

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

$\text{♩} = 80$ *pizz*

(Ron Clarke)

Db. 

9

Db. 

(Charlie Chaplin)

The Spring Song

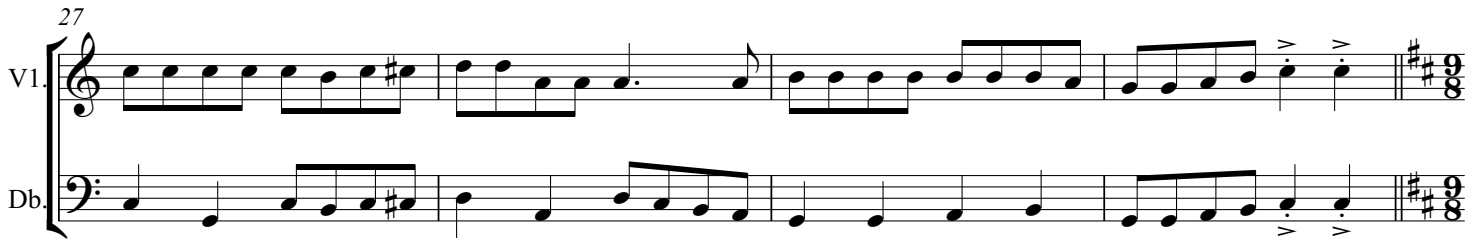
$\text{♩} = 160$ *pizz*

18 - V1. 

Db. 

23 V1. 

Db. 

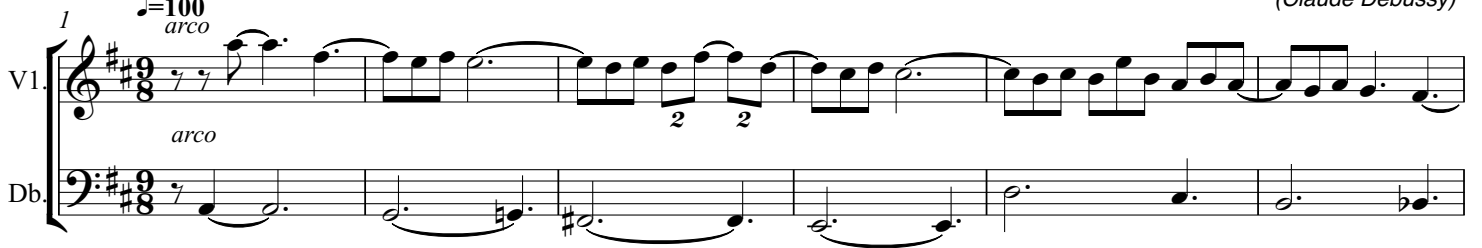
27 V1. 

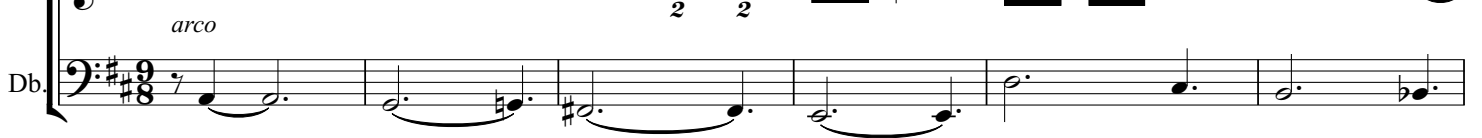
Db. 

Clair de Lune

$\text{♩} = 100$ *arco*

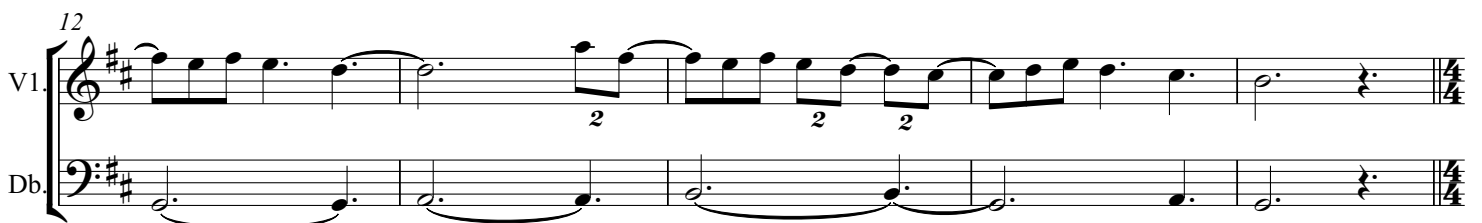
(Claude Debussy)


1 V1. 

Db. 

