Perceptions of the Stuart & Sons Piano Sound:

Realising an active vision

Kevin Hunt

Music Scores - Book 2

Yabun Yaguna Wuganmagulya

Barrabul-la Voices prt.2 pp. 1 - 9 2 - 10
Guyanaylung Bayui pp. 1 - 8 11 - 18
Byalla pp. 1 - 8 19 - 26

OUR MUSIC 2012

Menindee Bop pp. 1 - 5 27 - 31

The Painted Piano Suite:

i Swirls pp. 1 - 10 32 - 41
ii Thanksgiving pp. 1 - 8 42 - 49
iii First Steps pp. 1 - 2 50 - 51
iv Lines pp. 1 - 11 52 - 62

OUR MUSIC 2014

Dali Mana, Gamarada pp. 1 - 16 63 - 78
Wirritjirribin pp. 1 - 5 79 - 84
Ngaya Wagul pp. 1 - 6 85 - 90
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-Yabun Yaguna Wuganmugulya No.3-

Kevin Hunt
Darug Tribal Aboriginal Corporation (1793-1820)
Metropolitan Local Aboriginal Land Council (1793-1820)

Barrabul-la Voices prt.2
for Stuart & Sons Piano, Voices, Saxophone, Clapping Sticks.
Leads

Cl Stks

T. Sx.

Pno & Vb.

2 Vcs.

1 Vc. solo

Lead

Cl Stks

T. Sx.

Pno & Vb.

Barrabul-la Voices prt. 2 pg 8
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-Yabun Yaguna, Wuganmagulya No 4-

Guyanaylung Bayui for Stuart & Sons Piano & Voice & Clapping Sticks
- improvisation cues
Kevin Hunt © 2010
Darug Tribal Aboriginal Corporation (1793-1820)
Metropolitan Local Aboriginal Land Council (1793-1820)

**cue 1: environment**

rubato... free tempo

Piano

- set chromatic cluster
- C-G (102 notes)
- depress slightly
- 16 vb

sost

- gentle palm strike
- on the prepared sost bass cluster strings

Spoken words: '..wilbong, Ngininyah buruwan', yenmala, bangun-

RH strum the strings
LH hold down the Eb/E triad keys

play freely with the spoken words,

'yenmala....'

Pno

- mf
- 3
cue 3: 'Guyanaylung'

Vc.

G64  Gb64  G63  Gb63  F63

Guyanaylung

ad lib.....

Pno

(cue 4): double triad chord with U.C.

Pno

U.C.

(cue 5): Timelines theme - Fmajor

Vc.

ad lib...

13
cue 6: 'Guyanaylung'

Vc.

guy - an - ay - lung

8va

Bb 53  A 53  F6 Ab 53)

Pno

ad lib.....

cue 7: - 'gospel' piano impro

L.Sks

ad lib....

Pno

G/F

cue 8: Gm/F

ad lib.....

Pno

Gm7

GbMaj7(#4)

U.C. + dolce.
Cue 9: Barrabul-la chant

Vc.

Pno

Bar-rala young-goo-nah, mong-iwa-nguna,

Cue 10: Barrabul-la chant

- after 1 stanza of Barrabul-la

Vc.

Pno

MONG-iwaNGuna BAr-ra-BU-la YOUNG-goo-nah,

ad lib.....
Guyanaylung Bayui
impro cues  6

Cue 11: *Chant* Pierre-Francis Bernier’s transcription.
\[ \text{\( \frac{30}{8} \)} = 58 \text{ slower.............} \]

Cue 12: *Corangie's Chant* - Barron Field transcription, set in 5/8 metre

Cue 13: *Corangie's Chant* 4/4 metre.
**Cue 14: final vocal exclamations**

*married women!*  

Vc.  

41  

\[\text{Gyi - mag!}\]  

Cl.Sks  

41  

\[\text{Mal - la,!}\]  

Pno  

41  

\[\text{married men!}\]  

\[\text{grandfather!}\]  

Vc.  

43  

\[\text{Mal - la - bu,!}\]  

Cl.Sks  

43  

\[\text{Gu - mang!}\]  

Pno  

43  

\[\text{voice only}\]  

\[\text{fine}\]
Perceptions of the Stuart & Sons Piano Sound, realising and active Creative vision.

- Yabun Yaguna, Wuganmagulya No5 -

Bennelong's Letter

Byalla, to speak.

Kevin Hunt & Richard Green
Darug Tribal Aboriginal Corporation (1793-1820)
MetroLALC (1793-1820)

rubato...... Voice lips vibration, clausening.

set chromatic cluster C-G (102 notes) depress slightly

Strum the low custer bass strings

sost 16 vb----------------------------

Strum the low custer bass strings

una corda mf tre corde

una corda mp
On %% verse sung in Sydney Indigenous language

Pno

Vc.

I am very well,
I hope Sir you send me

Pno

Vc.

