

The Voices of Gondwana

music: Stephen Leek
text: Anne Williams

♩ = ca 138 energetic

A2

Voices of ci-ca-das, Voices of ci-ca-das, Voices of ci-ca-das

A

tempo

A1

Voices in for-est rains, Voices in for-est rains

B

tempo

A2

Whisper-ing gol-den ea-gles wings

C

tempo

A1

mur-mur-ing shift-ing

A2

mur-mur-ing shift-ing

* repeat individually ad lib.

F

S1
Cries of the winds Child-ren sing-ing, Child-ren sing-ing

S2
Cries of the winds Child-ren sing-ing, Child-ren sing-ing

A1
Cries of the winds Child-ren sing-ing, Child-ren sing-ing

A2
Cries of the winds Child-ren sing-ing, Child-ren sing-ing

S1
Of a dream-ing land, of a dream-ing land, hey! Gond-

S2
Of a dream-ing land of a dream-ing land hey! Gond-

A1
Of a dream-ing Of a dream-ing Of a dream-ing Of a dream-ing hey! Gond-

A2
Of a dream-ing Of a dream-ing Of a dream-ing Of a dream-ing hey! Gond-

S1
wa-na, Gond-wa-na, our

S2
wa-na, Gond-wa-na, our

A1
wa-ne, Gond-wa-ne, Gond-wa-na, Gond-wa-na, our

A2
wa-ne, Gond-wa-na, Gond-wa-na, Gond-wa-na, our

⊕ optional unison hand clap

K

* Some singers
bush sounds city sounds -
* all sorts of sounds

Shout + clap

S¹
wa — na, Gond — wa — na

S²
wa — na, Gond — wa — na

A¹
wa — na, Gond — wa — na

A²
wa — na, Gond — wa — na

hey!

hey!

hey!

hey!

[Signature]
8-1-98



ANCIENT CITY

For 3 part treble choir and piano*

Lyrics by PAUL JARMAN

Music by ANDREW DETELIGA
& PAUL JARMAN

♩ = 70

Soprano *pp*

Ci-ty in my dreams, an-cient ci-ty mys-tic land. Lost and left be-hind by

PIANO *p*

6

time. Dreams that speak to me, songs for e-ter-ni-ty Take me to the gol den an-cient ci - ty.

11

p Now as the moon a- ppears, trees wan- der in the breeze. Bla-ckened clouds a-dorn the sky.

pp Ooh ahh ooh ahh ooh ahh ooh.

pp Ooh ahh ooh ahh ooh ahh ooh.

mp

*Also available for UNISON, SA and SATB
with strings or orchestra

16

Moon shi-ning on the sea, path of light to ca-rry me. Take me to the gol den Anc-ient Ci - ty. Whe-re

Ooh ahh ooh ahh Take me to the gol den Anc-ient Ci - ty. Whe-re

Ooh ahh ooh ahh Take me to the gol den Anc-ient Ci - ty. Whe-re

mp

mf

20

fi - re once burned, the sha-dows of the night are dan-cing in the sil - ver light. A once mas - ter-ful race, now

fire - s once burned, the sha-dows of the night are dan-cing in the sil - ver light. A once mas - ter-ful race, now

fire - s once burned, the sha-dows of the night are dan-cing in the sil - ver light. A once mas - ter-ful race, now

cresc.

cresc.

cresc.

cresc.

mf

25

gone with-out a tra - ce, lost and left be-hind by time. Lone-ly stars up in the sky,

gone with-out a trace lost and left be-hind by time. Lone-ly stars up in the sky,

gone with-out a trace lost and left be-hind by time. Lone-ly stars up in the sky,

mf cresc.

29

cresc. list-en to my song to-night and take me to the gol den - Anc-ient Ci - ty!

cresc. list-en to my song to-night and take me to the gol den Anc-ient Ci - ty!

cresc. list-en to my song to-night and take me to the gol den Anc-ient Ci - ty!

f

Red.

33

Musical score for measures 33-37. The score is written for piano and consists of three systems. The first system (measures 33-35) shows three empty staves. The second system (measures 36-37) shows the piano part with a treble and bass clef. The treble clef part features chords and melodic lines, including a triplet of eighth notes in measure 36. The bass clef part features a steady eighth-note accompaniment. The key signature is two sharps (F# and C#).

