

Dedicated to Lyn Williams &
the SCC Stanhope Choir

Words by Michael Leunig

Talking to My Shoe

Music by Paul Stanhope

Allegro ♩=126

Piano

7

CHOIR

Tick tock tick tock tick tock tick tock tick tock tick tock tick

7

Pno

mf

13

tock tick tock tick tock tick

Since I hurt my pen - du-lum —

13

Pno.

8^{va}-----

Detailed description: This is a musical score for the piece 'Talking to My Shoe'. It is written for Piano, Choir, and Piano (Pno.). The tempo is marked 'Allegro' with a quarter note equal to 126 beats per minute. The score is in 3/4 time and consists of 13 measures. The piano part begins with a piano (*p*) dynamic and features a rhythmic pattern of eighth notes. The choir part enters at measure 7 with the lyrics 'Tick tock tick tock tick tock tick tock tick tock tick tock tick'. The piano part continues with a mezzo-forte (*mf*) dynamic. At measure 13, the piano part has a melodic line with an octave sign (8^{va}) and the lyrics 'Since I hurt my pen - du-lum —'. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, and articulation marks.

Text by Michael Leunig

Underpants Anthem

Music by Paul Stanhope

Maestoso (♩ = c. 108)

Piano

The piano introduction consists of two staves. The right hand plays a series of chords in a 4/4 time signature, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The left hand plays a rhythmic pattern of eighth notes, including triplets, with a forte (*f*) dynamic.

5 *f*

Un-der-pants which have in win-ter sagged, sagged

Un-der-pants un-der-pants which have in win-ter sagged

The vocal parts (Soprano and Alto) enter at measure 5 with a forte (*f*) dynamic. The piano accompaniment continues with the same rhythmic pattern as the introduction.

5 *f*

The piano accompaniment continues with the same rhythmic pattern as the introduction, featuring triplets and a forte (*f*) dynamic.

9 *mp*

and fal-len in - to dark-ness and de - spond, de - spond

and fal-len in - to dark-ness and de - spond

The vocal parts enter at measure 9 with a mezzo-piano (*mp*) dynamic. The piano accompaniment continues with the same rhythmic pattern.

9 *mp*

The piano accompaniment continues with the same rhythmic pattern as the introduction, featuring triplets and a mezzo-piano (*mp*) dynamic.