

PC

#9 Are You A Believer?

WARN:
SAM: ...Help me!

CUE:
CLARA: Rosa Santiago? [Play]

Slow Gosepel-Straight 8ths ♩ = 72

at cym, soft mallets

Piano/Conductor

PIANO

Alto Sax

Play *ff*

4

LOUISE:

mf

Grant us the gift _____ of your all - see-ing pres - ence.

+Util. (Organ)

mp G7 F7 C

P/C

7

CLARA:

Lift us up _____ in-to your lu - mi - nes - cense. _____ Our sis - ter will be with you short - ly.

Hide w/sticks

G7 F7 C G A

P/C

Oh, You're a Believer!

First system of musical notation, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are: "Oh, you're a believer, you're a believer, you're a believer." The music includes dynamic markings such as *mf* and *f*.

Second system of musical notation, primarily piano accompaniment. It features a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures.

Third system of musical notation, featuring a vocal line with lyrics and a piano accompaniment. The lyrics are: "I know you're a believer, I know you're a believer, I know you're a believer." The music includes dynamic markings such as *mf* and *f*.

Fourth system of musical notation, primarily piano accompaniment. It features a melodic line in the right hand and a supporting bass line in the left hand, with various chordal textures.

17

LOUISE:

with us. We're not here to fool — ya.

Ha - le - lu - jah! Ha - le -

P/C

G D *ad lib*

20

CLARA:

Praise be to Je - sus!

lu - jah! Hal - le - lu - jah!

ex. cym. soft mutes

ppp *f*

P/C

Cadd9 G D

B Faster, funky (♩ = 120)

Tr. Ten.

P.C.

Gm

Gm

Bb C D5

Dr. Dr.

27 ODA MAE!

Mis-ter San-ti-a-go, I'm O-da Mae Brown, I'm here to help bring your

Gm

P.C.

Gm7

*Tr. Sax.

30

loved one down. Praise be to Je-sus,

P.C.

D

Gm7

32

let us pray... I be - lieve he's gon - na be with us to - day... Hit me!

+Tr. Sax.

+Tr. Sax, Uffl (Str), Vln, Vc

P/C

C

But there's no tel - lin' 'bout those spir - its up there. You can phone 'em up 'til you're

LOUISE:

But there's no tel - lin' 'bout those spir - its up there. You can phone 'em up 'til you're

mf Em B7F# EmG Am Em B7F#

P/C

39

blue in the face. They go sheep - ping, play bin - go, run ev' - ry - where.

blue in the face.

+Tpt.

EmG Am Em B7F# EmG Am

P/C

D

41

They can hard-ly stay in one place. ————— So you got-ta get read-y, you

CLARA & LOUISE:

They can hard-ly stay in one place. ————— Read-y.

Em (Dm), Vln, Vr

Tpt, Tr, Sax

Vln (Dm), Vln, Vr

P/C

B Em/B B Em F#dim7

44

got-ta pre-pare, ————— if you real-ly want to reach — up there. —

Get read-y. Reach! Up there.

Em/G Am Em F#dim7 Em/G Am

P/C

47

You can yell, you can cry, you can shout! You got-ta cast out your doubts. —

Yell! Cry! Shout! You got-ta cast out your doubts. —

P/C

Em B7# EmG Am B7

E Double-Time Gospel ($\text{♩} = 110$)

Are you a be - liev - er, are you real - ly, are you read - y to be - lieve?

CLARA, LOUISE
& O.S. ENS.

Are you read - y?

P/C

G7 Am G7/B C G/D G/C G/B C7 G7sus4D C7/E F

ad lib.

Tr. Sax, Tpt, Eup (Ths.)

#9 Are You A Believer?

Oh... are you a re - ceiv - er, are you read - y, are you read - y to re -

Tell me, are you read - y?

+ Tr. Sax, Tpt, Utl (Ths.)

+ Tr. Sax, Tpt, Utl (Ths.)

