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# Peter Sculthorpe

LIST OF WORKS

FABER *ff* MUSIC

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## The Music of Peter Sculthorpe

Images of emptiness and space have pervaded the Australian arts for over a century. Painters and more recently writers have become internationally celebrated, often using themes of isolation and alienation that are both radically Australian and disturbing testaments about the modern world. Music has also discovered the universal within the topical and local, in which respect Peter Sculthorpe may be one of the most important of living composers.

Sculthorpe was born on Australia's farthest edge, in Tasmania, a region geographically and climatically similar to the old country, whence came the original settlers. Even though being born in 1929 he was late enough to profit from an evolving antipodean tradition, he felt the need, having graduated from Melbourne University, to study in England, and in Oxford at that. There he discovered his true identity, becoming the first composer to make a music distinctively Australian.

Two apprentice works from Sculthorpe's pre-Oxford days merit mention, both for their intrinsic quality and for their prophetic nature. The Piano Sonatina of 1954 has a classical title and on the page betrays affinities with European models, especially the spikily economic piano textures of Bartók's *Mikrocosmos*. Even so, the piece is not in sonata form, nor is it parasitic. On the contrary it is in tune with Sculthorpe's verbal description of it as 'the journey of Yoonecara to the land of his forefathers, and the return to his tribe'. This is what all Sculthorpe's music is about, and the real hero is not the aborigine, but Sculthorpe himself—and anyone living in a rootless world that has lost touch with the earth as well as the forefathers.

In the following year Sculthorpe wrote a piece far more significant to his future—*Irkanda I*, which being monophonically scored as an 'ancient chant' for solo violin, is of its nature more aboriginally Australian than a sonatina for a harmonically disposed keyboard. The native word 'Irkanda' means a remote and lonely place; and the violin piece proved to be the first in a series, culminating in *Irkanda IV*, for solo violin, string orchestra and percussion. Composed in 1961, immediately after Sculthorpe's return from Oxford, *Irkanda IV* must count as its composer's first maturely representative creation. It is about death in that it is a requiem for his father and for the past his family had stood for, but also in that it is a relinquishment of Europe. Several European ghosts, Bloch and Bartók among them, are laid, while Mahler's threnody for the old world is obliquely recalled. Gradually the outback engulfs the self as the solo violin's chant wavers microtonally between diminished fourths and major and minor seconds, while the string band evokes an eternal solitude by way of telescoped concords, *sul tasto* and tremolando.

This music expresses a deep human distress: which may be why, during the sixties, Sculthorpe needed to embark on his series of *Sun Musics*, wherein selfhood is not celebrated but denied, as the orchestra becomes a gigantic percussion instrument. Whereas in the *Irkandas* we have a music of the individual alone in space and time, the *Sun Musics* present a world devoid of human population, except in so far as the quasi-visual sounds come to us by courtesy of the composer's listening ear and watchful eye. Sculthorpe's nature, like Edgard Varèse's, is far from benign, though the visual quality of the *Sun Musics* has a positive aspect in that the works embrace another kind of otherness—that of Asian musics, especially Japanese and Balinese.

Although many melodic strands in the *Sun Musics* are affiliated with aboriginal chant, others are derived from Japanese court incantation: so the *Sun Musics* may be related to Sculthorpe's overtly Balinese pieces such as *Tabuh Tabuhan*, described by him as 'gamelan music of sensuous, relaxed pleasure', offering momentary respite from the terrors of the wilderness—and indeed of modern life. The first three of the fine series of String Quartets date from these years; but there is point in the fact that a climax to this phase of Sculthorpe's melodic writing occurs in a work that, being scored for a solo stringed instrument, harks back to *Irkanda I*, the first essential Sculthorpe piece. The *Requiem* for solo cello of 1979—another memorial tribute to his father—demonstrates that there is no necessary division between ritual mourning in Europe's Roman church and in an aboriginal tribe. Death is indivisible, and the cello *Requiem*, starting from quotations of the plainsong rite, evolves into frenetic aboriginal incantation, and implicitly into mourning for any man, any time or place.

It makes sense that in the year in which he produced the cello *Requiem*, fusing personal and collective destiny, Sculthorpe also created a work—scored for a largish orchestral group though not for an orthodox symphony orchestra—that may claim to be his masterpiece. Its title is *Mangrove* but the music is descriptive neither of mangroves nor of watery swamps, but is rather a *recherche du temps perdu*—including memories of a mangrove-free beach in Japan and of a New Guinea tribe that 'believe men and women to be descended from mangroves'. Woodwind and harps are excluded, lest they might encourage over-obvious water noises; but antiphony between brass and strings brings tension between human expressivity and savagely non-human forces of nature. We are not allowed to forget that 'human' and 'bestial' are relative terms that overlap; percussion links the two, providing a continuum within which we live. The themes are literally aboriginal in springing from the acoustical rudiments of melody. This makes Sculthorpe a global village composer at the deepest level.

From the high plateau of *Mangrove*, Sculthorpe could survey new horizons and could return to the symphony orchestra in a work he originally thought of as *Mangrove II*. When the piece was finished in 1986, however, it admitted to new directions both in its title, *Earth Cry*, and in audaciously recasting a seminal work of 1974, *The Song of Tailitnama*. That work—originally for soprano, cellos and percussion—had been based on an authentic ritual chant of the earth at dawn; in *Earth Cry* the same quasi-aboriginal mode is used to generate 'gestural' music of remarkable ferocity. Ritual mourning for the plight of the land and its pristine inhabitants is driven to exacerbated fury. Even so, the massive coda attains a potentially universal grandeur: a positive evolution that is fulfilled in another large-scale orchestral piece, *Kakadu*, engendered in 1988 by romantic love, in that it was commissioned by a Dr Papper as a birthday present for his wife.

In assessing Sculthorpe's stature it is helpful to think of him in relation to two American composers whose influence he has acknowledged. Varèse we have already mentioned, noting how both he and Sculthorpe eschewed European traditions in order to begin again. The parallel is not, however, exact, for whereas Varèse was an outsider who, having delivered his frontal assault in the mid-twenties, relapsed into silence, Sculthorpe has gone on, integrating his aboriginality into modern life, where it might affect our everyday discourse. In this respect there is a closer parallel between Sculthorpe's position today and that occupied a generation back by Aaron Copland who, born in Brooklyn at the turn of the century and a lifelong citizen of New York, asked a crucial question: Shall these bones live? In the black-jazz-derived

blues notes, the declamation of the Jewish synagogue, the harsh metallic sonorities and rigid geometric serialism of the Piano Variations of 1930 Copland gave a painfully affirmative answer; and went on to establish an American tradition in which pioneer value of toughness and audacity find place also for hope, homespun humour, serendipity, even tenderness. Today, Sculthorpe offers a comparable testament for our time. He has always lived in cities, but his affirmation is wrung from a machine civilization's impotence in the face of the Australian emptiness. In its time, Copland's Americanism spoke on behalf of the entire industrialized world. In our day, Sculthorpe's ecological music brings home the acuteness of our predicament. How far may we still be succoured by our too-long-civilized past? Western man can no longer think of himself as civilized in the midst of barbarians. Not only do we share the world with the great Asian civilizations, but the newly emergent Third World proffers a measure of tribal consciousness. As our pluralistic society breaks barriers, we must acknowledge that for spiritual survival we need these cultures no less than, for material survival, they need us.

In 1977 Sculthorpe produced a relatively 'light' work, based on a score he had made for a documentary film, that bears directly on this social and psychological crisis. *Port Essington* orchestrally tells the true story of how a settlement established in 1838 was abandoned in 1849, because the white man could not adapt to nature's exigencies. Opening with the empty bush, the work flows into a chain of variations on an aboriginal melody that changes identity as the age-old narrative mythology is fused with the new society of the settlers, who play pastiche 19th-century salon music in the form of a mindlessly twittering string trio. Song, indigenously coloured or whitely alien, is sundered by harmonic disruption and rhythmic dislocation, until only the bush is left. The evolution of the piece—from empty wilderness to its indigenous population, to the encroaching aliens to 'the Estrangement' and so again to emptiness—is a myth of the human psyche, as well as a potted history of Australia. Not only the aborigines are defeated; the white man too sounds pathetically vulnerable. What Auden said many years ago has become true in a more radical sense than could have been dreamt of: we must one love another—and the earth we live on—or die.

Wilfrid Mellers

## Biographical notes

Peter Sculthorpe was born in Launceston, Tasmania, in 1929. He was educated at Launceston Church Grammar School, at the University of Melbourne and at Wadham College, Oxford. While visiting the United States as a Harkness Fellow in 1966–67, he was composer-in-residence at Yale University, and during 1972–73 he was visiting Professor at the University of Sussex. Appointed Reader in Music at the University of Sydney in the late sixties, he later became Professor in Musical Composition (Personal Chair) at that University. Following his retirement in 1999, he was appointed Emeritus Professor.

In 1977 Sculthorpe was appointed OBE; in that year he was awarded a Silver Jubilee Medal, and in 1990 he was awarded an Order of Australia. The University of Tasmania conferred upon him the degree Honorary Doctor of Letters in 1980; this same degree was conferred upon him by the University of Sussex in 1989 and later in that year the University of Melbourne conferred upon him the degree Honorary Doctor of Music. In 1991, he was elected Fellow of the Australian Academy of the Humanities; and in 1996 Griffith University conferred upon him the degree Doctor of the University. His most recent awards include the highly-prestigious R M Johnston Award from the Royal Society of Tasmania, the first time the award has been given to a non-scientist; and, the honour of becoming one of Australia's Living Treasures. He has since been elected an Australian Achiever for 2001, the year of the hundredth anniversary of Federation.

The recipient of many awards and prizes for his music, in 1980 his music for the film *Manganinnie* won an Australian Film Institute Award for best original film score, and in 1985 his Piano Concerto won the APRA (Australasian Performing Rights Association) Award for most performed Australian serious work. In 1991 a recording of his orchestral music won the Australian Record Industry Award for Best Classical Music Release, and in 1993 he became the first composer to be honoured by APRA with the Ted Albert Award for Outstanding Services to Australian Music. A concert of his music in Kakadu National Park won the 1994 Brolga Award for Tourism, and in the same year he was given the Sir Bernard Heinze Award for outstanding services to Australian music. A recording of his music for string orchestra also won the Australian Record Industry Award for best classical release in 1996 and two awards at the Inaugural Soundscapes Classical Music Awards in 1997. The premiere CD recording of *Sun Music I–IV* won the 1997 ARIA Award.

Peter Sculthorpe has written works in most musical forms, and his output relates easily to the unique social climate and physical characteristics of Australia. Furthermore, his country's geographical position has caused him to be influenced by much of the music of Asia, especially that of Japan and Indonesia. Certainly he is Australia's best-known composer, and his works are regularly performed and recorded throughout the world. His work is discussed in Michael Hannan, *Peter Sculthorpe: His Music and Ideas 1929–1979* (St Lucia, 1982), in Deborah Hayes's, *Peter Sculthorpe, A BioBibliography* (Connecticut, 1993), and in his memoirs, *Sun Music* (Sydney, 1999).

