

# 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	

**Extra Conductor Score: \$5.00**

**Extra Parts: \$2.00**

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

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MUSIC  
COMPANY  
I N C.  

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Frank J. Mackinson

# FANTASY ON AN AUSTRALIAN SONG

(Waltzing Matilda)

COWAN/PATERSON

Arranged by

BARRY E. KOPETZ

(ASCAP)

Slowly, but moving (♩ = 56-60)

The score is a conductor's full score for a symphony orchestra. It features multiple staves for various instruments, including Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Horns, Trombones, Euphonium, Tuba, String Bass, Mallet Percussion, and Timpani. The music is in 4/4 time and begins with a tempo marking of 'Slowly, but moving (♩ = 56-60)'. The score includes dynamic markings such as *pp*, *mp*, and *mf*, along with phrasing slurs and articulation marks. The piece is divided into six measures, with measure numbers 1 through 6 indicated at the bottom of the score.

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7 11

Fls. 1 2

Obs. 1 2

Bsns. 1 2

Cl. 1 2 3

B. Cl.

Cb. Cl.

A. Sax. 1 2

T. Sax.

B. Sax.

7 11

Tpts. 1 2 3

Hrn. 1 2

Tbns. 1 2 3

Bar./ Euph.

Tuba

St. Bass

Mk. Perc. Vib.

Timp.

Perc.

7 8 9 10 11 12

Solo 17

17

Fls. 1 *mp molto vibrato*

Obs. 1 *mp*

Bsas. 1 *mp* *mf* *p*

2 *mp* *p*

Cl. 1 *f* *mp*

2 *f* *mp*

3 *f* *mp*

B. Cl. *f* *mp*

Ch. Cl. *f* *mp* *p*

A. Sax. 1 *p* *mp* *p*

2 *p* *mp* *p*

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

R. Sax. *f* *p* *mp* *p*

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

2 *f* *mp* *p*

3 *f* *mp* *p*

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

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

Tbus. 1 *p* *mp* *p*

2 *p* *mp* *p*

3 *p* *mp* *p*

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

Tuba *f* *mp* *p*

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

Mk. Perc. *f* *mp*

Timp. *p* *mp* *p*

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

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