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)

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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 low beat 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 A5B6 positions.

For the group:

- If you pluck-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.

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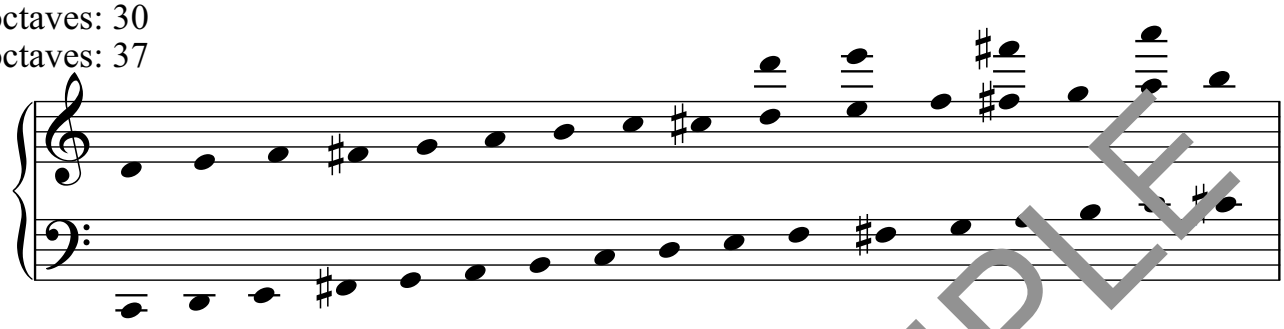
Bound for South Australia

traditional sea shanty

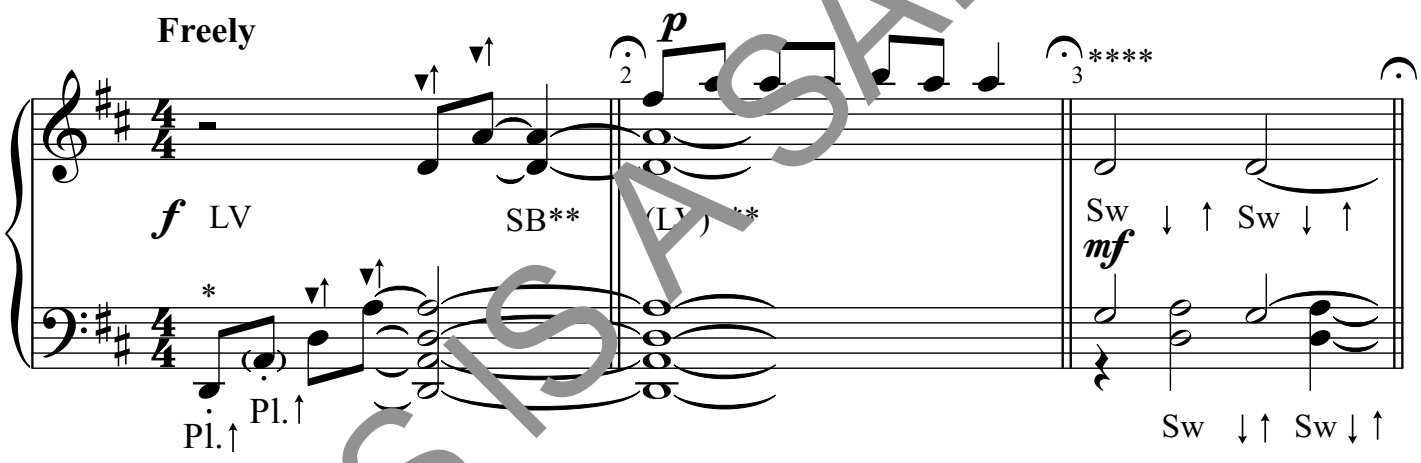
3-5 octave handbells + optional percussion

