

ARRANGED BY ADAM & MATT PODD

YONDER COME DAY

Georgia Sea Islands Spiritual

For Choir with Bass & Percussion



PODD BROTHERS MUSIC

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NOTES FROM THE PODD BROTHERS

As composers and arrangers, we bring a depth of experience, including a range of genres and influences to our work. We recognize our positions as white creators who incorporate source material and traditions from music rooted in Black culture and experience (including gospel, jazz, spirituals, and folk among others). It is our hope that our time spent studying, performing, and collaborating with the masters in these fields is reflected in the care, respect, and enthusiasm with which we present our arrangements of this material to others.

In an effort to help sustain and support these, and other important Black forms of musical expression, we donate an industry-standard “royalty” rate for any public domain music we have arranged which is attributed to non-white sources. This royalty will go to various non-profit organizations which support Black musical arts and artists - especially in those traditions from which we have been most heavily influenced. Find more information about this on our website at poddbrothers.com/giving

YONDER COME DAY is based on a traditional spiritual from the Georgia Sea Islands. This arrangement invites the ensemble to get into a steady and energetic groove, in collaboration with the bass, percussion, and the singers’ own body percussion.

A fully produced accompaniment track is available for purchase, and separate instrumental parts for bass and percussion are available for free at poddbrothers.com/yonder

Performance Notes

We invite you to treat the call-and-response section with creative flexibility and interpretation. The “call” could be a soloist, or group, or half the choir, with everyone else singing the “response.” If the “call” is treated as a solo, singers comfortable in the style could be encouraged to improvise instead of singing the written material, ensuring that their contributions remain accessible to the rest of the ensemble to echo. As you experiment with this, you may feel free to expand the form here and continue for longer than the arrangement indicates. Depending on your approach, “day, day, it’s a brand new day” may also be treated as a solo, and a signal to the rest of the choir that the call-and-response is over, with all singers joining in on “and the sun is a-risin’ in my soul.”

You may opt to treat this as an a cappella piece with your SATB, SAB, SSA, and TTB/TTBB ensembles.

We strongly encourage you to keep in some element of percussion, which could be a combination of the written percussion parts and the body percussion, or the body percussion alone.

It is so important to this arrangement to connect to the groove as an ensemble, which will really settle in once fully embodied by the singers. The sooner you can put the music down, the better!

ADAM & MATT PODD are Vermont-bred, Brooklyn-based music directors, pianists, composers and arrangers. As experienced improvisers who were classically trained, their creative work expertly blends a wide array of musical influences. Their catalog draws heavily from music beyond the classical canon, especially informed and influenced by gospel, pop, R&B, folk, and jazz. Adam and Matt have both been making and directing music in bands, theaters, and churches since their early teenage years in New England and continue to do so in a wide variety of artistic projects throughout New York City and beyond. Collectively, they’ve worked with some of the top artists and organizations in their field including The Boston Pops, The National Symphony Orchestra, The New York Pops, Barbra Streisand, Renee Fleming, Andre de Shields, Eva Noblezada, Darlene Love, Jason Mraz, Idina Menzel, Ingrid Michaelson, Macy’s Entertainment and The Young People’s Chorus of New York City in such venues as Carnegie Hall, The Kennedy Center, The Apollo Theater, Jazz at Lincoln Center, Broadway theaters, and others.

PODD BROTHERS MUSIC

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YONDER COME DAY

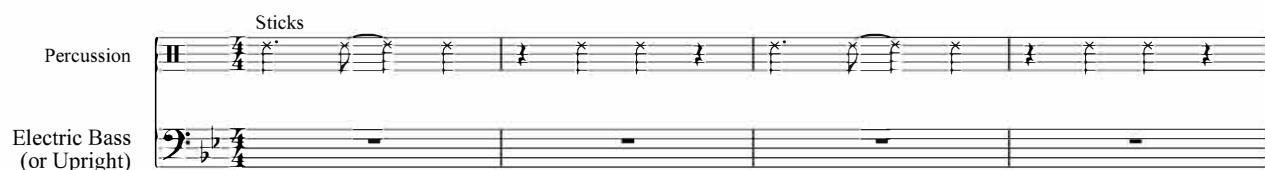
for Choir with Bass & Percussion
Optional A Cappella

Traditional
Georgia Sea Islands Spiritual
arr. Adam & Matt Podd

Steady Groove (Swing ♩s) ♩ = c.166

Percussion *Sticks*

Electric Bass (or Upright)



5 BARITONE

Yon-der come day _____ Yon-der come day _____

Perc.

