

A night of love

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

Overture	2
Sakura	10
Too Young	12
William Grimes the Drover	14
If	16
Separation	18
O no, John!	20
Moreton Bay	22
Break O Day	24
Bolero	26

Wayne Richmond
85 Allambie Road
Allambie Heights 2100

(02) 9939 8802

(0400) 803 804

wayne@humph.org

humphhall.org



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

'A Night of Love' Overture

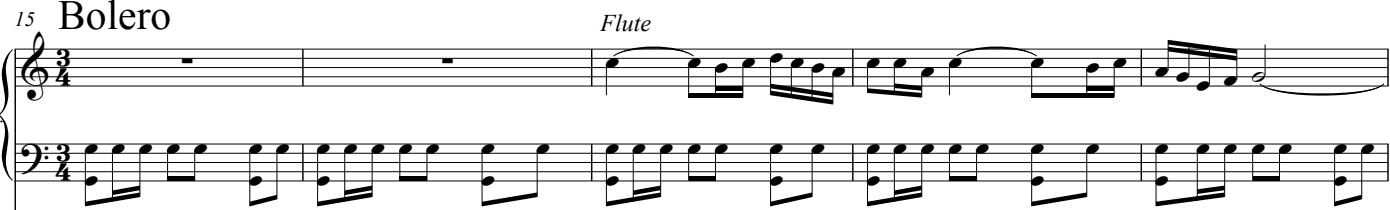


(Arr. Wayne Richmond)

Sakura ♩=81

Fl. 
Cl. 
Man. 
Hp. 

8
Fl. 
Cl. 
Man. 
Hp. 

15 Bolero

Pno. 
Vc. 
Perc. 

20
Pno. 
Vc. 
Perc. 

25

Pno

Vc. pizz

Perc.

30

Pno

Vc. pizz

Perc.

O, no John

$\text{♩} = 130$ 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. { Treble clef, 4/4 time, piano accompaniment.
 Fl. { Treble clef, 4/4 time, flute part, dynamics *p* and *mp*.
 Cl. { Treble clef, 4/4 time, clarinet part, dynamics *mp*.
 Vln. { Treble clef, 4/4 time, violin part.
 Vc. { Bass clef, 4/4 time, bass part.

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

Pno. { Treble clef, 4/4 time, piano accompaniment.
 Fl. { Treble clef, 4/4 time, flute part, dynamics *mp*.
 Cl. { Treble clef, 4/4 time, clarinet part, dynamics *mp*.
 Vln. { Treble clef, 4/4 time, violin part, dynamics *mp*.
 Vc. { Bass clef, 4/4 time, bass part, dynamics *mp*.

Too Young

♩=100 Bb Dm Gm Cm⁷ F⁷ Bb Dm Eb G⁷

Pno. { Treble clef, 4/4 time, piano accompaniment.
 Fl. { Treble clef, 4/4 time, flute part.
 Cl. { Treble clef, 4/4 time, clarinet part.
 Vln. { Treble clef, 4/4 time, violin part.
 Vc. { Bass clef, 4/4 time, bass part.

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

79 Bb Dm Gm Cm7 F7 Bb Bb7 Eb Bb+

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

--> 'Break O Day'

Break O Day

95

Musical 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 Piano (Pno.), Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The piano part is mostly rests, with some notes in the final measure. The flute and clarinet parts have some activity in the final measure. The violin and cello parts provide harmonic support with sustained notes and chords.

Musical score for measures 102-105. The score is in 4/4 time with a key signature of two sharps. The instruments are Piano (Pno.), Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The piano part has a melodic line with chords G, A7, and D indicated above it. The flute and clarinet parts have a similar melodic line. The violin and cello parts provide harmonic support with sustained notes and chords.

Musical score for measures 106-112. The score is in 4/4 time with a key signature of two sharps. The instruments are Piano (Pno.), Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The piano part has a melodic line with chords G, A7, D, A, and G indicated above it. The flute and clarinet parts have a similar melodic line. The violin and cello parts provide harmonic support with sustained notes and chords.

110 G A G A

Piano score for measures 110-113. The key signature has two sharps (F# and C#). The chords indicated above the piano part are G, A, G, and A. The flute part features a melodic line with a slur over measures 111 and 112. The violin and cello parts provide harmonic support with chords and moving lines.

114 G A⁷ D A G A

Piano score for measures 114-117. The key signature has two sharps. The chords indicated above the piano part are G, A⁷, D, A, G, and A. The flute part continues with a melodic line, and the violin and cello parts provide harmonic support.

