



# BAND EXPRESSIONS™ SERIES

Correlates with Book Two of BAND EXPRESSIONS™

## Auld Lang Syne

Arranged by ROBERT W. SMITH (ASCAP) and MICHAEL STORY (ASCAP)

### INSTRUMENTATION

1	Conductor	4	Trombone	<b>WORLD PARTS</b> Available for download from <a href="http://www.alfred.com/worldparts">www.alfred.com/worldparts</a>
8	C Flute	2	Baritone	
2	Oboe	2	Baritone Treble Clef	
2	Bassoon	4	Tuba	
4	1st B $\flat$ Clarinet	1	Mallet Percussion (Chimes)	
4	2nd B $\flat$ Clarinet	1	Optional Piano/Keyboard	
2	B $\flat$ Bass Clarinet	1	Timpani (Tune: B $\flat$ , E $\flat$ )	
5	E $\flat$ Alto Saxophone	4	Percussion I (Triangle, Wind Chimes, Bass Drum, Optional Kick Drum, Ride Cymbal, Snare Drum)	
2	B $\flat$ Tenor Saxophone	2	Percussion II (Woodblocks, Suspended Cymbal)	
2	E $\flat$ Baritone Saxophone			
4	1st B $\flat$ Trumpet			Horn in E $\flat$
4	2nd B $\flat$ Trumpet			Trombone/Baritone in B $\flat$ Bass Clef
4	Horn in F			Tuba in E $\flat$ Bass Clef
				Tuba in E $\flat$ Treble Clef
				Tuba in B $\flat$ Bass Clef
				Tuba in B $\flat$ Treble Clef

### PROGRAM NOTES

The most recognizable melody for English-speakers during the annual New Year's Eve celebration is AULD LANG SYNE. Robert Burns first published this old Scottish song in the 1796 edition of the book entitled *Scots Musical Museum*. Burns transcribed it (and refined the lyrics) after he heard it sung by an elderly man from the Ayrshire area of Scotland.

It is often said that AULD LANG SYNE is one of the most popular songs in the world, yet few know the lyrics. The term "auld lang syne" literally translates to "old long since" and means "times gone by." The song asks whether old friends and old times will be forgotten, and promises to remember fondly people of the past.

**Please note:** Our band and orchestra music is now being collated by an automatic high-speed system. The enclosed parts are now sorted by page count, rather than score order. We hope this will not present any difficulty for you in distributing the parts. Thank you for your understanding.



It was bandleader Guy Lombardo, not Robert Burns, who popularized the song and turned it into a New Year's tradition. Lombardo first heard AULD LANG SYNE in his hometown of London, Ontario, where it was sung by Scottish immigrants. When he and his brothers formed the famous dance band, "Guy Lombardo and His Royal Canadians," the song became one of their standards. Lombardo played the song at midnight at a New Year's Eve party at the Roosevelt Hotel in New York City in 1929, and a tradition was born. After that, Lombardo's version of the song was played every New Year's Eve from the 1930s until 1976 at the Waldorf-Astoria. In the first years it was broadcast on radio, and then on television. It has been said that AULD LANG SYNE must be played for the American public to really believe that the new year has arrived!

Robert W. Smith and Michael Story's arrangement of AULD LANG SYNE pays tribute to this honored tradition and to the unique sound of "Guy Lombardo and His Royal Canadians." We invite you to join the band and sing along as we honor the old year and celebrate the new.

## NOTES TO THE CONDUCTOR

AULD LANG SYNE correlates with Unit 13 of Band Expressions, Book Two. However, it was written to be performed by bands of multiple levels and to supplement any method book.

The opening phrases literally "count down" the last few ticks of the clock as the old year ends and new year begins. You may wish to stage the woodblocks prominently to enhance the effect.

The arrangement is written for the band to sing or for the entire community to join in the celebration. If the audience is invited to sing, we suggest that the lyrics be printed in the program or projected on a large screen. As stated above, this is one of those melodies that everybody knows, but very few actually know the lyrics! As the band plays the melody for the second time, feel free to turn to the audience again to ensure that they continue to sing.

Depending upon the proficiency level of the ensemble, feel free to interpret this piece in a Guy Lombardo style. We suggest that you obtain a Lombardo recording to play for the band in the rehearsal setting and lead a discussion as to the unique qualities of his style. The saxophones may use vibrato if it is developmentally appropriate for your classroom.

We hope that you, the band and audience enjoy AULD LANG SYNE, and find it to be a valued yearly addition to your holiday concert program. Best wishes for a wonderful performance!