P/C

Gm7 Gm7/A Gm/Bb C7sus4 G7 Am G7/B C G/D G-C G/B F/AAm7

ceive? Yeah Are you a be - liev - er?

Are you read - y? Tell me, are you read - y?

+ Tr. Sax, Tpt, Utl (Ths.)

P/C

C C7 G7sus4/D C/E F C7/G F/A Gsus4/Bb C7sus4/C G7 Am

Are you a be - liev - er, are you read - y to be - lieve? Oh

Are you read - y?

+ Tr. Sax, Tpt, Utl (Ths.)

P/C

G7/B C G/D G-C G/B C G/D G/E

#9 Are You A Believer?

9

79

yeah! Are you a re - ciev - er? Are you read - y, are you read - y to re -

Tell me, are you read - y?

+ Tr. Sax, Tpt, Utr (Tru.)

+ Tr. Sax, Tpt, Utr (Tru.)

P/C

C7/G F/B \flat F/C Cm7/E \flat F/B \flat C7/F G C/B C B \flat /D C/E G5/F Gm/B \flat Am7/G

79

ceive? We're cal - lin' all spi -

Are you read - y? Tell me, are you read - y?

+ Tr. Sax, Tpt, Utr (Tru.)

+Gtr.

P/C

C7 G7/D Cm7/E \flat Am/E C7/G Am C7/B \flat G7sus4/BG7sus4/C G7

[F]

#9 Are You A Believer?

84

rits. We're wait - in' by ___ the phone, ___ Don't leave us hang - in' here pray -

P/C

Gtr.

89

in' all a - lone. ___

**SISTERS
& O S E N S:**

We're just dang - ling. Why can't you just...

G7 Gtr.

Play
+ U'n'l. (Organ)

mf

B \flat /C A m/C G m/C F/C G m/C F/G B \flat /C A m/E

P/C

G

ODA MAE:

Feel it now, we're en-ter-ing the zone.

Come on Lord,

CLARA & LOUISE:

Mmm, yeah!

right H.H., lightly for funk

mp

P/C

bring it all down home.

Don't just sit there

mf Ho - ho - ho - home.

P/C

104

rest - ing on your throne Give us a sign,
Get up! Get up! Get up! Get up! Get up!

Org. (organ)

P/C

Adagio

H

108

throw us a bone.
Ooh come on down, come on down,
Rockin' ad lib.

fp ————— *ff*

fp ————— *ff*

Gm7 Gm7

P/C

10

THEY WERE THE ONLY TWO WHO...

11

...AND THE ONLY TWO WHO...

222

I can feel it. I know it's real. So come on down.

I can feel it. I know it's real. So come on down.

P/C

A7

D7

Detailed description: This block contains the musical score for the first system of 'Are You A Believer?'. It features a vocal line with lyrics, a piano accompaniment with chords, and a guitar part with slash notation. The key signature has one flat (Bb), and the time signature is 4/4. The lyrics are 'I can feel it. I know it's real. So come on down.' repeated twice. The guitar part shows chords A7 and D7.

I Half-time Groove (♩=♩)

Gm7 *subito p*

P/C

Detailed description: This block contains the musical score for the second system, titled 'Half-time Groove (♩=♩)'. It features a piano accompaniment with chords and a guitar part with slash notation. The key signature has two flats (Bb, Eb), and the time signature is 4/4. The lyrics are 'I can feel it. I know it's real. So come on down.' repeated twice. The piano part starts with a Gm7 chord and a 'subito p' marking. The guitar part shows slash notation.

