

VOICE SOLO  
*with*  
PIANO & CHORUSES  
*for* **T.T.B.B.**



**Joshua Alfred Amuah**  
Foreword by John Collins

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PIANO & CHORUSES

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**T.T.B.B.**

BY

JOSHUA A. AMUAH

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**Voice Solo with Piano and Choruses for T.T.B.B**

**JOSHUA ALFRED AMUAH**

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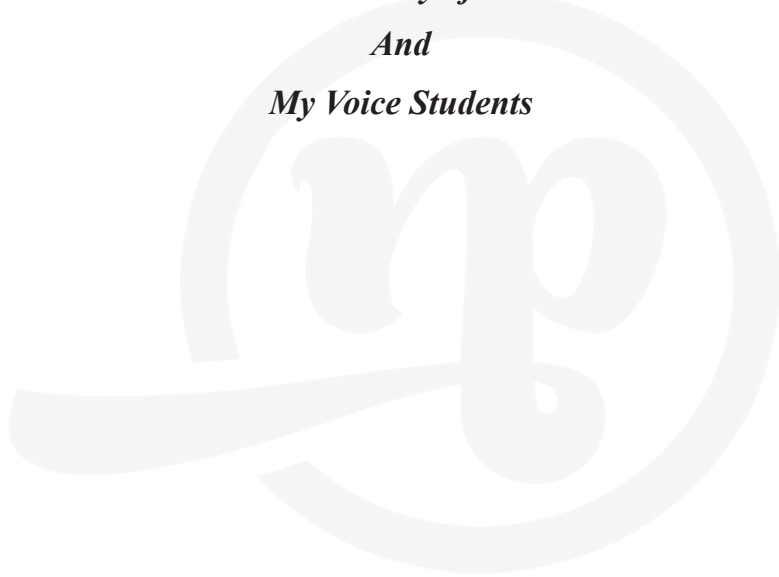
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*To the Glory of God  
And  
My Voice Students*



## Acknowledgements

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## Foreword

I am happy to write the forward for this score book as I have had a long academic relation with Dr. Amuah, as in the late 1990s he was one of my graduate students at the University of Ghana's Music Department at Legon, and then much later I worked under him when he was Head of that Department. I also helped edit the articles he did for some of the publications of the University of Ghana's School of Performing Arts, such as its Journal of Performing arts (JPA) that I was editor of, from 2009 to 2015. We also both worked together providing information for the Musicians Union of Ghana (MUSIGA) 2015, report on the Ghanaian music industry entitled 'A Comprehensive Study of the Music Sector'; with Dr. Amuah supplying information and data on choral music and myself, information on local popular music.

Since 1998, Dr. Amuah has been the choirmaster and organist at the 37 Military Hospital Methodist/ Presbyterian Church, and in 2002 he became the 2<sup>nd</sup> Deputy National Director of Music of the Association of Methodist Church Choirs of Ghana, becoming its 1<sup>st</sup> Deputy National Director of Music in 2004. From 2008 to 2012 he was Director of Music of the Association of Security Church Choirs and then went on to become its Vice President.

Dr. Joshua Alfred Amuah's Voice Solo and Piano with Choruses for Male Choirs (TTBB) is significant in two major ways. In addition to proffering teachers and lecturers in secondary and tertiary institutions, this book becomes an authentic resource material in those academic levels.

Books and other instructional materials on Solo pieces especially on voice exist, the texts of which are in English. Apart from the efforts made by Ephraim Amu and Joseph H. K Nketia in the writing of solo pieces, none exists in Ghana. Over the years, students, teachers and lecturers have over relied on the pieces composed by these two giants in Ghanaian musicology. The pieces have been sung repeatedly and seem no more to be beautiful. Therefore, it is appropriate, and timely for Dr. Amuah to intervene with new set of solo pieces, to augment the existent ones in order to create a variety. The pieces will address some of the social, religious and political issues in Ghana. This book therefore becomes very apt in this regard.

In this book, Dr. Amuah presents seven (7) solo pieces for voice, and two (2) choruses for male choirs some of which are already test pieces for the West African Examinations Council for the use of Senior High Schools. Universities in the country have equally relied on some of the pieces for their voice students.

It is with great pleasure that I strongly recommend this solo songbook to teachers, lecturers and students at all levels of educational institutions in Ghana and other parts of Africa.

***Prof. John Collins,***  
*Professor of Music,*  
*Department of Music,*  
*University of Ghana, Legon.*

## Preface

**Voice Solo with Piano and 1<sup>st</sup> Tenor, 2<sup>nd</sup> Tenor, 1<sup>st</sup> Bass, 2<sup>nd</sup> Bass (T.T.B.B)** choruses is a product of so many years of singing as a student, teacher and examiner for both local and international examination bodies. The book is intended to fill the gap that exists due to a lack of solo pieces for those studying voice as a major instrument at all levels in the Ghanaian educational set up.

Growing up as a musician, voice was and continues to be my principal instrument. In the course of performances, I realised that there was a limitation of pieces to perform. Pieces available were composed by the two giants in Ghanaian musicology; Ephraim Amu and Joseph Hanson Kwabena Nketia, both of blessed memory. Their pieces have been over depended, such that they have nearly lost their beauty.

This book of Voice Solo with Piano and Choruses for T.T.B.B, has seven solo works accompanied by the piano with two choruses for male choirs, pieces that are also scarce because of the unavailability of such choirs.

The text of the pieces have been drawn from inspiration, partly from occurrences in our routine social activities, and arrangements from existing works for choral groups. Out of the seven solo pieces, three are secular ones, which relate to our daily mundane events, and four are sacred reflecting my inclination to the work of God. Two out of the four are arrangements from *Ebibindwom* pieces which have been designated for S.A.T.B by Isaac Daniel Riverson and Michael Amissah respectively. The two choruses for male choir are shared among our daily routine activities and the work of God.