38

Musical score for measures 38-42. The score is written for piano and consists of three systems. The first system (measures 38-40) shows three empty staves. The second system (measures 41-42) shows the piano part with a treble and bass clef. The treble clef part features chords and melodic lines, including a triplet of eighth notes in measure 41. The bass clef part features a steady eighth-note accompaniment. The key signature is two sharps (F# and C#).

43

Musical score for measures 43-47. The score consists of three staves for the piano accompaniment and a vocal line. The piano part includes chords and a rhythmic pattern of eighth notes. The vocal line has several triplet markings.

48

Solo
p

Musical score for measures 48-52. The score consists of three staves for the piano accompaniment and a vocal line. The piano part includes chords and a rhythmic pattern of eighth notes. The vocal line has lyrics and a dynamic marking of *p*.

Dust sca-tered mem-o ries, dark-ness for a thou-sand years. On-ly dreams are left be - hind.

52 **Tutti** *cresc.*

Dreams etched in - to the stars, mem-ories of a dis-tant past. Take me to the gol den An-cient Ci - ty.

p *cresc.*
Ahh _____ Ooh ahh Ci - ty.

p *cresc.*
Ahh _____ Ooh ahh Ci - ty.

56 *f*

Now as the moon a-ppears, trees wan-der in the breeze. Black-ened clouds a-dorn the sky.

mf
Ooh ahh ooh ahh ooh ahh ooh.

mf
Ooh ahh ooh ahh ooh ahh ooh.

61

Moon shi-ning on the sea, path of light to ca-rry me. Take me to the gol den an-cient Ci - ty! Whe-re

Ooh ahh ooh ahh Take me to the gol den Anc-ient Ci - ty Whe-ere

Ooh ahh ooh ahh Take me to the gol den Anc-ient Ci - ty Whe-ere

f

65

fir - es once burned, the sha-dows of the night are dan-cing in the sil-ver light. Aonce mas ter-ful race, now

fir - es once burned, the shad-ows of the night are dan-cing in the silv-er light. Aonce mas ter-ful race, now

fir - es once burned, the shad-ows of the night are dan-cing in the silv-er light. Aonce mas ter-ful race, now

f

70

gone with-out a tra - ce lost and left be-hind by time. Lone-ly stars up in the sky,

gone with-out a trace lost and left be-hind by time. Lon-ely stars up in the sky,

gone with-out a trace lost and left be-hind by time. Lon-ely stars up in the sky,

cresc.

ff

molto rall.

74

list --en to my song to - night and take me to the Gol - den___ Anc - ient Ci - ty!

list - en to my song to - night and take me to the gol - den___ Anc - ient Ci - ty!

list - en to my song to - night and take me to the gol - den___ Anc - ient Ci - ty!

molto rall.

The Wanderer

written for the Newington Primary Choirs
this version for Gondwana Voices

text and music by Dan Walker
indigenous words from Sydney dialect

tempo rubato (♩ = c.120)

accel.

Soprano

Soprano

Alto

Alto

Piano

f

mp

f

mp

5 joyful! (♩ = 128)

S.

A.

Pno.

f

semi-chorus

S.

A.

Pno.

mf

mf

Let me go where the wind will go, let it take me o - ver

Let me go where the wind will go, let it take me o - ver

13

S. south - ern shores, _____

A. south - ern shores, _____

Pno.

17

S. I will ride on the o - cean air, I will tra - vel a - cross ice and foam,

A. I will ride on the o - cean air, I will tra - vel a - cross ice and foam,

Pno. *mf*

21

S. far from home, _____

A. far from home, _____

Pno.

