

OVERTURE

Nwamara Alvan-Ikoku.O

1 **Largo** ♩ = 100

p

8 **Allegro**

mf

16

rall.

25 **A tempo**

rit. cum piano *mezzo forte* **vigoroso**

33

rit. cum piano *mezzo forte* **vigoroso**

41

Musical score for measures 41-48. The piece is in 3/4 time with a key signature of one flat (B-flat). The right hand features a complex texture of chords and arpeggios, while the left hand provides a steady accompaniment of eighth notes. Measure 41 starts with a treble clef and a key signature change to B-flat. The score includes repeat signs (//) in measures 42, 43, 45, 46, 47, and 48.

49

largo

p

Musical score for measures 49-56. The tempo is marked *largo*. The right hand has a melodic line with a *p* (piano) dynamic marking. The left hand continues with eighth-note accompaniment. The score includes repeat signs (//) in measures 49 and 50, and a double bar line in measure 56.

57

mf

Musical score for measures 57-64. The right hand features a melodic line with a *mf* (mezzo-forte) dynamic marking. The left hand continues with eighth-note accompaniment. The score includes a double bar line in measure 64.

(ACT 1)

SCENE ONE

In Mr. Reti's Sitting Room

(Dim flood light with blue combination)

Mr. Reti is seated in his moderately furnished sitting room. He has an old centre table in front of him and a table fan on top of an old book shelf by his left hand side. His wife enters with a tray containing two plates and cutleries. She puts down the tray on the centre table and sits down facing her husband.

No. 2 Mr. Reti (Solo 1)

8 | : | :s1 | m :- | :m | s :s | s :f.m | r :- | f :m | :d | l :m | f :- | d :m

Con brio ♩ = 100

O Lord, our hea-ven-ly fa - ther bless us and bless the food be-fore

7 | r :- | - : | l :s | f :r | m :d .r | m :s | f .f :- .m | - .r :r .r | s :m | s :f .m | r :- | r :l

us bless al-so our son, Do-re-mi who stru-ggles so hard to en-sure that this fa-mi - ly does not

13 | s :f .f | m :- .s | d :d | f :r .r | s :m .m | f .r :- .r

lack a - ny - thing. This is our pray'r in the name of the Fa - ther, the

16 | m :- | d :d | f :f | m :r | :t1 | d :- | : | :

Son and the Ho - ly Spi - rit A - men!

No. 3

FAMILY DIALOGUE

Mr. Reti (Recit) Doh is F : | .f :r .m | d .l| : .l| |f .r : | : | : | : | :

Mrs. Reti (Recit) **Allegro** ♩ = 100 What a-bout, Do-la and o-thers?

Dola (Recit) They're ea-ting!

Piano **Allegro** ♩ = 100

(Mr. & Mrs. Reti start eating as the wife feeds the husband. In a while, Dola enters followed by Tidore and Remi)

Mr. Reti (Recit) 4 | : | : | : | : | : | : | :

Mrs. Reti (Recit) | : | : | : | : | : | : | :

Dola (Recit) | : | :d .r | m .,d :s .m | f .,r :r | : | : | :

Tidore (Recit) | : | : | : | : | : | : | :t| .d

Remi | : | : | : | : | : | : | :Da-ddy :s| .l|

Piano Da-ddy

7

Mr. Reti (Recit)

Mrs. Reti (Recit)

Dola (Recit)

Tidore (Recit)

Remi

Piano

10

Mr. Reti (Recit)

Mrs. Reti (Recit)

Dola (Recit)

Tidore (Recit)

Remi

Piano

Da-d-dy, we've been asked to pay a

r .,t₁ :f .r | m .,d :d

thank Sir, Mu-mmy thank Ma.

t₁ .,s₁ :r .t₁ | d .,s₁ :s₁

thank Sir, Mu-mmy thank Ma.

:m,s .- | m .l :s .s

What!, Did you say Two

s .s :f .m | .r :s .f | f .m ,f :l₁ | - :t₁ | d

buil-ding le - vy of Two thou - sand Nai-ra at school.

13 | f .f :r ,m.t₁ | : | :d .d | f .,r :m .d | m .r : | : |

Mr. Reti (Recit) *thou-sand Nai-ra? Have you told your bro-ther about it?*

Mrs. Reti (Recit)

Dola (Recit) | f ,t₁ .t₁ ,d :- | : | : | : | : | : | s ,t₁ .t₁ ,d :- |

Yes Da-ddy No Da-ddy

Tidore (Recit)

Remi

Piano

16 | s .s₁ :m .f | r .r :s ,s .s | f .r :t₁ . | d .l₁ :d .t₁

Mr. Reti (Recit) *O - kay, he went for a fu - ne - ral wake pro-gramme. When he comes back*

Mrs. Reti (Recit)

Tidore (Recit)

Remi

Piano

18 | l₁ .l₁ :t₁ .m₁ | :s₁ .s₁ | r .,d : | s .f :m .r | f .r :m .t₁ | d :

Mr. Reti (Recit)
 in the morn-ing, I will tell him. Let us pray be - fore we go to bed.(V.S)

Mrs. Reti (Recit)

Tidore (Recit)

Remi

Piano (Volti Subito)

No. 4 Chorus

THE DAY IS PAST AND OVER.

Song by Nwamara Alvan-Ikoku.O
 Words from the Ancient & Modern No. 21

Grazioso ♩ = 100 Doh is F

SOPRANO
 The day is past and o - ver, we raise the hymn to Thee and

ALTO
 The day is past and o - ver, we raise the hymn to Thee

TENOR
 The day is past and o - ver we raise the hymn to Thee

BASS
 The day is past and o - ver we raise the hymn to Thee

Piano

5 | d :- | - :l | r :- | - :t | m :- | - :d | f :f | - :r | s :m | f :t | d :- | - :

pray, and pray, Thee now that sin-less the hours of dark may be.

