



avelan ntsiete

France, Fleury les Aubrais

HALLELUJAH NYAME Traditional

About the artist

Born of parents practising music, Avelan grow up in this bath and made it is profession. Through this, he shares some of is arrangements hoping that they will be helpful.

Artist page : <https://www.free-scores.com/Download-PDF-Sheet-Music-avents.htm>

About the piece



Title: HALLELUJAH NYAME
Composer: Traditional
Arranger: ntsiete, avelan
Copyright: Copyright © avelan ntsiete
Publisher: ntsiete, avelan
Instrumentation: Choral SATB
Style: Gospel

avelan ntsiete on [free-scores.com](https://www.free-scores.com)

Prohibited distribution on other website.



- listen to the audio
- share your interpretation
- comment
- contact the artist

Halelujah Nyamé
a traditionnal song from
Ghana

Arrgt: Avelan NT.

HALLELUJAH NIAME

Arrgt : Avelan NT.

Français

Hallelujah nyamé est un chant traditionnel Ghanaen en langue TWI, et ici, les paroles sont de Fred Oware Jnr.

Par cet arrangement, j'avais voulu garder l'identité africaine même si les procédés harmoniques sont plutôt d'ailleurs, qu'y a t-il de mieux qu'une petite touche de percussion pour s'y retrouver !!!!

J'ai donc proposé, pour les ensembles n'ayant pas les moyens et arsenal de musique, un petit ensemble de percussion (maracas, woodblock, conga ou djembé ou autre, mais sans drums set pour éviter d'alourdir la section et permettre que le morceau reste léger), et pour ceux qui ont les moyens et l'arsenal, ils pourront donc ajouter à cela, une guitare basse, un piano et, donc aussi, la partie optional de Drums set.

Autres instructions pratiques : Je propose la lecture (en mode récital) des paroles du 1er couplet avant l'exécution du 2ème Couplet (avant le retour du D.S al coda) pour permettre à l'auditoire de comprendre ce qu'exprime le chant. Cela peut aussi être fait dans une langue que mieux adaptée à son public.

Pendant cette lecture, la chorale fera une sourdine du refrain en harmonie sur : **Hmm... ou Ouh...**

version française des paroles :

Hallelujah tu es le Roi des Rois, Ton règne n'a pas de fin.

Toutes les créatures sont l'expression de ta splendeur et de ta Majesté.

Par ta grace tu a fais de nous tes enfants, et nous te bénirons et t'adorerons pour toujours.

Tu règnes pour l'éternité en éternité, hallelujah

2ème verset :

Mon âme bénis le Seigneur et que tout en moi bénisse son saint nom.

Car il a fait des grandes choses, il a pardonné mes péchés et guéris mes maladies.

Il m'a délivré de la main de l'ennemie. Comme un aigle, il a renouveler ma force.

Oh mon âme bénis le Seigneur et que tout en moi bénisse son Saint Nom, car il a fait des merveilles dans ma vie.

English

HALLELUJAH NYAME is a traditional song from Ghana and the word are in TWI and by Fred Oware Jnr.

By this arrangement I tried to keep the african identity even though the harmonic processes are abroad. Which is the better thing than a little percussion touch to help us to be in that african mood ?

I then propose, for the choirs missing music arsenal and affords, a tiny ensemble of percussion(maracas, woodblock, conga or djembe, but without the optional drums set because it will look too heavy and loose the lightness),, and, for the choirs with the music instruments and arsenal, to that percussion I proposed, they can add a bass guitar, a piano and then the Optional drums set I include in the score.

Also, I propose to read (with a recital mood) the words of the 1st verse before sing the 2nd verse(I mean before going for the D.S al coda) to allow the audience to understand the meaning of the song.

This may be done in any language familiar to the audience.

During that lecture, the choir sings the chorus in Harmony of 4 parties in mute with : Hmm...or Uh.....

English version of the words are :

Hallelujah, you are truly king of kings Your kingdom is everlasting All creation speaks of your splendor and majesty By grace we have become your children So we will worship you and bless you forever You reign forever, Hallelujah.

2nd Verse (Speaking to your soul)

My soul, bless the Lord And everything within me bless His Holy name For He has done great things for you He forgives all your iniquities and heals you of your sicknesses And He delivered you from the hands of your enemy He has made you like an eagle And He has renewed your strength So, my soul bless the Lord and everything within me bless His Holy name Because He has done great things for you

Halelujah Nyamé

Chant Traditionnel Ghanaen

Language: TWI

Words by Fred Oware Jnr

Arrgt: Avelan NT.

