

# MAKE A JOYFUL NOISE

(Shangilia Kwa Furaha)

SAB, accompanied, with optional bass, guitar and drums\*

Words and Music by  
KIRBY SHAW (ASCAP)

Performance time: approx. 3:10

*SOLO (or small group)*

**Boldly** (♩ = 60) *f*

SOPRANO  
ALTO

BARITONE

ACCOMP.

**Boldly** (♩ = 60)  
N.C.



ra - ha!\_ Shan - gi - li - a\_ kwa fu -

kwa fu - ru - ha!\_ Shan - gi - li - a\_



\*Bass/Guitar/Drums see pp. 14-15.

\*\*Shangilia Kwa Furaha (Swahili for *Make a Joyful Noise*) = Shahng-gee (as in "good")-lee-ah Kwah Foo-rah-hah

(end solo)

ra - ha!\_

kwa fu - ra - ha!\_\_\_\_\_

The first system of the score consists of five staves. The top staff is a vocal line in treble clef with the lyrics "ra - ha!\_". The second staff is another vocal line in treble clef with the lyrics "kwa fu - ra - ha!\_\_\_\_\_". The third staff is a bass line in bass clef. The fourth and fifth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a rhythmic pattern of eighth notes in the right hand and a sustained bass line in the left hand.

7 **Triumphantly, in two** (♩ = 100)

The second system shows two empty vocal staves in treble clef, indicating that the vocalists are silent during this section.

7 **Triumphantly, in two** (♩ = 100)

C C(9)/E F

The third system shows piano accompaniment for the second system. The right hand is in treble clef and the left hand is in bass clef. The music is in a 2/4 time signature. The right hand plays chords, and the left hand plays a bass line. The chords are labeled as C, C(9)/E, and F.

11

*mf*

With a  
*mf*

11

C C(9)/E F Dm7 Gsus F/G

15

heart full of love for shar - ing, with a

15

C F/A Fmaj7 C/G Gsus G F/G

*mf*

19

voice that's read - y to sing; with a

19

C Am Fmaj7 Gsus G F/G

*sim.*

23

mes - sage\_ of hope and car - ing\_ and the

23

C F/A Fmaj7 C/G Gsus G F/G

27

prom - ise\_ each new day brings; The

27

C Dm7(4) C/E Am F Gsus G G#dim7

31



choic - es\_ we make, the chanc - es\_ we take  
words that\_ we say, the feel - ings\_ con - veyed, a

31



Am G/A Am Fsus F

35

each chance and to ev - 'ry day;  
get - it right;

35

C Dm7 C/E C Fsus F G

39

(big breath)

We will\_ be kind, we'll leave no one\_ be - hind as we  
It can't\_ be far, it's here where\_ we are when our

39

Am G/A Am Fsus F G

43

cresc.

jour - ney on our way. We will  
voic - es we u - nite!

43

Am Em7 Fmaj7 Dm7 Gsus G F/G G/B

cresc.

47

DESCANT *f*



Shan - gi - li - a\_ kwa fu - ra - ha!\_

47

*f*



make a joy - ful noise! We will

47

C

Em7

F(9)

F

F/G

*f*



51

(end descant)



Shan - gi - li - a\_ kwa fu - ra - ha!\_

51

make


a

joy -

ful

noise!

For a



51

C

C/E

F

Dm7

Gsus

G

C/E



55

world that is wait - ing, we're stat - ing, "There's no bet - ter

55

F C/E Dm7 C/E C

way!"

Make a

Bb F/G

62 To Coda

joy - ful noise

62 To Coda

G C C(9)/E F

67

DUET (opt. unis.) *mf*

DUET (opt. unis.) *mf* We will

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are empty, with the lyrics 'DUET (opt. unis.) mf' and 'We will' written below them. The piano accompaniment is in the key of C major and features a simple harmonic progression.

67

C C(9)/E F Dm7 Gsus F/G

The piano accompaniment for measures 67-70. The right hand plays chords and moving lines, while the left hand provides a steady bass line. The chords are C, C(9)/E, F, Dm7, Gsus, and F/G.

71

sing for the heart that's bro - ken. We will

The second system includes the vocal line with lyrics 'sing for the heart that's broken. We will'. The piano accompaniment continues with the same harmonic style.

71

C F/A Fmaj7 C/G Gsus G F/G

The piano accompaniment for measures 71-74. The right hand features a melodic line with some grace notes, and the left hand continues the bass line. The chords are C, F/A, Fmaj7, C/G, Gsus, G, and F/G.

75

lift them when they fall. Giv - ing

The third system includes the vocal line with lyrics 'lift them when they fall. Giv - ing'. The piano accompaniment continues with the same harmonic style.

75

C C/E Am Fmaj7 Gsus G F/G

The piano accompaniment for measures 75-78. The right hand features a melodic line with some grace notes, and the left hand continues the bass line. The chords are C, C/E, Am, Fmaj7, Gsus, G, and F/G.



79

com - fort to the wea - ry when they

79

C F/A Fmaj7 C/G Gsus G F/G

83

*D.S. % al Coda (pg. 6)  
(end Duet) (unis.)*

feel they can't go on. The  
(end Duet) (unis.)

83

C C/E Am F Gsus G G#dim7

*D.S. % al Coda (pg. 6)  
G#dim7*

*♩ Coda*

We will

*♩ Coda*

C C(9)/E F F/G C Gsus G C C/E

91

start with a song. We'll sing loud! We'll sing strong ev - 'ry

91

F C/E Dm7 C/E C/D C

day! \_\_\_\_\_ Make a

Bb F/G

98

joy - ful noise! Make a joy - ful, \_\_\_\_\_

98

G C Bb

104 *cresc.*

make a joy - ful,

*cresc.*

104 Gm7(4) Gm7

*cresc.*

108 (a few voices) *ff*

a joy - ful noise, a

*ff*

108 *ff*

joy - ful noise!

Gm7(4) C N.C.

BASS/GUITAR/DRUMS\*

**Boldly** (♩ = 60)

Guitar: *tacet* to m.7  
Drums: *cymbal color*  
N.C.

**Triumphantly, in two** (♩ = 100)

Guitar: *play*  
Drums: *fill with ensemble*  
C C(9)/E F

\*Bass: Play the part as written.  
Guitar: Play *ad lib.*, using the chord symbols as a guide.  
Drums: The basic pattern is:

55 F C/E Dm7 Drums: ens. C/E 3 C pattern B $\flat$  fill 15

To Coda  $\oplus$

62 ens. F/G fill G C ens. C(9)/E F cym. color ens. fill

67 ens. C C(9)/E F fill ens. Dm7 fill Gsus F/G 71 pattern C F/A Fmaj7

C/G Gsus G F/G 75 C C/E Am Fmaj7 Gsus G F/G

79 C F/A Fmaj7 C/G Gsus G F/G 83 C C/E Am F Gsus Drums: fill

pattern D.S.  $\%$  al Coda  $\oplus$  Coda fill G G#dim7 ens. C C(9)/E F pattern C Gsus G C fill C/E

91 pattern F C/E Dm7 ens. C/E C/D C pattern B $\flat$  fill

98 ens. F/G fill G C pattern B $\flat$

fill 104 pattern Gm7(4) Gm7 fill 108 pattern C

Gm7(4) C fill with ensemble to end N.C.

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