

Nicholas Bannan

First Hand Account

# First Hand Account

Warrup, as reported by George Grey (1841)

Nicholas Bannan

**Calm and objective**

[♩ = c. 69]

SOPRANO *p*  
First day...

ALTO *p*  
First day...

TENOR *mp*  
At Dun - da - lup - we ate fish;

BASS

3  
on - wards, Se - cond day.

on - wards, Se - cond day.

8 then on - wards, till we slept at Nee - rro - ba.

6 3

No - wer - goop, -

No - wer - goop, -

No - wer - goop, -

On - wards, \_\_\_\_\_ till we - reach'd unis.

On - wards, \_\_\_\_\_ till we - reach'd No - wer - goop, \_\_\_\_\_ where the hor - ses drank

8

*dim.*

...un - til Man - ba - bee,

*dim.*

on - wards, \_\_\_\_\_ Ma - ba - bee,

*dim.*

on - wards, \_\_\_\_\_ Man - ba - bee, where we ate

*mf*

*dim.*

*div.* Then on - wards, \_\_\_\_\_ unis. Man - ba - bee,

wa - ter; Then - on - wards, \_\_\_\_\_ Man - ba - bee,

11

*p*

flesh bread. ...un - til Yung - ee,

*p*

flesh bread. on - wards, \_\_\_\_\_

8

flesh and bread. on - wards, \_\_\_\_\_

*p* *mf*

flesh bread. On - wards, \_\_\_\_\_ unis.

flesh bread. On - wards, \_\_\_\_\_

14

On - wards,

*p* *mf*

where we shot ducks, and the hor-ses drank wa-ter. On-wards, \_\_\_\_\_

*mf*

On - wards, \_\_\_\_\_

*mf*

On - wards, \_\_\_\_\_

On - wards, \_\_\_\_\_

17

to Boon-gar-rup, Third day.

Boon-gar-rup, Third day.

Boon-gar-rup, where we slept one sleep. Third day.

Boon-gar-rup,

21

On - wards through a fo - rest, -

On - wards through a fo - rest, -

On - wards through a fo - rest, -

23

*mp*  
We slept at Neer-gam - my, a plea - sant res - ting place;

the

26

..good, — ..good, —

..good, — ..good, — and our hut was

..good, — ..good, — plea-sant was our res-ting place,

land was good, — the her- bage good, —

30

*p* ..good. *mp* we en-tered a

good. *mf* On-wards,

*p* ..good. *mp* Fourth day. *mf* On-wards, -

*mp* Fourth day. *mf* On - wards, —

35

woo-dy coun-try. through a fo-rest, through a fo-rest,

*mf* On - wards, On-wards,

*mf* On - wards, On-wards, *mp* we now see the

*mf* On - wards, On-wards,

38

*poco accelerando...*

*p* we eat flesh and bread.

*mf* wa - ters of Ka - jee - lup: through the

*mf* On - wards

41

*Tempo primo: calm*

*p* We see the tracks of na-tives;

*p* We see the tracks of na-tives;

*f* fo-rest, through the fo-rest, through the fo-rest.

*f* on - wards on-wards

45 *Adagio*

*p*

we shout a - loud, and then pro-ceed con - ver-sing with na-tives; they sit down.

*p*

we shout a - loud, and then pro-ceed con - ver-sing with na-tives; they sit down.

*p*

they sit down.

*p*

they sit down.

49 *Allegro energico* *Tranquillo*

*p*

the hor - ses drink wa - ter;

*f*

On - wards; -

*f*

On - wards, -

*f*

On - wards go we, On wards, - -



53 Allegro energico Tranquillo

by-and-by we see tracks. We shoot ducks.

On-wards; -

On-wards, -

On-wards, -

58

On the o - ther side one wa - ter we see.

On the one side we see two wa - ters

Tranquillo

62 Allegro energico

On- wards; - we see no o-ther wa-ter.

On wards, - On - wards; - we see no o-ther wa-ter.

On- wards, - On - wards; -

On- wards, - - On - wards; -

66 Allegro energico

Tranquillo

through the fo- rest, through the fo- rest, through the fo- rest,

through the fo- rest, through the fo- rest, On-wards, -

through the fo- rest, On-wards, - through the fo- rest, we see a ri- ver.