Moderate $\text{♩} = 80$

SOPRANO
ALTO

Ha-lle-lu-jah nya - mé nya - mé wo-yé o-hé-né a-mpa a -
wo-yè ohé-né a-

TENOR
BASS

Ha-lle-lu-jah nya - mé wo-yè o - hé - - né a -

Moderate $\text{♩} = 80$

Maracas

Wood Blocks

Congas

Drum Set (Optional)

4 *solo*

mpa 1. Ha - llé - lu - jah nya - mé wo - yè ohé - né a - mpa
2. Me kra chyi-ra awu - ra - dé Mma wowi - ren - fi - né née paa
so é - firi wo wosa wo nya-rewa nyi - haa

mpa ATB: Ha lle - lu - jah

charlestone

bass drum

7

1. 3 2.

wa - hé - né boro adwé-né nyu - naa so ha - lle - lu
 è - firi sè woayé a - dé kè-sè a - ma wo - wode wo mfo-
 woa-gya wo é - frir w'a - ma - nè mu o

nya - - - mé a - dwé-né nyi-naa so

9

Nnè-ma nyi - naa ka sè wo - yè ohé - né a - mpa woa - ma yèn
 Sè nè oko dè - tè - no saa - ra - na woa - yé wo wo m-ranté-méré

o nya - mé ohé - né a - mpa woa - ma yèn

12

so ya - yè a-de- chye yè-bè-som wo o nyi - mé yè - chy - ra
mu nyi naa ayé fo-fo - ro Me kra chyra awu - ra - dé Mma wowi-ren

so ya - yè a - de - chye daa daa

15

wo daa daa nyia-mé dé - hé - né ha - lle - lu - jah Nné-ma nyi
fi - né née paa E - firi sàvoayè a dè kè-sè a - ma wo Sè - nè oko

nya - mé hé - né ha - lle - lu - jah

Tutti

18

2.

ha-lle-lu-jah nya - mé wo-yè ohé - ni a - mpa.

o nya - mé

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Both staves begin with a first ending bracket labeled '2.'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

2.

Detailed description: This block shows the piano accompaniment for the first system, consisting of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a 4/4 time signature and features a consistent eighth-note accompaniment throughout.

21

wa-hé-né boro a-dwène nyi - naa so Nné-ma nyi - naa ka sè wo-yè ohé

Detailed description: This system contains the third and fourth staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. Both staves begin with a first ending bracket labeled '2.'. The piano accompaniment continues with the same eighth-note accompaniment as the first system.

Detailed description: This block shows the piano accompaniment for the second system, consisting of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. The music is in a 4/4 time signature and features a consistent eighth-note accompaniment throughout.

24

né a - mpa_ woa-ma yèn so ya - yè a-de - chye_ Yè-bè-som

27

wo o nya - mé_ yè-chy-ra wo daa daa_ Nya-mé dé - hé - né ha-lle - lu - jah

30

D.S. al Coda



hé - né ha-lle - lu - jah Nya-mé dé

D.S. al Coda



33

héné

ha -

hé - né ha-lle - lu - jah nya-mé dé hé - né ha - hene ha-lle-lu-jah ha

36 lle - - lu -
-lle - - lu - ja
ha - lle - lu - jah

The image shows a musical score for the hymn 'Hallelujah'. It consists of two systems. The first system contains the vocal parts: a soprano line in treble clef and a bass line in bass clef. The lyrics are written below the notes. The second system contains the piano accompaniment, consisting of four staves: a right-hand treble staff and a left-hand bass staff, both in C major. The piano part features a steady eighth-note accompaniment in the right hand and a more complex rhythmic pattern in the left hand, including chords and eighth-note runs.

Maracas

Halelujah Nyamé

Chant Traditionnel Ghanaen

Language: TWI

Words by Fred Oware Jnr

Arrgt: Avelan NT.

Moderate ♩ = 80

12/8 4

7

11

15

19

23

27

D.S. al Coda

31

35

Halelujah Nyamé

Arrgt: Avelan NT.

Moderate $\text{♩} = 80$
4



D.S. al Coda



Congas
Chant Traditionnel Ghanaen
Language: TWI
Words by Fred Oware Jnr

Halelujah Nyamé

Arrgt: Avelan NT.

Moderate $\text{♩} = 80$



Drum Set (Optional)

Halelujah Nyamé

Chant Traditionnel Ghanaen

Language: TWI

Words by Fred Oware Jnr

Arrgt: Avelan NT.

Moderate ♩ = 80

4

charlestone

rim

bass drum

6

9

12

15

18

21

24

1.

2.

v.s.

The musical score is written for a drum set in 12/8 time. It begins with a 4-measure phrase marked 'Moderate ♩ = 80'. The first staff shows a sequence of notes for the charlestone drum, with a 'rim' section indicated by a 'S' symbol. The second staff shows the bass drum accompaniment. The score then consists of a series of 6-measure phrases, each with a first ending (1.) and a second ending (2.). The first ending leads back to the beginning of the phrase, while the second ending leads to the next phrase. The score ends with a 'v.s.' (volte) instruction.

Drum Set (Optional)

27

Musical notation for drum set, measures 27-29. The notation is on a single staff with a drum set icon. It shows a complex rhythmic pattern with eighth and sixteenth notes, rests, and accents. A fermata is placed over the end of measure 29.

30 **D.S. al Coda**

Musical notation for drum set, measures 30-32. The notation is on a single staff with a drum set icon. It shows a complex rhythmic pattern with eighth and sixteenth notes, rests, and accents. A fermata is placed over the end of measure 30. The text "D.S. al Coda" is written above the staff.

33

Musical notation for drum set, measures 33-35. The notation is on a single staff with a drum set icon. It shows a complex rhythmic pattern with eighth and sixteenth notes, rests, and accents.

36

Musical notation for drum set, measures 36-38. The notation is on a single staff with a drum set icon. It shows a complex rhythmic pattern with eighth and sixteenth notes, rests, and accents. The piece ends with a double bar line.