

**BOUND FOR SOUTH
AUSTRALIA**

*for 3-5 oct.
handbells*

Traditional sea shanty
arr. Alex Guebert (2015)

Bound for South Australia – arr. Alex Guebert – 2015 – 3-5 oct. handbells

Rehearsal and Performance Notes

For the conductor:

- In the introduction (mm.1-5), each measure is broken by a fermata, so each can be taken very freely in terms of tempo and rubato. My suggestion is this:
 - m.1: quarter note = 100; allow a long fermata for SB to take effect
 - m.2: quarter note = 80, with a small *rit.* at the last three notes
 - m.3: quarter note = 60; give enough time for swings. Swings need not be fast here.
 - m.4: quarter note = 80, with a small *rit.* at the last three notes
 - m.5: quarter note = 80, with a small *rit.* at the last two notes
- If you want the *whole* piece to be energetic, lively and fast; or if you don't want to or cannot use singing bells for any reason, omit the introduction and start at m.6.
- If perc. is not available, omit mm.6-9; the LV notes should damp at the downbeat of m.9.
- In the “sing-along” section at mm. 53-62, you have many options:
 - Have the handbells play mallet clicks and mallets on pads or not. It makes sense to have treble ringers click and bass ringers mallet the pads.
 - If perc. is not used, you must do the above. If perc. is used, the above is optional.
 - Have the ringers play the notes, or not. (Those not playing bells can play mallet clicks or mallets on pads.)
 - If you incorporate singing, you can omit the bells in this section, but it's not recommended.
 - Have the ringers sing the melody (words are provided), or not. Split the group into women (sing treble notes) and men (sing bass notes), or split the group by treble and bass ringers. If the ringers do not sing, the audience can sing here instead. Or, ringers and audience can sing.
 - If you don't incorporate singing, you must use the bells in this section.
 - You can extend this section by repeating it, for as many times as you'd like. If you do this, use the standard second, third, etc. verses of “Bound for South Australia”, which vary in exact wording and can be easily found online.
- With standard ringing positions, the B6C7 ringer will have only B6 in this piece. It's therefore advisable to give this person the D7 or eliminate the position by combining the B6 with the C6A6 or A5B5 positions.

For the group:

- If you pick-lifted or mart-lifted a bell in m.1, start “singing” the bell as soon as the sound has decayed to a point where your dowel will not cause buzzing.
- If your SB bell plays in m.3, play (and swing) it as marked, and then start singing it; again, gently.
- Stop “singing” the bell on the downbeat of m.5, but don't damp until the downbeat of m.9.

Program Notes

“Bound for South Australia” is a fisherman's song, or “sea shanty”, with a rousing refrain. This arrangement calls for tower swings and martellato-lifts that emulate the motions of ship-work (*Heave away! Haul away!* from the refrain). It was commissioned for the Concordia University Irvine handbell tour to Australia, which included a visit to South Australia.

