

SBMP 1146, \$2.15  
JAMBO, arr. Narverud

**SAB**  
percussion  
duration: 3:00

# JAMBO

Teddy Kalanda Harrison

arranged by  
Jacob Narverud



Santa Barbara Music Publishing, Inc.

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### About the composer and his song

Teddy Kalanda Harrison (b. 1951) is an internationally known Kenyan musician. In 1972 he founded the music group Them Mushrooms and went on to record more than fifteen albums in their Nairobi studio. He is the owner of Big Matata Productions, a record company dedicated to raising money for the charity Oxfam America, an international relief and development organization that creates lasting solutions to poverty, hunger, and injustice.



*Jambo*, originally known as *Kenya Hakuna Matata* and *Jambo Bwana*, was composed in 1980 and first recorded by Them Mushrooms. The recording sold over 200,000 copies between 1982 and 1987, receiving the platinum certification in Kenya. Additional renditions followed with recordings produced in Sudan, Ethiopia, Dubai, Germany, France, Holland, Belgium, Canada, Spain, Portugal, Italy, and Switzerland. In 1994 Elton John composed a song to be used in *The Lion King* using the title *Hakuna Matata*—other than borrowing the title, it bears no relationship to the Harrison composition.

[www.showcaseyourmusic.com/teddykalandaharrison](http://www.showcaseyourmusic.com/teddykalandaharrison)

### About the arranger

Jacob Narverud (b.1986) is originally from Meriden, Kansas. He holds a Master's Degree in Conducting from the Conservatory of Music and Dance at the University of Missouri-Kansas City and a Bachelor of Music Degree in Vocal Performance from Emporia State University. Jake is an active teacher, composer, arranger, and orchestrator. He is the Founding Artistic Director of Amphion Men's Ensemble and the Tallgrass Chamber Choir of the Flint Hills, and is also the conductor of Allegro con Spirito, Kansas City's Premier Young Men's Vocal Ensemble.



[www.jacobnarverud.com](http://www.jacobnarverud.com)

# Jambo

Teddy Kalanda Harrison  
 Arr. Jacob Narverud

*mf* Optional solo or small group

Bass

Jam - bo, Jam-bo bwa-na. Ha-ba-ri - ga - ni? M-zu-ri

sa - na. Wa - ge - ni, mwa-ka-ri - bish - wa. Ken-ya

9 Levande (lively) ♩ = 120

S Jam - bo, Jam-bo

A Jam - bo, Jam-bo

B ye - tu. Ha - ku - na ma - ta - ta. Jam - bo, Jam-bo

*f* > Sote (all)

Djembe 2 (low pitched)

Levande (lively) ♩ = 120

bwa - na. Ha - ba - ri ga - ni? M - zu - ri sa - na. Wa -

bwa - na. Ha - ba - ri ga - ni? M - zu - ri - sa - na. Wa -

bwa - na. Ha - ba - ri ga - ni? M - zu - ri sa - na. Wa -

ge - ni, mwa-ka-ri bish-wa. Ken-ya ye - tu. Ha ku-na-ma

ge - ni, mwa-ka-ri bish-wa. Ken-ya ye - tu. Ha ku-na-ma

ge - ni, mwa-ka-ri bish-wa. Ken-ya ye - tu. Ha ku-na-ma

17

ta - ta. Jam - bo, Jam - bo

ta - ta. Jam - bo, Jam - bo

ta - ta. Jam - bo, Jam - bo

Djembe 1 (high pitched) *mf*

Djembe 2 (low pitched) *mf*

*ad lib. throughout, moderate groove*

bwa - na. Ha-ba - ri ga - ni? M-zu - ri sa - na. Wa-

bwa - na. Ha-ba - ri ga - ni? M-zu - ri sa - na. Wa-

bwa - na. Ha-ba - ri ga - ni? M-zu - ri sa - na. Wa-

*continue simile*

ge - ni\_ mwa-ka - ri - bish-wa... Ken-ya ye - tu... Ha-ku-na ma -

ge - ni\_ mwa-ka - ri - bish-wa... Ken-ya ye - tu... Ha-ku-na ma -

ge - ni\_ mwa-ka - ri - bish-wa... Ken-ya ye - tu... Ha-ku-na ma -

25

ta - ta... Jam - bo bwa-na. Jam - bo bwa-na.

