

Music for Gial & Wayne's Wedding

Sunday 20th March 2011

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Saturday, March 12, 2011



The Ross Memorial Hospital

Phil Cunningham

A

D A Bm F#m G D Em A⁷

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

9 D A Bm F#m G D Em A⁷

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

B

17 Em G Bm F#m G D Em A⁷

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

26 Em G Bm F#m G D Em A⁷

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 ³ 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

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

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

A Gm F Gm

Violin 1

Desc Rec

Cello

5 Gm F Gm Fine

Vln

D. Rec.

Cel

9 **B** Gm B \flat C D

Vln

D. Rec.

Cel

13 Gm B \flat 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

The image displays a musical score for 'An old Jeppo Waltz' in 3/4 time. It is arranged for Cello (Cel), Violin (Vln), and Double Bass (D. Rec.). The score is divided into five systems, each containing three staves. Measure numbers 1, 9, 13, 17, and 21 are indicated at the start of their respective systems. Chord markings (Am, G, D) are placed above the staves. The first system (measures 1-8) features a Cello line with eighth-note patterns and chords Am, G, Am, G, Am. The second system (measures 9-12) begins with a first ending bracket labeled 'A' and includes a violin line with eighth-note patterns and a double bass line with a long note. The third system (measures 13-16) continues the violin and double bass lines, ending with a repeat sign. The fourth system (measures 17-20) begins with a second ending bracket labeled 'B' and features a violin line with eighth-note patterns and a double bass line with a long note. The fifth system (measures 21-24) concludes the piece with a violin line and a double bass line, ending with a repeat sign.

Jeanette's Waltz

Composed on the Occasion of Her 50th Birthday

Sandra Kerr

♩ = 110

Musical staff 1 (measures 1-5): G Am Bm C

Musical staff 2 (measures 6-10): G Am D7 C D7

Musical staff 3 (measures 11-15): G Am Bm C

Musical staff 4 (measures 16-20): G Am D7 G C D7 G

Musical staff 5 (measures 21-25): Em C D7 G7

Musical staff 6 (measures 26-29): C Bm Em B7

Musical staff 7 (measures 30-34): Em C D7 G7

Musical staff 8 (measures 35-39): C D7 G Am D G

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 A⁷

Rec. 

Vln. 1 

Vln. 2 

(strings play on repeat only)

9 D D/F# G Em D Bm A⁷ D

Rec. 

Vln. 1 

Vln. 2 

B

17 D D/F# G D Bm A A⁷/G

Rec. 

Vln. 1 

Vln. 2 

(Strings start here)

25 D C G D Bm A⁷ 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^b F Am E^b C

Wayne conc.

Guitar: Tully

Tune

Cello

9 F Am Dm B^b F/A B^b C B^b/F F

Tu.

Vc.

17 **B** F C/E Dm B^b F Am E^b C

Tu.

Recorder

Vln.

Two violins

Vc.

26 F Am Dm B^b F/A B^b C B^b/F F

Tu.

Vln.

Vc.

C Accordion: James
Keyboard: Jill

34 F C/E Dm Am B^b F/A Gm C

Vln.

All violins

Vc.

42 F C/E Dm Am B^b C F

Vln.

Vc.

50 **D** B^b C F Dm B^b F/A Gm

Tu. All flutes/recorders

Vln. All violins

Vc.

58 C B^b C F Dm B^b C B^b/F F

Tu.

Vln.

Vc.

67 **E** F C/E Dm B^b F Am E^b C

Tu. All flutes/recorders

Vln. All violins

Conc. Wayne conc.

Vc.

76 F Am Dm B^b F/A B^b C B^b/F F

Tu.

Vln. rall. p

Vc. rall. p

Conc. rall. p

Vc. rall. p

Fiddle Tunes of William Litten

Navy Dance

D Em A D Em A D

5 D A D G D A7 D

The Lass of Pattys Mill

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

10 G A D Bm G A D G A G A D

The Scullion Peasant

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

9 D A D A D G A A D A D A D G A D

Go to the devil and shake yourself

1 D Bm D A7 D

9 D G Em A D A7 D

German Waltz

1 A7 D G A A7 D G A D A D Bm G A D

9 D G A 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

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

The Caledonian Laddie

1 D G A D Em A⁷

6 D G A D Em A D

10 Bm Em A F#m G Bm

15 D Bm G F#m G Em A⁷

19 D Bm B Em A

23 Em A F#m Bm A⁷ D

Boney Lads

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

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

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

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 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

Fl. Cm Bb Gm Cm

Vc.

