

Performance notes

The arrangement has been adapted rather autonomously where the groove is concerned. Therefore, it is recommended that the whole choir listens to the recording on the CD *a cappella & more* together in order to develop a mutual concept of the style, sound, melodic phrasing, groove and so on.

The singers can snap their fingers on beats 2 and 4 in some places (for example in the CHORUS) or throughout the entire piece to support the groove feeling.

“Rhythmic standing around” anchors the beat in the singer’s body: one foot – placed somewhat in front of the other – “pushes” the beat with the heel into the floor, the greater the step forward, the more the singer’s body rocks. This rocking feeling can be increased, for example, in that the “active” foot is placed further forward at the beginning of the CHORUS and at the VERSE it is placed further back.

Dropping the notes in the rhythm of the style is all-important for the groove feeling (for example, the 2 in bar 1 only then can be heard by dropping the preceding note). Notes with an x as the head have no specifically defined pitch.

This arrangement is available on the CD *Martin Carbow – a cappella & more*. It is, as well as the professional TeachMe-Tracks for this song, also available at www.carbow.net.

Aufführungshinweise

Das Arrangement ist in Bezug auf den Groove sehr eigenständig arrangiert. Es ist empfehlenswert, die Aufnahme auf der CD *a cappella & more* zusammen mit dem Chor zu hören, um eine gemeinsame Vorstellung von Klang, Melodiegestaltung, Groove etc. zu entwickeln.

Schnappen auf Zählzeit 2 und 4 kann stellenweise (z.B. im CHORUS) oder über den gesamten Text ausgeführt werden, um das Groove-Gefühl zu unterstützen.

„Rhythmische Umstehen“ verankert den Beat im Körper der Chorsänger: Ein Fuß – etwas vorgelagert – „schiebt“ den Beat mit der Ferse in den Boden. Je größer die Schrittweite, desto rockiger das Körpergefühl. Man kann z.B. steigern, indem der aktive Fuß jeweils zu Beginn des CHORUS etwas weiter nach vorne gestellt wird – zum Beginn des VERSES dann wieder zurück.

Absetzen der Noten im Timing ist in diesem Stil groove-entscheidend (z.B. wird die 2 in Takt 20 nur hörbar durch das Absetzen der vorhergehenden Note).

Noten mit einem x als Kopf haben keine definierte Tonhöhe.

Dieses Arrangement ist zu hören auf der CD *Martin Carbow – a cappella & more*. Sie ist, ebenso wie professionelle TeachMe-Tracks zu diesem Titel, erhältlich unter www.carbow.net.

You've Got a Friend

Lyrics: Carole King

Music: Carole King
Arrangement: Martin Carbow

♩ = 98

INTRO 1

Chords: A, D/A, D, ABm/A, A, C#7

S: I'll come runn - in' ___ to see you a - oo

A1: I'll come runn - in' ___ to see you a - gain... *)hoo - oo when you're down

A2: I'll come runn - in' ___ to see you a - gain... *)hoo - oo

T: I'll come runn - in' ___ to see you a - gain... *)hoo - oo

B: I'll come runn - in' ___ to see you a - gain... *)hoo - oo

VERSE 1

Chords: F#m, F#m, C#7/G#, F#m/A, C#7/G#, F#m

5 You've got to do, you've got to do, you've got to do, you've got to do,

___ and troubled, and you need ___ some lov-ing care, ___ and

you've got to do, you've got to do, you've got to do, you've got to do,

you've got to do, you've got to do, you've got to do, you've got to do,

You've got to do, you've got to do, you've got to do, you've got to do,

*) wie u in "you"



9 Bm7 D/E A A6no3

you've got to do, you've got to do right! No, no.

no- thin', no - thin' is go - ing right! no.

you've got to do, you've got to do right! no, no.

you've got to do, you've got to do right! you've got to do, you've got to do.

you've got to do, you've got to do right! You've got to do, you've got to do.

