

Love's Coming

John Shaw Neilson

James Penberthy

$\text{♩} = 60$

pp

lunga

una corda sempre

The piano introduction consists of a single melodic line in the right hand, starting with a quarter rest followed by a series of eighth and quarter notes. The tempo is marked as quarter note = 60. The dynamics are *pp* (pianissimo) and the performance instruction is *lunga* (long). The instruction 'una corda sempre' is written below the bass staff.

1

Qui - et - ly as rose - buds Talk to the thin air,

The first system of the vocal and piano accompaniment. The vocal line begins with a quarter rest, followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand.

5

Love came so soft - ly I knew not he was there. Qui - et - ly as lo - vers

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with the eighth-note pattern and chords.

I fear thy kisses

Percy Bysshe Shelley

James Penberthy

Andante

p

I fear thy kis - ses, gen - tle

Andante

p *cresc.* *p*

The first system of the vocal and piano accompaniment. The tempo is marked **Andante**. The vocal line begins with a quarter rest followed by the lyrics. The piano accompaniment features a steady eighth-note pattern in the left hand and chords in the right hand. Dynamics include *p* (piano) and *cresc.* (crescendo).

6

mp *con rubato* *cresc.*

mai - den: Thou need - est not fear mine: My spi - rit is too deep - ly

cresc.

The second system of the vocal and piano accompaniment. The vocal line continues with the lyrics. The piano accompaniment continues with the eighth-note pattern and chords. Dynamics include *mp* (mezzo-piano) and *cresc.* (crescendo). The instruction *con rubato* is written above the vocal line.

Songs of the Baad Tribe

I Song for Djamba of the Death

Mary Durack

James Penberthy

Adagio

mf

f

Go, trav'l-ler, to the far tribes.

f dim.

p **mp**

Whis-per his name in the dark pla-ces: Djam-ba, Djam-ba, Djam-ba.

p **pp** **p**

A New Age Anthem

Gwen Harwood

James Penberthy

Andante **Moderato** ♩ = 108

mf

Take one step, a new be - gin - ning; step by

f *mp*

6 *mp*

step a jour - ney goes in - to un - i - ma - gined coun - try, Leaf by leaf a har - vest grows.

p

12 *mp cresc.* *mf* *mf*

Where all crea - tures blessed and bles - sing share the a - bun - dance earth be - stows. Not in

p cresc. *mp* *mf*

12

Anta

James Penberthy

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

AN - TA! AN - TA A - NO - NA AN - TE - RO

3 *ff* *pp* *f* *p* *f* *slow gliss.* *mf*

A - REK AN - TE - RO A - NO - NA SAN - TANG DEN - GAN GU - LA

5 *slow gliss.* *ff* *pp* *f* *ff* *p*

SAN - TANG DEN - GAN GU - LA MAN - IS SAN - TANG DEN - GAN GU - LA MA - NIS

7 *p accel.* *ff* *pp* *mf*

A - NO - NA A - NO - NA SA - MA PRAM - PUAN DEN - GAN GU - LA

9 *p* *f*

MA - NI - SE MA - NI - SE MA - NI - SE A - NAK LA - KI LA - KI TI - DAK MA - NI - SE

Songs of the Yaoro Tribe

I Camp Song

Mary Durack

James Penberthy

p
Camp in the sha dows... by the salt sea sing-ing.

8
Place in the sha-dow of the white cliffs on the edge of the blue.

13 *mf*
Hear the songs of the tribes - men and the tribes - wo-men, the songs of coun - try, of

The score for 'I Camp Song' is in 2/4 time. It consists of three systems of vocal and piano accompaniment. The first system (measures 1-7) features a vocal line starting with a piano (*p*) dynamic and lyrics 'Camp in the sha dows... by the salt sea sing-ing.' The piano accompaniment includes triplets in the right hand and chords in the left hand. The second system (measures 8-12) has lyrics 'Place in the sha-dow of the white cliffs on the edge of the blue.' The piano accompaniment continues with triplets and chords. The third system (measures 13-17) has lyrics 'Hear the songs of the tribes - men and the tribes - wo-men, the songs of coun - try, of' and begins with a mezzo-forte (*mf*) dynamic. The piano accompaniment features more complex triplet patterns.