On - wards, - through the fo- rest, through the fo- rest,

70

*p* You had here ea-ten fresh - wa-ter mu-ssels: *p* Ba - rram-ba

at this ri-ver we sleep. *p* Ba - rram-ba

*dim.* *p* Ba - rram-ba

*p* Ba - rram-ba is the

75

*mf* Fifth day. *Allegro energico*

*mf* Fifth day. *f* through the fo-rest

*mf* Fifth day. *f* through the fo- rest -

*mf* pla-ce's name. *f* Fifth day. On- wards - -

80 *f* Tranquillo

through the fo- rest on - wards; -  
 on - wards; - wa - ter we see not.  
 on - wards; -  
 through the fo- rest on - wards; -

84 *Allegro energico* Tranquillo

Through the fo- rest on- wards;  
 Through the fo- rest on- wards; we see a wa - ter, -  
 Through the fo- rest on wards; - - - -  
 Through the fo- rest on wards; - - - -

88

*p* Yours and Kai-ber's foot-steps we see. *pp* Here there  
*dim.* Here there *pp*  
*p* but a worth-less wa-ter. Here there *pp*  
*p* Yours and Kai-ber's foot-steps we see. Here there

93

is no grass. *p* You had here shot a bird, Ma-ri-ba-ra  
 is no grass. *p* a co-cka-too you shot. Ma-ri-ba-ra  
 is no grass. *p* Ma-ri-ba-ra  
 is no grass. *p* Ma-ri-ba-ra

99

**Allegro energico**  
*f* through the fo- rest, - On-wards,  
*f* On-wards - through the fo- rest,  
*f* was the pla-ce's name. through the fo- rest, - On-wards,  
*f* On-wards, - through the fo- rest,

102

## Tranquillo

On-wards; -

through the fo- rest, On-wards; - we see no o- ther wa- ter -

On-wards; - the her- bage is

through the fo- rest, On-wards; -

106

on-wards,

on-wards,

We see na- tives;

worth- less. on-wards, -

We still go on- wards - through the fo- rest.

110

a few na- tives we see: two.

one, the chil- dren two.

two, the wo- men one,

the men are two,

114

No-wer-gup. "Where is there wa-ter?"  
 No-wer-gup. We say, "Where is there wa-ter?"  
 No-wer-gup. "Where is there wa-ter?"  
 We see the place called No-wer-gup. "Where is there wa-ter?"

119

Here the wa-ter is bad". Yon-der the wa-ter is good, here it is  
 Here the wa-ter is bad". Yon-der the wa-ter is good, here it is  
 Here the wa-ter is bad".  
 Here the wa-ter is bad". The na-tives say,

124

bad": on-wards:  
 bad: at Bo-ran-yup the wa-ter is good". on-wards:  
 at Bo-ran-yup the wa-ter is good". on-wards: -  
 We go on-wards: -

*Poco piu energico* *mf*

Allegro un poco energico

130 *p* Poco tenuto *mf*

rain falls\_ Sixth day. through the fo-rest,  
 rain falls\_ Sixth day. through the fo-rest,  
 as we sleep at Bo-ran-yup. Sixth day. On - wards\_  
 as we sleep at Bo-ran-yup. Sixth day. through the fo-rest,

136 Piu tranquillo

through the fo-rest, On - wards\_  
 On - wards\_ through the fo-rest, some of the o-tthers sit down;  
 through the fo-rest, through the fo-rest,  
 through the fo-rest, through the fo-rest,

140

Au-ger sits down;  
 Hunt sits down.  
 Mi-ster Roe, Mi - ster Spo - fforth, and I on horse-back,



*poco a poco accel.*

144

on - wards, on - wards, on - wards, on - wards, on - wards, on - wards, on - wards, through the fo - rest go through the fo - rest on - wards,

147

on - wards, through the fo - rest on - wards. We see the sea; through the fo - rest on - wards. We see the sea; on - wards, on - wards. We see the sea; then on - wards, on - wards. We see the sea; then

151

on - wards, a - long the sea - shore on - wards, on - wards, a - on - wards, on - wards, a - long the sea - shore, on - wards, a - on - wards, a - long the sea - shore on - wards, on - wards, a - on - wards, a - long the sea - shore, on - wards, a -

