

FANTASY ON AN AUSTRALIAN SONG

(WALTZING MATILDA)

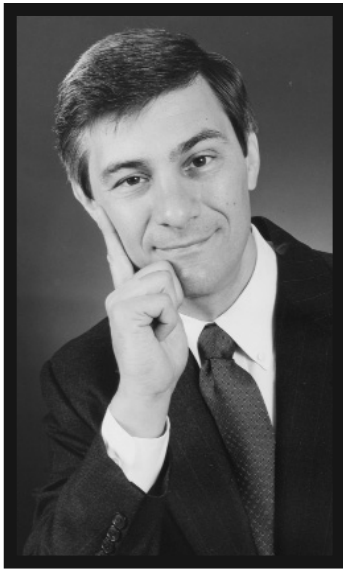
Arranged by
Barry E. Kopetz

Instrumentation

- | | |
|-----------------------------------|----------------------------|
| 1 - Conductor's Full Score | 2 - F Horn 1 |
| 3 - Flute 1 | 2 - F Horn 2 |
| 3 - Flute 2 | 2 - Trombone 1 |
| 1 - Oboe 1 | 2 - Trombone 2 |
| 1 - Oboe 2 | 2 - Trombone 3 |
| 1 - Bassoon 1 | 2 - Baritone/
Euphonium |
| 1 - Bassoon 2 | 2 - Baritone T.C. |
| 3 - B $\flat$ Clarinet 1 | 4 - Tuba |
| 3 - B $\flat$ Clarinet 2 | 1 - String Bass |
| 3 - B $\flat$ Clarinet 3 | 3 - Mallet Percussion |
| 2 - B $\flat$ Bass Clarinet | Bells |
| 1 - E $\flat$ Contrabass Clarinet | Vibraphone |
| 2 - E $\flat$ Alto Saxophone 1 | 3 Wine Glasses |
| 2 - E $\flat$ Alto Saxophone 2 | 1 - Timpani |
| 2 - B $\flat$ Tenor Saxophone | 3 - Percussion |
| 1 - E $\flat$ Baritone Saxophone | Suspended Cymbal |
| 3 - B $\flat$ Trumpet 1 | Crash Cymbals |
| 3 - B $\flat$ Trumpet 2 | Triangle |
| 3 - B $\flat$ Trumpet 3 | |

FJH is now using a high-speed sorting system for parts.
As a result, all single page parts are collated before multiple page parts.





The Composer

Barry E. Kopetz received his bachelor's and master's degrees from Ohio State University and his doctorate from Indiana University, studying conducting with Frederick Fennell, Frederick Ebbs, Ray Cramer, and Donald McGinnis. Dr. Kopetz is the Director of Bands at Capital University in Columbus, Ohio, where he conducts the wind symphony and various chamber winds ensembles. He has held positions at the University of Utah, the University of Minnesota, and Bowling Green State University in Ohio, as well as in the public schools of Ohio and South Carolina. As a composer and arranger, Dr. Kopetz has more than 50 published works to his credit and has recently become involved in orchestrating music for television and film. He is active as a guest conductor and adjudicator throughout the United States and Australia, and is a frequent contributor to the *Instrumentalist*. Dr. Kopetz is a member of numerous professional organizations and was elected to membership in the American Bandmasters Association in 1998.

Program Notes

Fantasy on an Australian Song (Waltzing Matilda) was arranged in early 2001 for Barry Croll, a good friend of mine from Melbourne, Australia. It was he who introduced me to the beautiful sights and sounds of Australia, a land as rich and varied as I have ever encountered.

The history of Australia is a fascinating study and abounds with exciting and vivid characters; not the least of these is the swagman—wandering men who carved out their meager existence in the Australian bush. Such is the nature of the lyrics from *Waltzing Matilda*, a song about a rover refusing to give up the life of a vagabond. This man would rather die than forfeit his life of freedom. While there are numerous versions of this wonderful song, one verse should suffice to illustrate the character of this particular swagman:

Up jumped the swagman and jumped into the billabong,
“You’ll never take me alive,” said he.
And his ghost may be heard as you walk along the billabong,
“You’ll come a-waltzing matilda with me.”

There are numerous points of view as to the origin of this song. Some believe it has its roots in oral tradition, and others believe that it was simply derived from another song entitled *The Bold Fusilier*. Regardless of its heritage, the melody is one of great beauty and has survived in many forms and variations through the years. For some residents of Australia, it has obtained a status of being their national anthem, creating patriotic images of nostalgia when heard.

In some respects, the itinerant men of early Australia capture a spirit that still remains to this day. In many cases, these men were outcasts of society. Having committed crimes of varying degrees, they were transported to the shores of Australia through Great Britain’s penal system. Sentenced to work off their debt to society, these men often fled to the bush to live a life of wandering freedom.

This work is orchestrated in a manner that attempts to capture this particular spirit. Written to reflect the love that has developed over time by these people for their gorgeous continent, it is a reminiscent and lyrical statement for this most famous of Australian songs.

Barry E. Kopetz

(ASCAP)

Slowly, but moving ($\text{♩} = 56-60$)

1

2

Flutes

Oboes

Bassoons

B♭ Clarinets

B♭ Bass Clarinet

E♭ Contrabass Clarinet

E♭ Alto Saxophones

B♭ Tenor Saxophone

E♭ Baritone Saxophone

Hn.

