

A night of love

Music used for 'A Night of Love' in Humph Hall – 25th February 2011

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L'Amour et Psyché, enfants - William-Adolphe Bouguereau

'A Night of Love' Overture

(Arr. Wayne Richmond)

Sakura ♩=81

Musical score for 'Sakura' in 4/4 time, tempo ♩=81. The score is arranged for Flute (Fl.), Clarinet (Cl.), Mandolin (Man.), and Harp (Hp.). The piece consists of two systems of four staves each. The first system covers measures 1 through 7, and the second system covers measures 8 through 14. The key signature is one sharp (F#). The Flute and Clarinet parts feature melodic lines with eighth and sixteenth notes. The Mandolin part provides a rhythmic accompaniment with chords and single notes. The Harp part features arpeggiated chords and sustained notes.

15 Bolero

Musical score for 'Bolero' in 3/4 time. The score is arranged for Piano (Pno.), Violoncello (Vc.), and Percussion (Perc.). The piece consists of two systems of three staves each. The first system covers measures 15 through 19, and the second system covers measures 20 through 24. The key signature is one sharp (F#). The Piano part features a melodic line with a 'Flute' marking above it. The Violoncello part features a bass line with 'pizz' (pizzicato) markings. The Percussion part features a rhythmic accompaniment with triplets.

25

Pno

Vc. pizz

Perc.

30

Pno

Vc. pizz

Perc.

O, no John

♩=130 C G7 C G7 C G7 C G7

Fl.

Cl.

Vln pizz

Vc. pizz

40 C Am Dm G7 C Am G7 C G7 C G7

Fl.

Cl.

Vln arco

Vc. arco

The Separation

♩=90 Dm F Am C Dm C F Dm Am

Pno. Fl. Cl. Vln. Vc.

54 Dm F C Dm Am C Dm C Am Dm Em Dm

Pno. Fl. Cl. Vln. Vc.

Too Young

♩=100 Bb Dm Gm Cm7 F7 Bb Dm Eb G7

Pno. Fl. Cl. Vln. Vc.

71 Cm F7 Cm7 F7 Cm7 F7 Bb Gm7 G7 Cm7 Ebm F7

Piano score for measures 71-78. The piano part features a melodic line with eighth and quarter notes. The flute and clarinet parts have rhythmic patterns. The violin and cello parts provide harmonic support with sustained notes.

79 Bb Dm Gm Cm7 F7 Bb Bb7 Eb Bb+

Piano score for measures 79-85. The piano part has a more active melodic line. The flute part features a rhythmic pattern of eighth notes. The clarinet part has a melodic line with some grace notes. The violin and cello parts continue with harmonic support.

86 Eb Cm Eb Ebm Bb G7 Cm7 Dm F7 Bb Ebm Bb

Piano score for measures 86-92. The piano part concludes with a melodic phrase. The flute part has a melodic line with a triplet. The clarinet part has a melodic line. The violin and cello parts provide harmonic support.

--> 'Break O Day'

Break O Day

95

Piano score for measures 95-101. The score is in 4/4 time with a key signature of two sharps (F# and C#). The instruments are Pno., Fl., Cl., Vln., and Vc. The piano part is mostly rests, with some notes in the final measure. The flute and violin parts have melodic lines, and the bassoon part has a long note in the final measure. The bass part has a steady eighth-note pattern.

102

G A⁷ D

Musical score for measures 102-105. The piano part features a rhythmic pattern of eighth notes and quarter notes, with chord changes G, A⁷, and D indicated above the staff. The flute and bassoon parts have melodic lines, and the violin part has block chords. The bass part continues with a steady eighth-note pattern.

106

G A⁷ D A G

Musical score for measures 106-112. The piano part features a rhythmic pattern of eighth notes and quarter notes, with chord changes G, A⁷, D, A, and G indicated above the staff. The flute and bassoon parts have melodic lines, and the violin part has block chords. The bass part continues with a steady eighth-note pattern.