154 *Tranquillo* *Allegro*

long the sea-shore on- wards.\_\_\_\_\_

long the sea-shore on- wards.\_\_\_\_\_ *p* We see the tracks of white men.

long the sea-shore on- wards.\_\_\_\_\_ *p* We see the tracks of white men. *mf* Then we turn

long the sea-shore on- wards.\_\_\_\_\_ *mf* Then we turn

158 *mf* *cres. poco a poco....*

*mf* ..back a - gain, ..back a - gain, back a - gain, through the fo - rest,

*mf* ..back a - gain, a - way we go back a - gain, back a - gain, a - way\_\_\_\_\_ *f*

back a - gain, a - way we go back a - gain, back a - gain, through the fo - rest, a - *f*

back a - gain, ..back a - gain, back a - gain, through the fo - rest,

Poco tenuto.. Poco tranquillo

161

through the fo- rest, a - way; back a- gain. We move, through the fo- rest, through the fo- rest, back a- gain. We move, way, through the fo- rest, back a- gain. ..move, through the fo- rest, a - way, back a- gain. ..move,

165

Hunt and Au - ger had we then eat kan-ga-roo; till we sit at Bo-ran-yup;

169

brought it in. we sleep. Se-venth we sleep. Se-venth we sleep. Se-venth At Bo-ran-yup we lie down: we sleep. Se-venth

poco a poco cresc.

174 Poco piu mosso e energico

day. a - way, re - tur - ning, re -  
 day. a - way, re - tur - ning, re -  
 day. a - way, re - tur - ning, re -  
 day. The next day a - way, re - tur - ning, re -

178

tur - ning, on our tracks re - tur - ning, on our tracks re -  
 tur - ning, on our tracks re - tur - ning, on our tracks re -  
 tur - ning, on our tracks re - tur - ning, on our tracks re -  
 tur - ning, on our tracks re - tur - ning, on our tracks re -

181 Tranquillo e meno mosso *p*

tur - ning. we sit down:  
 tur - ning. we sit down: we eat bread and meat;  
 tur - ning. At Ba - rram - ba we sit down:  
 tur - ning. we sit down:

184

*p*  
the na-tives eat not fresh-wa - ter mu-ssels.

*mp* *dim.*  
they eat fresh-wa - ter mu-ssels;

187

*Allegro* *f* *Tranquillo*  
a - way,  
a - way, — we shoot game.  
a - way, — we see the wa-ter of Djun-jup;  
a - way, —

191

*Allegro energico* *f* *p*  
through the fo- rest, through the fo- rest, a - way; we  
A - way — through the fo- rest, a - way; we  
A way, - through the fo- rest, a - way, — a - way; we  
A- way, - through the fo- rest, through the fo- rest, a - way; we

195

Energico

Piu tranquillo

*subito dim.*

see no wa-ter. a - way; a-long our tracks a - way.

see no wa-ter. Through the fo- rest a- way; a-long our tracks a-

see no wa-ter. Through the fo- rest a- way;

see no wa-ter. a - way;

199

*subito dim.* Ka - jil- up:

way. Ka - jil- up: rain falls;

*mp* a-long our tracks a- way. *subito dim.* We sleep at Ka - jil- up:

204

*mp* the hor- ses feed, Eighth\_

*mp* the wa- ter here is good: Eighth\_

*mf* well did the hor- ses feed. Eighth\_

209

Allegro

*f mp*

day. a-way, a-long our tracks a-way.

day. A-way, a-long our tracks a-way.

day. a-way, a-long our tracks a-way.

day. A-way, a-long our tracks a-way.

213 Piu tranquillo

*mp*

hills-a-scen-ding: then plea-sant-ly a-way;

plea-sant-ly a-way;

a-way;

217 Allegro

*mf*

through the fo-rest, through the fo-rest, a-way;

a-way through the fo-rest, through the fo-rest, a-way;

through the fo-rest, a-way; through the fo-rest, a-way;

through the fo-rest, through the fo-rest, a-way;

## 221 Piu tranquillo

## Poco piu mosso

A-long the ri-ver a -  
we see a wa-ter,  
the wa-ter of Goon-ma-rra-rap.

