

# SCOTTISH AYRE

Turn Ye To Me

TRADITIONAL SCOTTISH FOLK TUNE  
Arranged by DOUGLAS E. WAGNER (ASCAP)

## INSTRUMENTATION

1	Conductor	4	1st B $\flat$ Trumpet	<b>WORLD PARTS</b> Available for download from <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a>
8	Flute	4	2nd B $\flat$ Trumpet	
2	Oboe	4	F Horn	
2	Bassoon	4	Trombone	
4	1st B $\flat$ Clarinet	2	Baritone	
4	2nd B $\flat$ Clarinet	2	Baritone Treble Clef	
2	B $\flat$ Bass Clarinet	4	Tuba	
5	E $\flat$ Alto Saxophone	2	Mallet Percussion (Chimes, Bells)	
2	B $\flat$ Tenor Saxophone	1	Timpani (Tune: F, C)	
2	E $\flat$ Baritone Saxophone	3	Percussion (Triangle, Suspended Cymbal, Mark Tree)	
				Horn in E $\flat$ Trombone in B $\flat$ Bass Clef Trombone in B $\flat$ Treble Clef Baritone in B $\flat$ Bass Clef Tuba in E $\flat$ Bass Clef Tuba in E $\flat$ Treble Clef Tuba in B $\flat$ Bass Clef Tuba in B $\flat$ Treble Clef

## NOTES TO THE CONDUCTOR

*The stars are shining cheerily, cheerily,*

*Ho-ro, Mhairi dhu\*, turn ye to me.*

*The seame w is moaning drearily, drearily,*

*Ho-ro, Mhairi dhu, turn ye to me.*

\*Translation: Black-haired Mary

The nineteenth-century Gaelic text of this captivating folk tune speaks of a popular and beautiful young lady whose friends, family and neighbors entreat her not to leave her village and those who love her. The tune also appears to be of Highland origin from the same time period.

All notes should receive full value, and take special care not to clip the ends of phrases. Quick, deep breaths will keep the integrity of the lines intact.

The percussion parts are written to enrich the texture throughout, and should not become prominent at any point. To aid in that end, dynamic markings must be faithfully adhered to.



**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.

**Preview Only**  
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# Scottish Ayre

FULL SCORE  
Approx. Duration - 2:30

Traditional Scottish Folk Tune  
Arranged by Douglas E. Wagner (ASCAP)

Freely; with a gentle flow ♩ = ca. 80

The musical score is arranged in a standard orchestral format with the following parts:

- Flute:** Treble clef, 3/4 time. Starts in measure 4 with a melodic line, dynamics *mp* to *mf*.
- Oboe:** Treble clef, 3/4 time. Starts in measure 4 with a melodic line, dynamics *mp* to *mf*.
- Bassoon:** Bass clef, 3/4 time. Starts in measure 1 with a bass line, dynamics *mp*.
- B♭ Clarinets (1 & 2):** Treble clef, 3/4 time. Starts in measure 1 with a bass line, dynamics *mp*.
- B♭ Bass Clarinet:** Treble clef, 3/4 time. Starts in measure 1 with a bass line, dynamics *mp*.
- E♭ Alto Saxophone:** Treble clef, 3/4 time. Starts in measure 1 with a bass line, dynamics *mp*.
- B♭ Tenor Saxophone:** Treble clef, 3/4 time. Starts in measure 1 with a bass line, dynamics *mp*.
- E♭ Baritone Saxophone:** Treble clef, 3/4 time. Starts in measure 1 with a bass line, dynamics *mp*.
- B♭ Trumpets (1 & 2):** Treble clef, 3/4 time. Rests throughout the score.
- F Horn:** Treble clef, 3/4 time. Starts in measure 1 with a bass line, dynamics *mp*.
- Trombone:** Bass clef, 3/4 time. Starts in measure 1 with a bass line, dynamics *mp*.
- Baritone:** Bass clef, 3/4 time. Starts in measure 1 with a bass line, dynamics *mp*.
- Tuba:** Bass clef, 3/4 time. Starts in measure 1 with a bass line, dynamics *mp*.
- Mallet Percussion (Chimes, Bells):** Treble clef, 3/4 time. Rests throughout the score.
- Timpani:** Bass clef, 3/4 time. Starts in measure 4 with a melodic line, dynamics *p*.
- Percussion (Triangle, Suspended Cymbal, Mark Tree):** Percussion clef, 3/4 time. Starts in measure 1 with a triangle, dynamics *p*. Suspended cymbal enters in measure 4, dynamics *p* to *mf*.