ta - ta... Jam-bo, Jam-bo bwa-na... Ha-ba - ri -

ta - ta... Jam-bo, Jam-bo bwa-na... Ha-ba - ri -

Ha - ba - ri - ga - ni?\_ M - zu - ri sa - na... Wa - ge - ni\_

ga - ni?\_ M - zu - ri sa - na... Wa - ge - ni\_ mwa - ka - ri -

ga - ni?\_ M - zu - ri sa - na... Wa - ge - ni\_ mwa - ka - ri -

Wa-ge - ni, Oh Ha-ku-na ma - ta - ta.

bish - wa. Ken-ya ye-tu. Ha-ku-na ma - ta - ta.

bish - wa. Ken-ya ye-tu. Ha-ku-na ma - ta - ta. Ken-ya n -

33

*mf* Ha-ku - na ma - ta - ta. Ha-ku - na ma -

*mf* Ha-ku - na ma - ta - ta. Ha-ku - na ma -

chin - zu - ri. So - te n - chi - ya maa - ja - bu.

ta - ta. Ha-ku - na ma - ta - ta.

ta - ta. Ha-ku - na ma - ta - ta.

N - chi yen - ye a - ma - ni. So - te n - chi - ya

Ha - ku - na ma - ta - ta.

Ha - ku - na ma - ta - ta.

maa - ja - bu.---

41

**Hiari (freely)***mf* Optional solo or small group

Jam - bo, Jam-bo bwa-na. Ha-ba-ri - ga-ni? M-zu-ri

*mp*

sa-na. Wa - ge-ni, mwa-ka-ri - bish-wa. Ken-ya

49

**Kuimarisha (rejuvenated) ♩ = 120***f* ad lib. random celebratory chants

S Jam - bo, Jam-bo

A Jam - bo, Jam-bo

Sote (all)

B ye - tu ha-ku-na ma - ta - ta. Jam - bo, Jam-bo

**Kuimarisha (rejuvenated) ♩ = 120**  
*f* ad lib. moderate groove (same as m. 17)

bwa - na... Ha-ba - ri - ga - ni? M-zu - ri sa - na... Wa-

bwa - na... Ha-ba - ri - ga - ni? M-zu - ri sa - na... Wa-

bwa - na... Ha-ba - ri - ga - ni? M-zu - ri sa - na... Wa-

*continue simile*

ge - ni... mwa-ka-ri - bish - wa... Ken-ya ye - tu... Ha-ku-na ma-

ge - ni... mwa-ka-ri - bish - wa... Ken-ya ye - tu... Ha-ku-na ma-

ge - ni... mwa-ka-ri - bish - wa... Ken-ya ye - tu... Ha-ku-na ma-

57 *mf*  
ta - ta... Ha-ku-na ma - ta - ta.

*mf*  
ta - ta... Ha-ku-na ma - ta - ta.

*mf*  
ta - ta... Ken-ya n - chin zu - ri... So - te n - chi - ya



Ha-ku-na ma - ta - ta. Ha-ku-na ma -

Ha-ku-na ma - ta - ta. Ha-ku-na ma -

maa - ja - bu. N-chi yen-ye a - ma - ni.

ta - ta. Ha-ku-na ma - ta - ta.

ta - ta. Ha-ku-na ma - ta - ta.

