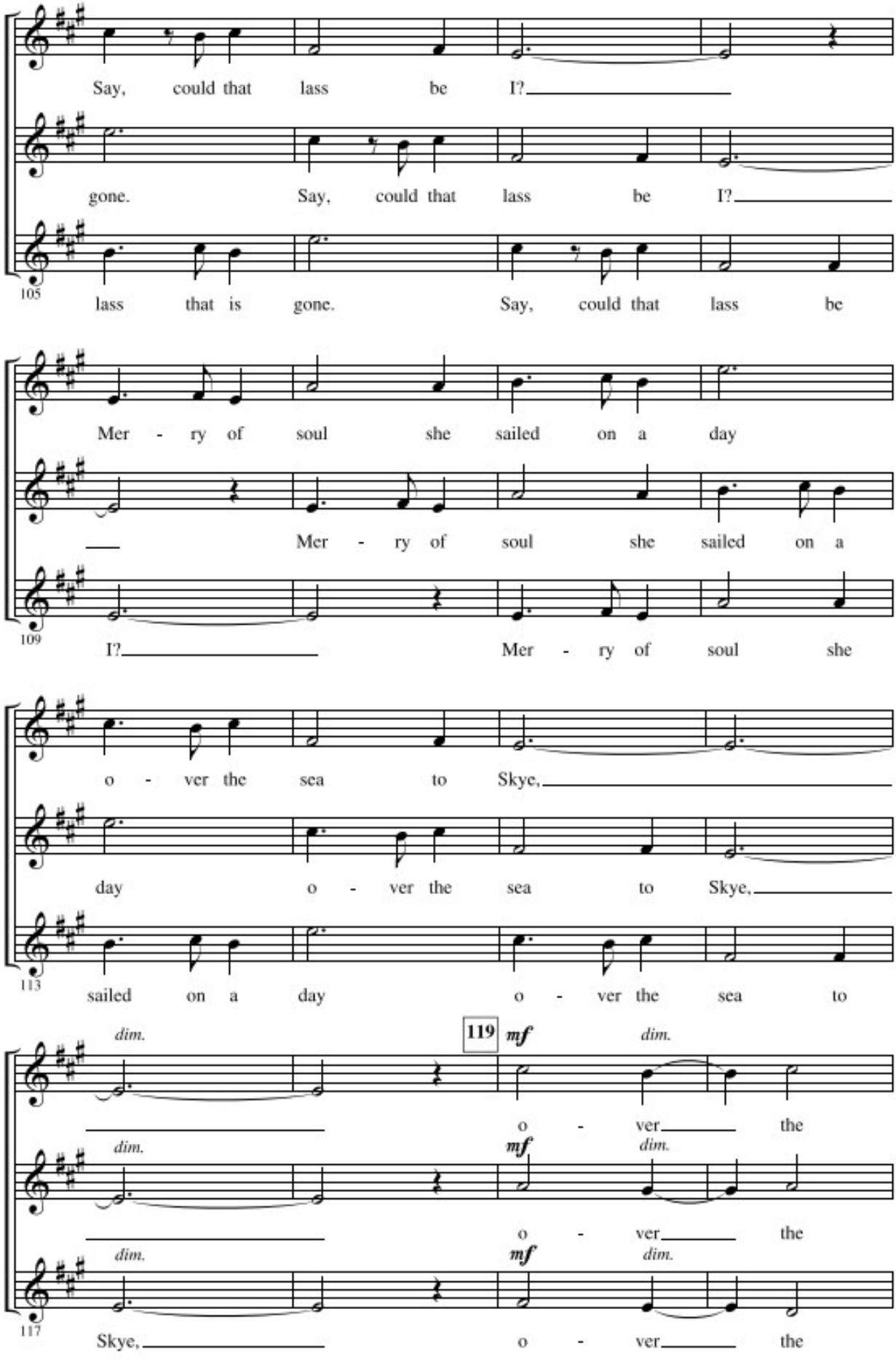

Glo - ry of youth glowed in his soul.
loo loo
29
loo loo loo loo loo loo loo loo
Where is that glo - ry now?
loo loo loo loo loo loo loo loo loo
33
loo loo loo
37
mf
Sing me a song of a lass that is gone.
mf
Sing me a song of a lass that is gone.
mf
37
Sing me a song of a lass that is gone.
Say, could that lass be I?
Say, could that lass be I?
41
Say, could that lass be I?