arr. Alex Guebert
2015

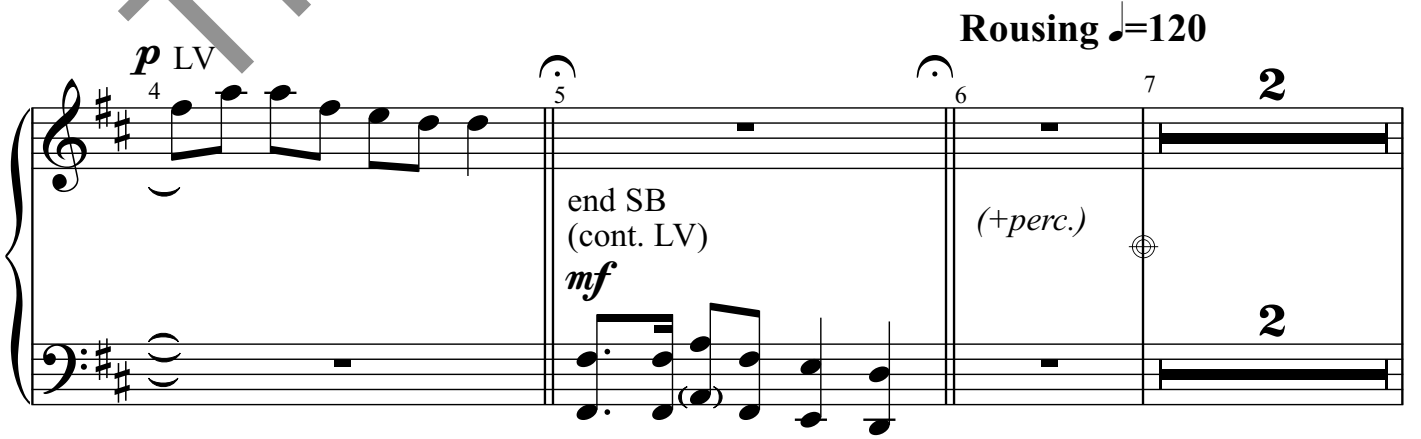
Handbells used:
3 octaves: 26
4 octaves: 30
5 octaves: 37



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



*3- and 4-octave groups: start on beat 2 of m.1.
**After your pluck-lift or chart-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.



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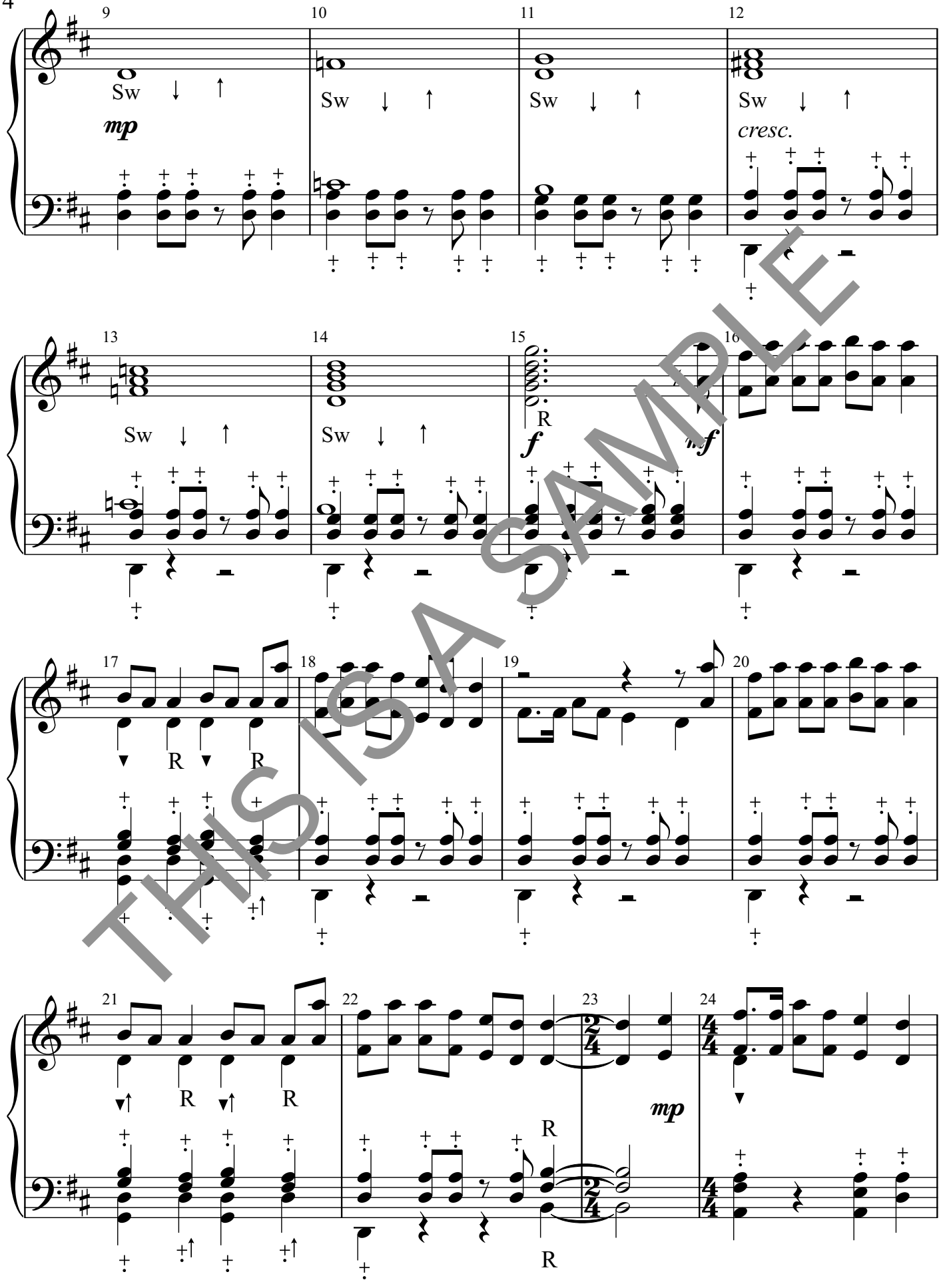

