

From: "Betelehemu (Garth Brooks)"

Betelehemu (Nigerian Christmas Song)

by

VIA OLATUNJI and WENDELL WHALEM

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Betelehemu

(Nigerian Christmas Song)

for Four-Part Chorus of Mixed Voices and opt. Drums

Arranged by
Barrington Brooks

Via Olatunji
and Wendell Whalum

$\text{♩} = \text{c. } 66-72$

Soprano

Alto

Tenor *mp*

Bass *mp*

Piano

(for rehearsal only)
(Percussion quiet, ad lib.)

Be - te - le - he - mu, Be - te - le - he - mu, Be - te - le - he - mu,

Be - te - le - he - mu, Be - te - le - he - mu, Be - te - le - he - mu,

mp legato

A - wa _____ yi - o ri

mp legato

A - wa _____ yi - o _____ ri

Be - te - le - he - mu, Be - te - le - he - mu, Be - te - le - he - mu,

Be - te - le - he - mu, Be - te - le - he - mu, Be - te - le - he - mu,

7

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First system of the musical score for 'Betelehemu'. It features five staves: two vocal staves (Soprano and Alto), two vocal staves (Tenor and Bass), and a piano accompaniment. The key signature is one flat (B-flat major/D minor). The tempo/mood is marked *mp* (mezzo-piano). The lyrics are: Ba - ba gbo - ju - le, A - wa yi. The piano part includes a bass line with eighth notes and a treble line with chords and a melodic line. A repeat sign is present at the end of the system.

Ba - ba gbo - ju - le, A - wa yi

Be - te - le - he - mu, Be - te - le - he - mu, Be - te - le - he - mu,

Be - te - le - he - mu, Be - te - le - he - mu, Be - te - le - he - mu,

13

Second system of the musical score for 'Betelehemu'. It features five staves: two vocal staves (Soprano and Alto), two vocal staves (Tenor and Bass), and a piano accompaniment. The key signature is one flat (B-flat major/D minor). The tempo/mood is marked *mp* (mezzo-piano). The lyrics are: o ri ba - ba fe - hen - ti. The piano part includes a bass line with eighth notes and a treble line with chords and a melodic line. A repeat sign is present at the end of the system.

o ri ba - ba fe - hen - ti.

Be - te - le - he - mu, Be - te - le - he - mu, Be - te - le - he - mu,

Be - te - le - he - mu, Be - te - le - he - mu, Be - te - le - he - mu,

19

3. *rit.* * 4

(ri) _____

(ri) _____

Be - te - le - he - mu, Be - te - le - he - mu.

Be - te - le - he - mu, Be - te - le - he - mu.

8 *rit.* 4

25

§ Joyfully ♩. = 76-84

f 1.

A - wa __ yi - o - ri Ba - ba gbo - ju - le, A - wa __ yi - o ri Ba - ba fe - hen - ti,

f

A - wa __ yi - o - ri Ba - ba gbo - ju - le, A - wa __ yi - o ri Ba - ba fe - hen - ti,

f

A - wa __ yi - o - ri Ba - ba gbo - ju - le, A - wa __ yi - o ri Ba - ba fe - hen - ti,

f

A - wa __ yi - o - ri Ba - ba gbo - ju - le, A - wa __ yi - o - ri Ba - ba fe - hen - ti,

33

*Percussion, ad lib. May use conga drums, bongo drums, and tambourines.

2.

Ba - ba fe - hin - ti, Ni - bo la - bi Je - su, ni - bo la - gbe

Ba - ba fe - hin - ti, Ni - bo la - bi Je - su, ni - bo la - gbe

Ba - ba fe - hin - ti, Ni - bo la - bi Je - su, ni - bo la - gbe

Ba - ba fe, Ni - bo la - bi, Ni - bo la - bi Je - su,

37

To Coda ☐

bi - i ni - bo la - gbe Je - su, ni - bo la - gbe bi - i.

bi - i ni - bo la - gbe Je - su, ni - bo la - gbe bi - i.

bi - i ni - bo la - gbe Je - su, ni - bo la - gbe bi - i.

ni - bo la - bi bi - i ni - bo la bi Je - su, ni - bo la - bi.

41

Be - te - le - he - mu i - lu a - ra, ni - be la - bi Ba - ba o da - ju.

Be - te - le - he - mu i - lu a - ra, ni - be la - bi Ba - ba o da - ju.

Be - te - le - he - mu i - lu a - ra, ni - be la - bi Ba - ba o da - ju.

Be - te - le - he - mu i - lu a - ra, ni - be la - bi Ba - ba o da - ju.

