

# Music for Gial & Wayne's Wedding

Sunday 20<sup>th</sup> March 2011

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# The Ross Memorial Hospital

Phil Cunningham

**A**

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

5 D A Bm F#m G A D G D

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

13 D A Bm F#m G A D G D

**B**

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

22 Em G Bm F#m G A D G D

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

30 D A Bm F#m G A D G D

# Mrs Patricia Gilmour

Judy Turner (2002)

♩ = 85    G    Bm    C    Am    D    D7    G    D7

6    G    Bm    C    Am    D    D7    G

10    G    Bm    C    Am    D    D7    G    D7

14    G    Bm    C    Am    D    D7    <sup>3</sup> G

18 C Am G Em C D7 G G7

22 C Am G Em C D7 G

26 C Am G Em C D7 G G7

30 C Am G Em (Last time) C D G C G

# The Church Waltz

N.B. John only plays 2nd time through each tune

**Church**  
 A: Anneli solo  
 A: Anneli + Bob  
 BB: Tutti  
 AA: Tutti  
 BB: Tutti  
 A: Tutti

**Jeppo**  
 Intro: Anneli & James  
 A: Fiddles & James  
 A: Tutti  
 BB: Tutti  
 AA: Tutti  
 BB: Tutti

**Church**  
 AA: Tutti  
 BB: Tutti  
 A: Anneli & James

**A** Gm F Gm

Violin 1

Desc Rec

Cello

5 Gm F Gm Fine

Vln

D. Rec.

Cel

9 **B** Gm B<sup>b</sup> C D

Vln

D. Rec.

Cel

13 Gm B<sup>b</sup> C D

Vln

D. Rec.

Cel

# An old Jeppo Waltz

1 Am G Am G Am

Cel

9 **A** Am G Am

Vln

D. Rec.

Cel

13 G Am

Vln

D. Rec.

Cel

17 **B** D Am G Am

Vln

D. Rec.

Cel

21 D Am G Am

Vln

D. Rec.

Cel

# Jeanette's Waltz

Composed on the Occasion of Her 50th Birthday

Sandra Kerr

♩ = 110

Musical notation for measures 1-5. Chords: G, Am, Bm, C. Includes a triplet of eighth notes in measure 5.

Musical notation for measures 6-10. Chords: G, Am, D7, C, D7. Includes a triplet of eighth notes in measure 10.

Musical notation for measures 11-15. Chords: G, Am, Bm, C. Includes a triplet of eighth notes in measure 15.

Musical notation for measures 16-20. Chords: G, Am, D7, G, C, D7, G. Includes a triplet of eighth notes in measure 19.

Musical notation for measures 21-25. Chords: Em, C, D7, G7. Includes a triplet of eighth notes in measure 25.

Musical notation for measures 26-29. Chords: C, Bm, Em, B7.

Musical notation for measures 30-34. Chords: Em, C, D7, G7.

Musical notation for measures 35-39. Chords: C, D7, G, Am, D, G. Includes a triplet of eighth notes in measure 35.



# Jo's Australian Waltz

Jill Stubington, May 2006

1 G D C G/B

Tun.   
Har.

5 C D G D

T.   
H.

9 Em B7 C G Am D

T.   
H.

15 G C E7 Am G7

T.   
H.

21 C E/B Am D7

T.   
H.

25 G D C G/B

T.   
H.

29 Am D7 G

T.   
H.

# Ashokan Farewell

Jay Ungar

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

Rec. 

Vln. 1 

Vln. 2 

(strings play on repeat only)

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

Rec. 

Vln. 1 

Vln. 2 

**B**

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

Rec. 

Vln. 1 

Vln. 2 

(Strings start here)

25      D    C    G    D                      Bm    A<sup>7</sup>    D

Rec. 

Vln. 1 

Vln. 2 

**C**  
33 D D/F# G Em D Bm G A7

Rec.

41 D D/F# G Em D Bm A7 D

Rec.

**D**  
49 D D/F# G D Bm A A7/G

Rec.