A-long the ri-ver a -

225

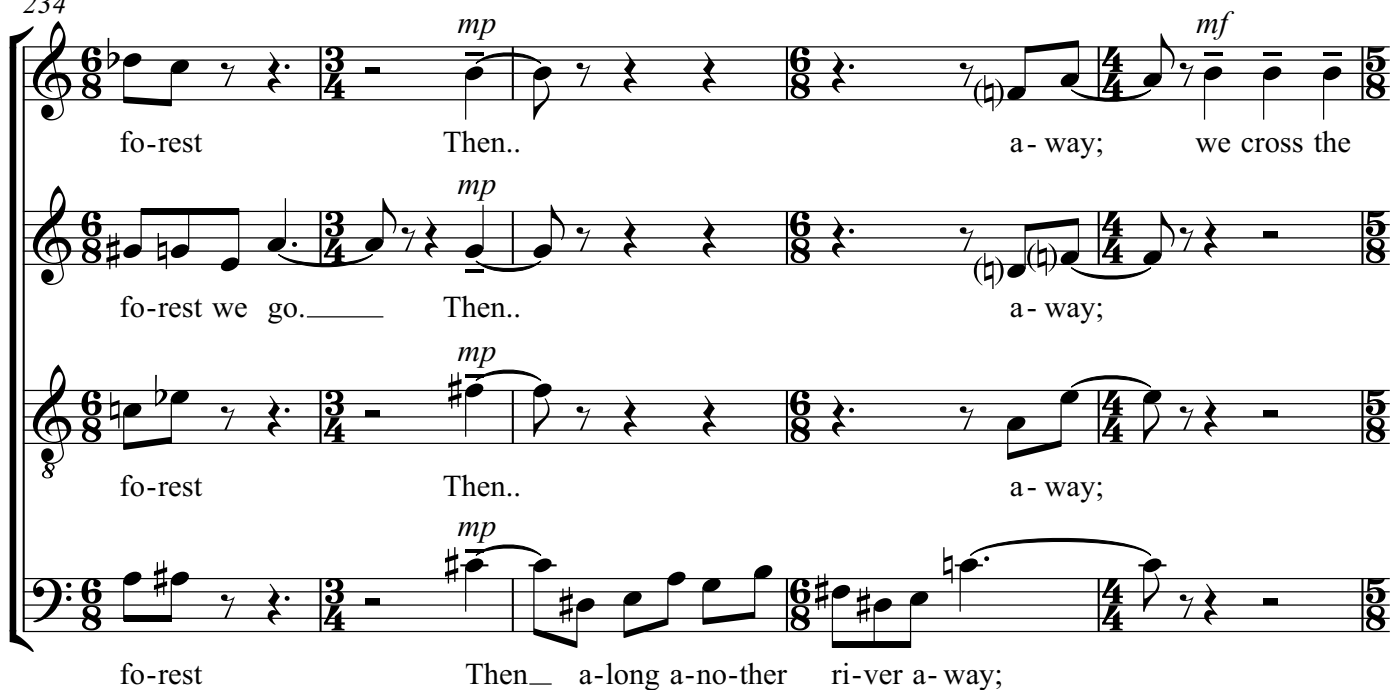
way, \_\_\_\_\_ a short dis-tance a - long the ri - ver we go:  
A-long the ri - ver a - way, a - long the ri - ver  
A-long the ri - ver a - way, a - long the ri - ver  
way, \_\_\_\_\_ a - long the ri - ver Then a -

230

a - way, \_\_\_\_\_ through a fo-rest a - way; through a  
a - way, \_\_\_\_\_ through a fo-rest a - way; a short dis-tance through a  
a - way, \_\_\_\_\_ through a fo-rest a - way; through a  
way, \_\_\_\_\_ through a fo-rest a - way; through a