7 V1. 

Db. 

12 V1. 

Db. 

Turn, Turn, Turn

1 $\text{♩} = 120$ *f* D G D A⁷ D G D A⁷ G

8 A⁷ D G D A⁷ D A⁷

14 D A⁷ D G D Em A⁷ D G

20 D D Em DA⁷ D Em DA⁷ D Em DA⁷ D

Fl1

Db.

pizz

arco

Detailed description: This is a musical score for 'Turn, Turn, Turn' in 4/4 time with a tempo of 120. It features two staves: Flute 1 (Fl1) and Double Bass (Db.). The key signature has two sharps (F# and C#). The score is divided into four systems. The first system (measures 1-7) starts with a forte (f) dynamic. The second system (measures 8-13) includes a 'pizz' (pizzicato) instruction. The third system (measures 14-19) includes an 'arco' instruction. The fourth system (measures 20-24) ends with a key signature change to one flat (Bb and C). A yellow rectangular box is present at the bottom right of the page.

Agony of Wishing

1 C $\text{♩} = 90$ *mf* C Gm Bb C

8 Bb C F Gm C F (Ian Hamilton)

14 Gm Bb C

Fl1

Db.

mf *p* *f* *ff* *mf*

Detailed description: This is a musical score for 'Agony of Wishing' in 4/4 time with a tempo of 90. It features two staves: Flute 1 (Fl1) and Double Bass (Db.). The key signature has two flats (Bb and Eb). The score is divided into three systems. The first system (measures 1-7) starts with a mezzo-forte (mf) dynamic. The second system (measures 8-13) includes a piano (p) dynamic and a forte (f) dynamic. The third system (measures 14-19) includes a fortissimo (ff) dynamic and a mezzo-forte (mf) dynamic. A credit '(Ian Hamilton)' is placed above the Fl1 staff in measure 10. A yellow rectangular box is present at the bottom right of the page.

--> Begin the Beguine

V.S.

Begin the Beguine

1 $\text{♩} = 120$

F11 *p pizz* (solo) C C⁶ Cmaj⁷ (Col Porter)

8 C⁶ C C^{#dim} Dm⁷ Dm^{7b5}

15 Fm⁶ Dm⁷/G G^{7b9} Cmaj⁷ C⁶ *f* C (both flutes)

22 C⁶ Cmaj⁷ C⁶ C C⁶ G⁷/D G⁷

29 Fmaj⁷ F⁶ Em⁷ A^{7b9} Dm⁷ G^{7b9} Cmaj⁷

Elfenanz

(Edward Grieg)

1 $\text{♩} = 76$ *f.*

V1. *f.* 8^{va}

9 8^{va}

17

Vl.

Db.

25

Vl.

Db.

Hey Rain

1. = 100

D D/C# G/B A G D/F# Em Em/F# Em (Bill Scott)

Fll

Db. *p pizz*

5

G G/D G D/F# Em D A Bm/A A⁷ D/A A 1. 2. A⁷ D/A A

Fll

Db.

10 Dmaj⁷ D⁶ D A⁶ A^b A⁶ G A Bm/A A⁷/AA

Fll

Db.

16 Dmaj⁷ D⁶ D A⁶ A^b A⁶ G A Bm/A A⁷ A rit. Dmaj⁷

Fll

Db.

Begin the Beguine

(Col Porter)

1 $\text{♩} = 120$

F11 *C* *C⁶* *Cmaj⁷*

B. Cl. *p* (solo)

V1. *pp*

V2. *p pizz*

Db.

Hp.

8 *C⁶* *C* *C^{#dim}* *Dm⁷* *Dm^{7b5}* *Fm⁶*

F11

B. Cl.

V1.

