

from *Civilization IV*
BABA YETU

for T.T.B. voices and piano
 with optional SoundTrax CD*

Adapted by
DEREK MACHAN

Music by
CHRISTOPHER TIN (BMI)
 Swahili adaptation of "The Lord's Prayer" by
CHRIS KIAGIRI

Freely

mf warmly

Rhythmically (♩ = ca. 92)

pp

TENOR SOLO

Oo. _____

TENOR I
 TENOR II

p

Mm. _____

BARITONE
 BASS

p

Freely

Rhythmically (♩ = ca. 92)

mf

PIANO

The musical score is arranged in four systems. The first system is for Tenor Solo, starting with a 'Freely' instruction and a dynamic of *mf warmly*. The second system is for Tenor I and Tenor II, with a dynamic of *p*. The third system is for Baritone and Bass, also with a dynamic of *p*. The fourth system is for Piano, with a dynamic of *mf*. The score is divided into two main sections: the first section is marked 'Freely' and the second section is marked 'Rhythmically (♩ = ca. 92)'. A large red watermark 'Preview Only' is overlaid diagonally across the score.

* SoundTrax CD available (27828).
 Pronunciation guide on page 16.

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5

ff powerfully

Vocal line for measure 5, starting with a treble clef and a key signature of one sharp (F#). The melody consists of eighth and quarter notes.

Ba - ba ye - tu ye - tu'u - li - ye mbi - ngu - ni ye - tu ye - tu a - mi - na.

Piano accompaniment for measures 5 and 6. The right hand has a sustained chord, and the left hand has a sustained bass note. The piano part is marked with *pp* (pianissimo).

7

Vocal line for measure 7, continuing the melody from the previous measure.

Ba - ba ye - tu ye - tu'u - li ye m - ji - na la - ko e - li - tu - ku - zwe. —

Piano accompaniment for measures 7 and 8. The right hand has a sustained chord, and the left hand has a sustained bass note. The piano part is marked with *Mm.* (mezzo-moderato).

Piano accompaniment for measures 9 and 10. The right hand has a sustained chord, and the left hand has a sustained bass note.

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9

8

f mel.

Ba - ba ye - tu ye - tu'u - li - ye mbi - ngu - ni ye - tu ye - tu a - mi - na.

f

11

8

Ba - ba ye - tu ye - tu'u - li - ye m - ji - na la - ko e - li - tu - ku - zwe.

f

13

mf *fall*

U - tu - pe le - o cha - ku - la che - tu tu - na - cho - hi - ta - ji. U - tu - sa - me - he

mp *cresc.*

Oo.

mp *cresc.*

mp *cresc.*

15

ff

ma - ko - sa ye - tu, hey! _ Ka - ma na - si tu - na - vyo - wa - sa - me - he - wa - li -

f

Oo,

Ah!

f

Oo,

Ah!

f



17 *mf* *fall* *fall*

o - tu - ko - se - a. U - si - tu - ti - e ka - ti - ka ma - ja - ri - bu, la - ki - ni

mp

Oo.

mp

mp

19 *ff* (end solo)

u - tu o - ko - e na - yu - le mu - o - vu e - mi - le - le!

cresc.

Na - mi - le - le.

cresc.

cresc.

21

T. I *ff*

Ba - ba ye - tu ye - tu'u - li - ye mbi - ngu - ni ye - tu ye - tu a - mi - na.

T. II

(Empty musical staff)

BAR. *ff*

Ba - ba ye - tu ye - tu'u - li - ye mbi - ngu - ni ye - tu ye - tu a - mi - na.

B.

(Empty musical staff)

ff (Piano accompaniment for measures 21-22)

23

Ba - ba ye - tu... Ba - ba ye - tu...

ff Ba - ba ye - tu ye - tu'u - li - ye m - ji - na la - ko e - li - tu - ku - zwe.

Ba - ba ye - tu... Ba - ba ye - tu...

ff Ba - ba ye - tu... Ba - ba ye - tu...

(Piano accompaniment for measures 23-24)



Ba - ba ye - tu ye - tu'u - li - ye mbi - ngu - ni ye - tu ye - tu a - mi - na.

pp *ff*

Oo. A - mi - na.

Ba - ba ye - tu ye - tu'u - li - ye mbi - ngu - ni ye - tu ye - tu a - mi - na.

