

# AULD LANG SYNE

FOR MEN'S VOICES, TIN WHISTLE, AND GUITAR

ARRANGED BY KATHLEEN MCGUIRE



COMMISSIONED BY THE BUFFALO GAY MEN'S CHORUS

DIRECTED BY BARB WAGNER

# AULD LANG SYNE

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Music edited by the composer

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*McGuire, Kathleen*  
*Auld Lang Syne* – for men's voices, tin whistle and guitar

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**AULD LANG SYNE** is a traditional, Scottish poem that was adapted by Robert Burns in 1788. In English, a literal translation is “old long since,” or more colloquially: “long, long ago” or “days of long ago.” For hundreds of years, the poem has been set to a traditional folk song, of which there are many variations. The tune used here - the original, pentatonic melody Burns chose to set with the poem - is nowadays less familiar than the modern tune that is most commonly heard sung by revellers in many countries at the stroke of midnight on New Year’s Eve. Burns, when he presented the song to the British Museum, remarked: "The following song, an old song, of the olden times, and which has never been in print, nor even in manuscript until I took it down from an old man's singing, is enough to recommend any air." The original folk song to which it was set was known as: "I fee'd a lad at Michaelmas."

This arrangement was commissioned by the Buffalo Gay Men’s Chorus (NY, USA) in 2009, directed by my dear friend and colleague, Barb Wagner. It was premiered at their December concert that year. It emphasises the song’s Celtic folk roots, including voices imitating bagpipes, melodic ornamentation, and accompaniment provided by tin whistle and acoustic guitar. If alternative instruments are used, note that the tin whistle sounds an octave higher than written and the guitar sounds an octave lower than written. Depending on the acoustic needs of the venue and the size of the vocal ensemble, guitar amplification may be necessary.

Below is a modern translation of the Scottish words and a Scots pronunciation guide from public domain resources. A complete IPA pronunciation guide can also be found on Wikipedia: [Auld Lang Syne](#).

- Kathleen McGuire

POEM	MODERN TRANSLATION	SCOTS PRONUNCIATION
Should auld acquaintance be forgot, and never brought to mind? Should auld acquaintance be forgot, and auld lang syne?	Should <i>old</i> acquaintance be forgot, and never brought to mind? Should <i>old</i> acquaintance be forgot, and <i>old</i> lang syne?	Shid ald akwentans bee firgot, an nivir brocht ti mynd? Shid ald akwentans bee firgot, an ald lang syn?
REFRAIN: For auld lang syne, my jo, for auld lang syne, we'll tak' a cup o' kindness yet, for auld lang syne.	REFRAIN: For auld lang syne, my dear, for auld lang syne, we'll take a cup of kindness yet, for auld lang syne.	REFRAIN: Fir ald lang syn, ma jo, fir ald lang syn, wil tak a cup o kyndnes yet, fir ald lang syn.
And surely ye'll be your pint-stowp! and surely I'll be mine ! And we'll tak a cup o' kindness yet, for auld lang syne.	And surely you'll <i>buy</i> your pint <i>cup</i> ! and surely I'll <i>buy</i> mine! And we'll take a cup o' kindness yet, for auld lang syne.	An sheerly yil bee yur pynt-staup! an sheerly al bee myn! An will tak a cup o kyndnes yet, fir ald lang syn.
We twa ha'e run about the braes, and pu'd the gowans fine; But we've wander'd mony a weary fitt, sin' auld lang syne.	We <i>two have</i> run about the <i>slopes</i> , and <i>picked</i> the <i>daisies</i> fine; But we've wandered <i>many</i> a weary <i>foot</i> , <i>since</i> auld lang syne.	We twa hay rin about the braes, an pood the gowans fyn; Bit weev wandert monae a weery fet, sin ald lang syn.
We twa ha'e paidl'd i' the burn, frae morning sun till dine; But seas between us braid ha'e roar'd sin' auld lang syne.	We <i>two have paddled</i> in the <i>stream</i> , <i>from</i> morning sun till <i>dinner time</i> ; But seas between us <i>broad have roared</i> <i>since</i> auld lang syne.	We twa hay pedit in the burn, fray mornin sun til dyn; But seas between us bred hay roard sin ald lang syn.
And there's a hand, my trusty fiere! and gie's a hand o' thine! And we'll tak' a right gude-willy waught, for auld lang syne.	And there's a hand my trusty <i>friend</i> ! And <i>give us</i> a hand o' thine! And we'll <i>take</i> a right <i>good-will draught</i> , for auld lang syne.	An thers a han, my trustee feer! an gees a han o thyn! And we'll tak a richt gude-willie-waucht, fir ald lang syn.



