

**Handbells** \$3.50

(full score and percussion parts sold separately)

**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.

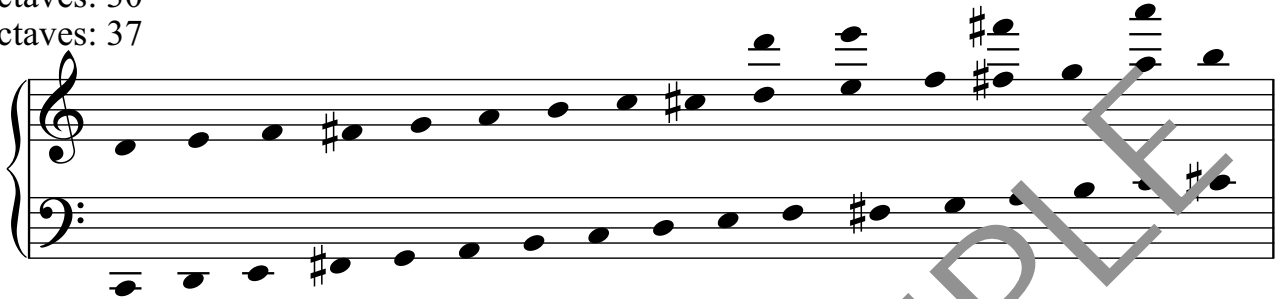
# Bound for South Australia

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.

**Freely**

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

Pl. ↑ Pl. ↑ Sw ↓ ↑ Sw ↓ ↑

- \*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 7 2

end SB (cont. LV) (+perc.) 2

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 consists of four systems of two staves each (treble and bass clef). Measure 9 starts with a treble clef, a key signature of one sharp, and a dynamic marking of *mp*. The bass clef part features a steady eighth-note accompaniment. Measure 10 has a treble clef change to a common clef (C-clef on the first line) and a dynamic marking of *mp*. Measure 11 has a treble clef change to a soprano clef (C-clef on the second line) and a dynamic marking of *mp*. Measure 12 has a treble clef change to an alto clef (C-clef on the third line) and a dynamic marking of *cresc.*. Measure 13 has a treble clef change to a soprano clef and a dynamic marking of *mp*. Measure 14 has a treble clef change to a common clef and a dynamic marking of *mp*. Measure 15 has a treble clef change to a soprano clef, a dynamic marking of *f*, and a right-hand (R) marking. Measure 16 has a treble clef change to an alto clef and a dynamic marking of *mf*. Measure 17 has a treble clef change to a soprano clef and a right-hand (R) marking. Measure 18 has a treble clef change to a common clef and a right-hand (R) marking. Measure 19 has a treble clef change to a soprano clef and a right-hand (R) marking. Measure 20 has a treble clef change to an alto clef and a right-hand (R) marking. Measure 21 has a treble clef change to a soprano clef and a right-hand (R) marking. Measure 22 has a treble clef change to a common clef and a right-hand (R) marking. Measure 23 has a treble clef change to a soprano clef, a dynamic marking of *mp*, and a right-hand (R) marking. Measure 24 has a treble clef change to an alto clef and a dynamic marking of *mp*. The score includes various musical notations such as clefs, dynamics, articulation marks (down and up bows), and fingerings.

25 *ff* 26 R 27 28

29 30 Sw ↓ ↑ 31 Sw ↓ ↑ 32 Sw ↓ ↑

33 Sw ↓ ↑ *p* 34 *ff* *p* 35 36

37 38 39 *mf* LV Sw ↓ 40 LV Sw ↓

Sw ↓ ↑ Sw ↓ ↑

The musical score is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is G major (one sharp) and the time signature is 2/4. The first system (measures 25-28) begins with a forte (*ff*) dynamic and includes accents and slurs. The second system (measures 29-32) features a mezzo-forte (*mf*) dynamic and includes swell (*Sw*) markings with downward and upward arrows. The third system (measures 33-36) shows a dynamic shift from piano (*p*) to forte (*ff*) and back to piano (*p*), with various articulation marks. The fourth system (measures 37-40) includes a mezzo-forte (*mf*) dynamic, slurs, and swell (*Sw*) markings with arrows. A large 'SAMPLE' watermark is overlaid diagonally across the page.