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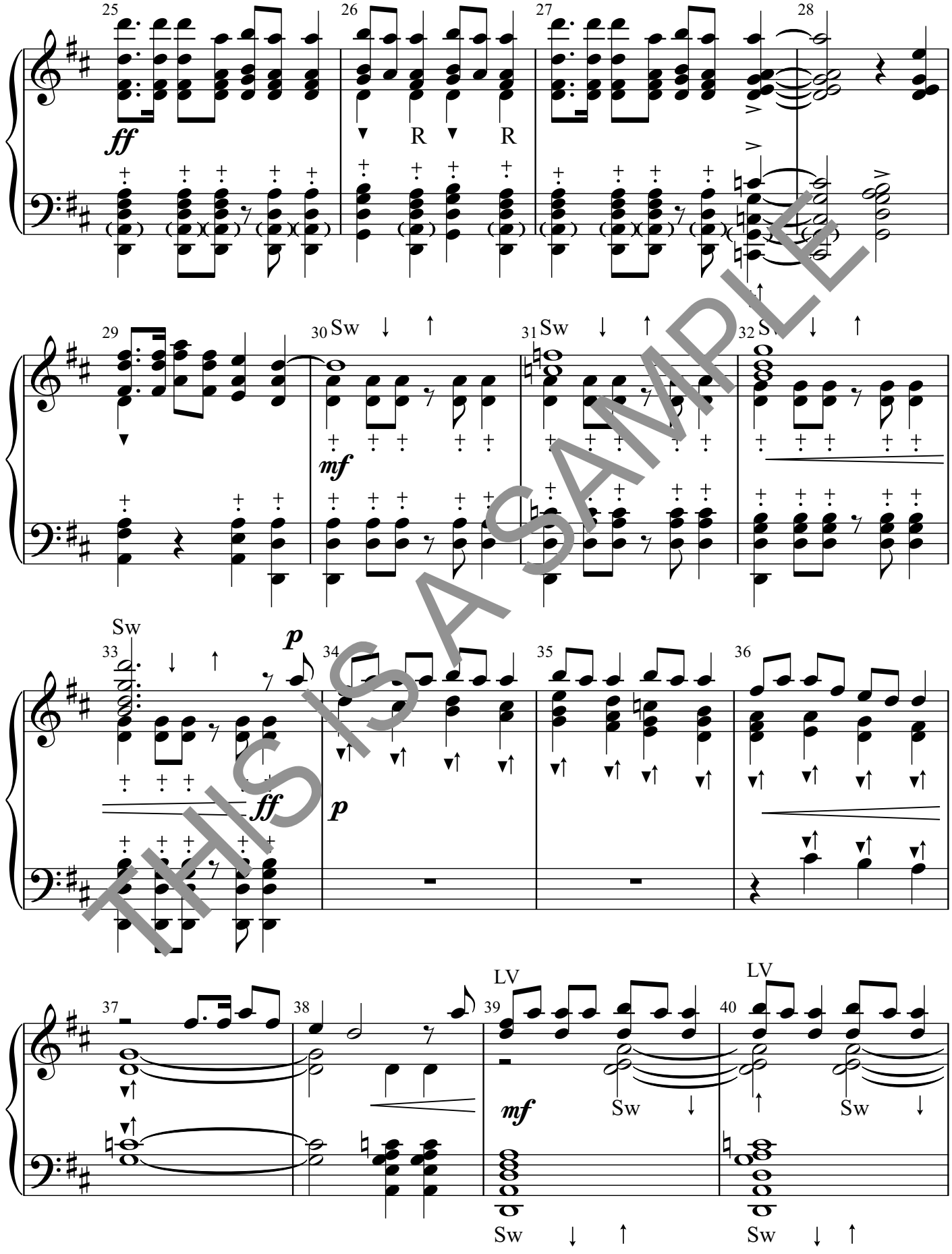