I hope you are very well, I live at the Governor's
anything you please Sir, Hope all are well in England, I hope

20
Byalla, to speak.

I have diner there every day,

Mrs Phillips very well,

not my wife, I have not my wife, I have not my wife,

no other black man took her away,

Byalla, to speak.
Byalla, to speak.

no- ther black man took her a-way, We have

c

Pno

had mur-ry do-ings here His name is now Car-ra-way, his

c

Pno

name is Car-ra-way,

Vc.

on repeat D.S.

jump a page
All my friends, a-all m-y friends, a-live and well, a-live a-and
well at home now, at home, at ho-me now
Ba-
ran-gar, By-al-la, Ba-ran-gar-u,
Byalla, to speak.

Strum the low custer bass strings

36

repeat x4, improvised variations

ve-ry well, ve-ry well, you please sir, you please sir,

F# Emaj+

38

ve-ry well, ve-ry well, you please sir, you please sir,
Byalla, to speak.

not forget, not forget, not forget, not forget,
two pair please, two pair please, two pair please, two pair please

C D/C C♯/B B F♯ G♯/F♯ F♯/E E

improvise variations on repeat

D.S.S. al Coda

2.
had mur-ry do-ings here  His name is now Car-ra

We have his

name is Car-ra-wa

name is now Car-ra-

Byalla, to speak.
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Menindee Bop

Helen Bub Connor
Kevin Hunt

i) Intro... throwing the ball... routine....different djembe pitches...
eventually hitting the keys of the piano - is the cue to start playing

Keyboard players collective impro cues + silence

no tempo....free impro

Tallia's Riff ............... ...with conducted djembe patterns.

Courtney's Riff ............... mp

Robert's Riff ............... Piano cue to start pre-recorded rhythm track

Kevin's riff Bagundji Corroborre Song - Georg Mitchell

----- rhythm track starts
Menindee Bop   pg 2

Tempo
\[ \text{with pre-recorded track} \]

Tallia's Riff ... 

each repeat ... a little louder,
building suspense
Crazy phone/high pitched sound

Women's drone tone

C7/G
Women’s Chant:

'This land, breathing through our lives, heaving with our sighs, reconnecting all. this land...'

(Women's Chant)

2nd prt. marniti ngamakana kirra kirra ngamakana

Chant: marnti ngamakana, kirra kirra ngamakana,
with our sighs, this land... this land...

Chant: marnti ngamakana, kirra kirra ngamakana,
Chant: marnti ngamakana, kirra kirra ngamakana,

\( \text{J=180 boogie rock} \)

Piano + Percussion

keyboards: Me... nin.dee bop Me...nin..dee..bop

Got to get to Syd-ney to hear that pi-an-o groove

Choir high long 'G' note to finish //
Perceptions of the Stuart & Sons Piano Sound: realising a creative, active vision.

*The Painted Piano Suite*

*Swirls*

Kevin Hunt
Swirls
Suddenly very slow...

Segue to 'Thanks giving'...
Perceptions of the Stuart & Sons Piano Sound: realising a creative, active vision.

The Painted Piano Suite

Thanksgiving

Kevin Hunt

„segue from 'Swirls'"

bar 67 Swirls

\( \dot{=50} \)

Piano 2

\( \approx \)

\( \approx \)

16va

3

\( \approx \)

\( \approx \)

16va

\( \approx \)

Pn.2

\( \approx \)

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Thanksgiving

16va

8va

back ground, atmosphere

a tempo

rit.
Thanksgiving

rubato....

processional on sign
Thanksgiving

on forte with rolling bass

mf

ritard & pause ..

a tempo

on begin fade....

Thanksgiving
Thanksgiving

35

\[ \text{\small to mm.40 SS} \]

\[ \text{\small on ritard & pause ..} \]

37

\[ \text{\small D.S.} \]

\[ \text{\small ...with more rubato....} \]

40

\[ \text{\small 16va} \]

\[ \text{\small back ground, atmosphere} \]

Pn.2
Thanksgiving
Thanksgiving

50

\( \text{accel.} \)

53

7.21

a tempo

55

rubato R.H.

over strict tempo L.H.

57

59
more expressive with each repeat...

rpt back to mm. 61, or to Coda

a tempo

fade......
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The Pianted Piano Suite

First Steps

Kevin Hunt

\( \text{\textbf{First Steps}} \)

\( J = 64 \)

\( f \)

\( mp \)

\( f \)

\( mp \)

\( J \)

...with rubato expression,

dolce ped.

slower....

dolce ped.

dolce & U.C.
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**Painted Piano Suite**

**Lines**

\( \downarrow = 75 \text{ with Rubato...} \)

\( \text{R.H improvise...} \)

A Maj7(#4)

\( \text{mf} \)

with no \( \overline{\text{coda}}. \)

F\# Maj7(#4)

E♭ Maj7(#4)

B Maj7(#4)
5ths to the bar in the improvisations.....