25

S. *f*
Let me go, let it take me o - ver

S. *f*
Let me go where the wind will go, let it take me o - ver

A. *f*
Let me go where the wind will go, let it take me o - ver

A. *f*
Let me go where the wind will go, let it take me o - ver

Pno. *f*

29

S. >
south - ern shores,___

S. >
south - ern shores,___

A. >
south - ern shores,___

A. >
south - ern shores,___

Pno. >

33

S. I will ride, I will tra - vel a - cross ice and foam,

S. I will ride on the o - cean air, I will tra - vel a - cross ice and foam,

A. I will ride on the o - cean air, I will tra - vel a - cross ice and foam,

A. I will ride on the o - cean air, I will tra - vel a - cross ice and foam,

Pno. *mf*

37

S. far from home, — far from home, *mp*

S. far from home, —

A. far, far from home, *mp*

A. far from home, — far from home, *mp*

Pno.

semi-chorus

41 *mf*

S. *mf*
And where no road will take you, where few have

A. *mf*
And where no road will take you, where few have

Pno. *mf*

45 *tutti* *mf*

S. *mf*
gone be - fore, And where no road will take you, where few have

A. *mf*
gone be - fore, And where no road will take you, where few have

Pno. *mf*

49 *p*

S. *p*
gone be - fore, It's far be - yond the ice - floe far be - low

A. *p*
gone be - fore, It's far be - yond the ice - floe far be - low

Pno. *p*

53

S. where my spi - rit calls, *p* like an echo

A. where my spi - rit calls, oh,

Pno.

57

S.

A.

Pno.

61

1. *f* gutsy! Ant - arc - tic

2. *f* Ant - arc - tic

Pno. *marcato*

65

S. land! land of un - earth - ly light, where pale ho -

A. land! land of un - earth - ly light, where pale ho -

Pno.

69

S. ri - zon es - capes e - ter - nal night.

A. ri - zon es - capes e - ter - nal night. *f* Ant - arc - tic

Pno.

73

S. *f* Ant - arc - tic land! land of un - earth - ly light,

A. land! land of un - earth - ly light, where pale ho -

Pno.

77

S. where pale ho - ri - zon es - capes e - ter - nal night. *mf* div.

A. ri - zon es - capes e - ter - nal night. Ant - arc - tic

Pno. *mf*

81

S. *mp* 3 wu-ma-ra, wu-ma-ra, wa-ra - wa - ra, *mp* 3 wu-ma-ra, wu-ma-ra, wa-ra -

S. wu-ma-ra, wu-ma-ra, wa-ra -

A. land! land of un - earth - ly light,

Pno.

93

S. wa - ra, wu-ma-ra, wu-ma-ra, wa-ra-wa - ra,

S. wu-ma-ra, wu-ma-ra, wa-ra-wa - ra, wu-ma-ra, wu-ma-ra, wa-ra-

A. where pale ho - ri - zon es - capes e - ter - nal

A. ri - zon es - capes e - ter - nal night.

Pno.

96

S. Ant - arc - tic

S. wa - ra, Ant - arc - tic

A. night. Ant - arc - tic

A. Ant - arc - tic

Pno. Ant - arc - tic

100

S. *land!*

S. *land!*

A. *land!*

A. *land!*

Pno. *f*

The musical score consists of five staves. The top four staves are for vocalists, labeled 'S.' and 'A.'. Each vocal staff has a treble clef and a key signature of one sharp (F#). The vocal lines are marked with 'land!' and feature long, sweeping lines that span across measures. The piano accompaniment (Pno.) is on the bottom staff, with a grand staff (treble and bass clefs) and a key signature of one sharp. It is marked with a forte 'f' dynamic and includes various musical notations such as slurs, accents, and dynamic markings like 'v'.

i carry your heart with me

e.e. cummings

Ben van Tienen

contemplative, but with forward movement $\text{♩} = 48$

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked "contemplative, but with forward movement" with a quarter note equal to 48 (♩ = 48). The dynamics are marked *mp* for the vocalists and *pp* for the piano. The vocal parts feature "Ah" syllables. The piano accompaniment consists of arpeggiated chords.

Musical score for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Piano (Pno.). The score starts at measure 9. The tempo is marked *p*. The vocal parts feature "Ah" syllables. The piano accompaniment consists of arpeggiated chords.