 

CONDUCTOR

Correlated to Unit 12 of Band Expressions Book Two

# Auld Lang Syne

A Holiday Farewell for Band

Arranged by ROBERT W. SMITH (ASCAP)  
and MICHAEL STORY (ASCAP)

Gently ♩ = 88

**C Flute**  
*p* *rit.* Sing

**Oboe**  
*p* *rit.* Should Sing

**Bassoon**  
*p* *rit.* Should

**1 B♭ Clarinets**  
*p* *rit.* Should Sing

**2 B♭ Clarinets**  
*p* *rit.* Should

**B♭ Bass Clarinet**  
*p* *rit.*

**E♭ Alto Saxophone**  
*p* *rit.* *mf*

**B♭ Tenor Saxophone**  
*p* *rit.* *mf*

**E♭ Baritone Saxophone**  
*p* *rit.* *mf*

**1 B♭ Trumpets**  
*p* *rit.* Should Sing

**2 B♭ Trumpets**  
*p* *rit.* Should Sing

**Horn in F**  
*p* *rit.* Should Sing

**Trombone**  
*p* *rit.* Should Sing

**Baritone**  
*p* *rit.* Should

**Tuba**  
*p* *rit.* Should

**Chimes**  
*p* *rit.* Sing

**Mallet Percussion (Chimes)**  
*mf* *rit.* Should Sing

**Timpani**  
Tune: B♭, E♭  
*p* *rit.* Should

**Percussion I (Triangle, Wind Chimes, Bass Drum, Optional Kick Drum, Ride Cymbal, Snare Drum)**  
Triangle *mf* *rit.* Should

**Percussion II (Wood Blocks, Suspended Cymbal)**  
Wood Blocks *mp* *rit.* Susp. Cym. *p* *mf rit.*

5

Warmly

Fl. auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

Ob. auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

Bsn. Cue: Bar. Sax.

1 Cls. auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

2 Cls. auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

B. Cl. Cue: Bar. Sax.

A. Sax. div. *legato*

T. Sax. *legato*

Bar. Sax. *legato*

5

Warmly

1 Tpts. auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

2 Tpts. auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

Hn. auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

Tbn. (opt. 8va) auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

Bar. (opt. 8va) auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

Tuba *mf legato* auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

Mlt. Perc. auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

Timp. auld acquaint - ance be for - got, And nev - er bro't to mind? Should auld acquaint - ance

Ride Cymbal

Perc. I *mf* B.D. (opt. Kick)

Perc. II

Fl. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

Ob. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

Bsn. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

1 Cls. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

2 Cls. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

B. Cl. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

A. Sax. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

T. Sax. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

Bar. Sax. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

1 Tpts. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

2 Tpts. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

Hn. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

Tbn. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

Bar. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

Tuba be for-got, And days of auld lang syne? For auld lang syne, my dear, For

Mlt. Perc. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

Timp. be for-got, And days of auld lang syne? For auld lang syne, my dear, For

Perc. I

Perc. II

Fl. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

Ob. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

Bsn. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

1 Cls. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

2 Cls. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

B. Cl. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

A. Sax. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

T. Sax. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

Bar. Sax. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

1 Tpts. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

2 Tpts. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

Hn. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

Tbn. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

Bar. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

Tuba auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

Mlt. Perc. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

Timp. auld lang syne; We'll tak' a cup o' kind - ness yet For auld lang

Perc. I

Perc. II

*p* *mf*

(Invite Audience to sing)

21

Fl. *mf* *legato* *Play*

Ob. *mf* *legato* *Play*

Bsn. *mf* *legato* *Play*

1 Cls. *mf* *legato* *Play*

2 Cls. *mf* *legato* *Play*

B. Cl. *mf* *legato* *div.* *div.*

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax. *mf*

21

1 Tpts. *mf* *Play*

2 Tpts. *mf* *Play*

Hn. *mf* *Play*

Tbn. *mf* *Play*

Bar. *mf* *legato* *tutti*

Tuba *mf* *legato* *Play*

Mlt. Perc. *mf* *Play*

Timp. *mf* *p*

Perc. I *mf*

Perc. II *mf*

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20 21 22 23 24

29

Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*legato*

*legato*

*legato*

*legato*

*mf*

*p*

*mf*





Fl.

Ob.

Bsn.

1  
Cls.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpts.

2

Hn.

Tbn.

Bar.

Tuba

Mlt. Perc.

Timp.

Perc. I

Perc. II

*p* *mf*

*p* *mf*

37 Broadening

Fl. *f* *molto rall.*

Ob. *f* *molto rall.*

Bsn. *f* *molto rall.*

1 Cls. *f* *molto rall.*

2 Cls. *f* *molto rall.*

B. Cl. *f* *molto rall.*

A. Sax. *div.* *f* *molto rall.* *div.*

T. Sax. *f* *molto rall.*

Bar. Sax. *f* *molto rall.*

37 Broadening

1 Tpts. *f* *molto rall.*

2 Tpts. *f* *molto rall.*

Hn. *f* *molto rall.*

Tbn. *f* *molto rall.*

Bar. *f* *molto rall.*

Tuba *f* *molto rall.*

Mlt. Perc. *f* *molto rall.*

Timp. *p* *f* *mp* *molto rall.* *f*

Perc. I S.D. *molto rall.*

Perc. II *p* *molto rall.* *f*