13 C#7sus4/G# F#m C#7/G# F#m/A C#7/G# F#m

Close your eyes... and think... You've got to do, you've got to do,

Close your eyes... and soon I will be there to

Close your eyes... of me. You've got to do, you've got to do,

Close your eyes... You've got to do, you've got to do, you've got to do,

Close your eyes, you've got to do, you've got to do, you've got to do,

17

Bm7 C#m7 D E F#m7 A/C#Bm7 A

bright-en up e - ven your dark - est night, I'll be there. You just call,

bright-en up e - ven your dark - est night, I'll be there. You just call,

bright-en up e - ven your dark - est night, I'll be there. You just call,

bright-en up e - ven your dark - est night, I'll be there. You just call,

bright-en up e - ven your dark - est night, I'll be there. You just call,

21

CHORUS

D Em/D D

— you've got to do my name, — you've got to do, know, — you've got to do, I am,

— you've got to do my name, — you've got to do, know, — you've got to do, I am,

— you've got to do my name, — you've got to do, know, — you've got to do, I am,

— you've got to do my name, — you've got to do, know, — you've got to do, I am,

— you've got to do my name, — you've got to do, know, — you've got to do, I am,

24

A Bm7 A/C# D/E

I'll come run - in' to see you a - gain.

you've got to do, runnn,*) you've got to do, come you've got to do. All

you've got to do, runnn,*) you've got, I'll co - ing. All

you've got to do, runnn,*) you've got to do, come run, you've got to do. All

you've got to do, runnn,*) you've got to do, come run, you've got to do. All

27

D4/B A Bm/A

I'll my name out. Win - ter spring sum - mer or fall, -

you've got to do is my name out loud.**) You've got sum - mer or fall, -

to do call my name out loud.**) You've got sum - mer or fall,

you've got to do is call my name out loud.**) You've got sum - mer or fall, -

you've got to do is call my name out loud.**) You've got sum - mer or fall, -

*) schnell zum n wechseln / change quickly to n

***) Beim „Fall-off“ die Note (ungeachtet der Pause auf der folgenden Zählzeit 1) lang nach unten fallen lassen, bis zum „you've“ / At the “fall-off” let the note drop down till the word “you’ve” (regardless of the rest on the following beat 1)

30

A Bm7 A/C# D Em/D D/E F#m7

all you've got to do is call, and I'll be

you've got, got to do, all you've got to do is and I'll be,

you've got, got to do, all you've got to do is, and I'll be,

you've got, got to do, all you've got to do is call, and I'll be,

you've got, got to do, you've got to do is call, and I'll be,

1. **INTRO 2**

33 Em7 D D/E A D/A

there. You've got a friend, I'll come run - in' to

you've got. I'll come run - in' to

I'll be there, you've got. I'll come run - in' to

I'll be there, you've got. I'll come run - in' to

I'll be there, you've got. I'll come run - in' to



VERSE 2

37 D A Bm/A A C#7sus4/G# C#7 N.C. (snap)

see you a - gain... hoo - oo *)ahhh... ahhh...

see you a - gain... hoo - oo *)ahhh... ahhh...

see you a - gain... hoo - oo If the sky _____ ah... ove... you should grow dark

see you a - gain... hoo - oo ahhh...

see you a - gain... hoo - oo *)ahhh... ahhh...

41 Bm Bm^{maj7} D/E A^{maj7}

ahhh... ahhh... oo - oo - oo - **)ow -

ahhh... ahhh... oo - oo - oo - **)ow -

and full of and that old cold north wind should be-gin to blow-

ahhh... oo - oo - oo - **)ow -

ahhh... **)ow -

*) das Geräusch, das man macht, nachdem man gerade den ersten Schluck von einem erfrischenden Kaltgetränk genommen hat /
the sound one makes after the first swallow of a cold, refreshing drink

**) wie der Diphthong in „blow“ (siehe Alt 2), aber ausgeprägter – sehr schnell vom o zum u wechseln /
like the diphthong in “blow“ (see alto 2), but more pronounced – changing very rapidly from o to oo