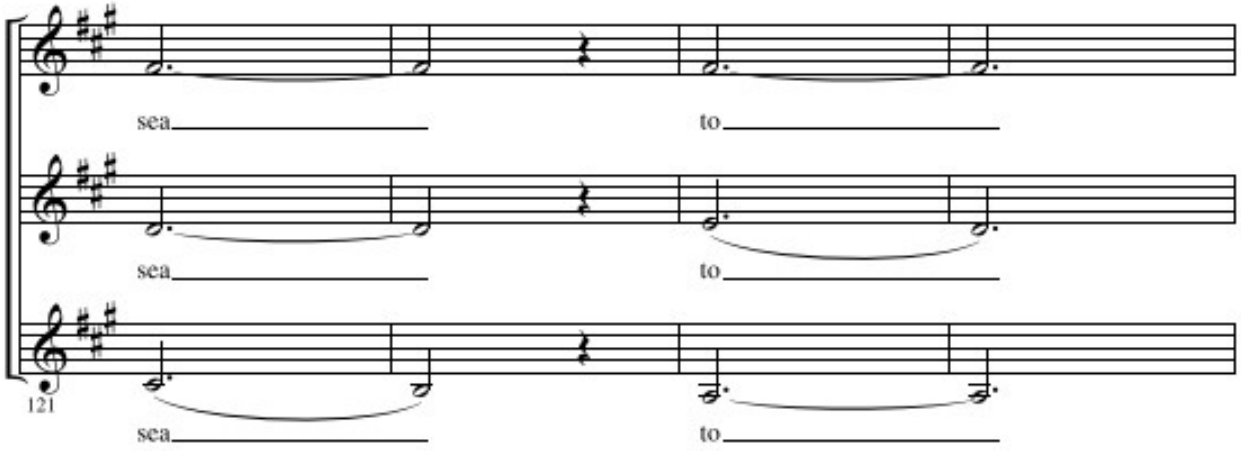

Mer - ry of soul she sailed on a day
Mer - ry of soul she sailed on a day
45
Mer - ry of soul she sailed on a day
o - ver the sea to Skye.
o - ver the sea to Skye.
49
o - ver the sea to Skye.
53
mp
Give me a - gain all that was there,
mp
Give me a - gain all that was there.
mp
53
Give me a - gain all that was there.
give me the sun that shone.
Give me the sun, the sun that shone.
57
Give me the sun, the sun that shone.