Bass



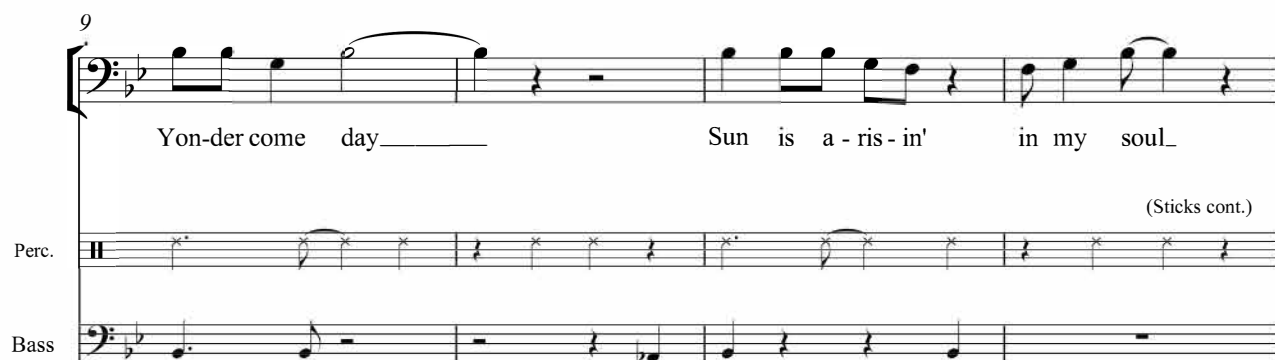
9

Yon-der come day _____ Sun is a - ris - in' in my soul_

(Sticks cont.)

Perc.

Bass



13

ALTO only

Yon-der come day Yon-der come day

Perc. add Body Perc.
stomp snap

Bass

Detailed description: This block contains the musical notation for measures 13 through 16. The Alto part (treble clef) has lyrics 'Yon-der come day' repeated. The Bass part (bass clef) provides a harmonic accompaniment. The Percussion part (bass clef) includes 'add Body Perc.' with 'stomp' and 'snap' markings. The key signature has two flats (B-flat and E-flat).

17

Yon-der come day Sun is a - ris - in' in my soul

Perc. (Body perc. cont.)

Bass

Detailed description: This block contains the musical notation for measures 17 through 20. The Alto part continues with 'Yon-der come day' and then 'Sun is a - ris - in' in my soul'. The Bass part continues its accompaniment. The Percussion part continues with '(Body perc. cont.)'. The key signature remains two flats.

21

SOPRANO & ALTO

Yon-der come day Yon-der come day

Perc. add Shaker
Congas

Bass

Detailed description: This block contains the musical notation for measures 21 through 24. The Soprano and Alto parts (treble clef) have lyrics 'Yon-der come day' repeated. The Bass part (bass clef) continues its accompaniment. The Percussion part (bass clef) includes 'add Shaker' and 'Congas' markings. The key signature remains two flats.

25

Yon-der come day Sun is a - ris - in' in my soul

Perc. (Shaker & Congas cont.)

Bass

29

Yon-der come day Yon-der come day Yon-der come day, day is a-break-in' Yon-der come day Oh my soul!

Bass

33

Yon-der come day Sun is a - ris - in' in my soul Yon-der come day, day is a-break-in' Sun is a - ris - in' in my soul

Bass

37

(Alto optional)

Sun is a - ris - in' in my soul _____ It's a brand_

Sun is a - ris - in' in my soul _____ It's a brand

All percussion out

Sticks & Body Percussion in (cont.)

Bass

41

SOPRANO

ALTO

Sun_ is a - ris - in' Day_ is a - break - in'

new day Brand_ new day Day_ is a - break - in'

new day Brand_ new day

Bass

45

and the sun is a - ris - in' in my soul _____

it's a brand new day, and the sun is a - ris - in' in my soul _____

Day, day, it's a brand new day, sun is a - ris - in' in my soul _____

Bass

49

Oh the sun is a - ris - in' in my soul!_

Oh the sun is a - ris - in' in my soul!_

Oh the sun is a - ris - in' in my soul!_

Percussion out

Bass

53

Yon-der come day Yon-der come, oh my soul!

Yon-der come day, day is a-break-in' Yon-der come day Oh my soul!_

All percussion in (cont.)