Although the book is primarily for use by students in Senior High Schools and Universities it would be found particularly useful by performers who want to stage a concert. Secular pieces are uncommon in our part of the world and it is about time we begin to write and popularise them.

***Joshua Alfred Amuah, Ph.D***

*Department of Music,*

*School of Performing Arts (SPA),*

*University of Ghana, Legon.*



# 1 BONE BEN? (What Crime?)

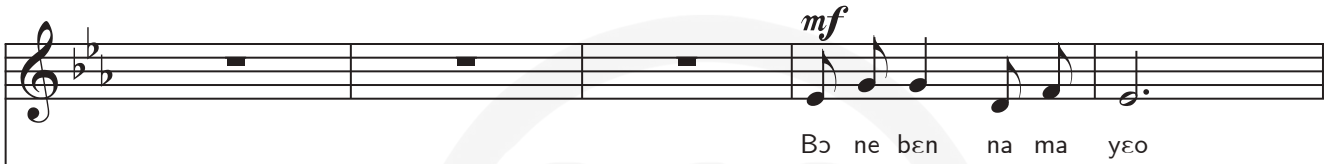
Joshua Alfred Amuah

Vivace

Voice



Vc



Bō ne bēn na ma yēo

P



Vc



bō ne bēn na ma yēo

gyae me din mu

bō ne bēn na ma

P



Vc

yēo bō-ne bēn na ma yēo bō ne bēn na ma yēo

P

Detailed description: This system contains the first two measures of the piece. The vocal line (Vc) begins with a half note 'yēo' on a dotted line, followed by a quarter note 'bō', an eighth note 'ne', a quarter note 'bēn', a quarter note 'na', a quarter note 'ma', and a half note 'yēo'. This sequence repeats in the second measure. The piano accompaniment (P) features a treble clef with a melody of eighth and quarter notes, and a bass clef with a simple harmonic accompaniment of quarter and half notes.

Vc

e-wu ra-e bō ne bēn na ma yēo bō ne bēn na ma

P

Detailed description: This system contains the next two measures. The vocal line (Vc) starts with a whole rest, followed by a quarter note 'e', an eighth note 'wu', a quarter note 'ra', a quarter note 'e', a quarter note 'bō', an eighth note 'ne', a quarter note 'bēn', a quarter note 'na', a quarter note 'ma', and a half note 'yēo'. This sequence repeats in the second measure. The piano accompaniment (P) continues with similar rhythmic patterns in both staves.

Vc

yēo bō-ne bēn na ma yēo e-wu-ra e

P

Detailed description: This system contains the final two measures. The vocal line (Vc) begins with a half note 'yēo' on a dotted line, followed by a quarter note 'bō', an eighth note 'ne', a quarter note 'bēn', a quarter note 'na', a quarter note 'ma', and a half note 'yēo'. This sequence repeats in the second measure. The piano accompaniment (P) concludes with a final chord in the treble clef and a whole rest in the bass clef.

Vc

bɔ-ne bɛn na ma yɛo      bɔ-ne bɛn?      bɔ-ne bɛn?      bɔ-ne bɛn

P

Detailed description: This system contains the first musical phrase. The vocal line (Vc) is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'bɔ-ne bɛn na ma yɛo' followed by three instances of 'bɔ-ne bɛn?'. The piano accompaniment (P) consists of two staves: a right-hand staff with chords and a left-hand staff with a bass line. The music is in a 4/4 time signature.

Vc

bɔ-ne bɛn na ma yɛo      bɔ-ne bɛn na ma yɛo      bɔ-ne bɛn na ma

P

Detailed description: This system contains the second musical phrase. The vocal line (Vc) continues with the lyrics 'bɔ-ne bɛn na ma yɛo', 'bɔ-ne bɛn na ma yɛo', and 'bɔ-ne bɛn na ma'. The piano accompaniment (P) continues with chords and a bass line. A large, faint watermark is visible in the background of this system.

Vc

yɛo      gyaɛ me din mu      e-wu-ra-e bɔ-ne bɛn na ma yɛo

P

Detailed description: This system contains the third musical phrase. The vocal line (Vc) starts with 'yɛo', followed by 'gyaɛ me din mu', and ends with 'e-wu-ra-e bɔ-ne bɛn na ma yɛo'. The piano accompaniment (P) continues with chords and a bass line.

Vc

P

Vc

P

Vc

P

*mf*

A - so di da yen so en - ti mo ma yenwe - ne ye ho

*mf*

*mf*

Vc

a - ke - ka - ke kae                      em - fa hwee mmao                      mo ma ye nwene ye -

P

Detailed description: This system contains the first musical phrase. The vocal line (Vc) is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a half note 'a', followed by quarter notes 'ke', 'ka', and 'ke', then a dotted quarter note 'kae'. This is followed by a half note 'em', quarter notes 'fa' and 'hwee', a dotted quarter note 'mmao', and a half note rest. The phrase continues with quarter notes 'mo', 'ma', 'ye', 'nwene', and 'ye'.

Vc

ho                      mo ma ye nwene ye ho                      a - ke - ka ke kae

P

Detailed description: This system contains the second musical phrase. The vocal line (Vc) starts with a half note 'ho', followed by quarter notes 'mo', 'ma', 'ye', 'nwene', and 'ye', then a dotted quarter note 'ho'. This is followed by quarter notes 'a', 'ke', 'ka', and 'ke', then a dotted quarter note 'kae'. The piano accompaniment (P) features a steady eighth-note bass line in the left hand and chords in the right hand.

Vc

em - fa hwee mmao                      mo - ma ye nwene ye ho                      mo ma ye nwenw ye

P

Detailed description: This system contains the third musical phrase. The vocal line (Vc) begins with a half note 'em', quarter notes 'fa' and 'hwee', a dotted quarter note 'mmao', and a half note rest. This is followed by quarter notes 'mo', 'ma', 'ye', 'nwene', and 'ye', then a dotted quarter note 'ho'. The phrase concludes with quarter notes 'mo', 'ma', 'ye', 'nwenw', and 'ye'.