Bound for South Australia - A. Guebert

41 LV R 42 43 44

Sw ↓ ↑ R

*ff*

45 46 47

R R *f* *ff*

49 50 51 52

R R

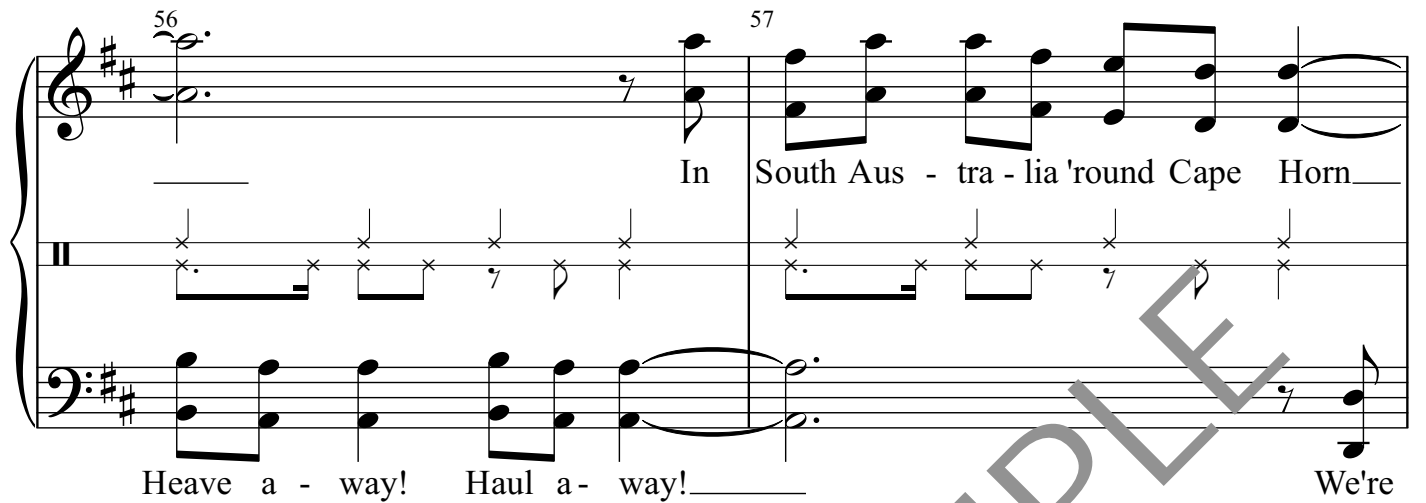
53 54 55

Mallet clicks (opt.)\*

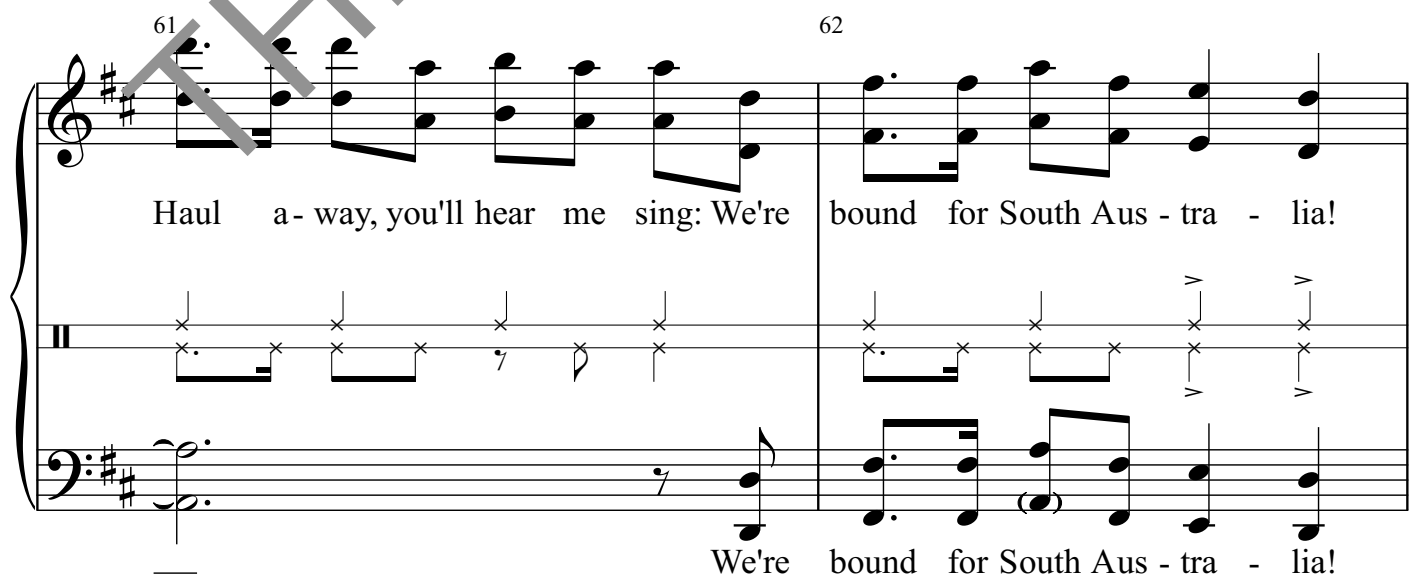
Mallets on pad (opt.)\*

In South Aus - tra-lia I was born

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

56.  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

This musical score is for the piece "Bound for South Australia" by August Guebert, page 8. It is written for piano in G major and 2/4 time. The score is divided into four systems of music, each with a treble and bass clef staff. The first system (measures 63-66) starts with a fortissimo (*ff*) dynamic and includes a right-hand (*R*) articulation. The second system (measures 67-69) continues with *ff* and includes a *Sk* (scordatura) marking. The third system (measures 71-73) features a fortississimo (*fff*) dynamic, a *Sk* marking, and a right-hand (*R*) articulation. The fourth system (measures 74-76) includes *Sk* markings, a fortississimo (*fff*) dynamic, and a right-hand (*R*) articulation. The piece concludes with a *RT* (ritardando) marking. The score is overlaid with a large, diagonal "SAMPLE" watermark.