



Dave Brown's Arrangements

And other miscellaneous compositions.

VOLUME 5

Arrangements for Choirs, and school bands.

Plus a piano piece "Romance"

Dave Brown

www.dlbmusic.org.uk

La Richardière, France 2020.



CONTENTS: VOLUME 5 – Choral and Piano

Title	Notes
Skye Boat Song arranged for SATB Choir. Listen to a rehearsal recording.	https://youtu.be/bsiB0wueShE
The Virgin Mary had a baby boy. arranged for SATB Choir.	
Lully, Lullay (Thou little tiny Child.) arranged for SATB Choir.	
Old Joe Clark. Arranged for a Small beginner's Band.	Flute, Clarinet, Piano, Guitar
Skye Boat Song. Arranged for a small beginner's Band.	Flute, Clarinet, Piano, Guitar
Romance. A Piece for Piano	

Skye Boat Song

Trad: Arranged Dave Brown September 2018 revised September 2020

Con moto ♩ = 110

A

SOPRANO

ALTO

TENOR

BASS

Piano

Con moto ♩ = 110

9

B

mf

p

p

p

p

p

p

B

Speed bon-ny
Car - ry the

Mmm

Mmm

Mmm

15

boat like a bird on the wing. Ov - er the sea to Skye.
 lad that's born to be king, Ov - er the sea to Skye.

22

C $\text{♩} = 120$

Ah
 Ah
 Loud the windblows, Loud the waves roar. Thun-der is in the air.
 Baf-fled our

C $\text{♩} = 120$

31

D *mf*

Speed bon-ny boat like a
Car - ry the lad that's

Speed bon-ny boat like a
mf Car - ry the lad that's

foes, stand by the shore, fol-low they will not dare.....

Speed bon-ny boat like a
Car - ry the lad that's

D *mf*

40

E *mf*

bird on the wing. Ov - er the sea to Skye. Ah
born to be king, Ov - er the sea to Skye. *mf*

bird on the wing. Ov - er the sea to Skye..... Ah
born to be king, Ov - er the sea to Skye

bird on the wing. Ov - er the sea to Skye..... Man-y's the lad,
born to be king, Ov - er the sea to Skye..... *mf*

bird on the wing. Ov - er the sea to Skye... Man-y's the lad,
born to be king. Ov - er the sea to Skye... *mf* **E**

48

p When the night came, si-lent-ly

p When the night came, sil-ent-ly

fought on that day, Well the Clay more did yield. Mm

fought on that day. Well the Clay more did yield. Mm

57

F

slain, dead on Cul - lod - en field.... Speed bon-ny boat like a bird on the wing.
Car - ry the lad that's born to be king,

slain, dead on Cul - lod - en field.... Speed bon-ny boat like a bird on the wing.
Car - ry the lad that's born to be king,

Speed bon-ny boat like a bird on the wing.
Car - ry the lad that's born to be king,

Speed bon-ny boat like a bird on the wing.

F

G

66

Ov - er the sea to Skye.
Ov - er the sea to Skye

Ov - er the sea to Skye..... Ah...
Ov - er the sea to Skye

Ov - er the sea to Skye..... Ah...
Ov - er the sea to Skye.....

Ov - er the sea to Skye.... Ah...
Ah...

G

72

Ov - er the sea to Skye.
Ov - er the sea to Skye

Ov - er the sea to Skye..... Ah...
Ov - er the sea to Skye

Ov - er the sea to Skye..... Ah...
Ov - er the sea to Skye.....

Ov - er the sea to Skye.... Ah...
Ah...

G

H

78 *f*

Speed bon - ny boat like a bird on the wing. Ov - er the
 Car - ry the lad that's_ born to be king, Ov - er the

Speed bon - ny boat like a bird on the wing. Ov - er the
 Car - ry the lad that's_ born to be king, Ov - er the

Speed bon - ny boat like a bird on the wing. Ov - er the
 Car - ry the lad that's_ born to be king, Ov - er the

Speed bon - ny boat like a bird on the wing. Ov - er the
 Car - ry the lad that's_ born to be king, Ov - er the

H

f

83

1. 2. rit.

sea to Skye. Skye
 sea to Skye Skye

sea to Skye Skye...
 sea to Skye Skye

sea to Skye Skye
 seat to Skye Skye

sea to Skye Skye
 sea to Skye Skye

1. 2. rit.