Vc

ho a - ke - ka ke - kae em - fa hwee mmao

P

Vc

A - sem ka - kra yi nti

P

Vc

a - sem ka - kra yi nti a - sem ka - kra yio n - ti me - din re - sa

P

Vc

wia - se me-din re sa wia - se na me din re - sa wia - se

P

Detailed description: This system contains the first musical phrase. The vocal line (Vc) is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are 'wia - se me-din re sa wia - se na me din re - sa wia - se'. The piano accompaniment (P) consists of two staves: the right hand in a treble clef and the left hand in a bass clef. The piano part features a steady bass line with chords in the right hand.

Vc

a - sɛm ka kra yi nti me din re - sa wia - se me-din re - sa

P

Detailed description: This system contains the second musical phrase. The vocal line (Vc) continues with the lyrics 'a - sɛm ka kra yi nti me din re - sa wia - se me-din re - sa'. The piano accompaniment (P) continues with similar harmonic support, including some rests in the vocal line.

Vc

wia - se me din re - sa wia - se a - sɛm ka - kra yi nti

P

Detailed description: This system contains the third musical phrase. The vocal line (Vc) concludes with the lyrics 'wia - se me din re - sa wia - se a - sɛm ka - kra yi nti'. The piano accompaniment (P) provides the final harmonic support for this section.

Vc

me din re-sa wia - se      bɔ-ne bɛn?      bɔ-ne bɛn?      bɔ-ne bɛn

P

Detailed description: This system contains the first musical phrase. The vocal line (Vc) is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'me din re-sa wia - se' followed by three repetitions of 'bɔ-ne bɛn?'. The piano accompaniment (P) consists of two staves, a treble and a bass clef, with chords and moving lines in both hands.

Vc

bɔ-ne bɛn na ma yeo      bɔ-ne bɛn na ma yeo      bɔ-ne bɛn na ma

P

Detailed description: This system contains the second musical phrase. The vocal line (Vc) continues with the lyrics 'bɔ-ne bɛn na ma yeo' repeated twice, followed by 'bɔ-ne bɛn na ma'. The piano accompaniment (P) continues with chords and moving lines in both hands.

Vc

yeo      gyae me din mu      e-wu-ra - e      bɔ-ne bɛn na ma yeo

P

Detailed description: This system contains the third musical phrase. The vocal line (Vc) starts with 'yeo', followed by 'gyae me din mu', 'e-wu-ra - e', and ends with 'bɔ-ne bɛn na ma yeo'. The piano accompaniment (P) continues with chords and moving lines in both hands.

Vc

P

Vc

P

Vc

P

*mf*

A - so di da yεn so en-ti mo ma yεnwe-ne yε ho

*mf*

*mf*

Vc

a-ke-ka - ke kae                    εm-fa hwee mmao                    mo ma ye nwene ye -

P

Detailed description: This system contains the first four measures of the piece. The vocal line (Vc) is in a soprano register, starting with a half note 'a-ke-ka' followed by a quarter note '- ke kae'. The piano accompaniment (P) consists of a bass line with a dotted half note 'a' and a treble line with a dotted half note 'a', followed by a series of chords and eighth notes.

Vc

ho                    mo ma ye nwene ye ho                    a-ke-ka ke kae

P

Detailed description: This system contains measures 5-8. The vocal line (Vc) starts with a half note 'ho', followed by a quarter note 'mo', a quarter note 'ma', a quarter note 'ye', a quarter note 'nwene', a quarter note 'ye', a half note 'ho', and a quarter note 'a-ke-ka' followed by a quarter note 'ke kae'. The piano accompaniment (P) features a bass line with a dotted half note 'a' and a treble line with a dotted half note 'a', followed by a series of chords and eighth notes.

Vc

εm-fa hwee mmao                    mo-ma ye nwene ye ho                    mo ma ye nwenw ye

P

Detailed description: This system contains measures 9-12. The vocal line (Vc) starts with a half note 'εm-fa', followed by a quarter note 'hwee', a quarter note 'mmao', a quarter note 'mo-ma', a quarter note 'ye', a quarter note 'nwene', a quarter note 'ye', a half note 'ho', and a quarter note 'mo ma ye nwenw ye'. The piano accompaniment (P) features a bass line with a dotted half note 'a' and a treble line with a dotted half note 'a', followed by a series of chords and eighth notes.

Vc

ho a - ke-ka ke-kae em - fa hwee mmao

P

Vc

bo-ne ben? bo-ne ben? bo-ne ben bo-ne ben na ma yeo

P

Vc

bo-ne ben na ma yeo bo-ne ben na ma yeo gyaе me din mu

P

Vc

P

e - wu - ra - e bɔ - ne bɛn na ma yɛo

Detailed description: This system contains the first musical phrase. The vocal line (Vc) begins with a whole rest, followed by a melodic line of eighth and quarter notes. The piano accompaniment (P) consists of a bass line with quarter notes and chords, and a treble line with chords and eighth notes.

Vc

P

Detailed description: This system features piano accompaniment. The vocal line (Vc) has whole rests. The piano accompaniment (P) continues with a bass line of quarter notes and chords, and a treble line of chords and eighth notes.

Vc

P

*mf*

A - so di da yɛn so en - ti mo ma yɛnwe - ne yɛ

*mf*

*mf*

Detailed description: This system features the second musical phrase. The vocal line (Vc) begins with whole rests, then enters with a melodic line of eighth and quarter notes. The piano accompaniment (P) includes a treble line with chords and a bass line with eighth notes and chords. Dynamic markings of *mf* are present above the vocal line, above the piano treble line, and above the piano bass line.