Piano accompaniment for measures 25-26, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

Mbi - ngu - ni ye - tu. —

Ba - ba ye - tu ye - tu'u - li - ye m - ji - na la - ko e - li - tu - ku - zwe.

Mbi - ngu - ni ye - tu. —

Mbi - ngu - ni ye - tu. —

Piano accompaniment for measures 27-28, continuing the eighth-note accompaniment with some chordal textures in the right hand.

29

cresc. poco a poco

T. I *sub. mp*

Musical staff for T. I, showing a treble clef, a key signature of one sharp (F#), and a common time signature (C). The staff contains three measures of music, each consisting of a single half note (G4) with a fermata above it. The notes are connected by a long horizontal line.

T. II *Oo.*

cresc. poco a poco

BAR. *sub. mp*

Musical staff for T. II and BAR. The T. II part is a vocal line with the syllable "Oo." and a fermata. The BAR. part is a bass line with a common time signature (C) and a key signature of one sharp (F#), consisting of three measures of music, each consisting of a single half note (G2) with a fermata above it. The notes are connected by a long horizontal line.

B.

Piano accompaniment for measures 29-31. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef and a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a simple harmonic accompaniment in the left hand. A fermata is placed over the final measure.

32

Ah.

Musical staff for T. I and T. II at measure 32. T. I has a treble clef and a key signature of one sharp (F#), with a fermata over a half note (G4). T. II has a vocal line with the syllable "Ah." and a fermata.

Piano accompaniment for measures 32-34. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef and a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a simple harmonic accompaniment in the left hand. A fermata is placed over the final measure.

35

Musical staff for T. I and T. II at measure 35. T. I has a treble clef and a key signature of one sharp (F#), with a fermata over a half note (G4). T. II has a vocal line with a fermata.

Piano accompaniment for measures 35-37. The right hand has a treble clef and a key signature of one sharp (F#). The left hand has a bass clef and a key signature of one sharp (F#). The music features a steady eighth-note accompaniment in the right hand and a simple harmonic accompaniment in the left hand. A fermata is placed over the final measure.

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37

ff

U - fal - me wa - ko u - fi - ke u - ta -

ff

40

ka - lo li - la nyi - ke du - ni - a - ni

43

ka - ma mbi - ngu - ni. A - mi - na. *mf* *pp*

mf *pp*

46 (opt. through m. 52)

Oo

Musical notation for measures 46-48. The vocal line (treble clef) has a whole note rest in m. 46, followed by a half note G#4 in m. 47, and a half note G#4 with a fermata in m. 48. The piano accompaniment (grand staff) features a whole note chord of G#4 and B4 in m. 46, followed by a half note G#4 in m. 47, and a half note G#4 with a fermata in m. 48.

Piano accompaniment for measures 46-48. The right hand (treble clef) has a whole note chord of G#4 and B4 in m. 46, followed by a half note G#4 in m. 47, and a half note G#4 with a fermata in m. 48. The left hand (bass clef) has a whole note chord of G#4 and B4 in m. 46, followed by a half note G#4 in m. 47, and a half note G#4 with a fermata in m. 48.

oo ah ah.

Musical notation for measures 49-52. The vocal line (treble clef) has a whole note chord of G#4 and B4 in m. 49, followed by a half note G#4 in m. 50, and a half note G#4 with a fermata in m. 51. The piano accompaniment (grand staff) features a whole note chord of G#4 and B4 in m. 49, followed by a half note G#4 in m. 50, and a half note G#4 with a fermata in m. 51.

cresc.

Piano accompaniment for measures 49-52. The right hand (treble clef) has a whole note chord of G#4 and B4 in m. 49, followed by a half note G#4 in m. 50, and a half note G#4 with a fermata in m. 51. The left hand (bass clef) has a whole note chord of G#4 and B4 in m. 49, followed by a half note G#4 in m. 50, and a half note G#4 with a fermata in m. 51.

53 *ff*
mel.
Ba - ba ye - tu ye - tu' u - li - ye mbi - ngu - ni ye - tu ye - tu a - mi - na.