The Virgin Mary Had a Baby Boy.

West Indian Christmas Carol

Arr. Dave Brown Nov 2017

$\text{♩} = 80$

SOPRANO

ALTO

TENOR

BASS

Do Do_ Do Do Do Do_ Do Dum, Do Do_ Do Do

Do Do_ Do Do Do Do_ Do Dum Do Do_ Do Do

Dum Do Do Do Do Do Dum Do Do Do

5

A

The Vir-gin Mar - y had a ba by_ boy. The vir-gin Mar - y had a

Do Do Dum Do. Do Do Dum Do Do Dum Do Do Dum

Do Do Dum Do. Do Do Dum Do Do Dum Do Do Dum

Do Do Dum Do Do Do Dum Do Do Dum Do Do Dum

9

ba by_ boy. The vir gin_ Mar - y had a ba by_ boy_ and they say that his name is
 Do Do Dum Do Do Dum Do Do Dum Do Do
 Do Do Dum Do Do Dum Do Do Dum Do Do
 Do Do Dum Do Do Dum Do Do Dum Do Do

13

B

Jes - us. He come from the Glor - y. He come from the
 Do Dah. He Come from the Glor - y. He come from the
 Do Dah. He come from the Glor - y. He come from the
 Do Dah. He come from the Glor - y. He come from the

17

glor-i-ous King-dom. Oh_ Yes! Be-liev-er. He come from the Glor-y.
 glor-i-ous King-dom. Oh_ Yes! Be-liev-er. He come from the Glor-y.
 glor-i-ous King-dom. Oh_ Yes! Be-liev-er. He come from the Glor-y.
 glor-i-ous King-dom. Oh_ Yes! Be-liev-er. He come from the Glor-y.

22

He come from the glor-i-ous King-dom. Do Do Do Do

26

Ah Ah Ah Ah Do Do Ah. The An-gels sang when the ba-by was born, The Do Do Dum Do Do Dum Da Da Do Do Ah. Do Do Dum Do Do Dum

30

Ah Ah Ah Ah Ah And they An-gels sang when the ba-by was born, The An-gels sang when the ba-by was born, And they Do Do Dum Do Do Dum Do Do Dum Do Do Dum

D

34

say that his name was Je - sus. He come_ from the Glor - y.____

say that his name was Je - sus. He Come from the Glor - y.____

Do Do Do Dah. He come_ from the Glor - y.____

Do Do Do Dah. He come_ from the Glor - y.____

38

He come from the glor-i-ous King-dom. Oh__ Yes! Be-liev - er.

He come from the glor-i-ous King-dom. Oh__ Yes! Be-liev - er.____

He come from the glor-i-ous King-dom. Oh__ Yes! Be-liev - er.

He come from the glor-i-ous King-dom. Oh__ Yes! Be-liev - er.

42

He come from the Glor - y.____ He come from the glor-i-ous King-dom.

He come from the Glor - y.____ He come from the glor-i-ous King-dom.

He come from the Glor - y.____ He come from the glor-i-ous King-dom.

He come from the Glor - y.____ He come from the glor-i-ous King-dom.

46

Do Do Do Do Do Do Ah

Do Do Do Do Do Do Ah.

Do Do Do Do Ah. The

Do Do Da Da Do Do Da Da Do Do Da Da Ah.

50

E

Do Do Dum_ Do Do Dum Do Do Dum

Do Do Dum Do Do Dum Do Do Dum

Shep-herds came_ where the ba - by was born. The Shep-herds came_ where the

Do Do Dum Do Do Dum Do Do Dum

53

Do Do Dum Do Do Dum Do Do And they

Do Do Dum Do Do Dum Do Do And they

ba - by was born. The Shep herds came where the ba - by was born. And they

Do Do Dum Do Do Dum Do Do And they

56 **F**

say that his name is Jes - us. He come from the Glor - y.____

say that his name is Jes - us. He Come from the Glor - y.____

say that his name is Jes - us. He come from the Glor - y.____

say that his name is Jes - us. He come from the Glor - y.____

60

He come from the glor-i-ous King-dom. Oh__ Yes! Be-liev - er.

He come from the glor-i-ous King-dom. Oh__ Yes! Be-liev - er.____

He come from the glor-i-ous King-dom. Oh__ Yes! Be-liev - er.

He come from the glor-i-ous King-dom. Oh__ Yes! Be-liev - er.