118 G A G A D G A⁷ D

Piano score for measures 118-125. The key signature has two sharps. The chords indicated above the piano part are G, A, G, A, D, G, A⁷, and D. The flute part continues with a melodic line, and the violin and cello parts provide harmonic support.

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 has two sharps. The chords indicated above the piano part are D + violin, A, D, G, D, G, A, G, A, 1. D, and 2. D. The flute and clarinet parts play a rhythmic melody.

Moreton Bay

A
135 C♯=75 F C F C F C F C
Fl. (Concertina plays Sections A & B) *mp*
Cl. *mp*
Vln. *mp*

B
143 C F C Am Dm G C F C G F C *f*
Fl. (flute)
Cl.
Vln.
Vc.

C
151 C F C F C F C F C
Fl. *mp*
Cl. *mp*
Vln. *mp*
Vc. *mp*

D
159
Pno.
Fl. C F C Am Dm G C F C G F C
Cl.
Vln.
Vc.

If
 167 **A** F♯=100 C Cm B♭ B♭m F B♭m C⁷

175 F C Cm B♭ B♭m F B♭m C⁷ C⁷(sus4)

B
 183 Dm D♭⁺ F B♭ Am⁷ D⁷

189 Gm⁷ C⁷(sus4) C⁷ F Gm⁷ B♭m⁶ rit. F

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

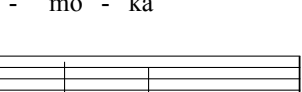
Sam 
Sa - ku - ra Sa - ku - ra no - ya - ma mo sa - to__ mo

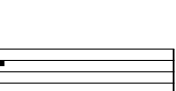
Mand. 

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 staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The key signature is B-flat major. Chords are indicated above the Flute staff: Bb, Dm, Gm, Cm7, and F7. The lyrics "They" are written above the Flute staff. The music features a melodic line in the Flute and a harmonic accompaniment in the other instruments.

Second system of the musical score, starting at bar 6. It includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). Chords are indicated above the Flute staff: Bb, Dm, Gm, Cm7, F7, Bb, Dm, and Eb. The lyrics "try to tell us we're too young. Too young to real-ly be in love." are written below the Flute staff. The music continues with the same instrumental arrangement as the first system.

Third system of the musical score, starting at bar 13. It includes staves for Flute (Fl.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). Chords are indicated above the Flute staff: G7, Cm, F7, Cm7, F7, Cm7, and F7. The 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" are written below the Flute staff. The music continues with the same instrumental arrangement as the previous systems.

20 **Bb Gm⁷ G⁷ Cm⁷ Ebm F⁷ Bb Dm Gm Cm⁷ F⁷**

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

Fl.

Cl.

Vln.

Vc.

26 **Bb Bb⁷ Eb Bb⁺ Eb Cm Eb Ebm**

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

Fl.

Cl.

Vln.

Vc.

32 **Bb G⁷ Cm⁷ Dm F⁷ Bb Cm⁷ F⁷ Bb Ebm Bb**

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

1. _____ 2. _____

Fl.

Cl.

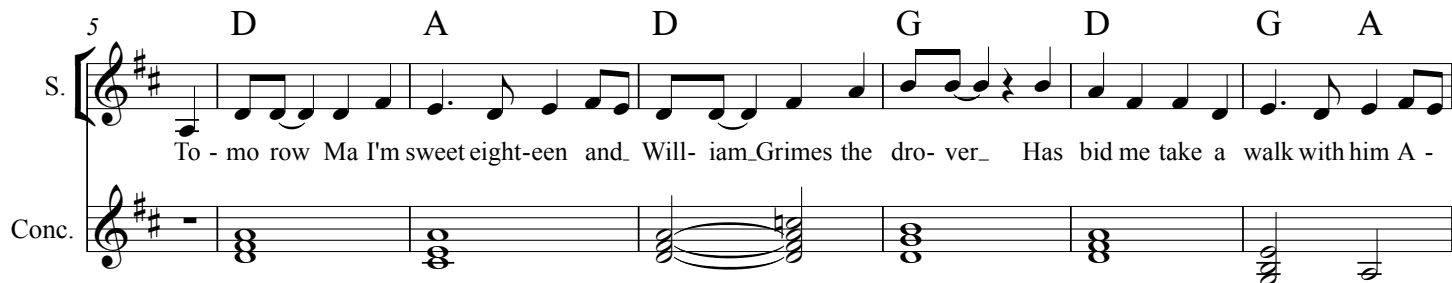
Vln.