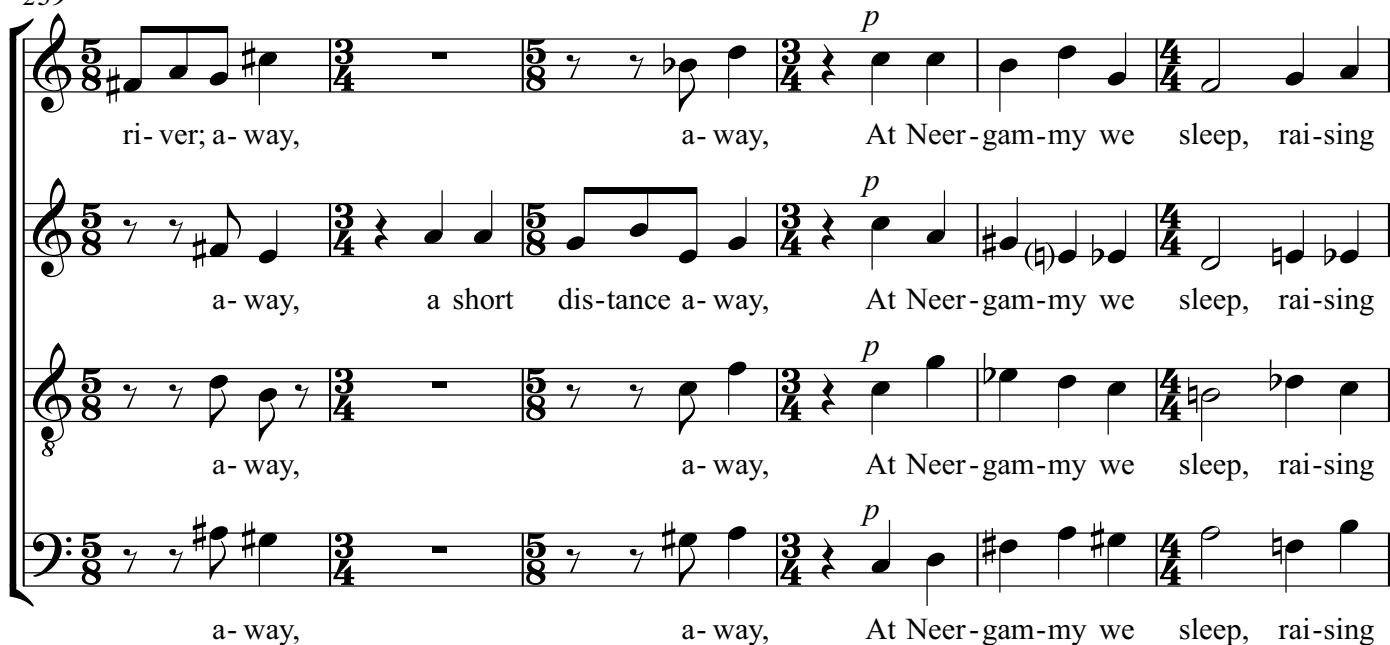


234



fo-rest Then.. a-way; we cross the  
 fo-rest we go. Then.. a-way;  
 fo-rest Then.. a-way;  
 fo-rest Then.. a-long a-no-ther ri-ver a-way;

239



ri-ver; a-way, a-way, At Neer-gam-my we sleep, rai-sing  
 a-way, a short dis-tance a-way, At Neer-gam-my we sleep, rai-sing  
 a-way, a-way, At Neer-gam-my we sleep, rai-sing  
 a-way, a-way, At Neer-gam-my we sleep, rai-sing

245



huts. a-way;  
 huts. a-way;  
 huts. The o-thers con-ti-nue re-tur-ning; a-way;  
 huts. we go a-way,

## Poco meno mosso

249

in the fo- rest we see no wa- ter; we see no foot- steps; we see some pa- pers, the pa- pers

254

## Poco piu mosso

put by Mi- ster Mor- ti- mer we see: still we go on- wards,  
still we go on- wards,  
still we go on- wards,  
still we go on- wards, a- long the sea a -

257

## Poco a poco accel...

*cres...*

through the bush a- way:  
a long the sea a - way, through the bush a- way:  
a long the sea a - way, through the bush a- way,  
way, through the bush a- way,

261

*mf*

*cresc...*

*f* Poco meno mosso

Musical staff 1 (Soprano) for measures 261-264. It begins with a treble clef, a 5/4 time signature, and a key signature of one flat. The melody starts with a half rest, followed by a quarter note G4, a quarter rest, and a quarter note F4. It then moves to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 4/4 time signature with a half note G4, a half note F4, and a half note E4. The piece concludes with a 5/4 time signature and a half note G4.