:t | s | : | :d | t | : | :t | d :l | r :r | - :t | d :l | l | :s | l :s | - :

and pray, Oh pray, Thee now that sin-less the hours of dark may

:f | m : | :m | r : | :s | s :f | s :s | - :f | m :d | d :r | f :m | - :

and pray, Oh pray, Thee now that sin-less the hours of dark may

:s | d | : | :d | s | : | :f | m :r | t | t | - :s | d :l | f | :s | d :- | - :

and pray, Oh pray, Thee now that sin-less the hours of dark may be.

11 | : | :ta | l | :l | - :- | f :- | r :- | m :- | d :- | r :- | - :r | s :- | m :-

O Je - sus keep us in thy sight and guard us

: | :s | s | :s | f | :- | r :- | t | :- | d :- .t | l | :- | t | :- | - :t | m :r | de :-

O Je - sus keep us in - thy sight and guard us

: | :d | d :d | - :- | l :- | f :- | m :s | fe :- | s :- | - :s | ta :l | - :l

O Je - sus keep us in - thy sight and guard us

: | :m | f | :f | - :- | r | :- | s | :- | l :t .d | r :r | s | :- | - :f | m :- | l | :-

O Je - sus keep us in - thy sight and guard us

17

through this coming night. A - men.
 through this coming night. A - men.
 through this coming night. A - men.

through this coming night. A - men.

(They all get up and move to their bedrooms)

-----Lights out-----

(ACT 1)

SCENE TWO

In Mr. Reti's Sitting Room

(Morning sunlight effect)

Mr. Reti moves into the sitting room with his wife who is carrying a small radio receiver, a toothbrush and a small bowl containing a glass of water. The wife puts on the radio and starts brushing Mr. Reti's teeth. (RADIO....as the Head of state arrives Abuja today. Before we continue, here are some commercials.)

No. 5a JINGLE INTRO (Instrumental)

Heeee!..... It's here again!

It's going to be wonderful! It's going to be fantastic!! It's going to be great!!!

OPERATION MEET YOUR STAR!

Doremi and his All Stars Band will be there LIVE! to get you thrilled

Venue: Peoples Club Hall.

Date: Sat 18th march.

Time: 8pm till dawn

Gate fee: N200 flat.

OPERATION MEET YOUR STAR!

Come one, Come All

To end the news, here are the main points (Mrs. Reti Switches off the radio) Recit. Follows:

No. 5b: Mr. & Mrs. Reti's Recit. 1

3 | d ,d .t₁ ,t₁ :l₁ .s₁ | s₁ .l₁ : .r | d :m .s | m .d :d .d

Mr. Reti

Piano

5 | f .f :r .r | m .m :d :r :m | t₁ .r :r .d | l₁ .m :m .m

Mr. Reti

Piano

7 | f .r ,r :s ,s ,# :g :m | t₁ .t₁ :d .d ,r | l₁ :d .r | m .d :f .r | m .t₁ ,t₁ :# .d | :

Mr. Reti

Piano

2

10 | : | : | : | : | : | : | : | : | : | : | : | : |

Mr. Reti

Mrs. Reti

Piano

Mrs. Reti: How was your performance at the funeral wake?

No. 7: Doremi's Recit. 1 & Mrs. Reti's "Alleluia" Solo 2

Doremi (Recit.1) | :s .s | f .r : .r | s :f | r :r .r | s .s :f .r | f .m ,r :- .s
 Ve-ry fine Ma. The Church coun cil has in - vi-ted me to its mee-ting this
 Piano
 3 | m .d :d .d ,d | d .l₁ : .l₁ | l₁ .f :r .r | m .r : .f
 Doremi (Recit.1) | ev'- ning. Some bo-dy hin - ted that they want to em-ploy me per -
 Piano
 5 | m ,r - .d :d | : | : | : | :
 Doremi (Recit.1) | ma-nent - ly. : | .m ,s :s .s₁ | m :- .r | d :s₁
 Mrs. Reti (Solo 2) | Mrs. Reti paces around with lifted hands E - kwa!, sing A - lle - lu - ia!,
 Piano
 7 | : | : | : | : | : | : ||
 Doremi (Recit.1) | m :- .r | d :l₁ | f :- .m | r :d :t₁ :s | d :- ||
 Mrs. Reti (Solo 2) | A - lle - u - ia!!,, A - lle - lu - ia!!! that's great.
 Piano

(The background choir takes the following part immediately)

No. 8: Mrs. Reti's

*****ALLELUIA*****

Semi-Chorus (Echo)

Allegro = 100

SOPRANO
A - lle - lu - ia!, A - lle - lu - ia!!, A - lle - lu - ia!!! that's great.

ALTO
A - lle - lu - ia!, A - lle - lu - ia!, A - lle - lu - ia!, that's great.

TENOR
A - lle - lu - ia!, A - lle - lu - ia!, A - lle - lu - ia!, that's great.

BASS
A - lle - lu - ia!, A - lle - lu - ia!, A - lle - lu - ia!, that's great.

No.10: Mr.Reti's (Recit. 2)

Lively ♩ = 100

Mr.Reti (Recit.2)
Con-gra-tu - la - tions! You are the son of your fa ther. Just this mor-ning, we

Piano

Mr.Reti (Recit.2)
lis - tened to the "O - pe - ra - tion Meet Your Star" and now this is a -

Piano

5 | r .r :l| .d |d .t| :m .m |d .r : | : ||

Mr.Reti
(Recit.2)

no - ther im - pre - ssive news co - ming my way. (*He laughs*)

Piano

Mr. Reti's (Speech): I told your sister last night night when she was demanding for Two thousand Naira (N2,000) building levy not to worry until you return. Here you are. In fact, you deserve a handshake (*but no hands, he shakes his head*).

Come and take this bottle of wine.