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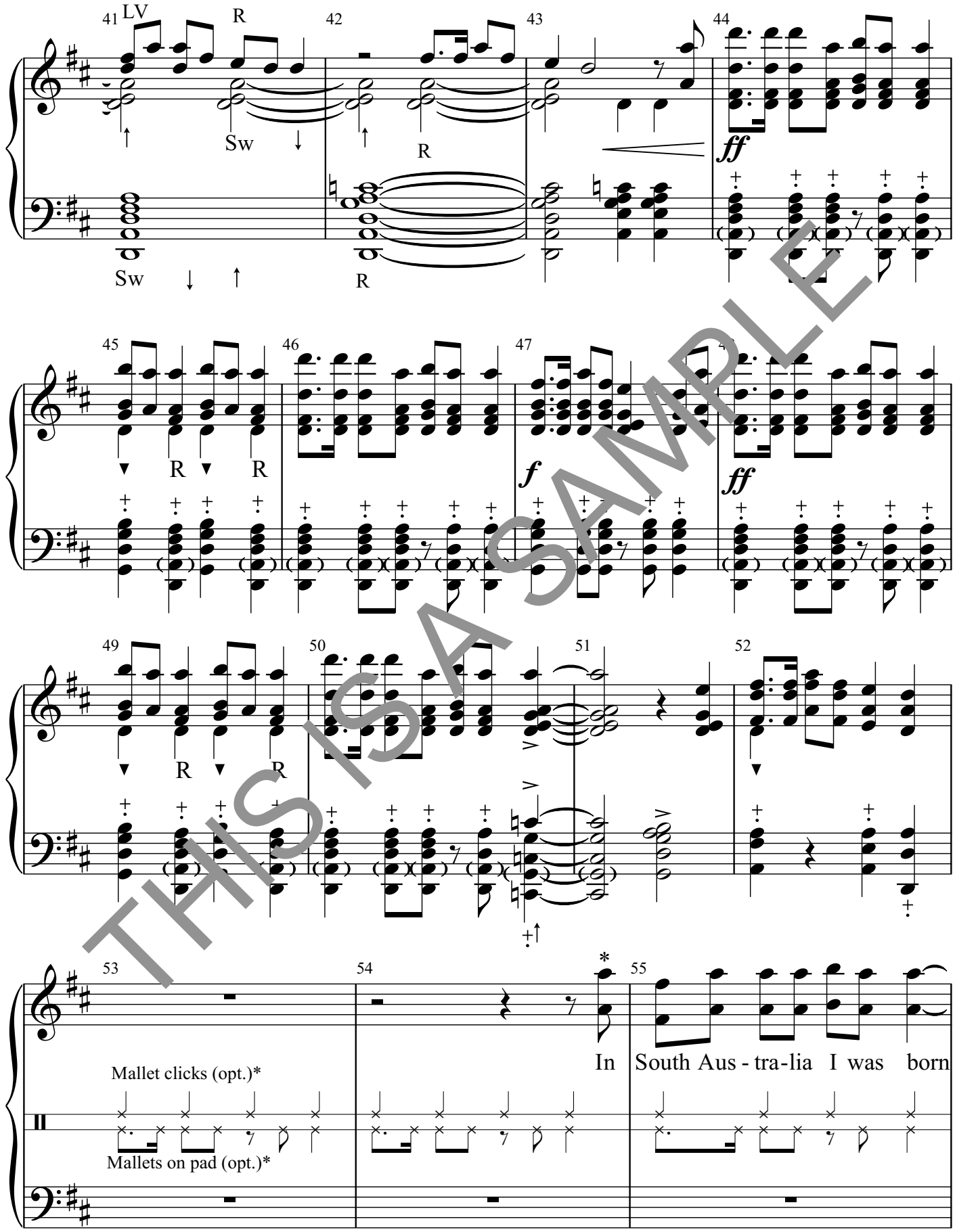