April 2001

## ORCHESTRA

### Child of Australia (1988)

*speaker, soprano, chorus and orchestra*  
Duration 17 minutes  
*See under Choral*

### Darwin Marching (1995)

*orchestra*  
Duration 5 minutes  
2222 - 4231 - timp - perc(1) tam-t/SD/susp.cym - strings  
Commissioned by the Darwin SO and written especially for the commemoration of the 20th Anniversary of Cyclone Tracey  
FP: 18.2.95, Australia, Northern Territory Parliament House: Darwin SO/Martin Jarvis  
*Study score (fp) 0-571-56294-9 on sale, full score and parts for hire*

### Earth Cry (1986)

*orchestra*  
Duration 11 minutes  
2.2.2.2.cbsn - 4431 - timp - perc(3): tam-t/ch.cym/bongos/3 tom-t/BD - strings  
Commissioned by the Australian Broadcasting Company  
FP: 22.8.86, Australia, Festival Theatre, Adelaide: Adelaide SO/Jorge Mester  
*Score 0-571-51843-5 on sale, parts for hire*

#### Earth Cry

*... a sombre, impressive score with many passages of striking and original beauty. Haunting melodies, reiterated like some primitive incantation, seemed to speak, admittedly in an entirely indefinable way, with the authentic voice of this country.*

The Advertiser (Australia) (Stephen Whittington), 23 August 1986

*... a magnificent orchestral composition ...*  
Monterey Herald (USA) (Barbara Rose Shuler), 2 February 1995

*... an exhilarating display of motor rhythms and Aboriginal elements that show the composer's abiding concern for the preservation of Australia's indigenous culture.*

American Record Guide (USA), (Robert Markow), November/December 1996

### Earth Cry (abridged version) (1999)

*orchestra*  
Duration 6 minutes  
2222 - 4431 - timp - perc(3): tam-t/ch.cym/bongos/3 tom-t/BD - strings  
FP: 31.12.99, Australia, Cottesloe Beach, Western Australia: West Australian SO/Guy Noble  
*Score (fp) on sale †, parts for hire*

### From Uluru (1991)

*orchestra*  
Duration 4 minutes  
2222 - 4231 - perc(3): tam-t/whip/3 tom-t/susp.cym/ch.cym/bongos - strings  
Commissioned by the Education program of the Sydney SO for performance at Schools' Concerts during 1992  
FP: 11.12.91, Australia, Eugene Goossens Hall, Sydney: Sydney SO/Peter Grunberg  
*Study score (fp) 0-571-55740-6 on sale, full score and parts for hire*

### Great Sandy Island (1998)

*orchestra*  
Duration 20 minutes  
2(II=picc).2.2.2.cbsn - 4431 - timp - perc(3): tam-t/susp.ch.cym/susp.cym/BD/SD/bongo/3 tom-t/thunder sheet/chime - strings  
Commissioned by Suntory Ltd for the Suntory International Program for Music Composition  
FP: 13.10.98, Japan, Suntory Hall, Tokyo: Tokyo City PO/Kazufumi Yamashita  
*Score on sale †, parts for hire*

#### Great Sandy Island

*Every motive and melody is limned carefully and put to hard work; the scoring is full of gestures and devices familiar from the Sun Musics; the five sections are clearly delineated the whole constitutes a score as emotionally direct as anything else that Sculthorpe has produced for full orchestra ... music full of gusto and instantly assimilable.*

The Age (Australia) (Clive O'Connell), 28 May 1999

### Kakadu (1988)

*orchestra*  
Duration 15 minutes  
2.2.ca.2.2.cbsn - 4431 - timp - perc(3): tam-t/beijing gong/susp.cym/cyms/BD/bongos/3 tom-t/2 congas - strings  
Commissioned by Emanuel Papper as a present for his wife upon her birthday  
FP: 24.7.88, USA, Aspen Festival, Music Tent, Aspen: Aspen Festival Orchestra/Jorge Mester  
*Score 0-571-51274-7 on sale, parts for hire*

#### Kakadu

*Kakadu is essentially a big, romantic piece stated in 20th-century terms. I suspect it will turn up regularly as orchestras look for music that is out of the ordinary yet acceptable to their listeners.*

The Denver Post (USA) (Glenn Giffin), 28 July 1988

*... a score full of beautiful sounds and striking invention.*

The Sydney Morning Herald (Australia) (Roger Covell), 10 April 1989

### Little Nourlangie (1990)

*organ and orchestra*

Duration 4 minutes

2222 - 0200 - perc(3): 2 rainsticks/thunder sheet/tam-t/  
ch.cym/bongos/tom-t - strings

Commissioned by the Education Program of the Sydney  
SO for performance at Schools' Concerts during 1990

FP: 6.6.90, Australia, Town Hall, Sydney:

David Rumsey/Sydney SO/John Hopkins

Score (fp) 0-571-55742-2 on sale, parts for hire

### Love 200 (1970)

*rock band, 2 singers and orchestra*

Duration 18 minutes

Text: Tony Morphet (English)

2.2.2.2.cbsn - 4331 - timp - perc(3): BD/timb/bongos/  
gong/2 susp.cym/vib/mcas/guio/t.bells - strings

Rock Band: drum kit/elec pno/bgtr/elec gtr/2 vocalists

Commissioned by the Australian Broadcasting

Commission for the 1970 Promenade Season, Sydney

FP: 14.2.70, Australia, Town Hall, Sydney: Jeannie

Lewis/Tully/Sydney SO/John Hopkins

Score and parts for hire

### Mangrove (1979)

*brass, percussion and strings*

Duration 14 minutes

0000 - 4231 - perc(3): bongos/2 congas/tam-t/ch.cym/  
vib/susp.cym/BD/crot - strings

FP: 27.4.79, Australia, Sydney Opera House:

Sydney SO/Louis Frémaux

Score 0-571-50631-3 on sale, parts for hire

### Mangrove

*Lush and pictorial, it consisted of sharply defined sections that courted the charge of mere exoticism—evocations of Oriental musics and sounds, full of throbbing strings, rapidly reiterated percussion and all manner of aural colour presumably inspired by alien cultures. But Mr Sculthorpe is no simple-minded purloiner of sonic artifacts; his piece coheres into a statement by a distinctive composer with something interesting and evocative to say.*

The New York Times (USA) (John Rockwell), 10 June 1984

### Memento Mori (1993)

*orchestra*

Duration 14 minutes

2(II=picc).2.2.2 - 4430 - timp - perc(2): ch.cym/BD/  
tam-t/chime - strings

Commissioned by the Australian Broadcasting  
Corporation and dedicated to the memory of Edna  
Sculthorpe

FP: 2.7.93, Australia, Concert Hall, Perth:

West Australian SO/Jorge Mester

Score 0-571-51739-0 on sale, parts for hire

### Memento Mori

*It is a piece imbued with a religious aura, rooted in a particular landscape—barren, mysterious Easter Island, with its enormous, brooding, enigmatic statues. And it is full of tunes, most notably the ancient plainchant Dies irae, which has been used by many classical composers but seldom with the blend of reverence and coloristic effectiveness Sculthorpe has achieved ... It was marvellously effective music, innovative in sound but listener-friendly.*

Washington Post (USA) (Joseph McLellan),  
14 October 1994

*... one of his most immediately appealing scores. Despite its sombre title it does not dwell on sorrows but seems rather to rise above them. The work was inspired by a visit to Easter Island, famous for its great stone heads, monuments that can be seen as both an example of the indomitable nature of the human spirit and as part of its great folly—for their making and transportation deforested and impoverished the island. Sculthorpe's music reflects this dichotomy; it begins darkly, in the manner of his earlier work Mangrove, but it progresses steadily to a much warmer and richer sound palette. There are some hauntingly beautiful melodies and striking tonal contrasts. Some play is made of the plainchant Dies irae but this is not overdone and the whole thing ends on a note of quiet resolution that's absolutely right.*  
The Australian (Australia) (Laurie Strachan),  
22 October 1993

### Music for Japan (1970)

*orchestra, with optional didjeridu*

Duration 12 minutes (14 minutes with didjeridu)

2222 - 4431 - timp - perc(3): tam-t/timb/BD/crot/  
bongos/mcas/whip/sand block/susp.cym/guio/claves/SD -  
strings - (optional didjeridu)

Commissioned by the National Music Camp  
Association for performance at Expo '70, Osaka

FP: 25.5.70, Australia, Town Hall, Melbourne:

Australian Youth Orchestra/John Hopkins

Score 0-571-50535-X on sale, parts for hire

### Music for Japan

*Music for Japan begins with a great sobbing breath of sound, rather like the deep chesty vocalism of Japanese classical singer-actors. Slow planetary wanderings of timbre and accent give way to a middle section for amplified percussion, strongly rhythmic and excitingly developed. There is one beautiful effect (repeated) when a swirling mass of sound comes out into a cloudless major chord on E; and the final chordal structure is a marvellously exultant terracing of orchestral sound.*

The Sydney Morning Herald (Australia) (Roger Covell),  
3 January 1971



## Overture for a Happy Occasion (1970)

orchestra

Duration 4 minutes

2222 - 2221 - timp - perc(1): susp.cym/gong/BD - harp - strings

FP: 16.11.70, Australia, Princess Theatre, Launceston, Tasmania: Elizabethan Trust Orchestra of Sydney/Dobbs Franks

*Study score (fp) 0-571-55747-3 on sale, full score and parts for hire*

## Piano Concerto (1983)

piano and orchestra

Duration 23 minutes

0.2.0.2.cbsn - 2231 - perc(3): tam-t/susp.cym/bongo/3 congas/BD/gdsp/crot/3 tom-t - strings

Commissioned by the Australian Broadcasting

Commission for its fiftieth anniversary

Dedicated to Helen and Ross Edwards

FP: 9.3.83, Australia, ABC Classics recording:

Anthony Fogg/Melbourne SO/Myer Fredman

*Study score (fp) 0-571-55736-8, two-piano score (fp) 0-571-55737-6 on sale, full score and parts for hire*

### Piano Concerto

*Eloquent and accurate, Sculthorpe's music presents an image of Puccini wrestling with silence. The Japanese and Indonesian elements in this concerto—the hard-edged rippling keyboard, the straight hovering reeds, the mournful repeated fall on to the tonic from a semitone above—are more than geographical accident. Melancholic brutality and opulent bleakness are Sculthorpe essences reflected more in the East than in the West ... it is uncompromising, communicative and unflinchingly skilful.*

The Independent (UK) (Meredith Oakes), 15 March 1989

## Sea Chant (1975)

unison voices and orchestra

Duration 3 minutes

*See under Choral*

## Sun Music I (1965)

orchestra

Duration 10 minutes

0000 - 4331 - timp - perc(2): gong/BD/crot/chime/tgl/2 susp.cym/guiro/SD/TD/mcas/sand block/whip - strings

Written upon the invitation of Sir Bernard Heinze for performance at the 1965 Commonwealth Arts Festival

FP: 30.9.65, UK, Royal Festival Hall, London:

Sydney SO/John Hopkins

*Score 0-571-50752-2 on sale, parts for hire*

### Sun Music I

*... a powerfully evocative piece for orchestra of strings, brass and percussion, which translates into a variety of extraordinary orchestral timbres and motifs, the feeling of the sun as a vast, glaring impersonal force in a country dominated by it.*

Financial Times (UK) (David Cairns), September 1967

*... a strikingly imaginative aural achievement.*

The Times (UK), September 1967

## Sun Music II (1969)

Ketjak

orchestra

Duration 6 minutes

2.picc.2.2.2 - 4231 - timp(=BD) - perc(3): gong/susp.cym/4 bongos/timb/whip/mcas - strings

Written for the 1969 Sydney Promenade Concerts

FP: 22.2.69, Australia, Sydney Promenade Concerts,

Town Hall, Sydney: Sydney SO/John Hopkins

*Score 0-571-50307-1 on sale, parts for hire*

### Sun Music II

*Pounding rhythmic vitality ...*

The Bulletin (Australia) (Kenneth Robins), 15 March 1969

*... conveyed an impression of a harsh, blistering landscape, which seemed at times on the point of eruption.*

Scotsman (UK) (Conrad Wilson), 27 August 1984

## Sun Music III (1967)

Anniversary Music

orchestra

Duration 13 minutes

2.picc.2.2.2 - 3220 - timp - perc(3): vib/chimes/2 susp.cym/gong/guiro/BD/tom-t/tgl/mcas/bongos/crot/claves/SD - strings

Commissioned by the Australian Broadcasting

Commission to mark the occasion of the twentieth

anniversary in 1967 of Youth Concerts in Australia

FP: 16.5.67, Australia, Winthrop Hall, Perth:

West Australia SO/Sir Bernard Heinze

*Study score (fp) 0-571-50498-1 on sale, full score and parts for hire*

### Sun Music III

*The program included one bona fide masterpiece ... (it) could have been written only in Australia. The sounds of the Far East—notably the Balinese gamelan—are juxtaposed with wild string harmonics and incredibly subtle use of percussion, while long-breathed themes of utmost desolation place us square in the middle of the Outback.*

