

## JAY BOCOOK

For the Columbia (SC) Community Concert Band, Bill Ackerman, Director,  
on the occasion of the band's 30th Anniversary

# O WALY, WALY

(A Rhapsody for Band)

### INSTRUMENTATION

1	Full Score	1	F Horn 1
1	Piccolo	1	F Horn 2
4	Flute 1	1	F Horn 3
4	Flute 2	1	F Horn 4
2	Oboe	2	Trombone 1
1	Bassoon 1	2	Trombone 2
1	Bassoon 2	2	Trombone 3
4	B♭ Clarinet 1	2	Baritone B.C.
4	B♭ Clarinet 2	2	Baritone T.C.
4	B♭ Clarinet 3	4	Tuba
2	B♭ Bass Clarinet	1	String Bass
2	E♭ Alto Saxophone 1	2	Percussion 1
2	E♭ Alto Saxophone 2		Bass Drum, Snare Drum
2	B♭ Tenor Saxophone	2	Percussion 2
1	E♭ Baritone Saxophone		Rain Stick, Sus. Cym., Triangle, Pulli Stick, Small Shaker, Cr. Cym., Tam-Tam, Temple Blocks
3	B♭ Trumpet 1	2	Mallet Percussion
3	B♭ Trumpet 2		Marimba, Bells, Xylophone, Chimes
3	B♭ Trumpet 3	1	Timpani

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## PROGRAM NOTES

"O Waly, Waly" (loosely translated "woe is me") is an English folk song that has been sung since the 1600s. It is more commonly known as "The Water Is Wide," and has been performed and recorded by many of today's top artists. Its roots are unclear, with some claiming Northern Irish origin, while others point to Scotland or England as its birthplace. The text of the song points to the inherent challenges of love ("Love is handsome, love is kind") during the early stages of a relationship. As time progresses, however, even true love can "fade away like a morning dew."

## PERFORMANCE NOTES

The piece opens with an alternate tune to the text of "O Waly, Waly" (measures 1 – 11), as a flute solo. The grace notes should be brought out to project more of a Celtic style. "The Water Is Wide" (measures 12 – 21) should be in a reflective, subdued manner, letting the baritone soloist control the expression. A secondary theme appears in D Major at measure 22, which at first it sounds like a repeat of "Waly, Waly." It is actually an entirely new tune, "Carolina", the state song of South Carolina. Both tunes utilize the same first four notes, (sol, do, re, mi), and it is this four-note segment that binds all elements of the entire work. A Celtic-like development starts at the Allegro (measure 34), which uses the four-note motif to start an original tune in a minor key. Exact rhythmic precision in the percussion is very important to the success of this section. A long build starts at measure 131, using a four-note motif similar to the original that leads to the climax of the piece at measure 139. Here "The Water Is Wide" returns as a grand Maestoso, now in the key of B<sup>b</sup> Major. At measure 147, both "Waly, Waly" and "Carolina" are heard simultaneously, and the piece concludes with a powerful coda containing fragments of both songs and powerful harmonies.

## ABOUT THE COMPOSER

Jay Bocook, composer, arranger, conductor, and educator, is a native of Clearwater, Florida. He completed a Master of Music Education from Northeast Louisiana University where he served as staff arranger and conductor of the concert band. Upon completion of his graduate work, Mr. Bocook moved to South Carolina as director of bands at Travelers Rest High School, where he built the band program into a nationally recognized organization culminating with the National Band Association's highest accolade: one of the "Top Ten Marching Bands in the U.S."

While at Travelers Rest, Mr. Bocook was also writing band music for Jenson Publications of Milwaukee, Wisconsin. This relationship flourished into his full-time appointment as Jenson's Director of Band Publications in 1980. Over the next few years, he established himself as one of the top composers and arrangers of band music in the country, including arrangements for the opening and closing ceremonies at the 1984 Olympic Games in Los Angeles. In 1982, he was appointed director of bands at Furman University, and throughout the 1980s, his symphonic and marching bands were regarded as among the top collegiate ensembles in the nation. Since 1988, he has been associated with some of the top Drum Corps in the country as arranger and music consultant, notably the Spirit of Atlanta and most recently the Cadets of Bergen County.

In the summer of 1990, he lectured at the AMBOC conventions in Sydney and Perth, Australia. Mr. Bocook is widely in demand as a clinician, conductor and adjudicator in the U.S. and Canada. He is a Yamaha clinician and remains a principal composer and arranger for Hal Leonard Corporation.