110 G A G A

Piano score for measures 110-113. The key signature has three sharps (F#, C#, G#). The piece is in 2/4 time. Chords G and A are indicated above the piano staff. The flute part features a melodic line with a slur over measures 111-112. The clarinet and violin parts provide harmonic support with sustained notes and chords. The bass line follows a similar rhythmic pattern to the piano.

114 G A⁷ D A G A

Piano score for measures 114-117. Chords G, A⁷, D, A, G, and A are indicated above the piano staff. The flute part has a more active melodic line with slurs and accents. The violin part features a rhythmic pattern of eighth and sixteenth notes. The bass line continues with a steady eighth-note accompaniment.

118 G A G A D G A⁷ D

Piano score for measures 118-125. Chords G, A, G, A, D, G, A⁷, and D are indicated above the piano staff. The flute part continues with its melodic development. The clarinet part has a more active line with eighth-note patterns. The violin part provides harmonic support with sustained chords. The bass line maintains the eighth-note accompaniment.

William Grimes the Drover

126 D + violin A D G D G A G A ^{1.}D ^{2.}D

Piano score for measures 126-133. The key signature changes to two sharps (F#, C#). The piece is in 2/4 time. Chords D + violin, A, D, G, D, G, A, G, A, ^{1.}D, and ^{2.}D are indicated above the flute staff. The flute part features a melodic line with a repeat sign and first/second endings. The clarinet part provides harmonic support with sustained notes and chords.

Moreton Bay

135 **A** C $\text{♩} = 75$ F C F C F C F C

Fl. *(Concertina plays Sections A & B)* *mp*

Cl. *mp*

Vln. *mp*

143 **B** C F C Am Dm G C F C G F C *f*

Fl. *(flute)*

Cl.

Vln.

Vc.

151 **C** C F C F C F C F C

Fl.

Cl. *mp*

Vln. *mp*

Vc. *mp*

159 **D**

Pno.

Fl. C F C Am Dm G C F C G F C

Cl.

Vln.

Vc.

If

167 **A** F $\text{♩} = 100$ C Cm Bb Bbm F Bbm C7

Piano score for measures 167-174. The piano part features a rhythmic melody with eighth and sixteenth notes. The woodwinds (Cl.) and strings (Vln., Vc.) provide harmonic support with sustained chords and moving lines.

175 F C Cm Bb Bbm F Bbm C7 C7(sus4)

Musical score for measures 175-182. A Flute part is introduced in measure 175. The piano part continues with a similar rhythmic pattern. The woodwinds and strings maintain the harmonic texture.

B 183 Dm Db+ F Bb Am7 D7

Musical score for measures 183-188. The piano part features a more melodic line with some grace notes. The woodwinds and strings continue with sustained chords and moving lines.

189 Gm7 C7(sus4) C7 F Gm7 Bbm6 rit. F

Musical score for measures 189-194. The piano part has a more melodic line with some grace notes. The woodwinds and strings continue with sustained chords and moving lines. A 'rit.' (ritardando) marking is present over the Bbm6 chord.

Sakura (Cherry Blossoms)

Traditional
Arr. Samantha O'Brien 2011


♩=81

Fl. 

Mand. 

Hp. 

5


Kazu 
Sa - ku - ra Sa - ku - ra no - ya - ma mo sa - to__ mo

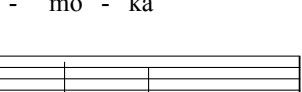
Sam 
Sa - ku - ra Sa - ku - ra no - ya - ma mo sa - to__ mo

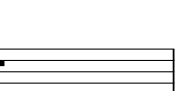
Mand. 


Hp. 

9

Kazu 
mi - wa - ta - su ka - gi - ri ka - su - mi ka ku - mo - ka

Sam 
mi - wa - ta - su ka - gi - ri ka - su - mi ka ku - mo - ka

Mand. 

Hp. 

13

Kazu
a - sa - hi ni ni - o - u

Sam
a - sa - hi ni ni - o - u

Hp.