Daily News (USA) (Bill Zakariasen), 25 January 1987

## Sun Music IV (1967)

orchestra

Duration 9 minutes

2(II=picc).2.2.2 - 4331 - timp - perc(2): gong/mcas/guiro/tgl/2 susp.cym/SD/t.bells/BD - strings

Commissioned by the Australian Performing Rights

Society Music Foundation

FP: 29.5.67, Australia, Town Hall, Melbourne:

Melbourne SO/Willem van Otterloo

*Study score (fp) 0-571-50377-2 on sale, full score and parts for hire*

### Sun Music IV

*It grows, it blossoms, it evolves with as much variety as the images in a kaleidoscope, and like a kaleidoscope it seems to fix the listeners' attention at a central point ... musical ideas as fresh and as striking as those we have seen in the field of painting. We must hear more of Sculthorpe.*

The Montreal Star (Canada) (Eric McLean), 8 June 1967

### Sun Song (1989)

*orchestra*

Duration 5 minutes

2222 - 2221 - perc(2): tam-t/3 congas/BD/susp.cym - strings

FP: 20.10.84, Australia, Winthrop Hall, Perth:

Members of the Western Australian SO/

Sir Frank Callaway

*Study score (fp) 0-571-55750-3 on sale, full score and parts for hire*

## CHAMBER ORCHESTRA

### Advance Australia Fair (1996)

*string orchestra*

Duration 3 minutes

Commissioned by the Commonwealth of Australia, acting through the Department of Administrative Services, Canberra

FP: 9.10.96, Australia, ABC recording: Sydney SO/ David Stanhope

*Score (fp) on sale †, parts for hire*

### Autumn Song (1986)

*string orchestra*

Duration 3 minutes

*Score (fp) 0-571-55733-3 on sale, parts for hire*

### Awake, Glad Heart! (1992)

*2 trumpets and strings*

Duration 3 minutes

FP: July 1992, Australia, Tall Poppies recording: Australian Youth Orchestra/Graham Abbott

*Study score (fp) 0-571-55734-1 on sale, full score and parts for hire*

### Cello Dreaming (1998)

*solo cello, string orchestra and percussion*

Duration 18 minutes

perc(1): tam-t/ch.cym/BD/3 tom-t

Commissioned by the BBC especially for the Opening Concert of the Manchester Cello Festival

FP: 29.4.98, UK, Manchester Cello Festival, Royal Northern College of Music, Manchester: Steven Isserlis/ BBC Philharmonic Orchestra/Yan Pascal Tortelier

*Score on sale †, parts for hire*

### Cello Dreaming

*Isserlis spun what was almost a plainsong at times over sumptuously atmospheric string textures, which conjured the big landscapes Down Under, with echoes of bird-song and even didgeridus. It's the sort of exhilarating stuff, I'm afraid, that gets modern music a good name.*

Manchester Evening News (UK) (David Harrison), 30 April 1998

### Djilile (1996)

*chamber orchestra*

Duration 5 minutes

0.2.ca(or cl, or vlc).0.0.(cbsn) - 2000 - perc(1): tam-t/ch.cym/BD/tgl - strings

FP: June 1996, Australia, ABC Classics recording:

Tasmanian SO/ David Porcelijn

*Score (fp) on sale †, parts for hire*

### Fifth Continent, The (1963)

*speaker and orchestra*

Duration 30 minutes

Text: from 'Kangaroo' by D.H. Lawrence

0100 - 0100 - timp - perc(2) - harp - strings

FP: June 1996, Australia, ABC Classics recording:

Peter Sculthorpe/Tasmanian SO/David Porcelijn

*Score and parts for hire*

### First Sonata for Strings (1983)

*string orchestra*

Duration 14 minutes

Commissioned by Musica Viva Australia

FP: 29.11.83, Australia, Sydney Opera House:

Australian CO

*Score 0-571-51785-4 on sale, parts for hire*

### First Sonata for Strings

*... had an unmistakable Australian accent in its throbbing phrases for low strings and in the dream-time patience of drawn-out melodies, which can only be called—though the word is in disrepute among most contemporary composers—beautiful. This must be one of his most appealing works.*

The Sydney Morning Herald (Australia) (Fred Blanks), 31 October 1986

*As with many composers around the Pacific rim, Sculthorpe has deliberately blended non-Western music traditions with his own Western training. The rhythmic patterns of Indonesian gamelan music is obvious—tricky little rhythms that pulse beneath serene snippets of melody. Obvious, too, is a sense of symmetry as the sonata begins and ends with movements called 'Sun Song'. Two chorales, which Bach would recognize as him, fit between these Sun Songs with, in the central position, an interlude of free invention. It is a good, strong piece that falls easily on the ear.*

The Denver Post (USA) (Glenn Giffin), 26 June 1988

### From Tabuh Tabuhan (1968)

*strings and percussion*

Duration 4 minutes

perc(2): timp/gong/vib/BD/susp.cym - strings

Commissioned by the Australian Broadcasting

Commission in honour of the 86th Birthday of

Igor Stravinsky

FP: 2.5.68, Australia, ABC recording: Tasmanian SO/

Patrick Thomas

*Study score (fp) 0-571-55739-2 on sale, full score and parts for hire*

## Gondwana-Land (1999)

*string orchestra*

Duration 14 minutes

Commissioned by the English String Orchestra and Nieuw Sinfonietta Amsterdam, with additional funding from Australia Council, West Midlands Arts and ESO Friends

FP: 22.10.99, UK, Malvern Theatres New Space, Malvern: English String Orchestra/William Boughton  
*Score and parts for hire*

## Irkanda IV (1961)

*solo violin, percussion and strings*

Duration 11 minutes

perc(1): BD/tom-t/2 susp.cym/gong/tgl - strings

FP: 5.8.61, Australia, Nicholas Hall, Melbourne:

Wilfred Lehmann/Astra CO/George Logie Smith

*Score 0-571-50128-1 on sale, parts for hire*

### Irkanda IV

*This short and funereal piece was written shortly after the death of the composer's father ... Like most of Sculthorpe's music that is known in this country, it is strongly impressionistic. Indeed, the technique comes very close to that of painting, blocks of sound being placed side by side in a manner that precludes the organic growth that usually forms the mainstay of musical composition.*

The Glasgow Herald (UK), 16 March 1967

*... a work of passionate certainty of expression. Its throbbing emotionalism speaks directly and immediately to any listener.*

The Sydney Morning Herald (Australia) (Roger Covell), 31 July 1963

*... a first-rate piece, thoroughly contemporary in its language but timeless in the sincerity, directness and gravity of its feeling.*

Music & Dance (Australia) (David Simon), January 1962

## Lament for cello and strings (1991)

*solo cello and strings*

Duration 10 minutes

FP: 22.9.91, Australia, Sydney Opera House:

Raphael Wallfisch/Australian CO

*Study score (fp) 0-571-55741-4 on sale, full score and parts for hire*

## Lament for Strings (1976)

Duration 10 minutes

FP: 26.5.76, Australia, City Hall, Wollongong:

Australian CO

*Score 0-571-50553-8 on sale, parts for hire*

## Lament for Strings

*... a real highlight of the season—miniature, economical with resources, but perfectly judged ... The piece was as contained as the emotions to which it related—not dramatic high tragedy but a sort of washed-out pain, with simple lyrical keening tones high up the solo instruments, like wires stretching towards breaking, then relaxing and fading. Molto espressivo, beautifully imagined contemplative music, with a burden of stronger melodic definition left finally to the cello before the lead violin drew together some sweet cadential decoration and the whole group gathered together, settled, poised, and faded.*

The Guardian (UK) (Tom Sutcliffe), 15 August 1992

*Sculthorpe must be overdue to start reappearing in European programmes. No doubt his music has seemed too lush and approachable for critical correctness here, but times have caught up and this distinctive voice from Australia ought now to be commanding the same attention as his equally engaging American contemporaries.*

The Independent (UK) (Robert Maycock), 14 August 1992

## Little Suite for Strings (1983)

Duration 10 minutes

FP: 22.9.83, Australia, Sydney Opera House:

Australian CO

*Study score (fp) 0-571-55743-0 on sale, full score and parts for hire*

## Love Song (1997)

*guitar and strings*

Duration 7 minutes

Commissioned by the Darwin International Guitar Festival

FP: 12.7.97, Australia, Grounds of the MGM Grand Hotel, Darwin: John Williams/Darwin SO/Martin Jarvis

*Study score (fp) 0-571-56291-4 on sale, full score and parts for hire*

## My Country Childhood (1999)

*string orchestra*

Duration 16 minutes

Commissioned by the Adelaide SO and performed in celebration of Peter Sculthorpe's 70th birthday year

FP: 23.9.99, Australia, Adelaide: Adelaide SO/

Marco Zuccarini

*Score (fp) on sale †, parts for hire*

## My Country Childhood

*... its rich sonorities are cunningly deployed for the medium, solo lines emerging from wide-spaced chords in a score full of subtle touches ... will no doubt be seized upon by string ensembles as a welcome addition to the repertoire.*

The Australian (Australia) (Tristram Cary), 1 October 1999

### Night Song (1996)

*string orchestra*

Duration 6 minutes

FP: June 1996, Australia, ABC Classics recording:

Tasmanian SO/David Porcelijn

*Score and parts for hire*

### Night Song

*... a work of great atmosphere and sensual beauty ...*

Central Western Daily (Australia) (E.M.W.), 2 June 1976

### Nourlangie (1989)

*concerto for guitar, percussion and string orchestra*

Duration 20 minutes

perc(1): tam-t/thunder sheet/ch.cym/3 bongos/BD - strings

Commissioned by the Australian CO

FP: 24.10.89, Australia, Queensland Performing Arts

Complex, Brisbane: John Williams/ Michael Askill/

Australian CO/Richard Hickox

*Study score (fp) 0-571-55746-5, solo guitar part (fp)*

*0-571-56154-3 on sale, full score and parts for hire*

### Nourlangie

*... Nourlangie, a mood piece for solo guitar, strings and percussion, provoked something close to rapture from a Newcastle audience ... the percussion foundation of the descriptive Australian work was, in composition and performance, a minor masterpiece.*

The Newcastle Herald (Australia) (Denis Butler),

31 October 1989

*Sculthorpe is a landscaper, a painter and designer in sounds, a musical visionary.*

Die Welt, Berlin (Germany) (Klaus Geitel), 20 July 1996

*With Sculthorpe's compositions one is left with the feeling of a spiritual reality expressed in sound.*

*For a composer who is so inspired by the Australian landscape, I can think of few higher tributes.*

Sun Herald (Australia) (Ken Healey), 12 November 1989

### Port Arthur: In Memoriam (1996)

*chamber orchestra*

Duration 4 minutes

0000 - (2)100 - perc(1): chime/tam-t - strings

(trumpet may be replaced by oboe)

FP: 24.6.96, Australia, Government House, Hobart,

Tasmania: Tasmanian SO/David Porcelijn

*Study score (fp) 0-571-55463-6 on sale, full score and parts for hire*

### Port Essington (1977)

*string trio and string orchestra*

Duration 15 minutes

Commissioned by Musica Viva Australia for the

Australian Chamber Orchestra

FP: 16.8.77, Australia, Mayne Hall, University of

Queensland, Brisbane: Australian CO

*Score 0-571-50579-1 on sale, parts for hire*

### Port Essington

*... an absolutely sterling score, accessible yet boldly original, conceptually fascinating and musically compelling.*

The New York Times (USA) (John Rockwell),

7 February 1988

### Quamby (2000)

*chamber orchestra*

Duration 23 minutes

2000 - 2000 - strings

FP: 2000, Australia, ABC Classics recording:

Adelaide SO/James Judd

*Score and parts for hire*

### Rockpool Dreaming (1999)

*soprano saxophone and strings*

Duration 4 minutes

FP: 5.2.99: Australia, City Hall, Newcastle, NSW:

Claude Delangle/Australian CO

*Score (fp) on sale †, parts for hire*

### Rockpool Dreaming

*... a supple, gently pulsing invention ... It is a thought caught on a breeze and comes into focus just long enough for us to wish to catch it again.*

The Sydney Morning Herald (Australia) (Roger Covell),

18 February 1999

### Second Sonata for Strings (1988)

Duration 15 minutes

Commissioned by the Australian CO

FP: 19.5.88, UK, Brighton Festival, St Martin's Church:

Australian CO/Carl Pini

*Study score 0-571-51968 7 on sale, parts for hire*

### Second Sonata for Strings

*... brings together the modern European school and the most ancient music of all, that of the Aborigines. It is a stunning amalgam, by turns fiercely urgent and gossamer-light.*

The Newcastle Morning Herald (Australia)

(Denis Butler), 18 October 1989

### Small Town (1976)

*small orchestra*

Duration 6 minutes

0100 - 0200 - timp - perc(2): BD/chimes/tgl/ch.cym/

tam-t/vib/tom-t/susp.cym/glsp - harp - strings

Commissioned by the Australian Broadcasting

Commission

FP: 8.4.76, Australia, ABC Odeon Theatre, Hobart:

Tasmanian SO/Gerald Krug

*Score 0-571-50274-1 on sale, parts for hire*

### Third Sonata for Strings (1994)

*Jabiru Dreaming*

*string orchestra*

Duration 14 minutes

FP: 10.7.93, Australia, Kakadu National Park:

Darwin SO/Martin Jarvis

*Score 0-571-51786-2 on sale, parts for hire*

## SOLO INSTRUMENT AND ORCHESTRA

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### Cello Dreaming (1998)

*solo cello, string orchestra and percussion*  
Duration 18 minutes  
(see under Chamber Orchestra)

### Irkanda IV (1961)

*solo violin, percussion and strings*  
Duration 11 minutes  
(see under Chamber Orchestra)

### Lament for cello and strings (1991)

*solo cello and strings*  
Duration 10 minutes  
(see under Chamber Orchestra)

### Little Nourlangie (1990)

*organ and orchestra*  
Duration 4 minutes  
(see under Orchestra)

### Love Song (1997)

*guitar and strings*  
Duration 7 minutes  
(see under Chamber Orchestra)

### Nourlangie (1989)

*Concerto for guitar, percussion and string orchestra*  
Duration 20 minutes  
(see under Chamber Orchestra)

### Piano Concerto (1983)

*piano and orchestra*  
Duration 23 minutes  
(see under Orchestra)

### Rockpool Dreaming (1999)

*soprano saxophone and strings*  
Duration 4 minutes  
(see under Chamber Orchestra)

## CHAMBER ENSEMBLE

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### Cantares (1979)

*guitars and string quartet*  
Duration 20 minutes  
flamenco gtr.3 acoustic gtr.4 elec gtr.bgtr - string quartet  
Commissioned by the Sydney Spanish Guitar Centre  
FP: 16.1.80, Australia, Seymour Centre, Sydney: Peter Calvo/John Williams/Joe Pass/Sydney Spanish Guitar Centre Players/Petra String Quartet/Vincent Plush  
Score (fp) 0-571-55735-X on sale, parts for hire

### Chorale (1994)

*8 cellos*  
Duration 5 minutes  
FP: 28.8.94, UK, Vale of Glamorgan Festival, Bradenstoke Hall, St Donats Castle: Lontano/Odaline de la Martinez  
Score (fp) 0-571-55857-7 on sale, parts for hire

### Croquet Waltz, The (1985)

*co-composed with David Matthews, from the film Burke and Wills*  
*chamber ensemble of 11 players*  
Duration 5 minutes  
fl.cl - 4 tpt.4 trbn - pno  
FP: 1.11.85, Australia, Southern Cross Hotel Ballroom, Melbourne  
Score (fp) 0-571-55615-9 on sale, parts for hire

### Djilile (1990)

*percussion ensemble of 4 players*  
Duration 7 minutes  
tam-t/2 rain sticks/thunder sheet/vib/2 mar  
FP: 7.3.90, Australia, Adelaide Festival, Elder Hall, Adelaide: Synergy  
Playing score (fp) 0-571-55597-7 and study score (fp) 0-571-55596-9 on sale

### Djilile (1995)

*Consort Music for 5 viols*  
Duration 7 minutes  
2 treble, 2 tenor, bass viol  
Commissioned by the South Bank Centre for the Purcell Tercentenary  
FP: 2.5.95, UK, Purcell Room, London: Fretwork  
Score (fp) 0-571-55465-2, score and parts (fp) 0-571-56405-4 on sale

### Dream (1970)

*any instruments and any number of performers*  
Any duration  
FP: 22.9.70, Australia, Cell Block Theatre, Sydney: Peter Richardson/Jeannie Lewis/Pro Musica Ensemble/Peter Sculthorpe  
Score (fp) 0-571-55598-5 on sale

### Dream Tracks (1992)

*violin, clarinet and piano*  
Duration 15 minutes  
cl.vln.pno  
Commissioned by the Verdehr Trio and funded by Michigan State University  
FP: 31.10.92, USA, San Diego, CA: Verdehr Trio  
Score (fp) 0-571-55599-3 and parts (fp) 0-571-55600-0 on sale

#### Dream Tracks

*... a haunting 15-minute work filled with Messiaen-like mysticism ...*

American Record Guide (USA) (John Gunn),  
January/February 1994

### Eliza Fraser Sings (1978)

*soprano, flute and piano*

Duration 22 minutes

See under Vocal

### From Irkanda III (1961/99)

*piano trio*

Duration 6 minutes

FP: 19.7.99, Australia, The Studio, Sydney Opera

House: Eclectic Collective

Score and parts (fp) on sale †

### From Nourlangie (1993)

*piano quartet*

Duration 4 minutes

FP: 8.4.93, UK, Purcell Room, London:

The Schubert Ensemble of London

Score (fp) 0-571-55479-2, piano score and parts (fp) 0-571-55480-6 on sale

### From Nourlangie (1994)

*clarinet, violin and piano*

Duration 4 minutes

FP: 17.10.95, USA, Weill Recital Hall, Carnegie Hall

Building, New York City: Verdehr Trio

Score and parts (fp) 0-571-56466-6 on sale

### From Nourlangie (1994)

*soprano and chamber ensemble of 3 players*

Duration 5 minutes

See under Vocal

### How the Stars Were Made (1971)

*percussion ensemble of 4 players*

Duration 10 minutes

vib/mar/xyl/timp/chimes/tam-t/susp ch & turkishcym/

cyms/roto-toms/music sticks/bull roarer/ch.belltree/

BD/tgl/whip

Commissioned by Musica Viva Australia for the

Canberra Spring Festival

FP: 4.10.71, Australia, Playhouse, Canberra:

Les Percussions de Strasbourg

Score (fp) 0-571-55601-9 and parts (fp) 0-571-55602-7 on sale

### How the Stars Were Made

*... the hit of the night. It was typical—and beautiful—Sculthorpe.*

The Mirror (Australia) (Frank Harris), 6 October 1971

### Irkanda IV (1990)

*flute and string trio*

Duration 11 minutes

FP: 30.8.90, Australia, Queensland Performing Arts

Complex, Brisbane: Australia Ensemble

Score (fp) 0-571-55605-1 and parts (fp) 0-571-55606-X on sale

### Irkanda IV (1992)

*flute and string quartet*

Duration 11 minutes

FP: 1.2.92, Belgium, Brussels:

Australia Ensemble

Score (fp) 0-571-55603-5 and parts (fp) 0-571-55604-3 on sale

### Jabiru Dreaming (1989/94)

*percussion ensemble of 4 players*

Duration 8 minutes

vib/2 mar/tam-t/thunder sheet/2 rain sticks

FP: 1.6.89, France, SACEM, Paris: Synergy

Score (fp) 0-571-55849-6 and parts (fp) 0-571-55850-X on sale

### Jabiru Dreaming

*... a sheer delight.*

Telegraph Mirror (Australia) (Elizabeth Swallow), 16 October 1990

### Lament for String Sextet (1993)

*string sextet*

Duration 10 minutes

2 vln.vla.2 vlc.db

FP: 19.8.93, UK, Great Hall, Dartington International

Summer School: Brodsky Quartet/Susan Monks/

Mary Scully

Score (fp) 0-571-55515-2 on sale, parts for hire

### Landscape II (1978)

*string trio and amplified piano*

Duration 18 minutes

Commissioned by Musica Viva Australia

FP: 27.4.78, Australia, Queen Street Galleries,

Woollahra, Sydney: New England Ensemble

Score (fp) 0-571-55608-5, piano score and parts (fp)

0-571-55609-4 on sale

### Loneliness of Bunjil, The (1954 rev. 1964)

*string trio*

Duration 10 minutes

FP: 30.11.60, UK, Royal Festival Hall, London:

Haydn Trio

Playing score (fp) 0-571-55543-8 and study score (fp)

0-571-55542-X on sale

### Love Song (1999)

*guitar and string quartet*

Duration 6 minutes

FP: 21.8.99, Australia, Sydney Opera House:

Slava Grigoryan/Goldner Quartet

Score and parts (fp) on sale †

### Love Thoughts (1977/99)

*soprano, 2 speakers (Japanese and English) voices and chamber ensemble of 5 players*

Duration 40 minutes

See under Vocal

### Night Song (1995)

*piano trio*

Duration 6 minutes

FP: 1997, Australia, Move recording: Melbourne Trio

Score and parts (fp) 0-571-56346-5 on sale

### Night Song (1993)

*clarinet, violin and piano*

Duration 6 minutes

FP: 17.10.95, USA, Weill Recital Hall, Carnegie Hall

Building, New York City: Verdehr Trio

Piano score and parts (fp) on sale †

### Song of Tailitnama, The (1974)

*high voice, six cellos and percussion*

Duration 11 minutes

See under Vocal

### Stars Turn, The (1993)

*soprano, cello and piano*

Duration 6 minutes

See under Vocal

### Tabuh Tabuhan (1968)

*wind quintet and percussion*

Duration 24 minutes

perc(2): timp/vib/chimes/tam-t/2 susp.cym/BD/tom-t/

bongos/guero/mcas/sandblock/whip/tgl

First John Bishop Memorial Award, funded jointly by the

Adelaide Festival Trust and Advertiser Newspapers Ltd

FP: 20.3.68, Australia, Fifth Adelaide Festival of Arts,

Town Hall, Adelaide: University of Adelaide Wind

Quintet

Score (fp) 0-571-55613-2 on sale, parts for hire

#### Tabuh Tabuhan

*The colouring and musical turn of phrase are beautifully worked into an elaborate composition which brilliantly exploits the relevance of such techniques to modern music. A fine, atmospheric performance intensified my anxiety to hear this work again.*

The Times (UK) (Stephen Walsh), 11 March 1969

### Tailitnama Song (1981)

*chamber ensemble of 5 players*

Duration 5 minutes

fl - perc(2): guiro/sandblock/wood chimes/mcas/bongos/

ch.cym/music sticks/timb/tam-t - vln.vlc

FP: 15.5.81, Australia, Paddington Town Hall, Sydney:

Seymour Group

Score (fp) 0-571-55614-0 on sale, parts for hire

### Tropic (1992)

*chamber ensemble of 6 players*

Duration 16 minutes

cl - perc(1): bongos/2 congas/tam-t/BD/ch.cym - 2 gr -

vln.db

FP: 23.5.92, UK, Brighton Festival, Town Hall, Hove:

Attacca

Score (fp) 0-571-55616-7 on sale, parts for hire

## STRING QUARTET

### Autumn Song (1997)

*string quartet*

Duration 3 minutes

FP: 1997, Australia, Tall Poppies recording:

Goldner String Quartet

Score and parts (fp) 0-571-56071-7 on sale

### Djilile (2000)

*string quartet*

Duration 6 minutes

Score and parts for hire

### From Nourlangie (1993)

*string quartet*

Duration 4 minutes

FP: 23.8.94, UK, Vale of Glamorgan Festival, St Illtyd's

Church, Llantwit Major: Brodsky Quartet

Score (fp) 0-571-55519-5 and parts (fp) 0-571-55520-9

on sale

### Hill Songs I & II (1992/3)

*string quartet*

Duration 6 minutes

FP (of No 1): 7.3.92, Australia, Jessen Lodge,

Longford, Tasmania: Matthews Tyson String Quartet

FP (of No 2): 1995, Australia, Tall Poppies recording:

Goldner String Quartet

Score and parts (fp) 0-571-56452-6 on sale

### Irkanda IV (1991)

*string quartet*

Duration 11 minutes

FP: 14.9.91, Australia, Concert Hall, Perth:

Kronos Quartet

Score (fp) 0-571-55523-3 and parts (fp) 0-571-55524-1

on sale

### Little Love Song, A (1999)

*string quartet*

Duration 3 minutes

FP: 9.3.01, UK, Cabot Hall, London: Brodsky Quartet

Score and parts (fp) on sale †

### Little Serenade (1977)

*string quartet*

Duration 3 minutes

FP: 1977, Australia, Cherry Pie recording:

Sydney String Quartet

Score (fp) 0-571-55525-X and parts (fp) 0-571-55526-8

on sale

### Little Song (1944)

*from String Quartet No 1*

*string quartet*

Duration 1 minute

FP: 22.10.97: UK, Wigmore Hall, London:

Goldner String Quartet

Score and parts (fp) on sale †

### Maranoa Lullaby (1996)

*mezzo soprano and string quartet*

Duration 3 minutes

See under Vocal

### Morning Song (1970)

*string quartet*

Duration 3 minutes

FP: 1970, Australia, EMI recording:

Austral String Quartet

Score and parts (fp) 0-571-56072-5 on sale

### Pastorale (1950)

*from String Quartet No 4*

*string quartet*

Duration 5 minutes

FP: 14.6.50, Australia, British Music Society Rooms,

Melbourne: Wilfred Lehmann Quartet

Score and parts for hire

### Prologue (1959)

*from String Quartet No 5*

*string quartet*

Duration 3 minutes

FP: 1995, Australia, Tall Poppies recording:

Goldner String Quartet

Score and parts for hire †

### Saibai (1994)

*string quartet*

Duration 3 minutes

FP: 1995, Australia, Tall Poppies recording:

Goldner String Quartet

Score and parts for hire

### Small Town (1980)

*arranged by David Matthews for string quartet*

Duration 7 minutes

FP: 22.3.80, Australia, Hobart, Tasmania:

Petra String Quartet

Score and parts (fp) on sale †

### String Quartet No 6 (1964/65)

Duration 15 minutes

First Alfred Hill Memorial Award, administered by

Musica Viva Society of Australia

FP: 1.4.65, Australia, Town Hall, Sydney:

Austral String Quartet

Score 0-571-50050-1 and parts 0-571-50051-X on sale

#### String Quartet No 6

*It is an exceptionally impressive work, possibly a great or near-great one.*

The Musical Quarterly (UK) (Donald Mintz), Vol 53 No 4, 1967

*... the most evocative and moving piece of chamber music composed by an Australian. It is tragic and deeply felt, terse, shattering in its impact.*

The Bulletin (Australian) (Kenneth Robins), 27 September 1969

### String Quartet No 7 (Red Landscape) (1966)

Duration 7 minutes

Commissioned by the Yale Summer School of Music

FP: 29.7.66, USA, Music Shed, Norfolk: Yale String

Quartet

Score (fp) 0-571-55527-6 and parts (fp) 0-571-55528-4 on sale

### String Quartet No 8 (String Quartet Music) (1968)

Duration 16 minutes

Commissioned by the Radcliffe Award Commission 1968

FP: 15.1.70, UK, Wigmore Hall, London: Allegri String

Quartet

Study score 0-571-50513-9 and parts 0-571-50530-9 on sale

#### String Quartet No 8 (String Quartet Music)

*... this snazzy piece (filled with folky references and odd percussion effects) takes the cake—a terrific, immediately entertaining and absorbing work.*  
San Francisco Chronicle (USA) (Heuwell Tircuit), 8 June 1986

*... one of his finest works ... a composer thoroughly at ease with himself, working in a mode that has come to terms with his tradition and with his environment, and using it with assurance to create music of great beauty and economy ... the most convincing demonstration Sculthorpe has given us of his powerful originality of mind.*

The Australian (Australia) (Kenneth Hince), 27 December 1971

### String Quartet No 9 (1975)

Duration 15 minutes

Commissioned by Musica Viva Australia

FP: 17.10.75, Australia, Seymour Centre, Sydney:

Austral String Quartet

Study score 0-571-50548-1 and parts 0-571-50549-X on sale

#### String Quartet No 9

*... true quartet-music, admirably conceived for the medium. I found it a most vivid and compelling piece.*  
The Sunday Times (UK) (Desmond Shawe-Taylor), 7 December 1975

*The terse String Quartet No 9 is a major addition to the quartet repertory.*

San Francisco Chronicle (USA) (Heuwell Tircuit), 1 March 1980

### String Quartet No 10 (1983)

Duration 14 minutes

Commissioned by the Kronos Quartet

FP: 8.4.83, USA, Veterans' Building, San Francisco:

Kronos Quartet

Score 0-571-51539-8 and parts 0-571-51721-8 on sale



**String Quartet No 11 (Jabiru Dreaming) (1990)**

Duration 15 minutes

Commissioned by Musica Viva Australia

FP: 10.3.90, Australia, Adelaide Festival, Town Hall, Adelaide: Kronos Quartet

Score 0-571-51540-1 and parts 0-571-51722-6 on sale

**String Quartet No 11 (Jabiru Dreaming)**

*Conjuring images not just of the sounds and rhythms of the aboriginal residents but the natural ethos of the landscape as well, the score was as richly colourful as it was faultlessly performed.*

Tucson Citizen (USA) (Daniel Buckley), 5 March 1991

*... a 13-minute work of strong, compacted and wide-ranging emotions that demands further hearings.*

Los Angeles Times (USA) (Daniel Cariaga), 27 January 1992

**String Quartet No 12 (From Ubirr) (1994)**

*formerly Earth Cry arranged for string quartet string quartet and optional didjeridu*

Duration 12 minutes

FP: 19.7.94, UK, Barbican Hall, London:

Kronos Quartet/David Coulter

Score (fp) 0-571-55521-7 and parts (fp) 0-571-55522-5 on sale

**String Quartet No 12 (From Ubirr)**

*The arrival of a white didjeridu player, David Coulter, to join the quartet ... looked like a Kronos contrivance. To start, it buzzed away on its bass note as the strings rhapsodized—Sculthorpe made his getaway from post-War modernism early enough to be utterly secure in his language now, making many younger escapees sound nervous and contrived by comparison. The lyrical flow, ever changing yet always the same ... drew playing of full-hearted passion.*

The Independent (UK) (Robert Maycock), 25 July 1994

**String Quartet No 13 (Island Dreaming) (1996)**

*mezzo-soprano and string quartet*

Duration 11 minutes

See under Vocal

**String Quartet No 14 (1998)**

Duration 18 minutes

Commissioned by Launceston Chamber Music Society

FP: 5.3.98, Australia, Novotel, Tasmania: Goldner

String Quartet

Score and parts (fp) 0-571-56453-4 on sale

**String Quartet No 15 (1999)**

Duration 16 minutes

Commissioned by the Melbourne International

Chamber Music Competition

FP: 10.7.99, Australia, Melba Hall, Melbourne:

Coolidge Quartet

Score and parts (fp) on sale †

**To Meadows (1949)**

*from String Quartet No 3*

*string quartet*

Duration 2½ minutes

FP: 26.10.49, Australia, Guild of Australian

Composers, Melbourne: Wilfred Lehmann Quartet

Score and parts for hire

**INSTRUMENTAL**

**Alone (1976)**

*solo violin*

Duration 6 minutes

FP: 27.8.76, Tonga, Nuku'alofa: Ronald Woodcock

Score (fp) 0-571-55282-X on sale

**Alone**

*... ghostly ... evokes an image of the outback beautifully.*

The Wire (UK), October 1995

**Djilile (1986)**

*cello and piano*

Duration 4 minutes

FP: 3.4.89, Australia, MOCA, Brisbane: members of the Queensland Piano Trio

Piano score and part (fp) 0-571-55297-8 on sale

**For Justine (1998)**

*solo cello*

Duration 2 minutes

FP: 25.8.98, UK, Great Hall, Dartington International Summer School: Philip Sheppard

Score (fp) on sale †

**From Kakadu (1993)**

*guitar*

Duration 11 minutes

Commissioned by the Shell Darwin International Guitar Festival with assistance from the Performing Arts Board of the Australian Council and dedicated to John Williams

FP: 8.7.93, Australia, Darwin Performing Arts Centre, Australia: John Williams

Score 0-571-51520-7 on sale (with *Into the Dreaming*)

**From Saibai (1993)**

*cello and piano*

Duration 11 minutes

FP: 1999, Australia, Tall Poppies recording:

David Pereira

Score and part on sale (fp) †

**From Saibai (1993)**

*violin and piano*

Duration 11 minutes

FP: 3.4.93, Australia, Dame Joan Sutherland Performing Arts Centre, Penrith: Benjamin Breen/Elisaveta Blumina

Piano score and part (fp) 0-571-55283-8 on sale

### **Into the Dreaming (1993)**

*originally titled Cello Dreaming, and subsequently  
For Cello Alone  
solo cello*

Duration 3 minutes

Dedicated to Lilian Peart

FP: 17.10.93, Australia, Eugene Goossens Hall, Sydney:  
David Pereira

Score (*fp*) 0-571-55296-X on sale

#### **Into the Dreaming**

*Brief though it is, it has a moving intensity that recalls  
some of Sculthorpe's earliest music; in recent years he  
has rarely let us hear the impulse of heartbreak so  
directly.*

The Sydney Morning Herald (Australia) (Roger Covell),  
19 October 1993

### **Into the Dreaming (1994)**

*guitar*

Duration 6 minutes

FP: 23.2.94, UK, Wigmore Hall, London: John Williams  
Score 0-571-51520-7 on sale (*with From Kakadu*)

#### **Into the Dreaming**

*Sculthorpe's extraordinary ability to make even the  
simplest idea generate an almost tactile atmosphere  
which resonates long in the memory is at its most  
potent here.*

CD Review (Australia) (Simon Hodges), October 1994

### **Irkanda I (1955)**

*solo violin*

Duration 10 minutes

FP: 30.6.55, Australia, British Music Society Rooms,  
Melbourne: Wilfred Lehmann

Score on sale 0-571-50524-4 on sale

#### **Irkanda I**

*To hear a work for the first time and to be  
immediately convinced of its outstanding qualities is  
an astonishing sensation. There was initially the  
revelation of simplicity combined with powerful  
atmosphere; Irkanda I is a completely Australian  
work; the undisturbed, primeval land is like a silent  
presence summoned by the music, which is free of all  
sophisticated influences. The composer has shut  
himself off from tonality and there is a wordless  
searching as if language had not yet been invented;  
the music portrait of a non-human environment.*

The Sydney Morning Herald (Australia) (Romola  
Costantino), 19 November 1965

### **Overture (1980)**

*organ*

Duration 4 minutes

FP: 21.11.80, Australia, Albert Hall, Launceston,  
Tasmania: Chris Ryland

Score (*fp*) 0-571-55273-0 on sale

### **Parting (1995)**

*cello and piano*

Duration 3 minutes

FP: 22.12.95, Australia, Town Hall, Sydney:  
Nathan Waks/Kathryn Selby

Piano score and part (*fp*) 0-571-55530-6 on sale

### **Parting (2000)**

*viola and piano*

Duration 3 minutes

Piano score and part (*fp*) on sale †

### **Reef Singing (2000)**

*clarinet and piano*

Duration 2 minutes

Available in the Faber Music 'Unbeaten Tracks for  
Clarinet' book, 0-571-52003-0 (*in preparation, to be  
published in 2002*)