# O WALLY, WALLY

(A Rhapsody for Band)

JAY BOCOOK (ASCAP)

Duration - 5:00

Molto tranquillo ( $\text{J} = 60$ )

The musical score consists of 20 staves of music for a band. The instruments listed on the left are Piccolo, Flute 1, 2, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2, 3, B♭ Bass Clarinet, E♭ Alto Sax. 1, 2, B♭ Tenor Sax., E♭ Bari. Sax., B♭ Trumpet 1, B♭ Trumpet 2, 3, F Horn 1, 2, F Horn 3, 4, Trombone 1, 2, Trombone 3, Baritone, Tuba, String Bass, Percussion 1, Percussion 2, Marimba, Mallet Perc., and Timpani. The score is in common time (indicated by a '4') and includes measures 1 through 6. Measure 1: Piccolo, Flute 1, 2, Oboe, Bassoon, B♭ Clarinet 1, B♭ Clarinet 2, 3, B♭ Bass Clarinet, E♭ Alto Sax. 1, 2, B♭ Tenor Sax., E♭ Bari. Sax., B♭ Trumpet 1, B♭ Trumpet 2, 3, F Horn 1, 2, F Horn 3, 4, Trombone 1, 2, Trombone 3, Baritone, Tuba, String Bass, Percussion 1, Percussion 2, Marimba, Mallet Perc., Timpani. Measure 2: Flute 1, 2 (Solo,  $mp$ ), B♭ Clarinet 1, B♭ Clarinet 2, 3, B♭ Bass Clarinet, E♭ Alto Sax. 1, 2, B♭ Tenor Sax., E♭ Bari. Sax., B♭ Trumpet 1, B♭ Trumpet 2, 3, F Horn 1, 2, F Horn 3, 4, Trombone 1, 2, Trombone 3, Baritone, Tuba, String Bass, Percussion 1, Percussion 2, Marimba, Mallet Perc., Timpani. Measure 3: Flute 1, 2, B♭ Clarinet 1, B♭ Clarinet 2, 3, B♭ Bass Clarinet, E♭ Alto Sax. 1, 2, B♭ Tenor Sax., E♭ Bari. Sax., B♭ Trumpet 1, B♭ Trumpet 2, 3, F Horn 1, 2, F Horn 3, 4, Trombone 1, 2, Trombone 3, Baritone, Tuba, String Bass, Percussion 1, Percussion 2, Marimba, Mallet Perc., Timpani. Measure 4: Flute 1, 2, B♭ Clarinet 1, B♭ Clarinet 2, 3, B♭ Bass Clarinet, E♭ Alto Sax. 1, 2, B♭ Tenor Sax., E♭ Bari. Sax., B♭ Trumpet 1, B♭ Trumpet 2, 3, F Horn 1, 2, F Horn 3, 4, Trombone 1, 2, Trombone 3, Baritone, Tuba, String Bass, Percussion 1, Percussion 2, Marimba, Mallet Perc., Timpani. Measure 5: Flute 1, 2, B♭ Clarinet 1, B♭ Clarinet 2, 3, B♭ Bass Clarinet, E♭ Alto Sax. 1, 2, B♭ Tenor Sax., E♭ Bari. Sax., B♭ Trumpet 1, B♭ Trumpet 2, 3, F Horn 1, 2, F Horn 3, 4, Trombone 1, 2, Trombone 3, Baritone, Tuba, String Bass, Percussion 1, Percussion 2, Marimba, Mallet Perc., Timpani. Measure 6: Flute 1, 2, B♭ Clarinet 1, B♭ Clarinet 2, 3, B♭ Bass Clarinet, E♭ Alto Sax. 1, 2, B♭ Tenor Sax., E♭ Bari. Sax., B♭ Trumpet 1, B♭ Trumpet 2, 3, F Horn 1, 2, F Horn 3, 4, Trombone 1, 2, Trombone 3, Baritone, Tuba, String Bass, Percussion 1, Percussion 2, Marimba, Mallet Perc., Timpani.

Picc. 8  
 Fl. 1, 2 12  
 Ob. Solo  
 Bsn. Bar.  
 Cl. 1 3  
 Cl. 2, 3 3  
 Bs. Cl. 3  
 A. Sx. 1, 2 3  
 T. Sx. Bar.  
 B. Sx. 3  
 Tpt. 1 8  
 Tpt. 2, 3 12  
 Horn 1, 2 3  
 Horn 3, 4 3  
 Tbn. 1, 2 3  
 Tbn. 3 3  
 Bar. Solo  
 Tuba pizz.  
 St. Bs. 3  
 Perc. 1 3  
 Perc. 2 Sus. Cym.  
 Mlt. Perc. 3  
 Timp. 3

Picc. 8  
 Fl. 1, 2 12  
 Ob. Solo  
 Bsn. Bar.  
 Cl. 1 3  
 Cl. 2, 3 3  
 Bs. Cl. 3  
 A. Sx. 1, 2 3  
 T. Sx. Bar.  
 B. Sx. 3  
 Tpt. 1 8  
 Tpt. 2, 3 12  
 Horn 1, 2 3  
 Horn 3, 4 3  
 Tbn. 1, 2 3  
 Tbn. 3 3  
 Bar. Solo  
 Tuba pizz.  
 St. Bs. 3  
 Perc. 1 3  
 Perc. 2 Sus. Cym.  
 Mlt. Perc. 3  
 Timp. 3

Picc. 8  
 Fl. 1, 2 12  
 Ob. Solo  
 Bsn. Bar.  
 Cl. 1 3  
 Cl. 2, 3 3  
 Bs. Cl. 3  
 A. Sx. 1, 2 3  
 T. Sx. Bar.  
 B. Sx. 3  
 Tpt. 1 8  
 Tpt. 2, 3 12  
 Horn 1, 2 3  
 Horn 3, 4 3  
 Tbn. 1, 2 3  
 Tbn. 3 3  
 Bar. Solo  
 Tuba pizz.  
 St. Bs. 3  
 Perc. 1 3  
 Perc. 2 Sus. Cym.  
 Mlt. Perc. 3  
 Timp. 3

Picc.