Commissioned by the Buffalo Gay Men's Chorus, directed by Barb Wagner

# AULD LANG SYNE

For men's voices, tin whistle, and guitar

Traditional Scottish folk song

Arranged by Kathleen McGuire, 2009

Duration: 5 min.

Nostalgically ♩ = 80

The musical score is arranged in a system with seven staves. The top three staves are for voices: Solo (treble clef), Tenor 1 and Tenor 2 (treble clef), and Baritone and Bass (bass clef). The Tin whistle part (sounds 8va) and the Guitar part (sounds 8vb) are in the bottom two staves. The Solo, Tenor 1, Tenor 2, and Baritone/Bass parts consist of whole rests. The Tin whistle part begins with a rest, followed by a melodic line starting on a quarter rest, marked *mf*. The Guitar part begins with a rest, followed by a rhythmic accompaniment of eighth notes, marked *mf* (amplified nylon string acoustic, finger-picking). The score includes a repeat sign after the first two measures. The guitar part includes chord markings: C, C, C, and Em in the first system; and Am, F, C, and Gm7 in the second system. The tempo is indicated as Nostalgically ♩ = 80.

AULD LANG SYNE

9 *mp*

Solo

1. Should auld ac - quain - tance be for - got, and  
3. We — twa ha'e run a - bout the braes, and

T1  
T2 *p* (sing 2nd time only)

B1  
B2 *p* (sing 2nd time only)

Tin  
Wh.

Gtr. *mp*

Dm G C Em

13

Solo

nev - er — brought to mind? — Should auld ac - quain - tance be for - got, — and  
pu'd the gow - ans fine; — But we've wan - der'd mon - y a wea - ry fitt, — sin'

T1  
T2

B1  
B2

Gtr.

A m F C G m7

AULD LANG SYNE

17

Solo

8 auld lang syne? auld lang syne.

(sing both times) *p*

T1  
T2 8 loo. *mp* For auld lang syne, my jo, for

B1  
B2 loo.

Gtr. 17 Dm7 G C Em

21

T1  
T2 8 auld lang syne,

(sing both times) *p*

B1  
B2 we'll tak' a cup o' kind - ness yet, for

Gtr. 21 Am F C Gm7

25

T1  
T2 8 *mp* 2.And sure - ly ye'll be  
4.We twa ha'e paid - l'd

B1  
B2 auld lang syne. Loo, (Play 2nd time only)

Tin  
Wh. *p*

Gtr. 25 Dm7 G C



AULD LANG SYNE

28

T1  
T2

our pint - stowp! and sure - ly I'll be mine!  
i' the burn, frae morn - ing sun till dine.

B1  
B2

loo. *mp* And we'll  
But the

Tin  
Wh.

Em Am F

Gtr.

31

T1  
T2

a cup o' kind - ness yet, for auld lang  
be - tween us braid - ha'e roar'd sin' auld lang

B1  
B2

tak' a cup o' kind - ness yet, for auld lang  
seas be - tween us braid hae roar'd sin' auld lang

Tin  
Wh.

C Gm7 Dm7

Gtr.

