

Johnny Come Down to Hilo
TTBB a cappella

arr. Timothy C. Takach

pdf download - \$1.50
printed - \$2.50

arr. **Timothy C. Takach**

Johnny Come Down to Hilo

for TTBB a cappella choir

Commissioned by the University of Notre Dame's DeBartolo Performing Arts Center



Timothy C Takach.com

Johnny Come Down to Hilo

TTBB a cappella

Traditional Sea Shanty
arr. Timothy C. Takach (2014)

Have fun! ♩ = 104-108

Tenor 1

Tenor 2

Baritone

Bass

Piano (for rehearsal only)

mf opt. solo

For perusal purposes only.
Do not use, copy, or auction online.

I'd nev - er seen the like since I been born, An

3

T

T

B

B

3

Timothy C Takach.com

mf

tutti

John-ny come down to Hi - lo,

Ar - kan - sas farm - er with sea boots on. When John-ny come down to Hi - lo,

mf

When John-ny come down to Hi - lo,

For perusal purposes only.
Do not use, copy, or auction online.

Johnny Come Down to Hilo / Trad, arr. Takach

5

T

T

B

B

poor old man. opt. solo tutti

poor old man. I love a lit-tle gal a - cross the sea, She's a Ba - jan* beau-ty and shesays to me: When

poor old man. When

For perusal purposes only.
Do not use, copy, or auction online.

8

T

T

B

B

mf

mf

mf

mf

John-ny come down to Hi - lo, (a few voices) poor old man. Oh, wake her! — shake her! —

John-ny come down to Hi - lo, hey! poor old man. wake her! — shake her! —

John-ny come down to Hi - lo, poor old man. Oh, wake her! — shake her!

John-ny come down to Hi - lo. wake her! — shake her! —

For perusal purposes only.
Do not use, copy, or auction online.

Timothy C Takach.com

11

T

T

B

B

f

f

f

f

Shake that gal with the blue dress on. — When John-ny come down to Hi - lo, poor old man.

Shake that gal with the blue dress on. — When, John-ny come down to Hi - lo, poor old man.

Shake that blue dress on. — When John-ny come down to Hi - lo, poor old man.

Shake that blue dress on. — When John-ny come down to Hi - lo, poor old man.

For perusal purposes only.
Do not use, copy, or auction online.

* pronounced [bay-zhen] - native to Barbados

Johnny Come Down to Hilo / Trad, arr. Takach

14 *mf*

T Who's been there since I _____ been gone with the pret-ty lit-tle gal

T _____ with the pret-ty lit-tle gal with the blue dress on._____ Those

B _____ since I _____ been gone pret-ty lit-tle gal with the blue dress on._____ Those

B _____ since I _____ been gone pret-ty lit-tle gal with the blue dress on._____ Those

14 Who's been there since I _____ been gone pret-ty lit-tle gal with the blue dress on._____ Those

For perusal purposes only.
Do not use, copy, or auction online.

16

T Hi - lo gals dress so fine ain't got Je - sus* on _____ their mind.

T Hi - lo gals they dress so fine they ain't got Je - sus* on _____ their mind. When

B Hi - lo gals _____ so fine _____ ain't got Je - sus* on _____ their mind.

B Hi - lo gals _____ so fine _____ ain't got Je - sus* on _____ their mind. When

16 Hi - lo gals _____ so fine _____ ain't got Je - sus* on _____ their mind. When

Timothy C Takach.com

18 *f*

T John-ny come down to Hi - lo, (a few poor old man, Won't you wake her! _____ shake her! Oh,

T John-ny come down to Hi - lo, they poor old man, wake her! Oh shake her! _____

B John-ny come down to Hi - lo, poor old man. Oh wake her! _____ shake her!

B John-ny come down to Hi - lo, poor old man. wake her! _____ shake her! _____

18 John-ny come down to Hi - lo, poor old man. wake her! _____ shake her! _____

For perusal purposes only.
Do not use, copy, or auction online.

* could also sing "Sunday"

Johnny Come Down to Hilo / Trad, arr. Takach

21

T shake that gal with the blue dress on. — When John-ny come down to Hi - lo,

T shake that gal with the blue dress on. — When John-ny come down to Hi - lo,

B shake that blue dress on. — When John-ny come down to Hi - lo,

B shake that blue dress on. — When John-ny come down to Hi - lo,

21 shake that blue dress on. — When John-ny come down to Hi - lo,

For perusal purposes only.
Do not use, copy, or auction online.

23

T poor old man. *mf* John-ny come down to Hi - lo, come

T poor old *mf* John - ny come down, come down to Hi - lo, come down.