V2.

Db.

Hp.

17 *Dm⁷/G* *G^{7b9}* *Cmaj⁷* *C⁶* *f* *C* *C⁶* *Cmaj⁷* *C⁶*

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.

--> Elfantanz

Elfentanz

(Edward Grieg)

1 $\text{♩} = 76$

V1: Treble clef, 3/4 time, key of D major. Melodic line with eighth and sixteenth notes.

V2: Treble clef, 3/4 time, key of D major. Chordal accompaniment.

Db: Bass clef, 3/4 time, key of D major. Bass line with eighth notes and rests.

12

B. Cl.: Treble clef, 3/4 time, key of D major. Mostly rests.

V1: Treble clef, 3/4 time, key of D major. Melodic line.

V2: Treble clef, 3/4 time, key of D major. Chordal accompaniment.

Db: Bass clef, 3/4 time, key of D major. Bass line.

Pno: Bass clef, 3/4 time, key of D major. Chordal accompaniment.

23

Fl1: Treble clef, 3/4 time, key of D major. Melodic line starting at measure 23.

B. Cl.: Treble clef, 3/4 time, key of D major. Melodic line.

V1: Treble clef, 3/4 time, key of D major. Melodic line.

V2: Treble clef, 3/4 time, key of D major. Chordal accompaniment.

Db: Bass clef, 3/4 time, key of D major. Bass line.

Pno: Bass clef, 3/4 time, key of D major. Chordal accompaniment.

Hey Rain

(Bill Scott)

1

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

Fl1: Treble clef, 4/4 time, key of D major. Melodic line with notes corresponding to the chords above.

V1: Treble clef, 4/4 time, key of D major. Chordal accompaniment with 'pizz' marking.

Db: Bass clef, 4/4 time, key of D major. Bass line with 'pizz' marking and '(rpt. only)' note.

5 G G/D G D/F# Em D A Bm/A A⁷ D/A A

9 A⁷ D/A A Dmaj⁷ D⁶ D A⁶ A^b A⁶ G

arco

14 A Bm/A A⁷ D/A A Dmaj⁷ D⁶ D

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

Clair de Lune

Claude Debussy (Arr. Jill Stubington)

A

Section A, measures 1-8. Instruments: V1, V2, Db. The score is in 9/8 time with a key signature of two sharps (F# and C#). The V1 and V2 parts feature a melodic line with eighth notes and dotted rhythms, while the Db part provides a bass line with half notes and dotted rhythms. Measure numbers 2 and 2 are indicated below the V1 staff.

B

Section B, measures 9-16. Instruments: V1, V2, Db, Fl.1, Fl.2. The V1 and V2 parts continue with the melodic line, now including some sixteenth notes. The Db part continues with the bass line. The Fl.1 and Fl.2 parts enter in measure 9, playing a similar melodic line. Measure numbers 2, 2, and 2 are indicated below the V1 staff.

C

Section C, measures 17-22. Instruments: V1, V2, Db, Fl.1, Fl.2. This section features a more rhythmic and complex texture. The V1 and V2 parts have a dense pattern of eighth notes. The Db part continues with the bass line. The Fl.1 and Fl.2 parts play a similar pattern. Measure numbers 2, 2, 2, 2, and 2 are indicated below the V1 staff.

Section C, measures 23-28. Instruments: V1, V2, Db, Fl.1, Fl.2. The V1 and V2 parts continue with the dense eighth-note pattern. The Db part continues with the bass line. The Fl.1 and Fl.2 parts play a similar pattern. Measure numbers 2, 2, 2, and 2 are indicated below the V1 staff.

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

25

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.

C

Dm

G7

C

G7

30

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. Love,

B. Cl.

Vln.

Db.

C

D7

G7

C

34

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.

C

G

F

G

F

C

G7

C

38

Fl.

B. Cl.

Vln.

Db.

Begin The Beguine

Cole Porter (Arr. Maria Dunn - 2012)

$\text{♩} = 120$

Vln. *pp*

Vla. *pp*

5 **A**

T. *pp*

When they be - gin the be - guine it brings back the sound

Vln.