AULD LANG SYNE

34

1. *mf* 2. *mf*

T1  
T2  
8  
syne. \_\_\_\_\_ And

B1  
B2  
syne. \_\_\_\_\_ And

Tin  
Wh.  
34 1. (play) 2.

Gtr.  
34 1. G 2. G *mf*

**Maestoso, poco meno mosso**

37

8  
T1  
T2  
there's a hand, my trust - y\_ fiere! and gie's a\_ hand o' thine! \_ we'll

B1  
B2  
there's a hand, my trust - y fiere! and gie's a hand o' thine! And we'll

41

8  
T1  
T2  
tak a right gude - wil - ly waught, for auld lang\_

B1  
B2  
tak' a right gude - wil - ly waught, for auld lang\_

AULD LANG SYNE

44 **A tempo** *mp* (solo or duet - upper harmony optional)

Solo *8* For auld lang — syne, my jo, for

T1  
T2 *8* syne. \_\_\_\_\_

B1  
B2 syne. \_\_\_\_\_

Tin  
Wh. *mp*

Gtr. *mf* *C* *mp* *E m*

48 *8* auld — lang — syne, \_\_\_\_\_

T1  
T2 *mp* we'll tak' a cup o' kind - ness yet, for

B1  
B2 *mp* we'll tak' a cup o' kind - ness yet, for

Tin  
Wh. 48

Gtr. 48 *A m* *F* *C* *G m7*

AULD LANG SYNE

52

Solo

8 We'll tak' a cup o' kind - ness yet, \_\_\_\_\_ for

T1  
T2

8 auld lang\_\_\_ syne. we'll tak' a cup o' kind - ness yet, \_\_\_\_\_

B1  
B2

8 auld lang\_\_\_ syne. \_\_\_\_\_ We'll tak' a cup o'

Tin Wh.

52

D m7 C (no 3rd)

Gtr.

52

Detailed description: This block contains the musical notation for measures 52 through 55. It features five staves: Solo (treble clef), T1/T2 (treble clef), B1/B2 (bass clef), Tin Wh. (treble clef), and Gtr. (treble clef). The Solo part has lyrics: "We'll tak' a cup o' kind - ness yet, \_\_\_\_\_ for". The T1/T2 part has lyrics: "auld lang\_\_\_ syne. we'll tak' a cup o' kind - ness yet, \_\_\_\_\_". The B1/B2 part has lyrics: "auld lang\_\_\_ syne. \_\_\_\_\_ We'll tak' a cup o'". The Tin Wh. part has a measure rest at 52 and 53, then plays notes at 54 and 55. The Gtr. part has a D m7 chord at 52 and C (no 3rd) chords at 53, 54, and 55.

56

Solo

8 auld lang\_\_\_ syne. \_\_\_\_\_

T1  
T2

8 \_\_\_\_\_ for auld lang\_\_\_ syne. \_\_\_\_\_

B1  
B2

8 kind - ness yet, \_\_\_\_\_ for auld lang\_\_\_ syne.

Tin Wh.

56

Gtr.

56

Detailed description: This block contains the musical notation for measures 56 through 59. It features five staves: Solo (treble clef), T1/T2 (treble clef), B1/B2 (bass clef), Tin Wh. (treble clef), and Gtr. (treble clef). The Solo part has lyrics: "auld lang\_\_\_ syne. \_\_\_\_\_". The T1/T2 part has lyrics: "\_\_\_\_\_ for auld lang\_\_\_ syne. \_\_\_\_\_". The B1/B2 part has lyrics: "kind - ness yet, \_\_\_\_\_ for auld lang\_\_\_ syne.". The Tin Wh. part has a measure rest at 56 and 57, then plays notes at 58 and 59. The Gtr. part has chords at 56, 57, 58, and 59.

AULD LANG SYNE

60

Solo

For auld lang syne.

