

# OLD SCOTTISH MELODY

*AULD LANG SYNE*

Setting by  
Charles A. Wiley

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## Complete Band Instrumentation

1 - Full Score  
1 - Piccolo  
4 - 1st Flute  
4 - 2nd Flute  
2 - 1st & 2nd Oboes  
1 - E<sup>b</sup> Clarinet  
3 - 1st B<sup>b</sup> Clarinet  
4 - 2nd B<sup>b</sup> Clarinet  
5 - 3rd B<sup>b</sup> Clarinet  
1 - E<sup>b</sup> Alto Clarinet  
3 - Bass Clarinet

1 - E<sup>b</sup> Contra Bass Clarinet  
2 - 1st & 2nd Bassoons  
2 - 1st E<sup>b</sup> Alto Saxophone  
2 - 2nd E<sup>b</sup> Alto Saxophone  
2 - B<sup>b</sup> Tenor Saxophone  
1 - E<sup>b</sup> Baritone Saxophone  
2 - 1st B<sup>b</sup> Cornet  
2 - 2nd B<sup>b</sup> Cornet  
2 - 3rd B<sup>b</sup> Cornet  
2 - 1st & 2nd B<sup>b</sup> Trumpets  
2 - 1st & 2nd F Horns

2 - 3rd & 4th F Horns  
2 - 1st Trombone  
2 - 2nd Trombone  
2 - 3rd Trombone  
2 - Baritone T.C.  
2 - Baritone B.C.  
4 - Bases  
1 - String Bass  
2 - Cymbals & Chimes  
1 - Timpani

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# OLD SCOTTISH MELODY

(Auld Lang Syne)

Setting by Charles A. Wiley

Slowly and very legato

Score for *Old Scottish Melody* (Auld Lang Syne), Setting by Charles A. Wiley. The score is for a large orchestra and includes the following parts:

- C Piccolo**
- Flutes** (1, 2)
- Oboes**
- E♭ Clarinet**
- B♭ Clarinets** (1, 2, 3)
- E♭ Alto Clarinet**
- B♭ Bass Clarinet**
- Contrabass Clarinet**
- Bassoons** (1, 2)
- E♭ Alto Saxophones** (1, 2)
- B♭ Tenor Saxophone**
- E♭ Baritone Saxophone**
- B♭ Cornets** (1, 2, 3)
- B♭ Trumpets** (1, 2)
- F Horns** (1, 2, 3, 4)
- Trombones** (1, 2, 3)
- Baritone**
- Basses**
- String Bass**
- Timpani**
- Cymbal**

The score is written in 4/4 time and features a variety of dynamics including *pp* (pianissimo), *p* (piano), *mf* (mezzo-forte), and *div.* (divisi). The tempo/mood is marked "Slowly and very legato".

9

Picc.

Fls. 1  
2

Obs.

E♭ Cl.

B♭ Cls. 1  
2  
3

A. Cl.

B. Cl.

Cb. Cl.

Bsns. 1  
2

A. Sax. 1  
2

T. Sax.

Bar. Sax.

9

Cors. 1  
2  
3

Tpts. 1  
2

Hns. 1  
2  
3  
4

Trbs. 1  
2  
3

Bar.

Basses

S. Bs.

Timp.

Cym.

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mf, f, dim., unis., mp, p, a2

## 17 Expressive

Picc.

Fls. 1  
2

Obs.

E♭ Cl.

1

B♭ Cls.  
2  
3

A. Cl.

B. Cl.

Ch. Cl.

Bsns. 1  
2

A. 1  
Saxes. 2

T. Sax.

Bar. Sax.

17 Expressive

Cors.  
1  
2  
3

Tpts. 1  
2

Hns.  
1  
2  
3  
4

Trbs.  
1  
2  
3

Bar.

Basses

S. Bs.

Timp.

Cym.

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**25 Legato - marcato**

This image shows a page from a musical score, likely for a symphony or concert band. The score is written for a large ensemble of instruments, including woodwinds, brass, and percussion. The instruments listed on the left include Piccolo (Picc.), Flutes (Fls. 1, 2), Oboes (Obs.), E♭ Clarinet (E♭ Cl.), B♭ Clarinets (B♭ Cls. 1, 2, 3), A. Clarinet (A. Cl.), B. Clarinet (B. Cl.), C♭ Clarinet (C♭ Cl.), Bassoons (Bsns. 1, 2), Alto Saxophones (A. Sax. 1, 2), Tenor Saxophone (T. Sax.), Baritone Saxophone (Bar. Sax.), Corsos (1, 2, 3), Trumpets (Tpts. 1, 2), Horns (Hns. 1, 2, 3, 4), Trombones (Trbs. 1, 2, 3), Baritone (Bar.), Basses, Chimes, Timpani (Timp.), and Cymbals (Cym.).

The score is written in 4/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. A large section of the score is marked "25 Legato - marcato", indicating a change in tempo and articulation. The dynamic markings include *mf* (mezzo-forte) and *f* (forte). A large red watermark "MUSIC PUBLISHER, INC." is visible across the page, along with the website address "http://www.musicpublisher.com".