Vln. 1

Vln. 2

57 D C G D Bm A7 D

Rec.

Vln. 1

Vln. 2

A: Keva & guitar only  
 B: + John Macrae + strings  
 A: Tutti (including piano)  
 B: (ditto)  
 C: Fiona & guitar only  
 D: Tutti

# Oscar's Song

Maria Dunn

♩=70 **A** F C/E Dm B<sup>b</sup> F Am E<sup>b</sup> C

Wayne conc.  
Guitar: Tully

Tune

Cello

50 **D** B<sup>b</sup> C F Dm B<sup>b</sup> F/A Gm

Tu. All flutes/recorders

Vln. All violins

Vc.

58 C B<sup>b</sup> C F Dm B<sup>b</sup> C B<sup>b</sup>/F F

Tu.

Vln.

Vc.

67 **E** F C/E Dm B<sup>b</sup> F Am E<sup>b</sup> C

Tu. All flutes/recorders

Vln. All violins

Conc. Wayne conc.

Vc.

76 F Am Dm B<sup>b</sup> F/A B<sup>b</sup> C B<sup>b</sup>/F F

Tu.

Vln. rall. p

Vc. rall. p

Conc. rall. p

Vc. rall. p

# Fiddle Tunes of William Litten

Play before 'Oscar's Song' only if needed.

## Navy Dance

Musical notation for 'Navy Dance' in G major, 2/4 time. The piece consists of two staves of music. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff starts with a measure rest of 5. Chords are indicated above the notes: D, Em, A, D, Em, A, D, D, G, D, A7, D.

## The Lass of Pattys Mill

Musical notation for 'The Lass of Pattys Mill' in G major, 2/4 time. The piece consists of two staves of music. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff starts with a measure rest of 10. Chords are indicated above the notes: G, A, D, Bm, G, A, G, A, D, Bm, G, A, D, G, A, D, Bm, G, A, D.

## The Scullion Peasant

Musical notation for 'The Scullion Peasant' in G major, 6/8 time. The piece consists of two staves of music. The first staff has a key signature of one sharp (F#) and a 6/8 time signature. The second staff starts with a measure rest of 9. Chords are indicated above the notes: D, A, D, A, D, G, A, D, A, D, A, D, G, A, D, D, A, D, A, D, G, A, D.

## Go to the devil and shake yourself

Musical notation for 'Go to the devil and shake yourself' in G major, 2/4 time. The piece consists of two staves of music. The first staff has a key signature of one sharp (F#) and a common time signature (C). The second staff starts with a measure rest of 9. Chords are indicated above the notes: D, Bm, D, A7, D, D, G, Em, A, D, A7, D.

## German Waltz

Musical notation for 'German Waltz' in G major, 3/4 time. The piece consists of two staves of music. The first staff has a key signature of one sharp (F#) and a 3/4 time signature. The second staff starts with a measure rest of 9. Chords are indicated above the notes: A7, D, G, A, A7, D, G, A, D, A, D, Bm, G, A, D, D, G, A, D, G, A, D, A, A7, D.

Kiss my wife and welcome

1 Em D Em C Bm Em D G D Em

Musical notation for the first staff of 'Kiss my wife and welcome'. The key signature has two sharps (F# and C#) and the time signature is 12/8. The melody consists of eighth and quarter notes.

5 Em G D Em Bm Em G D G D C Bm

Musical notation for the second staff of 'Kiss my wife and welcome'. The melody continues with eighth and quarter notes, ending with a double bar line and repeat dots.

The Caledonian Laddie

1 D G A D Em A7

Musical notation for the first staff of 'The Caledonian Laddie'. The key signature has two sharps (F# and C#) and the time signature is common time (C). The melody consists of quarter and eighth notes.

6 D G A D Em A D

Musical notation for the second staff of 'The Caledonian Laddie'. The melody continues with quarter and eighth notes, ending with a double bar line and repeat dots.

10 Bm Em A F#m G Bm

Musical notation for the third staff of 'The Caledonian Laddie'. The melody continues with quarter and eighth notes.

