

Auld Lang Syne

from: Reid, John. *Songs of Scotland*. Boosey and Co. 1908. p. 62.

C Major

C G C F

8 Should auld acquaint-ance be forgot and nev - er brought to min'?

C G Am F C

5 auld acquaint - ance be for-got, And days o' lang_____ syne? For

C G C F

8 auld_____ lang_____ syne, my dear, For auld_____ lang_____ syne; We'll

C G Am F C

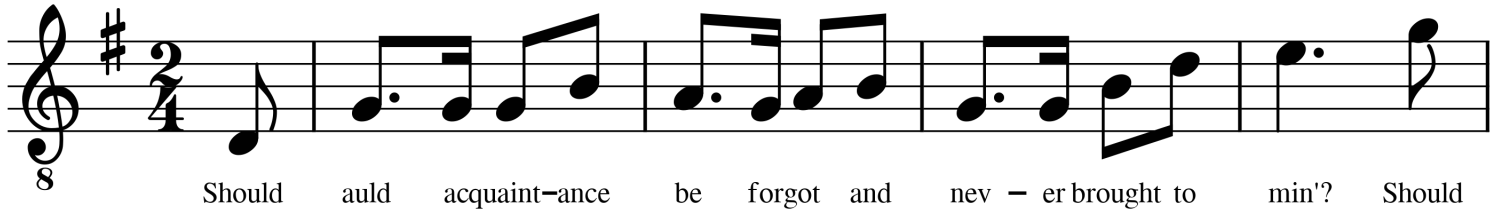
13 tak' a cup o' kind - ness yet, For auld_____ lang_____ syne.

Auld Lang Syne

from: Reid, John. *Songs of Scotland*. Boosey and Co. 1908. p. 62.

G Major

G D G C



8 Should auld acquaint-ance be forgot and nev - er brought to min'? Should

G D Em C G



5 auld acquaint - ance be for-got, And days o' lang_____ syne? For

G D G C



9 auld_____ lang_____ syne, my dear, For auld_____ lang_____ syne; We'll

G D Em C G



13 tak' a cup o' kind - ness yet, For auld_____ lang_____ syne.

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D Major

D A D G

8 Should auld acquaint-ance be forgot and nev - er brought to min'? Should

5 D A Bm G D

8 auld acquaint-ance be for-got, And days o' lang — syne? For

9 D A D G

8 auld — lang — syne, my dear, For auld — lang — syne; We'll

13 D A Bm G D


8 tak' a cup o' kind - ness yet, For auld — lang — syne.

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A Major

A E A D



8 Should auld acquaint-ance be forgot and nev - er brought to min'? Should

A E F#m D A



5 auld acquaint-ance be for-got, And days o' lang — syne? For

A E A D



9 auld — lang — syne, my dear, For auld — lang — syne; We'll

A E F#m D A



13 tak' a cup o' kind - ness yet, For auld — lang — syne.

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E Major

E B E A

8

Should auld acquaint-ance be forgot and nev - er brought to min'? Should

E B C#m A E

5

ould acquaint-ance be for-got, And days o' lang_____ syne? For

E B E A

9

ould_____ lang_____ syne, my dear, For auld_____ lang_____ syne; We'll

E B C#m A E

13

tak' a cup o' kind - ness yet, For auld_____ lang_____ syne.

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B Major

B F# B E

8
Should auld acquaintance be forgot and nev - er brought to min'? Should

B F# G#m E B

5
8
auld acquaint-ance be for-got, And days o' lang — syne? For

B F# B E

9
8
auld — lang — syne, my dear, For auld — lang — syne; We'll

B F# G#m E B

13
8
tak' a cup o' kind - ness yet, For auld — lang — syne.

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G-flat Major

G \flat

D \flat

G \flat

C \flat

8

Should auld acquaintance be forgot and nev - er brought to min'? Should

G \flat

D \flat

E \flat m

C \flat

G \flat

5

auld acquaint-ance be for-got, And days o' lang— syne? For

G \flat

D \flat

G \flat

C \flat

9

auld— lang— syne, my dear, For auld— lang— syne; We'll

G \flat

D \flat

E \flat m

C \flat

G \flat

13

tak' a cup o' kind - ness yet, For auld— lang— syne.

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D-flat Major

D \flat A \flat D \flat G \flat

8

Should auld acquaint-ance be forgot and nev - er brought to min'? Should

D \flat A \flat B \flat m G \flat D \flat

5

ould acquaint-ance be for-got, And days o' lang—— syne? For

D \flat A \flat D \flat G \flat

9

ould— lang—— syne, my dear, For auld— lang—— syne; We'll

D \flat A \flat B \flat m G \flat D \flat

13

tak' a cup o' kind - ness yet, For auld—— lang—— syne.

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A-flat Major

8

Ab Eb Ab Db

Should auld acquaint-ance be forgot and nev - er brought to min'? Should

5

Ab Eb Fm Db Ab

ould acquaint - ance be for-got, And days o' lang — syne? For

9

Ab Eb Ab Db

ould — lang — syne, my dear, For auld — lang — syne; We'll

13

Ab Eb Fm Db Ab

tak' a cup o' kind - ness yet, For auld — lang — syne.