AMaj7(#4)  AMaj7(#4)

F#Maj7(#4)  F#Maj7(#4)

dolce tre corda

EsMaj7(#4)  EsMaj7(#4)

rit.
Improvise - repeat mm.17-25
x3
with rubato ... though an emphasis on 5 bts to the bar in the repetitive L.H. phrase.
Lines

E\textsuperscript{b} Maj\textsuperscript{7}(\#4)

E\textsuperscript{b} Maj\textsuperscript{7}(\#4)

Pn. 2

E\textsuperscript{b} Maj\textsuperscript{7}(\#4)

E\textsuperscript{b} Maj\textsuperscript{7}(\#4)

16 va

E\textsuperscript{b} Maj\textsuperscript{7}(\#4)

(resonance...)

no pedal break———
B Major 7th (augmented)

continue... \(\text{\$D}\)

Pn. 2

(resonance...) A Major 7th (augmented)

slower... no pedal break——— continue... \(\text{\$D}\)
45

A Maj7(#4)

46

A Maj7(#4)

47

I6 va

(C# 8) (D#8)

(resonance...)

49

F Maj7(#4)

50

F Maj7(#4)

continue... 32o.
Pn. 2

F Maj7(#4)

tre corda

D♯6

(no pedal break)

(resonance...)

F Maj7(#4)

B Maj7(#4)  slower....

continue...

no pedal break

(resonance...)

continue...

no pedal break

(resonance...)

continue...
Lines

Pn. 2

\[ \text{AMaj7}(\#4) \quad \text{R.H. improvisation ...} \quad \text{AMaj7}(\#4) \quad \text{R.H. improvisation ...} \quad \text{F\# Maj7}(\#4) \quad \text{R.H. improvisation ...} \quad \text{F\# Maj7}(\#4) \]

\[ \text{tre corda} \]
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Dali Mana Gamarada

to, gather, friends

'I embrace you, and escort you into Country'

Deborah Cheetham
Ld.  
Dali Mana Garmarada

grt.  
8vb wah wah > > 8vb wah wah > >

Rhy2

kybd
Bs

8vb

A

Ld.

Vc.1  
mf

grt.  
8vb wah wah > > 8vb wah wah > > 8vb wah wah > >

Rhy2

Bs

kybd
Dali Mana Garmarada

Vc.1

Vc.2

grt.

Rhy2

Bs

kybd

8vb
Dali Mana Garmarada

Ld.

Vc.1

Vc.2

grt.

Rhy2

Bs

1. 2.

71 71
Dali Mana Garmarada

Ld.

Vc.1

Vc.2

grt.

Rhy2

Bs

kybd
Wirritjirribin

Creation Story of the Lyrebird

Dharawal story - Matthew Doyle custodian/composer

Adapted for the 97 key, Stuart & Sons piano, by Kevin Hunt
Wiritjiribin

\[ \text{\textbf{drought...}} \]

1. Bellambi

\[ \text{sticks} \]

\[ \text{ceremony painting} \]

\[ \text{half 4 stick} \]

\[ \text{rattle} \]

\[ \text{Vc.} \]

\[ q = 80 \]

\[ \text{Tempo:} \]

\[ \text{Slow} \]

\[ \text{Vc.} \]

\[ \text{Tempo:} \]

\[ \text{Slow} \]

\[ \text{Vc.} \]

\[ \text{Tempo:} \]

\[ \text{Slow} \]

\[ \text{Tempo:} \]
Wiritjiribin

chordal melody
companiment

\[ \text{faster} \ 2\text{nd x} + 3\text{rd x} \quad \text{ accel.} \quad \mathbf{J} = 120 \]

re harm at each rpt: 2nd G ped/ 3rd F ped

5. Loss - uncertainty

Wirit jiribin na way bal un i ri Wir it jiribin na way bal un Wir it jiribin na way bal un i ri

p

> rubato, ..............

bin na way bal un i ri Wir it jiribin na way bal un i ri Wir it jiribin na way bal un i ri

rubato, ..............
6. Lyrebird dance

Vc.

`rattle` mf rubato

Slow 1st phrase.

... accel...

accel.

\[ j = 80 \]

B m/A

\[ \text{faster 2nd x + 3rd x} \]

G/F \[ \text{f} \]

G/F

G/F

faster 2nd x + 3rd x

G/F \[ \text{f} \]

G/F

G/F

1 2 3 4 5 6

ff

fine
Ngaya Wagul

I Am Australian

Woodley/Newton

Richard Green - Sydney Language -
Kevin Hunt - Arrangement.
Ngaya Wagul

Sop.

In-ya na Wu-gal In-yi-na mur-ri Wa ru ng-gur-ra gu-

Tnr.

In-ya na Wu-gal In-yi-na mur-ri Wa ru ng-gur-ra gu-

Vn.

In-ya na Wu-gal In-yi-na mur-ri Wa ru ng-gur-ra gu-

Tbn.

A\textsuperscript{b} Ab\textsuperscript{b} D\textsuperscript{b} F\textsuperscript{b} E\textsuperscript{b}

Pn.

Ab\textsuperscript{b} Ab\textsuperscript{b} D\textsuperscript{b} F\textsuperscript{b} E\textsuperscript{b}

Bs.

Ab\textsuperscript{b} Ab\textsuperscript{b} D\textsuperscript{b} F\textsuperscript{b} E\textsuperscript{b}