45 A E $\frac{9}{G\#}$ F $\#m7(b9)$ C $\#7sus4/G\#$

- ow - ow - ow. ___ Keep your poor head to - geth - er now,

- ow - ow - ow. ___ Keep your poor head to - geth - er now,

- ow - ow - ow. ___ Won't you keep your poor head to - geth - er now, and call

- ow - ow - ow. ___ Keep your poor head, you've got to do,

- ow - ow - ow. ___ Keep your poor head, you've got to do,

49 F $\#m$ C $\#7/G\#$ A C $\#7$ C $\#m7$ D

you've got to do, you've got to do, soon I'll be knock - ing on ___ your door,

you've got to do, you've got to do, soon I'll be knock - ing on ___ your door,

loud, and soon I'll be knock - ing on ___ your door,

to do, you've got to do, soon I'll be knock - ing on ___ your door,

you've got to do, you've got to do, soon I'll be knock - ing on ___ your door,

(Takt 21/Bar 21) | 2.

53

E F#m7 Dmaj7/F#

A/C# Bm7 A

Em7

D/E

I'll be there. You just call there. I will.

I'll be there. You just call there. you've got. Now

I'll be there. You just call be there, you've got.

I'll be there. You just call I'll be there, you've got.

I'll be there. You just call I'll be there, you've got.

BRIDGE

58

G/A

A

Bm/A A

Ain't it good to know that you've got a friend, peo-ple can be so cold.

ain't it that you've got a friend, when peo-ple can be so cold.

Ain't it good that you've got a friend, peo-ple can be so cold.

Ain't it good to know that you've got a friend, peo-ple can be so cold.



61

D/F# A/E D G⁹

You know they'll hurt you, yes, and de - sert you

They'll hurt you, yes, and de - sert you

You know they'll hurt you, yes, and de - sert you, take your

You know they'll hurt you, yes, and de - sert you, take your

divisi
You know they'll hurt you yes and de - sert you, take your

D.S. (Takt 21/Bar 21) al

64 F#m7 B7 Bm Bm/A G% A/C#Bm7 A

soul if you let them. *)No, no, no. You just call

take you let them. but don't you let them. You just call

let them. *)No, no, no. You just call

if you let them. *)No, no, no. You just call

soul if you let them. *)No, no, no. You just call

*) bei jedem „no“ schnell vom o zum u wechseln / at each “no” change quickly from o to oo



69

Em7 D D/E A VA D/F#

— there, yes I — will. — You've got a friend

— I'll be there, — you've got. — All — you've got to do, — all —

— I'll be there, — you've got. — All — you've got to do, — all —

— I'll be there, — you've got. — All — you've got to do, — all —

— I'll be there, — you've got. — All — you've got to do, — all —

72

Em/D D A

— you've got to do, — all — you've got to do is call. — You've got a friend,

— you've got to do, — all — you've got to do is call. — You've got a friend,

— you've got to do, — all — you've got to do is call. — You've got a friend,

— you've got to do, — all — you've got to do is call. — You've got a friend,

75

D/F# A/E D/F#

Ain't it good to know, ain't it good to know, good to know, call

you've got to do, all you've got to do, you've got to do is call

you've got to do, all you've got to do, all you've got to do is call

you've got to do, all you've got to do, all you've got to do is call

you've got to do, all you've got to do, all you've got to do is call

78

Eadd4/B A D/A A

my name out loud.*) You've got to do, all you've got to do, all

my name out loud.*) You've got to do, all you've got to do, all

out loud.*) You've got to do, all you've got to do, all

name out loud.*) You've got to do, all you've got to do, all

my name out loud. You've got to do do do do do do, you've got to do do do, all

*) Beim „Fall-off“ die Note (ungeachtet der Pause auf der folgenden Zählzeit 1) lang nach unten fallen lassen, bis zum „you've“. /
At the „fall-off“ let the note drop down till the word “you've“ (regardless of the rest on the following beat 1).