*mf* (imitating bagpipes)

T1  
T2

Huh - mm, \_\_\_ Huh - mm, \_\_\_ Huh - mm, \_\_\_ Huh - mm, \_\_\_

*mf* (imitating bagpipes)

B1  
B2

Huh - mm, \_\_\_ Huh - mm, \_\_\_ Huh - mm, \_\_\_ Huh - mm, \_\_\_

Tin  
Wh.

Gtr.

*poco marcato, a la military drum*

*mf*

64

Solo

*mp*

*senza rit., morendo a niente (as if marching away)*

T1  
T2

Huh - mm, \_\_\_ Huh - mm, \_\_\_ Huh - mm, \_\_\_ Huh - mm, \_\_\_ Huh - mm, \_\_\_

*mp*

B1  
B2

Huh - mm, \_\_\_ Huh - mm, \_\_\_ Huh - mm, \_\_\_ Huh - mm, \_\_\_ Huh - mm, \_\_\_

Tin  
Wh.

Gtr.

*mp* *p*

## Composer Profile

Melbourne-born Kathleen McGuire has worked as a composer, conductor and educator for more than three decades in six countries with orchestras, choirs, ballet, opera and musical theatre including performances at the Sydney Opera House, Carnegie Hall and the Kennedy Center. She spent 18 years living in the United States, where she earned a doctorate in conducting at the University of Colorado, Boulder.

McGuire earned a BMus in composition at the Melbourne Conservatorium of Music, studying with Peter Tahourdin and Barry Conyngham. She has been recognised in the Professional Choral Composer division of The American Prize, including two Special Judges Citations. Her compositional interests, and recent commissions, focus upon social justice issues and affecting positive change through music, including collaborative works *Street Requiem* and *No Excuses!* which have received multiple, international performances and recognition.

Having completed her MMus degree with Distinction at the University of Surrey in the mid-1990s, in 2017 she was selected as an inaugural recipient of the Vice-Chancellor's Alumni Achievement Award for her major choral works and her international reputation in social justice and human rights.

McGuire is a freelance conductor and composer, music director of Tudor Choristers and the Star Chorale, music teacher at Brunswick Secondary College and lectures in the Department of Education and Arts at Australian Catholic University.

# ACOUSTIC GUITAR\*

Commissioned by the Buffalo Gay Men's Chorus, directed by Barb Wagner

## AULD LANG SYNE

For men's voices, tin whistle, and guitar

Words adapted by Robert Burns (1759 – 1796)

Traditional Scottish folk song

Duration: 5 min.

Arranged by Kathleen McGuire, 2009

The musical score is written for a nylon string acoustic guitar in 4/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 4/4 time signature. The key signature has one flat (B-flat). The first staff contains measures 1-4 with chords C, C, Em, and Em. The second staff contains measures 5-8 with chords Am, F, C, and Gm7. The third staff contains measures 9-13 with chords Dm, G, C, Em, and Am. The fourth staff contains measures 14-18 with chords F, C, Gm7, Dm7, and G. The fifth staff contains measures 19-22 with chords C, Em, Am, and F. The score includes dynamic markings: *mf* (mezzo-forte) at the beginning, *mp* (mezzo-piano) at measure 11, and *amplify if needed* at the bottom left. The piece concludes with a double bar line at the end of the fifth staff.

\*amplify if needed

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AULD LANG SYNE - guitar

23 C G m7 D m7 G C

28 E m A m F C

32 G m7 D m7 1. G 2. G

Maestoso,  
poco meno mosso

A tempo

36 C 7 mf

46 E m A m F mp

50 C G m7 D m7 C (no 3rd)

56

63 (poco marcato, a la military drum) mf mp p



# TIN WHISTLE in C

Commissioned by the Buffalo Gay Men's Chorus, directed by Barb Wagner

## AULD LANG SYNE

For men's voices, tin whistle, and guitar

Words adapted by Robert Burns (1759 – 1796)

Traditional Scottish folk song

Duration: 5 min.

Arranged by Kathleen McGuire

6

11

(Play 2nd time only)

31

Maestoso,  
poco meno mosso

37

A tempo

48

53

58