Musical notation for measures 53-58. The vocal line (treble clef) has a whole note chord of G#4 and B4 in m. 53, followed by a half note G#4 in m. 54, and a half note G#4 with a fermata in m. 55. The piano accompaniment (grand staff) features a whole note chord of G#4 and B4 in m. 53, followed by a half note G#4 in m. 54, and a half note G#4 with a fermata in m. 55.

ff

Piano accompaniment for measures 53-58. The right hand (treble clef) has a whole note chord of G#4 and B4 in m. 53, followed by a half note G#4 in m. 54, and a half note G#4 with a fermata in m. 55. The left hand (bass clef) has a whole note chord of G#4 and B4 in m. 53, followed by a half note G#4 in m. 54, and a half note G#4 with a fermata in m. 55.

55



Ba - ba ye - tu ye - tu' u - li - ye m - ji - na la - ko e - li - tu - ku - zwe.

57



Ba - ba ye - tu ye - tu' u - li - ye mbi - ngu - ni ye - tu ye - tu a - mi - na.

59



Ba - ba ye - tu ye - tu' u - li - ye m - ji - na la - ko e - li - tu - ku - zwe.

61 TENOR SOLO

mf U - tu - pe le - o cha - ku - la che - tu *fall* tu - na - cho - hi - ta - ji. U - tu - sa - me - he

mp Oo. *cresc.*

mp *cresc.*

mp *cresc.*

63 *ff* ma - ko - sa ye - tu, hey! Ka - ma - na - si tu - na - vyo - wa - sa - me - he - wa - li

f Oo, Ah!

f Oo, Ah!

f



65 *mf* *fall* *fall*

o - tu - ko - se - a. U - si - tu - ti - e ka - ti - ka ma - ja - ri - bu, la - ki - ni

mp

Oo.

mp

mp

mp

67 *(end solo)*

u - tu o - ko - e na yu - le mu - o - vu e - mi - le - le! —

cresc.

Na mi - le - le.

cresc.

cresc.

cresc.

69

T. I

mf

Ye - tu a - mi - na, Ba - ba

T. II

mf

Ba-ba ye-tu ye - tu'u-li-ye _____ ji - na la-ko e - li-tu-ku-zwe...

BAR.

mf

B.

Ye - tu a - mi - na, Ba - ba

72

ye - tu Ye - tu a - mi - na,

Ba-ba ye-tu ye - tu'u-li-ye _____

ye - tu. Ye - tu a - mi - na,



Ba - ba ye - tu. Oo.

ji - na la - ko e - li - tu - ku - zwe. Oo.

Ba - ba ye - tu. Oo.

PRONUNCIATION GUIDE

Ba-ba ye-tu ye-tu 'u-li-ye mbi-ngu-ni ye-tu ye-tu a-mi-na
(Bah-bah yeh-too yeh-too 'oo-lee-yeh mbee-ngoo-nee yeh-too yeh-too ah-mee-nah)

Ba-ba ye-tu ye-tu 'u-li-ye m-ji-na la-ko e-li-tu-ku-zwe
(Bah-bah yeh-too yeh-too 'oo-lee-yeh eh-nee-jee-nah lah-koh eh-lee-too-koo-zweh)

U-tu-pe le-o cha-ku-la che-tu tu-na-cho-hi-ta-ji
(Oo-too-peh leh-oh chah-koo-lah cheh-too too-nah-cho-hee-tah-jee)

U-tu-sa-me-he ma-ko-sa ye-tu
(Oo-too-sah-meh-heh mah-koh-sah yeh-too)

Ka-ma-na-si tu-na-vyo-wa-sa-me-he wa-li-o-tu-ko-se-a
(Kah-mah nah-see too-nah-vyoh-wah-sah-meh-heh wah-lee-oh-too-koh-seh-ah)

U-si-tu-ti-e ka-ti-ka ma-ja-ri-bu
(Oo-see-too-tee-eh kah-tee-kah mah-jah-ree-boo)

la-ki-ni u-tu-o-ko-e na yu-le mu-o-vu e-mi-le-le
(lah-kee-nee oo-too-oh-koh-eh nah yoo-leh moo-oh-voo eh-mee-leh-leh)

U-fal-me wa-ko u-fi-ke u-ta-ka-lo
(Oo-fahl-meh wah-koh oo-fee-keh oo-tah-kah-loh)

li-fa-nyi-ke du-ni-a-ni ka-ma mbi-ngu-ni
(lee-fah-nyee-keh doo-nee-ah-nee kah-mah mbee-ngoo-nee)