Vla.

10

T. *pp*

of mu-sic so ten - der It brings back a night of tro - pi - cal

Vln.

Vla.

15

T. *pp*

splen - dor it brings back a mem - o - ry e - ver green

Vln.

Vla.

21 **B**

S. *pp*

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

Vln.

Vla.

29

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

Vln. 

Vla. 

37 **C**

T.  live it a - gain is past all en - de - vour ex - cept when that tune

Vln. 

Vla. 

42

T.  clutch-es your heart and ther we are swear-ing to love for

Vln. 

Vla. 

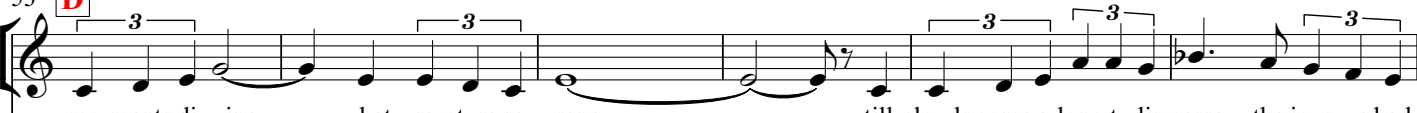
47


T.  e - ver and pro mis ing ne - ver ne - ver to part


Vln. 

Vla. 

53 **D**

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

Vln. 

Vla. 

59

S. ta - sted and now when I hear peo - ple curse the chance that was wa - sted

Vln.

Vla.

64

S. I know but too well what they mean

Vln.

Vla.

69 **E**

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

Vln.

Vla.

75

T. em - ber let it sleep like the dead de - sire I on - ly re - mem - ber

Vln.

Vla.

81

T. when they be - gin the be - guine Oh yes let them be - gin the be - guine make them

Vln.

Vla.

87
T. play _____ till the stars that were there be-fore re-turn a-bove you _____
Vln.
Vla.

92
T. _____ till you whisper to me once more "Dar-ling I love you" _____ and we
Vln.
Vla.

97 **F**
T. sud-den-ly know _____ what hea-ven we're in _____ when they be-gin _____ the be-
Vln.
Vla.

103
T. guine _____ when they be-gin _____
Vln.
Vla.

108
T. the be-guine _____
Vln.
Vla.

Turn, Turn, Turn

Pete Seeger

A $\text{♩} = 120$

1

D Em D A⁷ D Em D A⁷ D Em D A⁷ D Em

Fl.

B. Cl.

VI. 1

VI. 2

Db.

Chorus

B

9

D G D A⁷ D G D A⁷

T.

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

H.

Fl.

VI. 1

VI. 2

Db.

15

G A⁷ D G

T.

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

Fl.

B. Cl.

VI. 1

VI. 2

Db.

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.

VI.1 *pizz*

VI.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

VI.1 *arco*

VI.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.

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

5 Amin Dmin Amin G Amin

9 **B** C G7

13 C Dmin Amin G Amin

Elftanz

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 of section A. 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 steady eighth-note accompaniment in the bass and a more active melody in the violins.

Musical score for measures 9-16 of section A. 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 continues with a steady eighth-note accompaniment in the bass and a more active melody in the violins. A *rit.* (ritardando) marking is present at the end of the section. A *8va* marking is present in the bass line.

B $\text{♩} = 76$

Musical score for measures 17-24 of section B. The score is for Violin I (V1), Violin II (V2), Double Bass (Db.), B. Cl. (Bass Clarinet), and Pno. (Piano). 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 steady eighth-note accompaniment in the bass and a more active melody in the violins. A *8va* marking is present in the bass line.

Musical score for measures 25-32 of section B. The score is for Violin I (V1), Violin II (V2), Double Bass (Db.), Fl. (Flute), B. Cl. (Bass Clarinet), Hp. (Harp), and Pno. (Piano). 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 steady eighth-note accompaniment in the bass and a more active melody in the violins. A *8va* marking is present in the bass line.

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 my room 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

Vln. pizz.

Db.

Hp.

Gtr.

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

Db.

Gtr.

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

Db.

Gtr.

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

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 A⁷ 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.