

Hell, Fire, Rain (& a nut)

Music used for 'Hell, Fire, Rain (& a nut)' – Sunday 16th September 2012

(Final – 28th 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

Fl1 Fl2 B. Cl. Db.

pizz

The Spring Song

(Charlie Chaplin)

¹ Amin C♯=160 F G D⁷ G C Dm

8 G⁷ C G⁷ C D⁷ G⁷ C

Fl1 Fl2 B. Cl. V.1 Db.

pizz

Clair de Lune

(Claude Debussy)

1 $\text{♩} = 100$
arco

V1. $\text{♩} = 100$
arco

V2. $\text{♩} = 100$
arco

Db. $\text{♩} = 100$
arco

9

F11. $\text{♩} = 100$
arco

F12. $\text{♩} = 100$
arco

V1. $\text{♩} = 100$
arco

V2. $\text{♩} = 100$
arco

Db. $\text{♩} = 100$
arco

Turn, Turn, Turn

1 $\text{♩} = 120$

D G D A⁷ D G D A⁷ G A⁷ D G D

F11. $\text{♩} = 120$

B. Cl. $\text{♩} = 120$

V1. $\text{♩} = 120$

Db. $\text{♩} = 120$

11 A⁷ D A⁷ D A⁷ D

F11. $\text{♩} = 120$

V1. $\text{♩} = 120$
pizz

Db. $\text{♩} = 120$
pizz

17 G D Em A⁷ D G D DEm DA⁷DEm DA⁷DEm DA⁷D

F11. $\text{♩} = 120$

B. Cl. $\text{♩} = 120$

V1. $\text{♩} = 120$

V2. $\text{♩} = 120$

Db. $\text{♩} = 120$

Agony of Wishing

(Ian Hamilton)

1 C $\text{♩} = 90$ *mf* C Gm B \flat C B \flat C

F11

F12

B. Cl.

V1.

V2.

Db.

10 F Gm C F

F11

F12

B. Cl.

V1.

V2.

Db.

15 Gm B \flat C

F11

F12

B. Cl.

V1.

V2.

Db.

--> Begin the Beguine

Begin the Beguine

(Col Porter)

1 $\text{♩} = 120$

F11 C C^6 Cmaj^7

B. Cl. p (solo)

V1. pp

V2. p pizz

Db.

Hp.

8 C^6 C $\text{C}^\sharp\text{dim}$ Dm^7 Dm^7b^5 Fm^6

F11

B. Cl.

V1.

V2.

Db.

Hp.

17 Dm^7/G G^7b^9 Cmaj^7 C^6 f C C^6 Cmaj^7 C^6

F11 (both flutes)

B. Cl.

V1.

V2.

Db.

Hp.

6

25 C C⁶ G⁷/D G⁷ Fmaj⁷ F⁶

F11

B. Cl.

V1.

V2.

Db.

Hp.

31 Em⁷ A⁷b⁹ Dm⁷ G⁷b⁹ Cmaj⁷

F11

B. Cl.

V1.

V2.

Db.

Hp.

--> Elfentanz

Elfantanz

(Edward Grieg)

1 $\text{♩} = 76$

V1.

V2.

Db.

12

B. Cl.

V1.

V2.

Db.

Pno.

23 8^{va}

F11

B. Cl.

V1.

V2.

Db.

Pno.

Hey Rain

(Bill Scott)

1

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

F11

V1.

Db.

pizz

(rpt. only) *pizz*

5 G G/D G D/F# Em D A Bm/A A⁷ D/A A

Fl1

V1.

Db.

9 A⁷ D/A A Dmaj⁷ D⁶ D A⁶ A^b A⁶ G

Fl1

Fl2.

B. Cl.

V1. *arco*

Db.

14 A Bm/A A⁷ D/A A Dmaj⁷ D⁶ D

Fl1

Fl2.

B. Cl.

V1.

Db.

18 A⁶ A^b A⁶ G A Bm/A A⁷ D/A A *f* rit. Dmaj⁷

Fl1

Fl2.

B. Cl.

V1.

Db.

Clair de Lune

Claude Debussy (Arr. Jill Stubington)

A

Section A (Measures 1-8) features three staves: Violin 1 (V1), Violin 2 (V2), and Double Bass (Db). The key signature is two sharps (F# and C#), and the time signature is 9/8. V1 and V2 play a melodic line with eighth and sixteenth notes, while Db provides a harmonic accompaniment with half notes and quarter notes. Measure numbers 2 and 2 are indicated below the first two measures of V1.

B

Section B (Measures 9-16) features five staves: Violin 1 (V1), Violin 2 (V2), Double Bass (Db), Flute 1 (Fl.1), and Flute 2 (Fl.2). The instrumentation changes to include flutes. V1 and V2 continue their melodic lines, while Db, Fl.1, and Fl.2 provide accompaniment. Measure numbers 2, 2, and 2 are indicated below the first three measures of V1.