Bass

57

Yon-der come day Sun is a - ris - in' in my soul_

Yon-der come day, day is a-break-in' Sun is a - ris - in' in my soul_

Bass

61

Yon-der come day Yon-der come, oh my soul!_

Yon - der_ come day Yon - der_ come day_

Yon-der come day, day_ is a-break-in'_ Yon-der come day Oh my soul!_

Bass

65

Yon-der come day Sun is a-ris-in' in my soul_

Yon - der_ come day Sun is a-ris-in' in my soul_

Yon-der come day, day_ is a-break-in'_ Sun is a-ris-in' in my soul_

Bass

69

Sun is a-ris-in' in my soul_ (Alto optional)

Sun is a-ris-in' in my soul_ It's a brand

Sun is a-ris-in' in my soul_ It's a brand

Percussion out Sticks & Body Percussion in (cont.)

Bass

73

Sun_ is a-ris-in' Day_ is a-break-in'

new day Brand_ new day Day_ is a-break-in'

new day Brand_ new day

Bass

77

and the sun is a-ris-in' in my soul

it's a brand new day, and the sun is a-ris-in' in my soul

Day, day, it's a brand new day, sun is a-ris-in' in my soul

Bass

81

(Call)

Oh the sun_ is a-ris-in' in my soul!_ Yon-

Oh the sun_ is a-ris-in' in my soul!_ Yon-

Oh the sun_ is a-ris-in' in my soul!_ Yon-

Percussion out

Bass

Body Perc. in

85 CALL* RESPONSE*



- der come day and the day is a-break-in' (Yon - der come day and the day is a-break-in')

89 CALL RESPONSE



Sun is a ri - sin' in my soul (Sun is a ri - sin')

92 CALL RESPONSE CALL



in my soul Yon - der come day! (Yon - der come day!) Day

95 RESPONSE CALL RESPONSE



is a-break-in' (Day is a-break-in') Yon - der come day! (Yon-

98 CALL RESPONSE



- der come day!) Sing oh my soul (Sing oh my soul)

*Call can be sung by a soloist, or group. Response should be sung by everyone else.
See performance notes for more details.

101 SOPRANO (Tutti)

Day, day, it's a brand new day, and the sun is a - ris - in' in my soul!_

ALTO (Tutti)

Day, day, it's a brand new day, and the sun is a - ris - in' in my soul!_

BARITONE (Tutti)

Day, day, it's a brand new day, and the sun is a - ris - in' in my soul!_

(Body perc.) Percussion out Bass slide

Bass

105

Yon-der come day Yon-der come, oh my soul!

Yon - der_ come day Yon - der_ come day_

Yon-der come day, day_ is a-break-in'_ Yon-der come day Oh my soul!_

All percussion in (cont.)

Bass

109

Yon-der come day Sun is a-ris-in' in my soul_

Yon - der__ come day Sun is a-ris-in' in my soul_

Yon-der come day, day__ is a-break-in'__ Sun is a-ris-in' in my soul_

Bass

113

Yon-der come day Yon-der come, oh my soul!

Yon - der__ come day Yon - der__ come day__

Yon-der come day, day__ is a-break-in'__ Yon-der come day Oh my soul!_

Sticks & Body Percussion in

Bass

117

molto rit.

Yon-der come day Sun is a-ris-in' in my soul!_

Yon - der__ come day Sun is a-ris-in' in my soul!_

Yon-der come day, day__ is a-break-in'__ Sun is a-ris-in' in my soul!_

Bass

Bonse Aba

Victor C. Johnson

Three-part
Mixed
Edition

Also available:
Two-part (15/2654H)



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About this piece

In July 2009, along with a group of students and teachers from the Ft. Worth Academy of Fine Arts, I had the tremendous opportunity to teach at a fine arts camp for a group of students from the Tache Home and Balm of Gilead Home in Lusaka, Zambia, Africa. One of the songs of welcome the students sang to us was *Bonse Aba*. This is a festive, celebratory song, which loosely translated means, “All who sing with [the] spirit have a right to be called the children of God.” It soon became one of our favorite opening songs for the duration of our time in Africa.

This song has a number of different uses: as a processional, concert opener or closer, or as a part of a multicultural set. The drum accompaniment which is included can be played “as is,” or you may add other native African instruments and rhythmic ideas to enhance the performance. Clapping and side-to-side swaying may also be added; however, it is important to keep the movements tasteful, in view of the sacred nature of the text.

This arrangement is dedicated to the students and teachers of the Tache Home and Balm of Gilead Home, Lusaka, Zambia, and to the 2009 TEAM ZAMBIA! from Ft. Worth Academy of Fine Arts.

