

Unajibu Maombi na Sala Tamu

("You answer prayers" with Sweet Hour of Prayer)

Ann Luke Bailey

The musical score is arranged in four systems. The first system features a solo or small group part in 4/4 time, starting with a whole rest for four measures followed by a half note G4 and a quarter note A4. The piano accompaniment begins with a melody in the right hand and a bass line in the left hand, both in 4/4 time. The second system includes a vocal line (S) with lyrics: "ji - bu ma - om - bi. U - na - ji - bu ma - om - bi. U - na -". The piano accompaniment continues with a more complex texture. The third system features a vocal line (S) with lyrics: "ji - bu ma - om - bi. Na - ku - a - mi - ni Bwa - na.* U - na - na -". It includes a triplet of eighth notes and an optional repeat section with two endings. The piano accompaniment provides harmonic support. The fourth system includes two choral parts (Ch) and the piano accompaniment. The piano part concludes with a final cadence.

14

Ch *no alto the first time*

ji - bu ma - om - bi. Un - a - ji - bu ma - om - bi. U - na -
 ji - bu Un - a - ji - bu ma - om - bi. U - na -

Ch

ji - bu ma om - bi. U - na - ji - bu ma - om - bi. U - na -

14

mp
mf

18

s 1. 2.

Ch *altos add their part on repeat* *mp* Sweet

ji - bu ma - om - bi. Na - ku - a - mi - ni Bwa - na.* U - na - na. _
 ji - bu

Ch *mf*

ji - bu ma om - bi. Na - ku - a - mi - ni Bwa - na.* U - na

18

*I believe in you Lord

23

S

hour of prayer! Sweet hour of prayer! That calls me from a world of care And bids me at my

28

S

Fa-ther's throne make all my wants and wish-es known. In sea-sons of ___ dis-tress and grief, my soul has of - ten

34

S

found re - lief And oft es - caped the temp - ter's snare ___ by thy re - turn ___ sweet

Ch

I - ru - di - po ___

40

S
hour _ of _ prayer. _

Ch
U - na - ji - bu _ ma om - bi. U - na -
U - na ji - bu _ U - na -

Ch
mp
U - na - ji - bu _ mo om - bi. _ U - na -

40

mp

44

Ch
ji - bu _ na om - bi. U - na - ji - bu _ ma om - bi. Na -
ji - bu _ ma - om - bi. U - na ji - bu _

Ch
ji - bu _ ma om - bi. U - na - ji - bu _ ma om - bi. _ Na -

44

48

S

mf Sa - la ta - mu! Sa - la ta - mu! Ya - ni - ru - di - sha

Ch

ku - a - mi - ni Bwa - na. *mp* U - na - ji - bu - ma om - bi. U - na - ji - bu - ma om -
 U - na - ji - bu - ma om - bi. U - na - ji - bu - ma - om -

Ch

ku - a - mi - ni Bwa - na. U - na - ji - bu - ma om - bi. U - na - ji - bu - ma om -

53

S

kwa Mun - gu. Na - ku - wa mbe - le ya e - nzi, Ni - ka - se - me ma - hi - ta - ji.

Ch

bi. U - na - ji - bu - ma - om - bi. Na - ku - a - mi - ni Bwa - na. Ni -
 bi. U - na ji - bu - *mf*

Ch

bi. U - na - ji - bu - ma om - bi. Na - ku - a - mi - ni Bwa - na. Ni -

53

mf

58

Ch *mf* na - po - pa — twa na shi - da, Na - fsi hu - pa - ta fa - ra - ja. *mf* Na

Ch na - po - pa — twa na shi - da, Na - fsi hu - pa - ta fa - ra - ja.

58

Ch *mf* I - ru - di - po

Ch *mp* U - na - ji - bu *mf* I -

63

Ch *mp* U - na - ji - bu *mf* I -

63

s *rit.* U - na - ji - bu ma - om - bi.

Ch *subitop* *f* I - ki - fi - ka *molto rit.* sa - la ta - mu.

Ch ru - di - po *f* I - ki - fi - ka sa - la ta - mu.

68

Ch *f* *subitop* *rit.*

The musical score is written for voice and piano. It consists of four systems of staves. The first system (measures 58-62) features two vocal parts (Ch) and piano accompaniment. The second system (measures 63-67) continues the vocal parts and piano accompaniment. The third system (measures 68-72) includes a solo voice part (s) and two vocal parts (Ch). The fourth system (measures 73-77) continues the vocal parts and piano accompaniment. Dynamics include *mf*, *mp*, *f*, and *subitop*. Performance markings include *rit.* and *molto rit.*