

Commissioned by the Charleston Civic Chorus (Dr. Dirk Johnson, Artistic Director)

Farewell Song to the Banks of Ayr

for SATB (div.) and Piano

Robert Burns (1759-1796), alt.

Daniel McDavitt

Wistfully ♩ = ca. 66

Soprano solo or small group of sopranos *p*

Ooo...

Sopranos *mp*

Altos *mp*

The gloom-y night is gath'-ring fast loud roars the

The gloom-y night is gath'-ring fast loud roars the

The musical score is written for SATB (div.) and Piano. It begins with a piano introduction in 3/4 time, marked 'Wistfully' with a tempo of approximately 66 beats per minute. The key signature is three sharps (F#, C#, G#). The piano part features a steady eighth-note accompaniment. The vocal parts enter with a soprano solo or small group of sopranos playing a melodic line. The full SATB choir then joins in with the lyrics: 'The gloom-y night is gath'-ring fast loud roars the'. The score includes dynamic markings such as *p* (piano) and *mp* (mezzo-piano). A large watermark 'www.danielmcdavitt.com' is overlaid diagonally across the page.

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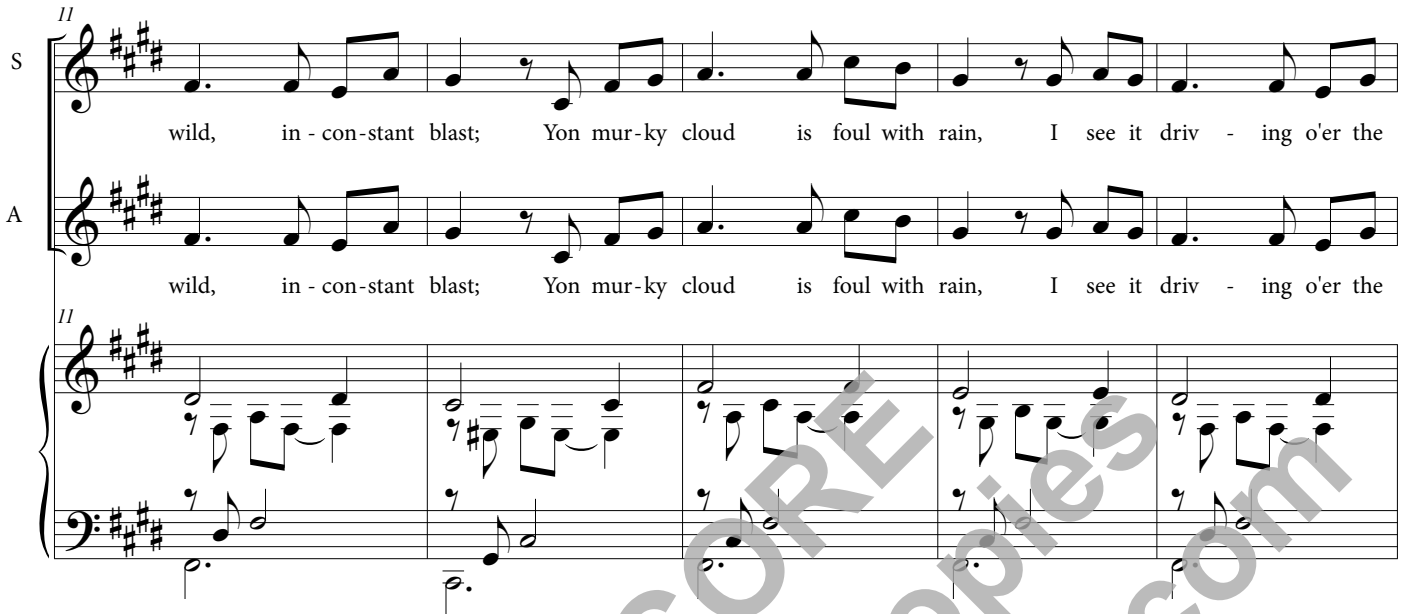
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11

S wild, in - con - stant blast; Yon mur - ky cloud is foul with rain, I see it driv - ing o'er the

A wild, in - con - stant blast; Yon mur - ky cloud is foul with rain, I see it driv - ing o'er the



16

S plain. The hun - ter now has left the moor. The scat - ter'd con - veys meet se - cure; While here I

A plain. The hun - ter now has left the moor. The scat - ter'd con - veys meet se - cure; While here I

16



21

S wan - der, prest with care, A long the lone - ly banks of Ayr.

A wan - der, prest with care, A long the lone - ly banks of Ayr.

27 *mf*

S The au-tumn mourns her rip - ning corn By ear - ly win - ter's ra - vage

A *mf* The au-tumn mourns her rip - ning corn By ear - ly win - ter's ra - vage

T *mf* The au - tumn mourns her rip'ning corn By ear - ly win - ter's

B *mf* The au - tumn mourns her rip - ning corn By ear - ly win - ter's

27 *mf*

31

S
A
T
B

torn; A - cross her pla - cid, a - zure sky, She sees the scowl - ing temp - est
 torn; A - cross her pla - cid, a - zure sky, She sees the scowl - ing temp - est
 ra - vage torn; A - cross the pla - cid, a - zure sky, She sees the scowl - ing
 ra - vage torn; A - cross the pla - cid, a - zure sky, She sees the scowl - ing

31

35

S
A
T
B

fly: Chill runs my blood to hear it rave; I think u - pon the storm - y
 fly: Chill runs my blood to hear it rave; I think u - pon the
 temp - est fly: Chill runs my blood to hear it rave; I think u - pon the
 temp - est fly: Chill runs my blood to hear it rave; I think u - pon the

35

*Small notes played only if necessary

39

S wave, Where man - y dan - gers I must dare, Far from the bon - nie banks of

A storm - y wave, Where man - y dan - gers I must dare, Far from the banks of

T storm - y wave, Where man - y dan - gers I must dare, Far from the banks of

B storm - y wave, Where man - y dan - gers I must dare, Far from the banks of

43

S

A Ayr.