15 D Bm G F#m G Em A7

Musical notation for the fourth staff of 'The Caledonian Laddie'. The melody continues with quarter and eighth notes, ending with a double bar line and repeat dots.

19 D Bm B Em A

Musical notation for the fifth staff of 'The Caledonian Laddie'. The melody continues with quarter and eighth notes.

23 Em A F#m Bm A7 D

Musical notation for the sixth staff of 'The Caledonian Laddie'. The melody continues with quarter and eighth notes, ending with a double bar line and repeat dots.

Boney Lads

1 A D A D A G A D A D A D

Musical notation for the first staff of 'Boney Lads'. The key signature has two sharps (F# and C#) and the time signature is common time (C). The melody consists of quarter notes.

6 A D A D A G A D A D A D

Musical notation for the second staff of 'Boney Lads'. The melody continues with quarter notes.

11 A D A D A G D A D A D A D

Musical notation for the third staff of 'Boney Lads'. The melody continues with quarter notes, ending with a double bar line and repeat dots.

# Wedding entrance

Depending on how long Wayne and Gial take to walk in, this may need to finish on either bar 14 or bar 22  
Wherever it finishes, play the last chord with a C sharp.

**A** Am Fanfare

Fl. *mf* *f* *ff*

Rec. *mf* *f* *ff*

Hp. *mf* *f* *ff*

Vln. *mf* *f* *cresc.* *ff*

Vla. *mf* *f* *cresc.* *ff*

Vc. *mf* *f* *ff*

Pno. *mf* *f* *cresc.* *ff*

Am Dm Am/E E Am Bb A

**B** Start walking here

Fl. *mf*

Hp. *mf*

Vln. *mf*

Vla. *mf*

Vc. *mf*

Pno. *mf*

Am Dm Am G Em Am



15 C

Fl.

Rec.

Hp.

Vln.

Vla.

Vc.

Pno.

Am                      Dm                      Am

19 rall. . 2nd time

Fl.

Rec.

Hp.

Vln.

Vla.

Vc.

Pno.

G                      rall. . 2nd time                      Em                      Am

Play C natural the first time, C sharp the second time

Play C natural the first time, C sharp the second time

# Erev Shel Shoshanim

Yosef Haddar (Arr. Jill Stubington 2011)

Moshe Dor

Cm Bb Gm Cm

Fl. Vc.

Detailed description: This block contains the first four measures of the piece. The top staff is for Flute (Fl.) and the bottom staff is for Violin (Vc.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The chords are Cm, Bb, Gm, and Cm. The Flute part features a melodic line with eighth and quarter notes. The Violin part provides a harmonic accompaniment with quarter and eighth notes.

5 Cm Fm C

1. E - rev shel sho - sha - nim Net - ze na el ha - bu - st'an  
2. Sha - char ho - mah yo - nah Ro - shech ma - a - le tla - lim

Tune. Fl. Vc.

Detailed description: This block contains measures 5 through 8. It includes a vocal line (Tune.) with two verses of lyrics, a Flute (Fl.) part, and a Violin (Vc.) part. The chords are Cm, Fm, and C. The lyrics are: 1. E - rev shel sho - sha - nim Net - ze na el ha - bu - st'an; 2. Sha - char ho - mah yo - nah Ro - shech ma - a - le tla - lim. The Flute part continues the melodic line from the previous section. The Violin part provides accompaniment.

9 Bb Gm Cm

Mor beh - sa - mim u le - v - na le - rag - a lech mif - tan  
Pich el - ha bo - qer sho sha nah 'E - q - te fe - nu li

Tune. Fl. Vc.

Detailed description: This block contains measures 9 through 12. It includes a vocal line (Tune.) with lyrics, a Flute (Fl.) part, and a Violin (Vc.) part. The chords are Bb, Gm, and Cm. The lyrics are: Mor beh - sa - mim u le - v - na le - rag - a lech mif - tan; Pich el - ha bo - qer sho sha nah 'E - q - te fe - nu li. The Flute part continues the melodic line. The Violin part provides accompaniment.

