

CONCERT BAND SERIES

WE'RE BOUND FOR BOTANY BAY

by

BRIAN HOGG

DURATION: 4'00"

LEVEL: 3.5

INSTRUMENTATION

1 – Score	3 – Trumpet 3
6 – Flutes	1 – F Horn 1
2 – Oboe	1 – F Horn 2
2 – Bassoon	1 – F Horn 3
1 – Eb Clarinet	1 – F Horn 4
3 – Clarinet 1	2 – Trombone 1
3 – Clarinet 2	2 – Trombone 2
3 – Clarinet 3	2 – Trombone 3
1 – Alto Clarinet	2 – Euphonium BC
1 – Bass Clarinet	1 – Euphonium TC
2 – Alto Saxophone 1	3 – Tuba
2 – Alto Saxophone 2	1 – String Bass
2 – Tenor Saxophone	1 – Timpani
1 – Baritone Saxophone	1 – Mallets
3 – Trumpet 1	2 – Percussion 1
3 – Trumpet 2	2 – Percussion 2

Band Music

by Australian Composers

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WE'RE BOUND FOR BOTANY BAY

Brian Hogg

Duration: 4'00"

Level: 3.5

Program Notes:

Commencing with an original theme based on the first five notes of the Australian folk song *We're Bound for Botany Bay*, this work attempts to portray the hustle and bustle of Australia's early settlement days. A second theme is INTRODUCED as the music develops, before a more pensive treatment of the title tune is heard.

The last section of the work combines fragments of the original melody and the folk song in a hemiola cross rhythm, moving towards an exciting climax.

This work was originally written for the Australian Band and Orchestra Directors' Association's Composition Competition in 1985.

Performance Notes:

Clarity of articulation needs to be ensured at [3], with subsequent returns of the melody aiming for added rhythmic and melodic interest.

Ensure the melody at [25] is brought forward in the texture, over the rhythmic accompaniment, and is balanced with the subsequent statements.

The tempo and style change at [46] needs to lead smoothly to the saxophone solo. Be careful of trombone and clarinet balance so that all harmonic lines are heard in their supporting role.

The counter line, in the French Horn and Euphonium will need attention; as will the clarinet figure and the use of the five note motive toward the end of this section.

Rhythmic security at [84] is essential. Allow the excitement to grow towards [108] with the return of the first theme.

Challenges may arise at [126] where the two themes come together - two against three. The two meters will need individual rehearsal; however the beat should stay in two. Rhythmic precision and subdivision is needed from all sections of the band.

About the Composer:

Brian Hogg was born in Yorkshire, England, and came to Australia 1964 with his parents. He now considers himself an Australian and works in the Creative Ministries Department of the Salvation Army. Brian has a Diploma of Music and a Bachelor of Education and enjoys a growing reputation as a composer/conductor.

We're Bound For Botany Bay

Brian Hogg

Moderato pomposo ♩ = 80 rit. 3 Allegro con spiritoso ♩ = 120

Flute *mf*

Oboe *mf*

Bassoon *mf*

E♭ Clarinet *mf*

B♭ Clarinet 1 *mf*

B♭ Clarinet 2/3 *f* *mf*

E♭ Alto Clarinet *mf*

Bass Clarinet *mf*

Alto Saxophone 2 *f* Hn. *mf*

Tenor Saxophone *mf*

Baritone Saxophone *mf*

Moderato pomposo ♩ = 80 rit. 3 Allegro con spiritoso ♩ = 120

B♭ Trumpet 1

B♭ Trumpet 2/3

F Horn 1 *f* *mf*

F Horn 2/3/4 *f* *mf*

Trombone 1 *f* Hn. *mf*

Trombone 2/3 *f* *mf*

Euphonium *mf* Bsn. *mf*

Tuba

String Bass

Timpani (B, E) *p*

Mallets Xylophone, Glockenspiel

Percussion 1 Snare Drum, Bass Drum, Suspended Cymbal *p* *mf*

Percussion 2 Suspended Cymbal, Wood Block, Tambourine, Glockenspiel, Triangle, Crash Cymbal *p* *mf*

16

1.

Fl.

Ob.

Bsn.

f

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2+3

E♭ Alto Cl.

B. Cl.

A. Sax. 1+2

Hn.

T. Sax.

Bari. Sax.

f

f

f

f

16

1.

B♭ Tpt. 1

B♭ Tpt. 2+3

F Hn. 1+2

F Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tba.

Str. Bass

f

pizz.

Timp.

Mall.