So-te n-chi-ya maa - ja - bu. Oh Ken-ya

*mf*

*mp*

65

*p continue to ad lib. random celebratory chants*

Ha-ku-na ma-ta - ta. Ha-ku-na ma-ta -

Ha-ku-na ma-ta - ta. Ha-ku-na ma-ta -

wo - te. Ha-ku-na ma-ta - ta. Oh Ken-ya ye - tu. Ha-ku-na ma-ta -

*p* *mf* *p*

*mf* ta. Oh Ken-ya wo - te. *p* Ha - ku - na ma - ta - ta. *mf* Oh Ken-ya

*mf* ta. Oh Ken-ya wo - te. *p* Ha - ku - na ma - ta - ta. *mf* Oh Ken-ya

*p* ta. Ha - ku - na ma - ta - ta.

*p* ye - tu. 72 *mf* Ha - ku - na ma - ta - ta. *p* Ha - ku - na ma - ta - ta. *mf* Ha - ku - na ma - ta - ta.

*p* ye - tu. *mf* Ha - ku - na ma - ta - ta. *p* Ha - ku - na ma - ta - ta. *mf* Ha - ku - na ma - ta - ta.

*p* Ha - ku - na ma - ta ta. *p* Ha - ku - na ma - ta

*mf* ta. *p* Ha - ku - na ma - ta - ta. *mf* Ha - ku - na ma - ta - ta.

*mf* ta. *p* Ha - ku - na ma - ta - ta. *mf* Ha - ku - na ma - ta - ta.

*p* ta. Ha - ku - na ma - ta - ta.

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## Makali (hushed but intense)

*mp*

Jam - bo, Jam-bo bwa-na. Ha-ba-ri - ga - ni? M-zu-ri

*mp*

Jam - bo, Jam-bo bwa-na. Ha-ba-ri - ga - ni? M-zu-ri

*mp*

Jam - bo, Jam-bo bwa-na. Ha-ba-ri - ga - ni? M-zu-ri

*pp*

81

sa - na. Wa - ge - ni mwa-ka-ri - bish - wa. Ken-ya

sa - na. Wa - ge - ni mwa-ka-ri - bish - wa. Ken-ya

sa - na. Wa - ge - ni mwa-ka-ri - bish - wa. Ken-ya

## Hiari (freely)

ye - tu. Ha - ku - na ma - ta - ta. *gliss.*

ye - tu. Ha - ku - na ma - ta - ta. *gliss.*

ye - tu. Ha - ku - na ma - ta - ta. *gliss.*

### Swahili to English translation

Jambo bwana - Hello mister.

Habari gani? - How are you?

Mzuri sana - very fine.

Wageni mwakaribishwa - Visitors are welcome

Kenya yetu - in our country (Kenya)

Hakuna matata -There are no worries.

Kenya nchi nzuri - a beautiful country

Sote nchi ya maajabu - all a land of wonders

Nchi yenye amani - a peaceful country

Kenya yetu - our Kenya

Kenya wote - all Kenya

### Pronunciation

Vowels are pure as in Italian:

a - ah

e - eh

i - ee

o - oh

u - oo

Other letters are as in English with 2 exceptions:

J as in joy except “maajabu” - mah-yah-boo

RI is pronounced “dee” in “mwakaribishwa,”

“habarigani,” and “mzurisana”

### Performance notes

This arrangement offers the opportunity, after the notes are learned, to move to a different key—one that best showcases the strengths of the ensemble.

The written Djembe percussion parts are to be used simply as a guide. Percussionists may be encouraged to get creative and use various African percussion instruments to enhance the overall style and interpretation of the piece. Appropriate instruments include various types and sizes of drums: Djembe, Conga, Dunun, Bugarabu, Ngoma, and gourd drums. African bells, rattles, and shakers may also be used.

Whatever the choice of instrumentation, it should not be allowed to cover the voices; rather, it should tastefully provide its rhythmic impact as an underlay to the singers. As in African musical tradition, percussion fills are appropriate during times when the voices are resting.

### Range



S A B

**Listen to recordings of Jambo at [www.sbmp.com](http://www.sbmp.com)**

Performed by

Them Mushrooms

and

Tallgrass Chamber Choir conducted by Jacob Narverud

**Jambo is also available in the following voicings**

SSA - SBMP 1134

TBB - SBMP 1139