—Victor C. Johnson

Pronunciation Guide

Bonse <i>bohn-se</i>	aba <i>ah-bah</i>	mu <i>moo</i>	pokelela <i>poh-keh-leh-la</i>	
Ba <i>bah</i>	lipele <i>lee-peh-leh</i>	maka <i>mah-kah</i>	akuba <i>ah-koo-bah</i>	bana <i>bah-nah</i>
Kuba <i>koo-bah</i>	bana <i>bah-nah</i>	bakwa <i>bah-kwa</i>	lesa <i>leh-sah</i>	
Muyayaya <i>Moo-yah-yah-yah</i>	bakwa <i>bah-kwa</i>	lesa <i>leh-sah</i>		

Bonse Aba

3

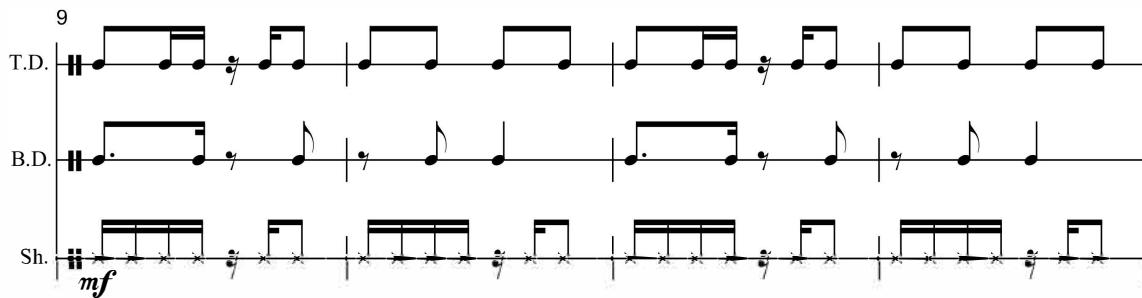
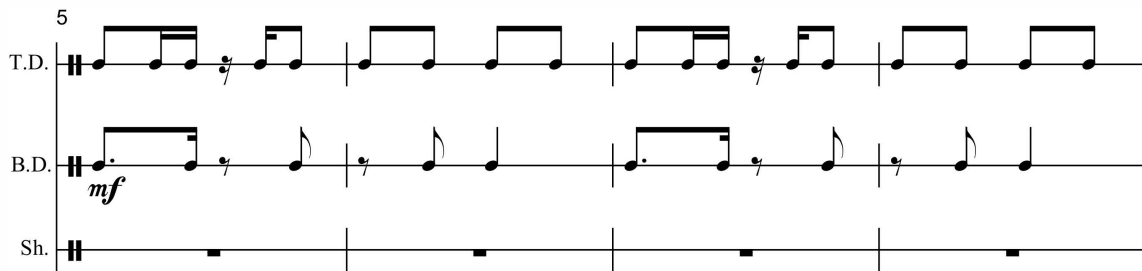
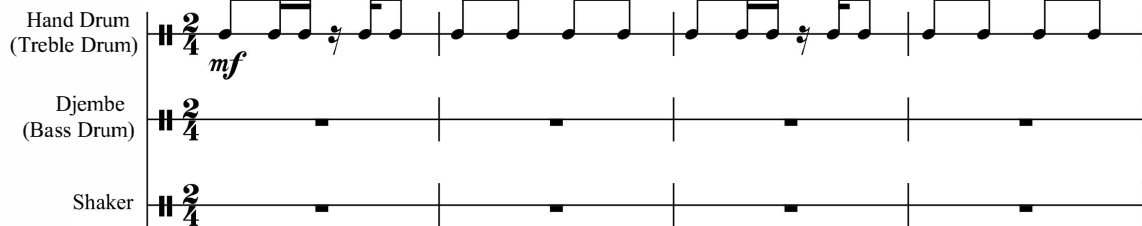
Three-part Mixed Chorus* with optional Percussion**

Traditional

Traditional Zambian Folk Song
Arranged by Victor C. Johnson



① Rhythmically, with energy ♩ = ca. 96



Duration: approx. 1:45

*Also available: Two-part (15/2654H); Performance/Accompaniment CD (99/2618H).

**Percussion parts are available as a free download. Visit www.lorenz.com and search "15/2689H".

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15/2689H-3

LT

13

I

II

III

f

Bon - se a - ba! mu po - ke-le-la Ba li - pe - le ma - ka a -

T.D.

B.D.

Sh.