Chorus

13 Cm Fm Cm

Tune. *Lay - la yo-red le - aht ve ru - ach sho shan nosh - vah*

Harm.

Fl.

Vc.

17 Bb Gm Cm

Tune. *Ha - va el chash lach shir ba-lat ze - mer shel a - ha - vah*

Harm.

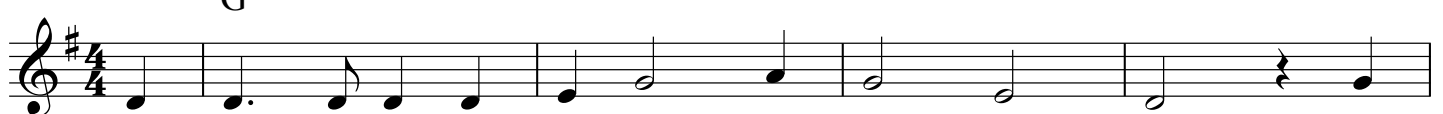
Fl.

Vc.

# The Riddle Song

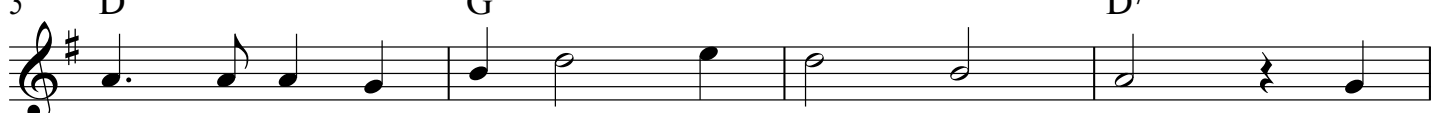
(Mountain song from Kentucky)

G




I gave my love a cher - ry that had no stone. I  
How can there be a cher - ry that has no stone? How  
A cher - ry when it's bloom - ing it has no stone. A

5 D G D7



gave my love a chick - en that had no bone. I  
can there be a chick - en that has no bone? How  
chick - en in the shell it has no bone. The

9 D7 G D D7



told my love a stor - y that had no end. And I  
can there be a stor - y that has no end? And how  
story of how I love you it has no end. And a

13 Em C G



gave my love a ba - by, with no cry - ing.  
can there be a ba - by, with no cry - ing.  
ba - by when it's sleep - ing, it's no cry - ing.



# The beauty of the world

Words: Denis Kevans Music: Sonia Bennett

Arr. Maria Dunn (2008)

SB. SB. Cl.

SB. SB. Cl.

SB. SB. B. B. Cl.

SB. SB. B. B. Cl.

28 <sup>2.</sup> Em Bm<sup>7</sup> Em Bm<sup>7</sup>

SB.

3. I saw you where the wa - ter - fall in sil - ver tum - bled down And the  
 6. Now walk to - wards me sing - ing from rocks where mu - sic springs Where the

Cl.

33 Em Bm<sup>7</sup> C D

SB.

moon stood ga - zing speech - less at the long white we - dding gown  
 gold - en whist - ler's mel - o - dy in i - dle glad - ness rings

37 Em Bm Em Bm

SB.

Un - ma - rried still she wan - ders but she of - ten comes to view I  
 Where blooms burst from the rock - y cliffs and the fal - con streaks the blue

B.

Ooo I

41 Am D G

SB.

— saw the beau - ty of the world but all I saw was you 4. I  
 7. And

B.

— saw the beau - ty of the world but all I saw was you

Cl.

48 Am G Am

SB.

when the beau ty's van ished and in time I taste the dust And see the wa ter

53 G Em Bm Em

SB.

trick ling all bright with o - range rust And my tears are gent - ly shak - ing and my blood has turned to glue

59 Bm Am D G

SB. I will lose the beau ty\_\_ of the world but I will still have you I will

B. I will lose the beau-ty\_\_ of the world but I will still have you I will

Cl.