Fl. 1, 2

All  
a2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

*mp*

*a2*

*mp*

*a2*

*mp*

*a2*

*mp*

*p* — *mp*

22 Poco più mosso ( $\downarrow = 72$ )

Picc.

Fl. 1, 2

All  
Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Sus. Cym.

Triangle *mp*

Mlt. Perc.

Timp.

20 21 22 *mf* 23 24 25

*Rit.*

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt. Perc.

Timp.





52

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt. Perc.

Timp.

52

48      49 *mf*      50      51      52      53      54

Picc. 60  
 Fl. 1, 2  
 Ob.  
 Bsn.  
 Cl. 1  
 Cl. 2, 3  
 Bs. Cl.  
 A. Sx. 1, 2  
 T. Sx.  
 B. Sx.  
 Tpt. 1 60  
 Tpt. 2, 3  
 Horn 1, 2  
 Horn 3, 4  
 Tbn. 1, 2  
 Tbn. 3  
 Bar.  
 Tuba  
 St. Bs.  
 Perc. 1  
 Perc. 2  
 Mlt. Perc.  
 Timp.

55      56      57      58      59 *f*      60 *mf*      61

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 O Waly, Waly - 11

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt. Perc.

Timp.

62 *mp*

63

64

65

66

67

68

69

Picc. 72  
 Fl. 1, 2  
 Ob.  
 Bsn.  
 Cl. 1  
 Cl. 2, 3  
 Bs. Cl.  
 A. Sx. 1, 2  
 T. Sx.  
 B. Sx.  
 Tpt. 1  
 Tpt. 2, 3  
 Horn 1, 2  
 Horn 3, 4  
 Tbn. 1, 2  
 Tbn. 3  
 Bar.  
 Tuba  
 St. Bs.  
 Perc. 1  
 Perc. 2  
 Milt. Perc.  
 Timp.

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

80

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O Waly, Waly - 14

Picc. 89  
 Fl. 1, 2  
 Ob.  
 Bsn.  
 Cl. 1  
 Cl. 2, 3  
 Bs. Cl.  
 A. Sx. 1, 2  
 T. Sx.  
 B. Sx.  
 Tpt. 1  
 Tpt. 2, 3  
 Horn 1, 2  
 Horn 3, 4  
 Tbn. 1, 2  
 Tbn. 3  
 Bar.  
 Tuba  
 St. Bs.  
 Perc. 1  
 Perc. 2  
 Mlt. Perc.  
 Timp.

83      84      85      86      87      88      89

Cr. Cym.  
 f  
 ff  
 ff

04003070  
 O Waly, Waly - 15

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt. Perc.

Timp.

95

*(Snares off)*

*f*

*ff*

Tam-Tam

*sffz*

101

Picc. *mf*

Fl. 1, 2 *mf*

Ob. *mf*

Bsn. *mf* *mp*

Cl. 1 *mp*

Cl. 2, 3 *mp*

Bs. Cl. *mf* *p* *mp*

A. Sx. 1, 2 *mf*

T. Sx.

B. Sx. *mf* *p* *mp*

Tpt. 1

Tpt. 2, 3

Horn 1, 2 *mp*

Horn 3, 4 *mp*

Tbn. 1, 2 *mf* *mp*

Tbn. 3 *mf*

Bar. *mf* *mf*

Tuba *mf* *mp*

St. Bs. *mf* *mp*

Perc. 1 *mf* *mp*  
Temple Blks.

Perc. 2

Milt. Perc. *mf* *mp*

Tim. *mf* *mp* Xylo.





119

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt. Perc.

Timp.

*End Solo*

*Play*

*Open*

*Open a2*

*(Snares on)*

*Marimba*

*Pulli Stick*

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt. Perc.

Timp.

**131**

127      128 *f*      129      130      131 *mp*      132      133      134



Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

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O Waly, Waly - 23

141

142 *f*

143 *ff*

144

145

147

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Milt. Perc.

Timp.

147

146 *mf*

147 *ff*

148

149



Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt. Perc.

Tim.

Picc.

Fl. 1, 2

Ob.

Bsn.

Cl. 1

Cl. 2, 3

Bs. Cl.

A. Sx. 1, 2

T. Sx.

B. Sx.

Tpt. 1

Tpt. 2, 3

Horn 1, 2

Horn 3, 4

Tbn. 1, 2

Tbn. 3

Bar.

Tuba

St. Bs.

Perc. 1

Perc. 2

Mlt. Perc.

Timp.

Rit.

*a<sup>2</sup>*

Rit.

*ff*

*sf*

*Cr. Cym.*

*Ch.*

*solo*