

Auld Lang Syne

Ce n'est qu'un au revoir / Abschiedslied

in 12 different styles

2 F Horns

& CD Play Back / Play Along

René Willener

EMR 54173

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1/2 F HORN

Auld Lang Syne

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in 12 different styles

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is illegal!

1. Balladotrot

René Willener

$\text{♩} = 128$

play **A**

5

10 **B**

14

18 **C**

22

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2. Ballaswing

René Willener

♩ = 144 Swing

Musical notation for measures 1-5. The score is in 4/4 time with a key signature of two flats (Bb and Eb). The music features eighth and sixteenth notes, with a triplet of eighth notes in measure 5.

6

Musical notation for measures 6-12. Measure 6 is marked with a box 'A' and the word 'play'. Measure 7 is marked with the word 'play'. The notation includes eighth and sixteenth notes.

13

Musical notation for measures 13-20. The notation consists of quarter and eighth notes with various rests.

21

Musical notation for measures 21-28. Measure 21 is marked with a box 'B'. The notation includes quarter and eighth notes.

29

Musical notation for measures 29-36. The notation consists of quarter and eighth notes with various rests.

37

Musical notation for measures 37-40. The notation includes first and second endings, marked with '1.' and '2.' above the staff.

3. Country Cool

René Willener

♩ = 144 Swing

play **A**

Musical notation for measures 1-6. The score is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody starts with a quarter rest, followed by eighth and quarter notes. The bass line consists of quarter notes. A 'play' instruction is placed above the staff at measure 5.

7

Musical notation for measures 7-14. The melody continues with quarter and half notes, some with slurs. The bass line remains consistent with quarter notes.

15

B

Musical notation for measures 15-22. A section marker **B** is placed above the staff at measure 17. The melody features a long slur over measures 17-18.

23

Musical notation for measures 23-30. The melody continues with quarter and half notes, including a slur over measures 27-28.

31

C

Musical notation for measures 31-38. A section marker **C** is placed above the staff at measure 33. The melody includes a triplet of eighth notes in measure 35.

39

Musical notation for measures 39-45. The melody continues with quarter and half notes, including a slur over measures 42-43.

46

Musical notation for measures 46-52. The melody continues with quarter and half notes, including a slur over measures 49-50.

4. Discopola

A René Willener

♩ = 120

*play**play*

5

Musical notation for measures 5-8, first system. The music is in 4/4 time with a key signature of two flats (B-flat and E-flat). The melody in the upper staff features a series of eighth and quarter notes, while the bass line in the lower staff provides a steady accompaniment of eighth notes.

9

Musical notation for measures 9-12, second system. The melody continues with a mix of eighth and quarter notes, and the bass line maintains its rhythmic pattern.

13

Musical notation for measures 13-16, third system. The musical structure remains consistent with the previous systems.

17

B

Musical notation for measures 17-20, fourth system. A section marker 'B' is placed above the staff at the beginning of measure 17.

21

Musical notation for measures 21-24, fifth system. The notation continues with eighth and quarter notes in both staves.

25

Musical notation for measures 25-28, sixth system. The piece concludes with a final cadence in both staves.

5. Discotram

René Willener

♩ = 112

play

The first system of music consists of two staves in 4/4 time. The key signature has two flats (B-flat and E-flat). The music features a rhythmic pattern of eighth and sixteenth notes with accents, and some slurs. The word 'play' is written above the second staff.

5 **A**

Section A, measures 5-8. The music continues with a melodic line in the upper staff and a supporting bass line in the lower staff, featuring slurs and ties.

9

Measures 9-12. The melodic line continues with slurs and ties, while the bass line provides harmonic support.

13 **B**

Section B, measures 13-16. The music features a similar melodic and bass line structure to the previous sections.

17

Measures 17-20. The melodic line continues with slurs and ties, and the bass line remains consistent.

21 **C**

Section C, measures 21-24. The music continues with the established melodic and bass line patterns.

25

Measures 25-28. The final part of the page shows the continuation of the melodic and bass lines.

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