(They leave for the inner room as the background Chorus echoes the Semi-Chorus—Alleluia changing the text to untranslatables/vocables e.g: Uh,Mh,Oh e.t.c)

---Lights out---

ACT 1

SCENE THREE

In a Conference room

**** (Flood light with green combination)****

Six members of the church council, the pastor and Doremi are seated around a conference table positioned at the middle of the stage. The stage is decorated with some religious photographs, flowers on the wall and on the table. Dr. Benson; the Chairman of the council is seen standing and talking

No. 10: Dr. Benson (Recit.)

Allegro ♩ = 100

Dr. Benson: Doh is F | :s . | : | d .d :d | f .r :- .r | s .s :m³ f .f

Piano: Yes... as i was sa-ying, The coun-cil de-ci-ded

3 | r .s :f .m ,r | - : .r ,r | f .m :d .d | s ,s .s ,f- ,t₁ ,t₁ | d :- | : .d | r :- | .d :d .d

in its last mee-ting to em-ploy you as a per-ma-nent staff of the church. There-fore, you are ex

7 | f .f :r .r | m .d :s ,s .s | f .l₁ : ,l₁ .l₁ | -f : .r | m .d :m .r | d .d :r . ,r

pec-ted to per-form the fo llo-wing du-ties: to di - rect and train the band group of the church, to

10 | r .f :r .m | l₁ : .l₁ | f .r :m .d ,s₁ | - .s₁ ,s₁ :r .d | t₁ :f .m | r .r :s .m ,f

di-rect the church choir and play the Church or-gan at the 6 a. m, 9 a. m and 5 p.

2

13 | r .d ,t₁ :s₁ .f ,f | r .d :l₁ .l₁ | f .r :s .m ,m | m .d :l₁ | .l₁ :f .f | d .r ,r :r .d

m ser vi-ces e-very sun-day and at tend to all mu-si-cal mat-ters re-qui-ring pro-fes-sio-nal at-

16 | m .r :r .r ,r | s .m :f ,f .r ,r | m .d : | s .m :m | s :t₁ | t₁ :t₁ :t₁ :r .,d | d : | : ||

ten-tion that may a-rise in a-ny of the church groups young man ac-cept our Con-gra-tu-la- tions_

Doremi: (Shaking hands with Dr. Benson) Thank you Sir, Thank you all.

Rev Tim: Don't mention my son. Dr. Benson (Pointing to Dr. Benson) who is the chairman of the church council has said it all. What now remains is for you to mention your price. **(No. 11: Doremi's Solo 2 begins)**

Allegro ♩ = 100

Doremi (Solo 2)

The Rev'-rend, the chair-man, the

Allegro ♩ = 100

Piano

5 | m :s | s :f .f | r :r | m :- | : | s₁ :s₁ | d :l₁ .l₁ | l₁ :l₁ | r :d | f .r :s

dis-tin-guish'd el-ders of the church, I must say that I ap-pre-ciate your ef-forts so

10 | m :s .s | m .f ,f :f .r | r .r :m .d | d .d ,d :f .m ,r | - .r :r .s | s .f :r ,d,-

far to-wards al- lo- wing your con-gre-ga-tion the op-por-tu - ni-ty of en-joy-ing good mu sic

13 | : | : | m .m ,m :d .s₁ |s₁ .l₁ ,l₁ :- .r | m .d :d .m ,m ||d .m :d .t₁

So ma ny chur-ches a-round do notknow the im-por-tance of good mu-sic

16 | t₁ .s :f ,r .h | .f :r .m | d .m :r | r .s :f .r ,r | f .r ,r :m ,f .m ,d | .m :d

in church ser vi-ces while the few that do know, do not want to ex-ploit the op-por-tu-ni-ty. In-stead,

19 | .d :r .r | d .t₁ :d .r | l₁ .l₁ :t₁ .s₁ | .s₁ :f .f

they en - vy this church as its con - gre - ga - tion con - ti - nues

21 | r ,r .- ,m : | r ,r .- ,s : .m | s .s :r .t₁ | .d :f .r

to in - crease, to in - crease on week - ly ba - sis. Our peo - ple

No. 12: Chorus GOOD SOUP(@background with Doremi singing the melody with Sopranos)

Allegro ♩ = 100 Doh is F

SOPRANO
say.... Good soup na mo-ney make am oo - o

ALTO
say.... Good soup na mo-ney make am oo - o

TENOR
say.... Good soup na mo-ney make am oo - o

BASS
say.... Good soup na mo-ney make am oo - o

Piano

3 | . f f r | r . ,t1 :t1 .m | r .,d :d .d | d :- || 2.

S. Good soup na mo-ney make am-oo - o

A. Good soup na mo-ney make am-oo - o

T. Good soup na mo-ney make am-oo - o

B. Good soup na mo-ney make am-oo - o

Pno.

Doremi: The price is N25,000 per month.

*** (Flood light begins to blink) ***

No. 13:

CHURCH COMMITTEE DIALOGUE

Allegro ♩ = 100

Barr. Joshua (Recit.)
 For mu-sic eeh? But wait, did you say per month or per a-nnum? ***** (Bright red light) *****

Mrs. Ileka (Recit.)
 Chi-ne -|ke!

Lady. Kalu (Recit.)

Mr. Ibrahim (Recit.)
 Kai! ***** (Bright red light) *****

Sir. Ike (Recit.)
 Ex-cuse me Bar-ris ter

Rev. Tim (Recit.)

Barr. Joshua (Recit.)

Mrs. Ileka (Recit.)

Lady. Kalu (Recit.)

Mr. Ibrahim (Recit.)

Sir. Ike (Recit.)
 Jo-shua, we must rea-lise that this man has not com-mit ted a-ny crime by tel-ling us his price.

Rev. Tim (Recit.)

Barr. Joshua (Recit.)

Mrs. Ileka (Recit.)

Lady. Kalu (Recit.)

Mr. Ibrahim (Recit.)

Sir. Ike (Recit.)

Rev. Tim (Recit.)

Piano

d .d :d ,r .- ,l | l | .l | :l | .l | | l | .d ,t | z | .l | ,l | | f .r :r .f

We should re- mem - ber that he is a pro - fes - sio - nal and a gra - duate for that

Barr. Joshua (Recit.)