More and more legato

Picc. *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Fls. 1 *a2* *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Obs. *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

E♭ Cl. *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

1 *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

B♭ Cls. 2 *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

3 *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

A. Cl. *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

B. Cl. *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Ch. Cl. *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Bsns. 1 *div.* *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

2 *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

A. 1 *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Saxes. 2 *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

T. Sax. *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Bar. Sax. *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

1 *a2* *cresc.* *fff* *molto rit. e dim.* *div.* *p* *ppp*

Cors. 2 *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

3 *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Tpts. 1 *a2* *ff* *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

2 *a2* *ff* *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Hns. 1 *a2* *ff* *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

2 *a2* *ff* *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

3 *a2* *ff* *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

4 *ff* *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Trbs. 1 *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

2 *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

3 *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Bar. *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Basses *unis.* *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

S. Bs. *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

Timp. *fff* *molto rit. e dim.* *p* *ppp*

Cym. *Sus. Cym.* *cresc.* *fff* *molto rit. e dim.* *p* *ppp*

*Crash* *fff*



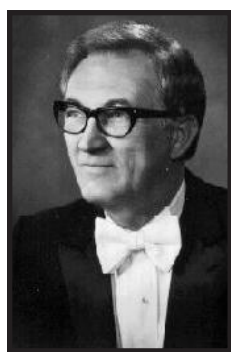
## About the Music - - -

This old Scottish melody, AULD LANG SYNE, in Scottish dialect means *old long since*, or days gone by. These words are the title of a song loved by all English-speaking people. Robert Burns said that he took down the words as he heard and old man sing them, but Burns is usually given credit for writing them. The song is sung to an old Scottish melody. This setting was made for **Mary Gray** and her husband, **Dr. John Gray**, and was first performed by the **Lamar University Symphonic Band** at a Farewell Concert for **Dr. Gray** upon his retirement as President of Lamar University in December, 1976.

**Dr. Gray's** response to *Old Scottish Melody* is recorded in a letter he wrote to **Dr. Wiley** in which he said: "Thank you again from the depths of our hearts for the beautiful and inspiring concert which you and your great concert band dedicated to Mary and me last Friday night. It was a never-to-be-forgotten experience. When you played 'Auld Land Syne' I couldn't keep the tears from running down my cheeks.

Mary and I are very proud of our Lamar University bands. All of these units are the greatest in the land, and your talented and dedicated leadership is a major factor why this is true."

## About the Composer - - -



Founder of TRN in 1973, **Charles A. "Pete" Wiley** strived "to make some contribution, hopefully significant, to the literature of the band/wind ensemble and orchestra."

**Charles Albert "Pete" Wiley** was born into a band-oriented family in Abilene, Texas, in 1925. His father, Dewey O. Wiley (1898-1980), the "Father of Texas Bands" and one of the founders of the national bandmasters fraternity Phi Beta Mu, was director of the Hardin-Simmons University Band when "Pete" (nick-named by his father) was born. His father's brother, Russell L. Wiley (born in 1903), founded the Tri-State Band Festival at Philips University in Oklahoma before serving for most of his career as conductor of bands at the University of Kansas. Influenced not only by relatives, but also by the multitude of famous and infamous musicians who were associated with his father, Charles Wiley started clarinet lessons at the age of nine. Not long afterward he changed to oboe, which he continued to play and teach during his entire career. Beginning in 1942 he spent one year as a student at Texas Tech University (where his father was then band director) before joining the U.S. Navy as a navigator. He participated in the Iwo Jima and Okinawa campaigns and in the occupation of Korea and Japan before returning to the same university for a B.S. degree in mathematics. He later earned the M.Mus. degree at the University of Texas in 1949 and the Ed.D. degree at the University of Colorado in 1962.

Wiley's teaching career began as an assistant director with the Austin, Texas, High School Band in 1949. In 1952 he accepted a position at Lamar State College of Technology (now Lamar University) where he found a fifteen-piece band rehearsing in an area to be shared with the women's ballet class and the men's wrestling team! Under his guidance the instrumental program developed until 350 musicians were in the marching band, 100 in the symphonic band, and 90 in the concert band, all properly housed in a beautiful and large new music building. During his tenure the Lamar University bands performed for numerous national conferences and nationally televised football games in the days when half-times were shown in their entirety. In 1972 the Board of Regents awarded Wiley a \$2000 cash prize and the lifetime title of Regent's Professor for his distinguished teaching. He is a member of the American Bandmasters Association, serving as chairman of the committee which chooses the winner of the ABA-sponsored Ostwald Association, Kappa Kappa Psi (having served as national president), Phi Mu Alpha Sinfonia, Phi Beta Mu (Alpha Chapter), and the Texas Bandmasters Association. He was named the Texas Bandmasters Association's "Bandmaster of the Year" in 1989 and was inducted into the Phi Beta Mu's "Bandmaster Hall of Fame" in 1991. In 1974, with the assistance of his wife, Mary Jane (Stucker), Wiley founded **TRN** Music Publisher. The name, **TRN** - *That's Really Nice*, typifies his original sense of humor and also describes the music he publishes.