Perc. 1

Perc. 2

30

Fl. *mf* *cresc.*

Ob. *mf* *cresc.*

Bsn. *cresc.*

E♭ Cl. *cresc.*

B♭ Cl. 1 *cresc.*

B♭ Cl. 2+3 *cresc.*

E♭ Alto Cl. *cresc.*

B. Cl. *cresc.*

A. Sax. 1+2 *cresc.*

T. Sax. *cresc.* *8va ad lib.*

Bari. Sax. *cresc.*

B♭ Tpt. 1 *cresc.* *a2* *ff*

B♭ Tpt. 2+3 *cresc.* *ff*

F Hn. 1+2 *cresc.*

F Hn. 3+4 *cresc.*

Tbn. 1 *cresc.* *ff*

Tbn. 2+3 *cresc.* *ff*

Euph. *cresc.* *ff*

Tba. *cresc.*

Str. Bass *cresc.*

Timp. *ff*

Mall. *cresc.*

Perc. 1 *cresc.*

Perc. 2 *cresc.*

SAMPLE SCORE

34 Con energico

Fl. *ff*

Ob. *ff*

Bsn. *ff*

E♭ Cl. *ff*

B♭ Cl. 1 *ff*

B♭ Cl. 2+3 *ff*

E♭ Alto Cl. *ff*

B. Cl. *ff*

A. Sax. 1+2 *ff*

T. Sax. *ff*

Bari. Sax. *ff*

34 Con energico

B♭ Tpt. 1

B♭ Tpt. 2+3

F Hn. 1+2 *ff*

F Hn. 3+4 *ff*

Tbn. 1

Tbn. 2+3

Euph. *ff*

Tba. *ff*

Str. Bass *pizz.* *ff*

Timp.

Mall.

Perc. 1 *S.C.*

Perc. 2 *S.C.*

42 2. rall. 46 Andante cantabile $\text{♩} = 72$

Fl. *ff dim.* *mf*

Ob. *mf*

Bsn. *mf*

E♭ Cl. *mf*

B♭ Cl. 1 *mf*

B♭ Cl. 2+3 *mf*

E♭ Alto Cl. *mf*

B. Cl. *ff dim.* *mf*

A. Sax. 1+2

T. Sax.

Bari. Sax. *ff dim.* *mf*

B♭ Tpt. 1 *mf*

B♭ Tpt. 2+3 *mf*

F Hn. 1+2 *a2* *mf*

F Hn. 3+4 *a2* *mf*

Tbn. 1 *ff dim.* *mf*

Tbn. 2+3 *ff dim.* *mf*

Euph. *ff dim.* *mf*

Tba. *ff dim.* *mf*

Str. Bass *arco* *ff dim.* *mf* *pizz.*

Timp.

Mall. *Glock.* *mf*

Perc. 1

Perc. 2 *Tri.* *Scrape* *mf*

mf S.C. scrape with Tri. beater

52 **54** **Meno mosso**

Fl.

Ob.

Bsn.

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2+3

E♭ Alto Cl.

B. Cl.

A. Sax. 1+2

T. Sax.

Bari. Sax.

Solo
mp

one
mp
one
mp
one
mp

54 **Meno mosso**

B♭ Tpt. 1

B♭ Tpt. 2+3

F Hn. 1+2

F Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tba.

Str. Bass

Timp.

Mall.

Perc. 1

Perc. 2

mp
mp
one
mp
one
mp
mf

94

Fl.

Ob.

Bsn. *sim.* *mf cresc. poco a poco* *sim.* *(f)*

E♭ Cl.

B♭ Cl. 1

B♭ Cl. 2+3

E♭ Alto Cl.

B. Cl. *sim.* *mf cresc. poco a poco* *sim.* *(f)*

A. Sax. 1+2 *mf cresc. poco a poco* *sim.* *(f)*

T. Sax. *mf cresc. poco a poco* *sim.* *(f)*

Bari. Sax. *sim.* *mf cresc. poco a poco* *sim.* *(f)*

B♭ Tpt. 1

B♭ Tpt. 2+3

F Hn. 1+2 *f cresc.*

F Hn. 3+4 *f cresc.*

Tbn. 1 *mf cresc. poco a poco* *sim.* *(f)*

Tbn. 2+3 *sim.* *(f)*

Euph. *sim.* *(f)*

Tba. *f cresc.*

Str. Bass *f cresc.*

Timp. *f cresc.*

Mall.

Perc. 1 *simile* *(f)*

Perc. 2 *(f)*

più mf

125 126

Fl. *cresc.* *f legato*

Ob. *f legato*

Bsn. *f legato*

E♭ Cl. *cresc.* *f legato*

B♭ Cl. 1 *f legato*

B♭ Cl. 2+3 *f legato*

E♭ Alto Cl. *f legato*

B. Cl. *f legato*

A. Sax. 1+2 *8^{va} ad lib...* *ff marcato* *sim.*

T. Sax. *ff marcato* *sim.*

Bari. Sax. *ff marcato* *sim.*

126

B♭ Tpt. 1 *ff marcato*

B♭ Tpt. 2+3 *ff marcato*

F Hn. 1+2 *a2* *ff marcato*

F Hn. 3+4 *a2* *ff marcato*

Tbn. 1 *ff marcato* *sim.*

Tbn. 2+3 *ff marcato* *sim.*

Euph. *ff marcato* *sim.*

Tba. *ff marcato* *sim.*

Str. Bass *ff marcato* *sim.*

Timp.

Mall. *ff* *8^{va}*

Perc. 1 *ff*

Perc. 2 *ff*

147

Fl.

Ob.

Bsn.

E \flat Cl.

B \flat Cl. 1

B \flat Cl. 2+3

E \flat Alto Cl.

B. Cl.

A. Sax. 1+2

T. Sax.

Bari. Sax.

B \flat Tpt. 1

B \flat Tpt. 2+3

F Hn. 1+2

F Hn. 3+4

Tbn. 1

Tbn. 2+3

Euph.

Tba.

Str. Bass

Timp.

Mall.

Perc. 1

Perc. 2

S.C. Soft mallet

mf

f

ff

mf cresc.

a2

SAMPLE SCORE