### **Requiem (1979)**

*solo cello*

Duration 16 minutes

Commissioned by Musica Viva Australia for  
performance at the 1979 Mittagong Easter Festival  
FP: 14.4.79, Australia, Clubbe Hall, Mittagong:

Nathan Waks

Score 0-571-50621-6 on sale

#### **Requiem**

*... music of noble and moving eloquence ... It will  
surely be taken up eagerly by solo cellists everywhere  
as a work exhibiting the unique capacities of the  
instrument in a profound and effective way.*

The Sydney Morning Herald (Australia) (Roger Covell),  
16 April 1979

*... draws its inspiration from plainsong and maintains  
a wonderful sense of space and stillness.*

BBC Music Magazine (UK) (Helen Wallace), October 1995

*... a major addition to contemporary cello literature.*  
Classic CD (UK) (Michael Jameson), November 1995

### **Simori (1995)**

*flute and guitar*

Duration 10 minutes

Commissioned by the Darwin International Guitar  
Festival

FP: 7.7.95, Australia, Concert Hall, Northern Territory  
University, Darwin: Gerhard Mallon/Julian Byzantine

Playing score (*fp*) on sale †

### **Sonata for Cello Alone (1959)**

*solo cello*

Duration 8 minutes

FP: 12.10.80, Australia, Cell Block Theatre, Sydney:  
Megan Garner

Score (*fp*) on sale †

### Sonata for Viola and Percussion (1960)

Duration 12 minutes

perc(1): tam-t/susp.cym/ch.cym/tgl/BD/SD/tom-t/bongos

FP: July 1960, UK, Attingham Park Summer School,

Shropshire: Rosemary Green/Peter Sculthorpe

Score 0-571-50554-6 on sale

#### Sonata for Viola and Percussion

*A rigorously static work. The sonata, the dry gongs and desert glare of its percussion encircling the lonely human agony of the viola, exists in a climate in which emotion is all the fiercer for being half-stifled and haltingly articulate.*

The Sydney Morning Herald (Australia) (Roger Covell),  
15 August 1964

### Songs of Sea & Sky (1987)

*clarinet and piano*

Duration 16 minutes

Commissioned by the School of Music, Yale University

FP: 15.10.87, USA, Sprague Memorial Hall, Yale

University: Richard Stoltzman/Irma Vallecillo

Score and part 0-571-51157-0 on sale

#### Songs Of Sea And Sky

*... deserves attention from every self-respecting clarinettist ... the clarinet part sang the Torres Strait dance song from which the work is derived with a transcendent beauty suggesting a Mahlerian peace with the world.*

The Sydney Morning Herald (Australia) (David Vance),  
1 August 1988

*... of all Australian pieces the one that seems to me to evoke most vividly and refreshingly the vast horizons of small horizons of small islands in an ocean setting.*

The Sydney Morning Herald (Australia) (Roger Covell),  
December 1992

### Songs of Sea & Sky (1987)

*flute and piano*

Duration 16 minutes

FP: July 1987, Australia, MBS recording:

Geoffrey Collins/David Miller

Piano score and part (fp) 0-571-55310-9 on sale

### Tailitnama Song (1989)

*cello and piano, or solo cello*

Duration 6 minutes

FP: March 1989, Australia, MBS recording:

David Pereira/Geoffrey Tozer

Piano score and part (fp) 0-571-55298-6 on sale.

Solo cello part (fp) on sale †

### Tailitnama Song (2000)

*viola and piano, or solo viola*

Duration 6 minutes

Piano score and part (fp) on sale †, solo viola part (fp) on sale †

### Tailitnama Song (1991)

*violin and piano*

Duration 6 minutes

FP: 27.10.91, Australia, Australian Music Centre,

Sydney: Kirsty Beilharz/Ross Hamilton

Piano score and part (fp) 0-571-55284-6 on sale

### Threnody (1991/92)

*In memoriam Stuart Challander*

*solo cello*

Duration 7 minutes

Commissioned by the Australian Broadcasting

Corporation

FP: 20.12.91, Australia, Town Hall, Sydney:

David Pereira

Score 0-571-51412-X on sale

### Two Easy Pieces (1997)

*Sea Chant & Left Bank Waltz*

*flute and piano*

Duration 4 minutes

Piano score and part 0-571-51751-X on sale

## PIANO

### Callabonna (1989)

*piano*

Duration 4 minutes

FP: 30.7.89, Australia, Melba Hall, University of

Melbourne: Linda Kouvaras

0-571-51726-9 on sale (with *Djilile & Simori*)

### Djilile (1986)

*piano*

Duration 6 minutes

FP: March 1986, Hungary, Budapest: Sonya Hanke

0-571-51726-9 on sale (with *Callabonna & Simori*)

### Four Little Pieces (1979)

*Morning Song; Sea Chant; Little Serenade;*

*Left Bank Waltz*

*piano duet*

Duration 9 minutes

FP: 28.4.79, Australia, Sydney Opera House:

Julianne Reardon/Catherine Neale

(fp) 0-571-55268-4 on sale

### Harbour Dreaming (2000)

*originally entitled Between Five Bells*

*piano*

Duration 6 minutes

Commissioned by The Sydney International Piano

Competition of Australia

FP: July 2000, Australia, Sydney International Piano

Competition

(fp) on sale †

### **Koto Music I & II (1973/76)**

*amplified piano and pre-recorded tape loop*

Duration 12 minutes

Commissioned by the Australian Performing Rights Association and Australian Broadcasting Corporation  
FP: 13.10.73, Australia, Sydney Opera House: Roger Woodward. Revised version: January 1976, Australia, ABC Studio recording: Michael Hannan  
(fp) 0-571-55255-2 on sale

### **Landscape I (1971)**

*amplified piano and pre-recorded tape loop*

Duration 13 minutes

Commissioned by the Festival of Perth  
FP: 28.2.71, Australia, Festival of Perth, Octagon Theatre, University of Western Australia: David Bollard  
(fp) 0-571-55255-2 on sale

### **Little Book of Hours, A (1998)**

*piano*

Duration 7 minutes

Dedicated to Martin Kingsbury  
FP: 6.8.98, UK, Deal Festival, Astor Theatre: Jean Hasse  
0-571-51876-1 on sale

### **Mountains (1980)**

*piano*

Duration 5 minutes

Commissioned by the Sydney International Piano Competition, 1981  
FP: 4.7.81, Australia, Verbrugghen Hall, Sydney Conservatorium of Music: Gabriella Pusner  
0-571-50661-5 on sale

### **Night Pieces (1971)**

*piano*

Duration 7 minutes

Commissioned by the Festival of Perth  
FP: 28.2.71, Australia, Festival of Perth, Octagon Theatre, University of Western Australia: David Bollard  
0-571-50369-1 on sale

#### **Night Pieces**

*Music of quality ... delicate, harplike textures. They are evocative little sketches of a distinctly impressionistic kind.*

The Musical Times (UK) (Frank Dawes), August 1975

### **Nocturnal (1989)**

*piano*

Duration 7 minutes

FP: 30.7.89, Australia, Move recording: Robert Chamberlain  
(fp) 0-571-55256-0 on sale

### **Rose Bay Quadrilles, The (1856, by William Stanley/arr. 1989)**

*piano*

Duration 5 minutes

FP: 1989, Australia, Move recording: Gudrun Beilharz  
(fp) 0-571-55258-7 on sale

### **Simori (1995)**

*piano*

Duration 11 minutes

FP: 29.7.95, UK, Deal Festival, Astor Theatre: Ian Munro  
0-571-51726-9 on sale (with Callabonna & Djilile)

### **Song for a Penny (2000)**

*piano*

Duration 2 minutes

Dedicated to Adrienne Levenson  
FP: 2000, Australia, soundtrack for film 'The Beach', directed by Don Featherstone: Peter Sculthorpe  
(fp) on sale †. A shorter version is printed in the ABRSM Spectrum 3 publication

### **Two Easy Pieces (1957/65)**

*Sea Chant & Left Bank Waltz*

*piano*

Duration 4 minutes

FP: 1981, Australia, Move recording: Peter Sculthorpe  
0-571-51525-8 on sale

## **CHORAL**

### **Autumn Song (1968)**

*unaccompanied SATBarB Chorus*

Duration 3 minutes

Text: Roger Covell (English)

FP: 21.3.68, Australia, Adelaide Festival: The Augmented Adelaide Singers/P Thomas  
Score (fp) 0-571-55419-9 on sale

### **Birthday of thy King, The (1988)**

*Carol for unaccompanied SSATBB chorus*

Duration 5 minutes

Text: Henry Vaughan (English)

FP: 24.12.88, UK, Festival of Nine Lessons & Carols, King's College, Cambridge: King's College Choir/ Stephen Cleobury  
Score 0-571-52069-3 on sale (with Morning Song for the Christ Child)

### **Child of Australia (1988)**

*speaker, soprano, chorus and orchestra*

Duration 17 minutes

Text: Thomas Keneally (English)

2.2.2.2.cbsn - 4431 - timp - perc(3): SD/BD/ch.cym/ tam-t/3 congas/3 tom-t/bongos/crot/chime/glsp - strings  
Commissioned by The Festival of Sydney and funded by the Australian Bicentennial Authority  
FP: 26.1.88, Australia, Sydney Opera House: Joan Carden/John Howard/Sydney Philharmonia Choir/Australian Youth Orchestra/Carlo Felice Cillario  
Study score (fp) 0-571-55487-3 on sale, full score, vocal score and parts for hire

### **Morning Song for the Christ Child (1966)**

*Carol for unaccompanied SATB chorus*

Duration 3 minutes

Text: Roger Covell (English)

Score 0-571-52069-3 on sale (with The Birthday of thy King)

### Psalm 150 (1996)

*treble voices and optional voices and/or instruments*

Duration 6 minutes

Text: Liturgical (Latin)

treble voices in 3 parts, optional bass part for low voices and/or instruments: optional perc any number of drums  
FP: 27.10.96, Australia, Launceston C of E Grammar School, Tasmania: student orchestra and choir  
Score (fp) 0-571-55531-4 on sale

### Sea Chant (1968)

*unison voices and piano*

Duration 2 minutes

Text: Roger Covell (English)

with optional parts for high instruments - perc(2): SD/  
susp.cym/BD/tgl/gong/jingles/mcas  
Score (fp) 0-571-50573-2 on sale

### Sea Chant (1975)

*unison voices and orchestra*

Duration 3 minutes

Text: Roger Covell (English)

2222 - 4230 - timp - perc(2): tam-t/ch.cym/tgl/BD/  
sleigh bells/mcas/susp.cym/cyms - strings  
FP: June 1975, Australia, Town Hall, Melbourne:  
Massed Children's Choir/Australian Youth  
Orchestra/John Hopkins  
Study score (fp) 0-571-55447-4 on sale, full score and  
parts for hire

### Stars Turn, The (1979)

*unaccompanied AATBarBarB chorus, arranged by  
David Matthews*

Duration 5 minutes

Text: Tony Morphet (English)

Arranged for Peter Sculthorpe on the occasion of his  
50th birthday  
FP: 13.4.79, Australia, Clubbe Hall, Mittagong:  
Leoline Consort  
Score (fp) 0-571-55421-0 on sale

### Sun Music for Voices and Percussion (1966)

*SATB chorus, piano and percussion*

Duration 9 minutes

Text: phonetic sounds

perc(3): susp.cym/tom-t/gong/mcas/bongos/BD/guiro/  
sandblock  
FP: 13.3.66, Australia, Adelaide Festival, Elder Hall,  
Adelaide: Pro Musica Choir/Donald Peart  
Score 0-571-50172-9, parts (fp) 0-571-55436-9 on sale

#### Sun Music for Voices and Percussion

*... made instant communication with its scalp-  
prickling excitement. There was an absolute rightness  
about every sound which marks Peter Sculthorpe as a  
major composer.*