65 Am D G

SB. lose the beau ty\_\_ of the world but I will still have you.\_\_\_\_\_

B. lose the beau-ty\_\_ of the world but I will still have you.\_\_\_\_\_

2

2





# Balanced Klezmer Tune Set

Chosen by John Macrae

## Dudaim (Love Plants)

Intro: Guitars/Harp play first two bars

S Sax.  $\text{♩} = 85$

5

9

13

## Mazel Tov (Good Fortune)

S Sax.  $\text{♩} = 140$

1

10

17

25

34

43

# A Nakht in Gan Eydn (A Night in the Garden of Eden)

51  $\text{♩} = 80$  **A** *1 (gradually increase tempo on repeat)*

S Sax.

9

19 **B**

27

38  $\text{♩} = 120$  **C** *tr*

46

54 *tr*

62

# Lebedikh un Freylakh (Lively & Joyful)

69 *Slow & free*  $\text{♩} = 150$  **A**

79

87

95

103 **B**

112

# Sydney Rose

Words: Dennis Kevans

Music: Sonia Bennett

T. 

## Chorus

My

T. 

Syd ney Rose, the Wild Bo - ro - nia of my home. She

H. 

T. 

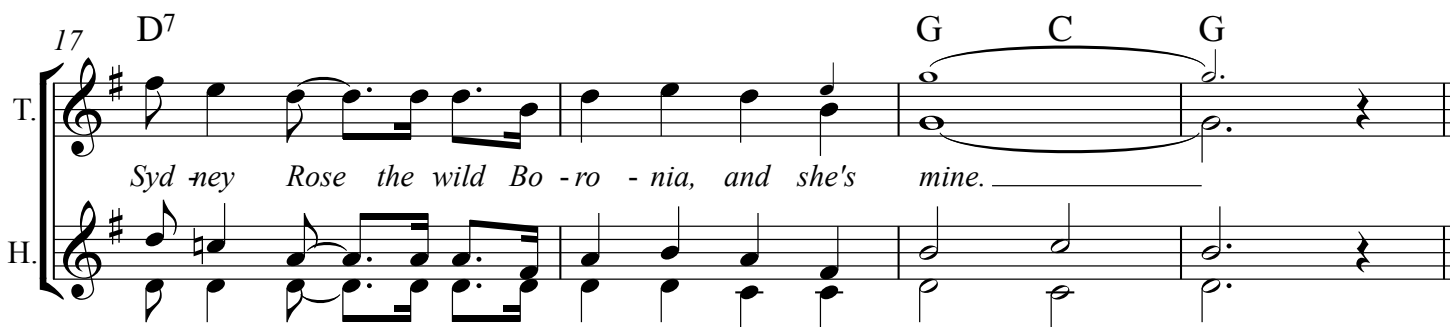
blooms in beau - ty from a love born in the stone \_\_\_\_\_ The

H. 

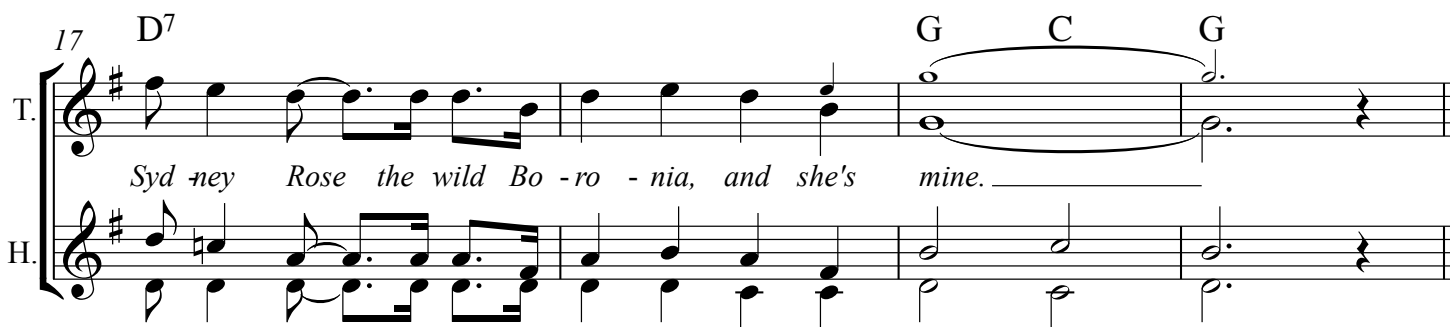
T. 

stone that's wo - ven with the wild tat - toos of time. She's my


H. 

