

# Hell, Fire, Rain (& a nut)

*Music used for 'Hell, Fire, Rain (& a nut)' – Sunday 16<sup>th</sup> September 2012*

*(Final – 28<sup>th</sup> August 2012)*

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# Hell, Fire, Rain (& a Nut) Overture

## Bush Walker

(Ron Clarke)

Am G F Am Dm Am G Am

9 C G7 C Dm Am 1. 2. G

## The Spring Song

(Charlie Chaplin)

1 Amin C♯=160 F G D7 G C Dm

8 G7 C G7 C D7 G7 C

# Clair de Lune

(Claude Debussy)

1  $\text{♩} = 100$   
*arco*

V1.  
V2.  
Db.

9

F11.  
F12.  
V1.  
V2.  
Db.

# Turn, Turn, Turn

1  $\text{♩} = 120$  D G D A<sup>7</sup> D G D A<sup>7</sup> G A<sup>7</sup> D G D

F11.  
B. Cl.  
V1.  
Db.

11 A<sup>7</sup> D A<sup>7</sup> D A<sup>7</sup> D

F11.  
V1.  
Db.

17 G D Em A<sup>7</sup> D G D DEm DA<sup>7</sup>DEm DA<sup>7</sup>DEm DA<sup>7</sup>D

F11.  
B. Cl.  
V1.  
V2.  
Db.

# Agony of Wishing

(Ian Hamilton)

1  $C = 90$  *mf* C Gm B $\flat$  C B $\flat$  C

Musical score for measures 1-9. The score is in 4/4 time with a tempo of 90. It features six staves: Flute 1 (F1), Flute 2 (F2), Bass Clarinet (B.C.), Violin 1 (V1), Violin 2 (V2), and Double Bass (Db.). The key signature is one flat (Bb). The first staff (F1) has a melodic line with accents and dynamics of *mf*, *p*, *mf*, and *p*. The second staff (F2) has a rhythmic accompaniment with dynamics of *p* and *mf*. The third staff (B.C.) has a melodic line with accents and dynamics of *mf* and *p*. The fourth staff (V1) has a melodic line with trills and dynamics of *p*, *mf*, and *p*. The fifth staff (V2) has a melodic line with dynamics of *p*, *f*, and *mp*. The sixth staff (Db.) has a bass line with dynamics of *mf* and *p*.

10 F Gm C F

Musical score for measures 10-14. The score continues with the same six staves. The key signature changes to two flats (Bb and Eb). The first staff (F1) has a melodic line with accents and dynamics of *mf*. The second staff (F2) has a melodic line with dynamics of *p* and *mf*. The third staff (B.C.) has a melodic line with accents and dynamics of *mf*. The fourth staff (V1) has a melodic line with trills and dynamics of *mf*. The fifth staff (V2) has a melodic line with dynamics of *f*. The sixth staff (Db.) has a bass line with dynamics of *f*.

15 Gm B $\flat$  C

Musical score for measures 15-18. The score continues with the same six staves. The key signature changes to one flat (Bb). The first staff (F1) has a melodic line with accents and dynamics of *mf*. The second staff (F2) has a melodic line with dynamics of *mf*. The third staff (B.C.) has a melodic line with accents and dynamics of *mf*. The fourth staff (V1) has a melodic line with dynamics of *f*. The fifth staff (V2) has a melodic line with dynamics of *f*. The sixth staff (Db.) has a bass line with dynamics of *ff* and *mf*.

--> Begin the Beguine



# Begin the Beguine

(Col Porter)

1  $\text{♩} = 120$

F11 *C* *C<sup>6</sup>* *Cmaj<sup>7</sup>*

B. Cl. *p* (solo)

V1. *pp*

V2. *p pizz*

Db.

Hp.

8 *C<sup>6</sup>* *C* *C<sup>#dim</sup>* *Dm<sup>7</sup>* *Dm<sup>7b5</sup>* *Fm<sup>6</sup>*

F11

B. Cl.

V1.

V2.

Db.

Hp.

17 *Dm<sup>7</sup>/G* *G<sup>7b9</sup>* *Cmaj<sup>7</sup>* *C<sup>6</sup>* *f* *C* *C<sup>6</sup>* *Cmaj<sup>7</sup>* *C<sup>6</sup>*

F11 (both flutes)

B. Cl.

V1.