The Mirror (Australia) (Frank Harris), 11 May 1966

## VOCAL

### Boat Rise (1980)

*high voice and piano*

Duration 5 minutes

Text: Tony Morphet (English)

FP: 22.3.80, Australia, University Centre, Hobart:  
Helena Bury/Graeme Buchanan  
Score (fp) 0-571-55377-X on sale

### Eliza Fraser Sings (1978)

*soprano, flute and piano*

Duration 22 minutes

Text: Barbara Blackman (English)

fl(=picc+afl) - pno

Commissioned by the Lyric Arts Trio  
FP: 29.4.78, Canada, 'New Music Concerts',  
Walter Hall, Edward Johnson Building, University  
of Toronto: Lyric Arts Trio  
Score and part for hire

### From Nourlangie (1994)

*soprano and chamber ensemble of 3 players*

Duration 5 minutes

Text: vocalise

pno - vla.vlc

FP: 1.9.94, UK, Australia House, London:  
Mary Wiegold/Composers Ensemble  
Score (fp) 0-571-55378-8, piano score and parts (fp)  
0-571-55379-6 on sale

### Love Thoughts (1998)

*soprano, 2 speakers (Japanese and English) and  
chamber ensemble of 5 players*

Duration 45 minutes

Text: poems translated by Graeme Wilson, from the  
Manyoshu ("Collection of Ten Thousand Leaves"), a  
4,500-poem imperial anthology from the 7th century  
(Japanese/English)

fl.cl - koto - vln.vlc

Commissioned by the Seymour Group with assistance  
from the Music Board of the Australia Council  
FP: 1.6.96, Australia, The Gallery, Japan Cultural Centre,  
North Sydney: Sydney Metropolitan Opera/  
Seymour Group/Akiko Nakajima/  
Angela Punch McGregor  
Score (fp) on sale †, parts for hire

#### Love Thoughts

*... seemed to distil aspects of his vocabulary with the  
shrewd economy of utterance of a style carefully  
honed. The instrumental prelude was simple and  
transparent to the point of primitivism, while the  
simplicity of the first song, first unaccompanied, then  
brushed lightly with the wispy sounds of glass on the  
silk strings of the koto (producing the characteristic  
estuary birdsong which in various instrumental  
manifestations has invaded many of Sculthorpe's  
pieces ... the prevailing gentleness and quietness  
seemed vintage Sculthorpe.*

The Sydney Morning Herald (Australia)  
(Peter McCallum), 15 March 1999

### Maranoa Lullaby (1996)

*mezzo soprano and string quartet*

Duration 3 minutes

Text: Aboriginal

FP: 26.11.96, Australia, Museum of Contemporary Art, Sydney: Kirsti Harms/Goldner Quartet

Score 0-571-51920 2 and parts 0-571-52028 6 on sale (with *String Quartet No 13 [Island Dreaming]*)

### Parting (1947/95)

*originally titled Afterward, With Us  
voice and piano*

Duration 3 minutes

Text: Heinrich Heine (English)

FP: 5.11.95, Australia, Eugene Goossens Hall: Gerald English/Ian Munro

Score (*fp*) 0-571-55529-2 on sale

### Song of Tailitnama, The (1984)

*medium voice and piano*

Duration 11 minutes

Text: Aboriginal

FP: 9.9.84, Australia, Sydney Opera House:

Elizabeth Campbell/Anthony Fogg

Score (*fp*) 0-571-55380-X on sale

### Song of Tailitnama, The (1974)

*high voice, six cellos and percussion*

Duration 11 minutes

Text: Aboriginal

perc(2): tam-t/water gong/ch.cym/crot/ch.bell tree/  
bongos/timb/music sticks/guiro/wood chimes/sand block

FP: 6.5.74, Australia, Victorian College of the Arts,  
Melbourne: Halina Niecekarz/Victorian College of the  
Arts Ensemble/John Hopkins

Score 0-571-50697-6 and parts 0-571-50698-4 on sale

### The Song of Tailitnama

*Peter Sculthorpe's The Song of Tailitnama borrows  
from a culture—that of the Australian Aboriginal ...  
and does so with a reverence and sense of wonder.*

The Sydney Morning Herald (Australia) (Roger Covell),  
1 January 1979

### Song of Tailitnama, The (1994)

*counter-tenor and piano*

Duration 11 minutes

Text: Aboriginal

Score (*fp*) 0-571-55381-8 on sale

### Song of Tailitnama, The (1994)

*soprano and piano*

Duration 11 minutes

Text: Aboriginal

Score (*fp*) 0-571-55382-6 on sale

### Stars Turn, The (1972)

*high voice and piano*

Duration 5 minutes

Text: Tony Morphet (English)

FP: 4.4.72, Australia, Town Hall, Sydney:

Jeannie Lewis/Michael Carlos

Score 0-571-50519-8 on sale

### Stars Turn, The (1993)

*from Love 200*

*soprano, cello and piano*

Duration 6 minutes

Text: Tony Morphet (English)

FP: 1993, Australia, Vox Australis recording:

Marilyn Richardson/ Susan Blake/David Miller

Score and parts for hire

### Stars Turn, The (1995)

*from Love 200*

*soprano, clarinet and piano*

Duration 6 minutes

Text: Tony Morphet (English)

Piano score and clarinet part (*fp*) on sale †

### String Quartet No 13 (Island Dreaming) (1996)

*mezzo-soprano and string quartet*

Duration 11 minutes

Text: Aboriginal

FP: 3.12.96, France, Cité de la Musique, Paris:

Anne Sofie von Otter/Brodsky Quartet

Score 0-571-51920-2 and parts 0-571-52028-6 on sale  
(with *Maranoa Lullaby*)

### String Quartet No 13 (Island Dreaming)

*... from beginning to end a near-wordless rhapsody on  
the morning star and the waking of the day. The  
drifting voice, full of mezzo colour above a hypnotic  
web of instrumental pattern, conveyed a mood of  
quietly natural ecstasy. At one point, an episode of  
trios and duets between singer, viola and cello offered  
a reflective pause for thought. Yet the flow remained  
seamless, painting a continuum of experience to be  
enjoyed, without thought, through the senses and the  
feelings.*

The Independent (UK) (Nicholas Williams),  
10 December 1996

*Aboriginal in inspiration and language, with low, dark  
vocalise and finely imagined string writing, drawing  
out a rapt, 12-minute marine songline.*

The Times (UK) (Hilary Finch), 11 December 1996

### Three Shakespeare Songs (1948/56)

*medium voice and piano*

Duration 6 minutes

Text: William Shakespeare (English)

FP: 28.7.00, Australia, Australian Catholic University,

Melbourne: Ayesha Richardson/Glen Riddle

Score (*fp*) on sale †

## BRASS BAND/ENSEMBLE

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### Australian Anthem, An (1995)

*from Child of Australia. Brass septet*

Duration 4 minutes

0000 - 1231

FP: 1995, Australia, ABC Classics recording:

Graham Ashton Brass Ensemble

*Score and parts (fp) on sale †*

### Burke and Wills Suite (1986)

*brass band*

Duration 13 minutes

scrt.4 solo crt.rcrt.2 crt.flhn.3 thn.2 brt.(2/4) trbn.btrbn

2 euph.2 Eb tuba.2 Bb tuba - timp - perc(1): SD/tam-t/tgl

FP: 5.3.86, Australia, Adelaide Festival, St Peter's

Cathedral: Elizabethan City Brass Band/Glen Madden

*Study score (fp) 0-571-55333-8 on sale, full score and parts for hire*

### New Norcia (2000)

*brass ensemble of 8 players and percussion*

Duration 6 minutes

0431 - perc(2): tam-t/ch.cym/tom-t

FP: 2000, Australia, ABC Classics recording:

Adelaide SO/James Judd

*Score (fp) on sale †, parts for hire*

## SYMPHONIC WIND BAND

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### Burke and Wills Suite (1986)

*symphonic band*

Duration 10 minutes

2 fl.1 ob.2 cl.asax.tsax.bsax.1 bsn - 4 hn.4 crt.2 tpt.

2 trbn.btrbn.euph.tuba - timp(=tgl)

FP: 11.11.85, Australia, Hoyts Cinema Centre,

Melbourne: Victorian Naval Band

*Study score (fp) 0-571-55249-8 on sale, full score and parts for hire*

## STAGE WORKS

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### Love Thoughts (1998)

*soprano, 2 speakers (Japanese and English) voices and chamber ensemble of 5 players*

Duration 45 minutes

*See under Vocal Works*

### Quiros (1982)

*television opera for soloists, chorus and orchestra*

Duration 70 minutes

Text: Brian Bell (English)

0000 - 4331 - timp - perc(3) - strings

Commissioned by the ABC to mark the occasion of its fiftieth anniversary

FP: 1.7.82, ABC National TV/Brian Bell: Jon Weaving/

Suzanne McLeod/Nance Grant/Gerald English/other

soloists & chorus/Sydney SO/Myer Fredman

*Full score, vocal score and parts for hire*

### Rites of Passage (1972/73)

*Theatre work for soloists, chorus, orchestra and dancers*

Duration 105 minutes

Text: Aboriginal, from Southern Aranda Poems

Rites: perc(4): - pno (with opt tape echo), SATB chorus,

dancers; Chorales: 2 tuba - perc(3): - pno(with opt tape

echo) - 6 vlc.4 db, SATB chorus

Commissioned by The Australian Opera

FP: 27.9.74, Australia, Sydney Opera House:

Jaap Flier/Australian Opera Chorus/Geoffrey Arnold/

Australian Dance Theatre/Elizabethan Trust Sydney

Orchestra/John Hopkins

*Score and parts for hire*

### Rites of Passage

*... it puts back into one work all the elements of great theatre over the past 25 centuries. Ritual, music, chant, dance, speech and song are all purposefully integrated into the work's conception and structure ... the work is so unlike any other opera we have ever seen.*

The National Times (Kevon Kemp), October 1974

## ARRANGEMENTS

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*(only those arrangements available from Faber Music Ltd are listed below)*

### Gershwin: Gershwin Arrangements (1924/1989)

*string quartet*

Duration 9 minutes

*Score and parts (fp) on sale †*

### Grainger: Beautiful Fresh Flower (1935/arr. 1989)

*strings and percussion*

Duration 3 minutes

perc(1): vib/tam-t - strings

*Score and parts for hire*

### Grainger: Beautiful Fresh Flower (1935/arr. 1989)

*string quartet*

Duration 3 minutes

*Score (fp) 0-571-55498-9 and parts (fp) 0-571-55499-7*

*on sale*

### Grainger: Faeroe Island Song (1946/arr. 1989)

*strings and percussion*

Duration 3 minutes

perc(1): vib/tam-t

*Score and parts for hire*

## DISCOGRAPHY

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(discs listed where they are known to be available at the time of printing)

### ORCHESTRAL

**The Best of Peter Sculthorpe: *Small Town; Little Serenade; Sun Music III; Piano Concerto; Earth Cry; Djilile (perc); The Birthday of thy King; Third Sonata for Strings; An Australian Anthem; Advance Australia Fair; Port Arthur: In Memoriam***

Various artists

ABC Classics "Eloquence" 465 270-2

*... an ideal introduction to his work and to his position in Australian music ... Sun Music III, an evocation in pure sound of dazzling light and shimmering heat is the best known of Sculthorpe's "Pacific" works here, but two others are finer still. Earth Cry uses simultaneous variants of a simple melody to build from dark foreboding to a huge climax and a sombre conclusion: it is a sort of lament at Australia's misuse of the earth ... [Third Sonata for Strings] is a study in remarkably resourceful string textures (whirrings and whistling glissandos) based on aboriginal melodies and rhythms. It is very striking ... he is a melodist first and foremost. You will remember many of his tunes.*