64 **G**

He come from the Glor-y.____ He come from the glor-i-ous King-dom.

____He come from the Glor-y.____ He come from the glor-i-ous King-dom.

He come from the Glor-y.____ He come from the glor-i-ous King-dom.

He come from the Glor-y.____ He come from the glor-i-ous King-dom. Dum

69

The
Do Do_ Do Do Do Do_ Do Dum,Do Do_ Do Do Do Do Dum Do.

Do Do Do Do Do Dum Do Do Do Do Do Dum Do

73

H

Vir-gin Mar - y had a ba by_ boy_ Do Do Dum
Do Do Dum Do Do The vir-gin Mar - y had a ba by_ boy_

Do Do Dum Do Do Dum Do Do Dum Do Do The

77

Do Do Dum Do Do And they say that his name is Jes - us.
Do Do Dum Do Do And they say that his name is Jes - us.
Do Do Dum Do Do And they say that his name is Jes - us.
vir gin_ Mar - y had a ba-by_ boy_ And they say that his name is Jes - us.

vir gin_ Mar - y had a ba-by_ boy_ And they say that his name is Jes - us.

81

He come from the Glor - y. He come from the glor-i-ous King-dom.

He Come from the Glor - y. He come from the glor-i-ous King-dom.

He come from the Glor - y. He come from the glor-i-ous King-dom.

He come from the Glor - y. He come from the glor-i-ous King-dom.

85

Oh Yes! Be-liev - er. He come from the Glor - y.

Oh Yes! Be-liev - er. He come from the Glor - y.

Oh Yes! Be-liev - er. He come from the Glor - y.

Oh Yes! Be-liev - er. He come from the Glor - y.

89

He come_ from the glor - i - ous He come_ from the

He come from the glor - i - ous He come from the

He come_ from the glor - i - ous He come_ from the

He come_ from the glor - i - ous He come_ from the

92

glor - i - ous He come_ from the glor - i - ous KING DOM!

glor - i - ous He come from the glor - i - ous KING DOM!

glor - i - ous He come_ from the glor - i - ous KING DOM!


glor - i - ous He come_ from the glor - i - ous KING DOM!

Detailed description: This is a musical score for four voices: Soprano, Alto, Tenor, and Bass. The music is in 2/4 time with a key signature of one flat (B-flat). The lyrics are: "glor - i - ous He come_ from the glor - i - ous KING DOM!". The score consists of four staves. The Soprano staff has a treble clef and a soprano 8. The Alto staff has a treble clef. The Tenor staff has a treble clef. The Bass staff has a bass clef. The lyrics are written below each staff, with some words underlined. The music features various note values, rests, and dynamic markings like accents.

Lully, Lullay


Version A

SOPRANO




Chorus: Lul - ly, Lul - lay, thou lit-tle tin-y child. Bye, bye lul - ly, lul - lay. —
1...O sis-ters too, how may we do. For to pre-serve this day. —
2..Her - od the king, in his ra-ging. Charg-ed he hath this day.
3.That woe is me, poor child for thee. And ev - er mourn and may. —

ALTO




TENOR




Chorus: Lul - ly, lul - lay, thou lit-tle tin-y child. Bye, bye lul - ly, lul - lay. —
1...O sis-ters too, how may we do. For to pre-serve this day. —
2..Her od the king, in his ra-ging. Charg-ed he hath this day. —
3.That woe is me, poor child for thee. And ev - er mourn and say. —



BASS



— Lul - ly, lul - lay, thou lit-tle tin-y child. Bye, bye lul - ly, lul - lay.
— This poor young-ling for whom we sing. Bye, bye lul - ly, lu - lay.
His men of might in his own sight. All young child-ren to slay.
For thy part - ing neither say nor sing. Bye, bye, lu - ly, lu - lay.



— Lul - ly, lul - lay, thou lit-tle tin-y child. Bye, bye lul - ly, lul - lay.
— This poor young-ling for whom we sing. Bye, bye lul - ly, lul - lay.
— His men of might in his own sight. All young child-ren to slay.
— For thy part - ing neither say nor sing. Bye, bye, Lul - ly, lul - lay.



Old Joe Clark

Arranged for Amelia and Jemima Beggs and Min Brown.