Mrs. Ileka (Recit.)

Lady. Kalu (Recit.)

Mr. Ibrahim (Recit.)

Sir. Ike (Recit.)

Rev. Tim (Recit.)

Piano

8 : : : | **rit.** : : : 3

m ,r .- , :f .m | f .f :m .r

ma- tter. We in - vi - ted him and...

s .t | :d . | d .d :m .r | d .t | :t | | :d .r

Please, Sir I ke!, we should not go that far_ We should

Barr. Joshua (Recit.)

Mrs. Ileka (Recit.)

Lady. Kalu (Recit.)

Mr. Ibrahim (Recit.)

Sir. Ike (Recit.)

Rev. Tim (Recit.)

Piano

ask Do - re - mi to give us a li - ttle time to think o - ver what he

13

Barr. Joshua (Recit.)

Mrs. Ileka (Recit.)

Lady. Kalu (Recit.)

Mr. Ibrahim (Recit.)

Sir. Ike (Recit.)

Rev. Tim (Recit.)

has said af - ter which we shall then re - in - vite him fo the fi - nal de - ci - sion.

Piano

rit.

Barr. Joshua (Recit.)

Mrs. Ileka (Recit.)

Lady. Kalu (Recit.)
 rend Sir, I am mo - ving te mo - tion for ad - journ - ment.

Mr. Ibrahim (Recit.)

Sir. Ike (Recit.)

Rev. Tim (Recit.)

Piano

Rev. Tim: Who is supporting Lady Kalu? (Mrs. Ileka raises her hand) Okay, Mrs. Ileka let us all share in the grace.

No.14: Chorus

THE GRACE

***** (Blue light on stage) *****

Allegro ♩ = 100 Doh is F

Female Voices

Male voices

Piano

May the grace of Our Lord Je - sus Christ, the son of God and the
 fe - llow - ship of the Ho - ly Ghost, be with us now and for - e - ver more, A - men!

fe llow - ship of the Ho - ly Ghost, be with us now and for - e - ver more, A - men!

---#They disperse*Lights out#---**

(ACT 2)

SCENE ONE

Along a path

***** (Dim flood light) *****

(Doremi is seen putting on a heavy cardigan, going to the hospital as he meets one of his old classmates.)

Ademola: Who am I seeing? Do-re-mi!

Doremi: Ademola; the musician!

Ademola: Jesus Christ! What are you doing in Onitsha?

Doremi: Whao! Onitsha has been my area even while we were in school.

Ademola: Is that so? Oh! I'm happy to see you again since after our school days on campus.

No. 15a:

DOREMI/ADEMOLA'S DIALOGUE (A)

Allegro ♩ = 100 Doh is F :m .f | f :r | m :d .l | t₁ :s₁ .s₁ | t₁ .s₁ :

Doremi (Recit.)
So what have you come to do in O - ni - tsha?

Ademola (Recit.)
We are

Piano
shoo - ting one of my o - pe - ra - tic works at Pa - ra - mount ho - tel.

Doremi: Whoa! Congratulations!!!

Ademola: Thank you. How is the going here on your side?

No. 15b: Recit 2

Doremi & Ademola's Dialogue Contd.

(and Dim red blue light)

Allegro Doh is F :s₁ | d :d :d | m :s₁ :d | t₁ :t₁ :s₁ | l₁ : :l₁ | f :-,r :r | :s :m l :l :s .s

Doremi (Recit)
 Old boy, it has not been too ea-sy for me, my fa-ther had a ghash-ly mo-tor
 : : : : : : : : : : : :

Ademola (Recit)

Piano

8 f :m .r :r | m :- :r | f :m :d | s :- :m | f :l₁ :l₁ | l₁ :l₁ .f :m .r | l₁ :l₁ :s

Doremi (Recit)
 ac-ci-dent that claim'd his two hands and all his sa-vings and au-to-ma-ti-cal - ly turned me
 : : : : : : : : : : : :

Ademola (Recit)

Piano

15 | d .d :d :d .f | r .r :- :t₁ | d : :l₁ .l₁ | l₁ :d .t₁ :l₁ | :l₁ :l₁ | d :d :d | t₁ :l₁ .m₁ :-

Doremi (Recit)
 to a pre-ma-ture fa-ther of nine. It is my sa-la-ry as a se-con-dary school tea-cher
 : : : : : : : : : : : :

Ademola (Recit)

Piano

22 | :l₁ :se₁ | se₁ :se₁ :l₁ | :l₁ .d :l₁ | t₁ :se₁ :l₁ | d .t₁ :l₁ :l₁ | l₁ :r :t₁ | :l₁ :l₁

²Doremi (Recit)
 which I sup-ple-ment with what I get from per - for-man-ces that sus-tains me and my
 : : : : : : : : : : : :

Ademola (Recit)

Piano

29 | d .t₁ :l₁ :- | : :s₁ | d :l₁ :t₁ | :s₁ :s₁ | f :m .m :m | r :f :m | :s :f

Doremi (Recit) 

fa-mi-ly I do ac-cept and at - tend fu-ne-ral wakes these days not min

Ademola (Recit) 

Piano 

36 | f :t₁ :- .t₁ | t₁ :t₁ :r | d :- :- | : : | : : | : : | : :

Doremi (Recit) 

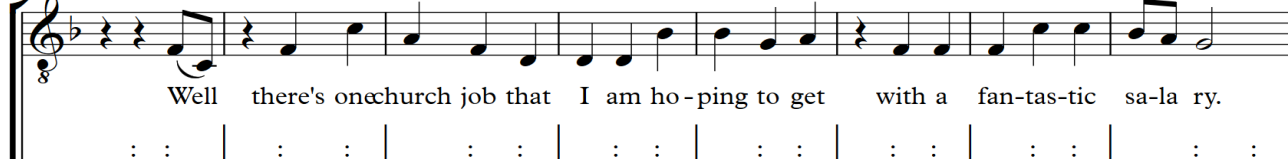
ding that I am asth-ma - tic!