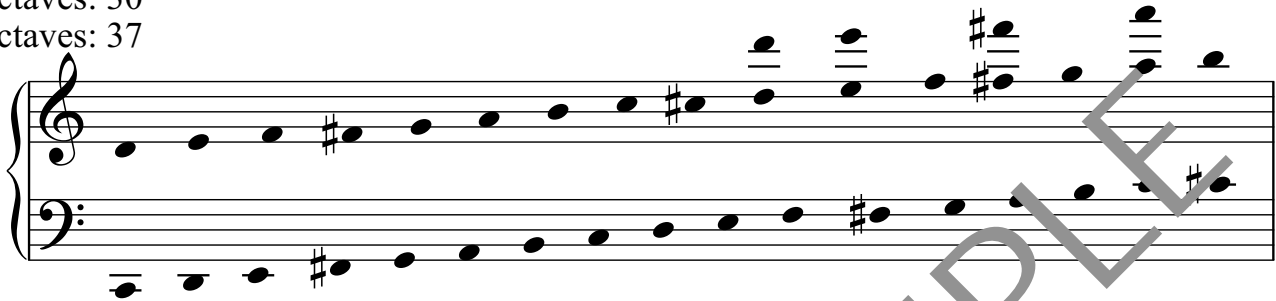
Bound for South Australia

traditional sea shanty

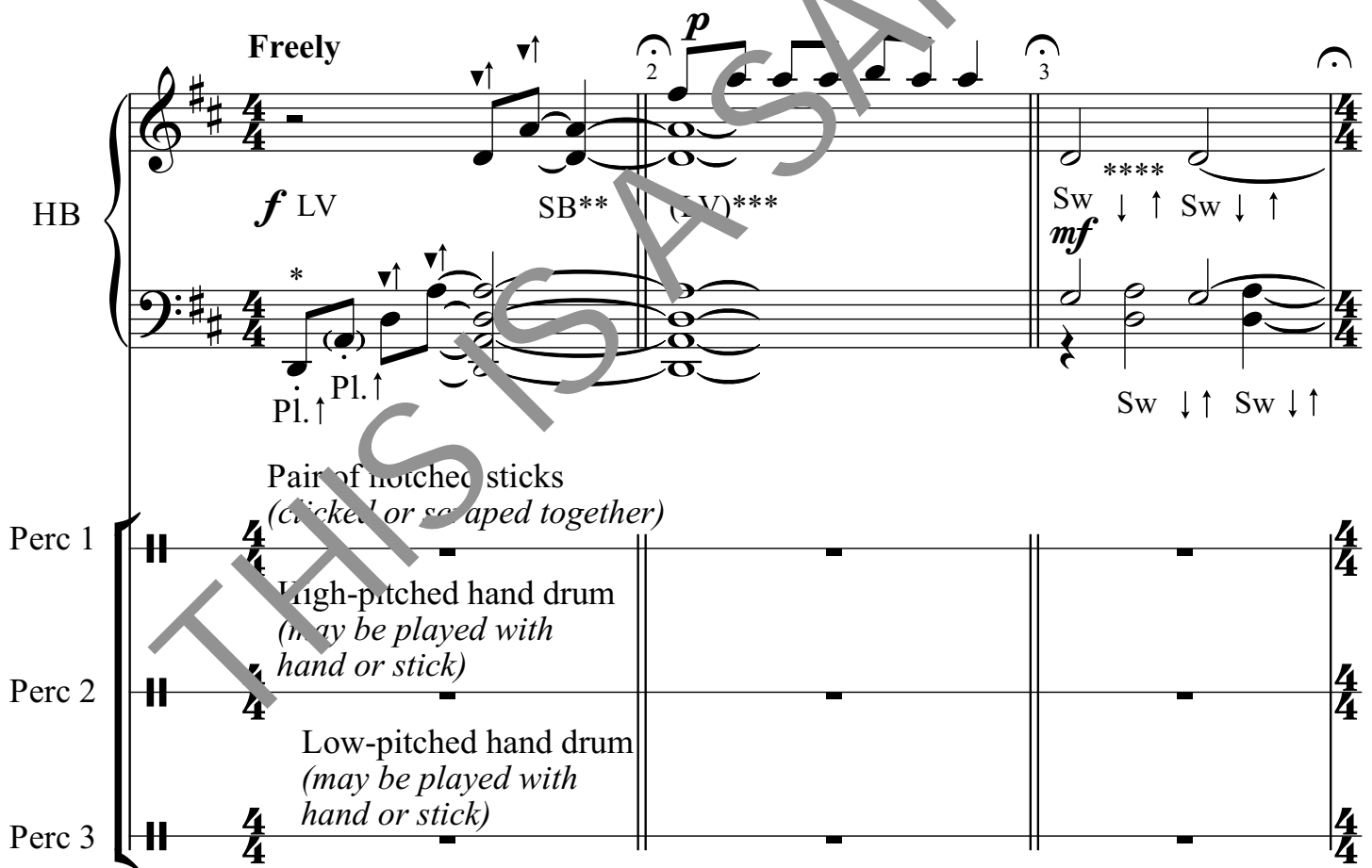
Handbells used:
3 octaves: 26
4 octaves: 30
5 octaves: 37

3-5 octave handbells + optional percussion

arr. Alex Guebert
2015



3-octave groups play all notes.
4-octave groups omit notes in ().
5-octave groups play all notes.



HB

Freely

f LV SB** (LV)*** Sw ****
mf Sw ↓ ↑ Sw ↓ ↑

Pl. ↑ Pl. ↑ Sw ↓ ↑ Sw ↓ ↑

Perc 1

Perc 2

Perc 3

Pair of notched sticks
(clicked or scraped together)

High-pitched hand drum
(may be played with hand or stick)

Low-pitched hand drum
(may be played with hand or stick)

- *3- and 4-octave groups: start on beat 2 of m. 1.
- **After your pluck-lift or mart-lift, start singing the bell when possible.
- ***LV the melody; keep SB the notes from m. 1 until m. 5, then LV them until m. 7.
- ****Swings need not be in tempo. Resume SB after your second swing, when possible.