B poor old man. *p*

B poor old man. *p*

23 poor old man. *p*

Timothy C Takach.com

25

T down. *p* Ding - a - ding, *pp* Ding - a - ding - a, Ding - a - ding - a, Ding - a - ding, Ding - a - ding - a, Ding - a - ding - a,

T *p* Ding - a - ding, Ding - a - ding - a, Ding - a - ding, *pp* Ding - a - ding, Ding - a - ding - a, Ding - a - ding, Ding - a - ding,

B John-ny come down to Hi - lo, *p*

B John-ny come down to Hi - lo, *p*

25

Johnny Come Down to Hilo / Trad, arr. Takach

27

T Ding, ding - a - ding - a - ding, Ding, ding - a - ding - a - ding, Ding - a - ding - a, Ding - a - ding - a,


T Ding - a - ding, Ding - a - ding - a, Ding - a - ding, Ding - a - ding - a, Ding - a - ding, Ding - a - ding,

B poor old man. *p*

B poor old man. *p*

27

For perusal purposes only.
Do not use, copy, or auction online.



29

T Ding, ding - a - ding - a - ding, Ding - a - ding - a, Ding - a - ding - a, Ding, ding - a - ding - a - ding, Ding, oh!


T Ding - a - ding, Ding - a - ding - a, Ding - a - ding, Ding - a - ding, Ding - a - ding, Ding - a - ding - a, Ding, oh!

B Oh, dress so fine Oh

B Oh, dress so fine Oh

mf *molto ritard* -----

Timothy C Takach.com



31

T Wake her! Shake her! Oh, my wife she died in

T Wake her! Shake her! Oh, my wife she died in

B wake her! shake her! Oh, my wife she died in

B wake her! shake her! Oh, my wife she died in

f *mp* *Sweetly*

f *mp*

f *mp*

f *mp*

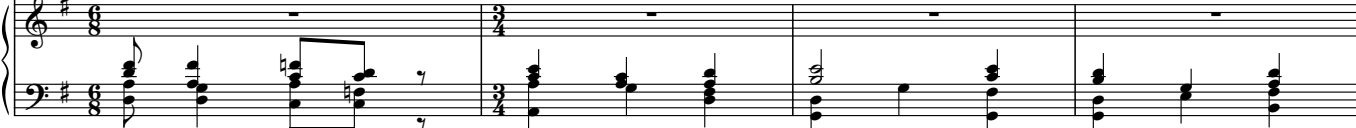
f *mp*

Wake her! Shake her! Oh, my wife she died in

Wake her! Shake her! Oh, my wife she died in

wake her! shake her! Oh, my wife she died in

wake her! shake her! Oh, my wife she died in



Johnny Come Down to Hilo / Trad, arr. Takach

slight rit.

mf

35

T Ten - nes - see And they sent her jaw - bone back to me. I *mf*

T Ten - nes - see And they sent her jaw - bone back to me. I *mf*

B Ten - nes - see And they sent her jaw - bone back to me. I *mf*

B Ten - nes - see And they sent her jaw - bone back to me. I *mf*

35

For perusal purposes only.
Do not use, copy, or auction online.

41 *a tempo* *ritard* **Tempo I**

T hung that jaw - bone on the fence, And I *f*

T hung that jaw - bone on the fence, And I *f*

B hung that jaw - bone on the fence, And I *f*

B hung that jaw - bone on the fence, And I *f*

41

hung that jaw - bone on the fence, And I

Timothy C Takach.com

45 *smp* *f*

T ain't sing - in': John-ny come down to Hi - lo, (a few voices)

T ain't *smp* *lightly* sing - in': John-ny come down to Hi - lo, hey!

B ain't heard noth - ing but the jaw - bone since — John-ny come down to Hi - lo, *f*

B ain't John-ny come down to Hi - lo, *f*

45

ain't John-ny come down to Hi - lo,

For perusal purposes only.
Do not use, copy, or auction online.

Johnny Come Down to Hilo / Trad, arr. Takach

47

T poor old man. Won't you wake her! shake her! Oh,

T poor old man. wake her! Oh, shake her!

B poor old man. Oh, wake her! shake her!

B poor old man. wake her! shake her!

47 poor old man. wake her! shake her!

For perusal purposes only.
Do not use, copy, or auction online.

