

# COUNT ME IN

## Music and Lyrics

Voice

### Count Me In!

Words and Music TIM REDMOND

**Gentle groove** ♩=82  
2

Cmaj7 F/C Cmaj7 Dm7/C F(sus2)  
5, 4, 3, 2, 1. The

5 Cmaj7 F/C Cmaj7 Dm7/C F(sus2)  
fin - gers of your right hand and your thumb. That's

7 Dm(sus4) Dm7 G(sus4) Dm7(sus4) Dm7 Dm9/G Dm7/G  
all you need and then the song is done: Just 5, 4, 3, 2,

10 C Cmaj7 F/C C Dm7/C F  
1. Pat-terns on the page and in your mind.

13 Cmaj7 F/C C Dm7/C F  
Let the num - bers flow and soon you'll find

15 Dm(sus4) Dm7 Dm9 Dm7 G(sus4)  
Maths and mus - ic sing when they're com - bined.

17 Dm(sus4) Dm7 Dm9 G9 C F C F  
Lis - ten to the notes as they un - wind. Take a

20 Am Bb Am D7  
seat be - hind the keys, your fin - gers find the notes with ease. Ex -

22 F/C G/D F<sup>6</sup> D<sup>7</sup>/F<sup>#</sup> Fm<sup>6</sup>/A<sup>b</sup>

press your - self just as you please. End - less pos - si - bi - li - ties...

24 G<sup>9</sup>(sus4) Cmaj7 F/C C Dm<sup>7</sup>/C F

Mu - sic's some-thing all of us can do.

27 Cmaj7 F/C C Dm<sup>7</sup>/C F

Think of Grieg and Price and Schu - mann too. They

29 Dm(sus4) Dm<sup>7</sup> Dm<sup>9</sup> Dm<sup>7</sup> G(sus4)

start - ed young and soon their tal - ent grew: no

31 Dm(sus4) Dm<sup>7</sup> Dm<sup>9</sup> G<sup>7</sup> C F C F

reas-on why the next one can't be you.

34 **Double tempo** (♩=82) C A<sup>b</sup>7 G<sup>7</sup>

You've got to add it up, — you've got to take a - way. Div - ide the

37 C A<sup>b</sup>7 G<sup>7</sup> C

time you've got — be - tween your work and play. You've got to do your sums and

40 A<sup>b</sup>7 G<sup>7</sup> C A<sup>b</sup>7 G<sup>7</sup>

prac - tise your scales. Take a risk and try: ne - vermind if it fails. Cos the

43 C A $\flat$ 7 G7 C  
 more you do\_\_ the bet-ter you get,\_\_ so don't give up\_\_ and

46 A $\flat$ 7 G7 C A $\flat$ 7 G7  
 don't for - get\_\_ that mus-ic and maths, when you look with-in, have a

49 C A $\flat$ 7 G7 C C/G D $\flat$ /G Dm7/G G7  
*shout!*  
 lot in com-mon, so COUNT ME IN! 5, 4, 3, 2,

**Tempo primo** (♩=82)  
 53 C F C F C F/C C Dm/C F/C  
 WONDERFUL! 5, 4, 3, 2, 1. The

57 C E/G# Am D7  
 fin - gers of your right\_ hand and your thumb. That's

59 C/E F F# $\circ$ 7 D7/A D7  
 all you need and then\_ the song is done: Just

61 C/G F/G C/G Dm/G Cmaj7 F Cmaj7 F C  
 (silence) (quietly)  
 5 and 4 and 3 and 2 and 1.



# GREIG'S PIANO CONCERTO

## Miss Dariescu: Music and Lyrics

Voice

### Grieg's Piano Concerto *Miss Dariescu*

Music EDVARD GRIEG  
Words TIM REDMOND

#### FIRST THEME

Miss Da - ri-es - cu, we know that this piece needs loads of mu-si-cians, but we'll  
sing for you in Leeds! Hope she'll say it's O K  
cos we des-p'rate-ly want to hear her play the... Hope she'll say  
it's O K cos we des-p'rate-ly want to hear her play the Grieg!

#### SECOND THEME (1st time)

This me-lo-dy sounds so ve-ry mel-low Quite high to sing, bet-ter on the cel-lo.

#### FANFARE THEME

Time\_\_ for a change\_ so the rhy-thm is build-ing; the mus-ic's ex-tend-ing its  
range Blind\_\_ to the dan - ger! Ex -  
ci-tig, en-ti-cig, the har-mon-y's sound-ing quite strange.



**RETURN TO FIRST THEME**



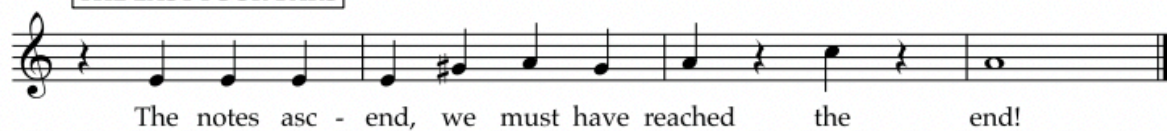
**SECOND THEME (2nd time)**



**INTO THE CADENZA**



**THE LAST FOUR BARS**





# THIS NOTE CAN B

## Music and Lyrics

### This note can B

Words and Music TIM REDMOND

Freely

Voice

Piano

colla voce

4

7

This note to me with-out a har-mo-ny would seem to be a tot-al mys-te-ry. Could we pos-si-bly have a chord or three? So that grad-ual-ly We have some cla-ri-ty.

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10

Mu-sical-ly, My ster-i-ous-ly Math'-ma-tical-ly, Mischievous - ly...

14 Up tempo swing (♩=112)

This note can be a-ny-thing it wants to be with some

17

har-mo-ny for com-pa-ny. This note, you see, just wants to



20

find its key And, through Py-tha-go-re-an the-o-ry, know its id - en-ti-ty. Like

This system contains measures 20, 21, and 22. The vocal line (treble clef) features a melody with eighth and quarter notes, including a triplet in measure 21. The piano accompaniment (grand staff) consists of a steady eighth-note bass line and a right-hand part with chords and eighth-note patterns.

23

you and me it wants to play, you see, with its friends, and be, in per-fect

This system contains measures 23, 24, and 25. The vocal line continues the melody from the previous system. The piano accompaniment maintains the same rhythmic structure with eighth-note patterns in both hands.

26

har - mo - ny. Like you and me it wants to

This system contains measures 26, 27, and 28. The vocal line concludes the phrase with a half note in measure 28. The piano accompaniment continues with eighth-note figures.

play, you see, with its friends, and be, in per-fect har-mo-ny!