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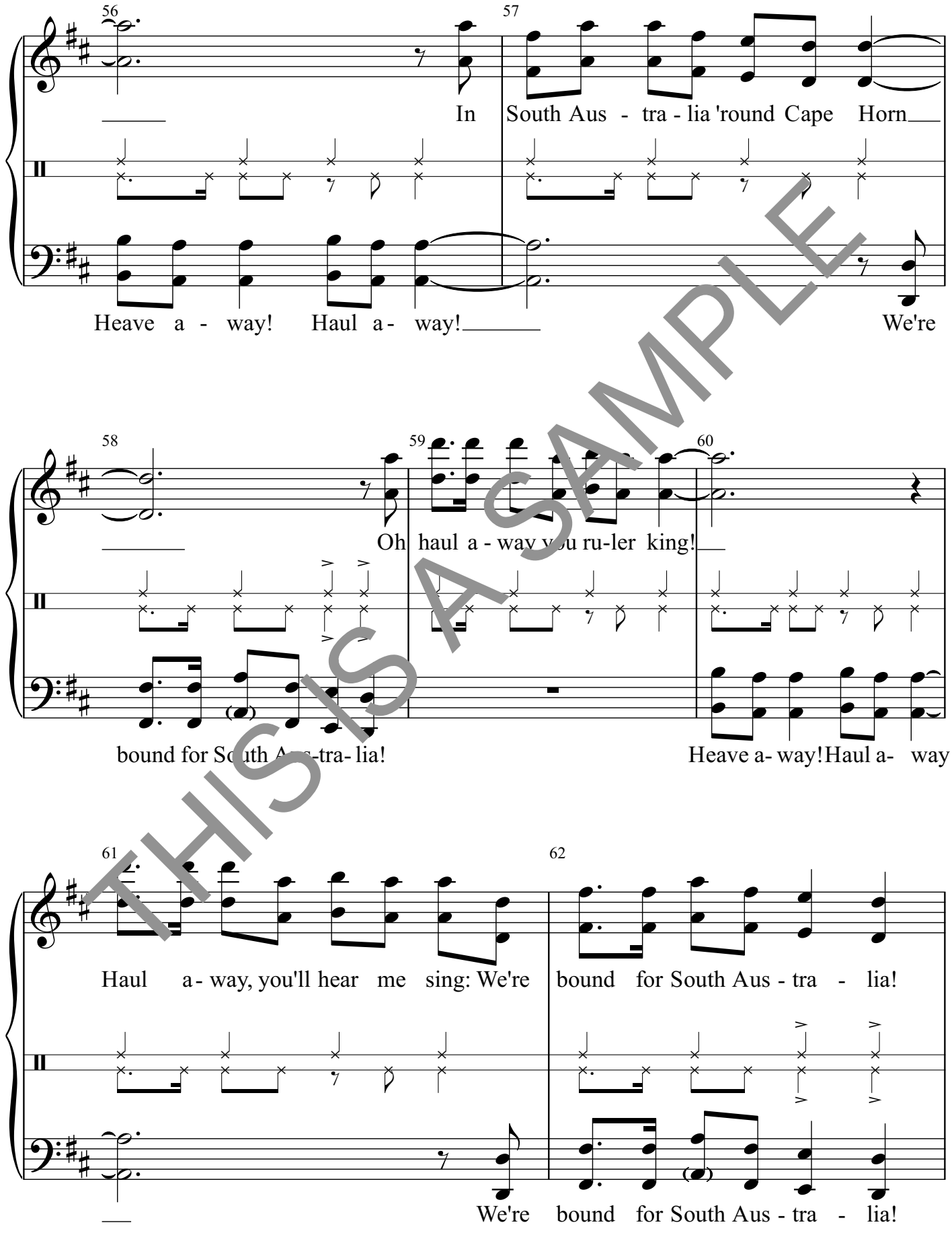
*Options in this section: see program notes on page 2



