

Larry Daehn

*O Whistle
and
I'll Come to Ye*

INSTRUMENTATION

- | | |
|---------------------------|---|
| 1 – Conductor | 3 – 3rd B♭ Trumpet |
| 10 – Flute | 2 – 1st F Horn |
| 2 – Oboe | 2 – 2nd F Horn |
| 1 – E♭ Clarinet | 2 – 1st Trombone |
| 4 – 1st B♭ Clarinet | 2 – 2nd Trombone |
| 4 – 2nd B♭ Clarinet | 2 – 3rd Trombone |
| 4 – 3rd B♭ Clarinet | 2 – Euphonium TC |
| 2 – B♭ Bass Clarinet | 2 – Euphonium BC |
| 2 – Bassoon | 4 – Tuba |
| 3 – 1st E♭ Alto Saxophone | 1 – Timpani |
| 3 – 2nd E♭ Alto Saxophone | 4 – Keyboard Percussion |
| 2 – B♭ Tenor Saxophone | <i>Vibes, Bells, Marimba,
Xylophone</i> |
| 1 – E♭ Baritone Saxophone | 3 – Percussion |
| 1 – Vocal Part (Optional) | <i>Snare Drum, Bass Drum</i> |
| 3 – 1st B♭ Trumpet | |
| 3 – 2nd B♭ Trumpet | |

John Thomson retired in 2007 after an exemplary forty-year teaching career. I was pleased when New Trier (IL) High School asked me to write a piece for his retirement concert.

Patti Rohwer of the New Trier High School music faculty suggested that I write a setting of *O Whistle and I'll Come to Ye*, because it would be a nod to Mr. Thomson's Scottish heritage, and a cheerful tribute and a song of friendship and farewell.

The tune for "O Whistle and I'll Come to Ye, My Lad" was composed by John Bruce, a fiddler from Dumfries, Scotland, in the early 1700s. It was adapted to a song written by John O'Keefe in his opera, *The Poor Soldier*, performed in Covent Garden in 1783. Robert Burns wrote verses for it which appeared in George Thomson's *Collection of Original Scottish Airs* and *Blackie's Book of Scottish Song* in 1799.

The vocal part ("Auld Lang Syne") is optional. If used, it may be sung by male or female voice(s) in unison or octaves. (Permission to photocopy the vocal part is granted by the publisher.)

The snare drum part may be played on the *bodhrán*, an early Scotch-Irish goatskin drum, available through specialty percussion distributors. The opening flute part could be played on a tin whistle.

O Whistle and I'll Come to Ye may be performed as a festival piece, or on the occasion of a special finale, or as a farewell tribute.

Larry Daehn

For John Thomson and the New Trier High School Bands

O WHISTLE AND I'LL COME TO YE

CONDUCTOR
LDP-7197-00

LARRY DAEHN

Allegro grazioso ♩. = 68 - 76

This musical score is for a concert band. It features a variety of instruments including woodwinds, brass, and percussion. The score is divided into two systems, each starting with the tempo marking 'Allegro grazioso' and a quarter note equal to 68-76 beats per minute. The first system includes parts for Flute 1 & 2, Oboe 1 & 2, E♭ Clarinet 1 & 2, B♭ Clarinet 1 & 2, B♭ Bass Clarinet, Bassoon 1 & 2, E♭ Alto Saxophone 1 & 2, B♭ Tenor Saxophone, and E♭ Baritone Saxophone. The second system includes parts for B♭ Trumpet 1, 2, & 3, Horn in F 1 & 2, Trombone 1 & 3, Euphonium, Tuba, and Timpani. The percussion part includes Keyboard Percussion (Vibes, Bells, Marimba, Xylophone) and Percussion (Snare Drum, Bass Drum). A large watermark 'For Reference Only. Not valid for performance.' is overlaid diagonally across the score.

9

Solo flute and/or piccolo

Fl. 1 2 *p*

Ob. 1 2

E^b Cl. 1 2 3

Cl. 1 2 3

B. Cl.

Bssn. 1 2

A. Sax. 1 2

T. Sax.

B. Sax.

9

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tuba

Timp.

Keyb.

Perc. *p*

17

Fl. 1 2

Ob. 1 2

E♭ Cl. 1

Cl. 1 2 3

B. Cl. 1

Bssn. 1 2

A. Sax. 1 2

T. Sax. 1

B. Sax. 1

17

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph. 1

Tuba 1

Timp. 1

Keyb. 1

Perc. 1

Fl. 1 2

Ob. 1 2

E^b Cl.

Cl. 1 2 3

B. Cl.

Bssn. 1 2

A. Sax. 1 2

T. Sax.

B. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tuba

Timp.

Keyb.