15

Kazu
Sa - ku - ra Sa - ku - ra ha - na - za - ka - ri

Sam
Sa - ku - ra Sa - ku - ra ha - na - za - ka - ri

Mand.

Hp.

Too Young

Intro
V1: David + instruments (very freely)
V2: Instrumental (in time) (bars 6-20)

Words: Sylvia Dee Music: Sid Lippman
rit.

First system of the musical score. It includes five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The key signature is B-flat major. The flute part has notes starting in bar 5. The clarinet part has notes starting in bar 6. The violin and cello parts have notes starting in bar 6. Chord symbols are placed above the staves: Bb, Dm, Gm, Cm7, F7. The word "They" is written above the flute staff in bar 5.

Second system of the musical score, starting at bar 6. It includes five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The key signature is B-flat major. The flute part has lyrics: "try to tell us we're too young. Too young to real-ly be in love." Chord symbols are placed above the staves: Bb, Dm, Gm, Cm7, F7, Bb, Dm, Eb. The clarinet part has notes starting in bar 6. The violin and cello parts have notes starting in bar 6.

Third system of the musical score, starting at bar 13. It includes five staves: Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The key signature is B-flat major. The flute part has lyrics: "They say that love's a word, a word we've on-ly heard, but can't be gin to know the mean ing". Chord symbols are placed above the staves: G7, Cm, F7, Cm7, F7, Cm7, F7. The clarinet part has notes starting in bar 13. The violin and cello parts have notes starting in bar 13.

20 **B \flat Gm 7 G 7 Cm 7 Ebm F 7 B \flat Dm Gm Cm 7 F 7**

of. _____ And yet, we're not too young to know _____ this
(Singer restarts v2)

Fl.

Cl.

Vln.

Vc.

26 **B \flat B \flat^7 Eb B \flat^+ Eb Cm Eb Ebm**

love will last though years may go. _____ And then, some-day they may re -

Fl.

Cl.

Vln.

Vc.

32 **B \flat G 7 Cm 7 Dm F 7 B \flat Cm 7 F 7 B \flat Ebm B \flat**

call, _____ we were not too young at all. _____ They all. _____

1. _____ 2. _____

Fl.

Cl.



Vln.

Vc.

William Grimes the Drover


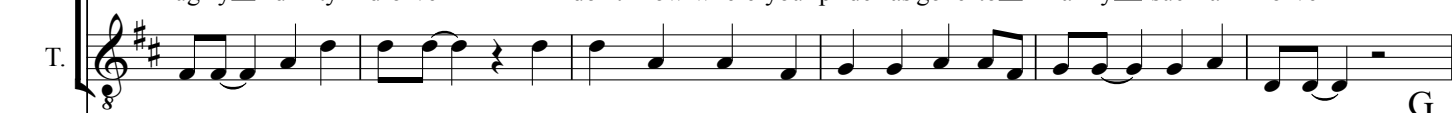
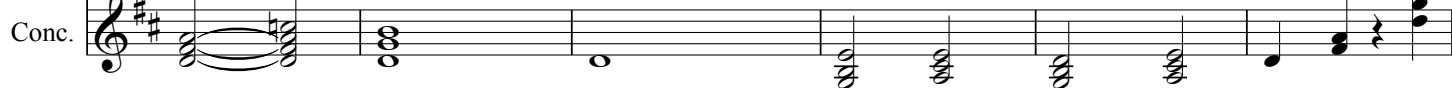
Sung by Bessie and Molly Tobin, Guyra

Conc. 

S. 
To - mo row Ma I'm sweet eight-een and Will- iam Grimes the dro- ver_ Has bid me take a walk with him A -
Conc. 

S. 
cross the fields of clo-ver You must not_ go my daugh- ter There's no use_ now in talk-ing You
T. 
Conc. 

S. 
must not go a - cross the fields with Will- iam Grimes a walk- ing To think of his pre-ump-tion too the
T. 
Conc. 

S. 
ug ly_ dir- ty dro- ver I don't know where your pride has gone to_ mar ry_ such a ro- ver
T. 
Conc. 

30 D G A G A D

Conc.