V2.

Db.

Hp.

25 C C<sup>6</sup> G<sup>7</sup>/D G<sup>7</sup> Fmaj<sup>7</sup> F<sup>6</sup>

F11

B. Cl.

V1.

V2.

Db.

Hp.

31 Em<sup>7</sup> A<sup>7</sup>b<sup>9</sup> Dm<sup>7</sup> G<sup>7</sup>b<sup>9</sup> Cmaj<sup>7</sup>

F11

B. Cl.

V1.

V2.

Db.

Hp.

--> Elfantanz

# Elfentanz

(Edward Grieg)

1  $\text{♩} = 76$

V1.  $\text{♩} = 76$

V2.

Db.

8<sup>va</sup>

12

B. Cl.

V1.

V2.

Db.

Pno.

8<sup>va</sup>

23

Fl1

B. Cl.

V1.

V2.

Db.

Pno.

8<sup>va</sup>

# Hey Rain

(Bill Scott)

1

D D/C# G/B A G D/F# Em Em/F# Em

Fl1

V1.

Db.

pizz

(rpt. only)  
pizz



5 G G/D G D/F# Em D A Bm/A A<sup>7</sup> D/A A

9 A<sup>7</sup> D/A A Dmaj<sup>7</sup> D<sup>6</sup> D A<sup>6</sup> A<sup>b</sup> A<sup>6</sup> G

*arco*

14 A Bm/A A<sup>7</sup> D/A A Dmaj<sup>7</sup> D<sup>6</sup> D

18 A<sup>6</sup> A<sup>b</sup> A<sup>6</sup> G A Bm/A A<sup>7</sup> D/A A *f rit.* Dmaj<sup>7</sup>

# Clair de Lune

Claude Debussy (Arr. Jill Stubington)

**A**

Section A, measures 1-8. Instruments: V1, V2, Db. The score is in G major and 3/8 time. It features a flowing melody in the upper strings and a steady bass line in the double bass.

**B**

Section B, measures 9-16. Instruments: V1, V2, Db, Fl.1, Fl.2. The score continues the melodic development with the addition of flutes. The double bass part provides a harmonic foundation.

**C**

Section C, measures 17-22. Instruments: V1, V2, Db, Fl.1, Fl.2. This section is characterized by more complex rhythmic patterns and the use of slurs and accents in the upper parts.

Section C, measures 23-28. Instruments: V1, V2, Db, Fl.1, Fl.2. The score concludes with sustained notes in the upper strings and flutes, and a final cadence in the double bass.

29 **D**

Fl.1

Fl.2

Hp.

38 **E**

V1.

V2.

Db.

Fl.1

Fl.2

44

V1.

V2.

Db.

Fl.1

Fl.2

Hp.

A (before story)  
 A+B (after "... inspect the foundations of his kingdom.")  
 C (after "... then the earth closed over her.")  
 D (after "... the fountain of Arethusa at Ortygia and wept.")  
 E (after story)

# The Spring Song

Charlie Chaplin (from 'Limelight')

$\text{♩} = 20$

Fl. B. Cl. Vln. Db.

7 S. Fl. Vln. Db.

Spring is here. Birds are call - ing... Skunks are craw - ling. Wag ging their tails for love!

14 S. Fl. Vln. Db.

Spring is here. Whales are churn ing. Worms are squirm - ing. Wag ging their tails for love!

21 S. Fl. Vln. Db.

What is this thing, of which I sing, that makes us all be - witched? What is this thing, that comes in Spring, that gives us all the itch?

♩=160  
C

F

G

D7

G

S. Oh, its love, it's love, love, love, love, love. Love, love, love, love, love, love, love, love, love, love, love, love, love, love. Love,

Fl.

Vln.

Db.

30 C

Dm

G7

C

G7

S. love, love, love, love, love, love, love, love, love, love, love. Love, love, love, love, love, love, love, love, love, love, love, love, love, love, love.

B. Cl.

Vln.

Db.

34 C

D7

G7

C

S. love, love, love, love, love, love, love, love, love, love, love. Love, love, love, love, love, love, love, love, love, love, love, love, love, love, love...