then.. a - long the sea a - way. We see white men,

*mf*

*cresc...*

*f*

Musical staff 2 (Alto) for measures 261-264. It follows the same time signature and key signature as staff 1. The melody begins with a half rest, a quarter note G4, a quarter rest, and a quarter note F4. It then moves to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 4/4 time signature with a half note G4, a half note F4, and a half note E4. The piece concludes with a 5/4 time signature and a half note G4.

then.. a - long the sea a - way. We see white men,

*mf*

*cresc...*

*f*

Musical staff 3 (Tenor) for measures 261-264. It follows the same time signature and key signature as staff 1. The melody begins with a half rest, a quarter note G4, a quarter rest, and a quarter note F4. It then moves to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 4/4 time signature with a half note G4, a half note F4, and a half note E4. The piece concludes with a 5/4 time signature and a half note G4.

then a - long the sea a - way, We see white men,

*mf*

*cresc...*

*f*

Musical staff 4 (Bass) for measures 261-264. It follows the same time signature and key signature as staff 1. The melody begins with a half rest, a quarter note G4, a quarter rest, and a quarter note F4. It then moves to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 4/4 time signature with a half note G4, a half note F4, and a half note E4. The piece concludes with a 5/4 time signature and a half note G4.

then a - long the sea a - way, We see white men,

264

*f*

*mp*

Musical staff 1 (Soprano) for measures 264-267. It begins with a 5/4 time signature and a half rest. It then changes to a 4/4 time signature with a half note G4, a half note F4, and a half note E4. It then changes to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 6/8 time signature with a half note G4, a quarter note F4, and a quarter note E4.

"Where is wa- ter?" bran- dy and

*mf*

*f*

*mp*

Musical staff 2 (Alto) for measures 264-267. It follows the same time signature changes as staff 1. The melody begins with a half rest, a quarter note G4, a quarter rest, and a quarter note F4. It then moves to a 4/4 time signature with a half note G4, a half note F4, and a half note E4. It then changes to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 6/8 time signature with a half note G4, a quarter note F4, and a quarter note E4.

three of them we see; "Where is wa- ter?" wa-ter we give them..

*f*

Musical staff 3 (Tenor) for measures 264-267. It follows the same time signature changes as staff 1. The melody begins with a half rest, a quarter note G4, a quarter rest, and a quarter note F4. It then moves to a 4/4 time signature with a half note G4, a half note F4, and a half note E4. It then changes to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 6/8 time signature with a half note G4, a quarter note F4, and a quarter note E4.

"Where is wa- ter?"

*f*

Musical staff 4 (Bass) for measures 264-267. It follows the same time signature changes as staff 1. The melody begins with a half rest, a quarter note G4, a quarter rest, and a quarter note F4. It then moves to a 4/4 time signature with a half note G4, a half note F4, and a half note E4. It then changes to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 6/8 time signature with a half note G4, a quarter note F4, and a quarter note E4.

they cry out, "Where is wa- ter?"

268

*pp*

*mf*

*fp*

Musical staff 1 (Soprano) for measures 267-270. It begins with a 6/8 time signature and a half note G4. It then changes to a 5/4 time signature with a half note G4, a half note F4, and a half note E4. It then changes to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 6/8 time signature with a half note G4, a quarter note F4, and a quarter note E4.

wa-ter we give them. We sleep near the sea. A - way\_\_\_ go we

*pp*

*fp*

Musical staff 2 (Alto) for measures 267-270. It follows the same time signature changes as staff 1. The melody begins with a half rest, a quarter note G4, a quarter rest, and a quarter note F4. It then moves to a 5/4 time signature with a half note G4, a half note F4, and a half note E4. It then changes to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 6/8 time signature with a half note G4, a quarter note F4, and a quarter note E4.

We sleep near the sea. A-way go we

*pp*

Musical staff 3 (Tenor) for measures 267-270. It follows the same time signature changes as staff 1. The melody begins with a half rest, a quarter note G4, a quarter rest, and a quarter note F4. It then moves to a 5/4 time signature with a half note G4, a half note F4, and a half note E4. It then changes to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 6/8 time signature with a half note G4, a quarter note F4, and a quarter note E4.

We sleep near the sea.