Ademola (Recit) 


Hei!(sighs) But is there no o-ther way out?


Piano 

43 | : :d .s₁ | :d :s | m :d :l₁ | l₁ :l₁ :f | f :r :m | :d :d | d :s :s | f .m :r :-

Doremi (Recit) 

Well there's one church job that I am ho-ping to get with a fan-tas-tic sa-la ry.

Ademola (Recit) 

Piano 

51 | m :s :m | f :r :m | l₁ :d :t₁ | r :s :f | d :- : | : : | : : | : :

Doremi (Recit) 

I hope to meet with them to-mo-rrow by four p - m.

Ademola (Recit) 

Oh! let the mee-ting be fruit-ful o

Piano 

59 | :r :f | r .d :d :- | : |s :f | m .m:-r |r .l₁ :l₁ | d :t₁ .l₁|- . :l₁ | f :-r |r .m :m .d

Doremi (Recit) 

I pray so - too. Let me quick-ly rush to the hos-pi-tal to see my doc tor_

Ademola (Recit) 

Piano 

65 | d :r | m :t₁ | d :- |s₁ :s₁ | s₁ .d :- .s₁ | d :ta₁ | l₁ :l₁ | ta₁ :s₁ | l₁ :- |l₁ :l₁ | l₁ :-f | f :r

Doremi (Recit) 

be - fore he leaves. I was su-pposed to have seen him two days a - go but my en- gage-ments

Ademola (Recit) 

Piano 

71 | :r .m | - .t₁ :r | d :- | : | : | : |

Doremi (Recit) 

did not al - low me.

Ademola (Recit) 

O - kay, we shall

Piano 

74 | : | : | : | : | : | :d .t₁ | d : |

Doremi (Recit) 

Bye_

Ademola (Recit) 

see to - mo - rrow. Bye_

Piano 

(ACT 2)

SCENE TWO

At the hospital's out-patient apartment

***** (Dim red light) *****

(Mr. & Mrs. Reti, two of their sons and one of their daughters are sitted and waiting anxiously for response from the theatre. The background chorus sings the acapella below.)

No. 8: Chorus

HOSPITAL JAGA-JAGA

Doh is F **Allegro** ♩ = 100

A F1
F2
F3

Do-re mi - - - - - Do-re - mi - - - - -
 : : | r .r :- .r :m | : .r :m | r .m:- .r :m | : : | s .s :- .s :l

SOPRANO

A-yam-ma-he a-he a-he a-he A-yam-ma-he
 : : | l₁ .l₁ :- .l₁ :d | t₁ :- .l₁ :d | t₁ .r :- .t₁ :d | : : | t₁ .t₁ :- .t₁ :d

ALTO

A-yam-ma-he a-he a-he a-he A-yam-ma-he
 : : | f .f :- .f :s | : f .l .s | f .s :- .s :s | : : | r .r :- .r :f

TENOR

A-yam-ma-he a-he a-he a-he A-yam-ma-he
 : : | : :d .d | d₁ :- :d .d | d₁ :- :d .d | d₁ :- : | : :r .r

BASS

ke-re-dim, ke-re-dim, ke-re-dim, ke-re-

6

- - - - - Do - re - mi - - - - -
 : .s :l | s .l :- .s :l | : : | l .l :- .l :t

a - he a - he a - he A - yam - ma - he
 | d :- .t₁ :r | d .m :- .d :r | : : | d .d :- .d :r

a - he a - he a - he A - yam - ma - he
 | m :- .r :f | m .s :- .d :d | : : | m .m :- .m :s

f₁ :- a - he :f .f | f₁ :- a - he :f .f | f₁ :- : | A - yam - ma - he :s .s

dim, ke - re - dim, ke - re - dim, ke - re -

Mrs. Reti: Is everything going to be alright?

D Mrs. Reti
(Kneeling down)

23 | : | :s₁ | m :- | -:m ,s.-,s | f :m | s :f | r :- | -:r | s :f.m | r :s .s | fe :f | m :-

O Lord, de-li-ver us from this e - vil and lead us not in-to temp ta-tion.

S
A
T
B

Uh Uh

(Looking at the nurse, meanwhile the nurse leaves in the same attitude as the former.)

Mrs. Reti
(Kneeling down)

29 | : | :s₁ .l₁ | ta₁ :- | l₁ :s₁ .s₁ | d :l₁ | t₁ :se₁

O_ God, for I have put my trust in

S
A
T
B

Uh

Mrs. Reti
(Kneeling down)

32 | l₁ :- | f :m | r .r :d | s₁ :r | d :- | : ||

thee, let me ne - ver be con - foun - ded.

S
A
T
B

Uh

(She stands...after a while, the doctor comes out and beckons Mr.Reti. They move to a corner and the doctor whispers into Mr.Reti's ear. He goes back into the theater with Mr.Reti whom after a while comes out with an unhappy countenance.)

Mrs.Reti: *(facing her husband)* What happened? Is he dead? Eeh? Tell me now!

(She bursts into a heavy cry as the children surround her to console her, meanwhile the Background chorus Reptontinues repeating D.S **A** *till the end of this scene)*

*****Lights Out*****

(ACT 2)

SCENE THREE

In The Church

(As Doremi's friends, relatives and well-wishers come into the church from different directions and get sitted, the cross-bearer, and the choir match in, followed by Doremi's corpse, his parents and family members then the priest(s). Everybody is singing.....)

No. 17

JESUS LIVES...

