



Auld Lang Syne

Of Days Gone By

Lyrics by ROBERT BURNS
TRADITIONAL SCOTTISH TUNE
Arranged by JAN FARRAR-ROYCE

INSTRUMENTATION

- 1 Conductor
- 8 1st Violin
- 8 2nd Violin
- 5 3rd Violin (Viola T.C.)
- 5 Viola
- 5 Cello
- 5 String Bass

NOTES TO THE CONDUCTOR

The emotion and nostalgia "of days gone by" make this piece an enduring favorite. With variations in the harmony, this arrangement repeats the melody several times, creating a perfect concert piece or sing-along.

The lyrics date from 1788 when Scottish poet, Robert Burns, set them to a traditional English folk tune. The literal translation of the Scottish title is "Old Long Since." Today we might say "Of Days Gone By." This piece has become a tradition to commemorate the last evening of the old year or graduations.

This piece should be played slow enough to be sung with emotion. Fingerings for recurring passages are not repeated to keep from cluttering the parts, and when sections have several measures of rest, cue notes are included that introduce students to this publishers' technique and to offer the conductor the option to double those parts.

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

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CONDUCTOR SCORE

Duration - 2:10

Lyrics by Robert Burns

Traditional Scottish Tune

Arranged by Jan Farrar-Royce

With feeling (♩ = 90)

Violins

Viola (Violin III)

Cello

String Bass

Vlms.

Vla. (Vln. III)

Cello

Str. Bass

Play ∇ 9

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

8 9 10 11

Vlns.

Vla. (Vln. III)

Cello

Str. Bass

12 13 14 15

16

20

Score for measures 24-27, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass.

Measures 24-27 show the following instrumentation and dynamics:

- Vlns. I & II:** *mf* (mezzo-forte). Measure 25 includes a *V* (Vibrato) marking.
- Vla. (Vln. III):** *pizz.* (pizzicato) and *mp* (mezzo-piano).
- Cello:** *pizz.* and *mp*.
- Str. Bass:** *pizz.*

Measures 24, 25, 26, and 27 are indicated at the bottom of the staves.

Score for measures 28-31, featuring Vlns. I & II, Vla. (Vln. III), Cello, and Str. Bass.

Measures 28-31 show the following instrumentation and dynamics:

- Vlns. I & II:** Measure 30 includes a *4* (fourteenth notes) marking.
- Vla. (Vln. III):** *p* (piano).
- Cello:** *p*.
- Str. Bass:** *p*.

Measures 28, 29, 30, and 31 are indicated at the bottom of the staves.

6

6

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

40 41 42 43

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

44 45 gradual ritard to the end 46 47 48