Fl.

B. Cl.

Vln.

Db.

38 C

G

F

G

F

C

G7

C

Fl.

B. Cl.

Vln.

Db.

# Begin The Beguine

Cole Porter (Arr. Maria Dunn - 2012)

$\text{♩} = 120$

B. Cl. 

5 **A**  
T.   
When they be-gin \_\_\_\_\_ the be - guine \_\_\_\_\_ it brings back the sound \_\_\_\_\_ of mu-sic so ten - der \_\_\_\_\_ It  
B. Cl. 

13  
T.   
brings back a night \_\_\_\_\_ of tro-pi-cal splen - dor \_\_\_\_\_ it brings back a mem - o - ry e - ver green  
B. Cl. 

21 **B**  
S.   
with you once more \_\_\_\_\_ un-der the stars \_\_\_\_\_ and down by the shore \_\_\_\_\_ an or-che-stra play - ing \_\_\_\_\_ and  
B. Cl. 

29  
S.   
e-ven the palms \_\_\_\_\_ seem to be sway - ing \_\_\_\_\_ when they be-gin \_\_\_\_\_ the be - guine \_\_\_\_\_  
B. Cl. 

37 **C**  
T.   
live it a - gain \_\_\_\_\_ is past all en - de - vour \_\_\_\_\_ ex - cept when that tune \_\_\_\_\_ clutch-es your heart \_\_\_\_\_ and  
B. Cl. 

45  
T.   
ther we are swear-ing to love for - e - ver \_\_\_\_\_ and pro-mis-ing ne - ver ne - ver to part \_\_\_\_\_  
B. Cl. 

53 **D**

S. mo-ments di-vine... what ra-pture se - rene... till clouds come a-long t dis perse the joys we had ta - sted... and

B. Cl.

61

S. now when I hear peo-ple curse the chance that was wa - sted... I know but too well... what they mean...

B. Cl.

69 **E**

T. let them be-gin... the be - guine... let the love that was once a - fire re-main and em - ber... let it

B. Cl.

77

T. sleep like the dead de-sire I on-ly re-mem - ber... when they be-gin... the be - guine... Oh yes

B. Cl.

85

T. let them be-gin the be-guine make them play... till the stars that were there be-fore re-turn a-bove you... till you

B. Cl.

93

T. whis - per to me once more "Dar - ling I love you"... and we

B. Cl.

97 **F**

T. su-d-den-ly know... what hea-ven we're in... when they be-gin... the be - guine

B. Cl.

105

T. when they be-gin... the be - guine

B. Cl.

# Turn, Turn, Turn

Pete Seeger

**A**  $\text{♩} = 120$

Musical score for the first system (measures 1-8). The score is for a string quartet and flute. The key signature is D major (two sharps) and the time signature is common time (C). The tempo is marked as quarter note = 120. The first system includes staves for Flute (Fl.), Bass Clarinet (B. Cl.), Violin 1 (VI. 1), Violin 2 (VI. 2), and Double Bass (Db.). The chords for this system are D, Em, D A7, D Em, D A7, D Em, D A7, and D Em.

## Chorus

**B**

Musical score for the chorus (measures 9-14). The score includes a vocal line (T.) and instrumental accompaniment for Flute (Fl.), Violin 1 (VI. 1), Violin 2 (VI. 2), and Double Bass (Db.). The key signature is D major and the time signature is common time. The lyrics are: "To ev - 'ry - thing (turn, turn, turn) there is a sea - son (turn, turn, turn) And a". The chords for this section are D, G, D, A7, D, G, D, and A7.

15

G A7 D G

Musical score for the second system (measures 15-18). The score includes a vocal line (T.) and instrumental accompaniment for Flute (Fl.), Bass Clarinet (B. Cl.), Violin 1 (VI. 1), Violin 2 (VI. 2), and Double Bass (Db.). The key signature is D major and the time signature is common time. The lyrics are: "time for ev - 'ry pur - pose un - der hea - ven." The chords for this section are G, A7, D, and G.