16

I

II

III

f

Bon - se a - ba! mu po - ke-le-la Ba li -

f

Bon - se a - ba! mu po - ke-le-la Ba li -

ku - ba ba - na—

T.D.

B.D.

Sh.

19

I pe - le ma - ka a - ku - ba ba - na

II pe - le ma - ka a - ku - ba ba - na

III Bon - se a - ba! mu

T.D.

B.D.

Sh.

22

I

II

III po - ke - le - la Ba li - pe - le ma - ka a - ku - ba ba - na—

T.D.

B.D.

Sh.

25 2

I Bon - se a - ba! mu po - ke-le-la Ba li - pe - le ma - ka a -

II Bon - se a - ba! mu po - ke-le-la Ba li - pe - le ma - ka a -

III

T.D.

B.D.

Sh.

28 *mf*

I ku - ba ba - na Ku - ba ba - na_____

II *mf*
ku - ba ba - na Ku - ba ba - na_____

III *mf*
Ku - ba ba - na_____

T.D. *mp*

B.D. *mp*

Sh. *mp*

31

I ku - ba ba - na ba - kwa le - sa Ku - ba ba - na

II ba - kwa le - sa

III ba - kwa le - sa

T.D.

B.D.

Sh.

34

I ku - ba ba - na ba - kwa le - sa

II Ku - ba ba - na ba - kwa le - sa

III Ku - ba ba - na ba - kwa le - sa

T.D.

B.D.

Sh.

37

f

I Ku - ba ba - na ku - ba ba - na

f

II Ku - ba ba - na ku - ba ba - na

f

III Ku - ba ba - na ku - ba ba - na ku - ba ba - na

T.D.

f

B.D.

f

Sh.

f

40

I ba - kwa le - sa Ku - ba ba - na

II ba - kwa le - sa Ku - ba ba - na

III ba - kwa le - sa Ku - ba ba - na ku - ba ba - na

T.D.

B.D.

Sh.

43 3

I ku - ba ba - na ba - kwa le - sa Bon - se a - ba! mu

II ku - ba ba - na ba - kwa le - sa

III ku - ba ba - na ba - kwa le - sa

T.D. *mf*

B.D. *mf*

Sh. *mf*

46

I po - ke - le - la Ba li - pe - le ma - ka a - ku - ba ba - na—

II

III

T.D.

B.D.

Sh.

49

I

II *mf*

III *mf*

T.D.

B.D.

Sh.

Bon - se a - ba! mu po - ke-le-la Ba li - pe - le ma - ka a -

Bon - se a - ba! mu po - ke-le-la Ba li - pe - le ma - ka a -

52

I

II

III

T.D.

B.D.

Sh.

Bon - se a - ba! mu po - ke-le-la Ba li -

ku - ba ba - na

ku - ba ba - na

55

I pe - le ma - ka a - ku - ba ba - na

II Bon - se a - ba! mu

III Bon - se a - ba! mu

T.D.

B.D.

Sh.

58

4

I

II po - ke - le - la Ba li - pe - le ma - ka a - ku - ba ba - na

III po - ke - le - la Ba li - pe - le ma - ka a - ku - ba ba - na

T.D.

B.D.

Sh.

61

I Mu - ya - ya - ya—

II Mu - ya - ya - ya— mu - ya - ya - ya

III Mu - ya - ya - ya—

T.D.

B.D.

Sh.

64

I ba - kwa le - sa Mu - ya - ya - ya—

II ba - kwa le - sa Mu - ya - ya - ya—

III ba - kwa le - sa Mu - ya - ya - ya—

T.D.

B.D.

Sh.

67

I
ba - kwa le - sa

II
mu - ya - ya - ya ba - kwa le - sa

III
ba - kwa le - sa Mu - ya - ya - ya

T.D.

B.D.

Sh.

70

I
Mu - ya - ya - ya mu - ya - ya - ya ba - kwa le - sa

II
Mu - ya - ya - ya mu - ya - ya - ya ba - kwa le - sa

III
mu - ya - ya - ya mu - ya - ya - ya ba - kwa le - sa

T.D.

B.D.

Sh.

73

I *f* Mu - ya - ya - ya mu - ya - ya - ya mu - ya - ya - ya

II *f* Mu - ya - ya - ya mu - ya - ya - ya mu - ya - ya - ya

III *f* Mu - ya - ya - ya mu - ya - ya - ya

T.D. *f*

B.D. *f*

Sh. *f*

76

I , *ff* ba - kwa le - sa Mu - ya - ya - ya mu - ya - ya - ya

II , *ff* ba - kwa le - sa Mu - ya - ya - ya mu - ya - ya - ya

III , *ff* ba - kwa le - sa Mu - ya - ya - ya mu - ya - ya - ya

T.D.

