

iii

Jane Adamson

Ian Cooper

$\text{♩} = 56$

Did you see her

6
at the mir - ror pract - is - ing her smile? *leggiero*

11
As if that face could be im -

15
proved with - out plas - - -

vii

Jane Adamson

Ian Cooper

Jaunty $\text{♩} = 66$

Voice

Piano

8va

loco

4

When you're my age dear you'll see the

7

point of what I say, if you re - call it.

10

Though I can't re - call his name or ex - act - ly when it hap - pened or

Strange Requiem

Esther Levy

Margaret Sutherland

Molto moderato (♩ = 60)

p

3

p

How rest in peace?

6

I'll not sleep qui - et - ly Through days when young trees swim in gold - en

8

light. Old danc - ing tunes of Spain

Titania's Lullaby

Andantino *poco rit.* *mf* *a tempo*

L.H. You spot ted_ snakes_ with

mp *mf* *a tempo*

poco rit.

6

dou ble_ tongue, Thorn - y hedgehogs, be not seen. Newts and

mp *mp* *mf* *opt.*

11

rit. *freely* *poco rit.* Tempo I

blind worms do no wrong; Come_ not near our fair - y queen.

p *opt.* *p*

16

p a tempo

Phil - o - mel, with mel - o - dy,

simile *poco rit.* *p a tempo*

The musical score is written for voice and piano. The vocal line is in treble clef, and the piano accompaniment is in grand staff (treble and bass clefs). The key signature has one flat (B-flat). The score is divided into four systems, each with a measure number (1, 6, 11, 16) at the beginning of the vocal line. The tempo markings are Andantino, poco rit., a tempo, and Tempo I. The dynamic markings include mp, mf, p, and opt. (optional). The piano part features various textures, including chords, arpeggios, and melodic lines. The vocal part includes lyrics in English, with some words underlined for emphasis. The score ends with a final measure in the piano part.

Auguries of Innocence

William Blake

John Peterson

Moderately fast ♩ = ca. 104

p with pedal *simile* *p* To

3 see a world in a Grain of Sand. And a *mf*

5 Hea - ven_ in a Wild Flo - wer, *mf*

7 *p*

I am black

Text adapted from Song of Songs

Andrew Schultz

Sustained, mysterious $\text{♩} = 44$

p Tell me then, — you whom my heart loves, Where will you lead your flock

pp *p*

mf *p*

— to graze? When will you rest at noon? —

mf *p*

— Be - fore the dawn wind ri - ses, Be -

mp *mp*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Frogs

1.

Emily Dickinson

Nigel Butterley

Languido ♩ = 54

p The long sigh of the Frog Up - on a

4

Sum - mer's Day En - acts in-tox - i - ca - tion Up - on the

6

Re - ve - ry But his re - ce - ding

mp

2.

14 $\text{♩} = 66$ *f*

His Man - sion in the Pool The Frog for

16 *f* *mf* *f*

sakes He ri - ses on a Log And state - ments makes

18 *mp* *mf*

His Aud - i - tors two Worlds De - duct - ing me

20 *poco accel.* *mf* $\text{♩} = 76$

The Or - a - tor of Ap - ril Is hoarse To day His Mit - tens at his

3.

33 $\text{♩} = 144$

f *mp*

I'm No - bo - dy! Who are you? Are you

35 *f* *mf* *mp*

No-bo-dy Too? Then there's a pair of us? Don't tell! They'd

38

ad - ver - tise you know! How_____ drea - ry

Quel rosignuol

Francesco Petrarca

Colin Brumby

Tristamente ♩ = 80

p *cresc.* *mf dim.* *cantando*

una corda

8

14

20 *mp*

Quel ro - si - gnuol ——— che si so - a - ve pia - gne

$\text{♩} = 76$ *con rubato*

mf *delicato* *leggiro* *mp*

5 *p* dim - in - ished dream - (m) - ing drown -

9 *mf* *mp* *Ped.*

13 *f* *p* *mp* *mf* *p* *Ped.*

pave - ment earth dream

where the wind sighs

non troppo presto (♩=c.72) *p*

in my hand

sempre delicato e con rubato *p* *sotto voce* *

8^{vb}]
con ped.

4 *mp* *pp*

yours yours

7 *mp* 3 3

cross - ing the bridge

10 3 3

the wind sighs

mp *p*

E C

Night after Bushfire

Judith Wright

Gordon Kerry

mp $\text{♩} = 54$

There is no___ more si - lence on___ the plains of.

mf *f* *mp*

4

___ the moon, and time. is no more a - lien there than

7

mp *pp*

here. Sun thrust his warm hand down at the high___ noon

Balloon Ride

Ross Baglin

Stuart Greenbaum

Quiet and dreamy $\text{♩} = 54$

pp

Ten - der

Ped.

5

as snow falls

Sea hor - ses ride

Sleep

gliss.

p

8

blows

a bal - loon

4:3

Asmaradana

Goenawan Mohamad. English translation: Harry Aveling

Betty Beath

At a moderate tempo

with an energetic, steady rhythm.

He heard the beat of the wings of bats

and the fall of rain the wind a

gainst the teak trees, He heard the rest - less hor - ses and the tug

of the cha - ri - ot as the sky cleared of cloud, re - veal - ing the pole - star

Turning Fifty

Judith Wright

Paul Paviour

Lethargically

p

moderato intimissimo

5 *reflectively*

Hav - ing known war and peace

7

— and loss and find - ing, I drink my cof - fee and wait