C

Section C (Measures 17-22) features five staves: Violin 1 (V1), Violin 2 (V2), Double Bass (Db), Flute 1 (Fl.1), and Flute 2 (Fl.2). This section is characterized by more complex rhythmic patterns, including triplets and sixteenth notes. Measure numbers 2, 2, 2, 2, and 2 are indicated below the first five measures of V1.

Continuation of Section C (Measures 23-28). The instrumentation remains the same. The music concludes with sustained notes in the V1, V2, and Db staves. Measure numbers 2, 2, 2, and 2 are indicated below the first four measures of V1.

D

29

Fl.1

Fl.2

Hp.

E

38

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 crawl - ing. 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?

25 $\text{♩} = 160$

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,

F1.

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,

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. ...

F1.

B. Cl.

Vln.

Db.

38 C G F G F C G⁷ C

F1.

B. Cl.

Vln.

Db.

Begin The Beguine

Cole Porter (Arr. Maria Dunn - 2012)

C $\text{♩} = 120$
accordion sustained chords only

C⁶ **Cmaj⁷** **A^b6**

T.

Vln. *pp*

Vla. *pp*

B. Cl.

5 **A** **C** **C⁶** **Cmaj⁷** **C⁶** **C** **C⁶** **Dm⁷** **G⁷**

T.

When they be gin the be- guine it brings back the sound of mu- sic so ten - der It

Vln.

Vla.

B. Cl.

13 **Dm⁷** **G^{7b9}** **Cmaj⁷**

T.

brings back a night of tro- pi- cal splen - dor it brings back a mem - o- ry e - ver green

Vln.

Vla.

B. Cl.

20 **C⁶** **B** **C** **C⁶** **Cmaj⁷** **C⁶** **C** **Cmaj⁷** **C[#]dim** **Dm⁷**

T.

S.

I'm with you once more un- der the stars and down by the shore an or- che- stra play - ing

Vln.

Vla.

B. Cl.

Tri.

W. Bl.

28 G^7 Dm^7 Dm^7/G G^7b^9 C

S. — and e-ven the palms seem to be sway - ing when they be gin the be- guine

Vln. 8

Vla. 3 3 3 3

B. Cl. 3

Tri. 3

W. Bl. 3

C 36 Cm^7 F^7 B^b B^bm^7 E^b7 A^b

T. To live it a gain is past all en - de - vour ex - cept when that tune clutch es your heart

S.

Vln. 8

Vla. 3 3 3 3

B. Cl. 3

Hp. 3

Cabasa 3

Tri. 3

W. Bl. 3

44 $Adim$ G A^b G Fm^7 Dm^7/G

T. — and ther we are swear ing to love for - e - ver and pro mis ing ne - ver ne - ver to part

Vln. 8

Vla. 3 3 3 3

B. Cl. 3

Hp. 3

Cabasa 3

52 **G⁷** **D**

T.

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

Fl.

Vln.

Vla.

B. Cl.

Hp.

Cabasa

Tri.

W. Bl.

60 **Dm^{7b5}** **Fm⁶** **Dm⁷/G** **G^{7b9}** **Cmaj⁷**

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

Fl.

Vln.

Vla.

B. Cl.

Hp.

Tri.

W. Bl.

84 C^6 C C^6 C^{maj7} C^6 C $E^b dim$ Dm C Em^7 G^7/D

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

S. — Oh yes let them be gin the beguine make them play — till the stars that were there be - fore re turn a - bove you —

Fl.

Vln.

Vla.

B. Cl.

Hp.

Cabasa

Tri.

W. Bl.

92 G^7 F^{maj7} Dm^7 Em^7 A^{7b9} Dm^7 **F**

T. — till you whis - per to me once more "Dar - ling I love you" — and we su - dden - ly know — what

S. — till you whis - per to me once more "Dar - ling I love you" — and we su - dden - ly know — what

Fl.

Vln.

Vla.

B. Cl.

Hp.

Cabasa

Tri.

W. Bl.

99 **Dm^{7b5}** **Fm⁶** **Dm^{7/G}** **G^{7b9}** **C** **C⁶**

T. *8* hea-ven we're in _____ when they be- gin _____ the be- guine _____

S. hea-ven we're in _____ when they be- gin _____ the be- guine _____

Fl. _____

Vln. _____

Vla. _____

B. Cl. _____

Hp. _____

Cabasa _____

Tri. _____

W. Bl. _____

105 **Dm⁷** **G^{7b9}** **C** **Fm⁷** **B^b**

T. *8* when they be gin _____ the be - guine _____

S. when they be - gin _____ the be - guine _____

Fl. _____

Vln. _____

Vla. _____

B. Cl. _____

Hp. _____

Cabasa _____

Tri. _____

W. Bl. _____

Turn, Turn, Turn

Pete Seeger

A $\text{♩} = 120$

D Em

D A⁷ D Em

D A⁷ D Em

D A⁷ D Em

Fl.