34 D A D G D G A

S.

You know Ma ma old Grimes is dead and Will- iam is so lone-ly Be -sides they say to Grimes'es-tate that

Conc.

41 G A D D G A D G

S.

Will iam is heir on-ly I did not_ hear my daugh-ter dear that last re mark quite clear ly_ But

T.

Conc.

47 D G A G A D D A

S.

Will iam is a cle ver_ lad and_ no doubt loves you dear-ly To- mo row dear you'rsweet eigh- teen and_

T.

Conc.

50 D G D G A G A D

S.

be both bright and early_ To take a walk with Will - iam Groves a - cross the fields of bar-ley

T.

Conc.

56 D G A G A D

Conc.

If

David Gates

Chords: F C Cm Bb Bbm F Bbm C

FL.

CL.

Vln. *mp pizz*

Vc. *mp*

9 **A** F C Cm Bb

T.

CL. *(2nd time only)* *arco*

Vln. *(2nd time only)* *pizz*

Vc. *(arco 2nd time)*

14 Bbm F Bbm C7

T.

CL.

Vln.

Vc.

18 F C Cm Bb

T.

FL.

CL.

Vln.

Vc.

22 **Bbm** **F** **Bbm** **C7** **C7(sus4)**

T. *- one home_ but you;_ you're all_ that's left_ me, too._ And when*
the end_ with you_ and when_ the world_ was through._

Fl.

Cl.

Vln.

Vc.

26 **Dm** **Db+** **F** **Bb** **Am7** **D7** **Gm7** **C7**

T. *my love_ for life_ is run- ning dry,_ You come and pour_ your- self on me. If a*

Fl.

Cl.

Vln. *arco*

Vc.

34 **C7** **C7(sus4)** **Dm** **Db+** **F** **Bb** **Am7** **D7**

T. *Then one_ by one_ the stars_ would all_ go_ out,_ Then you and I_ would*

Fl.

Cl.

Vln. *arco*

Vc.

41 **Gm7** **C7(sus4)** **C7** **F** **Gm7** **Bbm6** **F**

T. *simp - ly fly a - way._*

Fl.

Cl.

Vln.

Vc.

Separation

♩ = 100

Lyrics: Henry Lawson Music: Ian Hamilton

Dm

F

T.

A. Gtr.

Hp.

Fl.

Cl.

Vln.

Vc.

♩ = 100

p

7 Am C Dm C F Dm Am

T.

A. Gtr.

Hp.

Fl.

Cl.

Vln.

Vc.

12 Dm F C Dm Am C Dm

T.
 8 would. The peo plesaid our love was dead But how were they to know? Ah
 blind. The peo ple said_ twas selfish - ness But how were they to know? Ah
 mine. And let us pray_ for happy days likethose of long a - go. Ah

A. Gtr.
 Hp.
 Fl. *mp*
 Cl. *mp*
 Vln. *mp*
 Vc. *mp*

17 C Am Dm Em Dm

T.
 8 Had we loved each oth-er less We'd not have quar relled so.
 Had we both been self ish then We'd not have part - ed so. We
 Had we knelt to - geth er once We'd not have part - ed so. But

A. Gtr.
 Hp.
 Fl.
 Cl.
 Vln.
 Vc.

Oh no, John!

Traditional

♩=65 C G7 C G7 C G7 C G7

1. On yon - der hill there stands a__ crea - ture, Who she is I do not know.
 2. On her bo - som are bun - ches of pos - ies, On her breast where flow - ers grow.
 3. Mad - am I am come for to court you, Whether your pas - sions I can gain.
 4. Mad - am in your face is__ beau - ty, In your bo - som flow - ers grow.
 5. My hus - band he was a Span - ish__ Cap - tain, Went to sea but a month a - go. And the
 6. Mad - am I shall tie your gar - ter, Tie it a lit - tle a - bove your knee.
 7. My love and I we went to bed to - geth - er, There we lay till the cocks did crow. Un