B.D.

Sh.

79

subito p

I mu - ya - ya - ya ba - kwa le - sa Bon - se a - ba!

II mu - ya - ya - ya ba - kwa le - sa Bon - se a - ba!

III mu - ya - ya - ya ba - kwa le - sa Bon - se a - ba!

T.D. *subito p*

B.D. *subito p*

Sh. *subito p*

82

div. ff

I Bon - se — a - ba!

II Bon - se — a - ba!

III Bon - se — a - ba!

T.D. *f*

B.D. *f*

Sh. *f*



Compositions by Victor C. Johnson

<u>Title</u>	<u>SATB</u>	<u>TTB</u>	<u>SSA</u>	<u>3-pt Mixed</u>	<u>Two-part</u>
African Noel		15/1244H	15/1560H	15/1240H	15/2179H
Boats Sail on the Rivers			15/2033H		
Deo Dicamus Gratias	15/1773H	15/2127H	15/2126H	15/1782H	15/2163H
Duérmete, Niño	15/2242H		15/2243H	15/2256H	15/2264H
A Joyful Noel	15/1771H		15/1772H	15/1781H	15/1859H
Kang Ding Flower Song					15/1827H
Keep Your Lamps		15/2238H	15/2237H	15/2253H	
Lovers Love the Spring*	15/1214H				
Mary Had a Baby		15/1377H			
Music, When Soft Voices Die			15/2213H		
My Heart's in the Highlands		15/2039H			
Poor Wayfaring Stranger		15/1449H			
Processional Alleluia		15/2246H			
Sanctus	15/2241H			15/2255H	
Set Me as a Seal			15/1664H		
Song of Freedom	15/2235H			15/2254H	
Sourwood Mountain					15/2064H
Think on Me		15/1766H	15/1847H		
Waters Ripple and Flow			15/1451H		
We are the Music Makers	15/1562H				

* Title available in archive edition

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To Beverly and David Baar on their Wedding Day
Commissioned by the Board of Directors of the Community Choral Arts Club Children's Choir,
Palos Park, Illinois

Everlasting Melody

For 3-Part Mixed* and Piano

Performance Time: Approx. 4:00

With energy and drive (♩ = 144)

Words and Music by
ROLLO A. DILWORTH

Am G/B C

E7/D Am

G/B C(add9)

E7(9)/D

Piano



Am

G/B

C/D

G

C/G

G

N.C.

C/D



9 1st time - Opt. solo
2nd time - All

Part I
Unis. *mf*



Part II My heart sings a mel - o - dy, — an ev - er - last - ing mel -

Part III *mf*



G(add9)

C6/G

Cm6/G

G(add9)



*Available for 3-Part Mixed and 2-Part
ShowTrax CD also available

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DO NOT
PHOTOCOPY



- o - dy, a tune of love, a song — of peace, — an

Dm7 G7(5)/Db Cmaj7 G²/B

an - them that sets — me free. —

A7 G/B C#dim D A7/E Fdim D7/F# G7(5)/Db

17

poco a poco cresc.

Just when I think there's no song — to sing, — I

poco a poco cresc.

Cmaj7 D/C

poco a poco cresc.

17

hear a mel - o - dy that is ev - er - last - ing. Ev - er - last -

f

f

G²/B E⁷(9) Am G/B Am/C E⁷(9) Am G/B Am/D

19

- ing mel - o - dy!

C/D G(add9) C⁶/G

22

Cm⁶/G G(add9) N.C. C/D

25

28

Part I

mf

Sing — a song — ev-'ry night — and day.
I will for - ev - er sing — my song.

Part II

mf

Ev - er - last - ing mel .

Part III

mf

Ev - er - last - ing mel .

28

mf

G(add9) C⁶/G F/G C/G

- o - dy!

{ A mel - o - dy — that will last — al - ways. —
A mel - o - dy — that lives on — and on. —

- o - dy!

mf

G(add9) C/D G(add9) C⁶/G

36 *mp*

Ev-er-last - ing mel - o - dy! Ah, —

mp

Just when I think there's no song —

mp

Ev-er-last - ing mel - o - dy! Just when I think there's no song —

36

Cm⁶/G *G(add9)* *Cmaj7* *D/C*

mp

34

cresc. *mf*

Ah, — ev - er - last - ing.

cresc. *mf*

— to sing, — I hear a mel-o - dy that is ev - er - last - ing.

cresc. *mf*

— to sing, — I hear a mel-o - dy that is ev - er - last - ing.