Perc.

tutti 27

mp

div.

p

27

p

p

p

p

p

This page of a musical score includes the following parts and markings:

- Fl.** (Flute): Part 1 and 2. Markings: *div.*, *unis.*
- Ob.** (Oboe): Part 1 and 2. Markings: *div.*, *unis.*
- E^b Cl.** (E-flat Clarinet): Part 1 and 2. Markings: *div.*
- Cl.** (Clarinet): Part 1 and 2/3.
- B. Cl.** (Bass Clarinet): Part 1 and 2.
- Bssn.** (Bassoon): Part 1 and 2. Markings: *div.*
- A. Sax.** (Alto Saxophone): Part 1 and 2.
- T. Sax.** (Tenor Saxophone): Part 1 and 2.
- B. Sax.** (Bass Saxophone): Part 1 and 2.
- Tpt.** (Trumpet): Part 1, 2, and 3.
- Hn.** (Horn): Part 1 and 2.
- Tbn.** (Trombone): Part 1, 2, and 3.
- Euph.** (Euphonium): Part 1 and 2.
- Tuba**: Part 1 and 2.
- Timp.** (Timpani): Part 1 and 2.
- Keyb.** (Keyboard): Part 1 and 2.
- Perc.** (Percussion): Part 1 and 2.

Additional markings include a dynamic marking of *f* (forte) at the end of the Trumpet 1 part.

45

Fl. 1 2

Ob. 1 2

E^b Cl. 1

Cl. 2 3

B. Cl. *mf*

Bssn. 1 *unis.*
2 *mf*

A. Sax. 1 2

T. Sax.

B. Sax. *mf*

45

Tpt. 1 *a 2*
2 *mf*
3 *a 2*

Hn. 1 *mf*
2 *mf*

Tbn. 1 *mf*
2 *mf*
3 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Keyb.

Perc. *mf*

53

Fl. 1 2 *f*

Ob. 1 2 *f*

E[♭] Cl. *f*
unis.

Cl. 1 *f*
unis.

2 3 *f*

B. Cl. *mf*

Bssn. 1 2 *mf*

A. Sax. 1 2 *mf*

T. Sax. *mf*

B. Sax. *mf*

53

Tpt. 1 2 3 *mf*

Hn. 1 *mf*

2 *mf*

Tbn. 1 2 3 *mf*

Euph. *mf*

Tuba *mf*

Timp. *mf*

Keyb. Marimba + Vibes *mf*

Perc. *mf*

81

Fl. 1 2

Ob. 1 2

E' Cl. 1 2

Cl. 1 2 3

B. Cl. 1 2

Bssn. 1 2

A. Sax. 1 2

T. Sax. 1 2

B. Sax. 1 2

81

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph. 1 2

Tuba 1 2

Timp. 1 2

Keyb. 1 2

Perc. 1 2

89 *rit.*

Fl. 1 2

Ob. 1 2

E^b Cl. 1

Cl. 1 2 3

B. Cl.

Bssn. 1 2

A. Sax. 1 2

T. Sax.

B. Sax.

89 *rit.*

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tuba

Timp.

Keyb.

Perc.

106

Fl. 1 2

Ob. 1 2

E♭ Cl. 1

Cl. 1 2 3

B. Cl. 1

Bssn. 1 2

A. Sax. 1 2

T. Sax. 1

B. Sax. 1

unis. *div.* *unis.* *div.* *unis.* *div.*

p *p* *p*

106

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph. 1

Tuba 1

Timp. 1

Keyb. 1

Perc. 1

114

Fl. 1 2

Ob. 1 2

E^b Cl.

Cl. 1 2 3

B. Cl.

Bssn. 1 2

A. Sax. 1 2

T. Sax.

B. Sax.

114

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tuba

Timp.

Keyb. Vibraphone Marimba

Perc.

St. mute

St. mute

a 2

p

p

p

122

Fl. 1 2

Ob. 1 2

E^b Cl. 1

Cl. 1 2 3

B. Cl.

Bssn. 1 2

A. Sax. 1 2

T. Sax.

B. Sax.

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph.

Tuba

Timp.

Keyb.

Perc.

cresc.

f

div.

unis.

p

cresc.

open

a 2 open

p cresc.

122

130

Fl. 1 2

Ob. 1 2

E[♭] Cl.

Cl. 1 2 3

B. Cl. *f*

Bssn. 1 2 *f*

A. Sax. 1 2 *f*

T. Sax. *f*

B. Sax. *f*

130

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3 *f*

Euph. *f*

Tuba *f*

Timp. *f*

Keyb.

Perc.

136 *Tempo primo*

140

Fl. 1 2

Ob. 1 2

E♭ Cl. 1

Cl. 2 3

B. Cl. 1

Bssn. 1 2

A. Sax. 1 2

T. Sax. 1

B. Sax. 1

136 *Tempo primo*

140

Tpt. 1 2 3

Hn. 1 2

Tbn. 1 2 3

Euph. 1

Tuba 1

Timp. 1

Keyb. 1

Perc. 1

Fl.

Ob.

E^b Cl.

1 Cl.

2 3 Cl.

B. C.

Bssn.

A. Sax.

T. Sax.

B. Sax.

p Should auld ac - quaint - ance be for - got, And

144

1 Tpt.

2 3 Tpt.

1 Hn.

2 Hn.

1 2 Tbn.

3 Tbn.

Euph.

Tuba

Timp.

Keyb.

Perc.

148

152

Fl.

Ob.

E^b Cl.

Cl. 1

Cl. 2

Cl. 3

B. C.

Bssn.

A. Sax.

T. Sax.

B. Sax.

148

152

nev - - - er brought to mind? Should auld ac - quant - ance

Tpt. 1

Tpt. 2

Tpt. 3

Hn. 1

Hn. 2

Tbn. 1

Tbn. 2

Tbn. 3

Euph.

Tuba

Timp.

Keyb.

Perc.

