

Auld Lang Syne  
TTTBB a cappella

arr. Timothy C. Takach

pdf download - \$1.85  
printed - \$3.00



# Timothy C. Takach

## Auld Lang Syne

for TTTBB choir a cappella

Written for All is Calm: "The Christmas Truce of 1915"



Timothy C Takach.com

For "All is Calm"

# Auld Lang Syne

Trad. 16th c./Robert Burns

for TTTBB a cappella

Scottish Folk Tune  
arr. Timothy C. Takach (2007)

Slowly

solo *mp* Freely

Tenor

Bass/Bar.

Should auld ac- quaint - ance be for - got,

Oo... \_\_\_\_\_

solo *mf* Freely

T

B

And nev - er brought to mind? Should auld ac- quaint - ance

Oo... \_\_\_\_\_

T

B

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

Oo... \_\_\_\_\_

For auld lang

*soli*

T

B

syne, my dear, For auld lang syne, We'll tak' a cup o'

syne, my dear, For auld lang syne, We'll tak' a cup o'



Auld Lang Syne, arr. Timothy C. Takach

*mf* ♩ = 90

17

Solo

We twa ha'e run a - boot the braes, And

T

kind - nessyet For auld lang syne. Oo... Oo...

B

kind - nessyet For auld lang syne. Oo...

*mp* *tutti*

22

Solo

pu'd the go - wans fine; But we've wan - der'dmo - ny a wear - y foot Sin'

T

Oo...

B

Oo...

*mp*

26

Solo

auld lang syne. For auld lang syne, my dear, For

T

auld lang syne,

B

Oo... auld lang syne,

*p*

Auld Lang Syne, arr. Timothy C. Takach

30

Solo  
 auld lang syne, We'll tak' a cup o'

T  
 auld lang We'll tak' a cup o'

B  
 auld lang syne, We'll tak' a

*mf* = 84

*Ritard* -----

33

Duet  
 We

Solo  
 kind - ness yet For auld lang syne.

T  
 kind - ness yet For auld lang syne.

B  
 cup auld lang syne.

36

Duet  
 twa ha'e paid - l'd i' the burn Frae morn - in' sun till

39

Duet  
 dine, *mp* But seas *f* be - tween us braid ha'e roared Sin' auld lang syne. *p*

T  
 But seas be - tween auld lang syne. For

B  
 But seas be - tween auld lang syne. For

*Ritard* ----- *p* = 78

Auld Lang Syne, arr. Timothy C. Takach

44

T  
 auld — lang — syne, my dear, For auld — lang — syne, We'll

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

48 *f* ♩ = 84

T  
 tak' a cup o' kind - ness yet For auld — lang — syne. And there's a hand, my

B  
 tak' a cup o' kind - ness yet For auld lang syne. And there's a hand, my

53

T  
 trust - y fiere, And gie's a hand o' thine; We'll tak' a cup o' kind - ness yet, For

B  
 trust - y fiere, And gie's a hand o' thine; We'll tak' — a cup o' kind - ness yet, For

58 *mf*

T  
 auld lang — syne. For auld — lang — syne, my dear, For auld lang —

B  
 auld lang — syne. For auld lang syne, my dear, For auld lang

63 *mp* *molto ritard* *p*

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

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

**Scots pronunciation guide:**

Should auld acquaintance be forgot,  
And never brought to mind?  
Should auld acquaintance be forgot,  
And days of 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.

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.

We twa ha'e sported I' the burn  
Frae mornin' sun till dine,  
But seas between us braid ha'e roared  
Sin' auld lang syne.

And here's a hand, my trusty frien',  
And gie's a hand o' thine;  
We'll tak' a cup o' kindness yet,  
For auld lang syne.

**Scots pronunciation guide:**

(i.e. as Scottish dialect would sound)

Shid ald akwentans bee firgot,  
an nivir brocht ti mynd ?  
Shid ald akwentans bee firgot,  
an ald lang syn ?

Fir ald lang syn, ma deer  
fir ald lang syn,  
Wil tak a cup o kyndnes yet,  
fir ald lang syn.

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 hay pedilt in the burn,  
fray mornin sun til dyn ;  
But seas between us bred hay roard  
sin ald lang syn.

An thers a han, my trustee feer !  
an gees a han o thyn !  
Wil tak a cup o kyndnes yet,  
fir ald lang syn.