5 Cm Fm C

Tune.

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

Harm.

Fl.

Vc.

9 Bb Gm Cm

Tune.

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

Harm.

Fl.

Vc.

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.

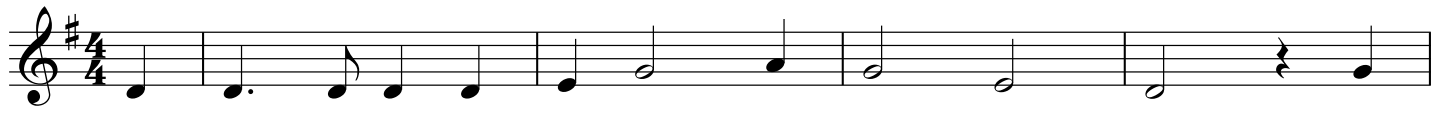
Fl.

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)

G

SB. 

Hp. 

A

9 Am

G

SB. 

saw the beau-ty of the world the fists of dia monds fall where
 2. hon - ey-eat - er stretched her tongue in the flu - ted crim son flow'r her
 4. saw a li - zard ga - zing at the rain - bow in the mist her
 5. caught the pride of love - ly blooms whose names were ne- ver known That

Fl. 1 

Fl. 2 

Cl. 

Rec. 

Vln. 1 

Vln. 2 

Hp. 

13 Am

G

SB.

wa - ter_ jumped the gleam - ing rock_ high on the moun - tain wall
 paint ed_ fea thers_ ri - ppling_ in the thir - sty_ mid - day hour
 lea ther_ lips_ were wa - ving and_ her tail be gan_ to twist
 jos - tle_ with_ the an - gry winds_ high on the moun - tain stone

Fl. 1

Fl. 2

Cl.

Rec.

Vln. 1

Vln. 2


Hp.

21 Am

D

G

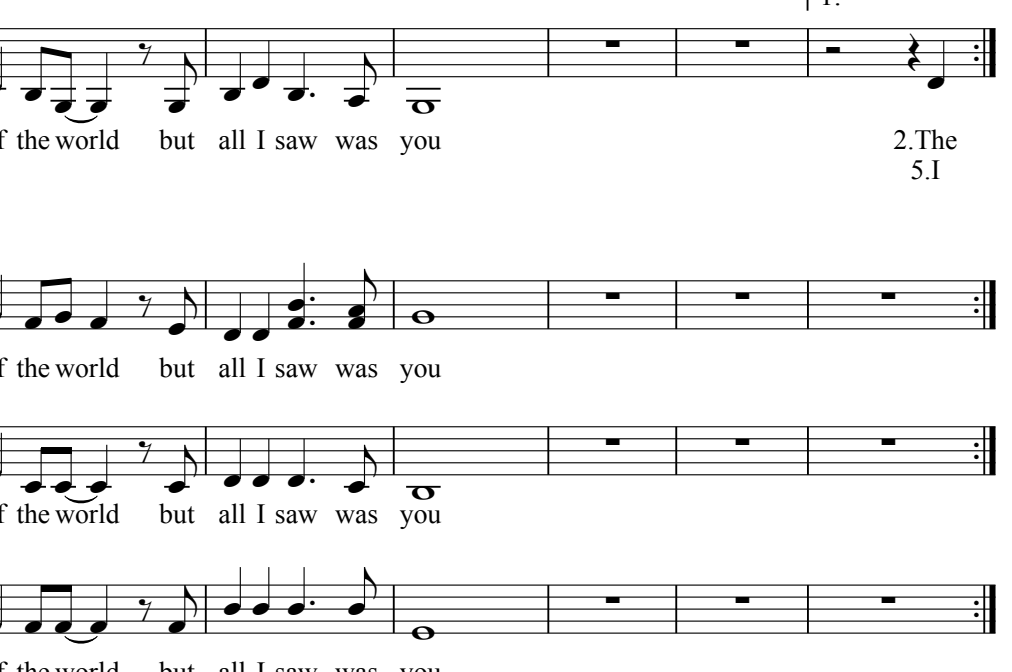

1.