Arrangement © Dave Brown August 2018 ref:A073

A

Flute
Clarinet in Bb
Clarinet 2 Bb
Piano

7

B

A A A G A A A

13

A E7 A A A G A

Old Joe Clark

Flute

Arranged for Amelia and Jemima Beggs and Min Brown.

Arrangement © Dave Brown August 2018 ref:A073

The image shows a musical score for the piece 'Old Joe Clark' on the flute. It consists of two staves of music in the key of A major (one sharp) and 2/4 time. The first staff, labeled 'A', begins with a repeat sign and contains eight measures of music. The second staff, labeled 'B' and starting at measure 10, also begins with a repeat sign and contains eight measures of music. Chord markings are placed below the notes: A, A, A, E7, A, A, A, G for the first staff, and A, A, A, A, E7, A, A, A, G, A for the second staff.

A

A A A E⁷ A A A G

B

10 A A A A E⁷ A A A G A

Clarinet in B \flat
Old Joe Clark

Arranged for Amelia and Jemima Beggs and Min Brown.

Arrangement © Dave Brown August 2018 ref:A073

The image shows a musical score for Clarinet in B \flat in 2/4 time, key of D major. The score consists of two staves. The first staff begins with a treble clef, a key signature of four sharps (F#, C#, G#, D#), and a 2/4 time signature. A box labeled 'A' is positioned above the first measure, which contains a whole rest. A large number '2' is placed above the first measure, indicating a second ending. The first staff contains 10 measures of music. The second staff begins with the number '10' above the first measure, which contains a whole rest. The second staff contains 8 measures of music, ending with a double bar line and repeat dots. The music features a mix of eighth and quarter notes, with some rests.

Clarinet 2 Bb
Old Joe Clark

Arranged for Amelia and Jemima Beggs and Min Brown.

Arrangement © Dave Brown August 2018 ref:A073

A

11

Old Joe Clark

Piano

Arranged for Amelia and Jemima Beggs and Min Brown.

Arrangement © Dave Brown August 2018 ref:A073

A

Musical notation for measures 1-8. The piece is in 2/4 time with a key signature of three sharps (F#, C#, G#). Measures 1-2 feature a steady eighth-note accompaniment in the bass and chords in the treble. Measures 3-8 show a melodic line in the treble with eighth notes and rests, accompanied by a bass line of quarter notes.

9

Musical notation for measures 9-13. Measures 9-10 continue the melodic and accompaniment patterns. Measures 11-12 feature a change in the bass line with a descending eighth-note pattern. Measure 13 concludes with a final chord in the treble and a whole note in the bass.

14

Musical notation for measures 14-18. Measures 14-15 continue the melodic and accompaniment patterns. Measures 16-17 feature a change in the bass line with a descending eighth-note pattern. Measure 18 concludes with a final chord in the treble and a whole note in the bass.

Skye Boat Song

Arranged for Amelia and Jemima Beggs and Min Brown.

Arrangement © Dave Brown August 2018 ref:A074

Flute

Clarinet in Bb

Clarinet 2 Bb

Piano

Introduction

5

A

G G D7 D7 Em Em 1. G(sus4)

12

2. G G B Em Em Am Am

19 Em Em C

1. C 2. D7

24 G G D7 D7

Fine.

28 Em Em

1. G(sus4) G D7 2. G G

1. 2. rit.

Skye Boat Song

Flute

Arranged for Amelia and Jemima Beggs and Min Brown.

Arrangement © Dave Brown August 2018 ref:A074

Introduction

10

19

26

1. 2. A B

1. 2. rit.

G Em C D7 A G G D7 D7 Em

Em G(sus4) G G G Em Em Am Am

Em Em C C D7 G G

D7 D7 Em Em G(sus4) G D7 G G

Clarinet in B \flat
Skye Boat Song

Arranged for Amelia and Jemima Beggs and Min Brown.

Arrangement © Dave Brown August 2018 ref:A074

Introduction **4** A

12 B

21

27 **rit.**

Clarinet 2 Bb
Skye Boat Song

Arranged for Amelia and Jemima Beggs and Min Brown.

Arrangement © Dave Brown August 2018 ref:A074

Introduction **A**

4

12

21

27

1.

2.

B

1.

2.

rit.

Skye Boat Song

Piano

Arranged for Amelia and Jemima Beggs and Min Brown.