Words from A & M. 140

Allegro ♩ = 100 Doh is F

SOPRANO

Je-sus lives, Thy ter rors now can no more, O death ap pal us; Je-sus lives! By

ALTO

Je-sus lives, Thy ter rors_ now_ can no more, O death ap-pal us; Je-sus lives! By

TENOR

Je-sus lives, Thy ter rors now canst no more, O death ap-pal us; Je-sus lives! By

BASS

Je-sus lives, Thy ter rors now canst no more, O death ap-pal us; Je-sus lives! By

5 | s :f | m :- | f :m | r :d | s :f | m :r | d :t1 | d :l1

this we know. Thou, O grave, canst not en - thral us. A - lle - lu - ia,

6 | d :t1 | l1 :- | d :t1 | s1 :l1 | r :d | d :t1 | : | :

this we know. Thou, O grave, canst not en - thral us.

7 | d :t1 | l1 :- | f :m | r :d | s :f | f :me | : | :

this we know, Thou, O grave, canst not en - thral us.

8 | r :r1 | l1 :s1 | f1 :s1 | l1 | t1 :d | r :r | m :m1 | : | :

this we know, Thou, O grave, canst not en - thral us.

2 9

A - lle - lu - ia, A - lle - lu - ia, A - lle - lu - ia A - lle - lu - ia
 A - lle - lu - ia, A - lle - lu - ia, A - lle - lu - ia A - lle - lu - ia
 A - lle - lu - ia, A - lle - lu - ia A - lle - lu - ia
 A - lle - lu - ia, A - lle - lu - ia

("Jesus lives..." should be sung as many times as may be necessary for the corpse to arrive at the middle of the stage where the prayers are to be said)

No. 18:

Vesicles & Responses.

Allegro ♩ = 100

PRIEST (Recit.)
 Re - cieve O Lord your ser - vant Do - re - mi for he re - turns to you
 In - to thy hands, O

SOPRANO
 In - to thy hands, O

ALTO
 In - to thy hands, O

TENOR
 In - to thy hands, O

BASS
 In - to thy hands, O

2

12 | : | :l₁ | d :l₁ | d :t₁ | :se₁.se₁ | l₁ .l₁ :d .d | l₁ :l₁ | d :l₁ | : | l₁ :l₁ | f :m | d :r

He used his ta-lent, for the pro-pa-ga-tion of the Gos-pel, but the cold hands of death

my spi-rit.

my spi-rit.

my spi-rit.

my spi-rit.

my spi-rit.

18 | l₁ :d | t₁ :l₁ | t₁ :se₁ | l₁ :- | : | : | : | : | : | : | l₁ :l₁ | l₁ :d

has snatched him a - way from us. We must con-fess

In-to thy hands, O God I co-mmend my spi-rit.

In-to thy hands, O God I co-mmend my spi-rit.

In-to thy hands, O God I co-mmend my spi-rit.

In-to thy hands, O God I co-mmend my spi-rit.

In-to thy hands, O God I co-mmend my spi-rit.

In-to thy hands, O God I co-mmend my spi-rit.

24 | l₁ :l₁ | d :t₁ | t₁ :se₁ | l₁ :d | t₁ :t₁ | l₁ :- | l₁ :f | m :d | d :d | r .r :r | r :l₁ | d :l₁

that we lost him out of our own care-less-ness. Had it been that we were rea-son-a - ble e-nough to

30 | d :d | t₁ :l₁ | d :t₁ .l₁ | m₁ :se₁ | l₁ :se₁ | l₁ :se₁ | m₁ :t₁ | l₁ :- | :l₁ | l₁ :d | l₁ :l₁ .d | d :l₁

of-fer him a good sa-la-ry for all his good works in the church, he would not have re-sor-ted to

36 | l₁ :r | r :d | t₁ :m₁ | - :d | l₁ :se₁,se₁ | l₁ :t₁ | t₁ :s₁ .l₁ | m₁ :se₁ | l₁ :- | -:- | : | :

at ten-ding night pro-grammes which led to his un-time - ly de-par ture from us.

In-to thy hands, O
In-to thy hands, O
In-to thy hands, O

In - to thy hands, O

24 | l₁ :l₁ | d :t₁ | t₁ :se₁ | l₁ :d | t₁ :t₁ | l₁ :- | l₁ :f | m :d | d :d | r .r :r | r :l₁ | d :l₁

that we lost him out of our own care-less-ness. Had it been that we were rea-son-a - ble e-nough to

30 | d :d | t₁ :l₁ | d :t₁ .l₁ | m₁ :se₁ | l₁ :se₁ | l₁ :se₁ | m₁ :t₁ | l₁ :- | :l₁ | l₁ :d | l₁ :l₁ .d | d :l₁

of-fer him a good sa-la-ry for all his good works in the church, he would not have re-sor-ted to

36 | l₁ :r | r :d | t₁ :m₁ | - :d | l₁ :se₁.se₁ | l₁ :t₁ | t₁ :s₁ .l₁ | m₁ :se₁ | l₁ :- | -:- | : | : |

at ten-ding night pro-grammes which led to his un-time - ly de-par ture from us. In-to thy hands, O

In-to thy hands, O

No. 19:

NGOZI N'ADIRI NDI NWURU ANWU.

Allegro ♩ = 100 Doh is Bb

Soprano Solo
 M we - nuo-lu - M we - nuo - lu M we - nuo-lu__ K'O-si n'e-li-gwe

Alto Solo
 M we - nu o - lu, M we - nu o - lu M we - nuo-lu__ K'O-si n'e-li-gwe

Tenor Solo
 M we - nuo-lu__ K'O-si n'e-li-gwe

Bass Solo
 M we - nuo-lu__ K'O-si n'e-li-gwe

4 | ḷ, ḍ-:ṣ .f̣ | ṣ :- | : | : | : | : | : | : | : |

Soprano Solo
daa_ si_____

f̣, ḷ, -:ḍ .ḷ | ṭ :- | : | : | : | : | : | : | : |

Alto Solo
daa_ si_____

ṛ, f̣-:ṃ .ḍ | ṛ :-f̣ | : | : | : | : | : | : | : |

Tenor Solo
daa_ si_____

f̣, ṛ-:ṛ | ṣ :- | : | : | : | : | : | : | : |

Bass Solo
daa_ si_____

A
CHORUS (*brillante*) | ṃ, .ṃ:ṃ.ṃ | ṃ :- | f̣, .f̣:f̣ .f̣ | f̣ :- | ṃ, .ṃ:ṃ.ṃ | .ḍ :f̣, f̣-, f̣