18 **C** D A<sup>7</sup> D

T. *A time to be born, a time to die; a time to*  
*A time to build up, a time to break down; a time to*  
*A time of love, a time of hate; a time of*  
*A time to gain, a time to lose; a time to*

Fl.

B. Cl.

VI.1 *pizz*

VI.2 *pizz*

Db. *pizz*

21 A<sup>7</sup> D A<sup>7</sup> D

T. *plant, a time to reap; a time to kill a time to heal; a time to*  
*dance, a time to mourn; a time to cast a - way stones; a time to*  
*war, a time of peace; a time you may em - brace; a time to*  
*rend, a time to sew; a time to love, a time to hate; a time for*  
*arco*

VI.1 *arco*

VI.2 *arco*

Db. *arco*

25 G D Em A<sup>7</sup> D G D

T. *love a time to weep.*  
*gath - er stones to - geth - er.*  
*re - frain from em - brac - ing.*  
*peace, I swear it's not too late.*

Fl.

B. Cl.

VI.1

VI.2

Db.

# Bush Walker

- 1. Slow (as writ)
- 2. Faster (as writ)
- 3. Even faster with fiddles playing tune

Ron Clarke

**A** Amin

G F

Musical score for measures 1-4. The score is for five instruments: T. (Trumpet), HI. (Horn), Vln. (Violin), Db. (Double Bass), and B. Cl. (Bass Clarinet). The key signature is two sharps (F# and C#) and the time signature is 2/4. The first measure is marked with a red 'A' and 'Amin'. The second measure is marked with 'G' and 'F'. The violin and double bass parts have 'pizz' (pizzicato) markings. The bass clarinet part has a key signature change to two sharps.

5 Amin Dmin Amin G Amin

Musical score for measures 5-8. The score is for five instruments: T. (Trumpet), HI. (Horn), Vln. (Violin), Db. (Double Bass), and B. Cl. (Bass Clarinet). The key signature is two sharps (F# and C#) and the time signature is 2/4. The first measure is marked with a '5' and 'Amin'. The second measure is marked with 'Dmin'. The third measure is marked with 'Amin'. The fourth measure is marked with 'G' and 'Amin'. The violin and double bass parts have 'pizz' (pizzicato) markings. The bass clarinet part has a key signature change to two sharps.

9 **B** C G<sup>7</sup>

Musical score for measures 9-12. The score is for five instruments: T. (Trumpet), HI. (Horn), Vln. (Violin), Db. (Double Bass), and B. Cl. (Bass Clarinet). The key signature is two sharps (F# and C#) and the time signature is 2/4. The first measure is marked with a red 'B' and 'C'. The second measure is marked with 'G<sup>7</sup>'. The violin and double bass parts have 'pizz' (pizzicato) markings. The bass clarinet part has a key signature change to two sharps.

13 C Dmin Amin G Amin

Musical score for measures 13-16. The score is for five instruments: T. (Trumpet), HI. (Horn), Vln. (Violin), Db. (Double Bass), and B. Cl. (Bass Clarinet). The key signature is two sharps (F# and C#) and the time signature is 2/4. The first measure is marked with a '13' and 'C'. The second measure is marked with 'Dmin'. The third measure is marked with 'Amin'. The fourth measure is marked with 'G' and 'Amin'. The violin and double bass parts have 'pizz' (pizzicato) markings. The bass clarinet part has a key signature change to two sharps.



# Elfenanz

A (before story)  
Bx2 (after "... the gum stood like a soldier & suffered in silence.")  
C (after story)

Edvard Grieg

**A**  $\text{♩} = 76$

Musical score for measures 1-8. The score is for Violin I (V1), Violin II (V2), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 76. The music features a melody in V1 and accompaniment in V2 and Db. A dynamic marking of *8<sup>va</sup>* is present in the Db. part.

Musical score for measures 9-16. The score is for Violin I (V1), Violin II (V2), and Double Bass (Db.). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 76. The music features a melody in V1 and accompaniment in V2 and Db. A dynamic marking of *8<sup>va</sup>* is present in the Db. part. The section ends with a *rit.* marking.

**B**  $\text{♩} = 76$

Musical score for measures 17-24. The score is for Violin I (V1), Violin II (V2), Double Bass (Db.), B. Cl., and Pno. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 76. The music features a melody in V1 and accompaniment in V2, Db., B. Cl., and Pno. A dynamic marking of *8<sup>va</sup>* is present in the Db. part.