International Record Review (UK) (Michael Oliver), July 2000

**Earth Cry; Kakadu; Mangrove; Irkanda IV; Small Town**

Sydney SO/Stuart Challender

ABC Classics 426 481-2

Winner of the 1991 ARIA award for Best Classical Release

*Panoramic in range and weightily epic in mood, Sculthorpe's music draws heavily on the vastness of the Australian landscape, and does for Australia what Copland did for America, and Messiaen did for God. Classic CD (UK) (Terry Blain), October 1995*

**The Fifth Continent; Port Arthur: In Memoriam; Djilile; Lament; Little Suite; Night Song**

Peter Sculthorpe (narrator)/Tasmanian SO/David Porcelijn

ABC Classics 456 363-2

**Great Sandy Island; Quamby; New Norcia; My Country Childhood; Earth Cry (abridged version)**

Adelaide SO/James Judd

ABC Classics 461 772-2 (for release in May 2001)

**Memento mori; Sun Musics I-IV; Sun Song; From Uluru**

Adelaide SO/David Porcelijn

ABC Classics 454 505-2

Winner of the 1997 ARIA award for Best Classical Release

### Piano Concerto

Ian Munro/Australian Youth Orchestra/Diego Masson

Tall Poppies TP113

**Piano Concerto; Music for Japan; The Song of Tailitnama; Little Nourlangie**

Sydney SO/Edo de Waart

ABC Classics 454 513-2

*Possessed of a powerful inner clock, the grippingly evocative soundscapes he imagines are among the most individually compelling, universally embracing affirmations of our time. Earthily vibrant, mystically suggestive, tuning in to ancestral voices ... guaranteed to keep you on the edge of your seat ... Amazing. BBC Music Magazine (UK) (Ates Orga), December 1997*

### Sun Music IV

Geminiani CO

Move MCD 068

### CHAMBER ORCHESTRA

#### Advance Australia Fair

Sydney SO/David Stanhope

ABC Classics 456 218-2

#### Awake, Glad Heart!

Australian YO/Graham Abbott

Tall Poppies TP016 (Australia)

#### Irkanda IV; Lament for cello & strings; Port Essington; Sonatas for Strings 1, 2 & 3

Australian CO/Richard Tognetti (director)

ABC Classics 454 504-2

Winner of the ARIA (Australian Recording Industries Award), Best Classical Release of 1996

Winner of ABC Classic FM's Best Australian Recording of the Year 1996, and Listeners' Choice, Best Australian Recording of the Year 1996, and also winner of two awards at the Inaugural Soundscapes Classical Music Awards 1996 (Reader's Choice and Australian Orchestral) Shortlisted for Gramophone Award 1998

*This outstanding record deserves to be ranked with the SSO disc of Sculthorpe's orchestral music directed by Stuart Challender (also on ABC). Between them, the discs provide a balanced and representative guide to some of Sculthorpe's finest achievements.*

The Sydney Morning Herald (Australia), 30 September 1996

*Peter Sculthorpe has had a long association with the ACO ... the artistic link is obviously as strong as ever, judging by the performances on this new ABC Classics disc ... None are better than Irkanda IV ... one of the landmarks of his output ... [the Sonatas for Strings] show how he succeeded in integrating Aboriginal themes into his music, as well as the way he steadily developed and expanded his own, very recognizable musical language ... it is a highly personal one, owing no clear debts to any predecessors.*

The Australian (Australia) (Laurie Strachan), September 1996

#### Little Serenade

ASO/Ron Spigelman

ABC Classics 814 542-2

#### Nourlangie; From Kakadu; Into the Dreaming

John Williams/Australian CO/Richard Hickox

Sony Classical SK 53361

#### Port Essington; Morning Song (from Four Little Pieces)

Various

Turn it Up! CD2

### CHAMBER & INSTRUMENTAL

#### Alone

Peter Sheppard

Fish Ear FECD 621

Ronald Woodcock

CDM:34

#### The Complete Cello Music: *Requiem; Parting; From Saibai; Tailitnama Song; Djilile; Sonata (1959); Alone; Threnody; Cello Dreaming*

David Pereira (cello)/Ian Munro (piano)

Tall Poppies TP136



- Djilile (percussion quartet)**  
Synergy  
ABC Classics 442 350-2
- Djilile (viols)**  
Fretwork  
Virgin Classics 5 45217 2
- Dream Tracks**  
Verdehr Trio  
Crystal Records CD745
- Floyd Williams/Stephen Emerson/Meta Overman  
Move (Australia) MD 3192
- From Kakadu; Into the Dreaming**  
Marshall McGuire (harp)  
Tall Poppies TP071
- How the Stars Were Made**  
Michael Askill (multi-track)  
Celestial Harmonies 13085-2
- Into the Dreaming**  
David Pereira  
Tall Poppies TP075 (recorded as 'Cello Dreaming') & TP136
- Alexander Ivashkin  
CD Manu 1543/4 (recorded as 'For Cello Alone')
- Irkanda I**  
Marina Marsden  
Tall Poppies TP067
- Jabiru Dreaming (recorded as From Jabiru Dreaming)**  
Synergy  
Tall Poppies TP030
- Jabiru Dreaming (recorded as Sun Song)**  
Percussion Art Quartet  
Thorofon Classics CTH 2290
- Lament for String Sextet**  
Brodsky Quartet/Susan Monks/Mary Scully  
Silva Classics SILKD 6001
- Landscapes: Music for Piano and Strings: Djilile; Four Little Pieces for Piano Duet; Landscape II; Mountains; Requiem; Tailitnama Song**  
Various artists including Peter Sculthorpe  
MBS 16 CD
- Night Song**  
Trio Melbourne  
Move MD 3176
- Fiorini Trio  
(for future release)
- Night Song; From Nourlangie**  
Verdehr Trio  
Crystal Records 746
- Overture**  
Lawrence Bartlett  
JADCD 1048
- Requiem**  
Daniel Holloway  
SNR 015
- Pieter Wispelwey  
Channel Classics 7495
- Simori**  
Duo Contemporain  
Globe GLO5176
- Julian Byzantine/Gerhard Mallon  
WAL8034-2CD
- Sonata for Cello Alone; Into the Dreaming**  
Alexander Ivashkin  
Ode CD Manu 1543/4
- Sonata for Viola and Percussion**  
Patricia Pollett/Michael Askill  
Tall Poppies TP098
- Ryszard Pusz/Richard Hornung  
ADEETSA
- Songs of Sea & Sky**  
Nigel Westlake/David Bollard  
Tall Poppies TP004
- Tailitnama Song**  
Rotraud Schneider/Alistair Noble  
NEA 002
- Threnody**  
David Pereira  
Tall Poppies TP017
- STRING QUARTET**
- The String Quartets Volume 1: String Quartets Nos 6, 7, 8 & 9; Irkanda IV; Small Town**  
Goldner String Quartet  
Tall Poppies TP089
- The String Quartets Volume 2: String Quartets Nos 10 & 11; Hill Song Nos 1 & 2; Earth Cry; Little Song; Pastorale; To Meadows; Prologue; Morning Song; Autumn Song; Saibai**  
Goldner String Quartet  
Tall Poppies TP090
- String Quartet Nos 8 & 11 (Jabiru Dreaming) & From Ubirr (No 12)**  
Kronos Quartet "25 Years"  
Elektra Nonesuch 79504 (10 discs)
- String Quartet No 8**  
Kronos Quartet  
Elektra Nonesuch 79111
- String Quartets Nos 8, 11 & 13; From Nourlangie; Little Serenade; Maranoa Lullaby**  
Anne Sofie von Otter/Brodsky Quartet  
Vanguard Classics 99215
- ... a figure whose strong personality, communicative integrity and imaginative identification with the indigenous landscape and culture of Australasia and the Pacific Rim have been rightly winning him many new friends of late. [Island Dreaming] The quartet's ritualistic, almost trance-like demeanour and "bird-call" string harmonics are entirely characteristic of its creator. Needless to say, in the safe hands of the present distinguished team Sculthorpe's inspiration exerts a hypnotic spell from start to finish.*  
Gramophone (UK) (Andrew Achenbach), August 2000
- String Quartet No 9**  
Melbourne String Quartet  
Move MD 3143
- "An Australian Collection" includes Little Song & String Quartet No 8 (movt III)**  
Goldner String Quartet  
Tall Poppies TP117

## PIANO

### **Peter Sculthorpe Piano Music**

*Four Little Pieces for Piano Duet; Callabonna; Night Pieces; Mountains; Djilile; The Rose Bay Quadrilles; Nocturnal; Sonatina; Koto Music I & II; Landscape; Two Easy Pieces*  
Michael Hannah, Peter Sculthorpe and the Team of Pianists  
Move MD3031

### **Callabonna; Mountains**

Renate Turrini  
NEA 003

### **Djilile**

Lisa Moore  
Tall Poppies TP040

### **Djilile; Mountains; Nocturnal; Sea Chant**

Elizabeth Green  
BD 01

### **Djilile; Night Pieces; "Singing Sun" from A Little Book of Hours**

Elena Riu  
Linn Records CKD111

### **Left Bank Waltz**

Peter Sculthorpe  
ABC 465 086-2

### **Nocturnal; Night Pieces**

Ian Munro  
Tall Poppies TP058

### **Simori**

Ian Munro  
Tall Poppies TP080

### **Snow, Moon and Flowers (from Night Pieces)**

The Team of Pianists  
Move MCD029

## CHORAL & VOCAL

### **Autumn Song**

Australian Voices Youth Choir/Graeme Morton  
Voices CD 001

### **The Birthday of thy King**

Sydney Philharmonia Motet Choir/Antony Walker  
ABC 446 975-2

### **The Birthday of thy King;**

### **Morning Song for the Christ Child**

Saint Louis Chamber Chorus/Philip Barnes  
Hufker disc (unnumbered)

### **Eliza Fraser Sings; The Star's Turn**

Marilyn Richardson & various  
Vox Australia VAST018-2

### **Morning Song for the Christ Child**

Quodlibet Singers  
Tall Poppies TP046

### **The Song of Tailitnama**

Elizabeth Campbell/Anthony Fogg  
MBS19CD

## BRASS BAND/ENSEMBLE

### **An Australian Anthem**

Graham Ashton Brass Ensemble  
ABC Classics 446 735-2

## LITERATURE

### **Sun Music: Journeys and Reflections from a Composer's Life**

*Peter Sculthorpe*

Drawing on the composer's diaries, in this warm-hearted autobiography Sculthorpe revisits his sources of inspiration, from Asian musics to Australian landscapes, and he discusses many other Australian contemporary composers and musicians, and reflects on his friendships with many artists and writers.  
*ABC Books (Australia) ISBN 0-7333-0798-1*  
*Online purchasing at [www.shop.abc.net.au](http://www.shop.abc.net.au)*

### **Peter Sculthorpe: A Bio-Bibliography**

*Deborah Hayes*

*Greenwood Press (USA), ISBN 0-313-27742-7*

### **Peter Sculthorpe**

*Graeme Skinner*

*Penguin Books †*

### **Singing in the Wilderness: Music and Ecology in the Twentieth Century**

*Wilfrid Mellers*

Includes in-depth discussion of Sculthorpe's music.  
*University of Illinois Press, ISBN 0-252-02529-6 †*

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*‘... skilful musical evocations of a parched, inhospitable landscape, of shy reptiles and scurrying insects, of man dwarfed and overawed by Australia’s vast interior.’*

The Independent (UK) (Meurig Bowen), 10 October 1997

*‘Peter Sculthorpe, one of our greatest living composers.’*

The Age (Australia) Candida Baker, 29 April 1989

*‘Sculthorpe’s compositions give a new intensity to the term generic music, yet he rarely seems to be re-working over-used material. He treads a fine compositional line, very assuredly ... so that one is left with the feeling of a spiritual reality expressed in sound. For a composer who is so inspired by the Australian landscape, I can think of few higher tributes.’*

The Sun-Herald (Australia) (Kenneth Healey), 12 November 1989

*‘Sculthorpe must be one of the most important creators of 20th-century quartets, an impression that has been confirmed by the appearance of each new work.’*

The Strad (UK) (David Denton), May 1992

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