

# Six Months In A Leaky Boat

SATB SCORE

Words and Music by TIM FINN, NEIL FINN,  
EDDIE RAYNER, NIGEL GRIGGS  
and NOEL CROMBIE  
Arranged by BRENT STEWART

Free time - sea soundscape ad lib.

Soprano

Alto

Tenor

Bass

Wind noises. Consider [ʋ] with pouty lips to help create noise and partial whistle due to resistance. Cup hands like a mega phone around mouth.

"shhh"

Quickly rubbing hands up and down sleeve + wind noises

Quickly rubbing hands up and down sleeve + wind noises

11

S.

A.

T.

B.

Pno.

Quickly rubbing hands up and down sleeve

"shhh"

Quickly rubbing hands up and down sleeve

"shhh"

"shhh"

"shhh"

**A**  $\text{♩} = 70$  *mf*

Doo doo doo doo doo doo doo. (or "loo") etc

Doo doo doo doo doo doo doo. (or "loo") etc

*p* *ominous*

16

S.

A.

T. *mf*  
8  
Doo doo doo doo doo doo doo "shhh" \_\_\_\_\_

B. *mf*  
Doo doo doo doo doo doo doo



21

S.

A.

T. 8  
Doo doo doo doo (or "loo") etc

B. Doo doo doo doo (or "loo") etc

24

S.

A.

T.

B.

Measures 24-27 of a vocal score. The Soprano part begins with a rest followed by a quarter note G4, then eighth notes A4, B4, C5, and a quarter note D5. The Alto part has eighth notes G4, A4, B4, C5, and a quarter note D5. The Tenor part has a quarter note G3, eighth notes A3, B3, C4, and a quarter note D4. The Bass part has eighth notes G2, A2, B2, C3, and a quarter note D3. The key signature has one flat (Bb) and the time signature is 4/4.



28

Choir

unis.

unis.

Pno.

**B** ♩ = 124

*f*

Measures 28-33 of a choir and piano score. The choir parts for Soprano and Bass are marked 'unis.' and contain the same melodic line as measures 24-27. The piano accompaniment is marked 'f' and consists of a steady eighth-note accompaniment in the right hand and a similar accompaniment in the left hand. A tempo marking 'B ♩ = 124' is present. The key signature has one flat (Bb) and the time signature is 4/4.



34

Pno.

Measures 34-37 of a piano score. The piano part features a continuous eighth-note accompaniment in both hands. At measure 35, the key signature changes to two sharps (D major). The time signature is 4/4.

36 *f* unis. C

Choir

Nō ta-ku o - hi - nga Ko ta-ku hi-

*f* unis.

Nō ta-ku o - hi - nga Ko ta-ku hi-

Pno.

40 D

Choir

a - hi-a He wha-ka-te - re I ta-ku wa - ka Hu-ri tai-a-

a - hi-a He wha-ka-te - re I ta-ku wa - ka Hu-ri tai-a-

46

Choir

whio te ao I ngā nga-ru tū - ā - te-a Wae-wae kai mo-a - na

whio te ao I ngā nga-ru tū - ā - te-a Wae-wae kai mo-a - na

51 E

Choir

Ki tua o te ri - pa Ka\_ ma - ha - ra - ti - a\_ koe I\_ te

Ki tua o te ri - pa Ka\_ ma - ha - ra - ti - a\_ koe I\_ te

56

Choir

hi - ko\_ o te ui - ra Te\_ ka - na - pu, whi - ta - whi - ta Ki\_ te

hi - ko\_ o te\_ ui - ra Te\_ ka - na - pu, whi - ta - whi - ta Ki\_ te

60 F

Choir

ra - ngi\_ i\_ ru - nga O - no ma - ra - ma i ta - ku wa - ka\_ Me

ra - ngi\_ i\_ ru - nga O - no ma - ra - ma i ta - ku wa - ka\_ Me

64

Choir

\_ he ta - ke - re - hāi - a\_ [v] A - o - te - a -

\_ he ta - ke - re - hāi - a\_ [v] A - o - te - a -

70 **G**

Choir

ro - a Whe-nu-a tau - ri - ku - ra\_ No-ho mo-ho - ao

ro - a Whe-nu-a tau - ri - ku - ra\_ No-ho mo-ho - ao

75 **H**

Choir

I te pi-to o te\_ ao\_ Ha-ra-mai i ta-whi - ti\_ rā\_ Wai-ru-a\_

I te pi-to o te\_ ao\_ Ha-ra-mai i ta-whi - ti\_ rā\_ Wai-ru-a\_

80

Choir

o te toa Kei ro-to i a-hau E re-re nei i ngā\_ hau\_ Ki - a

o te toa Kei ro-to i a-hau E re-re nei i ngā\_ hau\_ Ki - a

86 **I**

Choir

ka-ha\_ e hoa\_ mā Kau-pa - re-tia\_ ngā ha - ra Kia\_ kō - re-ro - hi - a\_

ka-ha\_ e hoa\_ mā Kau-pa - re-tia\_ ngā ha - ra Kia\_ kō - re-ro - hi - a\_

91 J

Choir

— rā Ngā pa - ki - wai - ta - ra O-no ma - ra-ma i ta-ku wa - ka.

— rā Ngā pa - ki - wai - ta - ra O-no ma - ra-ma i ta-ku wa - ka.



95

Choir

— Me he ta-ke-re-hāi-a [v]

— Me he ta-ke-re-hāi-a [v]



101 K

Choir

Doo doo doo doo doo doo doo sim.

Doo doo doo doo

Doo doo doo doo

Doo doo doo doo doo



106

Choir

111

Choir

Pno.

(clap) (clap) (click)

(click) (clap) (clap)

unis.

(thigh) (thigh)

L



115

Choir

Pno.

(clap) (click) sim.

(click) (clap) (clap)

(clap) (clap) (thigh) (thigh)



118

Choir

Pno.

Bm



121

Choir

Pno.

D



124

Choir

Pno.

Bm



127

Choir

Pno.

Ki - a

Ki - a

130 **M**

Choir

tū - pa-to\_\_\_ rā Kei\_ hi - nga i te\_\_\_ a - ro - ha A - ra - hi - na\_\_\_ mai rā\_

tū - pa-to\_\_\_ rā Kei\_ hi - nga i te\_\_\_ a - ro - ha A - ra - hi - na\_\_\_ mai rā\_

135 **N**

Choir

\_\_\_ E\_\_\_ Tā - whi - ri - mā - te - a O - no ma - ra - ma i ta - ku wa - ka\_

\_\_\_ E\_\_\_ Tā - whi - ri - mā - te - a O - no ma - ra - ma i ta - ku wa - ka\_

139

Choir

\_\_\_ Me\_\_\_ he ta - ke - re - hāi - a\_\_\_ [v]\_\_\_

\_\_\_ Me\_\_\_ he ta - ke - re - hāi - a\_\_\_ [v]\_\_\_

144 **O** *unis. mp* **Meno mosso**

Choir

Doo doo doo doo doo doo doo (or "loo") etc

Doo doo doo doo doo doo doo (or "loo") etc

150

Choir



Loop. Build voice part by part.  
 Gradually build dynamics..  
 Band should improvise and continue to build intensity.  
 Do not fade out - continually loop and finish at the close of the fourth bar.

155

**P** 8 (optional)

9 (optional)

5 (optional)

7 (optional)

6 (optional)

1 (everyone sings until their respective part)

3

4

2

Choir