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

2.The
5.1

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

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

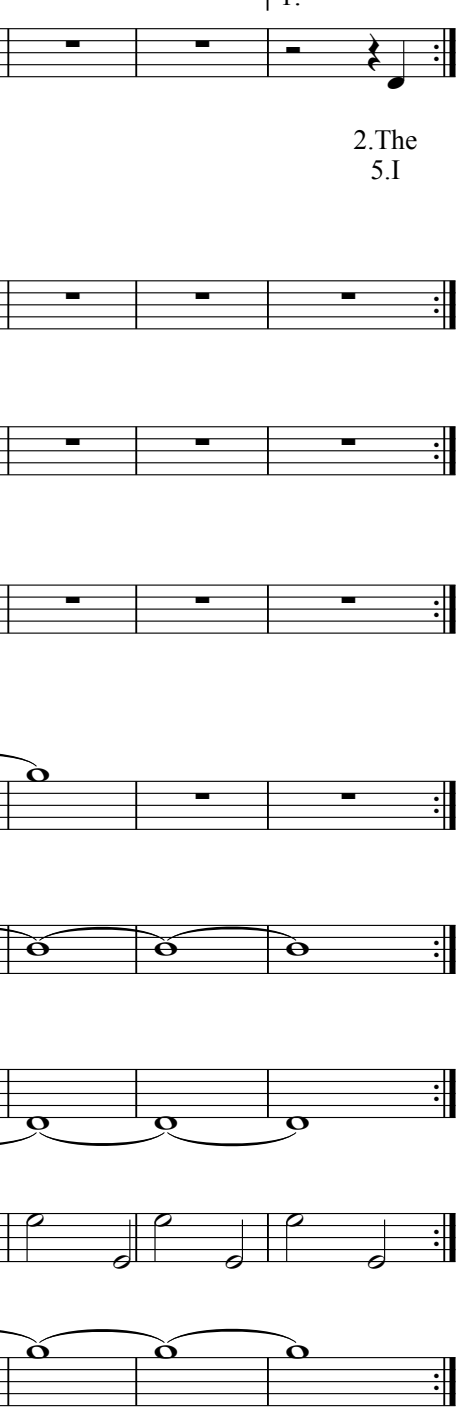
B.  saw the beau ty— of the world but all I saw was you 

Fl. 1 

Fl. 2 

Cl. 

Rec. 

Vln. 1 

Vln. 2 

Hp. 

28 2. Em Bm⁷ Em Bm⁷

SB.

S.

Fl. 2

Cl.

Rec.

Vln. 1

Vln. 2

Hp.

33 Em Bm⁷ C D Em

SB.

S.

A.

B.


Rec.


Vln. 1

Vln. 2

Hp.


38 Bm Em Bm Am

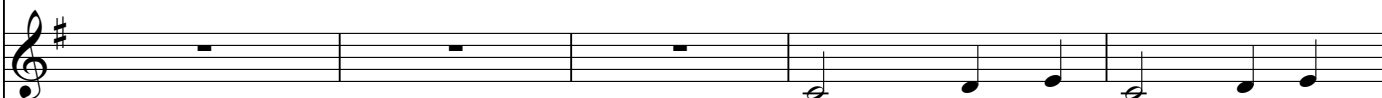
SB.  wan-ders but she of-ten comes to view I _____ saw the beau ty__ of the world but
rock - y cliffs and the fal-con streaks the blue

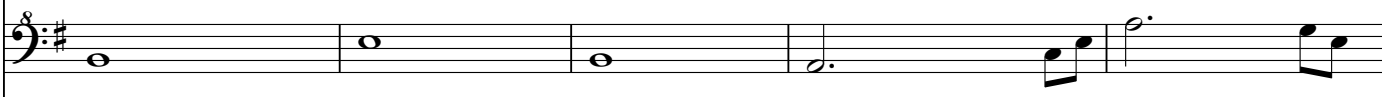
S.  _____ I _____ saw the beau ty__ of the world but

A.  _____ I _____ saw the beau ty__ of the world but

B.  _____ I _____ saw the beau ty__ of the world but

Fl. 2 

Cl. 

Rec. 

Vln. 1 

Vln. 2 

Hp. 

43 D G

SB. all I saw was you 4. I
7. And

S. all I saw was you

A. all I saw was you

B. all I saw was you

Fl. 2

Cl.

Rec.

Vln. 1

Vln. 2

Hp.