49

T shake that gal with the blue dress on. When John-ny come down to Hi - lo,

T shake that gal blue dress on. When John-ny come down to Hi - lo,

B shake that gal blue dress on. When John-ny come down to Hi - lo,

B shake that gal blue dress on. When John-ny come down to Hi - lo,

49 shake that gal blue dress on. When John-ny come down to Hi - lo,

Timothy C Takach.com

51

T John-ny come down, John-ny come down, John-ny come down,

T poor old man. John-ny come down,

B poor old man. come down, John-ny come down,

B poor old John-ny come down, John-ny come down, John-ny come down,

51 poor old John-ny come down, John-ny come down, John-ny come down,

Johnny Come Down to Hilo / Trad, arr. Takach

54

mp *f* *mp*

T
John-ny come down, John-ny come down, John-ny come down, John-ny come down,

T
John-ny come down, John-ny come down, John-ny come down,

B
John-ny come down, John-ny come down, John-ny come down, John-ny come down, John-ny come down,

B
John-ny come down, John-ny come down, John-ny come down, down, John-ny come down,

54

mp *f* *mp*

For perusal purposes only.
Do not use, copy, or auction online.

57

f *ff*

T
John - ny come down, to Hi - lo! ____

T
John - ny come down, to Hi - lo! ____

B
John - ny come down, to Hi - lo! ____

B
John - ny come down, to Hi - lo! ____

57

f *ff*

Timothy C Takach.com

For perusal purposes only.
Do not use, copy, or auction online.



Reviewed as “gorgeous” (Washington Post) and “stunning” (Lawrence Journal-World), the music of Timothy C. Takach is rapidly gaining momentum in the concert world. Applauded for his melodic lines and rich, intriguing harmonies, Takach is a full-time composer and has received a number of commissions from various organizations including VocalEssence, the St. Olaf Band, Cantus, Pavia Winds, cellist Kirsten Whitson, Lorelei Ensemble, and the University of Notre Dame DeBartolo Performing Arts Center. His compositions have been performed on A Prairie Home Companion, The Boston Pops holiday tour, multiple All-State and festival programs and at venues such as the Library of Congress, Kennedy Center and Royal Opera House Muscat.

Takach has been awarded grants from the American Composers Forum, Metropolitan Regional Arts Council, the Minnesota State Arts Board and Meet the Composer, and yearly ASCAP awards since 2004. He studied Music Theory and Composition at St. Olaf College, Northfield, MN, where he graduated with honors. Takach lives in Minneapolis with his wife and two sons.

Selected vocal works by Timothy C. Takach:

Mixed Voices	A Depth We Cannot Sound		SATB, vibraphone, marimba, large tom
	A Worshipper and a Man		SATB a cappella
	And I Saw		SATB div. a cappella
	As the Sunflower Turns on Her God		SSAATBB div, Sop. solo, SSATB soli, a cappella
	The Darkling Thrush	(earthsongs)	SATB, SAT soli, a cappella
	Listen to the Apples		SATB div. a cappella
	Neither Angels, Nor Demons, Nor Powers	(Graphite Publishing)	SSATBB a cappella
	Nubes Oriebatur: the eruption of Vesuvius		SSATBB a cappella
	One Boy Told Me		SATB, piano
	Su Rahva Koda (The House of Your Kindred)		SSAATTBB a cappella
	This Alien Landscape		SATB, crotales, suspended cymbal, bass drum
	This Amazing Life		SA(T)B, piano
	'Twas in the Moon of Wintertime (arr. Huron Carol)	(Graphite Publishing)	SATB a cappella
We Are Lost, We Are Lucky		SATB, piano	
Treble Voices	And I Saw		SSAA div. a cappella
	Cassiopeia		SSA a cappella
	Home on the Range (arr. American Folk Song)	(Graphite Publishing)	2-part treble, piano
	Queen of the Range	(Graphite Publishing)	SA, piano
	Serenade	(Graphite Publishing)	SSAA a cappella
	She Moved Through the Fair (arr. Irish Ballad)		SSAA a cappella
	The Streets of Laredo (arr. American Folk Song)	(Graphite Publishing)	Unison, TTB, piano
	There is No Rose		SSAA, SS soli, a cappella
	Torn Map	(Graphite Publishing)	SA, piano
	Twenty Questions		2-part treble, piano
Men's Voices	All Natures, Even Mine		TTTBB a cappella
	Empty		TB (opt. div), piano, opt. djembe
	Goodbye, Then		TBB choir, Bb clarinet, piano
	I Will Howl		TBB choir, piano or cello
	Kin		TB, piano
	Luceat Eis		TTTBB a cappella
	Original Harmony	(Colla Voce)	TTBB a cappella
	Rough Beast		TTBB, percussion
	Salve Regina	(Graphite Publishing)	TBB semi-chorus, TTBB chorus a cappella
	Things I Didn't Know I Loved	(Graphite Publishing)	TTBB a cappella
	Veni Creator Spiritus	(Graphite Publishing)	TTBB a cappella
Large Works	We Made a Grave For Him, And Her Smoke Rose Up Forever (ca. 10')		TTBB a cappella
	The Longest Nights (ca. 21')		SATB, piano or string quartet
	Where Beauty Comes From (ca. 16')		TBB, 2-part, SSAA, SATB; piano