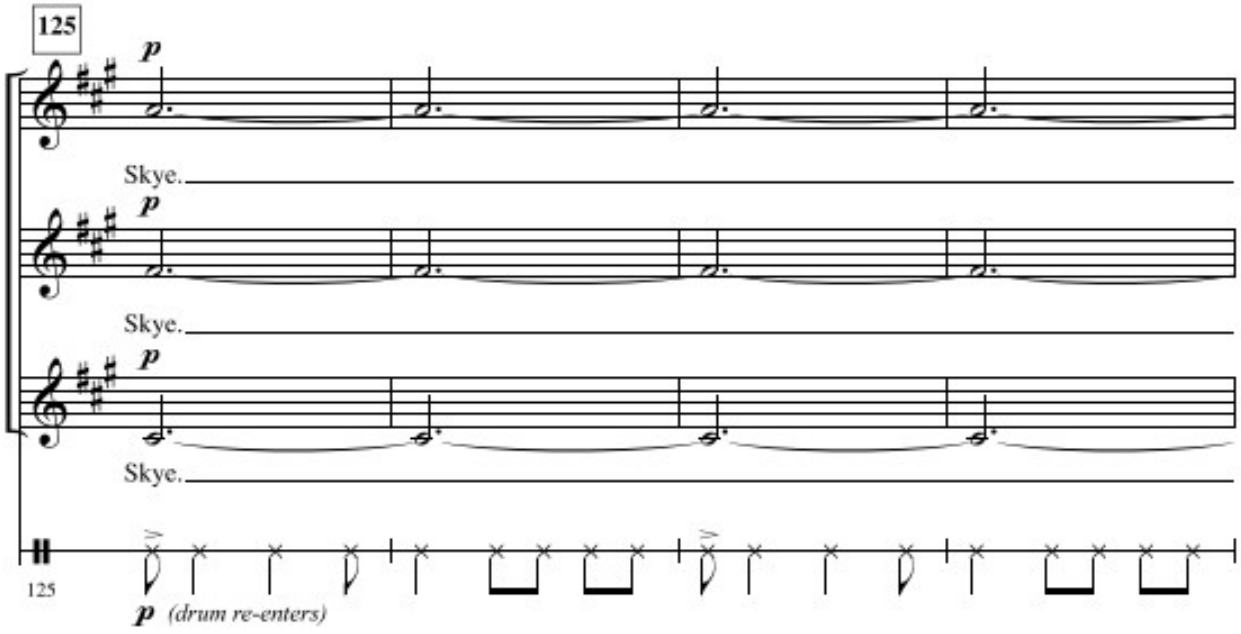

Give me the eyes, give me the soul,
Give me the eyes give me the soul.
Give me the eyes give me the soul.
61
give me the lad that's gone.
Give me the lad that's gone, he's gone.
Give me the lad that's gone.
65
69
mf
Sing me a song of a lass that is gone.
Sing me a song of a lass that is gone.
Sing me a song of a lass that is gone.
69
Say, could that lass be I?
Say, could that lass be I?
Say, could that lass be I?
73

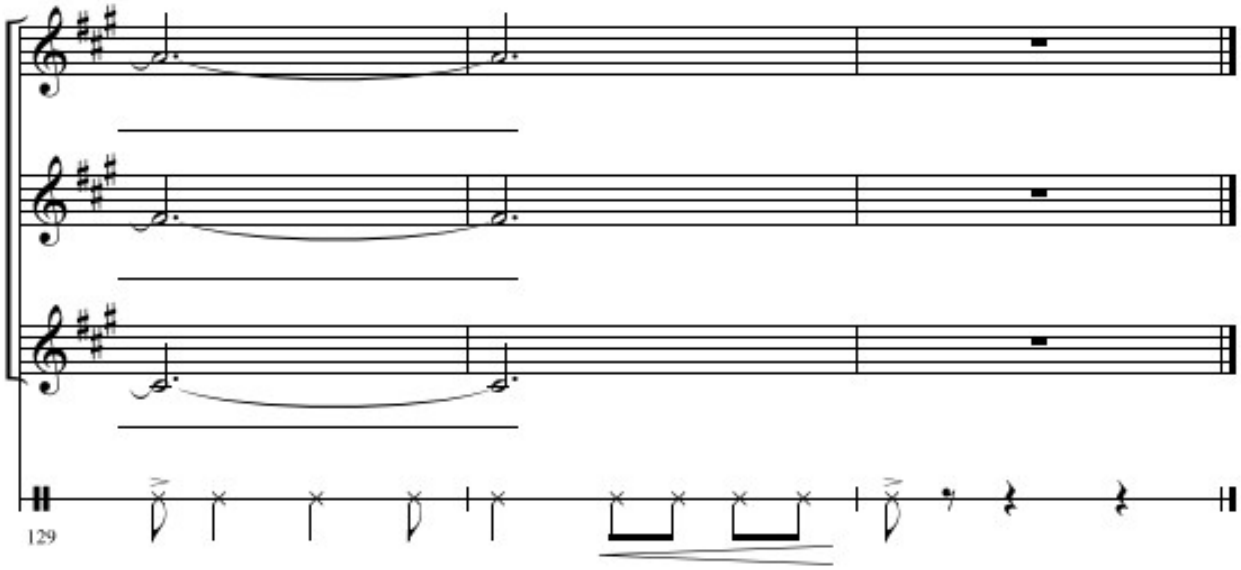

Mer - ry of soul she sailed on a day
Mer - ry of soul she sailed on a day
77
Mer - ry of soul she sailed on a day
o - ver the sea to Skye.
o - ver the sea to Skye.
81
o - ver the sea to Skye.
85
p
Bil - low and breeze, is - lands and seas,
p
Bil - low and breeze, is - lands and seas,
85
p
Bil - low and breeze, is - lands and seas,
moun - tains of rain and sun.
moun - tains of rain and sun.
89
moun - tains of rain and sun.