5 C Am Dm G7 C Am G7 rit

I'll go and court her for her__ beau - ty, She must ans - wer 'Yes' or 'No',
 If I should chance to touch that__ pos - y, She must ans - wer 'Yes' or 'No',
 Come and__ set your - self down a long__ side of me, Fear I should ne - ver see you a - gain,
 In your__ bed - room there is__ pleas - ure, Shall I view it, 'Yes' or 'No',
 very last__ time we kissed and__ part - ed, He al - ways bid me ans - wer, 'No',
 If my__ hand should slip a lit - tle furth - er, Would you think it a - miss of me?
 close your__ arms my dear - est__ jew - el, Un - close your arms and let me go,

9 C G⁷ a tempo C G⁷

O, no John, no John, no John no.

Fl.

Cl.

Vln.

Vc.

arco

arco

Morçton Bay

Traditional (Arr. Brendan Elliget)

A $\text{♩} = 80$
mf C F C F C F C F C
(Concertina plays Sections A & B)

Fl.
Cl.
Vln.

B C F C Am Dm G C F C G F C *f*
(flute)

Fl.
Cl.
Vln.
Vc.

C C F C F C F C F C

Fl.
Cl.
Vln.
Vc.

D C F C Am Dm G C F C G F C *f*
Soli

Fl.
Cl.
Vln.
Vc.

33 **E** *mf* C F C F C F C F C

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc.

41 **F** C F C Am Dm G Rall ♩ = 75

Fl. *mf*

Cl.

Vln.

Vc.

45 *♩ = 70* C F **Molto Rall.** C G F C

Fl. *mf*

Cl.

Vln.

Vc.

Break o Day

Words: Henry Lawson Music: Ian Hamilton 2001

Fl. Clar. Vln. Vc.

8 **G A⁷ D**

S. You love me, you say— and I think you do,— but I know so ma-ny who don't. And—
 They well might have name me the Fall 'o Night,— For—drear is the track I mark, But—
 There was ne - ver a lo - ver so proud and kind, There was never a friend so true; But the
 God bless you, dear, with your red-gold hair— And your pitying_ eyes_ of grey. Oh!—

Fl. Clar. Vln. Vc.

13 **G A⁷ D A G G**

S. how can I say— I'll be true to you, when I know very well I won't? I have jour-neyed long and my
 I love fair girls and I love the light,— For— I and my tribe were dark. You may love me dear, for a
 song of my life— I have left be - hind— In the heart of a girl like you. There was never so deep or—
 my heart for-bids that a star so fair— Should be marred by the Break 'O Day. Live— on my girl, as the

Fl. Clar. Vln. Vc.

18 A G A G A⁷

S. goal is far. I love, but I can-not bide, For as sure as ri-ses_ the morn - ing star, with the
 day and a night, You may cast your life_ a - side; But as sure as the mor - ing star shines bright with the
 cruel a wrong In the land that is far_ a - way, There was ne-ver so bitter a bro - ken heart That_
 girl you are, Be a good and a true_ man's bride, For as sure as the set_ of the even-ing star_ with the

Fl.

Cl.

Vln.

Vc.

23 D A G A Chorus G A G

S. break of day I'll ride. I was doomed to ruin or doomed to mar the home where e-ver I
 break of day I'll ride. 4. I was born to ruin or_ born to mar the home where e-ver I
 rode at the break of day.
 fall 'o night I'll ride.

Fl.

Cl.

Vln.

Vc.

29 A D G A⁷ D

S. stay, but I'll think of you as the mor ning star, and they call me Break O' day.
 light, Oh, I wish that you_ were the eve - ning star, and that I were the Fall o' Night.

Fl.

Cl.

Vln.

Vc.

Bolero

Ravel

♩ = 80

Pno.

Vc. pizz

Perc.

5

Pno.

Vc. pizz

Perc.

8

Pno.

Vc. pizz

Perc.

12

Pno.

Vc. pizz

Perc.

15

Pno.

Vc. pizz

Perc.

18

Pno.

Vc. pizz

Perc.