19

S. Ah *mp* (i car-ry it in my heart) *p* (hushed) i am ne-ver with-out it

A. *mp* i car-ry your heart with me (i car-ry it in my heart) *p* (hushed) i am ne-ver with-out it

T. Ah *p* (hushed) i am ne-ver with-out it

B. Ah

Pno. *mp* *P*

26 *mf* (warmly)

S. (a-ny - where i go you go, my dear; and what - ev - er is done by on-ly

A. (a-ny - where Ah Ah Ah

T. (a-ny - where Ah Ah Ah

B. (a-ny - where Ah Ah on - ly

Pno. *mp*

33

urgently

mf

S. me is your do-ing, my dar-ling) i fear no fate

A. me is your do-ing, my dar-ling, my dar-ling) i fear no fate

T. me is your do-ing, my dar-ling, my dar-ling) i fear no fate (for you are my

B. me is your do-ing, my dar-ling, my dar-ling) i fear no fate (for you are my

Pno. *mf*

40

mf

f

S. i want no world (my true) and it's

A. i want no world (my true) and it's

T. fate, my sweet) (for beau-ti-ful you are my world, my true) and it's

B. fate, my sweet) (for beau-ti-ful you are my world, my true) and it's

Pno. *f*

44

S. you are what - ev - er a moon has al - ways meant

A. you are what - ev - er a moon has al - ways meant

T. you are what - ev - er a moon has al - ways meant

B. you are what - ev - er a moon has al - ways meant

Pno. *f*

47

S. — and what - ev - er a sun will al - ways sing is you

A. — and what - ev - er a sun will al - ways sing is you

T. — and what - ev - er a sun will al - ways sing is you

B. — and what - ev - er a sun will al - ways sing is you

Pno.

51

S.

A. *mp* (whispered) you *ppp* you

T. *mp* (whispered) you *ppp* you *p* here is the deep-est se-cret no-bo-dy

B. *mp* (whispered) you *ppp* you *p* here is the deep-est se-cret no-bo-dy

Pno. *f* *pp*

building in intensity and emotion

58

S. *p* (here is the root of the root and the bud of the bud and the sky of the sky of a

A. *p* (here is the root of the root and the bud of the bud and the sky of the sky of a

T. *p* knows (here is the root of the root and the bud of the bud and the sky of the sky of a

B. *p* knows (here is the root of the root and the bud of the bud and the sky of the sky of a

Pno. *p*

building in intensity and emotion

63 *ff* with joy, and passion!

S. tree called life; which grows high - er than soul can hope or

A. tree called life; which grows high - er than soul can hope or

T. tree called life; which grows high - er than soul can hope or

B. tree called life; which grows high - er than soul can hope or

Pno. *ff* with joy, and passion!

67 stars a - part

S. mind can hide) and this is the won - der that's kee - ping the stars a - part the stars a - part

A. mind can hide) and this is the won - der that's kee - ping the stars a - part the stars a - part the stars a - part

T. mind can hide) and this is the won - der that's kee - ping the stars a - part the stars a - part the stars a - part

B. and this is the won - der that's kee - ping the stars a - part the stars

Pno.

73

S. *pp*
Ah Ah Ah Ah

A. *pp* *mp* *s*
Ah Ah Ah i car-ry your

T. *pp*
Ah Ah Ah Ah

B. *pp*
Ah Ah Ah Ah

Pno.

82

S. *slower, resolved*
heart (in my heart)

A. *p* *s*
heart (i car-ry it in my heart)

T. *p* *s*
heart (i car-ry it in my heart)

B. *slower, resolved*
heart (in my heart)

Pno. *slower, resolved*

87

S. *pp*
Ah

A. *pp*
Ah

T. *pp*
Ah

B. *pp*
Ah

Pno. *f* *pp*

The Parting Glass

for Adelaide Chamber Singers & Gondwana Chorale

Traditional Irish - arranged by Carl Crossin*

S 1  Oh_ all the mon-ey_ that e'er I_ spent I_ spent_ it in good

S 2  Oh_ all the mon-ey_ that e'er I_ spent I_ spent_ it in good

A  Oh_ all the mon-ey_ that e'er I_ spent I_ spent_ it in good

4
S 1  com - pa - ny_ And_ all the harm that e'er I've_ done A -

S 2  com - pa - ny_ And_ all the harm that e'er I've_ done A -

A  com - pa - ny_ And_ all the harm that e'er I've_ done A -

7
S 1  - las, it_ was to_ none but me And all_ I've_ done for want of_ wit To

S 2  - las, it_ was to_ none but me And all_ I've_ done for want of_ wit To

A  - las, it_ was to_ none but me And all_ I've_ done for want of_ wit To

* after a version by 'The Wailin' Jennys

** these pauses are simply to allow for space between the phrases - the rhythmic and metric freedom typical of a folk ballad

11

S 1 mem - 'ry now, I can't re-call So fill to me the par - ting glass Good

S 2 mem - 'ry now, I can't re-call So fill to me the par - ting glass Good

A mem - 'ry now, I can't re-call So fill to me the par - ting glass Good

15

S 1 night and joy be with you all

S 2 night and joy be with you all

A night and joy be with you all

T Oh, if I had mon ey e - nough to spend And.