Rousing ♩=120

p LV

4 5 6

end SB
(cont. LV)
mf

Rousing ♩=120

4/4 4/4 4/4

f

7 8 9

Sw ↓ ↑
mp

p

p

p

10 11 12

Sw ↓ ↑ Sw ↓ ↑ Sw *cresc.* ↓ ↑

cresc. *cresc.* *cresc.*

13 14 15

Sw ↓ ↑ Sw ↓ ↑ *f* *mf*

f *f* *f*

This musical score page contains measures 16 through 26. It is written for piano and three horns. The piano part is in treble and bass clefs with a key signature of two sharps (D major). Measures 16-19 are in 2/4 time, while measures 20-26 are in 4/4 time. The piano part features a complex rhythmic accompaniment with many beamed eighth and sixteenth notes, often with grace notes. Dynamic markings include *mp* at measure 23 and *ff* at measure 25. The three horns (trumpets and trombones) enter in measure 25 with a strong *f* dynamic. The score includes various performance instructions such as accents, slurs, and breath marks (R) for the horns.

27 28 29 30 Sw ↓ ↑

mf

mf

mf

mf

31 Sw ↓ ↑ 32 Sw ↓ ↑ 33 Sw ↓ ↑ *p*

ff

ff

ff

ff

34 35 36 37

Measures 34-37 of the piano score. Measure 34 starts with a piano (*p*) dynamic and features a series of eighth notes in the right hand and rests in the left hand. Measures 35 and 36 continue with similar rhythmic patterns. Measure 37 features a long, sustained note in the right hand and a similar note in the left hand, both marked with a fermata.

38 39 40 41

Measures 38-41 of the piano score. Measure 38 has a mezzo-forte (*mf*) dynamic. Measures 39 and 40 include markings for "LV" (Left Hand) and "Sw" (Swing) with downward arrows. Measure 41 includes markings for "R" (Right Hand) and "Sw" with downward arrows.

42 43 44 45

Measures 42-45 of the piano score. Measure 42 includes markings for "R" (Right Hand) and "Sw" with downward arrows. Measure 43 has a fortissimo (*ff*) dynamic. Measure 44 includes markings for "R" (Right Hand) and "Sw" with downward arrows. Measure 45 includes markings for "R" (Right Hand) and "Sw" with downward arrows.

Measures 42-45 of the piano score, showing the right hand part. Measures 43, 44, and 45 are marked with a fortissimo (*f*) dynamic and include accents (>) over the notes.

46 47 48

f *ff*

49 50 51 52

stomp

stomp

stomp

stomp

53 54 55

Mallet clicks (opt.)*

Mallets on pad (opt.)*

In South Aus-tra-lia I was born_

*Options in this section: see program notes on page 2

56 57

In South Aus - tra - lia 'round Cape Horn_

Heave a - way! Haul a- way!_____ We're

58

59

Oh haul a-way you ru-ler king!

bound for South Aus-tra-lia!

stomp

stomp

stomp

60

61

Haul a-way, you'll hear me sing: We're

Heave a-way! Haul a-way! We're

62 bound for South Aus-tra - lia! *ff*

63 R

64 bound for South Aus-tra - lia!

65 66 67

f *ff*

68 69 70 Sk 71

fff

ff *ff* *ff*

ff

72 Sk

73 Sk

74 Sk

f

ff

R

75 Sk

76 RT

fff

R

fff

fff

fff

fff

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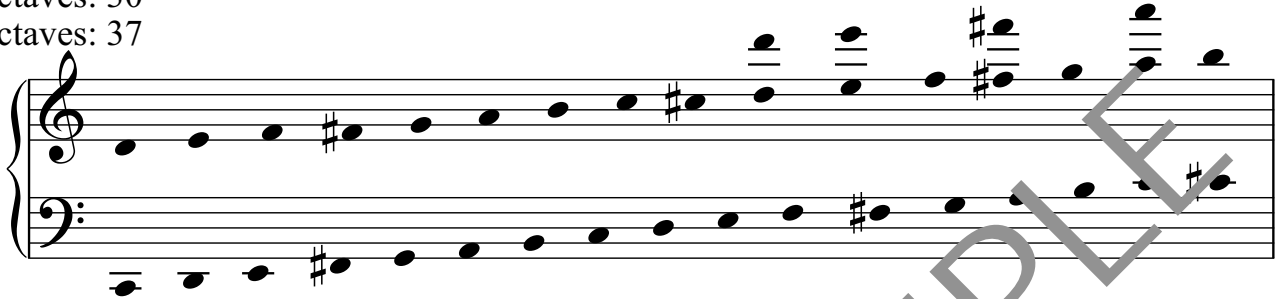
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Freely

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- **After your pluck-lift or mart-lift, start singing the bell when possible.
- ***LV the melody, keep SB the notes from m.1 until m.5, then LV them until m.7.
- ****Swings need not be in tempo. Resume SB after your second swing, when possible.