SOPRANO
N- go - zi_____ N- go - zi_____ N- go - zi_____ n'a-di-ri-ndi

: | : | ṣḷ, .ṣḷ:ṣḷ, .ṣḷ | ṣḷ :ta | ḷḷ, .ḷḷ:ḷḷ, .ḷḷ | ḷḷ :ṭ | ḍ, .ḍ:ḍ .ḍ | .ṣḷ :ḷḷ, ḷ-, ḷḷ

ALTO
N- go - zi_____ (ah) N- go - zi_____ (eh) N- go - zi_____ n'a-di-ri-ndi

: | : | ḍ, .ḍ:ḍ .ḍ | ḍ :- | ḍ, .ḍ:ḍ .ḍ | ḍ :ṛ | ṣ, .ṣ:ṣ .ṣ | .ṃ :ḍ, ḍ-, ḍ

TENOR
N- go - zi_____ N- go - zi_____ (eh) N- go - zi_____ n'a-di-ri-ndi

: | : | ḍ, .ḍ:ḍ .ḍ | ḍ :- | f̣ḷ, .f̣ḷ:f̣ḷ, .f̣ḷ | f̣ḷ :ṣḷ | ḍ, .ḍ:ḍ .ḍ | .ḍ :f̣ḷ, f̣ḷ-, f̣ḷ

BASS
N- go - zi_____ (ah) N- go - zi_____ (eh) N- go - zi_____ n'a-di-ri-ndi

SOPRANO
nwu-r'a nwu n'i-me O-nye-nw'a-nyi. N - go - zi N - go - zi

ALTO
nwu-r'a nwu n'i-me O-nye-nw'a-nyi. N - go - zi (oh) N - go - zi

TENOR
nwu-r'a nwu n'i-me O-nye-nw'a-nyi. N - go - zi N - go - zi (eh)

BASS
nwu-r'a nwu n'i-me O-nye-nw'a-nyi. N - go - zi (oh) N - go - zi

4

11

Soprano Solo

Alto Solo

SOPRANO
N - go - zi_n'a - di - ri - ndinwu - r'a nwu n'i-me O-nye-nw'a-nyi. Si-te n'u-gbu-a E -

ALTO
N - go - zi_n'a - di - ri - ndinwu - r'a nwu n'i-me O-nye-nw'a-nyi. Si-te n'u-gbu-a E -

TENOR
N - go - zi_n'a - di - ri - ndinwu - r'a nwu n'i-me O-nye-nw'a-nyi. Si-te n'u-gbu-a E -

BASS
N - go - zi_n'a - di - ri - ndinwu - r'a nwu n'i-me O-nye-nw'a-nyi. Si-te n'u-gbu-a E -

16

SOPRANO

ALTO

TENOR

BASS

-le ha do-gbu-r'o-nwe ha n'o-lu zu - ri - ke

-le ha do-gbu-r'o-nwe ha n'o-lu (n'o-lu) zu - ri - ke

-le ha do-gbu-r'o-nwe ha n'o-lu (n'o-lu) zu - ri - ke

-le ha do-gbu-r'o-nwe ha n'o-lu (n'o-lu) zu - ri - ke

B *Lively (Fugaibo)*

19

SOPRANO

ALTO

TENOR

BASS

Atempo

N-go-zi n'a-di-rin - di nwu-r'a - nwu, bun-di nwu-ru n'i - m'o-nye

6

21

SOPRANO

ALTO

TENOR

BASS

N-go-zi n'a-di-rin - di nwu-r'a -

nwa-nyi, ka mon - so n'e-kwu. N - go - zi n'a - di - ri - di - ri -

25 | r .s :fe .s | l ,s,fe,s:r ,m .fe ,r | .fe,fe,fe,fe | l .l :s ,s .- ,s

SOPRANO
N - go - zi n'a - di - ri - di - ri - di-ri - di-ri n - di nwu-r'a - nwu

ALTO
kwu. N-go-zi e N-go-zi di-ri, di-ri di-ri di-ri go-zi go zi n - go-zi n - go-zi

TENOR
N-go-zi n'a - di-rin-di nwu-r'a - nwu bu - ndi nwu-ru n'i - m'o-nye

BASS

27 | r ,m .- ,fe :fe ,m .# | m .fe ,m :fe ,m .r | r .f :f .f | .m :m .m

SOPRANO
ka - mon - so n'e-kwu Mon - so n'e - kwu N - go - zi, N - go - zi,

ALTO
di-ri (eh) Ka mon - so n'e - kwu N - go-zi N - go-zi

TENOR
nwa - nyi, ka mon - so n'e - kwu N go-zi n'a-di-ri, n'a-

BASS

29 | r ,f :m .m | r :r .r | .t₁ ,t₁ :t₁ ,t₁ | t₁ ,t₁ . :t₁ .t₁

SOPRANO
di - rin - di nwu-r'a-nwu di-ri - di-ri di-ri di - ri

ALTO
di - ri di-ri n-di nwu-r'a-nwu di-ri - di-ri di-ri di - ri

TENOR
di - ri n - di nwu-ru a - nwu di-ri - di-ri di-ri di - ri

BASS

32

SOPRANO
di - ri go - zi go - zi N - go - zi N - go - zi

ALTO
N - go - zi N - go - zi N - go - zi N - go - zi

TENOR
di - ri n - di n - di nwu - r'a - nwu

BASS
nwu, bun - di nwu - ru n'i - m'o - nye -

Soprano Solo
2nd time, go to Coda

SOPRANO
N - go - zi n'a - di - rin - di nwu - r'a - nwu bun - di nwu - ru n'i - m'o - nye -

