

The Banks of Inverurie

**Traditional Scottish folk song
arranged by Ken Johnston**

for SATB voices (with male soloist) and piano

Composed 1997

First performance by Knox Academy Senior Choir, June 1997

Duration of piece: 6'

An SAB version of this arrangement is also available

In addition, Ken Johnston has also arranged this traditional folk song for unaccompanied SATB voices with two soloists (1 male, 1 female).

The unaccompanied arrangement is of a harder standard for singers than the accompanied ones.

It is the version recorded on the CD, 'There's lilt in the song: *Songs and ballads for highland or lowland or no!*' by the National Youth Choir of Scotland, directed by Christopher Bell.

The Banks Of Inverurie

for SATB voices (with male soloist) and piano

Traditional Scottish folk song
arranged by Ken Johnston

Unhurried ♩ = c.96

Solo male

Piano

p

(with pedal)

One day as I was walk - ing and

7

Solo male

doon as I did pass, On the banks of In - ve - ru - rie I spied a bon - ny

12

Solo male

lass. Her hair hung o'er_ her shoul - ders, and her eyes like dia - monds fair shine. On the

17

Solo male

banks of In - ve - ru - rie, and o gin she were mine.

Duration: 6'

23

TB unison *p*

T B

I did em-brace this fair maid as fast as e'er I could. Her

28

29

T B

hair hung o'er her shoul-ders fair all in its threads of gold. Her hair hung o'er her

33

34

Solo male

T B

'On the banks of In - ve - ru - rie, I

shoul-ders fair and her eyes like drops of dew.

38

39

Solo male

long to walk with you.'

sempre p

42

43 SA unison *p*

S
A

She_ said, 'Young man, give o - ver, do not de-lude me

47

S
A

so. Af-ter kis - sing com - eth woo - ing and af - ter woo - ing,

51 *poco cresc.*

S
A

woe. My ten - der heart you would en - snare and I'd be - guil - ed

55 *p*

S
A

be, On the banks of In - ve - ru - rie, were I to walk with

59 *mp*

S
A

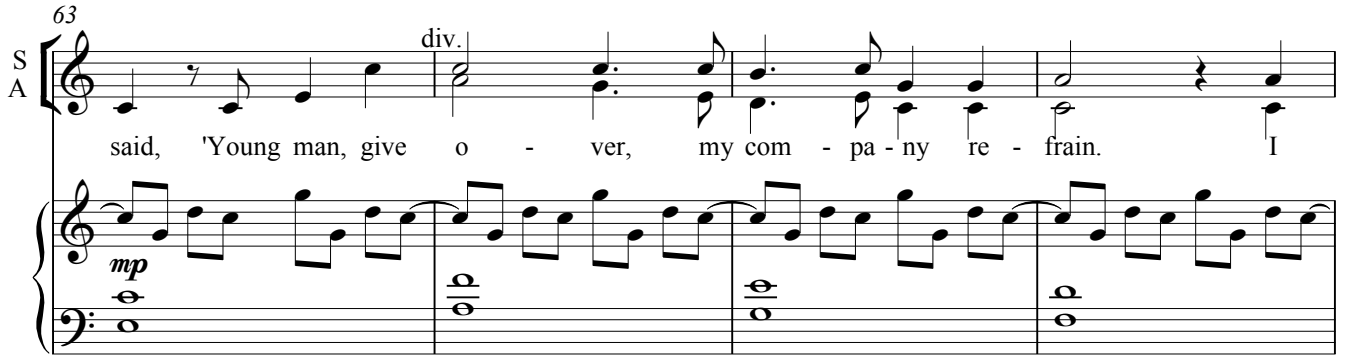
thee.' She_

63

S
A

div.

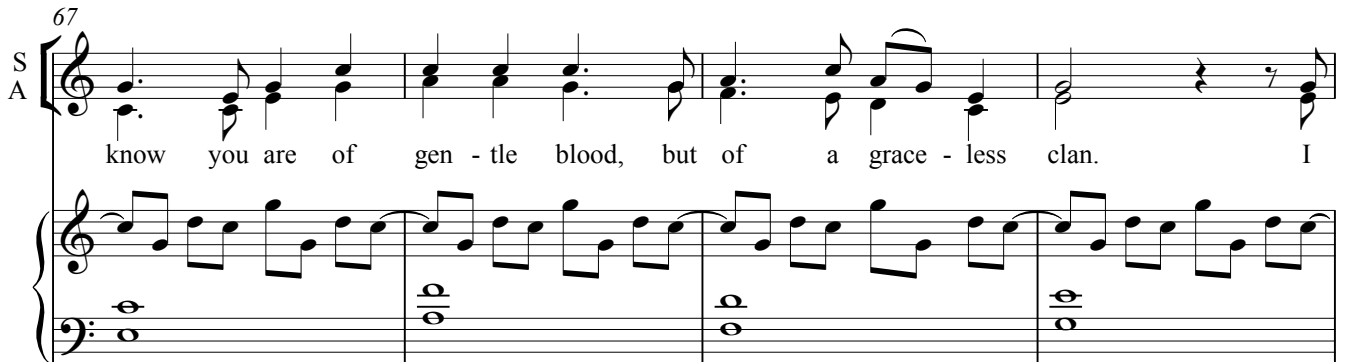
said, 'Young man, give o - ver, my com - pa - ny re - frain. I



67

S
A

know you are of gen - tle blood, but of a grace - less clan. I



71

S
A

poco cresc.