T *mp*

B *mp*

Ayr. 'Tis not the surg - ing bil-low's roar, 'Tis not the

Ayr. 'Tis not the surg - ing bil-low's roar, 'Tis not the

43

p *mp*

49 *Soprano solo or small group of sopranos mp*

Ooo...

T
fa - tal death-ly shore; Tho' death in ev - 'ry shape ap - pear, The Wretch-ed have no more to

B
fa - tal death-ly shore; Tho' death in ev - 'ry shape ap - pear, The Wretch-ed have no more to

49

54

T
8 fear. But 'round my heart the ties are bound, That heart is pierced with man - y

B
8 fear. But 'round my heart the ties are bound, That heart is pierced with man - y

54

58 *mp*

S To leave the bon - nie

A *mp*
To leave the

T *mp* *mp*
wounds, These bleed a - fresh, those ties I tear, To leave the bon - nie banks of

B *mp*
wounds. These bleed a - fresh those ties I tear, To leave the bon -

58 *mp*

62 *f*

S banks of Ayr, to leave the bon - nie banks of Ayr. Fare-well, old

A *f*
bon - nie banks of Ayr, the banks of Ayr. Fare-well, old

T *f*
Ayr, to leave the bon - nie banks of Ayr. Fare-well, old

B *f*
nie banks of Ayr, to leave the banks of Ayr. Fare-well, old

62

66

S
Coi - la's hills and dales, Her health-y moors and wind-ing vales; The scenes where wretch - ed Fan-cy

A
Coi - la's hills and dales, Her health-y moors and wind-ing vales; The scenes where wretch - ed Fan-cy

T
Coi - la's hills and dales, Her health-y moors and wind-ing vales; The scenes where wretch - ed Fan-cy

B
Coi - la's hills and dales, Her health-y moors and wind-ing vales; The scenes where wretch - ed Fan-cy

66

71

S
roves, Pur-su-ing past, un-hap-py loves! Fare-well, my friends, fare-well, my foes! My peace with

A
roves, Pur-su-ing past, un-hap-py loves! Fare-well, my friends, fare-well, my foes! My peace with

T
roves, Pur-su-ing past, un-hap-py loves! Fare-well, my friends, fare-well, my foes! My peace with

B
roves, Pur-su-ing past, un-hap-py loves! Fare-well, my friends, fare-well, my foes! My peace with

71

ff

ff

ff

ff

ff

76

S these, my love with those, The burst - ing tears my heart de - clare, Fare-well, the bon - nie banks of

A these, my love with those, The tears my heart de - clare, Fare-well, the bon - nie banks of

T 8 these, my love with those, The tears my heart de - clare, Fare-well, the bon - nie banks of

B these, my love with those, The tears my heart de - clare, Fare-well, the bon - nie banks of

76

81

S *p* Ooo...

A *Ayr.*

T *Ayr.*

B *Ayr.* *p* Fare - well, the bon - nie banks of

81

mf

p

88 *mp* *mf*

S Ooo... Ooo...

A *mp* *mf*
Fare - well, the bon - nie banks of Ayr, fare - well, the

T *mp* *mf*
Fare - well, the bon - nie banks of Ayr, fare - well, the

B *mf*
Ayr, fare - well, the bon - nie banks of Ayr, fare - well, the

88 *mp* *mf*

94 *mp* *p*

S Fare - well, fare -

A *mp* *p*
bon - nie banks of Ayr, Fare - well, fare - well, fare - well, fare - well, fare -

T *mp* *p*
bon - nie banks of Ayr, Fare - well, fare - well, fare - well, fare - well, fare -

B *mp* *p*
bon - nie banks of Ayr, Fare - well, fare - well, fare - well, fare - well, fare -

94 *mp*

101

S
well. *pp* *ppp*

A
well. *pp* *ppp*

T
well. *pp* *ppp*

B
well. *pp* *ppp*

101 *p* *da* *dad*

The musical score consists of five staves. The top four staves are for vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The vocal parts are written in a homophonic style, with each voice part having a melodic line and a sustained accompaniment. The lyrics 'well.' are written below each vocal line. Dynamic markings *pp* and *ppp* are placed above the vocal lines, with hairpins indicating a crescendo. The fifth staff is for the piano accompaniment, featuring a grand staff with treble and bass clefs. It begins with a treble clef and a key signature of three sharps. The piano part consists of chords and single notes, with dynamic markings *p*, *da*, and *dad* placed below the staff. A large, diagonal watermark is overlaid across the entire page, reading 'SAMPLE SCORE legal copies www.danielmcdavitt.com (printing disabled)'. The page number '11' is located in the top right corner.

Baltimore, Maryland
February 3, 2017