

ELEMENTARY BAND SERIES

# BELLBIRD GROVE

by

TANIA OWENS

**DURATION: 2'10"**

**LEVEL: 1**

## INSTRUMENTATION

1 - Score

4 - Flute 1

4 - Flute 2

2 - Oboe

2 - Bassoon

4 - Clarinet 1

4 - Clarinet 2

2 - Bass Clarinet

4 - Alto Saxophone

2 - Tenor Saxophone

1 - Baritone Saxophone

3 - Trumpet 1

3 - Trumpet 2

4 - French Horn

4 - Trombone

2 - Euphonium BC

1 - Euphonium TC

4 - Tuba

2 - Glockenspiel

2 - Percussion 1 *temple blocks/bass drum*

2 - Percussion 2 *suspended cymbal/triangle*

2 - Percussion 3 *maracas*

2 - Percussion 4 *sleigh bells*

## *Band Music*

by Australian Composers

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# Bellbird Grove

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**Duration: 2'10"**

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## Program Notes:

When I was growing up in suburban Brisbane in the 1980's my family's favourite place to picnic on a sunny weekend was Bellbird Grove in the D'Aguiar National Park. As a child I found it to be a magical place with a bushwalk that led to an abandoned goldmine, and remnants of its aboriginal heritage in the form of bark huts known as gunyahs. The wildlife was present and curious with birds in abundance and wallabies and smaller marsupials clinging shyly to the edge of the bush. This piece was written to capture some of the magic of that special place.

## Rehearsal Notes:

The opening of this piece is a musical depiction of the birds found in Bellbird Grove. The two extra percussion parts marked *sleigh bells* and *maracas* can be given to members of the band who do not play the opening section. Use whatever classroom percussion instruments that are available. I would suggest that you give these parts to a section that has enough players to cover the entry in [17]. Two to three of each of these instruments should be sufficient. The bells and the maracas/shakers are to be swirled/tapped slowly at first and then more quickly. This section should build to a joyful crescendo. The end follows a similar format.

The statement of the theme at [17] should be bright and energetic with careful attention to the articulation. The accents should be strong but not aggressive, and the unarticulated notes should lean into the following staccato. This may require some practice with the young band. The section at [25] needs to be balanced carefully to allow the clarinet tune to come forward.

At [33] work on balancing the question and answer phrases in the clarinet and alto saxophone. Ensure that the flute part floats over the top and does not dominate. At [37] bring out the bass melody and at [49], bring out the change of character. Let the question and answer section at [63] fade gently into the return of the theme in [67]. The trumpet should be clear and bright over the accompaniment pattern in [67].

Let the final section fade gently out leaving the bells and maracas to finish the piece.

## About the Composer:

Tania Owens graduated from the Queensland Conservatorium of Music in 1989 and has worked as a music teacher throughout Queensland. She is a passionate educator across both primary and secondary schools. In 2014, she returned to the QLD Conservatorium of Music to study composition. She has studied with Stephen Cornin, Gerard Brophy, Josephine Jin and Ralph Hultgren.

Tania has composed in various music genres including concert band, string quartet, wind quintet and flute choir. She has won several prizes for her solo music. When not composing or teaching, Tania plays both Classical and Irish flute and has performed at festivals, dances and concerts in her local community.

# Bellbird Grove

Tania Owens

Brightly ♩ = 90 1. Solo (Opt.)

Flute 1 2 *mp*

Oboe

Bassoon

B♭ Clarinet 1 2 1. Solo (Opt.) *mp*

Bass Clarinet

Alto Saxophone

Tenor Saxophone

Baritone Saxophone

B♭ Trumpet 1 2

F Horn

Trombone

Euphonium

Tuba

Glockenspiel *mp*

Percussion 1 (Temple Blocks, Bass Drum) *p* Tem. Bl.

Percussion 2 (Suspended Cymbal, Triangle) *p* Tri.

Percussion 3 (Maracas) swirl maraca start slow and speed up *gently p mp pp* sim. *p mp pp*

Percussion 4 (Sleigh Bells) start slow and speed up *gently p mp pp* sim. *p mp pp*

9

1, 2. Tutti

*cresc.*

*mp cresc.*

*cresc.*

*mp cresc.*

*mp cresc.*

*mp cresc.*

*cresc.*

*p cresc.*

*p* *mp* *pp* *p cresc.* *mf*

*p* *mp* *pp* *p cresc.* *mf*

Sus. Cym. (soft mallets)

*p*

*mf*

17

Fl. 1 2 *f* *mp*

Ob. *f* *mp*

Bsn. *mf*

Bb Cl. 1 2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf*

B. Sax. *mf*

17

Bb Tpt. 1 2 *f* *mp*

Hn. *f* *mp*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

Glock. *f*

Perc. 1 B.D. *mf*

Perc. 2 *mf*

Perc. 3

Perc. 4

Musical score for Bellbird Grove, page 4. The score includes parts for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinets (Bb Cl., B. Cl.), Saxophones (A. Sax., T. Sax., B. Sax.), Trumpets (Bb Tpt.), Horns (Hn.), Trombones (Tbn.), Euphonium (Euph.), Tuba (Tba.), Glockenspiel (Glock.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2, including Tri.), Percussion 3 (Perc. 3), and Percussion 4 (Perc. 4). The score features dynamic markings such as *mp*, *mf*, and *f*. A large red watermark reading "SAMPLE SCORE" is overlaid across the center of the page. A rehearsal mark "25" is present at the beginning of the Flute and Oboe parts.