ALTO
S . A . T . B U N I S O N | S . A . T . B U N I S O N

Soprano Solo

SOPRANO
nw'a - nyi ka mon - so n'e - kwu, Mon - so n'e - kwu N - go - zi n'a - di - rin di
S . A . T . B U N I S O N | .l₁ :s₁ .fe₁ | fe₁ :s₁ | d .d :d .d | l₁ .l₁ :l₁ .l₁

ALTO
Mon - so n'e - kwu N - go - zi n'a - di - ri n - di
S . A . T . B U N I S O N | .m :r .d | d .l₁ :r | s .s :s .m | r .r :d .d

TENOR
S . A . T . B U N I S O N | Mon - so n'e - kwu (n'e - kwu) N - go - zi n'a - di - rin di
.d :l₁ .r₁ | r₁ :s₁ | d .d :d .l₁ | r .r :r₁ .r₁

BASS
Mon - so n'e - kwu N - go - zi n'a - di - rin di

40

SOPRANO

ALTO

TENOR

BASS

nwu-r'a-nwu (eh) N-go-zi n'a-di-rin-di nwu-r'a-nwu (oh)

nwu-r'a-nwu (eh) N-go-zi n'a-di-ri n-di nwu-r'a-nwu (oh)

nwu-r'a-nwu (eh) N-go-zi n'a-di-rin-di nwu-r'a-nwu (oh)

nwu-r'a-nwu (eh) N-go-zi n'a-di-rin-di nwu-r'a-nwu (oh)

43

Soprano Solo

A-nu-ru m'o-lu, o-lu, si n'e-li-gwe daa wee si

D.S

12

46

SOPRANO

ALTO

TENOR

BASS

Ka ha

Ka ha

N-go-zi na-adi-ri n-di nwu-r'a-nwu ka mon-so n'e-kwu, O n'e-kwu

D.S

51 | d .t₁ :t₁ .t₁ | .t₁ :r .d | | .d :d .d |t₁ .d :d | .r :r .r |t₁ .d :d

SOPRANO
nwe ha n'o-lu zu-r'i-ke. N-go-zi n'a-di-ri N-go-zi n'a-di-ri

ALTO
nwe ha n'o-lu zu-r'i-ke. N-go-zi n'a-di-ri N-go-zi n'a-di-ri

TENOR
N-go-zi n'a-di-ri N-go-zi n'a-di-ri

BASS
N-go-zi n'a-di-ri N-go-zi n'a-di-ri

55 | .m :m .m |r .m :m | .f :f .f |r .m :m | d :d .d |t₁ .d :d | Hum! :r .r |d .d :d

SOPRANO
N-go-zi n'a-di-ri N-go-zi n'a-di-ri N-go-zi n'a-di-ri go-zi n'a-di-ri

ALTO
N-go-zi n'a-di-ri N-go-zi n'a-di-ri N-go-zi n'a-di-ri go-zi n'a-di-ri

TENOR
N-go-zi n'a-di-ri N - go-zi n'a-di-ri N - go zi n'a-di-ri Hum!

BASS
Hum! Hum! Hum! N - go zi n'a-di-ri Hum!

Back to B Section (Bar 19)

14

Coda (Accel.)

59

SOPRANO

ALTO

TENOR

BASS

E - wo O n'e-kwu E - ye O n'e-kwu,

E - wo O n'e-kwu E - ye O n'e-kwu,

E - wo O n'e-kwu E - ye O n'e-kwu,

E - wo O n'e-kwu E - ye O n'e-kwu,

62

SOPRANO

ALTO

TENOR

BASS

O n'e - kwu O n'e - kwu O n'e - kwu.

O n'e - kwu O n'e - kwu O n'e - kwu.

O n'e - kwu O n'e - kwu O n'e - kwu.

O n'e - kwu O n'e - kwu O n'e - kwu.

(At the end of the above Anthem, the corpse is lifted for recession as everybody sings the hymn below) **No. 23** **FOR ALL THE SAINTS.** (Words from A & M Hymn No. 527)

Allegro ♩ = 100 Doh is Bb

SOPRANO

1. For all the saints who from their labours rest, who thee by faith before the

ALTO

1. For all the saints who from their labours rest, who thee by faith before the

TENOR

1. For all the saints who from their labours rest, who thee by faith before the

BASS

1. For all the saints who from their labours rest, who thee by faith before the

4 | r :l_ | t_ :-s_ | d :- .t_ | l_ .l_ :l_ .l_ r :-d | t_ :s_ .s_ | d .d :t_ .t_ | d .s_ :s_ f | m :r | d : ||

world con-fessed, Thy name, O Je-sus, be for - ev - er blest. A-lle - lu-ia, Al-le-lu ia, Al - le-lu-ia.

| l_ :fe_ | s_ :-s_ | m_ :s_ | f_ .f_ :f_ .s_ | l_ :-fe_ | s_ :s_ .s_ | l_ .l_ :s_ .s_ | l_ .ta:ta.l_ | s_ :f_ | m_ : ||

world con-fessed, Thy name, O Je-sus, be for - ev - er blest. A-lle - lu-ia, Al-le-lu ia, Al - le-lu-ia.

| f_ :d | r :-s_ | s_ :- .t_ | d .d :d .d | f_ :-d | r :d .d | m .m :r .r | r.de:de.r | d :t_ | d : ||

world con-fessed, Thy name, O Je-sus, be for - ev - er blest. A-lle - lu-ia, Al-le-lu ia, Al - le-lu-ia.

| r :r_ | s_ :-s_ | d_ :m_ | f_ .f_ :f_ .m_ | r_ :-r_ | s_ :m_ .m_ | l_ .l_ :s_ .s_ | f_ .m_ :m_ .f_ | s_ :s_ | d : ||

world con-fessed, Thy name, O Je-sus, be for - ev - er blest. A-lle - lu-ia, Al-le-lu ia, Al - le-lu-ia.

(The Background Chorus will continue repeating the above hymn until everybody vacates the stage)

-----Lights Out-----

THE END