B. Cl.

VI. 1

VI. 2

Db.

Chorus

B

D

G

D

A⁷

D

G

D

A⁷

T.

H.

Fl.

VI. 1

VI. 2

Db.

To ev - 'ry - thing (turn, turn, turn) there is a sea - son (turn, turn, turn) And a

G

A⁷

D

G

T.

Fl.

B. Cl.

VI. 1

VI. 2

Db.

time for ev - 'ry pur - pose un - der hea - ven.

18 **C** D A⁷ 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.

Vl. 1 *pizz*

Vl. 2 *pizz*

Db. *pizz*

21 A⁷ D A⁷ 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

Vl. 1 *arco*

Vl. 2 *arco*

Db. *arco*

25 G D Em A⁷ 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.

Vl. 1

Vl. 2

Db.

Elfenanz

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

Edvard Grieg

A $\text{♩} = 76$

First system of music (Measures 1-8). Instruments: V1, V2, Db. The key signature is one sharp (F#). The time signature is 3/4. The music features a melody in V1 and accompaniment in V2 and Db. A *8va* marking is present in the Db part at measure 5.

Second system of music (Measures 9-16). Instruments: V1, V2, Db. The key signature is one sharp (F#). The time signature is 3/4. The music continues the melody in V1 and accompaniment in V2 and Db. A *rit.* marking is present above V1 at measure 14. A *8va* marking is present in the Db part at measure 10.

B $\text{♩} = 76$

Third system of music (Measures 17-24). Instruments: V1, V2, Db, B. Cl., Pno. The key signature is one sharp (F#). The time signature is 3/4. The music features a new melody in V1 and accompaniment in V2, Db, B. Cl., and Pno. A repeat sign is present at the beginning of the system.

Fourth system of music (Measures 25-32). Instruments: V1, V2, Db, Fl., B. Cl., Hp., Pno. The key signature changes to one flat (Bb). The time signature is 3/4. The music features a new melody in V1 and accompaniment in V2, Db, Fl., B. Cl., Hp., and Pno. A *8va* marking is present in the Fl. part at measure 28.

32 C

V1

V2

Db

8^{va}

rit.

41

V1

V2

Db

rit.

47 $\text{♩} = 76$

V1

V2

Db

Fl.

B. Cl.

Hp.

rit.

53 $\text{♩} = 76$

V1

V2

Db

Fl.

B. Cl.

Hp.

Agony of wishing

Words: Rabindranath Tagore (adapted by Ian Hamilton)

Music: Ian Hamilton

THE SONG I CAME TO SING
 Music: Ian Mallin
 Lyrics: Ian Mallin

System 1:
 C = 90
 A C Gm Bb C
 (Mer) The song I came to sing re mains un sung to day
 (Ian) I hav en't seen your face I want to hear you soon

System 2:
 7 Bb C F Gm C top note verse 1
 (Ian) Its time is o ver due The words no long er new (both) The
 (Mer) to hear your gen tle footsteps come clo ser to my room (both) The
 mf

System 3:
 13 F Gm Bb C
 blo ssom has n't o pened Tho the wind has breathed an a go ny of wish ing in my heart
 bright est day has passed but the lamp has on ly lit an a go ny of wish ing in my heart

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

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

Fl.

B. Cl.

V1. *(tr)* *mf*

V2. *f* *p*

Db.

28 Gm F B \flat options

how to pass these rainy hours (Ian) and my heart will wander wailing (Both) with the

Fl. *f* *mp*

B. Cl.

V1.

V2. *(tr)*

Db.

35 Dm Am Dm C F

restless wind and rain.

Fl. *p*

B. Cl. *p*

V1. *p*

V2. *p* *tr*

Db. *p*

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

23

Hey Rain (The Innisfail Song)

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

Bill Scott

Arr: Samantha O'Brien 2012

Chorus (Measures 1-4)

Chords: A, Bm, C#m, E, A, Bm, C#m, E

Instrumental parts: Vln, Db, Hp, Gtr.

Vln: pizz. (pizzicato), 3 (triplets)

Solo (Measures 5-7)

Chords: D, D/C#, G/B, A, G, D/F#

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

Instrumental parts: Db, Gtr.

Solo (Measures 8-11)

Chords: Em, Em/F#, Em, G, G/D, G, D/F#, Em, D, A, Bm/A, A7, D/A, A

Solo: mu-dy wet place hey rain
feet last night hey rain
hey rain
hey rain

Instrumental parts: Db, Gtr.

13 ^{2.} A⁷ D/A A D Dmaj⁷ D⁶ D A⁶ A^b A⁶

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

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

Db.

Hp.

Gtr.

17 G A Bm/A A⁷ D/A A

Solo *on the roo-ves of the town—*

Choir *on the roo-ves of the town—*

Db.

Hp.

Gtr.

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

Summertime

George Gershwin

