

JAZZ BEGINNINGS SERIES

Belwin™ JAZZ
a division of Alfred

Billy Boy

Traditional

Arranged by Victor López

INSTRUMENTATION

Conductor	1st Trombone
1st E \flat Alto Saxophone	2nd Trombone (Optional)
2nd E \flat Alto Saxophone	Guitar Chords
1st B \flat Tenor Saxophone	Guitar (Optional)
2nd B \flat Tenor Saxophone (Optional)	Piano
1st B \flat Trumpet	Bass
2nd B \flat Trumpet (Optional)	Drums

Optional/Alternate Parts

1st C Flute
2nd C Flute
1st B \flat Clarinet
2nd B \flat Clarinet
E \flat Baritone Saxophone
Vibraphone
Tuba (Doubles Bass)
Horn in F (Doubles 1st Trombone)
Baritone Horn T.C./B \flat Tenor Saxophone (Doubles 1st Trombone)

NOTES TO THE CONDUCTOR

Billy Boy is a popular 19th-century English nursery rhyme. One of the most significant characteristics of nursery rhymes is their simple yet catchy melodies and lyrics.

To assist in teaching and rehearsing this chart with your band, note that there are a few interesting rhythm patterns that repeat. Perhaps review these rhythmic figures to help the students build familiarity. Before beginning a rehearsal, consider conducting a review of rhythms, repetition, and patterns throughout the chart.

For example:

- 1) The rhythmic figure at m. 1 appears again at m. 21, m. 57, and mm. 66–68.
- 2) The rhythmic figures at mm. 3–6 appear again, with a little variation, at mm. 44–49.
- 3) The guitar and piano play the same figures at mm 7–13, mm. 13–20, and so forth.

At mm. 23–26, mm. 39–42, and mm. 49–50 make certain that all crescendos and diminuendos start and end at the same dynamic level.

Articulations should be played as written. Staccatos are played short but not clipped or too short, and the marcato, or rooftop accent, is to be played detached and accented—think “daht.” The two-eighth-note grouping of tenuto/staccato is typically articulated as “doo-dit.”

On beat 3 of m. 49, the piece begins to modulate to C major. At m. 51, the new key signature has been intentionally omitted to avoid the sharps that would be in the new key signature for B \flat and E \flat instruments, therefore accidentals have been used instead. Work on mm. 49–50 to ensure a smooth transition to m. 51.

Lastly, at m. 66 to the end, note the ‘poco a poco cresc.’ Work on building little by little until the last note.

Overall, I believe that the students and audiences are going to enjoy this arrangement of *Billy Boy*. Don’t be surprised when you hear the audience singing or humming along.

Enjoy!

—Victor López



**Victor
López**

Victor López is a highly acclaimed educator, composer, arranger, and adjudicator. He holds music degrees from the University of Florida and Florida International University, with an Ed.D. in Educational Administration and Supervision. He has served as director of bands at the middle and senior high school levels and as an administrator in the Miami-Dade County Public Schools. He has recorded and performed with various artists and has appeared in numerous music videos. He has over 450 compositions/arrangements published as an exclusive composer, arranger and clinician for Alfred Music.

BILLY BOY

Traditional
Arranged by Victor López

MODERATELY $\text{♩} = 126$

1st C FLUTE (OPTIONAL)

2ND C FLUTE (OPTIONAL)

1st B♭ CLARINET (OPTIONAL)

2ND B♭ CLARINET (OPTIONAL)

1st E♭ ALTO SAXOPHONE

2ND E♭ ALTO SAXOPHONE

1st B♭ TENOR SAXOPHONE

2ND B♭ TENOR SAXOPHONE (OPTIONAL)

1st B♭ TRUMPET

2ND B♭ TRUMPET (OPTIONAL)

1st TROMBONE

2ND TROMBONE (OPTIONAL)

GIUITAR (OPTIONAL)

PIANO

BASS

DRUMS (w/COUSSELL)

N.C. E^b/F F E^b/F B^7

N.C. E^b/F F E^b/F B^7

FILL ----- H.H. CLOSED

1 2 3 4 5 6 7 8

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

9 10 11 12 13 14 15 16 17

15

FILL

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

23

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18 19 20 21 22 23 24 25 26

Chords: Cm7, F7, Dm7, Ebm7, Dm7, G7, Cm7, Bb

Dynamic: m2

Tempo: N.C.

Drum: FILL

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

27 28 29 30 31 32 33 34 35

FILL

CONCELL (ON STAND)

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The image shows a page of a musical score for the piece 'Billy Boy'. The score is arranged for a full orchestra and includes parts for Flute 1 and 2, Clarinet 1 and 2, Alto 1 and 2, Tenor 1 and 2, Trumpet 1 and 2, Trombone 1 and 2, Guitar, Piano, Bass, and Drums. The music is written in a key signature of two flats (B-flat major or D minor) and a 4/4 time signature. The page number is - 4 - and the conductor's name is BILLY BOY. A large red watermark reading 'PREVIEW Only Requires Purchase' is overlaid diagonally across the score. The score includes dynamic markings such as *mf* and *mp*, and performance instructions like 'FILL' and 'CONCELL (ON STAND)'. The bottom of the page shows measure numbers 27 through 35.

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

36 37 38 39 40 41 42 43 44

Chords: Cm7, F7, Dm7, Ebm7, Dm7, G7, Cm7, F7, Eb6, Eb/f

Rehearsal Mark: 39

Dynamic: mf

Tempo: Allegretto

Key Signature: B-flat major

Time Signature: 4/4

Section: CONDUCTOR

Page: - 5 -

Title: BILLY BOY

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

51

45 46 47 48 49 50 51 52

FILL

CONSOLE (ON STAND)

FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

58 59 60 61

53 54 55 56 57 58 59 60 61

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FLUTE 1

FLUTE 2

CLAR. 1

CLAR. 2

ALTO 1

ALTO 2

TENOR 1

TENOR 2

TRP. 1

TRP. 2

TBN. 1

TBN. 2

GTR.

PNO.

BASS

DRUMS

62 63 64 65 66 67 68 69

POCO A POCO CRESC.

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