

34b. Auld lang syne

Koželuch

Thomson Vol II (1801), 68

Allegretto

Violin

Voice

Piano

Violoncello

p

The first system of the musical score is in 2/4 time with a key signature of one flat (B-flat). It features four staves: Violin, Voice, Piano, and Violoncello. The Violin part begins with a melodic line. The Voice part is currently silent. The Piano and Violoncello parts provide harmonic support, with the Violoncello starting on a lower register. A dynamic marking of *p* (piano) is placed below the Violoncello staff.

5

f

Should

The second system continues the musical score. It includes a measure number '5' at the beginning. The Violin part has a dynamic marking of *f* (forte). The Voice part has a rest followed by the word 'Should'. The Piano and Violoncello parts continue their accompaniment. There are repeat signs at the end of the system.

9

auld ac-quin-tance be for-got, And ne-ver brought to mind? Should

The third system continues the musical score. It includes a measure number '9' at the beginning. The Voice part has the lyrics: 'auld ac-quin-tance be for-got, And ne-ver brought to mind? Should'. The Piano and Violoncello parts continue their accompaniment.

13

auld ac - quain - tance be for - got, And days o' lang___ syne?

17

mf
Chorus

For auld___ lang___ syne, my dear, For auld___ lang___ syne, We'll
For auld___ lang___ syne, my dear, For auld___ lang___ syne, We'll

21

tak' a cup o' kind - ness yet, For auld___ lang___ syne.
tak' a cup o' kind - ness yet, For auld lang___ syne.

25

The image shows a musical score for 'Auld lang syne'. It consists of three systems of staves. The first system has a vocal line in treble clef and two piano accompaniment staves (treble and bass clefs). The second system has a vocal line in treble clef and two piano accompaniment staves. The third system has a vocal line in treble clef and two piano accompaniment staves. The score includes dynamic markings such as 'f' and repeat signs with first and second endings. The key signature is one flat (B-flat major or D minor).

SHOULD AULD ACQUAINTANCE BE FORGOT.

FROM AN OLD MS. IN THE EDITOR'S POSSESSION.

[BY ROBERT BURNS]

AIR. - AULD LANG SYNE.

SHOULD auld acquaintance be forgot,
And never brought to mind?

Should auld acquaintance be forgot,
And days o' lang syne?

CHORUS. For auld lang syne, my dear,
For auld lang syne,
We'll tak' a cup o' kindness yet,
For auld lang syne.

We twa ha'e run about the braes,
And pu'd the gowans fine;
But we've wander'd mony a weary foot,
Sin' auld lang syne.
For auld lang syne, my dear, &c.

We twa ha'e paidlet i' the burn,
Frae morning sun 'till dine:
But seas between us braid ha'e roar'd
Sin' auld lang syne.
For auld lang syne, my dear,
For auld lang syne,
We'll tak' a cup o' kindness yet,
For auld lang syne.

And there's a hand, my trusty feire,
And gie's a hand o' thine;
And we'll tak a right gude-willie waught,
For auld lang syne.
For auld lang syne, my dear, &c.

And surely ye'll be your pint-stoup,
And surely, I'll be mine;
And we'll tak a cup o' kindness yet,
For auld lang syne.
For auld lang syne, my dear,
For auld lang syne,
We'll tak' a cup o' kindness yet,
For auld lang syne.