

*♩. = 56*

Did you see her

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

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*

Howrest 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

3

# Titania's Lullaby

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

*L.H.* You spot ted\_ snakes\_ with

*mp* *mf* *a tempo*

*poco rit.*

6 *mp*

dou- ble\_ tongue, Thorn - y hedge-hogs, 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*

# Auguries of Innocence

William Blake

John Peterson

Moderately fast ♩ = ca. 104

*p* *with pedal* *simile* *p* *mf* *mf* *p*

To  
see a world in a Grain of Sand. And a  
Heaven in a Wild Flower,

# I am black

Text adapted from Song of Songs

Andrew Schultz

Sustained, mysterious  $\text{♩} = 44$

The musical score is written for voice and piano. It consists of three systems of music. The first system (measures 1-3) features a vocal line starting with a piano (*p*) dynamic and a piano accompaniment starting with a pianissimo (*pp*) dynamic. The tempo is marked as quarter note = 44. The key signature has one sharp (F#). The time signature changes from 9/8 to 12/8 and back to 9/8. The lyrics are: "Tell me then, — you whom my heart loves, Where will you lead your flock". The piano accompaniment includes a low register section with an 8<sup>vb</sup> dynamic and a Ped. (pedal) marking. The second system (measures 4-5) continues the vocal line with a mezzo-forte (*mf*) dynamic and the piano accompaniment with a mezzo-forte (*mf*) dynamic. The lyrics are: "to graze? When will you rest at noon?". The piano accompaniment includes a low register section with an 8<sup>vb</sup> dynamic and a Ped. (pedal) marking. The third system (measures 6-7) continues the vocal line with a mezzo-piano (*mp*) dynamic and the piano accompaniment with a mezzo-piano (*mp*) dynamic. The lyrics are: "Be-fore the dawn wind ri - ses, Be -". The piano accompaniment includes a low register section with an 8<sup>vb</sup> dynamic and a Ped. (pedal) marking.

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

*pp* *p*

8<sup>vb</sup> Ped. Ped. Ped. Ped.

4 *mf* *p*

to graze? When will you rest at noon?

*mf* *p*

Ped. Ped. 8<sup>vb</sup> Ped.

6 *mp*

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

*mp*

Ped. Ped.

# Frogs

## 1.

Emily Dickinson

Nigel Butterley

Languido ♩ = 54

*p* The long sigh of the Frog Up - on a

The first system of the musical score for 'Frogs' consists of a vocal line and a piano accompaniment. The vocal line is in 3/4 time, starting with a treble clef and a key signature of one sharp (F#). It features a melodic line with a triplet of eighth notes over the words 'of the Frog'. The piano accompaniment is in 3/4 time, starting with a bass clef and a key signature of one sharp. It includes a triplet of eighth notes in the bass line corresponding to the vocal line.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line changes to 7/8 time, then 4/4 time, and then back to 7/8 time. It features a melodic line with a quintuplet of eighth notes over the words 'En - acts in - tox - i - ca - tion'. The piano accompaniment follows the same time signature changes and includes a quintuplet of eighth notes in the bass line.

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

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line is in 5/8 time, then 8/8 time, and then back to 5/8 time. It features a melodic line with a triplet of eighth notes over the words 're - ce - ding'. The piano accompaniment follows the same time signature changes and includes a triplet of eighth notes in the bass line.

2.

14  $\text{♩} = 66$  *f*

His Man - sion in the Pool The Frog for

16

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

18 *mp*

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 athis



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

# each thoughtless day

♩ = 76 *con rubato*

*mf* *delicato* *mp* *leggiero*

Ped. Ped.

5 *p*

dim-in-ished dream - (m) - ing drown -

*p* *mp* *p*

Ped.

9

- ed \_\_\_\_\_ 'neath the ci-ty's harsh \_\_\_\_\_

*mf* *mp*

Ped.

13

\_\_\_\_\_ pave - ment \_\_\_\_\_ earth dream \_\_\_\_\_

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

Ped.

17

*mp*  
drown - ed earth pale

*mf* *p*

Ped. Ped.

21

*mf* *mp* *p*  
mourn - ing - grey dream - -

*p* *mf* *p* *p*

Ped. 8<sup>va</sup>

25

*p*  
- (m) feet are pass - ing ov - er dreams - -

*pp* *p* *mf*

29

each thought less day - -

*mf* *pp* *p* *p* *mf* *p*

Ped.

# where the wind sighs

non troppo presto (♩=c.72) *p*

in my hand

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

*p* *con ped.*

4 *mp* *pp*

yours yours

7 *mp* *mp*

cross - ing the bridge

10 *mp* *p*

the wind sighs

D B

72 \* give melodic notes more emphasis; moving semi-quavers sempre sotto voce

# Night after Bushfire

Judith Wright

Gordon Kerry

*mp* ♩ = 54

There is no more si - lence on the plains of

4

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

7

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

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

# Balloon Ride

Ross Baglin

Stuart Greenbaum

Quiet and dreamy  $\text{♩} = 54$

*pp*

Ten - der

The first system of the musical score is in 9/8 time. It features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note 'Ten' and a dotted half note 'der'. The piano accompaniment consists of a right hand with eighth-note patterns and a left hand with a simple bass line. A *p* dynamic marking is present in the piano part. A *ped.* (pedal) marking is located below the piano part.

5

as snow falls

Sea hor - ses ride

Sleep

The second system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics 'as snow falls', 'Sea hor - ses ride', and 'Sleep'. The piano accompaniment features a *gliss.* (glissando) marking over the final notes of the vocal line. A *p* dynamic marking is also present. The piano part includes various fingering and articulation marks.

8

blows

a bal - loon

The third system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics 'blows' and 'a bal - loon'. The piano accompaniment features a *4:3* (triplets) marking over the final notes of the vocal line. The piano part includes various fingering and articulation marks.

# Asmaradana

Goenawan Mohamad

Betty Beath

At a moderate tempo  
with an energetic, steady rhythm.

*mp*

He heard the beat of the wings of bats

*mp*

*mezzo staccato*

4

and the fall of rain the wind a

*f*

*mezzo staccato*

7

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

*f*

11

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

*f*

*mezzo staccato*



# 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