Arrangement © Dave Brown August 2018 ref:A074

Introduction

Musical notation for the Introduction, measures 1-4. The piece is in G major (one sharp) and 3/4 time. The right hand features a melody of eighth notes and quarter notes, while the left hand provides a bass line of quarter notes.

Musical notation for measures 5-11. Measure 5 is marked with a box 'A'. The piece continues with a similar melodic and bass line pattern. A first ending bracket labeled '1.' spans measures 10 and 11.

Musical notation for measures 12-19. Measure 12 is marked with a box 'B'. The right hand uses a series of chords, and the left hand continues with a steady bass line. A second ending bracket labeled '2.' spans measures 13 and 14.

Musical notation for measures 20-26. The piece features first and second endings, both labeled '1.' and '2.', with repeat signs. The right hand has a more active melodic line, and the left hand maintains the bass line.

Fine.

Musical notation for measures 27-33. The piece concludes with first and second endings, labeled '1.' and '2.', with repeat signs. The right hand has a melodic line, and the left hand has a bass line. The final measure is marked with a 'rit.' (ritardando) and a dashed line.

Romance

Play freely and with feeling.

composed by Dave Brown

The musical score is arranged in three systems, each with three staves. The top staff is for Piano, the middle for Cello/Bass, and the bottom for Cello/Bass. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked as quarter note = 90. The score begins with a first ending bracket labeled '1' over measures 1-4. The piano part features a melodic line with grace notes and accents, while the bass part provides a steady accompaniment. The second system starts at measure 5 and continues to measure 8, with the piano part showing more complex chordal textures and the bass part maintaining a rhythmic pattern. The third system starts at measure 9 and continues to measure 12, featuring sustained chords in the piano part and a more active bass line. The score concludes with a double bar line at the end of the third system.

13

Musical score for measures 13-16. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). Measure 13 starts with a treble clef staff containing a half note chord (F3, A-flat3, C4) with an accent (>) and a slur over it, followed by eighth notes. The bass clef staff has a half note chord (F3, A-flat3, C4) with a fermata and a slur. The separate bass clef staff has a half note chord (F3, A-flat3, C4) with a fermata. Measures 14-16 continue with similar patterns of chords and eighth notes.

17

Musical score for measures 17-20. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three flats. Measure 17 starts with a treble clef staff containing a half note chord (F3, A-flat3, C4) with an accent (>) and a slur, followed by eighth notes. The bass clef staff has a half note chord (F3, A-flat3, C4) with a fermata and a slur. The separate bass clef staff has a half note chord (F3, A-flat3, C4) with a fermata. Measures 18-20 continue with similar patterns of chords and eighth notes.

21

Musical score for measures 21-24. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three flats. Measure 21 starts with a treble clef staff containing a half note chord (F3, A-flat3, C4) with an accent (>) and a slur, followed by eighth notes. The bass clef staff has a half note chord (F3, A-flat3, C4) with a fermata and a slur. The separate bass clef staff has a half note chord (F3, A-flat3, C4) with a fermata. Measures 22-24 continue with similar patterns of chords and eighth notes.

25

Musical score for measures 25-28. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three flats (B-flat, E-flat, A-flat). The grand staff features a complex melodic line with many beamed notes and slurs. The bass clef staff has a steady eighth-note accompaniment. The bottom staff contains a simple harmonic accompaniment with whole notes.

29

Musical score for measures 29-32. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three flats. The grand staff continues with a complex melodic line. The bass clef staff has a steady eighth-note accompaniment. The bottom staff contains a simple harmonic accompaniment with whole notes.

33

Musical score for measures 33-36. The system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The key signature is three flats. The grand staff features a complex melodic line with accents (>) and dynamic markings. The bass clef staff has a steady eighth-note accompaniment. The bottom staff contains a simple harmonic accompaniment with whole notes. The tempo marking *cresc. agitato* is present in measure 33, and *a tempo* is present in measure 35.

37

Musical score for measures 37-40. The treble clef staff features a melodic line with accents (>) and slurs. The bass clef staff has a rhythmic accompaniment with slurs and accents. A lower bass clef staff contains sustained notes.

41

1. 2.

diminuendo rit. *pp* *ppp*

pp *ppp*

ppp

Musical score for measures 41-44. The treble clef staff includes first and second endings. The bass clef staff has a melodic line with slurs and accents. A lower bass clef staff features sustained notes with slurs. Dynamics include *pp* and *ppp*. The instruction *diminuendo rit.* is present.