Vc

ho a - ke-ka - ke kae em - fa hwee mmao

P

Detailed description: This system contains the first musical phrase. The vocal line (Vc) is written in a treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a half note 'ho', followed by a quarter note 'a', a quarter note 'ke', a quarter note 'ka', a quarter note 'ke', a quarter note 'k'ae', a quarter note 'em', a quarter note 'fa', a quarter note 'hwee', and a half note 'mmao'. The piano accompaniment (P) consists of two staves: a right-hand staff in treble clef and a left-hand staff in bass clef. The right-hand part features chords and melodic lines, while the left-hand part provides a harmonic foundation with chords and single notes.

Vc

mo ma ye nwene ye - ho mo ma ye nwene ye ho a - ke-ka

P

Detailed description: This system contains the second musical phrase. The vocal line (Vc) starts with a quarter note 'mo', a quarter note 'ma', a quarter note 'ye', a quarter note 'nwene', a quarter note 'ye', a quarter note 'ho', a quarter note 'mo', a quarter note 'ma', a quarter note 'ye', a quarter note 'nwene', a quarter note 'ye', a quarter note 'ho', and a quarter note 'a - ke-ka'. The piano accompaniment (P) continues with chords and melodic lines in both hands, supporting the vocal melody.

Vc

ke kae em - fa hwee mmao mo - ma ye nwene ye ho

P

Detailed description: This system contains the third musical phrase. The vocal line (Vc) begins with a quarter note 'ke', a quarter note 'k'ae', a quarter note 'em', a quarter note 'fa', a quarter note 'hwee', a quarter note 'mmao', a quarter note 'mo', a quarter note 'ma', a quarter note 'ye', a quarter note 'nwene', a quarter note 'ye', and a half note 'ho'. The piano accompaniment (P) concludes the piece with final chords and melodic lines in both hands.

Vc

mo ma ye nwenw ye ho a - ke - ka ke - kae em - fa hwee mmao

P



# 2 ɔBɔBɔ ADZE

(It will come to an end)

Moderato

Joshua Alfred Amuah

Voice

Piano

Pno.

*mf*

*mf*

*mp* *mf*

ɔ - bɔ - bɔ - adzeo ni - nyi - na bɔ - bɔ - adzeo



Piano score for the first system. The vocal line (treble clef) contains the lyrics: "o - bo - bo - adzeo men - pe - ne men - pe - ne yia -". The piano accompaniment (Pno., grand staff) features a bass line with eighth notes and chords in the right hand.

Piano score for the second system. The vocal line (treble clef) contains the lyrics: "- o - bo - bo - adzeo - o - bo - bo - adzeo - o - bo - bo -". A dynamic marking of *f* (forte) is present above the vocal line. The piano accompaniment (Pno., grand staff) continues with chords and bass notes.

Piano score for the third system. The vocal line (treble clef) contains the lyrics: "adzeo - o - bo - bo - adzeo - o - bo - bo - adzeo". The piano accompaniment (Pno., grand staff) concludes the piece with sustained chords and a final bass note.

*cres.---*

o - bo - bo - adzeo      o - bo - bo - adzeo      o - bo - bo -

Pno.

adzeo - ni-nyi-na bo-bo - adzeo      o - bo - bo - adzeo

Pno.

o - bo - bo - adzeo      o - bo - bo - adzeo -      ni-nyi-na bo-bo -

Pno.

*mf*

adzeo ku ku ku ku ku ku yio - men-pe - ne men-pe - ne

Pno.

*mp*

yia - ku ku ku ku ku ku yio ni - nyi - na bo - bo - adzeo.

Pno.

# 3 BOM NANTSEW

(Lead me On)

Adapted from I.D. Riverson's Bom Nantsew SATB  
Arrangement for Atenteben/Trumpet and Piano

Joshua A. Amuah  
14th May 2019

Voice

Piano

The first system of music consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains four measures of whole rests. The piano accompaniment is written for a grand piano with a treble and bass clef. It features a rhythmic pattern of eighth and quarter notes, with a key signature change to one flat (B-flat) in the third measure.

V

Pno.

The second system of music consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains four measures of whole rests. The piano accompaniment is written for a grand piano with a treble and bass clef. It continues the rhythmic pattern from the first system, with a key signature change to one flat (B-flat) in the third measure.

V

Pno.

The third system of music consists of a voice line and a piano accompaniment. The voice line is a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). It contains four measures of whole rests. The piano accompaniment is written for a grand piano with a treble and bass clef. It continues the rhythmic pattern from the previous systems, with a key signature change to one flat (B-flat) in the third measure.

V

Bom nan-tsew bom nan-tsew bom nan-tsew na nyem' nkoo

Pno.

V

Bom nan-tsew bom nan-tsew bom nan-tsew na nyem' nkoo

Pno.

V

me yea - bo fra munn-tum — nan-tsew bom nan-tsew na nyem' nkoo

Pno.

V

me ye - bu-bua munn-tum\_\_ nan-tsew bom nan-tsew na nyem nkoo

Pno.

V

me ye nyi-frua-nyi munn-tum hua-dze bom nan-tsew na nyem nkoo

Pno.

V

bom nan-tsew na nyem nkoo

Pno.

V

Bom nan - tsew bom nan - tsew bom nan - tsew na nyem' nkoo

Pno.

Detailed description: This system contains the first musical phrase. The vocal line (V) is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'Bom nan - tsew bom nan - tsew bom nan - tsew na nyem' nkoo'. The piano accompaniment (Pno.) consists of two staves: a right-hand staff in a treble clef and a left-hand staff in a bass clef. The piano part features a steady accompaniment with chords and moving lines in both hands.

V

Bom nan - tsew bom nan - tsew bom nan - tsew na nyem' nkoo

Pno.

Detailed description: This system contains the second musical phrase, which is identical to the first. The vocal line (V) and piano accompaniment (Pno.) are written in the same notation as the first system, maintaining the two-flat key signature and the same instrumental parts.