G²/B *E7(9)* *Am* *G/B* *Am/C* *E7(9)*

cresc. *mf*

37

f

Ev - er - last - ing — mel - o - dy! —

f

Ev - er - last - ing — mel - o - dy! —

f

Ev - er - last - ing — mel - o - dy! —

Am G/B Am/D C/D G(add9)

40

slight rit.

slight rit.

slight rit.

mf slight rit.

C⁶/G Cm⁶/G G(add9) N.C. F7(5)/C^b

43

47 Slower, *dolce* (♩ = 120)

mp

Ev - er - last - ing mel - o - dy! —

mp div.

Ev - er - last - ing mel - o - dy! —

mp

Ev - er - last - ing mel - o - dy! —

47 Slower, *dolce* (♩ = 120)

B♭ F/A A♭ E♭/G

mp

47

poco a poco cresc. e. accel.

Ev - er - last - ing mel -

poco a poco cresc. e. accel.

Ev - er - last - ing mel -

poco a poco cresc. e. accel.

Ev - er - last - ing mel -

G♭ D♭/F B♭m7 A♭m7

poco a poco cresc. e. accel.

51

o - dy! o - dy! o - dy!

54

Chords: Gb/Bb, Ab7/C, Db, Db/Eb, Eb7, Db/Eb

57 **Tempo I**

mf My heart sings a mel - o - dy, an ev - er-last - ing mel -

mf My heart sings a mel - o - dy,

mf My heart sings a mel -

57 **Tempo I**

Chords: Ab(add9), Db6/Ab, Dbm6/Ab, Ab(add9)

mf

- o - dy, a tune of love, a song of peace, an

a tune of love, a song of peace, an

o - dy, an

Ebm7 Ab7(5)/D Dbmaj7 Ab2/C

60

an - them that sets me free. Just when I think there's no song -

an - them that sets me free. Oh, Just when I think there's no song -

an - them that sets me free. Oh, Just when I think there's no song -

Bb7 Ab/C Ddim Eb Bb7/F F#dim Eb7/G Dbmaj7 Eb/Db

poco a poco cresc.

63

— to sing, — I hear a mel-o - dy that is ev - er - last - ing.

— to sing, — I hear a mel-o - dy that is ev - er - last - ing.

— to sing, — I hear a mel-o - dy that is ev - er - last - ing.

66

Ab²/C F7(9) Bbm Ab/C Bbm/D^b F7(9)

f Ev - er - last - ing — mel - o - dy! —

f div. Ev - er - last - ing — mel - o - dy! —

f Ev - er - last - ing — mel - o - dy! —

69

Bbm Ab/C Bbm/E^b D^b/E^b Ab(add9)

72

Db^6/Ab Dbm^6/Ab $\text{Ab}(\text{add}9)$ N.C. Db/Eb

76 Optional hand claps (through m. 91)

76

Ab^7 Db Ab^7 Db

Part I 80 *sim. claps*

80

mf *repeat as desired**

Ev - er-last-ing mel - o-dy! Ev - er-last-ing mel - o-dy!

Ab^7 Db Ab^7 Db

*If using ShowTrax accompaniment, repeat once (two times total)

EVERLASTING MELODY – 3-Part Mixed

84 *mf* *repeat as desired***

Part I
Ev - er - last - ing mel - o - dy! Ev - er - last - ing mel - o - dy!

Part II
mf
Ev - er - last - ing mel - o - dy! Oh,

Part III

84

88 *mf* *repeat as desired***

Ev - er - last - ing mel - o - dy! Ev - er - last - ing mel - o - dy!

Ev - er - last - ing mel - o - dy! Oh,

mf
Ev - er - last - ing mel - o - dy!

88

**If using ShowTrax accompaniment, repeat once (two times total)

end claps *poco a poco cresc.*



Just when I think there's no song — to sing, — I hear a mel - o - dy that is ev -

poco a poco cresc.



Just when I think there's no song — to sing, — I hear a mel - o - dy that is ev -

poco a poco cresc.