Bar Oh, if I had mon ey e - nough to spend And.

B Oh, if I had mon ey e - nough to spend And.

20

T
lei - sure too_ for to sit a while,_ There is a fair_ maid in the town That

Bar
lei - sure too_ for to sit a while,_ There is a fair_ maid in the_ town That

B
lei - sure too_ for to sit a while,_ There is a fair maid in the... town That

24

T
sore - ly_ has my_ heart be-guiled, Her ro - sy_ cheeks, her ru - by_ lips, I

Bar
sore - ly_ has my_ heart be-guiled, Her ro - sy cheeks, her ru - by lips, I

B
sore - ly has my heart be-guiled, Her ro - sy cheeks, her ru - by lips, I

28

T
own_ she has my heart en-thralled, So fill to me the par - ting glass Good *(floatissimo)*

Bar
own_ she has my_ heart en-thralled, So fill to me the_ par - ting glass Good

B
own she has my heart en-thralled, So fill to me the_ par - ting glass Good

32

S 1 Oh all the com-rades that

S 2 Oh all the com-rades that

A Oh all the com-rades that

T night and joy be with you all Oh all the com-rades that

Bar night and joy be with you all Oh all the com-rades that

B night and joy be with you all Oh all the com-rades that

36

S 1 e'er I've had Are sor-ry for my go-ing a -

S 2 e'er I've had Are sor-ry for my go-ing a -

A e'er I've had Are sor-ry for my go-ing a -

T e'er I've had Are sor-ry for my go-ing a -

Bar e'er I've had Are sor-ry for my go-ing a -

B e'er I've had Are sor-ry for my go-ing a -

39

S 1
 way And all the sweet hearts that e'er I've had Would wish me one more

S 2
 way And all the sweet hearts that e'er I've had Would wish me one more

A
 way And all the sweet hearts that e'er I've had Would wish me one more

T
 way And all the sweet hearts that e'er I've had Would wish me one more

Bar
 way And all the sweet hearts that e'er I've had Would wish me one more

B
 way And all the sweet hearts that e'er I've had Would wish me one more

43

S 1
 day to stay But since it falls un - to my lot That

S 2
 day to stay But since it falls un - to my lot That

A
 day to stay But since it falls un - to my lot That

T
 day to stay But since it falls un - to my lot That

Bar
 day to stay But since it falls un - to my lot That

B
 day to stay But since it falls un - to my lot That

46

S 1
I _____ should rise and you should not I'll gent - ly rise and I'll

S 2
I _____ should rise and you should not I'll gent - ly rise and I'll

A
I should rise and you should not I'll gent - ly rise and I'll

T
I should rise and you should not I'll gent - ly rise and I'll

Bar
I should rise and you should not I'll gent - ly rise and I'll

B
I should rise and you should not I'll gent - ly rise and I'll



49

S 1
soft - ly _____ call Good night and joy be _____

S 2
soft - ly call Good night and joy be

A
soft - ly call Good night and joy be _____

T
soft - ly call Good night and joy be

Bar
soft - ly _____ call Good night and joy be

B
soft - ly call Good night and joy be



51

S I
with you all Good night and joy be with you all.

S 2
with you all Good night and joy be with you all.

A
with you all Good night and joy be with you all.

T
with you all Good night and joy be with you all.

Bar
with you all Good night and joy be with you all.

B
with you all Good night and joy be with you all.

Detailed description: This is a musical score for a SATB choir. It consists of six staves. The top five staves are for the vocal parts: Soprano I (S I), Soprano II (S 2), Alto (A), Tenor (T), and Bass (B). The bottom staff is for the Baritone (Bar). The music is in 6/4 time and B-flat major. The lyrics are: "with you all Good night and joy be with you all." Each vocal line has a melodic line with lyrics underneath. The lyrics are aligned across all parts. The score ends with a double bar line.