

For the University of Idaho Women's Chorus

True Colors

For 3-Part Treble a cappella with Optional Djembe*

Duration: ca. 2:45

Arranged by
JESSE HAMPSCH

Words and Music by
BILLY STEINBERG
and **TOM KELLY**

Rock ballad (♩ = ca. 84)

Opt. Djembe intro

4

Djembe

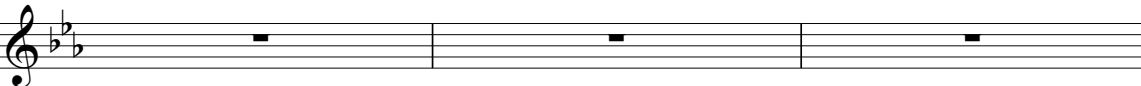


5

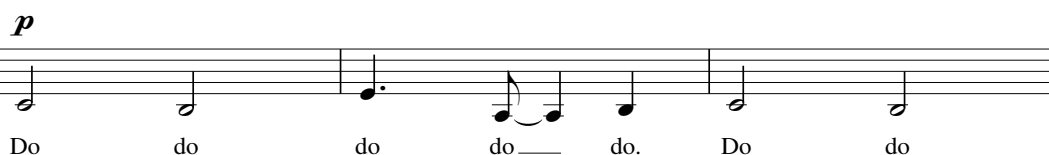
Part I



Part II



Part III



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*See djembe performance notes on page 2.

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9

do do do do. Do do do do do do do do do

mp
You with the sad eyes,

do do do. Do do

9

do do do do. Do do do do do do do do do

do don't be dis-cour- aged. Oh, I re-al-ize it's

do do do. Do do

do do do do do. In a world full of peo - ple
 hard to keep cour-age. In a world full of peo - ple
 do do. In a world full of peo - ple

mp

mp

12

you can lose sight, oo,
 you can lose sight of it all and the dark-ness a - round you makes you
 you can lose sight, oo

14

17

feel so small. — True col - ors shin -

feel so small. — But I see your true col - ors shin -

Feel so small. — True col - ors shin -

16

17

mf

mf

mf

mf

- in' through. I see your true col - ors and

- in' through. I see your true col - ors and

- in' through. I see your true col - ors and

18

div.

that's why I love _____ you. Don't be a - fraid to

that's why I love _____ you. So, don't be a - fraid to

that's why I love _____ you. Don't be a - fraid

20

let them show. _____ Your true col - ors,

let them show. _____ Your true col - ors,

let them show. _____ Your true col - ors,

22

true col - ors are beau - ti - ful.
 true col - ors are beau - ti - ful, like a
 true col - ors are beau - ti - ful.

24

p
 Do do do do do do do do do do do do do do. — Do do do do do do do do do do

mp
 rain - bow. —

p
 Do do do do do do. Do do

26

29

do do do do. Do do do do do do do do do

Show me your smile then,

do do do. Do do

29

do do do do. Do do do do do do do do do

don't be un-hap-py. Can't re-mem-ber when I

do do do. Do do

31

do do do do do. If this world makes you craz - y and you've
 last saw you laugh-ing. If this world makes you craz - y and you've
 do do. If this world makes you craz - y and you've

mp

33

tak - in' all you can, call me 'cause you
 tak - in' all you can bear, just call me up be - cause you
 tak - in' all you can, call me 'cause you

mp

35

38

mf

know I'll be there. True col - ors shin -

mf

know I'll be there. And I'll see your true col - ors shin -

mf

know I'll be there. True col - ors shin -

38

mf

- in' through. I see your true col - ors and

- in' through. I see your true col - ors and

- in' through. I see your true col - ors and

div.

that's why I love _____ you. Don't be a - fraid to

that's why I love _____ you. So, don't be a - fraid to

that's why I love _____ you. Don't be a - fraid

41

let them show. _____ Your true col - ors,

let them show. _____ Your true col - ors,

let them show. _____ Your true col - ors,

43

45

true col - ors are beau - ti - ful.

true col - ors are beau - ti - ful.

true col - ors are beau - ti - ful.

49

div. *f* I see your true col - ors shin -

div. *f* I see your true col - ors shin -

f I see your true col - ors shin -

49

f

47

- in' through. I see your true col - ors and

- in' through. I see your true col - ors and

- in' through. I see your true col - ors and

50

div. that's why I love you. Don't be a - fraid to *mf*

that's why I love you. So, don't be a - fraid to *mf*

that's why I love you. Don't be a - fraid

52

TRUE COLORS – 3-Part Treble

let them show. Your true colors,

let them show. Your true colors,

mf
let them show. Your true colors,

54

true colors are beau - ti - ful.

true colors are beau - ti - ful, like a

true colors are beau - ti - ful.

56

p
Do do do do do do do do do do do do do do. Do do

mp
rain - bow. Oo.

p
Do do do do do.

59

molto rit. , *mp*
do do do do do do do do do do do do do do do do. Hmm.

molto rit.
Hmm.

molto rit. , *mp*
Do do do do do. Hmm.

61

TRUE COLORS – 3-Part Treble



PERFORMANCE NOTES

Have djembe *ad. lib.* throughout the piece. Arranger suggests using a poly-rhythm style (like the pattern in measure 1 below):

The image shows musical notation for a 4/4 time signature. The top staff is labeled 'R.H.' and contains a poly-rhythmic pattern of eighth notes. The bottom staff is labeled 'L.H.' and contains a poly-rhythmic pattern of eighth notes. The notation is presented as a single measure, with a double bar line at the end. The R.H. staff has a 4/4 time signature symbol at the beginning. The L.H. staff has a > symbol under the final note of the measure.

Begin the piece with a djembe introduction for 4 measures – like the example shown above. Continue djembe *ad. lib.* in measures 5-48. Djembe tacets measures 49-58, then plays again in meas. 59-62.

ABOUT THE ARRANGER

Jesse Hampsch was born in Arizona in 1992. Raised in northern Idaho, Jesse is currently a master's candidate at the University of Idaho, where he will receive his degree in both Choral Conducting and Composition. Outside of the choral genre, Jesse enjoys writing for musical theatre and has collaborated on a number of musical projects performed in the university setting and for Christian Youth Theatre. Jesse's writing reflects his fascination with the complexity of melody and the beauty of the human voice. He has a broad catalog of choral music including originals and arrangements for ensembles of varying levels of ability and voicing.