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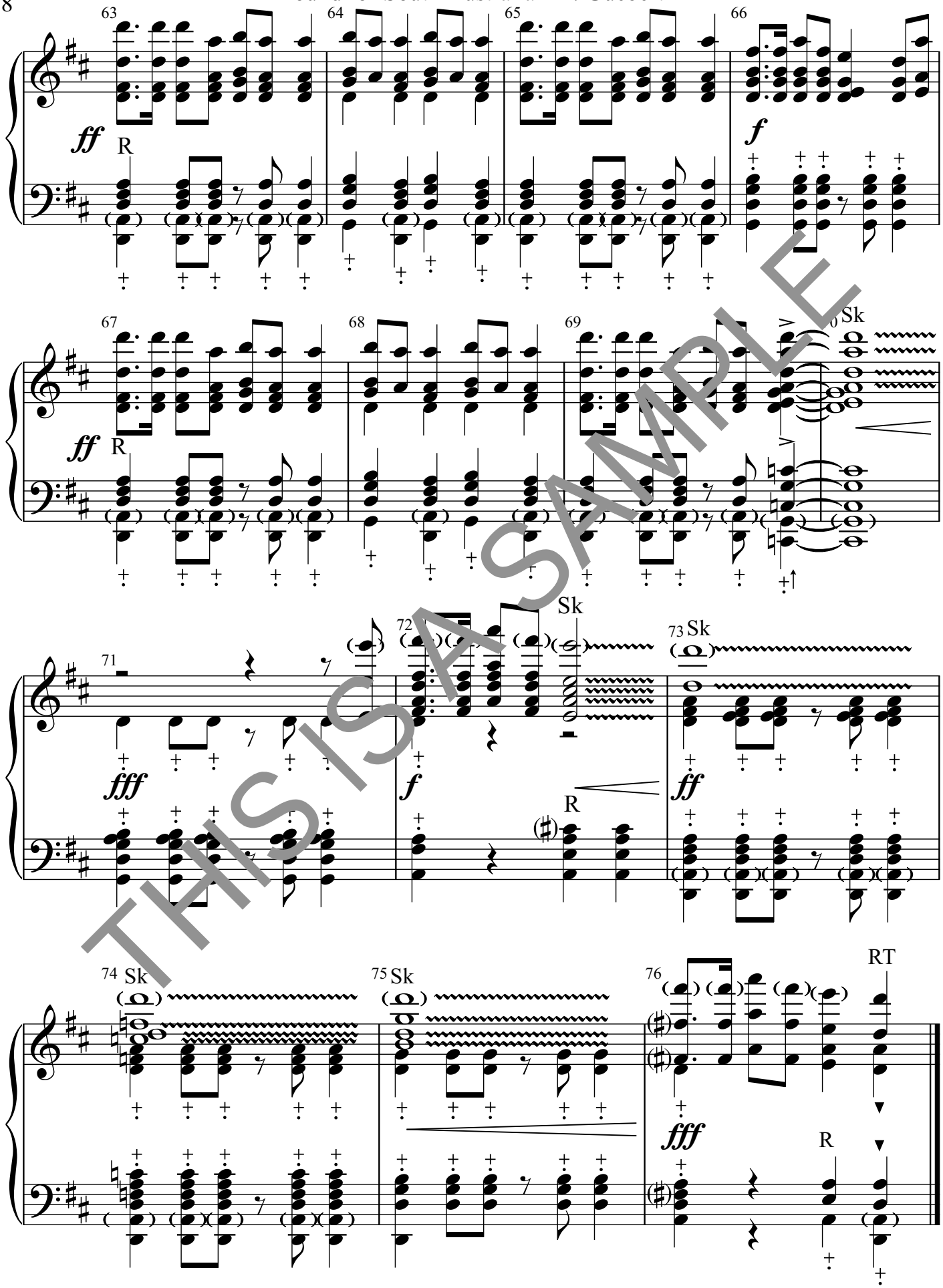

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