

BETELEHEMU

for 3-part mixed/S.A.B. voices with percussion*

Yoruba Text

Nigerian Christmas Carol
Arranged by **ANDY BECK**

Slowly (♩ = ca. 69)
mp

PART III (Baritone)

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

SHEKERE

CONGAS

LARGE DRUM

3 PART II (Alto)
mp

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

PART III (Baritone)

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

* Also available for S.S.A. (46582), T.T.B. (46583), and 2-part (46584).

Please visit alfred.com/choralparts to download free individual percussion parts.

PRONUNCIATION/TRANSLATION:

Ah-wah yee-oh ree Bah-bah goh-zjoo-leh. = We rejoice, for we have a trustworthy Father.

Ah-wah yee-oh ree Bah-bah feh-heen-tee. = We rejoice, for we have a dependable Father.

Nee-boh lah-bee Yeh-soo? Nee-boh lah-bee bee-ee? = Where was Jesus born? Where was he born?

Beh-teh-leh-heh-moo, ee-loo ah-rah, = Bethlehem, city of wonder,

nee-beh lah-bee Bah-bah oh dah-zjoo. = that is where the Father was born for sure.

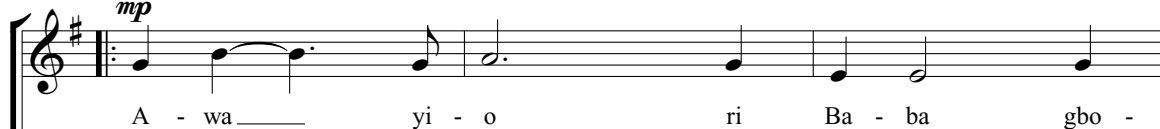
Ee-yeen, ee-yeen, ee-yeen nee foon oh. = Praise, praise, praise be to you.

Ah-doo-peh foon oh joh oh-nee, Bah-bah oh-loh oh-reh. = We thank thee for this day, gracious Father.

Ee-yeen foon oh Bah-bah ah-noo, Bah-bah toh dah-wah see. = Praise be to the merciful Father, the Father who created us.

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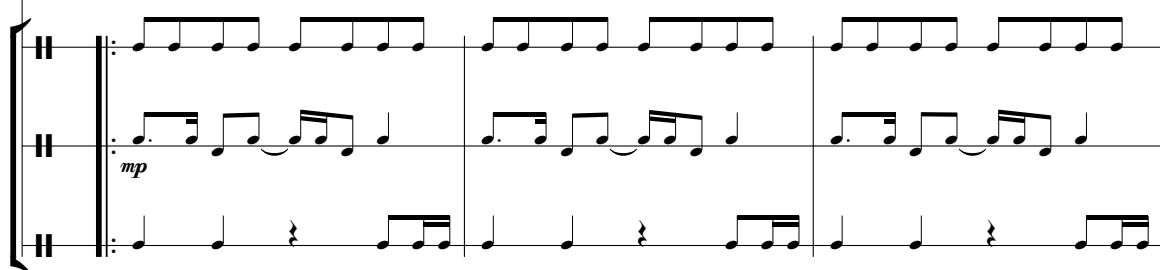
5 PART I (Soprano)

mp

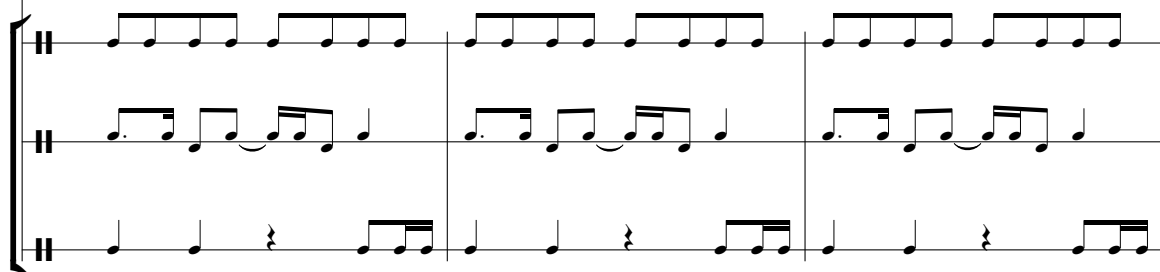
PART II (Alto)



PART III (Baritone)



