

Hell, Fire, Rain (& a nut)

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

(Final – 28th August 2012)

Overture.....	2
Claire de lune.....	10
The Spring Song.....	12
Begin the Beguine.....	14
Turn, Turn, Turn.....	18
Bush Walker.....	20
Agony of Wishing.....	22
Elfentanz.....	24
Hey Rain!.....	26

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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.} G ^{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

V.I.
V.II.
Db.

9

Fl.I.
Fl.II.
V.I.
V.II.
Db.

Turn, Turn, Turn

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

Fl.I.
B. Cl.
V.I.
Db.

11 A⁷ D A⁷ D A⁷ D

Fl.I.
V.I.
Db.

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

Fl.I.
B. Cl.
V.I.
V.II.
Db.

Agony of Wishing

(Ian Hamilton)

1 C $\text{♩} = 90$ *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 quarter note = 90. The key signature has one flat (Bb). The instruments are Flute 1 (F1), Flute 2 (F2), Bass Clarinet (B.C.), Violin 1 (V1), Violin 2 (V2), and Double Bass (Db.). Dynamics include *mf*, *p*, and *f*. Trills are marked in the V1 and Db. parts.

10 F Gm C F

Musical score for measures 10-14. The score continues in 4/4 time. The key signature changes to two flats (Bb, Eb). Dynamics include *p*, *mf*, and *f*. Trills are marked in the V1 and Db. parts.

15 Gm B \flat C

Musical score for measures 15-18. The score continues in 4/4 time. The key signature changes to one flat (Bb). Dynamics include *ff* and *mf*. The piece concludes with a double bar line.

--> Begin the Beguine

Begin the Beguine

(Col Porter)

1 $\text{♩} = 120$

F11 *p* (solo) C C⁶ Cmaj⁷

B. Cl.

V1. *pp*

V2.

Db. *p pizz*

Hp.

8 C⁶ C C^{#dim} Dm⁷ Dm^{7b5} Fm⁶

F11

B. Cl.

V1.

V2.

Db.

Hp.

17 Dm^{7/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. $\text{♩} = 76$

V2.

Db. 8^{va}

12

B. Cl.

V1.

V2.

Db. 8^{va}

Pno.

23 8^{va}

Fl1. 8^{va}

B. Cl.

V1.

V2.

Db.

Pno.

Hey Rain

(Bill Scott)

1

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

Fl1.

V1. *pizz*

Db. *(rpt. only) pizz*

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 G major and 9/8 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. This section introduces the flute parts with a more active melody. The woodwinds play a rhythmic pattern of eighth notes.

C

Section C, measures 17-22. Instruments: V1, V2, Db, Fl.1, Fl.2. This section features a more complex rhythmic texture with frequent sixteenth notes and slurs. The woodwinds play a rhythmic pattern of eighth notes.

Section C, measures 23-28. Instruments: V1, V2, Db, Fl.1, Fl.2. This section continues the complex rhythmic texture with frequent sixteenth notes and slurs. The woodwinds play a rhythmic pattern of eighth notes.

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.

Measures 1-6 of the instrumental introduction. The Flute part features a trill in measure 3. The Clarinet, Violin, and Double Bass parts provide harmonic accompaniment with various rhythmic patterns and articulations.

S. Fl. Vln. Db.

7

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

Measures 7-13. The Soprano part has lyrics: "Spring is here. Birds are call - ing... Skunks are craw - ling. Wag ging their tails for love!". The Flute part has a rhythmic accompaniment. The Violin and Double Bass parts include markings for *pizz* and *arco*.

S. Fl. Vln. Db.

14

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

Measures 14-20. The Soprano part has lyrics: "Spring is here. Whales are churn ing. Worms are squirm - ing. Wag ging their tails for love!". The Flute part continues with its rhythmic accompaniment. The Violin and Double Bass parts include markings for *pizz* and *arco*.

S. Fl. Vln. Db.

21

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?

Measures 21-27. The Soprano part has lyrics: "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?". The Flute, Violin, and Double Bass parts feature prominent triplet rhythms throughout this section.

