

# Scarborough Fair

TRADITIONAL ENGLISH FOLK SONG

Arranged by TERRY WHITE

## INSTRUMENTATION

Conductor  
1st E $\flat$  Alto Saxophone  
2nd E $\flat$  Alto Saxophone  
1st B $\flat$  Tenor Saxophone  
2nd B $\flat$  Tenor Saxophone (Optional)  
E $\flat$  Baritone Saxophone (Optional)  
1st B $\flat$  Trumpet  
2nd B $\flat$  Trumpet  
3rd B $\flat$  Trumpet (Optional)  
1st Trombone  
2nd Trombone (Optional)  
3rd Trombone (Optional)  
Guitar Chords  
Guitar (Optional)  
Piano  
Bass  
Drums

## Optional/Alternate Parts

C Flute  
B $\flat$  Clarinet  
Vibraphone  
Tuba (Doubles Bass)  
Horn in F (Doubles 1st Trombone)  
Baritone Horn T.C./B $\flat$  Tenor Saxophone (Doubles 1st Trombone)

**FIRST  
YEAR  
CHARTS**  
FOR JAZZ ENSEMBLE

## NOTES TO THE CONDUCTOR

The traditional British melody “Scarborough Fair/Canticle” has been recorded by many traditional folk groups, as well as in varying styles by the pop group Simon & Garfunkel and jazz artist Herbie Hancock. The pop version remains in 3/4 time, whereas Herbie Hancock recorded it in 5/4 for his album *New Standard*.

I recommend listening to various recorded versions of this song, and to the demo recording of the chart at [www.alfred.com/downloads](http://www.alfred.com/downloads).

This particular arrangement of “Scarborough Fair” looks at the tune in a more traditional, slower rock style. The opening bass line reoccurs throughout the arrangement and creates a mysterious opening that leads to the introduction’s strong brass punches.

Directors should suggest to students that they use the syllables “DAHT” (*marcato*) and “DOO-DIT” (*tenuto-staccato*) to achieve the desired style for the articulations beginning in measure 5 and occurring throughout the chart.



The solo section that begins at measure 33 can be opened up for additional soloists. The backgrounds may be performed behind any or all of the soloists or omitted all together. I would suggest that if they are omitted, the backgrounds at measure 41 should be performed during all solos. They will provide energy and support for young soloists.

The rhythm section parts are written out. Guitar comping should be light and understated. To get the best sound, ask the guitarist to use medium-thick picks, held loosely between the thumb and index finger. This will give the sound an acoustic quality. The guitarist’s quarter-note rhythm should perfectly mesh with the bass so that they merge into one big sound.

This is an opportunity to introduce a classic melody to your students in a very playable style.

Enjoy!

—Terry White



**Terry White**

Terry White is a retired music educator having taught instrumental music at all levels from beginning band to college jazz ensembles for over 34 years. He has been a composer, performer and bandleader in the Portland, Maine area. Terry has written for many idioms including the Portland Symphony Orchestra, marching band, jazz ensemble and concert band. His music has been performed at the Mid West clinic in Chicago, listed on the NYSMA list and is a published composer. Terry presently writes and performs with the Portland Jazz Orchestra and is an active adjudicator and festival conductor.

Visit: [www.twhitemusic.com](http://www.twhitemusic.com)

CONDUCTOR  
41113S

# SCARBOROUGH FAIR

Traditional  
Arranged by Terry White

Rock  $\text{♩} = 108$

C FLUTE (OPTIONAL)

B♭ CLARINET (OPTIONAL)

1ST E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1ST B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

E♭ BARITONE SAXOPHONE (OPTIONAL)

1ST B♭ TRUMPET

2ND B♭ TRUMPET

3RD B♭ TRUMPET (OPTIONAL)

1ST TROMBONE

2ND TROMBONE (OPTIONAL)

3RD TROMBONE (OPTIONAL)

GUITAR (OPTIONAL)

PIANO

BASS

DRUMS

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1 2 3 4 5 6 7 8

mp3

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TEN. 1

TEN. 2

TEN. 3

GTR.

PNO.

BASS

DRUMS

Legal Use Preview Requires Purchase

9 10 11 12 13 14 15 16

CONDUCTOR

SCARBOROUGH FAIR

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GR.

PNO.

BASS

DRUMS

17 18 19 20 21 22 23 24

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FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

25 26 27 28 29 30 31 32

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Fill



CONDUCTOR

OPT. REPEAT FOR SOLOS  
PLAY SKQDS. ON CUE

33

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

SARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GRG.

PNO.

BASS

DRUMS

PLAY 1ST TIME ONLY

SUGGESTED SOLO END TIME

SUGGESTED SOLO 1ST TIME

SUGGESTED SOLO 2ND TIME

A mi G A mi E7(#9) A mi G A mi

D mi C D mi A7(#9) D mi C D mi

C mi Bb C mi G7(#9) C mi Bb C mi

m2

33 34 35 36 37 38 39

CONDUCTOR

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes various musical notations, including notes, rests, and dynamic markings. A large red watermark "Legal Use Only Requires Purchase" is overlaid diagonally across the page.

Chord progressions for ALTO 1 and GTR. are as follows:

- ALTO 1: E7(b9), E7(b9), Ami, D7, Ami7, D7, Ami7, D7, Ami7, D7
- GTR.: G7(b9), G7(b9), Cmi, F7, Cmi7, F7, Cmi7, F7, Cmi7, F7, Cmi7, F7, Dmi, G7, Dmi, G7

Measure numbers 40, 41, 42, 43, 44, 45, and 46 are indicated at the bottom of the page.



49

Musical score for CONDUCTOR, featuring parts for FLUTE, CLAR., ALTO 1, ALTO 2, TENOR 1, TENOR 2, BARI., TRP. 1, TRP. 2, TRP. 3, TBN. 1, TBN. 2, TBN. 3, GTR., PNO., BASS, and DRUMS. The score includes a large red watermark: "Legal Use Only Requires Purchase".

47

48

49

50

51

52

53

CONDUCTOR

SCARBOROUGH FAIR

FLUTE

CLAR.

ALTO 1

ALTO 2

TENOR 1

TENOR 2

BARI.

TRP. 1

TRP. 2

TRP. 3

TBN. 1

TBN. 2

TBN. 3

GTR.

PNO.

BASS

DRUMS

54 55 56 57 58 59 60

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