

# 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 <sup>1.</sup> G <sup>2.</sup> 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. 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.). The music features various dynamics including *mf*, *p*, and *f*, and includes trills and slurs.

10 F Gm C F

Musical score for measures 10-14. The key signature changes to two flats (Bb, Eb). The instruments are the same as in the previous system. The music continues with dynamics like *p*, *mf*, and *f*, and includes trills and slurs.

15 Gm B $\flat$  C

Musical score for measures 15-18. The key signature changes to one flat (Bb). The instruments are the same as in the previous systems. The music concludes with dynamics like *ff* and *mf*, and includes slurs. The piece ends with a double bar line.

--> Begin the Beguine



# Begin the Beguine

(Col Porter)

1  $\text{♩} = 120$

F11 *p* (solo) C C<sup>6</sup> Cmaj<sup>7</sup>

B. Cl.

V1. *pp*

V2.

Db. *p pizz*

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/G</sup> 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.

6

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. 8<sup>va</sup>

Pno.

23

Fl1. 8<sup>va</sup>

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 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

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**

Musical score for 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 supporting bass line in the double bass.

**B**

Musical score for section B, measures 9-16. Instruments: V1, V2, Db, Fl.1, Fl.2. This section introduces the flute parts, which play a melodic line that complements the string accompaniment.

**C**

Musical score for section C, measures 17-22. Instruments: V1, V2, Db, Fl.1, Fl.2. This section features a more rhythmic and textured passage with frequent sixteenth-note patterns in the strings and flutes.

Musical score for section C, measures 23-28. Instruments: V1, V2, Db, Fl.1, Fl.2. This section concludes the piece with a return to a more lyrical and flowing texture, similar to the beginning.

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)

$\text{♩} = 120$

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

Fl.

B. Cl.

VI. 1

VI. 2

Db.

## Chorus

9

**B** D G D A<sup>7</sup> D G D A<sup>7</sup>

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 A<sup>7</sup> D G

T.

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

Fl.

B. Cl.

VI. 1

VI. 2

Db.

18

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

5/4

T. Treble Clef

HL. Alto Clef

Vln. Violin

Db. Double Bass

B. Cl. Bass Clarinet

*pizz*

Measures 1-4 of the first system. The score is in 5/4 time and D major. The first staff (T.) has a treble clef. The second staff (HL.) has an alto clef. The third staff (Vln.) has a treble clef. The fourth staff (Db.) has a bass clef. The fifth staff (B. Cl.) has a treble clef. The key signature is one sharp (F#). The first measure is marked with a red 'A' and 'Amin'. The second measure is marked with 'G' and the third with 'F'. The violin and double bass parts have 'pizz' markings.

5 Amin Dmin Amin G Amin

Measures 5-8 of the first system. The score continues in 5/4 time and D major. The first measure is marked with a '5' and 'Amin'. The second measure is marked with 'Dmin', the third with 'Amin', the fourth with 'G', and the fifth with 'Amin'. The violin and double bass parts have 'pizz' markings.

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

Measures 9-12 of the first system. The score continues in 5/4 time and D major. 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' markings.

13 C Dmin Amin G Amin

Measures 13-16 of the first system. The score continues in 5/4 time and D major. The first measure is marked with a '13' and 'C'. The second measure is marked with 'Dmin', the third with 'Amin', the fourth with 'G', and the fifth with 'Amin'. The violin and double bass parts have 'pizz' markings.



# 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 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<sup>va</sup>* is present in 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<sup>va</sup>* is present in measure 21.

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 measure 27.

32 **C**

41 *rit.*

47  $\text{♩} = 76$  *rit.*

53  $\text{♩} = 76$

# 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  
 hey\_ rain  
 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