♩=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)

accordion sustained chords only

♩=120 C C⁶ Cmaj⁷ A^{b6} **A** C C⁶ Cmaj⁷ C⁶ C

T. 8 When they be-gin the be - guine it brings back the sound

10 C⁶ Dm⁷ G⁷ Dm⁷

T. 8 of mu - sic so ten - der It brings back a night of tro - pi - cal

15 G^{7b9} Cmaj⁷ C⁶

T. 8 splen - dor it brings back a mem - o - ry e - ver green

B C C⁶ Cmaj⁷ C⁶ C Cmaj⁷ C^{#dim} Dm⁷ G⁷

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

29 Dm⁷ Dm⁷/G G^{7b9} C

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

37 Cm⁷ **C** F⁷ B^b B^bm⁷

T. 8 live it a - gain is past all en - de - your ex - cept when that tune

Hp.

42 E^{b7} A^b Adim

T. 8 clutch - es your heart and ther we are swear - ing to love for

Hp.

47 **G** **A^b** **G** **Fm⁷** **Dm⁷/G**

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

Hp.

52 **D** **C** **C⁶** **Cmaj⁷** **C⁶** **C**

S. What mo-ments di - vine what ra-pture se - rene till clouds come a-long t dis

Hp.

58 **C[#]dim** **Dm⁷** **Dm⁷b⁵**

S. perse the joys we had ta - sted and now when I hear peo-ple curse the chance that was

Hp.

63 **Fm⁶** **Dm⁷/G** **G⁷b⁹** **Cmaj⁷** **C⁶**

S. wa - sted I know but too well what they mean

Hp.

69 **C** **E** **C⁶** **Cmaj⁷** **C⁶** **C** **C⁶**

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

Hp.

75 G^7/D G^7 $Fmaj^7$ F^6 Em^7 A^{7b9}

T. 8
em - ber _____ let it sleep like the dead de - sire I on - ly re - mem - ber _____

Hp.

81 Dm^7 G^{7b9} $Cmaj^7$ C^6 C C^6

T. 8
when they be - gin _____ the be - guine _____ Oh yes let them be - gin the be - guine make them

Hp.

87 $Cmaj^7$ C^6 C $E^b dim$ Dm C Em^7 G^7/D

T. 8
play _____ till the stars that were there be - fore re - turn a - bove you _____

Hp.

92 G^7 $Fmaj^7$ Dm^7 Em^7 A^{7b9}

T. 8
_____ till you whis - per to me once more "Dar - ling I love you" _____ and we

Hp.

F

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

T. 8 su-dden-ly know _____ what hea-ven we're in _____ when they be - gin _____ the be-

Hp.

103 **C** **C⁶** **Dm⁷** **G^{7b9}**

T. 8 guine _____ when they be - gin _____

S. _____ when they be - gin _____

Hp.

108 **C** **Fm⁷** **B^b**

T. 8 the be - guine _____

S. the be - guine _____

Hp.

Turn, Turn, Turn

Pete Seeger

A $\text{♩} = 120$

Musical score for the first system (measures 1-8). The score includes parts for Flute (Fl.), Clarinet in B-flat (B. Cl.), Violin 1 (VI. 1), Violin 2 (VI. 2), and Double Bass (Db.). 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 measure is marked with a '1'. The chord progression is: D Em, D A7 D Em, D A7 D Em, D A7 D Em.

Chorus

B

Musical score for the chorus (measures 9-14). The score includes parts for Tenor (T.), Horn (H.), Flute (Fl.), Violin 1 (VI. 1), Violin 2 (VI. 2), and Double Bass (Db.). The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are: "To ev - 'ry - thing (turn, turn, turn) there is a sea - son (turn, turn, turn) And a". The chord progression is: D G D A7, D G D A7.

15

G A7 D G

Musical score for the second system (measures 15-18). The score includes parts for Tenor (T.), Flute (Fl.), Clarinet in B-flat (B. Cl.), Violin 1 (VI. 1), Violin 2 (VI. 2), and Double Bass (Db.). The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are: "time for ev - 'ry pur - pose un - der hea - ven." The chord progression is: G, A7, D, G.

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

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^{va}* is present in the Db. part starting at measure 5.

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^{va}* is present in the Db. part starting at measure 11. 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^{va}* is present in the Db. part starting at measure 19.

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^{va}* is present in the Fl. part starting at measure 27.

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

Db.

Hp.

Gtr.

pizz.

3

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

Solo

Db.

Gtr.

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

Db.

Gtr.

mu-ddy wet place hey_ rain
 feet_ last night hey_ rain
 hey_ rain
 hey_ rain

1.

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.

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