Slowly, but moving ($\text{♩} = 56-60$)

1

2

3

B♭ Trumpets

F Horns

1

2

3

Trombones

Baritone/Euphonium

Tuba

String Bass

Mallet Percussion
(Bells, Vibraphone,
3 Wine Glasses)

Timpani

Percussion
(Suspended Cymbal,
Crash Cymbals,
Triangle)

Bells (rubber mallets)

1

2

3

4

5

6

B1073

7 11

Fls. 1 *p* *mf*

Fls. 2 *p* *mf*

Obs. 1 *tutti* *p* *mf*

Obs. 2 *p* *mf*

Bsns. 1 *p*

Bsns. 2 *p*

Cls. 1 *a2* *p* *mf*

Cls. 2 *p* *mf*

Cls. 3 *p* *mf*

B. Cl. *p* *mf*

Cb. Cl. *p* *mf*

A. Saxes 1 *p* *mf*

A. Saxes 2 *p* *mf*

T. Sax. *p* *mf*

B. Sax. *p* *mf*

7 11

Tpts. 1 *p* *mf*

Tpts. 2 *p* *mf*

Tpts. 3 *p* *mf*

Hns. 1 *a2* *mf*

Hns. 2 *p* *mf*

Tbns. 1 *p* *mp*

Tbns. 2 *p* *mf*

Bar./Euph. *p* *mf*

Tuba *p* *mf*

St. Bass *p* *mf*

Mlt. Perc. *Vibr.* *p* *mp* *mf*

Timp. *mp* *mf*

Perc. *mp* *mf*

7 8 9 10 11 12

Solo

17

Fls. 1 *mp molto vibrato*

Obs. 1

Bsns. 1 *mp* *mf* *p*

2 *mp* *p*

Cls. 1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

B. Cl. *f* *mp*

Cb. Cl. *f* *mp* *p*

A. Saxes 1 *p* *mp* *p*

2 *p* *mp* *p*

T. Sax. *p* *mp* *p*

B. Sax. *f* *p* *mp* *p*

Tpts. 1 *f* *mp* *p* *a2*

2 *mp* *p*

3 *p*

Hns. 1 *f* *mp* *mf* *p*

2 *p* *mp* *p*

Tbns. 2 *p* *mp* *p*

3 *p* *mp*

Bar./Euph. *f* *p* *mp*

Tuba *f* *mp* *p*

St. Bass *f pizz.* *f* *mp*

Mlt. Perc.

Timp. *p* *mp* *p*

Perc. Sus. Cym. Tri. *p* *mp* *p*

13 *mp* *f* 14 15 *p* 16 *mp* 17 18

p

25 div.

Fls. 1 *pp* *mp* *mf* *p*

Fls. 2 *pp* *mp* *mf* *p*

Obs. 1 *pp* *mp* *mf* *p*

Obs. 2 *pp* *mp* *mf* *p*

Bsns. 1 *pp* *mp* *mf* *p*

Bsns. 2 *pp* *mp* *mf* *p*

Ob. 1 *pp* *mp* *mf* *p* a2

Cls. 2 *pp* *mp* *mf* *p*

Cls. 3 *pp* *mp* *mf* *p*

B. Cl. *pp* *mp* *mf* *p*

Cb. Cl. *pp* *mp* *mf* *p*

A. Sax. 1 *pp* *mp* *mf* *p* a2

A. Sax. 2 *pp* *mp* *mf* *p*

T. Sax. *pp* *mp* *mf* *p*

B. Sax. *pp* *mp* *mf* *p*

25 Tpts. 1 *pp* *mp* *mf* *p* a2

Tpts. 2 *pp* *mp* *mf* *p*

Tpts. 3 *pp* *mp* *mf* *p*

Hns. 1 *pp* *mp* *mf* *p* 1.

Hns. 2 *pp* *mp* *mf* *p*

Tbns. 2 *pp* *mp* *mf* *p*

Bar./Euph. *pp* *mp* *mf* *p*

Tuba *pp* *mp* *mf* *p*

St. Bass *pp* *mp* *mf* *p*

Mlt. Perc. *pp* *mp* *mf* *p* Vibr.

Timp. *pp* *mp* *mf* *p*

Perc. *pp* *mp* *mf* *p* Sus. Cym. (E♭ to D♭)

25 26 27 28 *mf* *p* 29 *mp* 30

B1073

B1073

45 With increasing fervor

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cls. 1 2 3

B. Cl.

Cb. Cl.

A. Saxes 1 2

T. Sax.

B. Sax.

Hn.

Tpts. 1 2 3

Hns. 1 2

Tbns. 1 2 3

Bar./Euph.

Tuba

St. Bass

Mlt. Perc.

Timp.

Perc.

42 43 44 45 46

mp *mf* *p* *mp*

With increasing fervor

B1073

59

Fls. 1 *mp* *p*

2 *mp*

Obs. 1 *mp*

2

Bsns. 1 *mp* *p* *pp*

2 *mp* *p* *pp*

Cls. 1

2

3

B. Cl. *mp* *p* *pp*

Cb. Cl. *mp* *p* *pp*

A. Saxes 1

2

T. Sax.

B. Sax.

Tpts. 1

2

3

Hns. 1

2

8 *p* *pp*

1 *mp* *p* *pp*

Tbns. 2 *mp* *p* *pp*

3 *mp* *p* *pp*

Bar./ Euph. *mp* *p* *pp*

Tuba *mp* *p* *pp*

St. Bass *pizz.* *arco* *mp* *p* *pp*

Vibr.

Mlt. Perc. 8 *mp* *p*

Timp.

Perc.

64 65 66 67 68