46

Be - te - le - he - mu i - lu a - ra, ni - be la - bi Ba - ba o da - ju. _____

Be - te - le - he - mu i - lu a - ra, ni - be la - bi Ba - ba o da - ju. _____

Be - te - le - he - mu i - lu a - ra, ni - be la - bi Ba - ba o da - ju. _____

Be - te - le - he - mu i - lu a - ra, ni - be la - bi Ba - ba o da - ju. _____

50

I - yin, I - yin, I - yin, ni - fun - o, _____

I - yin, I - yin, I - yin, ni - fun - o, _____

I - yin, I - yin, I - yin, ni - fun - o, _____

I - yin, I - yin, I - yin, ni - fun - o, _____

55

I - yin, I - yin, I - yin, ni - fun - o, _____

I - yin, I - yin, I - yin, ni - fun - o, _____

I - yin, I - yin, I - yin, ni - fun - o, _____

I - yin, I - yin, I - yin, ni - fun - o, _____

60

First system of the musical score, measures 65-69. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: A - du - pe fun o, A - du - pe fun o, A - du - pe fun. The music is in 4/4 time with a key signature of one flat (Bb). The piano part consists of chords in the right hand and a bass line in the left hand.

Second system of the musical score, measures 70-74. It continues with the same four vocal staves and piano accompaniment. The lyrics are: o jo - o - ni, Ba - ba o - lo - re - o I - yin fun o. The music includes triplets and a forte (ff) dynamic marking. The piano part features more complex chordal textures and a moving bass line.

Ba - ba, I - yin fun o Ba - ba, I - yin fun o

Ba - ba, I - yin fun o Ba - ba, I - yin fun o

Ba - ba, I - yin fun o Ba - ba, I - yin fun o

Ba - ba, I - yin fun o Ba - ba, I - yin fun o

75

Ba - ba a - nu, Ba - ba to - da wa - si.

Ba - ba a - nu, Ba - ba to - da wa - si.

Ba - ba a - nu, Ba - ba to - da wa - si.

Ba - ba a - nu, Ba - ba to - da wa - si.

79

D.S. § al Coda

Repeat ad lib.

First system of the musical score for 'Betelehemu'. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The key signature is B-flat major (two flats). The tempo/mood is marked 'Repeat ad lib.'. The lyrics are 'Be - te - le - he - mu, Be - te - le - he - mu.' The piano part provides a harmonic foundation with chords and moving lines.

84

CODA

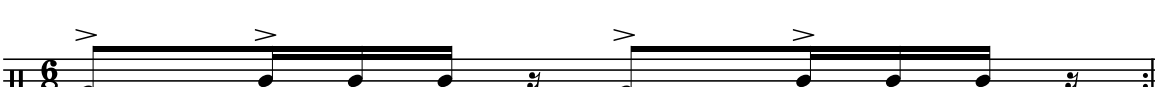
CODA section of the musical score. It continues with the same five staves. The key signature changes to G major (one sharp). The tempo/mood is marked 'stringendo'. The lyrics are 'Be - te - le - he - mu i - lu a - ra, Ni - be la - bi Ba - ba o da - ju.' The piano part features more active accompaniment with triplets and sixteenth notes. The section concludes with a double bar line.

90

Some Suggested Percussion Rhythms (Others May Be Improvised)

Tambourines 

Bongos 

Congas 

Conga II
(D'jembe) 

“Betelehemu” Translation

We are glad that we have a Father to trust.
 We are glad that we have a Father to rely upon.
 Where was Jesus born?
 Where was He born?
 Bethlehem, the city of wonder.
 That is where the Father was born for sure.
 Praise, praise, praise be to Him.
 We thank Thee, we thank Thee, we thank Thee for this day,
 Gracious Father.
 Praise, praise, praise be to Thee,
 Merciful Father.

SINGERS' GUIDE TO THE YORUBA TEXT

A a	should be pronounced	A a	as in HARD
E e	should be pronounced	A a	as in HATE
Ẹ ẹ	should be pronounced	E e	as in HELP
I i	should be pronounced	I i	as in HEEL
O o	should be pronounced	O o	as in GO
Ọ ọ	should be pronounced	O o	as in BORN
U u	should be pronounced	OO oo	as in BOOK
Ş ş	should be pronounced	SH sh	as in SHE
GB gb	should be pronounced	GB gb	as in BOW to rhyme with GO. Lips together with open throat, but sound to be limited without lip movement.
P p	should be pronounced	P p	as in WEE. Lips together with closed throat and teeth, but sound to be limited without lip movement. (sound explosive)