II Song of the Turtles

39
Tracks from the sea a - ri - sing, tracks of the tur-tles like

43
o - chre mar - kings on the straight spears of the hun-ters, Shaped as the spears of

The score for 'II Song of the Turtles' is in 6/8 time. It consists of two systems of vocal and piano accompaniment. The first system (measures 39-42) has lyrics 'Tracks from the sea a - ri - sing, tracks of the tur-tles like'. The piano accompaniment features a steady eighth-note pattern in the right hand and chords in the left hand. The second system (measures 43-46) has lyrics 'o - chre mar - kings on the straight spears of the hun-ters, Shaped as the spears of'. The piano accompaniment continues with the eighth-note pattern in the right hand and chords in the left hand.

III Dugong Song

52

Du-gong on the green wave ri - ding Du - gong glist' - ning and shi - ning

55

Du - gong lif - ting from the wa - ter with great tides hea - ving Du - gong like a smooth stone

Three Songs on poems by Christopher Koch

I Winter MIDDAY

Christopher Koch

James Penberthy

Lento ♩ = 66

a piacere
p *mf* *p*

In the cold grey day's un-mo-ving dish the

7

land-scape keeps as still as a bird on a wire ma-king un-ea-sy move-ments on - ly.

11 **poco più mosso** ♩ = 62

mp

I send my glance like wa - ter a - cross the scene's dry cold to find the hou - ses

II Half Heard

Lento $\text{♩} = 69$

On the road through the hill I thought I

5 heard it, some-thing mo-ving, co-ming with eve-ning in its slow warm brea-thing through the

8 pad - dock land. The few and spite - ful hou - ses there ig - nored it;

..

Detailed description: This is a musical score for a piece titled 'II Half Heard'. It is in common time (C) and marked 'Lento' with a tempo of 69 quarter notes per minute. The score is written for voice and piano. The key signature has one sharp (F#). The piano accompaniment features a prominent triplet of eighth notes in the right hand and a steady bass line in the left hand. The lyrics are: 'On the road through the hill I thought I heard it, some-thing mo-ving, co-ming with eve-ning in its slow warm brea-thing through the pad - dock land. The few and spite - ful hou - ses there ig - nored it;'. The score is divided into three systems, with measures 5 and 8 indicated at the start of the second and third systems respectively. There are dynamic markings of *mp* and *p*. A fermata is placed over the final measure of the third system.

III Shelley Beach

Andante con moto $\text{♩} = 80$

His bare feet warmed by the thick black dust, his legs soft-ly whipped by the tus-sock grass, the

4 boy came down to the in - let. He was a-lone here and had ne- ver come be-fore to

7

Detailed description: This is a musical score for a piece titled 'III Shelley Beach'. It is in common time (C) and marked 'Andante con moto' with a tempo of 80 quarter notes per minute. The score is written for voice and piano. The key signature has one sharp (F#). The piano accompaniment features a triplet of eighth notes in the right hand and a steady bass line in the left hand. The lyrics are: 'His bare feet warmed by the thick black dust, his legs soft-ly whipped by the tus-sock grass, the boy came down to the in - let. He was a-lone here and had ne- ver come be-fore to'. The score is divided into two systems, with measure 4 indicated at the start of the second system. There are dynamic markings of *mf* and *mp*. A fermata is placed over the final measure of the second system.

Traditional Songs

1

Thomas Shapcott

James Penberthy

When I was child and days were all I laughed and teased and called you names and

2

When I was boy and days were all I laughed and swelled to see our names en-twined in

3

When I was youth and night was all, I writhed in bed and joined our names. As in gales I seemed to

4

When I was grown and night was all I learned and eased and cried love's names, and