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Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Trb.

Btn.

Tuba

Chimes  
Mlts.

Timp.

Perc.

Warmly

*mf*

*mf*

*mf*

Trgl.  
*mp*

9

9

17

Fl. *mf*

Ob.

Bsn.

1 *mf*

2 *mf*

B. Cl.

A. Sax

T. Sax.

Bar. Sax.

17

1

2

Tpts.

Hn.

Trb.

Btn.

Tuba

Mlts.

Timp. *p*

Perc. *mp* Mark Tree

25 Moving ahead

Fl.

Ob.

Bsn.

Musical notation for Flute, Oboe, and Bassoon parts. The Flute part has a dynamic marking of *mf*. The Bassoon part has a dynamic marking of *mf*. The Oboe part has a dynamic marking of *mf*.

1

2

Cl. s.

B. Cl.

Musical notation for Clarinet 1, Clarinet 2, and Bass Clarinet parts. The Bass Clarinet part has a dynamic marking of *mf*.

A. Sax.

T. Sax.

Bar. Sax.

Musical notation for Alto Saxophone, Tenor Saxophone, and Baritone Saxophone parts. The Alto Saxophone part has a dynamic marking of *f*. The Tenor Saxophone part has a dynamic marking of *mf*.

25 Moving ahead

1

2

Tpts.

Musical notation for Trumpet 1 and Trumpet 2 parts. Both parts are marked with a dynamic of *f*.

Hn.

Musical notation for Horn part. The part is marked with a dynamic of *f*.

Trb.

Btn.

Tuba

Musical notation for Trombone, Euphonium, and Tuba parts. The Trombone part has a dynamic marking of *mf*. The Euphonium part has a dynamic marking of *mf*. The Tuba part has a dynamic marking of *mf*.

Bells

Mlts.

Timp.

Perc.

Sus. Cym.

Musical notation for Mallets, Timpani, and Percussion parts. The Mallets part has a dynamic marking of *mp*. The Timpani part has a dynamic marking of *mp*. The Percussion part has a dynamic marking of *p* and *mf*.

poco rit.

33 A tempo

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax

T. Sax.

Bar. Sax.

poco rit.

33 A tempo

1  
Tpts.

2

Hn.

Trb.

Btn.

Tuba

Mlts.

Chimes

Timp.

Perc.

Fl. *mf* **rit.**

Ob. *mf*

Bsn. *mp*

1 Cls. *mf*

2 Cls. *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax. *mp*

Bar. Sax. *mp*

1 Tpts. **rit.** *f*

2 Tpts. *f*

Hn. *mp*

Trb. *mp*

Btn. *mp*

Tuba *mp*

Mlts. *mp* Bells

Timp. *p*

Perc. Trgl. *p* Sus. Cym. *p*

26730S 35 36 37 38 39 40



41 Broadly ♩ = ca. 76

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 Cls. *mf*

2 Cls. *mf*

B. Cl. *mf*

A. Sax *mf*

T. Sax. *mf*

Bar. Sax. *mf*

41 Broadly ♩ = ca. 76

1 Tpts. *mf*

2 Tpts. *mf*

Hn. *mf*

Trb. *mf*

Btn. *mf*

Tuba *mf*

Mlts.

Timp. Change: C to Bb

Perc. *mf*

Fl. 49

Ob. *f*

Bsn. *mp*

Cls. 1 *f*

2 *mp*

B. Cl. *mp*

A. Sax *mp*

T. Sax. *mp*

Bar. Sax. *mp*

Tpts. 1 49

2

Hn. *mp*

Trb. *mp*

Btn. *mp*

Tuba *mp*

Mlts. *Bells* *mf*

Timp. *mp*

Perc. *Trgl.* *mp*

Fl. *mf*

Ob. *mf*

Bsn.

1 *mf*

2

Cls.

B. Cl.

A. Sax

T. Sax.

Bar. Sax.

1 *mf*

2 *mf*

Tpts.

Hn.

Trb.

Btn.

Tuba

Mlts. *mp* Bells

Timp. *p*

Perc. *p* Sus. Cym.

57

57

26730S 54 55 56 57 58 59

61 rit.

Fl. *mp*

Ob. *mp*

Bsn.

1 *mp*

2

B. Cl.

A. Sax

T. Sax.

Bar. Sax.

1 rit. *mf*

2 *mf*

Hn.

Trb.

Btn.

Tuba

Mlts. Chimes *mf*

Timp. *mp*

Perc. *mf* Mark Tree *mp*

26730S 60 61 62 63 64