V

gyem' taa taa na nyem nko fie na bom nan - tsew na nyem' nkoo \_\_\_\_\_

Pno.

Detailed description: This system contains the third musical phrase. The vocal line (V) begins with the lyrics 'gyem' taa taa na nyem nko fie na bom nan - tsew na nyem' nkoo' followed by a long horizontal line indicating a sustained note. The piano accompaniment (Pno.) continues with the same two-staff format as the previous systems, providing harmonic support for the vocal line.

V  
— mo kwan na nyem' nko fie na bom nan-tsew na nyem nkoo

Pno.

V  
Bom nan-tsew Bom nan-tsew bom nan-tsew na nyem' nkoo

Pno.

V  
Bom nan-tsew bom nan-tsew bom nan-tsew na nyem' nkoo

Pno.

V

Bom nan-tsew na bom nan-tsew na bom nan-tsew na nyem nkoo

Pno.

Detailed description: This system contains the first musical phrase. The vocal line (V) is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'Bom nan-tsew na bom nan-tsew na bom nan-tsew na nyem nkoo'. The piano accompaniment (Pno.) consists of two staves, treble and bass, with a key signature of two flats. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

V

Bom nan-tsew bom nan-tsew bom nan-tsew na nyem' nkoo

Pno.

Detailed description: This system contains the second musical phrase. The vocal line (V) continues with the lyrics 'Bom nan-tsew bom nan-tsew bom nan-tsew na nyem' nkoo'. The piano accompaniment (Pno.) continues with the same accompaniment pattern as the first system.

V

Bom nan tsew bom nan-tsew bom nan-tsew na nyem nkoo

Pno.

Detailed description: This system contains the third musical phrase. The vocal line (V) concludes with the lyrics 'Bom nan tsew bom nan-tsew bom nan-tsew na nyem nkoo'. The piano accompaniment (Pno.) concludes with the same accompaniment pattern as the previous systems.

# 4 NKOTWA DU

(You Won't Score Ten)

Joshua A. Amuah  
10th May 2019

Voice

Piano

The first system of music consists of a voice line and a piano accompaniment. The voice line is in a treble clef with a key signature of two flats and a 6/8 time signature. It contains five measures of whole rests. The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature and time signature. It features a rhythmic pattern of eighth and sixteenth notes in the right hand and chords in the left hand.

V

Am-maw' nyen - ko enn - twa 'kron am-maw' nyen ko enn -

Pno.

The second system features a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 6/8 time signature. It contains five measures of music with the lyrics "Am-maw' nyen - ko enn - twa 'kron am-maw' nyen ko enn -". The piano accompaniment is in a grand staff with the same key signature and time signature, providing harmonic support for the vocal line.

V

twa 'kron am-maw' nyen ko enn - twa kron wo so nn-ko twa duo

Pno.

The third system continues the vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a 6/8 time signature. It contains five measures of music with the lyrics "twa 'kron am-maw' nyen ko enn - twa kron wo so nn-ko twa duo". The piano accompaniment is in a grand staff with the same key signature and time signature, providing harmonic support.

V

Am-maw' nyen ko enn - twa ann-koa am-maw' nyen ko enn - twa koa

Pno.

Detailed description: This system contains the first musical phrase. The vocal line (V) is written on a single staff in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with two measures of rests, followed by a melodic line of eighth and quarter notes. The piano accompaniment (Pno.) is written on a grand staff (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand.

V

wo so nn-ko twa duo wo so nn-ko twa duo.

Pno.

Detailed description: This system contains the second musical phrase. The vocal line (V) continues the melody with a mix of eighth and quarter notes, ending with a half note. The piano accompaniment (Pno.) maintains the rhythmic accompaniment with chords and moving lines in both hands.

V

Dwen wo nyen-ko hoa dwen-pa

Pno.

Detailed description: This system contains the third musical phrase. The vocal line (V) has a two-measure rest at the beginning, followed by a melodic line. The piano accompaniment (Pno.) continues with the established accompaniment pattern.

V

Fa 'sem - pa dzi-wo nua

Pno.

V

do wo nua de woa-ra wo ho i-yi-na be-ma e - dzi ko-nyim o

Pno.

V

Tse ma wo nua Ka ma wo nua Dzi ma wo nua daa Fa 'sem pa-pa

Pno.

V

dzi wo nua ko-nyim be-ye dzeo.

Pno.

Detailed description: This system contains the first musical phrase. The vocal line (V) is written in a treble clef with a key signature of two flats (B-flat and E-flat). It begins with a quarter rest, followed by a quarter note 'd', an eighth note 'z', a quarter note 'i', a quarter note 'w', a quarter note 'n', a quarter note 'u', a quarter note 'a', a quarter rest, a quarter note 'k', an eighth note 'o', a quarter note 'n', an eighth note 'y', a quarter note 'i', an eighth note 'm', a quarter note 'b', an eighth note 'e', a quarter note 'y', a quarter note 'e', a quarter note 'd', and a quarter note 'z'. The piano accompaniment (Pno.) consists of two staves. The right hand starts with a quarter note 'd', a quarter note 'z', a quarter note 'i', a quarter note 'w', a quarter note 'n', a quarter note 'u', a quarter note 'a', a quarter note 'k', an eighth note 'o', a quarter note 'n', an eighth note 'y', a quarter note 'i', an eighth note 'm', a quarter note 'b', an eighth note 'e', a quarter note 'y', a quarter note 'e', and a quarter note 'd'. The left hand provides a harmonic accompaniment with chords and single notes.

V

Am maw' nyen - ko-enn - - - maw' nyen - ko-enn - akron

Pno.

