

CROWNS

by Regina Taylor

adapted from the book
by Michael Cunningham and Craig Marberry

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Piano/Vocal
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arrangements by Linda Twine
and David Pleasant



CROWNS

MUSICAL NUMBERS

1. Rap
2. In the Morning
3. Aint That Good News
4. In the Morning Reprise
- 4a. Percussion Cue Sheet #2-#5
5. Saints
6. Marching to Zion
Marching to Zion Vocal Chart
- 6a. Zion Underscore
7. Oh Lord I'm Waitin on You
8. Battlefield
9. That's All Right
10. One of Them
11. Brooklyn Dance — Recorded
12. Battlefield Reprise 1 Chorus
(Refer to #8)
13. Take My Life and Let It Be
- 13a. Organ Comments on Mabel's "Run & Tell That" Sermon
14. Sparrow
15. None but the Righteous
- 15a. Aint That Good News Underscore
- 15b. He Just Looked — U.S.
- 15c. Too Stubborn to Change — U.S.
16. When I've Done the Best I Can I Want My Crown
- 16a. Just A Closer Walk
17. I'm Gonna Roll On
18. Mary Don't You Weep
19. Baptism
Wade
Aint Gonna Let Nobody
Ole Ship of Zion
Take Me to the Water
Wade
Yonder Come Day
20. I've Got Joy Like a Fountain
21. This Joy
22. Amen
23. I Gotta Crown

[1]

RAP

WHERE I BELONG

PERCUSSION BEGINS. IF KEYBOARD PLAYS, IT

IS VERY SPARSE.

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Brooklyn!

Brooklyn New York 2XS

That's where I was born

Brooklyn New York

That's where I belong

You can be an individual there

Do what you want and nobody care

From High School

Created my own

Way of clothes

Matching ganster brim,

~~cap~~, cap - or a derby on-

I'm a Brooklynite homey

Hanging with the boys

Commanding respect

Don't take no noise-

It was a lot of fun

Being buck wild

Running the streets

And doing it in style

With Teddy my brother

My blood my boo

Doing whatever the hell

We wanted to

With Teddy my brother

We be like twins

He got my back

Whatever mess I get in

Myself I see

When I look into his eyes

No need to worry

No need to disguise

Teddy my brother

Got shot one day

After his funeral

Ma sent me away

Down south

To open the door

To let the light in

On a brand new day

To Grandma's house

To consider my sins

To open my eyes

To how I fit in-

To open my eyes to how I fit in

To open my eyes to how I fit in -

(Last line)

Open my eyes to how I fit

(Slow vocal gliss - up)

in

Direct segue to "In The Morning"

IN THE MORNING

ARR. BY LINDA TWINE

MOTHER SHAW

PIANO

(MOTHER SHAW)

(MOAN)

(CLAP)

(PERCUSSION)

(STOMP)

(SYNTH: LOG DRUM)

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M. SHAW

JEANNETTE

MAN

(MOTHER SHAW)

(MOAN)

(HARRIET FOY - JEANNETTE)

GIM - ME

(LAWRENCE)

HUH!

(ETC.)

M. SHAW

VELMA

JEAN.

(MOAN) OOH

TAHN DAH ZOE L GIN ME TAIN DAH ZOE

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9 10 11 12

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M. SHAW

VELMA

MABEL

MAN

(MOAN)

(VELMA)

(SCAT)

OH WEE DOOP

(MAN)

HUH!

13 14 15 16

M. SHAW

VELMA

MABEL

UH, UH UH, UH, UH

(MABEL)

3

(MOAN)

IN THE MORN - IN'

17 18 19 20

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M. SHAW

VELMA

MAN

UH, UH UH, UH, UH

(MABEL)

(MAN)

IN THE MORN - IN'

YEAH, YEAH, DRESSED IN BLACK SIL - VER BUT - TONS ALL DOWN HER BACK

HUH!

21 22 23

JEANNETTE

JEAN. GIM - ME TAHN DAH ZOE, — GIM - ME

MAN OLE AL - A-BAM - A JINE THE COAST OF FLOR - I - DA

24 25 26

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MOTHER SHAW

M. SHAW IN THE MORN - IN' IN THE MORN - IN' IN THE MORN - IN'

VELMA

VELMA OH YEAH

WANDA

WANDA IN THE MORN - IN'

MAN HEY NOW, HEY NOW.

(LOG DRUM)

27 28 29

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CHORUS 1

M. SHAW

MORN - IN', MORN - IN' IN THE

JEAN.

IN THE MORN - IN', IN THE MORN - IN'

MAN

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ENS.

ENSEMBLE WHEN I RISE

(LOG DRUM)

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30 31 32

M. SHAW

MORN - IN', MORN - IN' IN THE MORN - IN', MORN - IN'

ENS.

WHEN I RISE

33 34 35

M. SHAW

EAR - LY IN THE MORN - IN

ENS.

WHEN I RISE

36 37 38

(TO PIANO)

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CHORUS 2

M. SHAW

WAN - NA RISE HO - LY

ENS.

WHEN I RISE

39 40 41

(PIANO) E mi A/E E mi 7 A/E (SIM.)

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I. SHAW
 WAN - NA RISE HO - LY GON - NA RISE UP

ENS.
 WHEN I RISE — WHEN I RISE —

42 43 44

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II. SHAW
 SING - IN', GON - NA RISE UP SHOUT IN', GON - NA RISE UP STAND UP, HAL - LE - LU - JAH.

VELMA
 GON - NA RISE

JEANNETTE
 IN THE MORN - IN'

MAN
 MORN - IN', MORN - IN'

45 46 47

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3

I GOT A CROWN UP IN A THAT
KINGDOM, AINT A THAT GOOD NEWS

MOTHER SHAW

8vB A CAPELLA

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M. Shaw "Our crowns have been bought and
paid for. All we have to do is wear them."

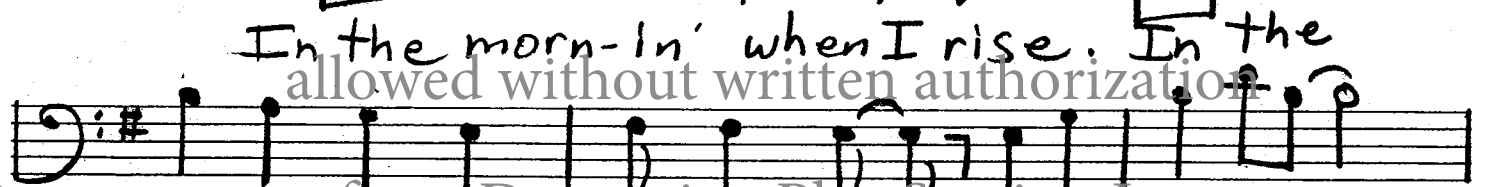
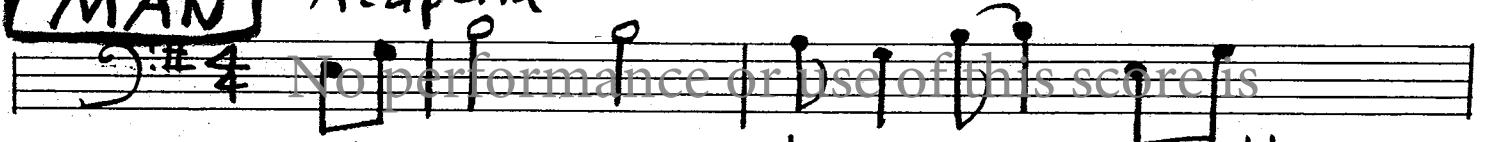
4 In The Morning Reprise

Velma: ... Mama would always tell me is

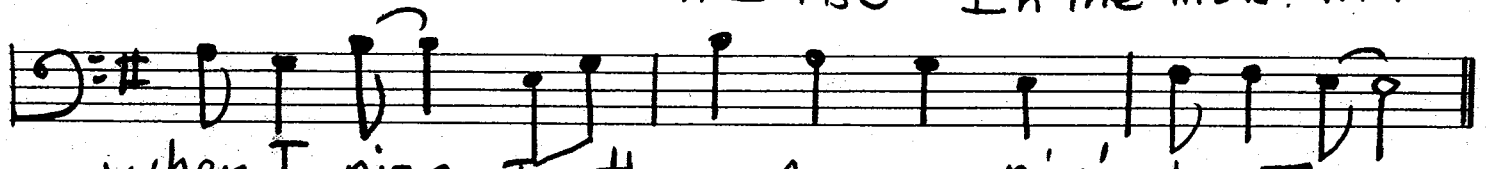
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"Put something on your head. Put
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something on your head" ^

MAN

Acapella



more - - nin' when I rise In the mor - nin'



when I rise. In the mor - - nin' when I rise,

Wanda: "On Sundays when I was 5 or 6, ...
... fox ... eyes were wide open, wide open"

#1 **Percussion cue** - Kalimba

Percussion Cue # 2

Mabel "I went to town with
Mama and Daddy. A The mule¹⁷"

Harmonica underscoring
www.dramatists.com and is for perusal only.

Man "You look good today A out
harmonica


13 **Velma** "We never had a lot of money
but we had our farm" A Guitar underscoring
... We wouldn't even look in the
mirror A guitar out
... we told her the worms were
jewels for her crown A

Alto flute patch

4 

Jeanette "Men will tell you a thing or two about a
hat A ding (Percussion "ting")

... You just know that you know that you know A

percussion 

5

SAINTS

ARR. BY LINDA TWINE

YOLANDA: "...HATS ARE LIKE MY OWN THING."
MOTHER SHAW PUTS ON HAT - MAGIC MUSIC CUE
HIP STICK NO. 2 ON SYNTHESIZER - PLAY CUE FOR 5 SECONDS.

INTRO TO "SAINTS"

This score has been downloaded from

(MOTHER SHAW)

MOTHER SHAW

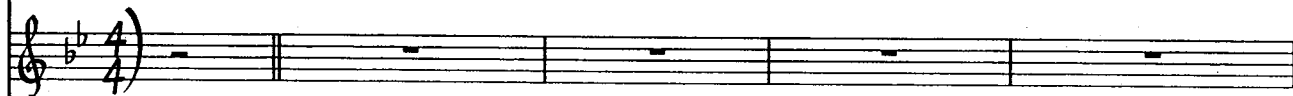


Musical staff for Mother Shaw, featuring a treble clef, key signature of two flats (B-flat and E-flat), and a 4/4 time signature. The staff contains a single melodic line with a few notes in the final measure.

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OH WHEN THE SAINTS

JEANETTE



Musical staff for Jeanette, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The staff contains a single melodic line with a few notes in the final measure.

WANDA



Musical staff for Wanda, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The staff contains a single melodic line with a few notes in the final measure.

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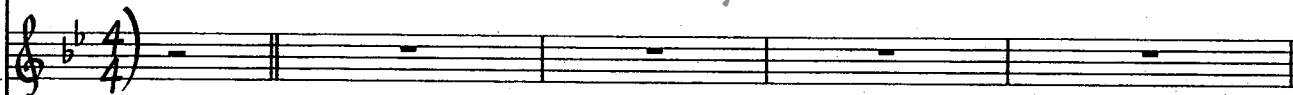
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VELMA



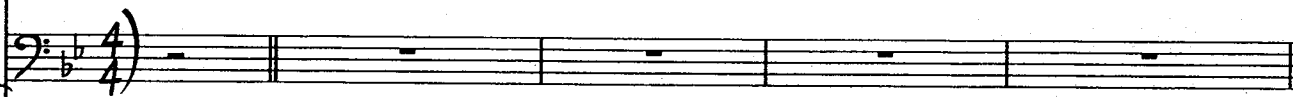
Musical staff for Velma, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The staff contains a single melodic line with a few notes in the final measure.

MABEL



Musical staff for Mabel, featuring a treble clef, key signature of two flats, and a 4/4 time signature. The staff contains a single melodic line with a few notes in the final measure.

MAN



Musical staff for Man, featuring a bass clef, key signature of two flats, and a 4/4 time signature. The staff contains a single melodic line with a few notes in the final measure.

PIANO



Musical staff for Piano, featuring a grand staff with treble and bass clefs, key signature of two flats, and a 4/4 time signature. The staff includes percussion cues: (COWBELL) and (PERCUSSION). The piano part consists of chords and rhythmic patterns.

5

M. SHAW

Musical staff for M. Shaw, featuring a treble clef, a key signature of one flat (B-flat), and a common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning.

GO MARCH - IN' IN,
RE - FUSE TO SHINE,

(JEANETTE)

JEAN.

Musical staff for Jeanette, featuring a treble clef, a key signature of one flat, and a common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning.

OH WHEN THE SAINTS
OH WHEN THE SUN

GO MARCH - IN' IN,
RE FUSE TO SHINE,

(WANDA)

WANDA

Musical staff for Wanda, featuring a treble clef, a key signature of one flat, and a common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning.

OH WHEN THE SAINTS
OH WHEN THE SUN

GO MARCH - IN' IN,
RE FUSE TO SHINE,

(VELMA)

VELMA

Musical staff for Velma, featuring a treble clef, a key signature of one flat, and a common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning.

OH WHEN THE SAINTS
OH WHEN THE SUN

GO MARCH - IN' IN,
RE FUSE TO SHINE,

(MABEL)

MABEL

Musical staff for Mabel, featuring a treble clef, a key signature of one flat, and a common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning.

OH WHEN THE SAINTS
OH WHEN THE SUN

GO MARCH - IN' IN,
RE FUSE TO SHINE,

(MAN)

MAN

Musical staff for Man, featuring a bass clef, a key signature of one flat, and a common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning.

OH WHEN THE SAINTS
OH WHEN THE SUN

GO MARCH - IN' IN,
RE FUSE TO SHINE,

(TUBA PATCH)

Musical staff for Tuba Patch, featuring a bass clef, a key signature of one flat, and a common time signature. The staff contains a series of notes and rests, with a repeat sign at the beginning.

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8

M. SHAW

OH WHEN THE SAINTS GO MARCH IN'
OH WHEN THE SUN RE FUSE TO

JEAN.

SAINTS GO MARCH IN'
SUN RE FUSE TO

WANDA

SAINTS GO MARCH IN'
SUN RE FUSE TO

VELMA

SAINTS GO MARCH IN'
SUN RE FUSE TO

MABEL

SAINTS GO MARCH IN'
SUN RE FUSE TO

MAN

SAINTS GO MARCH IN'
SUN RE FUSE TO

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The piano accompaniment is written for a grand piano. The right hand (treble clef) plays a simple harmonic accompaniment, primarily using quarter and eighth notes. The left hand (bass clef) provides a rhythmic accompaniment with a steady eighth-note pattern. The key signature is B-flat major (two flats), and the time signature is 4/4. The piece begins with a short introduction in the left hand, followed by the main accompaniment.

11

M. SHAW

IN, SHINE, OH LORD I WANT TO
OH LORD I WANT TO

JEAN

SAINTS GO MARCH - IN IN, LORD
SUN RE - FUSE TO SHINE, LORD

WANDA

IN, SHINE, WANT WANT

VELMA

IN, SHINE, WANT WANT TO TO

MABEL

IN, SHINE, WANT WANT TO TO

MAN

IN, SHINE, LORD LORD YOU KNOW THAT YOU KNOW THAT I WANT WANT TO TO

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14

Y. SHAW



BE IN THAT NUM - BER, WHEN THE
BE IN THAT NUM - BER, WHEN THE

JEAN.



IN THAT NUM - BER
IN THAT NUM - BER

WANDA



BE IN THAT NUM - BER, WHEN THE
BE IN THAT NUM - BER, WHEN THE

VELMA



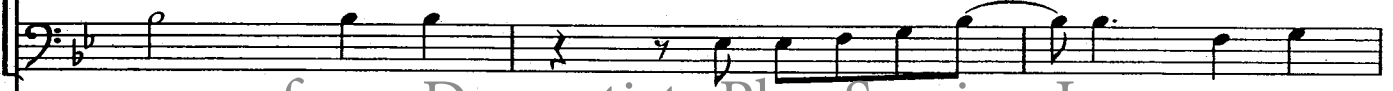
BE IN THAT NUM - BER, WHEN THE
BE IN THAT NUM - BER, WHEN THE

MABEL

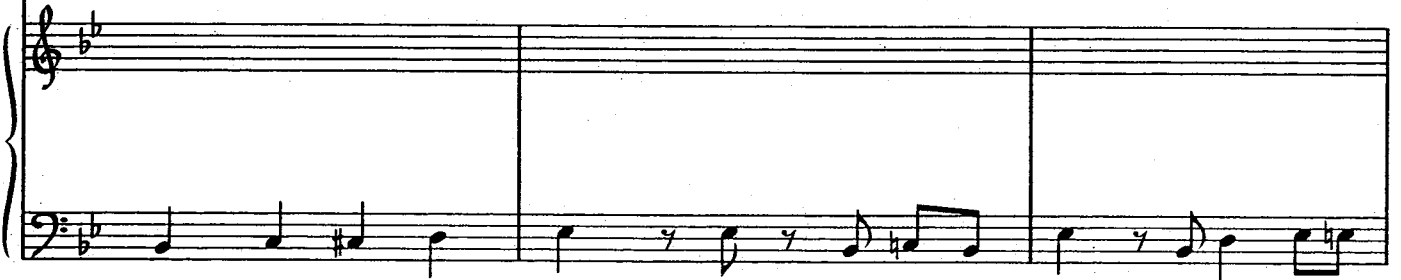


BE IN THAT NUM - BER, WHEN THE
BE IN THAT NUM - BER, WHEN THE

MAN



BE IN THAT NUM - BER, WHEN THE
BE IN THAT, TO BE IN THAT NUM - BER, WHEN THE



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6

MARCHING TO ZION

Mabel ... "Those are the hat queen rules. Don't break 'em. Δ (Vamp intro of Marching To Zion) Wanda dialog cont. over intro.

$\text{♩} = 145$ G_7 C/G **ZION** G/D G^b/E A_m/D

INTRO

Wanda: "When you present

3 G_7 3 C/G 4 G_7

yourself before God" ... including your

5 G_7 3 C/G 6 G_7 G^b/B A_m/C G/D G^b/D A_m/D

appearance Δ Man: Hallelujah we're

PIANO LEAD SHEET

$\text{♩} = 145$

MARCHING TO ZION

MAN

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Lyrics:
 "Marching to Zion beautiful, beautiful
 Zion we're marching upward to Zion - that
 beautiful city of God, Come on
 church now we're"

Chords:
 G, D7, G, G7, F/A, G7/B, C, Am, G/B, C6, G/D, D7, G, G/B, C, G/D, C/E, D/F#

(See full vocal chart for parts)

① Sing 2 times

② Hum under dialog **Preacher** " Here am I again once more Heavenly Father... and behold a brand new Sunday morning "

③ Piano gives lead in.
Sing chorus 1 more time

④ Piano plays chorus 1 time under dialog (Wanda: "I'm having a bad hair day"...) then go to Zion Underscore. (Simplified Zion)

ZION underscore

G

"That's how old ladies looked in that 'nina' etc.

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U.S. 2

from Dramatists Play Service, Inc.

Fade out
of underscore
at "Holy Trinity Pentecostal
Church of God in
Franklinton, North Carolina"
(out)

Oh Lord I'm waiting
On You - next

♩ = 145

MARCHING TO ZION VOCAL CHART P.1

Wanda: excellence in all things, including your appearance & vocal

MAN Hal-le-lu-jah, We're mar-ching to Zi-on. Beautiful, beautiful Zi-on, We're

Wanda We're mar-ching to Zi-on. Beautiful, beautiful Zi-on. We're

Jeannette We're mar-ching to Zi-on. Beautiful, beautiful Zi-on. We're

Velma We're mar-ching to Zi-on. Beautiful, beautiful Zi-on. We're

Mabel We're mar-ching to Zi-on. Beautiful, beautiful Zi-on. We're

Yolanda (2nd time only)

M. Shaw We're mar-ching to Zi-on. Beautiful, beautiful Zi-on. We're

① Sing 2 times

② Hum under dialog **Preacher** "Here am I again, once more Heavenly Father ... and behold a brand new Sunday morning"

③ Piano gives lead in. **Sing chorus 1 time**

④ Dialog **Wanda** "I'm having a bad hair day... Piano plays chorus 1 time under dialog then

G G7 F/A G/B C Am G/C G/D D7 G G/D C/E D/F#

Man
mar-ching upward to Zi-on that beautiful city of God

Wanda
upward to Zi-on that beautiful city of God
come on Church say we're

Jeanette
marching upward to Zi-on that beautiful city of God

Nelma
marching upward to Zi-on that beautiful city of God

Mabel
marching upward to Zi-on beautiful city of God

Yolanda (2nd time)
marching upward to Zi-on that beautiful city of God

M. Shaw
marching Hal-le-lu-jah Glo-ry, Glory

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Wanda

Oh Lord I'm Waitin On You

advertising for a funeral home on the other side ^

Acapella

[All]

[7]

[ALL]

[SOLO]

Waitin' on you

[SOLO]

Waitin on you

Man: Oh Lord

Oh Lord

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[SOLO]

Oh

Waitin on you can't do nutthin till the

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[CHO: 2]

WAITIN ON YOU

spi-rit all come Down here Lord

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waitin on you

Down here Lord

waitin on you

Can't do nothing till the spirit comes,

2nd x
add brief
simple ad lib's

One of Them

Daryl Waters/Regina Taylor

Musical score for the first system of "One of Them". It features a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is in a 2/4 time signature. The first staff contains a whole note chord. The second staff contains a melodic line starting with a half note, followed by eighth notes, and ending with a quarter note. The third staff contains a bass line with a half note and quarter notes. A dynamic marking of *mp* is placed below the second staff. A watermark is overlaid on the score: "This score has been downloaded from www.dramatists.com and is for perusal only."

Musical score for the second system of "One of Them". It features a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is in a 2/4 time signature. The first staff contains a vocal line starting with a quarter rest, followed by a quarter note, and then a triplet of eighth notes. The lyrics "And I don't know how this dead soul can rise" are written below the staff. The second staff contains a piano accompaniment with chords. A dynamic marking of *mp* is placed below the first staff. A watermark is overlaid on the score: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

Musical score for the third system of "One of Them". It features a treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The music is in a 2/4 time signature. The first staff contains a vocal line starting with a quarter rest, followed by a quarter note, and then a triplet of eighth notes. The lyrics "a gain. And I don't know how this dead soul" are written below the staff. The second staff contains a piano accompaniment with chords. A dynamic marking of *mp* is placed below the first staff. A watermark is overlaid on the score: "No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc."

THAT'S ALL RIGHT

ARR. BY LINDA TWINE

JEANETTE: "...BLOCKING MY VIEW. THEN MOTHER SHAW SAID SOMETHING LIKE..."

JEANETTE

HE'S HERE! HE'S IN THE ROOM! REACH OUT!

JEAN.

REACH OUT! TOUCH THE LORD! WORSHIP HIM, WORSHIP

JEAN.

HIM! SHE REALLY USHERED IN THE SPIRIT THAT MORNING HE'S

PERCUSSION

JEAN.

(FREELY SUNG)

WOR - THY! GLO - RY, GLO - RY!

15

JEAN.

THANK YOU JE - SUS! HEY!

(PERC. CONTINUES)

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(A TEMPO)

(3 X'S)

(MOTHER SHAW)

19

M. SHAW

THAT'S ALL RIGHT, OH THAT'S ALL RIGHT. HAL-LE-LU - JAH! THAT'S ALL RIGHT, WELL

(VELMA)

VELMA

WELL THAT'S ALL RIGHT WELL

(JEANNETTE)

JEAN.

WELL THAT'S ALL RIGHT WELL

(WANDA)

WANDA

OH LORD

(MABEL) (SPOKEN AD LIBS (SPARSELY))

MABEL

My LORD THANK YOU, JESUS

(MAN)

(3RD TIME)

MAN

OH THAT'S ALL RIGHT, HAL-LE-LU - JAH! WELL

22

M. SHAW
 THAT'S ALL RIGHT. I SAY, LONG AS I KNOW I GOT A

VELMA
 THAT'S ALL RIGHT

JEAN.
 THAT'S ALL RIGHT LONG AS I KNOW I GOT A

WANDA
 OH LORD, OH LORD, OH

MABEL
 BLESS YOUR NAME

MAN
 THAT'S ALL RIGHT LONG AS I KNOW

(2ND TIME)

(3RD TIME)

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24

M. SHAW
 SEAT UP IN THE KING DOM, THAT'S ALL RIGHT, YEAH,

VELMA
 I'VE GOT A SEAT UP IN THE KING-DOM WELL

JEAN.
 SEAT UP IN THE KING - DOM, WELL

WANDA
 I KNOW I KNOW I KNOW I KNOW

MABEL

MAN
 SEAT UP IN THE KING - DOM OH

(SUNG FREELY)

6

When Ms. Mary wont stop singing M. Shaw begins "None"

14

NONE BUT THE RIGHTEOUS

M. Shaw Not too slow - Move it,

Handwritten musical score for 'None but the Righteous' in 4/4 time. The score is written on three staves: a vocal line (treble clef), a piano line (grand staff), and a bass line (bass clef). The lyrics are: 'None but the right-eous None but the right-eous'. A box labeled 'ALL' is placed above the piano line. The piano part includes the instruction 'Others gradually join in'. The score is marked with a tempo/dynamics instruction: 'M. Shaw Not too slow - Move it,'.

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Handwritten musical score for 'None but the Righteous' in 4/4 time. The score is written on three staves: a vocal line (treble clef), a piano line (grand staff), and a bass line (bass clef). The lyrics are: 'None but the right-eous shall see God None but the Right-eous shall see God'. The score is marked with a tempo/dynamics instruction: 'allowed without written authorization from Dramatists Play Service, Inc'.

14A Aint A That Good News Under score

Man "Even that which seems forever is gone" \wedge (piano)

Man: Even that which seems
forever is gone \wedge

P. 29 E SCRIPT

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Fade out - Should be through by

M Shaw "Today I don't own a lot
of hits"

WHEN I'VE DONE THE BEST I CAN I WANT MY CROWN

ARR. BY LINDA TWINE

♩. = 69

Musical notation for the first system, measures 1 and 2. The score is in 12/8 time with a key signature of one flat. The melody is in the right hand, and the accompaniment is in the left hand. A watermark is overlaid on the score.

Musical notation for the second system, measures 3 and 4. The melody is in the right hand, and the accompaniment is in the left hand. A watermark is overlaid on the score.

Musical notation for the third system, measures 5 and 6. The melody is in the right hand, and the accompaniment is in the left hand. A watermark is overlaid on the score.

CROWN. OH WHEN I'VE

7 8

This score has been downloaded from

DONE THE BEST! CAN, I WANT MY

9 10

allowed without written authorization

CROWN. I GOT MY

11 12

from Dramatists Play Service, Inc.

SWORD, I GOT MY SHIELD, I'M GON - NA

13 14

STAY ON THE BAT-TLE FIELD. OH WHEN I'VE DONE

15 16

This score has been downloaded from

www.dramatists.com and is for perusal only.

THE BEST I CAN, I WANT MY

17 18

No performance or use of this score is

allowed without written authorization

from Dramatists Play Service, Inc.

CROWN.

19 20

(SOFTLY UNDER DIALOG)

21 22 23

Yolanda

MARY DON'T YOU WEEP

7

"It was like a throw back
to days of chivalry"

Siren
Sound cue

Mouth

stomp

Man

Sim. pattern.

Julie

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allowed without written authorization

from Dramatists Play Service, Inc.

Oh Ma-ry dont you weep

Oh Im sing-in Ma-ry

Tell Mar-tha not to moan

Tell Mar-tha not to moan

And you know
Pha-roah's ar-

my

Drown-ing in the Red Sea

Pha-roah's ar-my

Drowned in the Red

Yolanda

BAPTISM

P.1

"I was looking for answers,

WADE IN THE WATER

18

I was looking for myself. 1

VOCAL

- ALL

UNISON

(no Yolanda)

VOCAL

Log Drums/Keyboard

Wade in the wa-ter

This score has been downloaded from
www.dramatists.com and is for perusal only.

5 Wade in the wa-ter chil-dren. Wade in the wa-ter

6 7 8

9 10 11

God's gon-na trouble the wa-ter God's gonna trou-ble

2xs Per: x x x

ARCHIVES

water = wah-duh (pronunciation)

BAPTISM

WADE

P. 2

VOCAL

Mabel

In 1958, my Daddy gave me
a choice between 2 colleges.

PERCUSSION

PM

Par. cont.

13

14

15

16

17

18

19

20

(Break)

1 1 1 1

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www.dramatists.com and is for personal use only.
Keep repeating bars 13-20 until dialog ends

Wanda

Get in this car before you disgrace this school. Aren't you
ashamed? You have to be taken back to campus like a child? A

21 22 23 24 25

Wanda

Mabel

There was only 1 time
when Dr. Player said we didn't
have to wear hats on campus

Aint gon-NA

No performance or use of this score is
allowed without written authorization
from Dramatists Play Service, Inc.

Wanda

Jeannette +
Velma

Wanda

27 28 29 30

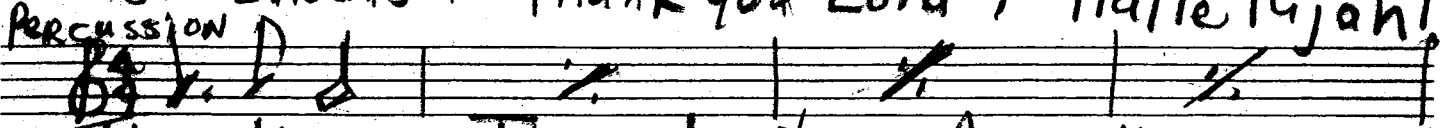
let no-bod-y turn me a-round
turn me a-round
turn me a-round. Aint gon-

YONDER COME DAY p. 8

Singin Key of A:

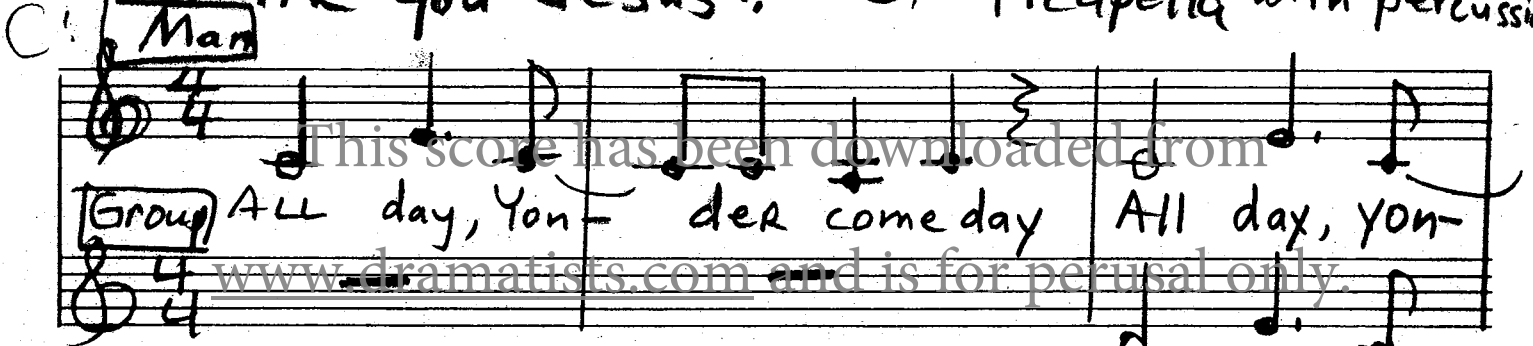
Cast shouts: Thank you Lord!, Hallelujah!