25

Musical score for measures 25-32. The score is for Violin I (V1), Violin II (V2), Double Bass (Db.), Fl., B. Cl., Hp., and Pno. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 76. The music features a melody in V1 and accompaniment in V2, Db., Fl., B. Cl., Hp., and Pno. A dynamic marking of *8<sup>va</sup>* is present in the Fl. part.

32 **C**

V1  
V2  
Db

41 *rit.*

V1  
V2  
Db

47  $\text{♩} = 76$  *rit.*

V1  
V2  
Db  
Fl.  
B. Cl.  
Hp.

53  $\text{♩} = 76$

V1  
V2  
Db  
Fl.  
B. Cl.  
Hp.

# Agony of wishing

Words: Rabindranath Tagore (adapted by Ian Hamilton)

Music: Ian Hamilton

C♩ = 90

A

C

Gm

B♭

C

The song I came to sing re mains un sung to day  
I hav en't seen your face I want to hear you soon

Its time is o ver due The words no long er new The  
to hear your gen tle footsteps come clo ser to my room The The

blo ssom has n't opened Thothewind has breathed an a go ny of wishing inmyheart  
bright est day has passed but the lamp has on ly lit an a go ny of wishing inmyheart

21 **B** C Gm B $\flat$  C F

If I can not see your face If you leave me a side I won't know

Fl.

B. Cl.

V1. *(tr)* *mf*

V2. *f* *p* *tr*

Db.

28 Gm F B $\flat$  options

how to pass these rainy hours and my heart will wander waiting with the

Fl. *f* *mp*

B. Cl.

V1.

V2. *(tr)*

Db.

35 Dm Am Dm C F

rest less wind and rain.

Fl. *p*

B. Cl. *p*

V1. *p*

V2. *tr*

Db. *p*

R.S. rain rattle *pp* *f* *ff*

23

# Hey Rain (The Innisfail Song)

Bill Scott

Arr: Samantha O'Brien 2012

V1 --> V2 --> CHORUS  
 V3 --> V4 --> CHORUS  
 INSTRUMENTAL  
 V5 --> V6 --> CHORUS  
 V7 --> CHORUS X 2  
 "HEY RAIN"

A Bm C#m E A Bm C#m E

5 D D/C# G/B A G D/F#

Solo

1. Rain in my hair, and rain in my face Mu-ddy old inn-is fail's a  
 2. Bloke from the west near-ly died of fright cause the ri-ver rose thir-ty five

8 Em Em/F# Em G G/D G D/F# Em D A Bm/A A7 D/A A

Solo

mu-ddy wet place hey\_ rain  
 feet\_ last night hey\_ rain



13 <sup>2.</sup> A<sup>7</sup> D/A A D Dmaj<sup>7</sup> D<sup>6</sup> D A<sup>6</sup> A<sup>b</sup> A<sup>6</sup>

Solo  
Choir  
Db.  
Hp.  
Gtr.

Hey— Rain, — Rain co-ming down on the cane—  
Hey— Rain, — Rain co-ming down on the cane—

17 G A Bm/A A<sup>7</sup> D/A A

Solo  
Choir  
Db.  
Hp.  
Gtr.

on the roo-ves of the town—  
on the roo-ves of the town—

3. There's a Johnsons River crocodile living in me fridge,  
And a bloody great tree on the Jubilee Bridge.  
Hey rain, hey rain.

4. Rain in my beer, rain in my grub,  
And they've just fitted anchors to the Garradunga Pub.  
Hey rain, hey rain.

CHORUS

INSTRUMENTAL (over verse)

5. Wet season skies have sprung a leak  
From Flying Fish Point to the Millstream Creek.  
Hey rain, hey rain.

6. Wet season sky so black and big,  
And an old flying fox in a Moreton Bay fig.  
Hey rain, hey rain.

CHORUS

7. It's the worst wet season we've ever had.  
I'd swim down to Tully, but it's just as bloody bad.  
Hey rain, hey rain.

CHORUS X 2 (FINISH WITH "HEY RAIN") 25