8



14

The musical score is for a piece titled "Be-te-le-he-mu." It is written for voice and piano. The score is divided into two systems. The first system consists of three staves: a vocal staff (treble clef, key of D major), a piano accompaniment staff (treble clef, key of D major), and a bass line (bass clef, key of D major). The vocal line begins with a whole note rest, followed by the lyrics "Be - te - le - he - mu." The piano accompaniment begins with a whole note rest, followed by the lyrics "Be - te - le - he - mu." The bass line begins with a whole note rest, followed by the lyrics "Be - te - le - he - mu." The tempo markings are "rit." (ritardando) and "a tempo". The dynamics are "p" (piano). The second system consists of three staves: a vocal staff (treble clef, key of D major), a piano accompaniment staff (treble clef, key of D major), and a bass line (bass clef, key of D major). The vocal line begins with a whole note rest, followed by the lyrics "Be - te - le - he - mu." The piano accompaniment begins with a whole note rest, followed by the lyrics "Be - te - le - he - mu." The bass line begins with a whole note rest, followed by the lyrics "Be - te - le - he - mu." The tempo markings are "rit." (ritardando) and "a tempo". The dynamics are "p" (piano). The score ends with a double bar line and a repeat sign.

rit. *p* *a tempo*

Be - te - le - he - mu.

rit. *p* *a tempo*

Be - te - le - he - mu.

Be - te - le - he - mu.

Be - te - le - he - mu.

rit. *p* *a tempo*

rit. *p* *a tempo*

rit. *p* *a tempo*

17 **Joyful and rhythmic** (♩. = ca. 69)

mf

A - wa yi - o ri Ba - ba gbo - ju - le.

mf

A - wa yi - o ri Ba - ba gbo - ju - le.

mf

A - wa yi - o ri Ba - ba gbo - ju - le.

Joyful and rhythmic (♩. = ca. 69)

mf

mf

mf

mf

19

A - wa yi - o ri Ba - ba fe - hin - ti.

A - wa yi - o ri Ba - ba fe - hin - ti.

A - wa yi - o ri Ba - ba fe - hin - ti.

21

f

Ni - bo l'a - bi Je - su? _____

f

Ni - bo l'a - bi Je - su, Je - su?

f

Ni - bo l'a - bi Je - su, Je - su?

23

mf

Ni - bo l'a - bi bi - i? _____

mf

Ni - bo l'a - bi bi - i, bi - i?

mf

Ni - bo l'a - bi bi - i, bi - i?

25

Be - te - le - he - mu, i - lu a - ra,

Be - te - le - he - mu,

Be - te - le - he - mu,

27

Final time to CODA Φ
(p. 12, m. 55)

ni - be l'a - bi Ba - ba o da - ju.

ni - be l'a - bi Ba - ba o da - ju.

ni - be l'a - bi Ba - ba o da - ju.

Final time to CODA Φ
(p. 12, m. 55)

29

I - yin, i - yin, i - yin ni fun

I - yin, i - yin, i - yin ni fun

I - yin, i - yin, i - yin ni fun

32

0. _____

0. _____

0. _____

35

mf

A - du - pe fun o, _____

mf *grad. cresc.*

A - du - pe fun o, _____ a - du - pe fun

mf *grad. cresc.*

A - du - pe fun o, _____ a - du - pe fun

mf *grad. cresc.*

mf *grad. cresc.*

mf *grad. cresc.*

38

grad. cresc. *f*

a - du - pe fun o _____ jo o - ni, Ba - ba o - lo

f *2* *2*

o, _____ a - du - pe fun o jo o - ni, Ba - ba o - lo

f *2* *2*

o, _____ a - du - pe fun o jo o - ni, Ba - ba o - lo

f *2* *2*

f *2* *2*

f *2* *2*

f *2* *2*

42 43 *mf*

o - re.____ I - yin fun o Ba - ba,

mf *grad. cresc.*

o - re.____ I - yin fun o Ba - ba, i - yin fun o

mf *grad. cresc.*

o - re.____ I - yin fun o Ba - ba, i - yin fun o

mf *grad. cresc.*

46 *grad. cresc.*

i - yin fun o Ba - ba, Ba - ba a - nu,

Ba - ba, i - yin fun o Ba - ba a - nu,

Ba - ba, i - yin fun o Ba - ba a - nu,

51

49 *f* 2 2 2 (♩. = ♩.)

Ba - ba to da - 'wa si. ____

Ba - ba to da - 'wa si. ____

Ba - ba to da - 'wa si. ____ *mp* Be - te - le - he - mu.

f 2 2 2 (♩. = ♩.)

f 2 2 2 *mp*

52 *mp* **D.S. al CODA**
(p. 5, m. 17)

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 **D.S. al CODA**
(p. 5, m. 17)

3

55 **CODA**

Be - te - le - he - mu. *cresc.*

Be - te - le - he - mu. *cresc.*

Be - te - le - he - mu. *cresc.*

CODA

cresc.

cresc.

cresc.

57

f

f

f

f *ff*

f *ff*

f *ff*