33 Mysterious 37

Fl. 1 2 *p* *mp*

Ob. *p* *mp*

Bsn. *p* *p*

Bb Cl. 1 2 *mp* *mp*

B. Cl. *p*

A. Sax. *mp* *mp*

T. Sax.

B. Sax. *p*

33 Mysterious 37

Bb Tpt. 1 2 *mp*

Hn.

Tbn. *p* *p*

Euph. *p* *p*

Tba. *p*

Glock. *mp*

Perc. 1 Tem. Bl. *mf* *mp*

Perc. 2 Sus. Cym. *pp* *mp* *pp* *mp* Tri. *mp*

Perc. 3

Perc. 4

41

45

Fl. 1  
2

Ob.

Bsn.

Bb Cl. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1  
2

Hn.

Tbn.

Euph.

Tba.

Glock.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p* *mf* *mp* *p*

**SAMPLE SCORE**

45



**Brightly** 53

Fl. 1 2 *mf* *mp*

Ob. *mf* *mp*

Bsn. *mf* *mp*

Bb Cl. 1 2 *mf* *mp*

B. Cl. *mf*

A. Sax. *mf*

T. Sax. *mf* *mp* *mf*

B. Sax. *mf* *mp* *mf*

**Brightly** 53

Bb Tpt. 1 2 *mf* *mp*

Hn. *mf* *mp*

Tbn. *mf* *mp*

Euph. *mf* *mp*

Tba. *mf* *mp*

Glock. *mf* *mp*

Perc. 1 *mf* *mp* *p*

Perc. 2 *mp* *mf* *mp*

Perc. 3

Perc. 4

The image displays a page of a musical score for a symphony orchestra, specifically measures 58 through 63. The score is written for various instruments, including woodwinds (Flute, Oboe, Bassoon, Clarinets, Saxophones), brass (Trumpets, Horns, Trombones, Euphonium, Tuba), and percussion (Glockenspiel, Snare, Tom-toms). The music is in a key with two flats and a common time signature. Dynamic markings such as *mf* (mezzo-forte) and *f* (forte) are used throughout. A large, diagonal red watermark reading "SAMPLE SCORE" is superimposed over the center of the page. Measure numbers 58 and 63 are clearly visible at the top of their respective systems.

67

Fl. 1  
2

Ob.

Bsn.

Bb Cl. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

67

Bb Tpt. 1  
2

Hn.

Tbn.

Euph.

Tba.

Glock.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*p* *mf* *f* *mp*

75

Fl. 1 2 *f* *p* *mf*

Ob. *f* *p* *mf*

Bsn. *p* *f*

Bb Cl. 1 2 *f* *p* 1. 1, 2.

B. Cl. *p* *f*

A. Sax. *f* *p* *f*

T. Sax. *f* *p*

B. Sax. *p*

75

Bb Tpt. 1 2 *f* *p*

Hn. *p*

Tbn. *p* *f*

Euph. *p* *f*

Tba. *p* *f*

Glock. *f*

Perc. 1 *f* *mf*

Perc. 2

Perc. 3

Perc. 4

81

86

Fl. 1/2 *p* *f* *p* *mp* *cresc.*

Ob. *p* *f* *p*

Bsn. *f* *p* *cresc.*

B♭ Cl. 1/2 *f* *mf* *cresc.*

B. Cl. *mf* *f* *p* *cresc.*

A. Sax. *f*

T. Sax. *f* *p*

B. Sax. *mf* *p*

B♭ Tpt. 1/2 *f* *p*

Hn. *f* *p*

Tbn. *mf* *f* *p*

Euph. *mf* *f* *p* *cresc.*

Tba. *mf* *f* *p* *cresc.*

Glock. *f* *p*

Perc. 1 *f* *p cresc.*

Perc. 2 Tri. *p* *cresc.*  
swirl maraca  
start slow and speed up

Perc. 3 *p* *mp*

Perc. 4 *p* *mp* *pp*

**SAMPLE SCORE**

88

Fl. 1  
2

Ob.

Bsn.

Bb Cl. 1  
2

B. Cl.

A. Sax.

T. Sax.

B. Sax.

Bb Tpt. 1  
2

Hn.

Tbn.

Euph.

Tba.

Glock.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

*f* *p* *f* *p* *mf* *f* *p* *pp* *p* *mp* *pp* *p* *mf* *p*