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

Rec.

Vln. 1

Vln. 2

SB. 

I will lose the beau ty_ of the world but I will still have you I will

S. 

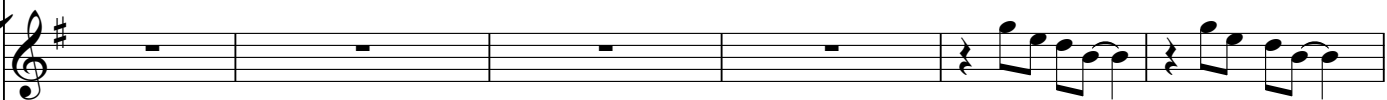
Ooo_____

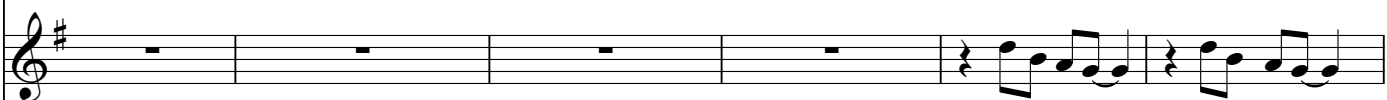
A. 

I will lose the beau ty_ of the world but I will still have you I will

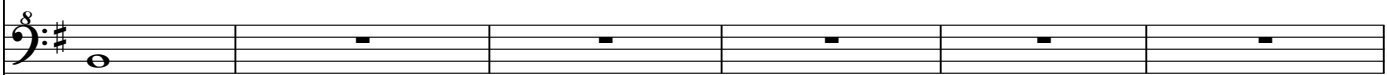
B. 

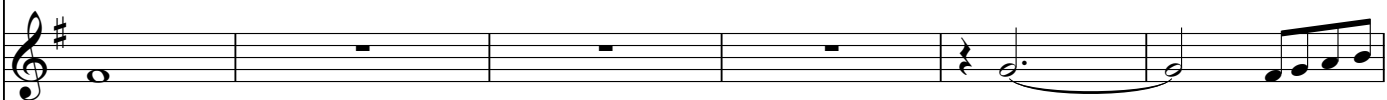
I will lose the beau-ty_ of the world but I will still have you I will


Fl. 1 

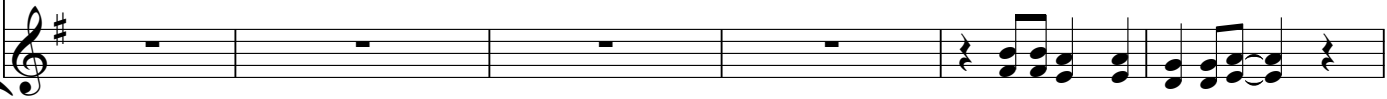
Fl. 2 

Cl. 

Rec. 

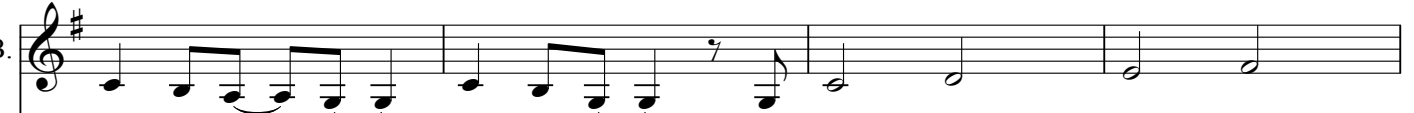
Vln. 1 


Vln. 2 

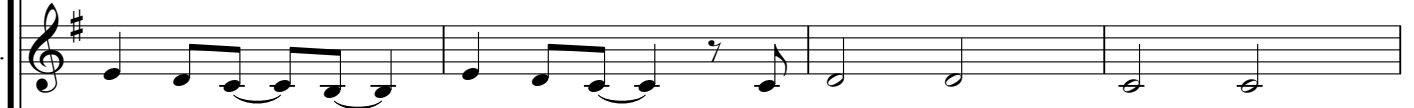
Hp. 

