

Come by Here (Kum ba Yah)

3, 4, or 5 octaves
Handbells used: 37, (45), (57 + D8)

optional

optional

KUM BA YAH
African American spiritual
Setting by Hart Morris

(all staccato notes are played with mallets)

1 ♩ = 96

2 3

Handbells

Marimba

Percussion 1
(Shekere/
Slit Drum)

Percussion 2
(Bongos/
Congas)

Percussion 3
(Djembe)

4 5 6

HB
pp (mallets)

Mar.

Perc. 1

Perc. 2

Perc. 3

*Gourd Shaker, or any kind of shaker, cabasa or guiro.
**Or claves, woodblock, or any "woody" sounding instrument.
A set of reproducible parts for percussion and marimba is available, code CGRP5.
A separate handbell score is available, code CGB263.
A reproducible choral part is printed on page 20.

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7 8 9

HB

mf

Mar.

mf

Perc. 1

mp

Perc. 2

Bongos

mp

Perc. 3

10 11 12

HB

Mar.

Perc. 1

Perc. 2

Perc. 3

13 14 15

HB

Mar.

Perc. 1

Perc. 2

Perc. 3

16 17 18

HB

Mar.

Perc. 1

Perc. 2

Perc. 3

19 20 21

HB

Mar.

Perc. 1

Perc. 2

Perc. 3

22 23 24

HB

Mar.

Perc. 1

Perc. 2

Perc. 3

mp

p

Musical score for measures 25-27. The score is written for five parts: HB (Harp), Mar. (Maracas), Perc. 1, Perc. 2, and Perc. 3. Measure 25 is in G major (one sharp) and 2/4 time. Measure 26 changes to B-flat major (two flats) and 2/4 time. Measure 27 is in B-flat major. The HB part features chords and melodic lines. The Mar. part has rhythmic patterns. Perc. 1, 2, and 3 have complex rhythmic patterns. Dynamics include *f* and *mf*. Perc. 2 is labeled with 'Bongos', 'Congas', and '*Djembe'. Perc. 3 has a double asterisk (**).

Musical score for measures 28-30. The score is written for five parts: HB, Mar., Perc. 1, Perc. 2, and Perc. 3. Measure 28 is in B-flat major and 2/4 time. Measure 29 is in B-flat major. Measure 30 is in B-flat major. The HB part features chords and melodic lines. The Mar. part has rhythmic patterns. Perc. 1, 2, and 3 have complex rhythmic patterns. Dynamics include *mf*. Perc. 3 has a double asterisk (**).

*Or an assortment of goblet-shaped drums which produce a low tone in the center of the head, and higher tones by playing near the rim.
** o = open, + = muted. High notes are near rim, low notes near center.

31 32 33

HB
Mar.
Perc. 1
Perc. 2
Perc. 3

Detailed description: This system contains measures 31, 32, and 33. The piano part (HB) features a complex texture with multiple voices in both hands, including a prominent melodic line in the right hand and a dense accompaniment in the left. The maracas (Mar.) play a rhythmic pattern of eighth notes. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) play a consistent eighth-note pattern. Percussion 3 (Perc. 3) has a sparse pattern with rests and occasional notes marked with a plus sign (+).

34 35 36

HB
Mar.
Perc. 1
Perc. 2
Perc. 3

Detailed description: This system contains measures 34, 35, and 36. The piano part (HB) continues with its complex texture, featuring a melodic line in the right hand and a dense accompaniment in the left. The maracas (Mar.) play a rhythmic pattern of eighth notes. Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2) play a consistent eighth-note pattern. Percussion 3 (Perc. 3) has a sparse pattern with rests and occasional notes marked with a plus sign (+).

37 38 39

HB

Mar.

Perc. 1

Perc. 2

Perc. 3

mf

mp

mp

mp

40 41 42

HB

Mar.

Perc. 1

Perc. 2

Perc. 3

mp

mp

p

p

p

43 44 45 46

HB

S
A

Vcs.
T
B

Mar.

Perc. 1

Perc. 2

Perc. 3

mp

R

mp

ppp

pp

pp

pp

(optional; bells/chimes)

47 48 49 50 51

HB

S
A

Vcs.
T
B

Perc. 1

Perc. 2

mf

mf

mp

come by here, my Lord, kum ba yah. Come by
some - one's sing - ing, Lord, kum ba yah. Some - one's

*See performance options on page 2. If SATB is not an option, sing Unison or SSA, with 2nd Altos singing Tenor part *ad lib.*