Detailed description: This system contains the second musical phrase. The vocal line (V) starts with a quarter rest, followed by a quarter note 'a', a quarter note 'm', a quarter note 'm', an eighth note 'a', a quarter note 'w', a quarter note 'n', a quarter note 'y', an eighth note 'e', a quarter note 'n', a quarter rest, a quarter note 'm', an eighth note 'a', a quarter note 'w', a quarter note 'n', a quarter note 'y', an eighth note 'e', a quarter note 'n', a quarter note 'k', an eighth note 'o', a quarter note 'e', an eighth note 'n', a quarter note 'n', a quarter note 'a', a quarter note 'k', an eighth note 'r', and a quarter note 'o'. The piano accompaniment (Pno.) continues with a similar harmonic structure to the first system, supporting the vocal melody.

V

wo so nn - ko twa duo wo so nn - ko twa duo

Pno.

Detailed description: This system contains the third musical phrase. The vocal line (V) begins with a quarter note 'w', an eighth note 'o', a quarter note 's', an eighth note 'o', a quarter note 'n', a quarter note 'n', a quarter note 'k', an eighth note 'o', a quarter note 't', an eighth note 'w', a quarter note 'a', a quarter note 'd', a quarter note 'u', a quarter rest, a quarter note 'w', an eighth note 'o', a quarter note 's', an eighth note 'o', a quarter note 'n', a quarter note 'n', a quarter note 'k', an eighth note 'o', a quarter note 't', an eighth note 'w', a quarter note 'a', a quarter note 'd', and a quarter note 'u'. The piano accompaniment (Pno.) provides a steady accompaniment for the vocal line.

V



Tse ma wo nua Ka ma wo nua

Pno.

V



Dzi ma wo nua daa Fa 'sem pa-pa dzi wo nua ko-nyim be-ye

Pno.

V



dzo.

Pno.

# 5

## M'BEDA NYAME ASE

( I Shall Render Thanks To God)

Joshua Alfred Amuah

*piacevole*

Voice

Piano

*mf*

Vc

M'be-da Nya - mea -

M'be-da Nya - mea -

Pno.

*dim.* *mf*

Vc

*f*

se Mu-w'ra M'be - da N'a - se daa M'be-da Nya - mea - se Mu-w'ra

se Mu-w'ra M'be - da N'a - se daa M'be-da Nya - mea - se Mu-w'ra

Pno.

*f*

Vc *mf* *f*

M'be - da N'a se daa M'be-da N'a - se daa M'bo-ton ton No

Pno. *mf* *f*

Vc

daa M'bo-ton ton hen Nya - me daa M'be-yi N'a - yew daa

Pno.

Vc *mf*

M'be-da Nya - mea - se Mu-w'ra M'be - da N'a - se

Pno. *mf*

Vc *f*  
daa M'be-da Nya - mea - se Mu-w'ra M'be - da N'a - se daa

Pno. *f*  
3

Vc *mf*  
M'be-da N'a - se daa M'bo-ton ton No daa M'be-yi N'a - yew

Pno. *mf*

Vc  
daa M'be-kam - fo No daa

Pno.

Vc *mf*

M'be-da Nya - mea - se M'u-w'ra M'be - da Na - se daa

Pno. *mf*

Vc

M'be-da Nya - mea - se Mu w'ra M'be - da Na - se daa

Pno.

Vc

M'be-da Na - se daa M'bo-ton - ton No daa

Pno.

*rit.*

Vc

M'be-yi Na - yew daa M'bo bo No - o se daa M'be-da Na - se

Pno.

Vc

daa am - pa M'be-da Nya - mea - seo

Pno.

*a tempo*

Vc

Pno.

# 6 ME NYAME, BRA O!

(Come! My Lord)

Joshua Alfred Amuah

Andante

(Tenor / Soprano)

*mf*

*f*

Me Nya-me brao me Nya-me brao me Nya-me

Piano

*mf*

T/S

*dim.*

brao o - brao o - bra o - brao me Nya-me brao

Pno.

*dim.*

T/S

*cresc.*

me-Nya-me brao me Nya-me brao me Nya-me

Pno.

*cresc.*

T/S

bra M'E-w'ra-dze brao M'A-gyen-kwae brao

Pno.

*f*

T/S

*mf*

o - ko - noa - ye - dze - na ma hen - o o - ko - noa ye dze - na hen - o

Pno.

T/S

o - ko - noa - ye - dze na ma hen - o o - ko - noa ye - dze - na ma hen - o

Pno.

T/S

bra be-gye hen - o - ye - re yea - to - don suar

Pno.

T/S

*cresc.*

bra be-gye hen bra be-gye hen bra be-gye hen

Pno.

*cresc.*

T/S

Nya-me - bra be-gye hen o - ye - re - yea to don -

Pno.

T/S *dim.*  
suar brao - brao - brao

Pno. *dim.*

T/S  
bra Me Nya - me brao - brao - brao -

Pno.

T/S  
- - brao - brao - brao

Pno.

T/S

bra Me Nya-me brao me Nya-me brao

Pno.

T/S

*mf*

me Nya-me brao me Nya-me brao Me Nya-me

Pno.

*f*

T/S

brao - - - brao - - - brao

Pno.

# 7 BUEBUE SOR NTOKURA

(Open The Windows Of Heaven)

Adapted from M. K. Amissah's SATB  
Arrangement for High Voice and Piano

Joshua A. Amuah  
12 th May 2019

Voice

Piano

Vc

Pno.

Vc

Bue-bue sor n - to - ku - ra - o fa - won - hyi - ra ma hen o

Pno.

Vc

Buc - buc sor n - to - ku - rao fa - won - hyi - ra ma hen o

Pno.

Detailed description: This system contains the first musical phrase. The vocal line (Vc) is written in a treble clef with a key signature of two flats (B-flat and E-flat). The lyrics are 'Buc - buc sor n - to - ku - rao fa - won - hyi - ra ma hen o'. The piano accompaniment (Pno.) is written in a grand staff (treble and bass clefs) and features a sparse accompaniment with some chords and moving lines in the right hand.