ODA MAE: Praise the Lord. I think I feel something.
Is it a woman?
MRS. SANTIAGO: No.
ODA MAE: Is it a man?
MRS. SANTIAGO: Yes.
ODA MAE: I knew it!
MRS. SANTIAGO: My husband, Julio.
ODA MAE: And did Julio know someone who's
passed over, someone named Anna... Angelita...
Bonita... Chiquita... Delfina... Consuela... Maria?
MRS. SANTIAGO: Si, si! His mama. She's Maria.
ODA MAE: Ah! You see! He's with his mama.
SAM: Oh my God... [MUSIC STOPS]

Vamp (cut on cue)

129 *ad lib.*

P/C

ODA MAE: What?
MRS. SANTIAGO: What?
SISTERS: What?
ODA MAE: Hmm.
[MUSIC CONTINUES]

J CLARA, LOUISE
& O.S. ENS:

ODA MAE:
Somethin's comin' through y'all.

I think I feel something
comin' through.

133

Hal - le - lu - jah! Hal - le - lu - jah! Hal - le -

P/C

It's gettin' closer,
It's gettin' closer.

K I'm afraid this is too hard.
Now I got two souls I gotta contact.

lu - jah! Hal - le - lu - jah!

P/C

C G D Em7 Du

Con. Utl. (Orgas)

p

...Julio and Maria. I don't know about that.
It's difficult, you know. The pain. The effort.
SISTERS: THE PAIN, THE EFFORT*
MRS. SANTIAGO: I pay more.
How much? How much?
CLARA: How much you got?
SAM: Oh yeah. Way to go.
Milk her for every penny.
[MUSIC STOPS]

ODA MAE: Hey.
MRS. SANTIAGO: What?
SISTERS: What?
ODA MAE: Man!
MRS. SANTIAGO: Three dollars.
LOUISE: Three dollars?
ODA MAE: Jesus!
On to m. 147

Vamp (cut on cue)

CLARA & LOUISE:

The pain; the ef - fort. le - sus!

**this is sung right after ODA MAE's line: "The pain, the effort."*

or sym. w/ sticks

Play

C7 C#7 D7

A Tempo

P/C

109 ODA MAE:

f Mis-sun San-ti-a - go, it's hap-pen-ing now. His spi-rit is in - fus-ing me and
Or.

+Bs. Utl (organ.), Dr.
+Tn. Sax.

Gm7 C/G Gm7 Gm7

112
 break - ing me down. You're gon - na see it

b♭ C D7 Gm7

114
 right be-fore your eyes. Hold on tight and watch me be trans - mog-fi-fied.

+Tn. Sax.
 C/G Gm7 Gm7

L

CLARA & LOUISE:

Tell me, are you rea - dy? Is she real - ly, real - ly rea - dy to re - ceive?

Could be

ad lib.

P/C

A7 Bm/A A7 D/A Em/A D/A A7 BmC# A7 D7 Am7D

162

You be - lieve — you be - lieve —

rea - dy. Yes, she might be rea - dy. You be - lieve — you be - lieve —

P/C

D7 BmD D7 BmD D7 Am7F D7 A Bm/ABmE A7 D/A

167

You be - lieve — you be - lieve —
 Yes she might be rea - dy. You be - lieve — you be - lieve —

P/C
 Em/A D/A A7 D6 C D C/D

171

You be - lieve — you be - lieve —
 Yes she might be rea - dy. Yes she might be

P/C
 D6 C/D Am7 D6 C/F#m/F# A D/E A7 D/A Em/A D/A

#9 Are You A Believer?

176

You be-lieve you be-lieve
 rea-dy. You be-lieve you be-lieve Yes she might be rea-dy.

P/C

A7 G/C A7/C# D Em/D D Em/D D7 Em/D D Eb5

M

Rea-dy! Rea-dy! Rea-dy! Rea-dy! Oh yeah!

Rea-dy! Rea-dy! Rea-dy! Rea-dy!

MRS. SANTIAGO: *ad lib.*

P/C

Utl. (Organ)

E5 G5/E A5/E D#5/E F#5/E A#5/E

187

be - liever

ff So come on So come on So come on

PILA Ten, Ten, Ten

+U18 (Organ), Bc, Gtr

ff

P/C

192

So come on down!

P/C