*pp*

*mf*

*fp*

Musical staff 4 (Bass) for measures 267-270. It follows the same time signature changes as staff 1. The melody begins with a half rest, a quarter note G4, a quarter rest, and a quarter note F4. It then moves to a 5/4 time signature with a half note G4, a half note F4, and a half note E4. It then changes to a 5/8 time signature with a half note G4, a quarter note F4, and a quarter note E4. Finally, it changes to a 6/8 time signature with a half note G4, a quarter note F4, and a quarter note E4.

We sleep near the sea. A - way\_\_\_ go we

272

*mf*  
a - long the shore a - way, —

*f*  
a -

*mf*  
8 (I, Mi-ster Roe, and Kin-che - la)

*mf*  
a - long the shore a - way, —

276

*pp* *Meno mosso* *Piu mosso*  
We see no fresh wa - ter;

*pp*  
long the shore a - way. We see no fresh wa - ter;

*pp* *mp* *cresc...*  
We see no fresh wa - ter; a - long the shore a -

*pp* *mp* *cresc...*  
We see no fresh wa - ter; a - long the shore a -

280

*mp* *cresc...*  
a - long the shore a - way.

*mp* *cresc...* *mp*  
a - long the shore a - way. We see a pa - per,

*mp* *Meno mosso*  
8 way. — the pa - per of

way. —

285

Piu mosso

Mor-ti-mer and Spof-forth. a-way, \_\_\_

Mor-ti-mer and Spof-forth. a-way, \_\_\_ a-

A-way we go, \_\_\_ a-long the shore a-way, \_\_\_

288

a-way, \_\_\_ a long di-stance we go.

a-way, \_\_\_

long the shore a-way, a-way, \_\_\_

291 *p*

I see Mi - ster Smith's foot- steps... a - scen- ding a sand - hill, on- wards I

I see Mi - ster Smith's foot- steps... a - scen- ding a sand - hill, on- wards I

I see Mi - ster Smith's foot- steps... a - scen- ding a sand - hill, on- wards I

I see Mi - ster Smith's foot- steps.. a - scen- ding a sand - hill, on- wards I

Detailed description: This block contains four staves of music for measures 291-293. Each staff has a vocal line with lyrics and a piano accompaniment line. The music features triplets and rests. The lyrics are: "I see Mi - ster Smith's foot- steps... a - scen- ding a sand - hill, on- wards I". The piano part includes triplets and rests.

294 *Meno mosso* *pp*

go re- gar- ding his foot- steps... I see Mi- ster Smith dead.

go re- gar- ding his foot- steps... I see Mi- ster Smith dead. We com- mence

go re- gar- ding his foot- steps... I see Mi- ster Smith dead.

go re- gar- ding his foot- steps... I see Mi- ster Smith dead.

Detailed description: This block contains four staves of music for measures 294-297. The tempo is marked "Meno mosso" and the dynamics are "pp". The music features rests and triplets. The lyrics are: "go re- gar- ding his foot- steps... I see Mi- ster Smith dead." and "go re- gar- ding his foot- steps... I see Mi- ster Smith dead. We com- mence". The piano part includes rests and triplets.

298

Lento

*p*

Two sleeps had he been dead;  
dig-ging the earth. great-ly did I

Two sleeps had he been dead;

302

and much I grieved. We scrape earth in - to the grave, we scrape the  
weep, We scrape earth in - to the grave, we scrape the

We scrape earth in - to the grave, we scrape the

We scrape earth in - to the grave, we scrape the

307

earth in -to the grave, Much earth we heap u - pon it,  
earth in -to the grave, Much earth we heap u - pon it,  
earth in -to the grave, Much earth we heap u - pon it,  
earth in -to the grave, a litt-le wood weplace in it. Much earth we heap u - pon it,

312 *ppp* *pp*

Much earth we throw up. so much earth we throw up.

Much earth we throw up. so much earth we throw up.

Much earth we throw up. so much earth we throw up.

Much earth we throw up. *p* No dogs can dig there, so much earth we throw up.

315 *Adagio*

The sun had just in-clined to the west-ward, as we laid him in the ground.

The sun had just in-clined to the west-ward, as we laid him in the ground.

The sun had just in-clined to the west-ward, as we laid him in the ground.

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