Vc

hen E - gyaO - nya - me a - sor mba hen E - gya o - do ye -

Pno.

Detailed description: This system contains the second musical phrase. The vocal line (Vc) continues with the lyrics 'hen E - gyaO - nya - me a - sor mba hen E - gya o - do ye -'. The piano accompaniment (Pno.) continues with similar sparse accompaniment, including some chords and moving lines in the right hand.

Vc

foe Buc - buc so - ro - nto ku - rao fa - won - hyi - ra

Pno.

Detailed description: This system contains the third musical phrase. The vocal line (Vc) concludes with the lyrics 'foe Buc - buc so - ro - nto ku - rao fa - won - hyi - ra'. The piano accompaniment (Pno.) concludes with similar sparse accompaniment, including some chords and moving lines in the right hand.

Vc

ma hən o Fa won - hyi - ra

Pno.

Vc

ma hən o Fa - won - hyi - ra

Pno.

Vc

ma hən o hen E - gyaO - nya - me A - sər mba hən E -

Pno.

Vc

gya o - do - ye foe Bue bue so - ron - to ku - ra o Fa won - hyi - ra

Pno.

Vc

ma hen o Fa won - hyi - ra ma hen o Fa won - hyi - ra

Pno.

Vc

ma hen o Bue - bue so - ron - to ku - rao fa won hyi - ra ma - hen o

Pno.

Vc

Hen E-gyao Nya - me Hen E-gyao Nya - me Nya - me Nya -

Pno.

Detailed description: This system contains the first two staves of music. The vocal staff (Vc) is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melody with eighth and quarter notes, some with slurs. The piano accompaniment (Pno.) consists of two staves: the right hand plays chords and moving lines, while the left hand provides a bass line with some rests.

Vc

me Nya - me Nya - me

Pno.

Detailed description: This system contains the next two staves of music. The vocal staff continues the melody from the previous system. The piano accompaniment continues with similar harmonic support, including some chordal textures in the right hand and a steady bass line in the left hand.

Vc

Bue - bue so - ron - to - kurao Fa won - hyi - ra ma hen o

Pno.

Detailed description: This system contains the final two staves of music on the page. The vocal staff concludes the piece with a final phrase. The piano accompaniment provides a concluding harmonic structure, ending with a double bar line and repeat dots.

# 8 WOMMA YENKƆ DO NSOM

(Let us continue to worship)

Joshua Alfred Amuah

The musical score is arranged for a choir and piano. It consists of two systems of staves. The first system includes Tenor 1, Tenor 2, Bass 1, and Bass 2, each with a vocal line and lyrics. Below them are two piano accompaniment staves (treble and bass clef). The second system includes Tenor 1, Tenor 2, Bass 1, and Bass 2, with lyrics for Tenors and Basses. Below them are two piano accompaniment staves. The lyrics for the first system are: "Wɔ mma yen kɔ don - som E-w'ra - dze N'a-ra Naɔ-bɔ koa - ma-hen-o -". The lyrics for the second system are: "wɔ mma yen kɔ - don - som E-w'ra - dze N'a-ra Naɔ-bɛ ka - ama hen ɔ - bɛ ka -". The piano accompaniment features chords and melodic lines in both hands.

*mp* Wɔ mma yen kɔ don - som E-w'ra - dze N'a-ra Naɔ-bɔ koa - ma-hen-o -

*mp* Wɔ mma yen kɔ-don - som E-w'ra - dze N'a-ra Naɔ-bɔ koa - ma-hen o -

*mp* Wɔ mma yen kɔ-don - som E-w'ra - dze N'a-ra Naɔ-bɔ-koa - ma-hen o -

*mp* Wɔ mma yen kɔ-don - som E-w'ra - dze N'a-ra Naɔ-bɔ-koa - ma-hen o -

*mf* wɔ mma yen kɔ - don - som E-w'ra - dze N'a-ra Naɔ-bɛ ka - ama hen ɔ - bɛ ka

*mf* wɔ mma yen kɔ - don - som E-w'ra - dze N'a-ra Naɔ-bɛ ka - ama hen ɔ - bɛ ka -

*mf* wɔ mma yen kɔ - don - som E-w'ra - dze N'a-ra Naɔ-bɛ ka - ama hen o -

*mf* wɔ mma yen kɔ - don - som E-w'ra - dze N'a-ra Naɔ-bɛ ka - ama hen o -

*dim---*

T 1  
 8 ama hɛn ɔ - bɔ - koa - ma hɛn ɔ - bɛ - ka - ama hɛn o - bɛ - dzia - ma hɛn - o -

T 2  
 8 ama hɛn ɔ - bɔ - koa - ma hɛn ɔ - bɔ - ka - ama hɛn o - bɛ - dzia - ma hɛn - o

B 1  
 - ɔ - bɔ koa - ma hɛn ɔ - bɛ ka - ama hɛn o - bɛ - dzia - ma hɛn o

B 2  
 - ɔ - bɔ koa - ma hɛn ɔ - bɛ ka - ama hɛn o - bɛ - dzia - ma hɛn o -

*mf*

T 1  
 8 wɔ - mma yɛn kɔ - don - som E - w'ra - dze N'a - ra Naɔ - bɔ - koa - ma hɛn o -

T 2  
*mf*  
 8 wɔ - mma yɛn kɔ - don - som E - w'ra - dze N'a - ra Naɔ - bɔ - koa - ma hɛn o

B 1  
*mf*  
 wɔ - mma yɛn kɔ don - som E - w'ra - dze N'a - ra Naɔ - bɔ - koa - ma hɛn o -

B 2  
*mf*  
 wɔ - mma yɛn kɔ don - som E - w'ra - dze N'a - ra Naɔ - bɔ - koa - ma hɛn o -