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E-flat Major

E \flat

B \flat

E \flat

A \flat



Should auld acquaint-ance be forgot and nev - er brought to min'? Should

E \flat

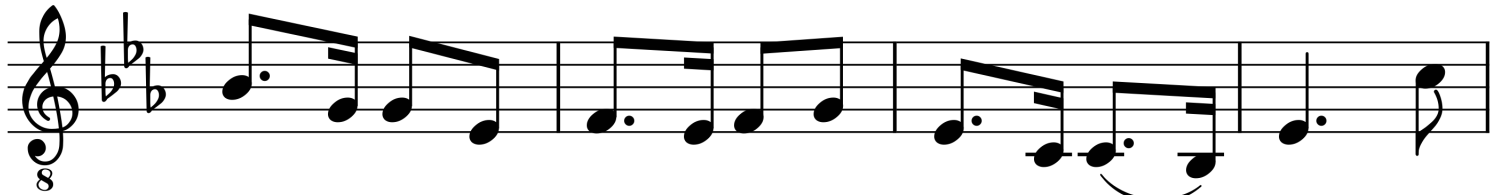
B \flat

Cm

A \flat

E \flat

5



ould acquaint - ance be for-got, And days o' lang — syne? For

E \flat

B \flat

E \flat

A \flat

9



ould — lang — syne, my dear, For auld — lang — syne; We'll

E \flat

B \flat

Cm

A \flat

E \flat

13



tak' a cup o' kind - ness yet, For auld — lang — syne.

Auld Lang Syne

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B-flat Major

8

B♭ F B♭ E♭

Should auld acquaint-ance be forgot and nev - er brought to min'? Should

Detailed description: This block contains the first line of the musical score. It starts with a treble clef, a key signature of two flats (B-flat major), and a 2/4 time signature. The melody begins with a quarter note G4, followed by a dotted quarter note A4, and then a series of eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are: "Should auld acquaint-ance be forgot and nev - er brought to min'? Should". Above the staff, the chords B♭, F, B♭, and E♭ are indicated.

5

B♭ F Gm E♭ B♭

8

ould acquaint - ance be for-got, And days o' lang — syne? For

Detailed description: This block contains the second line of the musical score. The melody continues with a dotted quarter note G4, followed by a quarter note A4, and then eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are: "ould acquaint - ance be for-got, And days o' lang — syne? For". Above the staff, the chords B♭, F, Gm, E♭, and B♭ are indicated.

9

B♭ F B♭ E♭

8

ould — lang — syne, my dear, For auld — lang — syne; We'll

Detailed description: This block contains the third line of the musical score. The melody continues with a dotted quarter note G4, followed by a quarter note A4, and then eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are: "ould — lang — syne, my dear, For auld — lang — syne; We'll". Above the staff, the chords B♭, F, B♭, and E♭ are indicated.

13

B♭ F Gm E♭ B♭

8

tak' a cup o' kind - ness yet, For auld — lang — syne.

Detailed description: This block contains the fourth line of the musical score. The melody continues with a dotted quarter note G4, followed by a quarter note A4, and then eighth notes: G4, F4, E4, D4, C4, B3, A3, G3. The lyrics are: "tak' a cup o' kind - ness yet, For auld — lang — syne.". Above the staff, the chords B♭, F, Gm, E♭, and B♭ are indicated.

Auld Lang Syne

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F Major

F C F B \flat

8
Should auld acquaint-ance be forgot and nev - er brought to min'?' Should

F C Dm B \flat F

5
8
auld acquaint-ance be for-got, And days o' lang — syne? For

F C F B \flat

9
8
auld — lang — syne, my dear, For auld — lang — syne; We'll

F C Dm B \flat F

13
8
tak' a cup o' kind - ness yet, For auld — lang — syne.

19698

SONGS OF SCOTLAND

A SELECTION

BY

JOHN REID

WITH AN ESSAY

BY

JOHN FOORD

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AULD LANG SYNE

Moderato

p *affettuoso*

The piano introduction consists of two staves. The right hand plays a melody of eighth and sixteenth notes in a B-flat major key signature. The left hand provides a harmonic accompaniment with chords and moving lines.

1. Should auld acquaint-ance be for-got, And nev - er brought to min' ? Should

The vocal line begins with a quarter rest, followed by a melody of eighth notes. The piano accompaniment continues with chords in the right hand and a bass line in the left hand.

auld acquaint - ance be for-got, And days o' lang.... syne? For

The vocal line continues with a melody of eighth notes. The piano accompaniment provides harmonic support with chords and a steady bass line.

auld..... lang..... syne, my dear, For auld.... lang..... syne; We'll

The vocal line concludes with a melody of eighth notes. The piano accompaniment continues with chords and a bass line.

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

2.

We twa hæe 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, &c.

3.

We twa hæe paidit in the burn,
 Frae mornin' sun till dine;
 But seas between us braid hæe roard
 Sin' auld lang syne.
 For auld lang syne &c.

4.

And surely you'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, &c.

5.

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