know your oc - cu - pa - tion, lad, and good you can - not be. On the

mp



75

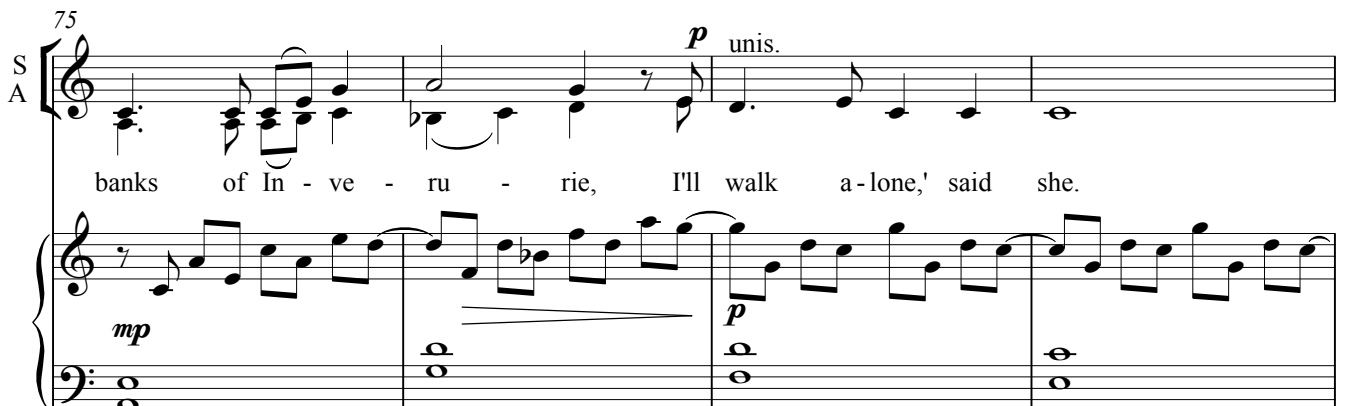
S
A

p unis.

banks of In - ve - ru - rie, I'll walk a - lone,' said she.

mp

p




79

T B

mp *div.*

I said, 'My pret - ty



83

S A

unis. p

mm

T B

fair maid, the truth I'll ne'er de - ny. On the banks of In - ve -



87

S A

div. *cresc.*

oo ah

T B

ru - rie, twelve maids be - guiled have I. I used to flat - ter *cresc.* *p cresc.* ah



91

S A *mf* now it shall not be, *p* oo

fair maids, but *mf* now it shall not be, *mp* On the banks of In - ve -

T B *mf* now it shall not be, *p* oo

95

S A

T B ru - rie, if you will walk with me.' *p*

(TB unison)

p *cresc.*

99

S A *f* He put a horn to his lips and

T B *f*

103

S
A

blew both loud and shrill, Till six and thir - ty armed men came

T
B

107

S
A

to their mas - ter's call. He said, 'I used to flat - ter maids, but

T
B

111

rit. A little slower *p*

S
A

now it shall not be. oo

T
B

mp On the banks of In - ve - *p* oo

rit. A little slower *mp*

115

S A

rit.

ru - rie, my wed - ded wife__ you'll be.'

T B

p

rit.

Tempo primo

120

SA unis. mp

'So_ come, my pret - ty fair maid, and mount on horse- back

T B

TB unis. mp

Tempo primo

mp

124

S A

high, And we will to the par - son go, and that im - me - diat -

T B

128

S
A

T
B

cresc. *div.*

ely. And I will sing those lines with joy un - til the day - I

cresc. *div.*

Detailed description: This block contains the musical score for measures 128 to 131. It features four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano and Alto parts are written on a treble clef, while the Tenor and Bass parts are on a bass clef. The piano accompaniment is shown on a grand staff (treble and bass clefs). The lyrics are: "ely. And I will sing those lines with joy un - til the day - I". The score includes dynamic markings such as *cresc.* and *div.* (divisi).

132 **rit.** **Slower**

Solo male *mp*

In — praise of In - ve - ru - rie's banks, where

S
A *p*

T
B *p*

rit. **Slower** *p*

Detailed description: This block contains the musical score for measures 132 to 135. It features a Solo male voice part on a bass clef and SATB choir parts on treble and bass clefs. The piano accompaniment is on a grand staff. The lyrics for the Solo male voice are: "In — praise of In - ve - ru - rie's banks, where". The SATB parts have lyrics "dee," and "oo". The score includes dynamic markings such as *rit.*, **Slower**, *mp*, and *p*. There are also fermatas and hairpins in the piano part.

136 **Tempo primo**

Solo male

first I met with thee.'

S
A

stagger breathing

mm

T
B

stagger breathing

Tempo primo

Detailed description: This block contains the musical score for measures 136 through 139. The male soloist part (bass clef) begins with the lyrics 'first I met with thee.' The SATB vocal parts (treble and bass clefs) feature long, sustained notes with 'stagger breathing' markings. The piano accompaniment (treble and bass clefs) consists of a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked 'Tempo primo'.

140 *dim.* **rit.**

S
A

dim.

T
B

dim. **rit.**

Detailed description: This block contains the musical score for measures 140 through 143. The SATB vocal parts (treble and bass clefs) continue with sustained notes, marked with 'dim.' and 'rit.'. The piano accompaniment (treble and bass clefs) features a rhythmic pattern of eighth notes in the right hand and chords in the left hand, also marked with 'dim.' and 'rit.'. The tempo is marked 'rit.'.