T 1  
*mf*    ɔ - bɔ - kɔa - ma hɛn o                    ɔ - bɛ ka - ama hɛn o -

T 2  
*mf*    ɔ - bɔ - kɔa - ma hɛn o                    ɔ - bɛ ka - ama hɛn o -

B 1  
*mf*                    ɔ - bɔ kɔa - ma hɛn o                    ɔ - bɛ ka - ama hɛn o -

B 2  
*mf*    ɔ - bɔ kɔa - ma hɛn o                    ɔ - bɛ ka - ama hɛn o -

*mf*

T 1  
*mp*    ɔ - bɔ kɔa - ma hɛn - o                    Nya-me O - bɛ - dzia - ma - hɛn o -

T 2  
*mp*    ɔ - bɔ - kɔa - ma hɛn - o                    Nya-me O - bɛ - dzia - ma hɛn o

B 1  
*mp*                    ɔ - bɔ kɔa - ma hɛn o                    O - bɛ - dzia - ma hɛn o -

B 2  
*mp*    ɔ - bɔ kɔa - ma hɛno                    O - bɛ - dzia - ma hɛn o -

*mp*



# 9 BONE BEN

(What Crime)

Joshua Alfred Amuah

*cres*  
*Attaca*

Tenor 1  
Bɔ - ne bɛn na ma yeo Bɔ - ne bɛn na ma yeo

Tenor 2  
Bɔ - ne bɛn na ma yeo bɔ - ne bɛn na ma yeo

Bass 1  
Bɔ - ne bɛn na ma yeo bɔ - ne bɛn na ma yeo

Bass 2  
Bɔ - ne bɛn na ma yeo bɔ - ne bɛn na ma yeo

*cres*

T 1  
*f*  
gyac me din mu bɔ - ne bɛn na ma yeo

T 2  
gyac me din mu A - wu rac bɔ - ne bɛn na ma yeo

B 1  
gyac me din mu bɔ - ne bɛn na ma yeo

B 2  
gyac me din mu bɔ - ne bɛn na ma yeo

*f*

*dim*

T 1  
bɔ - ne bɛn na ma yeo      bɔ - ne bɛn na ma yeo

T 2  
bɔ - ne bɛn na ma yeo      bɔ - ne bɛn na ma yeo

B 1  
bɔ - ne bɛn na ma yeo      bɔ - ne bɛn na ma yeo

B 2  
bɔ - ne bɛn na ma yeo      bɔ - ne bɛn na ma yeo

*dim*

T 1  
gyae me din mu      Bɔ - ne bɛn na ma yeo

T 2  
gyae me din mu      A - wu rae bɔ - ne bɛn na ma yeo

B 1  
gyae me din mu      bɔ - ne bɛn na ma yeo

B 2  
gyae me din mu      bɔ - ne bɛn na ma yeo

*mf*

T 1  
A - so - di da yɛn so en - ti mo ma yɛ nwen' yɛn ho - yɛn

T 2  
A - so - di da yɛn so en - ti mo ma yɛn nwen' yɛn ho -

B 1  
A - so - di da yɛn so en - ti mo ma yɛn nwen' yɛn ho -

B 2  
A - so - di da yɛn so en - ti mo ma yɛn nwen' yɛn ho - yɛ

*mf*

T 1  
ho a - ke - ka - ake-kai ɛm - fa hwee mmao -

T 2  
- a - ke - ka - ake-kai - ɛm - fa hwee mmao

B 1  
- a - ke - ka - ake-kai - ɛm - fa hwee mmao -

B 2  
ho a - ke - ka - ake-kai' - ɛm - fa hwee mmao -

*dim*

T 1  
mo ma yen nwen' yen ho - mo ma yen nwen' yen ho - yen

T 2  
mo ma yen nwen' yen ho - mo ma yen nwen' yen ho -

B 1  
mo ma yen nwen' yen ho - mo ma yen nwen' yen ho -

B 2  
mo ma yen nwen' yen ho - mo ma yen nwen' yen ho -

*dim*

*rit. 2nd time only*

T 1  
ho a - ke - ka - ake-kai - em - fa hwee mmao - .

T 2  
- a - ke - ka - ake-kai' em - fa hwee mmao - .

B 1  
- a - ke - ka - ake-kai' - em - fa hwee mmao - .

B 2  
- a - ke - ka - ake-kai' - em - fa hwee mmao - .

*2nd time only*

*rit.*





## ABOUT AUTHOR

Joshua Alfred Amuah is a currently Senior Lecturer in the Department of Music, School of Performing Arts, University of Ghana, Legon. He holds a Ph.D. in Music, from the University of Ghana, Legon and University of Rochester, NY, USA, M. Phil in Music Theory and Composition from University of Ghana, Legon, Bachelor of Education in Music and Ghanaian Language (Akan) and a Diploma in Music Education, from University of Education, Winneba.

He teaches Music Theory and Composition and other related courses to undergraduate and postgraduate students at the Department of Music, University of Ghana, Legon and is actively involved in Choral Directing and Adjudication throughout Ghana. With a teaching credential in Music Theory from the University of Ghana, he takes interest in the choral music composition using traditional music elements in contemporary Ghana. His research interest also spans a blend of indigenous and Western choral music compositional trends, which are utilized in the church.

He has written a number of books on Rudiments and Theory of Music for use of Senior High Schools, Colleges of Education and Universities. Within the last few years, Joshua has come out with two anthologies: Songs for Christmas, composed by Ghanaians and Passion pieces suitable for rendition during Palm Sunday, Good Friday and Easter Sunday.

He belongs to professional bodies of music including the American Choral Directors Association (ACDA), Ghana Music Teachers Association, (GMTA), Society for Ethnomusicology (SEM), Association of Methodist Church Choirs where he served as the National 1st Deputy Director of Music. He is also a member of the Pan African Society for Musical Arts Education (PASMAE).

To his credit, he won the first prize award of the Trades Union Congress (TUC) Ghana anthem composition contest in 1995.