Percussion



Thank you Jesus!, etc. Acapella with percussio

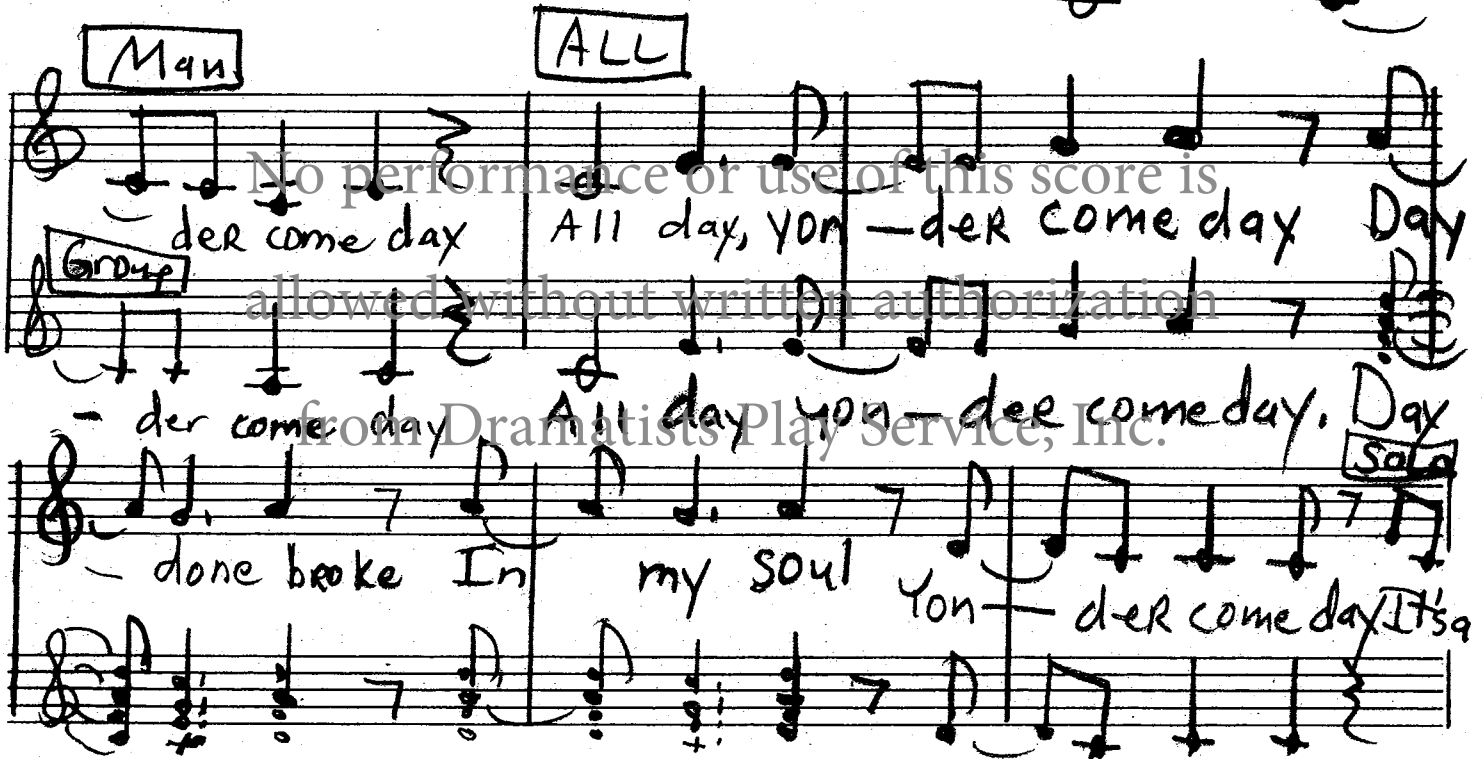
Man



Group ALL day, Yon- der come day All day, YON-

Man

ALL



der come day All day, YON- der come day Day

Group - der come day All day YON- der come day. Day

done broke In my soul Yon- der come day It's a



New Year's Day Lord It's a New Year's Day It's a

brand new day brand new day

Yon- der come day Yon- der come day

TAKE ME TO THE WATER

UNISON **SOLO** **ALL**

The musical score is written on two staves (treble and bass clef) with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. It features three parts: UNISON, SOLO, and ALL. The lyrics are: '1. Take me to the wa-ter, Take me to the home - Wan-na go - home. - Wan-na go - home. - to be bap-tized' and '2. I'm - go - in - tized'. There are first and second endings marked with '1.' and '2.' and repeat signs. A large 'X' is drawn over the end of the first system.

This score has been downloaded from www.dramatists.com and is for perusal only.

No performance or use of this score is allowed without written authorization

Verse 1

from Dramatists Play Service, Inc.
Take me to the water
Take me to the water
Take me to the water
To be baptized

Verse 2

I'm goin' home
Wanna go home
I'm goin' home
To be baptized

I'VE GOT JOY LIKE A FOUNTAIN

19

ACAPELLA SOLO RUBATO

YOLANDA

I've got joy like a fountain. I've got

www.dramatists.com and is for perusal only.

joy like a fountain. I've got joy like a fountain in my

allowed without written authorization

soul I've got joy like a fountain. I've got joy like a

fountain. I've got joy like a fountain in my soul.

Direct Segue to
This Joy

20

THIS JOY

Velma

CHORUS 1

This score has been downloaded from
www.dramatists.com and is for perusal only.

This joy that I have The world didn't give it to me

No performance or use of this score is allowed without written authorization

This joy that I have

ALL The world didn't give it to me The world can't take it a-way

JEANETTE CHORUS 2

THIS JOY THAT I HAVE ^{P.2}

This love that I have The world didn't give it to me

ALL

Jeanette

This love that I have The

ALL

World didn't give it to me **Jeanette**

This love that I have The

ALL

World didn't give it to me

World didn't give it. The world can't take it a-way

YOLANDA **G**

ALL **D7**

OH

WHAT He's done for me

Yolanda "These are the crowns we wear" **I GOTTA CROWN** $J=157$ p.1

Hand 1

4/4

C F/C C F/C C F/C C F/C C F/C

Play quietly under dialog "You can flirt with a fan"

22

M. Shaw

I strutted out just like I strutted in" (Last time)

This score has been downloaded from www.dramatists.com and is for perusal only

No performance or use of this score is allowed without written authorization from Dramatists Play Service, Inc.

M. Shaw

I got-ta crown you got-ta crown A God's chil-dren gotta

M. Shaw

CROWN

Jeanette

I got-ta crown. When I get to hea-ven gon-na put on my crown I'm gon-na

Jeanette

Hea-ven Hea-ven

Walk all

ARCHIVES D-ven God's hea-ven Hea-ven

LL10S-10 Staff

Ev-ry bod-y tal-kin' bout heav'n aint goin there Hea-ven

Hea-ven Walk all o-ver God's hea-ven Hea-ven

CHORUS 2

Key of D^b performance or use of this score is

Man I got a robe. You got a robe, All God's children gotta

MABEL (AD LIB) Yes! Uh huh

ALL robe When I get to hea-ven gon-na put on my robe

(AD LIB)

MABEL

Db Eb7 Ab + SUIT IN C-MINOR p. 3

Fm7 / Ab

AD LIB

AD LIB

MAN

shout all o-ver Gods hea-ven

Hea-ven

ALL

Ev-ry bod-y's tal-kin' 'bout hea-ven ain't go-in' there

www.dramatists.com and is for perusal only.

D/A

Ab7

D/A

Ab7

AD LIB

Hea-ven

Heaven

Shout all o-ver God's

from Dramatists Play Service, Inc.

CHORUS B

hea-ven

Velma

I got a song

WANDA

HA HA HA HA

All God's chil-dren

Wanda
Yolanda
Jeanette

When I get to
heaven, got-me

song-ha-ha-hong