**IPA pronunciation guide:**

(  
ʃɪd ɔld a.kweŋ.tæns bi fɪr.gɔt,  
an nɪ.vɪr brɔxt tɪ meɪnd ?  
ʃɪd ɔld a.kweŋ.tæns bi fɪr.gɔt,  
an ɔld læŋ seɪn ?

fɪr ɔld læŋ seɪn, mɛ dɪr,  
fɪr ɔld læŋ seɪn,  
wɪl tek ɐ kɔp o keɪnd.nɪs jɛt,  
fɪr ɔld læŋ seɪn.

we twa he: rɪn ɐ.but ðɪ brez,  
an pud ðɪ ɡo.wɪnz feɪn ;  
bɪt wɪv wɑndɛft mo.ne ɐ wɪ.fi fɛt,  
sɪn ɔld læŋ seɪn.

we twa he: pɛ.dɪl tɪn ðɪ bʊrn,  
frɛ mɔr.nɪn sʊn rɪl deɪn ;  
bʌt siz bɪ.twɪn ʌs brɛd he: rɔrd  
sɪn ɔld læŋ seɪn.

an ðɛr z ɐ han, mɛɪ trʊs.tɪ fɪr !  
an ɡɪs ɐ han o ðeɪn !  
wɪl tek ɐ kɔp o keɪnd.nɪs jɛt,  
fɪr ɔld læŋ seɪn.

For perusal purposes only.  
Do not use, copy, or distribute.

Timothy C Takach.com





Inspired by captivating narrative, speculative fiction and making better humans through art, the music of Timothy C. Takach has risen fast in the concert world. Applauded for his melodic lines, thoughtful text choices and rich, intriguing harmonies, Takach has received commissions and performances from Roomful of Teeth, the St. Paul Chamber Orchestra, The U.S. Army Field Band and Soldiers' Chorus, St. Olaf Band, Cantus, The Singers—Minnesota Choral Artists, Lorelei Ensemble, VocalEssence, and numerous other organizations. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, numerous All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat. Takach is a co-creator of the theatrical production of *All is Calm: the Christmas Truce of 1914*, by Peter Rothstein.

Takach studied music composition at St. Olaf College, Northfield, MN, and has frequent national work as a composer-in-residence, presenter, clinician and lecturer. He is a full-time composer and lives in Minneapolis with his wife and two sons.

## Selected vocal works by Timothy C. Takach:

### Mixed Voices

A Worshipper and a Man		SATB a cappella
As the Sunflower Turns on Her God		SSAATBB div, Sop. solo, SSATB soli, a cappella
The Darkling Thrush	(earthsongs)	SATB, SAT soli, a cappella
Even in My Time		3-part treble, piano
Fragile		SATB, hand drum
Joseph		SATB a cappella
MOMENTS IN FILM: A Mural of Change		SATB, piano
MOMENTS IN FILM: Insidious		SATB, piano
MOMENTS IN FILM: Flying Solo		SATB, piano
Neither Angels, Nor Demons, Nor Powers	(Graphite Publishing)	SSATBB a cappella
Nubes Oriebatur: the eruption of Vesuvius		SSATBB a cappella
One Boy Told Me		SATB, piano
Ragnarök		SATB div. a cappella
Su Rahva Koda (The House of Your Kindred)		SSAATTBB a cappella
This Amazing Life		SA(T)B, piano

### Treble Voices

And I Saw		SSAA div. a cappella
Bahihii Waaliidkay Dhaqay		2-part, piano
Cassiopeia		SSA a cappella
Duende		SSAA, floor toms
How to Triumph Like a Girl	(Graphite Publishing)	SSA, piano
There is No Rose	(Lorelei Ensemble)	SSAA, SS soli, a cappella
She Tore a Map	(Graphite Publishing)	SA, piano

### TB Voices

Empty		TB (opt. div), piano, opt. djembe
Goodbye, Then		TBB choir, Bb clarinet, piano
Kin		TB, piano
Luceat Eis		TTTBB a cappella
Mad		TB, piano
Original Harmony	(Colla Voce)	TTBB a cappella
Rough Beast		TTBB, percussion
Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB a cappella

### Large Works

At Home (ca. 15')		SATB, flute, clarinet
Born For This (ca. 16')		SATB, soli, chamber ensemble or concert band
Changed By Beauty (ca. 15')		SATB, cello
Helios (ca. 65')		SATB a cappella
The Longest Nights (ca. 21')		SATB, piano or string quartet
This is How You Love (ca. 35') composed with Jocelyn Hagen		SATB div. a cappella
True North (ca. 16')		SATB, chamber orchestra
We, the Unknown (ca. 40')		TTBB, soloists, chamber orchestra
Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano