

For the Missouri State University Multicultural Ensemble

LOVELY DAY

for S.A.T.B. divisi voices and piano
with optional electric bass, drumset, and SoundTrax*

Performance time: approx. 4:00

Arranged by
ROBERT T. GIBSON

Words and Music by
BILL WITHERS and SKIP SCARBOROUGH

Funk groove (♩ = ca. 100)

PIANO

The piano introduction is in 4/4 time with a key signature of three sharps (F#, C#, G#). It consists of two measures. The first measure has a treble clef staff with a whole note chord of E major 7 (E, G#, B, D#) and a bass clef staff with a whole note chord of E major 7 (E, G#, B, D#). The second measure has a treble clef staff with a whole note chord of C# minor 9 (C#, E, G, B, D#) and a bass clef staff with a whole note chord of C# minor 9 (C#, E, G, B, D#). The dynamic is marked *mp*.

3

The piano accompaniment for measures 3-4 is in 4/4 time with a key signature of three sharps. Measure 3 has a treble clef staff with a whole note chord of A major 9 (A, C#, E, G#, B) and a bass clef staff with a whole note chord of A major 9 (A, C#, E, G#, B). Measure 4 has a treble clef staff with a whole note chord of A minor 7 (A, C, E, G) and a bass clef staff with a whole note chord of A minor 7 (A, C, E, G). The dynamic is marked *mp*.

5 TENOR & BASS *mp*

The vocal and piano accompaniment for 'Lovely Day' starts at measure 5. The vocal part is in the bass clef staff, and the piano part is in the treble and bass clef staves. The key signature is three sharps. The lyrics are: 'When I wake up in ___ the morn - ing, love'. The piano part has a treble clef staff with a whole note chord of E major 7 (E, G#, B, D#) and a bass clef staff with a whole note chord of E major 7 (E, G#, B, D#). The dynamic is marked *mp*.

* SoundTrax CD available (48842). Visit alfred.com/choralparts to download parts for electric bass and drumset.

NOTE: Improvisation by the singers and pianist is stylistically appropriate and encouraged, at the director's discretion.

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7

and the sun-light hurts my _____ eyes,

Amaj9 Am7 Cmaj7 Bm7

9

and some-thing with - out warn - ing, love,

E^{maj7} C^{#m9}

11

The musical score is for the song 'Bears Heavy on My Mind'. It features a vocal line and a piano accompaniment. The key signature is A major (three sharps: F#, C#, G#) and the time signature is 4/4. The vocal line begins with the lyrics 'bears heav-y on my mind.' The piano accompaniment consists of a right hand and a left hand. The right hand uses a variety of chords, including A major 9, A minor 7, C major 7, and B minor 7. The left hand provides a rhythmic foundation with eighth and quarter notes.

bears heav-y on my mind.

A^{major}9 A^{minor}7 C^{major}7 B^{minor}7

13

Then I look at you, and the world's all -

Cmaj9 D/E

Detailed description: This image shows a musical score for a song. The top staff is a bass clef with a key signature of three sharps (F#, C#, G#). The melody consists of eighth and quarter notes. The lyrics 'Then I look at you, and the world's all -' are written below the staff. The bottom staff is a grand staff (treble and bass clefs) with the same key signature. It shows chords for Cmaj9 and D/E. The Cmaj9 chord is in the first measure, and the D/E chord is in the second measure. The chords are written in a simplified, blocky style.

- right ___ with me. Just one look at you,

Cmaj9 D/E Cmaj9

TENOR
8 and I know ___ it's ___ gon - na be ___ a love-ly

BASS
and I know ___ it's ___ gon - na be ...

D/E Cmaj9 Amaj7/B B9(add13)

mf

day. ___

mf

Love-ly day, love-ly day, love-ly day, love-ly day. ___

Emaj7 C#m9

23 *div.*

Love - ly day, love - ly day, love - ly day, love - ly.

A love - ly

Amaj9 Am7 Cmaj7 Bm7

25 Love - ly

day. _____

Love - ly day, love - ly day, love - ly day, love - ly day. _____

Ema7 C#m9

27 day. _____

Love - ly day, love - ly day. Love - ly day.

Amaj9 G/A

29 *mp*

E^{maj}7 C^{#m}7

31 *mp*

A^{maj}9 Am⁷ C Bm⁷

33 SOPRANO & ALTO *mp*

When the day that lies — a-head — of me

E^{maj}7 C^{#m}7

35

seems im - pos - si - ble — to face.

A^{maj}9 Am⁷ C Bm⁷

37

When some - one else _ in - stead _ of me

E^{maj}7 C^{#m}7

39

al - ways seems to know _ the way.

A^{maj}9 Am⁷ C Bm⁷

41

SOPRANO

Then I look at you, and the world's _ al -

ALTO

Then I look at you,

C^{maj}9 D/E

43

- right _____ with me.
and the world's _____ al - right _____ with me.

Cmaj9 D/E

This system contains measures 43 and 44. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three sharps (F#, C#, G#). Measure 43 features a vocal line with a long note and a piano accompaniment with a complex chord structure. Measure 44 continues the vocal line and piano accompaniment. The piano part includes a Cmaj9 chord in measure 43 and a D/E chord in measure 44.

45

Just one look at you, and I know _____ it's _____
Just one look at you,

Cmaj9 D/E

This system contains measures 45 and 46. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three sharps (F#, C#, G#). Measure 45 features a vocal line with a long note and a piano accompaniment with a complex chord structure. Measure 46 continues the vocal line and piano accompaniment. The piano part includes a Cmaj9 chord in measure 45 and a D/E chord in measure 46.

47

_____ gon - na be _____ a love - ly
and I know _____ it's _____ gon - na be ... _____

Cmaj9 Amaj7/B B9(add13)

mf

This system contains measures 47 and 48. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has three sharps (F#, C#, G#). Measure 47 features a vocal line with a long note and a piano accompaniment with a complex chord structure. Measure 48 continues the vocal line and piano accompaniment. The piano part includes a Cmaj9 chord in measure 47, an Amaj7/B chord in measure 48, and a B9(add13) chord in measure 48. The vocal part includes a *mf* dynamic marking in measure 47.

49

day. _____

mf

Love-ly day, love-ly day, love-ly day, love-ly day. _

E^{maj7} C^{#m9}

51

div.

A love-ly

Love-ly day, love-ly day, love-ly day, love-ly.

A^{maj9} A^{m7} C^{maj7} B^{m7}

53

Love - ly

day. _____

Love-ly day, love-ly day, love-ly day, love-ly day. _

E^{maj7} C^{#m9}

day. _____

55

Love - ly day.

Love - ly day, love - ly day. Love - ly day.

A maj9 G/A

57 ALL VOICES
(unison) *sub. p*

When the day that lies ____ a - head ____ of me

E(add9) C#m11

sub. p

59

seems im - pos - si - ble ____ to face.

A maj9 C maj7 D

61

When some - one else ___ in - stead ___ of me

E(add9) C#m11

63

al - ways seems to know ___ the way.

Amaj9 Cmaj7 D

65

SOPRANO
grad cresc.

Then I look at you, then I look at you,

ALTO
grad cresc.

Then I look at you, and the world's al -

TENOR
grad cresc.

Then I look at you, then I look at you,

BASS
grad cresc.

Then I look at you, and the world's al -

Cmaj7 E11

grad cresc.

and the world's_ al - right ____ with me.

- right, and the world's_ al - right ____ with me.

and the world's_ al - right ____ with me.

- right, and the world's_ al - right ____ with me.

Cmaj7 E11

mf Just one look at you, and I know_ it's_

mf Just one look at you, just one look at you,

mf Just one look at you, and I know_ it's_

mf Just one look at you, just one look at you,

Cmaj7 E11

71 *cresc. div.* *opt. SOLO* *f* It's

— gon - na be ...

and I know — it's — gon - na be ...

— gon - na be ...

and I know — it's — gon - na be ...

Cmaj7 *Amaj7/B* *f*

74 *f* *(end solo)*

gon - na be — a love - ly day! 75

f Love - ly day, love - ly day,

f A love - ly day, a love - ly,

f A love - ly day!

f Love - ly day.

f A love - ly day!

E

love - ly day, love-ly day. — Love-ly day, love - ly day,

a love - ly, a love - ly. Love - ly day,

div.

Love - ly day,

Love - ly day,

C#m7 A maj9

love - ly day. Love - ly day. *div.* A love - ly,

love - ly, love - ly. Love-ly day, love - ly day,

A love - ly day.

love - ly. Love - ly day.

love - ly. A love - ly day.

Am7 Cmaj7 A6/B E

80 love - ly day.

a love-ly, a love-ly, day. Love - ly day.

love-ly day, love-ly day. — It's gon-na be — a love - ly day.

Love - ly day. Love - ly day.

Love - ly day. A love-ly

C#m7 A maj9 G/A

83

Repeat 3 times (or as directed) for ad lib solos
Optional handclaps on beats 2 and 4

It's gon - na be a — love - ly day!

It's gon - na be a — love - ly day!

It's gon - na be a — love - ly day!

day. — A love - ly

E C#m7

* Bass part is optional from m. 82-end. If soloists improvise in these measures, it is recommended that the basses sing the tenor part, leaving room for solos between the choral phrases.

It's gon - na be a love - ly day!

day. A love - ly

A maj9 E/F# B13

ff It's gon - na be a love - ly day!

ff It's gon - na be a love - ly day!

ff It's gon - na be a love - ly day!

day. Love - ly day!

E E(add9)

ff

8vb