Just when I think there's no song — to sing, — I hear a mel - o - dy that is ev -

Dbmaj^7

Eb/Db

Ab^2/C

$\text{F}^7(9)$

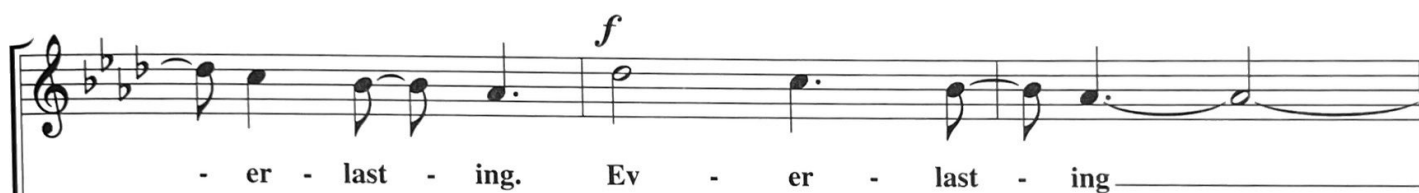
Bbm



poco a poco cresc.



92



- er - last - ing. Ev - er - last - ing —



- er - last - ing. Ev - er - last - ing —



- er - last - ing. Ev - er - last - ing —

Ab/C

Bbm/Db

$\text{F}^7(9)$

Bbm

Ab/C

Bbm/Eb

Db/Eb



f



95

mel - o - dy!

mel - o - dy!

mel - o - dy!

$A\flat(\text{add}9)$ $D\flat^6/A\flat$ $D\flat m^6/A\flat$ $A\flat(\text{add}9)$

98

div.

Mel - o - dy!

Mel - o - dy!

Mel - o - dy!

N.C. $D\flat/E\flat$ $D\flat m^7/E\flat$ $A\flat^7$

102

PERFORMANCE NOTES

This gospel-style interpretation of the hymn, "His Eye Is on the Sparrow," was originally performed and recorded by the Georgia Mass Choir. In an effort to make Kenneth Paden's arrangement accessible for my own ensemble at the time, I lowered the original key by a whole step, eliminated the solo verses, and added a vocal part for bass voices.

All vocal lines and accompaniment should be performed with a rhythmic and percussive bounce. Each vocal part (beginning at the "A" section in meas. 4) should have its own unique quality and timbre. The call and response vocal sequence should culminate in a strong and powerful united statement in meas. 9-11.

The same kind of composition structure exists in the "B" section (meas. 21-38). Meas. 39 marks the beginning of the "Special Chorus." Meas. 43-46 should be sung a total of six times with the following variations:

- First time – tutti
- Second time – soprano part only
- Third time – alto part only
- Fourth time – tenor part only
- Fifth time – bass part only
- Sixth time – tutti (accompaniment optional)

The conductor may certainly create his/her own vocal roadmap for meas. 43-46, if desired.

I hope you enjoy this adaptation of "I Sing Because I'm Happy."

- Rollo Dilworth

To the Temple University Chorale
I Sing Because I'm Happy

For SATB and Piano

Duration: ca. 3:30

Words by
CIVILLA D. MARTIN (1866-1948)

Music by CHARLES H. GABRIEL (1856-1932)

Arranged by KENNETH PADEN

Adapted by ROLLO DILWORTH

With a rhythmic bounce ($\text{♩} = \text{ca. } 112$)

Piano*

mf Drum *ad lib.* throughout

4

**

Soprano

Altos only *mf*

Alto *unis. mf*

Tenor

Bass

I sing be-cause I'm hap - py.

I sing be-cause I'm free.

4

Soprano only *mf*

All

His eye is on the spar - row, and I know

7

*Marked and slightly detached throughout.

Option: Bass guitar may double piano bass (bottom notes) throughout.



He watch-es me.

unis.
I sing be-cause I'm hap -

10

Altos only
I sing be-cause I'm free. —

py.

13

Soprano only
His eye is on the spar - row, and I know He watch-es me. —

All

16

più mf

I sing. — be-cause — I'm hap-

più mf Oh yes, I sing.

più mf

19

py. — I sing. — be-cause — I'm free. —

Oh yes, I sing.

23

f 29

For — His eye — is on —

f

27

the spar - row, — and I know —

30

div.
He watch - es me. I sing. —

33

me. I'm — so hap - py, — yes!

39

I'm — so hap-py, — yes, — I am!

40

I'm — so hap-py, — yes!

I'm — so hap-py, — yes, —

43

Repeat 5 times

47

— I am!

I'm — so hap-py, — yes!

46

I'm — so hap-py, — yes — I am! For — His eye — is on —

49

the spar — row, — and I know —

52

He watch — es — me. —

55

div. *rit. to end* *rit. to end* *rit. to end*

I SING BECAUSE I'M HAPPY — SATB



8 84088 96764 2