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

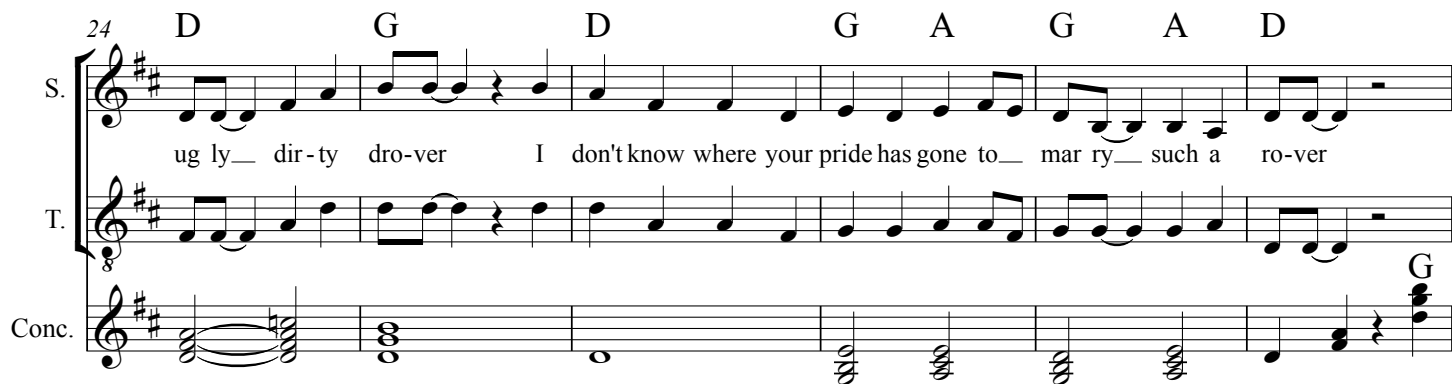
T. 

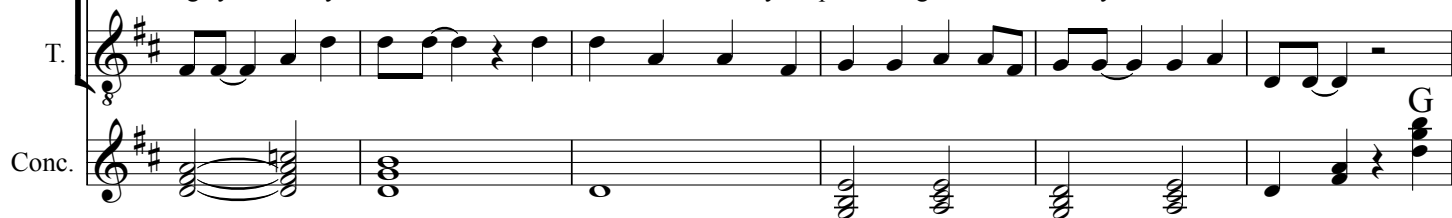
Conc. 

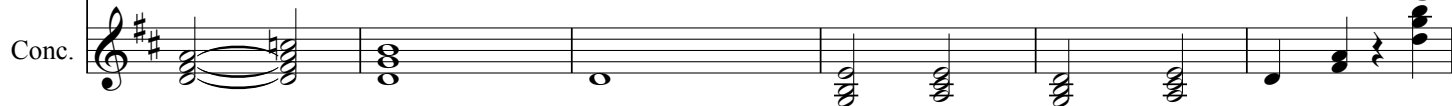
S. 
must not go a - cross the fields with Will- iam Grimes a walk- ing To think of his pre-ump-tion too the

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 Grimes 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.

♩ = 100

Fl.

Cl.

Vln.

Vc.

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.
 would. The peo ple said 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.
 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. arco

Vc. arco

Morçton Bay

Traditional (Arr. Brendan Elliget)

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

Fl.
Cl.
Vln.

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

Fl.
Cl.
Vln.
Vc.

C
17 C F C F C F C F C

Fl.
Cl.
Vln.
Vc.

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

Fl.
Cl.
Vln.
Vc.

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

Fl. *mf*

Cl. *mf*

Vln. *mf*

Vc.

F 41 C F C Am Dm G *Rall.* ♩ = 75

Fl.

Cl.

Vln.

Vc.

♩ = 70 *Molto Rall.* C G F C

Fl.

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

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.