T. 

Syd ney Rose the wild Bo - ro - nia, and she's mine. \_\_\_\_\_

H. 

## Verse 1

T. 

Who was my lo - ver whose name is carved in stone? Who

T. 

left our names there, in the park the peo - ple own?

29 *G* *E* *A*

T. Who was the wo - men that loved me for e - ver - more,

33 *D7* *G* *C* *G* *D7*

T. Who wrote our names in\_\_ stone be - side the Pearl Beach shore?

*Verse 2*

37 *Bm* 3 *E*

T. I took a journ - ey where\_\_ wild flow - ers feared to bloom, In

41 *A* *D7*

T. blood - filled trench - es, I heard the vile guns boom, And

45 *G* *E* *A*

T. when I fell\_ in Sep - tem - ber nine - teen eigh - teen, The

49 *D7* *G* *C* *G* *D7*

T. rain - drops glis - tened on my wild Bo - ron - ia Queen.

*Verse 3*

53 *Bm* 3 *E*

T. But, to - geth - er, our names live in the trees,\_\_ The

57 *A* *D7*

T. Wild Bo - ron - ias she saved for her and me, The

61 *G* *E* *A*

T. green she fought for, just by the Pearl Beach shore, Our

65 *D7* *G* *C* *G* *D7*

T. love that bloomed there, & now blooms for e - ver - more.

---> Chorus (a capella)  
 ---> Chorus (tutti)

# Underground Whispers between Gial & Wayne

Ian Hamilton (2011)

**A**  $\text{♩} = 100$   
2

Glk.  
B. Cl.  
Vln.  
Vc.

12

Glk.  
B. Cl.  
Vln.  
Vc.

21 **B**

Fl.  
B. Cl.  
Vln.  
Vc.

29

Fl.

B. Cl.

Vln.

Vc.

37 **C**

Fl.

Glk.

B. Cl.

Vln.

Vc.

43

Fl.

Glk.

B. Cl.

Vln.

Vc.

*f p f p f p f*

# The Valley of the Waters

Words: Sonia Bennett, Denis Kevans

Music: Sonia Bennett

C 1. 2. (Fine)

## Verses 1 & 5

C Am F G

Come with me to the Val-ley of the Wa - ters, Walk with me through the mists of

C G C

time. There you'll find all the pleas-ures of the

Am F G C Csus C

gar-den, Free for us till the end of time. (to Coda)

## Chorus

Am G F Em

Leave be - hind the ur - ban sprawl & the ci - ty, that's the

Am G F G7 C [Female voices]

grind that's wast-ing us a - way. Stop & hear the

Em Am Em

si - lence, hear the si - lence in our - selves,

F [All] G

we've got a lot to share to - day.



43 Verse 2 C Am F G

O your eyes are green as the forest, You're strong as the Eu-ca-lypt

50 C G C

tree, When I hear you you sing-ing in the

54 Am F G C Csus C

val-ley, You're the ly-re-bird that sings for me.

60 Verse 3 C Am F G

Bare feet walk with us up in the val-ley, Bare feet walk-ing in a veil of

67 C G C

mist, Bare feet walk Past man-y se-cret

71 Am F G C Csus C

pla-ces, Which un-seen lips have of-ten kissed.

77 Verse 4 C Am F

We'll see the splash that feeds the flow-ers, See fern leaves

83 G C G C

dance to the drum ming spray, See the sculp-ture, how the hands of

88 Am F G C Csus C

wa-ter Make fa-ces in stone, by night and day.

94 Coda F G C Csus C F

Free for us till the end of time. Free for us

100 G C Am F G (Back to Intro)

till the end of time. Ah