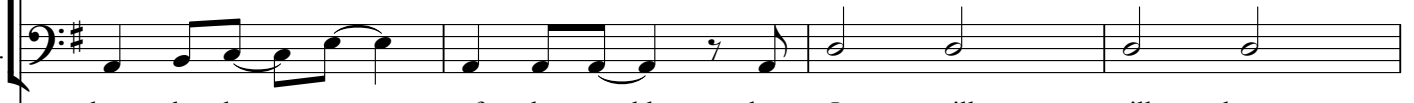
65 Am

D

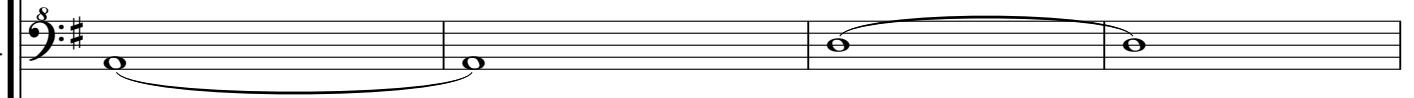
SB.  lose the beau- ty___ of the world but I will still have

S.  Ooo___ but I will still have

A.  lose the beau- ty___ of the world but I will still have

B.  lose the beau - ty___ of the world but I will still have

Fl. 1 

Rec. 

Vln. 1 

Vln. 2 

Balanced Klezmer Tune Set

Dudaim (Love Plants)

Intro: Guitars/Harp play first two bars

Chosen by John Macrae

A $\text{♩} = 85$
Dm A Dm A Dm F B \flat A

S Sax.
A Sax.
Vln.
Vc.

5 Dm A Dm A Dm F B \flat A

S Sax.
A Sax.
Vln.
Vc.

B
9 Gm Dm C Dm Gm Dm E A

S Sax.
A Sax.
Vln.
Vc.

13 Gm F A Dm F A Dm

S Sax.
A Sax.
Vln.
Vc.

Mazel Tov (Good Fortune)

1 **A** ♩=140 Dm Am

9 Dm Gm A⁷ Dm

17 **B** Dm Gm Dm A⁷ Dm

25 Dm A⁷ Dm 1. 2.

34 **C** F Cm C⁷

42 F Gm A⁷ Dm 1. 2.

S Sax. Vln. Vc.

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

51 $\text{♩} = 80$ **A** Dm C⁷ F C⁷

S Sax.

9 F C⁷ F A⁷ Dm C⁷ F A⁷ 3 3 1. Dm A⁷ 2. Dm

S Sax.

19 **B** Dm Gm A⁷ Dm C⁷

S Sax.

27 F D⁷ Gm A⁷ Dm 1. A⁷ Dm A⁷ 2. Gm A⁷ Dm A⁷

S Sax.

38 **C** $\text{♩} = 120$ Dm A⁷ Dm A⁷ Dm A⁷ Dm

S Sax.

46 D F Gm Dm A⁷ 3 3 Dm

S Sax.

54 Dm A⁷ Dm A⁷ Dm A⁷ Dm

S Sax.

62 D F Gm Dm A⁷ 3 3 Dm

S Sax.

Lebedikh un Freylakh (Lively & Joyful)

Slow & free

A ♩=150
Dm

69

S Sax. Vln. Vc.

Detailed description: This system contains measures 69 through 78. The Saxophone part begins with a melodic line in measure 69, marked with a first ending bracket and a repeat sign. The Violin and Violoncello parts provide accompaniment with rhythmic patterns. Chord changes are indicated above the staffs.

79

S Sax. Vln. Vc.

A Dm

Detailed description: This system contains measures 79 through 86. The Saxophone part continues the melodic line. The Violin and Violoncello parts continue their accompaniment. Chord changes for A and Dm are indicated above the Saxophone staff.

87

S Sax. Vln. Vc.

Am Dm Am A

Detailed description: This system contains measures 87 through 94. The Saxophone part features a more active melodic line. The Violin and Violoncello parts continue their accompaniment. Chord changes for Am, Dm, Am, and A are indicated above the Saxophone staff.

95

S Sax. Vln. Vc.

Dm A Dm Fine D

Detailed description: This system contains measures 95 through 100, ending with a double bar line. The Saxophone part concludes with a final melodic phrase. The Violin and Violoncello parts conclude their accompaniment. Chord changes for Dm, A, Dm, and D are indicated above the Saxophone staff. The word 'Fine' is written above the final measure.

103 **B** G

S Sax. 


A Sax. 

Vln. 

Vc. 

111 Gm D A D A D A ^{1.} D ^{2.} D A **D.S. al Fine**

S Sax. 

A Sax. 

Vln. 

Vc. 

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