81

Em/D D A *p* D/A

— you've got to do is call. — You've got a friend. You've got to do, all —

— you've got to do is call. — You've got a friend. You've got to do, all —

— you've got to do is call. — You've got a friend. You've got to do, all —

— you've got to do is call. — You've got a friend. You've got to do, all —

— you've got to do is call. — You've got a friend. You've got to do do do, all —

84

Em/D D A

— you've got to do — you've got to do is call. — You've got a friend. —

— you've got to do — you've got to do is call. — You've got a friend.

— you've got to do — you've got to do is call. — You've got a friend. —

— you've got to do, all — you've got to do is call. — You've got a friend. —

divisi

— you've got to do do, all — you've got to do is call. — You've got a friend. —



MARTIN CARBOW (born 1965 in Hamburg) is a choir director, singer, pianist and arranger of vocal music.

In his **work with choirs**, Martin Carbow uses his positive energy to create a charged atmosphere that crackles with excitement. With a presence that is almost magical and his tongue-in-cheek humour, he transmits his groove and his enthusiasm for music to all of the singers and sets the entire choir in motion.

From 1997 to 2008 he was the director of the **GrooveChor** choir in Hamburg, with whom he won a first prize in the German Choir Competition and a special prize for the best groove.

Carbow has **won prizes** in a variety of competitions for composition and for choral arrangement, held by, for example, the cultural ministries of Hamburg and Lower Saxony, and the 2011 competition "Gebt uns Noten" (Give us notes) organised by the Deutscher Chorverband (German Choral Association) together with Helbling music publishers.

Many of his **compositions and arrangements**, which are outstanding for their singability and the charm of their stylistic authenticity have already become standards of the choral repertoire and regularly number among the works selected for choir competitions, choral festivals (such as, for example, Europa Cantat and the German Choir Competition).

His groovy **compositions and arrangements of German Christmas carols** are regarded throughout the country as a complement to the more traditional arrangements.

Martin has translated Cathrine Sadolin's book "Complete Vocal Technique" into German under the title "Komplette Gesangstechnik" in 2012, after completing a three-year course, graduated from the Complete Vocal Institute in Copenhagen with a diploma as a **Vocal Coach**.

Further information is available at:
www.carbow.net

MARTIN CARBOW (*1965 in Hamburg) ist Chorleiter, Sänger, Pianist und Arrangeur für Vokalmusik.

In der **Chorarbeit** setzt Martin Carbow durch seine positive Energie eine Atmosphäre knisternder Spannung. Mit geradezu magischer Präsenz und augenzwinkerndem Humor überträgt er seinen Groove und seine Begeisterung für die Musik auf alle Sänger und setzt der gesamten Chorbewegung.

Von 1997 bis 2008 leitete er in Hamburg den **GrooveChor**, der beim Deutschen Chorwettbewerb 2008 mit dem 1. Preis und einem Sonderpreis für Besten Groove ausgezeichnet.

Carbow war **Preisträger** bei diversen Wettbewerben für Komposition und Chorarrangements (z.B. Kulturbehörde Hamburg, LK Niedersachsen, Deutscher Chorverband/Helbling Verlag 2011 „Gebt uns Noten“).

Viele seiner **Kompositionen und Arrangements**, die sich durch hohe stilistische Authentizität und Sanglichkeit auszeichnen, sind bereits Standards der Chorliteratur und finden regelmäßig ihren Weg in die Auswahlliteratur für Chorwettbewerbe und Chorfestivals (wie z.B. Europa Cantat, Deutscher Chorwettbewerb).

Seine groovigen und humorvollen **Chorbearbeitungen deutscher Weihnachtslieder** stehen deutschlandweit als Ergänzung neben den traditionellen Interpretationen.

Martin hat das Buch Complete Vocal Technique (Cathrine Sadoline) ins Deutsche übersetzt (Komplette Gesangstechnik) und absolvierte 2012 die 3-jährige Ausbildung zum **Vocal-Coach** am Complete Vocal Institute in Kopenhagen mit Diplom.

Weitere Infos unter:
www.carbow.net