

“Calypso” is a kind of song that originated in the West Indies. A true calypso is improvised, or made up, as it is sung. Calypso contests, in which each singer tries to outdo the others by creating clever words “on the Spot,” are common in the West Indies. Calypso singing is a creative art.

The rhythms of calypso music are responsible for much of its appeal. *Watah Come a Me Eye* is not a true calypso in that it is not improvised. It is calypso in feeling, however, because it reflects the language, the culture and especially the rhythms of the West Indies.

Watah Come a Me Eye probably originated in Jamaica, but the version used here is from St. Thomas, one of the Virgin Islands. The words are written in the dialect used by the people of St. Thomas when they sing this song. There is a soft sound to the words—no hard “r”s, as in *water* (watah) and *girl* (guh).

Percussion instruments are important to West Indian music. Some instrumental suggestions are included in this arrangement. These may be altered in any way desired, provided the instruments do not detract from the singing.

Steel drums are native to the West Indies. These are large round metal discs which are shaped like a shallow bowl. They are pounded into sections, each of which produces a different musical pitch, and they are played with mallets. When many drums are played together, chords result. The sound of steel drums is like no other sound.

Resonator bells can be used to play chords to accompany *Watah Come a Me Eye*. Pick out all the bells indicated for the two chords below, and play them in a rapidly repeated (tremolo) fashion for a steel drum effect. Try out mallets with hard as well as soft heads, until you obtain the desired effect.

For the C major chord,
play all C-E-G bells.



For the G7 chord,
play all G-B-D-F bells.



With only three players, use the following bells:

- Player 3 – G — G
 - Player 2 – E — F
 - Player 1 – C — D
- (C) (G7)

WATAH COME A ME EYE

2-Part with Piano and Optional Rhythm Instruments

Jamaican Folk Song
Collected by Lois Hassell-Habteyes
Arranged by Mary Val Marsh

Moderato ♩ = 126

Claves *mf*

Bongos

L R R L R L R R L R

C G7 C G7

mf

9

1. Ev'-ry time I 'mem-bah Li - za, wa-tah come_a me eye.
 (wa-ter comes to my eye)

9

C G7 C

When I think 'bout my guhl Li - za, wa-tah come_a me eye.
(girl)

C G7 C

17

Claves

Maracas (alternate hands)

Refrain

Come back Li - za come back guhl, - wa-tah come a me eye,

C G7 C

17

Come back Li - za come back guhl, - wa-tah come_a me eye.

C G7 C

25 Claves

Musical notation for Claves and Bongos. The Claves part is on a single staff with a treble clef, and the Bongos part is on a single staff with a treble clef. Both parts feature a rhythmic pattern of eighth and sixteenth notes.

Guiro (optional)

Musical notation for Guiro (optional). The staff is empty, indicating that this part is optional and does not have a specific melodic line.

25 C

G7

C

G7

Musical notation for piano accompaniment. The right hand plays chords and the left hand plays a rhythmic pattern. Chords are marked as C and G7.

Claves, Bongos, Guiro continue to end

Countermelody

Musical notation for Countermelody. The staff shows a melodic line with eighth and sixteenth notes.

Come back my Li - za, back home! Come back my Li - za, back home!

Musical notation for piano accompaniment. The right hand plays chords and the left hand plays a rhythmic pattern. Chords are marked as C and G7.

C

G7

C

G7

Musical notation for piano accompaniment. The right hand plays chords and the left hand plays a rhythmic pattern. Chords are marked as C and G7.

33

Musical notation for piano accompaniment. The right hand plays chords and the left hand plays a rhythmic pattern. Chords are marked as C and G7.

Come back my Li - za, back home! Oh how_ I miss my lit - tle Li - za.

Musical notation for piano accompaniment. The right hand plays chords and the left hand plays a rhythmic pattern. Chords are marked as C and G7.

2. Since you gone duh days been lone-ly, wa-tah come_ a me eye,
(the)

33 C

G7

C

Musical notation for piano accompaniment. The right hand plays chords and the left hand plays a rhythmic pattern. Chords are marked as C and G7.

Come back my Li - za, back home! You make_ a me
 come back guhl I love you on - ly, wa - tah come_ a me

C G7

41 *add Maracas*
 cry. Won't you come back_ to me Li - za!
 eye. Come back Li - za, come back guhl, -

41 C C

Oh how_ I miss my lit - tle Li - za. Won't you come back_ to me,
 wa - tah come_ a me eye, come back Li - za,

G7 C C

47 *subito p on repeat, to end*

Li - za! You make a me cry, where is Li - za!
 come back guhl, wa - tah come a me eye.

47 G7 *subito p on repeat, to end* C (Amm)

49 *tacet all percussion*

p *pp*
molto rit. *a tempo*
 You make a me cry.
molto rit. *a tempo*
 You make a me cry.

49 G7 C

molto rit. *a tempo*

Preview Only
Legal Use Requires Purchase



Alfred Publishing Co., Inc.
16320 Roscoe Blvd., Suite 100
P.O. Box 10003
Van Nuys, CA 91410-0003
alfred.com