mp
All that was good, all that was fair,
mp
All that was good, all that was fair,
mp
93
All that was good, all that was fair,
cresc.
all that was me is gone.
cresc.
all that was me is gone, is gone.
cresc.
97
all that was me is gone.
101
f
Sing me a song of a lass that is gone.
f
Sing me a song of a lass that is
f
Sing me a song of a
Drum tacet to m. 125
101
f


Say, could that lass be I?
gone. Say, could that lass be I?
105
lass that is gone. Say, could that lass be
Mer - ry of soul she sailed on a day
Mer - ry of soul she sailed on a
109
I? Mer - ry of soul she
o - ver the sea to Skye,
day o - ver the sea to Skye,
113
sailed on a day o - ver the sea to
dim.
119
mf
dim.
o - ver the
dim.
mf
dim.
o - ver the
dim.
mf
dim.
117
Skye, o - ver the


sea
to
sea
to
121
sea
to


125
p
Skye.
p
Skye.
p
Skye.
125
p (drum re-enters)


129

Bohdran
(or any kind of
hand drum)

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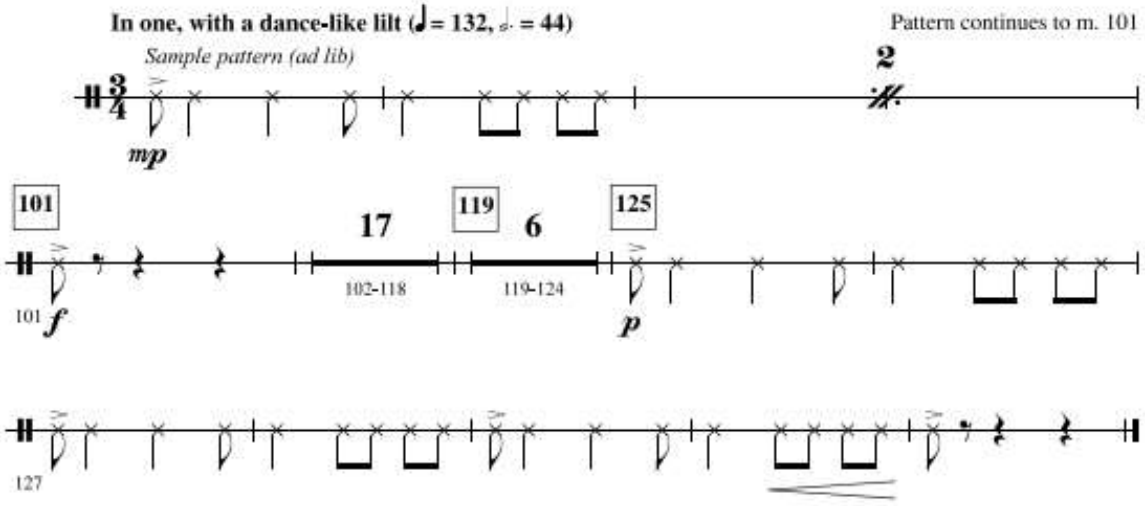

Notes from the Arranger

The Skye Boat song is a Scottish folk tune recalling the escape of Prince Charles Edward Stuart (also known as Bonnie Prince Charlie) to the Isle of Skye after his defeat at the Battle of Culloden in 1746. The text of the song reveals how he disguised himself as a serving maid and escaped in a small boat.

The melody is quintessentially Scottish and very simple and folky in nature, and so it should be sung with simplicity, sincerity and earnestness. There is an inherent longing in the text and in the melody, and that is the primary emotion that should be conveyed. The tempo should remain very steady (with the aid of a hand drum or bohdran when possible), but always keeping the gentle, dance-like lilt of the 3/4 time.

Be careful to observe the tempo marking so the song doesn't become too fast or too slow, for fear of altering the mood and sentiment. The sound should not be too formal or "legit"...keep it natural and organic, like a folk song.

...Paul Langford