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359

Africa

Words and Music by DAVID PAICH and JEFF PORCARO

Arranged by ROGER EMERSON

POP CHORAL SERIES

Available for SATB, SAB and 2-Part



DIGITAL
Rhythm



AUDIO
08202513
ShowTrax CD



cherry lane
music company

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CHORALOGRAPHY for “Africa”

This exciting arrangement can be enhanced with the choralography found on www.youtube.com. Search for “Africa” and you will find the video of the vocal ensemble Perpetuum Jazzile.

Divide your ensemble into four sections, left to right.

Begin with all members rubbing palms quickly together like sand blocks, imitating approaching winds (about 15 seconds).

Gradually replace this action with random finger-snaps, emulating raindrops from left to right: group 1, then 2, 3, and 4 (about 15 seconds).

Gradually replace finger-snaps with a rapid patschen (slapping the tops of thighs) (about 15 seconds).

While continuing to patschen, jump up in a wave from left to right, imitating thunder. Do this 3 times, with about 5 seconds between each “wave.”

Fade patschen, replacing with finger-snaps.

Fade finger-snaps and begin rhythm instruments. Fade snaps when chords begin.

If desired, you may end the piece with another “thunder wave” (jump) and finger-snaps fading out.

Stage lighting may add to the rainstorm effect, if you wish.

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Africa

For SATB* and Piano with Optional Instrumental Accompaniment

Duration: ca. 3:50

Arranged by
ROGER EMERSON

Words and Music by
**DAVID PAICH and
JEFF PORCARO**

With a beat (♩ = ca. 94)

Piano

8

ShowTrax CD has 8 measures of percussion before choir enters at m. 9.

8

9

Soprano

Alto

Tenor

Bass

mp

Dah dah dah dah dah — dah dah dah

Doo doo doo — doo doo doo doo bah.

B^b Am Dm

mp

9

dah dah dah dah dah dah dah.

Dah dah

Doo doo doo — doo doo doo doo bah.

B^b Am Dm

12

*Available separately:
SATB, SAB, 2-Part, ShowTrax CD
Simple percussion patterns found on page 16.

Rhythm parts available as a digital download
(syn 1-2, gtr, b, dm, perc)
halleonard.com/choral



dah dah dah dah — dah dah dah dah dah dah dah dah dah. Oo. _____

Unis. _____

I hear the drums

C

15

ech - o - ing to-night, — but she hears on - ly whis - pers of some

Oo, _____

Em⁷ Am Am/G B^b/F

18

ah. Doo doo doo — doo doo doo doo bah.

qui - et con - ver - sa - tion.

F/G Am B^b Am Dm

22

26

Oo. _____
Unis.

She's com-ing in _____ twelve thir-ty flight, _____ her moon-lit wings _____ re -

C Em⁷ Am Am/G

26

Oo, _____ ah. Doo doo doo _____ doo doo

flect the stars _____ that guide me to-wards sal - va - tion.

B^b/F F/G Am B^b

30

35

doo doo bah. Oo. _____
Unis.

I stopped an old _____ man a-long the way, _____

Am Dm C Em⁷ Am

Oo, ah.

hop-ing to find — some long for-got - ten words or an - cient mel - o -

Am/G B^b/F F/G Am

38

44 *cresc.*

Doo doo doo — doo doo doo doo bah. Oo.

dies. He turned — to me — as if — to say, —

B^b Am Dm C Em⁷

42

Unis.

“Hur-ry boy, — it’s wait-ing there — for you.” —

Am B^b Am Dm

46

oo. 52 *mf-f*

oo, oo,

Oo, _____

mf-f

It's gon-na take a lot _____ to drag me a -

mf-f

Gm Eb

mf-f

50

way from you. There's noth-ing that a

Bb F Bb/F F Gm

60

hun-dred men _____ or more _____ could ev - er do. _____ I bless the rains -

Eb Bb F Bb/F F Gm

down in Af - ri-ca. Gon-na take some time -

Alto div.

E^b B^b F B^b/F F Gm

61

to do the things we nev - er had.

E^b B^b Dm⁷

65

Oo.

Doo doo doo doo doo doo bah.

mp sfz

F Gm F/A B^b Am Dm

68

Musical score for the first system. The vocal line consists of a series of eighth notes with the lyrics "dah dah dah dah ___ dah dah dah dah dah dah dah dah." The piano accompaniment features a sustained bass line with a fermata over the first two measures and a melodic line in the right hand. Dynamics include *mp* and a *B^b* marking.

Musical score for the second system. The vocal line continues with "Dah dah dah dah dah ___ dah dah dah dah dah dah dah dah." The piano accompaniment includes a *mp* dynamic and a *To Coda (p. 12)* instruction with a Coda symbol. The bass line has a fermata over the first two measures.

Musical score for the third system. The vocal line includes the lyrics "doo doo bah." and "Am Dm". The piano accompaniment features a *sfz* dynamic and a *To Coda (p. 12)* instruction with a Coda symbol. The bass line has a fermata over the first two measures.

75 78

Musical score for the fourth system. The vocal line includes "Sop. I Oo," and "Sop. II & Alto Doo doo doo doo doo." The piano accompaniment features a *mf* dynamic and the lyrics "The wild dogs cry out in the night ___ as they grow rest - less".

Musical score for the fifth system. The piano accompaniment includes the lyrics "The wild dogs cry out in the night ___ as they grow rest - less" and chord markings "C Em⁷ Am Am/G". The bass line has a *mf* dynamic and a fermata over the first two measures.

70

oo.

Doo doo doo doo doo, bah. Doo doo doo doo doo

long-ing for some sol - i - tar - y com - pa - ny.

B^b/F F/G Am B^b

82

87 Oo,

doo doo bah. Doo doo doo doo doo. Doo doo doo doo

Unis.

I know that I must do what's right, sure as

Am Dm C Em⁷ Am

86

oo.

doo. Doo doo doo doo doo, bah.

Kil - i - man - ja - ro ris - es like O - lym - pus a - bove the Ser - en - ge - ti.

Am/G B^b/F F/G Am

90

96

Oo. *cresc.*

Doo doo doo doo doo doo doo bah. Doo doo doo doo

Unis. *cresc.*

B^b Am Dm C

cresc.

Unis.

doo. Doo doo doo doo fright-ened of this

— what's deep in side,

Em⁷ Am

~~D.S. al Coda (p. 7) ☉~~

oo. oo. oo.

thing that I've be-come.

Oo, Oo,

B^b Am Dm

~~D.S. al Coda (p. 7) ☉~~

52 *mf-f*

It's gon-na take a lot _____ to drag me a -

mf-f

mf-f

Gm Eb

way from you. There's noth-ing that a

Bb F Bb/F F Gm

60

hun-dred men _____ or more _____ could ev - er do. I bless the rains -

Eb Bb F Bb/F F Gm

down in Af - ri-ca. Gon-na take some time -

Alto div.

E^b B^b F B^b/F F Gm

61

to do the things we nev - er had.

E^b B^b Dm⁷

65

Oo.

Doo doo doo doo doo doo bah.

mp sfz

F Gm F/A B^b Am Dm

mp

68

dah dah dah dah ___ dah dah dah dah dah dah dah dah.

mp

Doo doo doo ___ doo doo

B \flat

mp ~~To Coda (p. 12) Φ~~

Dah dah dah dah dah ___ dah dah dah dah dah dah dah dah.

sfz

doo doo bah.

Am Dm ~~To Coda (p. 12) Φ~~

75

78

~~Sop. I *mf* Oo,~~

~~Sop. II & Alto Doo doo doo doo doo. Doo doo doo doo doo.~~

~~Unis. *mf*~~

~~The wild dogs cry out in the night ___ as they grow rest - less~~

~~C Em 7 Am Am/G~~

~~*mf*~~

CODA
104 *f*

Dah dah dah dah dah dah dah dah dah dah dah dah dah dah

CODA
C *f* Em7

104

dah. _____ Dah dah di la dah dah dah dah

f Dah dah dah dah dah dah dah _____ dah dah. _____

Am Am/G B \flat /F

106

dah dah dah _____ dah dah dah dah dah dah dah 'n dah. Unis.

Doo doo doo _____ doo doo

F/G Am B \flat

109

113

Dah dah dah dah dah dah dah dah dah dah dah dah dah dah dah dah.

Ten. only

doo doo bah. Dah dah dah dah dah dah dah dah dah dah dah dah dah

Am Dm C Em⁷

Unis. *cresc.*

Hur-ry boy, she's wait - ing there for you.

Unis. *cresc.*
add Bass

dah.

Am B^b Am Dm

cresc.

115

121

oo. >

oo, oo, >

Oo, >

It's gon-na take a lot to drag me a -

ff

ff

Gm E^b

ff

way from you. There's noth - ing that a

B^b F B^b/F F Gm

123

hun - dred men — or more — could ev - er do.

E^b B^b F B^b/F F

126

129 *Sing four times, driving to end*

I bless the rains — down in Af - ri - ca.

Gm E^b B^b F B^b/F F

Play four times, driving to end

129

Alto div.
 Gon - na take some time _____ to do _____ the things we nev - er

Gm Eb Bb

133

had. _____ Oo,

Dm7 F Gm F/A

Sop div.
 doo doo doo _____ doo doo doo doo doo doo bah.

Bb Am Dm

Recorded by TOTO

Africa

PERCUSSION
 (Agogo Bells, Cabasa, Cowbell,
 Conga Drums)

Words and Music by
DAVID PAICH and JEFF PORCARO
 Arranged by
ROGER EMERSON

With a beat ($\text{♩} = \text{ca. } 94$)

Agogo Bells*

Cabasa

Cowbell

Conga Drums

These suggested patterns may repeat throughout entire song.

* Claves, or a high pitched cowbell may be substituted for agogo bells.

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AFRICA – SATB



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