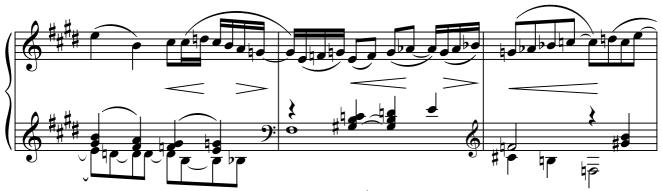
Berceuse

"Now Sleeps the Crimson Petal" Tennyson

> Geoffrey Allen (1927 -) Opus 61 no.4









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In Accord with Miriam *

Betty Beath



* This piece is one of a set of pieces under the broad title "Encounters"

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Southern Cross*

Ann Carr-Boyd









* This is an impressionistic piece. Seven stars make up the Southern Cross and the two pointers. At the beginning of the piece seven high notes mark their presence. In the semi-improvised section at bar 29 the figure D Bb F# G F E D is an adaptation of a seven-note pattern given to me by my student Jemima Gaunt. The section from bar 29 to 31 should be played preferably prestissimo with the patterns repeated and varied if desired, and with the RH and LH notes not played simultaneously but with the left mostly following the right. These bars are the bright stars of the Southern Cross set against the hazy background of the Milky Way which comprises the rest of the piece.- A C-B

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For Miriam

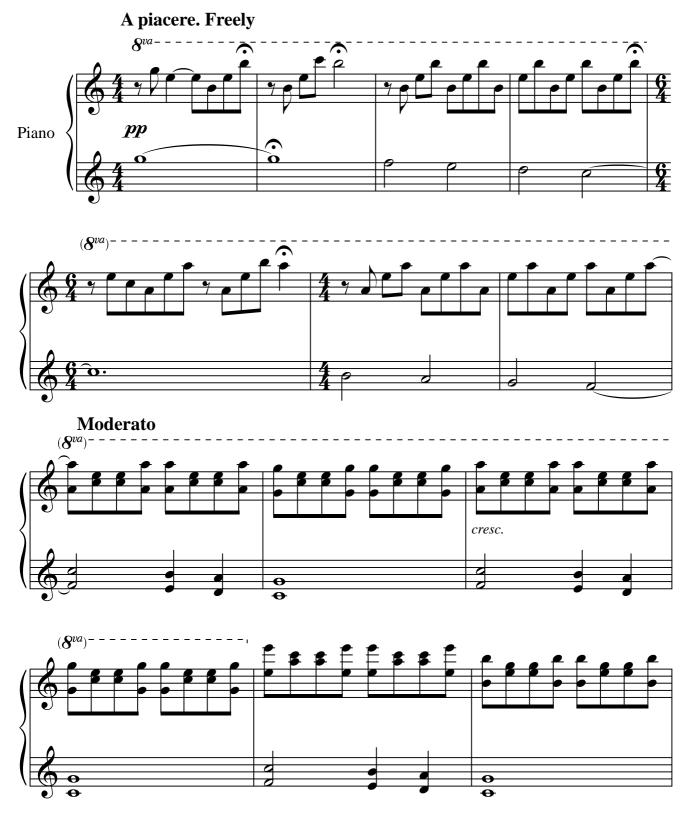




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Reminiscence

May Howlett

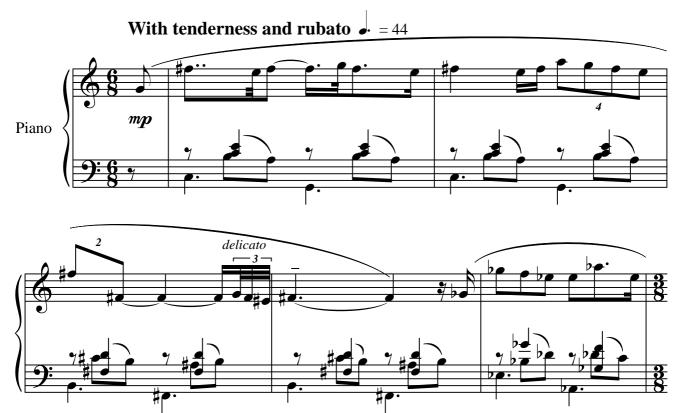


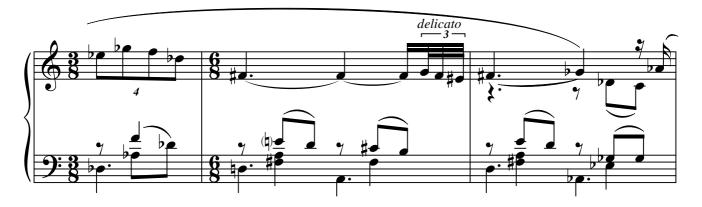
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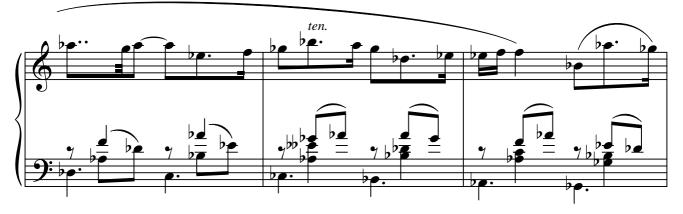
Bunyip Friend

No.7 from "Preludes for Piano" (1986)

Mark Isaacs







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Berceuse

Vale Miriam - for your life lived with integrity and inspirational achievement.

Mary Mageau







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Hyde and Seek

A Galliard for a Gracious Lady

Paul Paviour



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Epitaph for Miriam

Fantasia on miriAm HyDE*

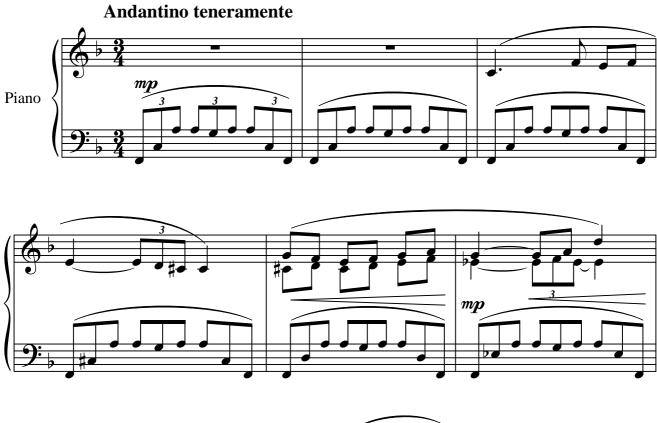
Larry Sitsky



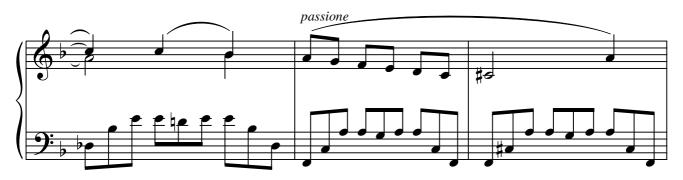
* The letter H in German is used for B, and B indicates B flat
** Note: If a note has no accidental before it it must be a natural - *LS*.

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Phillip Wilcher







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