Rousing ♩=120

Bound for South Australia - A. Guebert

4

Musical score for 'Bound for South Australia' by A. Guebert, measures 9-24. The score is written for piano in G major (one sharp) and 2/4 time. It features a repeating bass line in the left hand and a melodic line in the right hand. The piece includes dynamic markings such as *mp*, *cresc.*, *f*, and *mf*. Performance instructions include 'Sw' (swirl) with downward and upward arrows, and 'R' (roll) with downward arrows. Measure 23 contains a 2/4 time signature change, and measure 24 contains a 4/4 time signature change. A large 'THIS IS A SAMPLE' watermark is overlaid on the score.

9 10 11 12

Sw ↓ ↑ *mp* Sw ↓ ↑ Sw ↓ ↑ Sw ↓ ↑ *cresc.*

13 14 15 16

Sw ↓ ↑ Sw ↓ ↑ *f* *mf*

17 18 19 20

R R

21 22 23 24

R R *mp* R

2/4 4/4

25 *ff* 26 R 27 R 28

29 30 Sw ↓ ↑ 31 Sw ↓ ↑ 32 Sw ↓ ↑

33 Sw ↓ ↑ *p* 34 *ff* *p* 35 36

37 38 39 *mf* LV Sw ↓ LV Sw ↓

Sw ↓ ↑ Sw ↓ ↑

Bound for South Australia - A. Guebert

Musical score for piano and mallets, measures 41-55. The score is in G major (one sharp) and 2/4 time. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte). Performance markings include accents, slurs, and articulation marks. The mallet part includes optional instructions: "Mallet clicks (opt.)*" and "Mallets on pad (opt.)*". The lyrics "In South Aus - tra-lia I was born" are written above the mallet part in measure 55.

*Options in this section: see program notes on page 2

56. In South Aus - tra - lia 'round Cape Horn

Heave a - way! Haul a - way! We're

58. Oh haul a - way you ru-ler king!

bound for South Aus-tra-lia! Heave a-way! Haul a - way!

61. Haul a - way, you'll hear me sing: We're bound for South Aus - tra - lia!

We're bound for South Aus - tra - lia!

Bound for South Australia - A. Guebert

63 *ff* R

64

65

66 *f*

67 *ff* R

68

69 Sk

71 *fff*

72 *f* R

73 Sk *ff*

74 Sk

75 Sk

76 *fff* RT

Bound for South Australia

traditional sea shanty

arr. Alex Guebert
2015

Freely

Australian clapsticks
OR any pair of sticks
(clicked, or scraped together
(if notched sticks))

High-pitched hand drum
(may be played with hand or stick)

Low-pitched hand drum
(may be played with hand or stick)

Rousing ♩=120

(+handbells)

Sticks

Dr - high

Dr - low

Sticks

Dr - high

Dr - low

cresc.

Sticks

Dr - high

Dr - low

7

7

7

2/4

2/4

2/4

4/4

4/4

4/4

Bound for South Australia - A. Guebert - percussion

25 26 27 28 29

Sticks *f* *stomp*

Dr - high *f* *stomp*

Dr - low *f* *stomp*

30 31 32 33

Sticks *mf* *ff*

Dr - high *mf* *ff*

Dr - low *mf* *ff*

34 43 44 45 46

Sticks **9** *f*

Dr - high **9** *f*

Dr - low **9** *f*

47 48 49 50 51

Sticks *stomp*

Dr - high *stomp*

Dr - low *stomp*

52 53 54 55

Sticks

Dr - high

Dr - low

56 57 58 59

Sticks

Dr - high

Dr - low

stomp

stomp

stomp

60 62 63

Sticks

Dr - high

Dr - low

64 65 66

Sticks

Dr - high

Dr - low

Musical notation for measures 67-69. The score consists of three staves: Sticks, Dr - high, and Dr - low. Measure 67 shows a rhythmic pattern of eighth notes on the sticks and dotted eighth notes on the drums. Measure 68 continues this pattern. Measure 69 features a final note with an accent (>) on the sticks.

Musical notation for measures 70-73. The score consists of three staves: Sticks, Dr - high, and Dr - low. Measures 70 and 71 are marked with a forte dynamic (*ff*). Measure 72 includes a fermata over the sticks staff. Measure 73 continues the rhythmic pattern.

Musical notation for measures 75-76. The score consists of three staves: Sticks, Dr - high, and Dr - low. Measure 75 shows a rhythmic pattern. Measure 76 features a fortissimo dynamic (*fff*) and includes a fermata over the sticks staff. The piece concludes with a double bar line.