



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

2012 SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD PARTICIPATION RULES and PRESCRIBED MUSIC

1. NAME:

The name of this choral eisteddfod shall be known as the South African Schools Choral Eisteddfod, and shall remain as such unless the National Coordinating Committee, on advice by the Department of Basic Education or HEDCOM, changes it.

2. FRAMEWORK:

- 2.1 The South African Schools Choral Eisteddfod was introduced in terms of the *protocol for the organisation, management, coordination and monitoring of school music competitions and/or festivals for schools in South Africa* published by the Minister of Education in *Government Notice No. 21697* of 27 October 2000 and amended on 08 February 2010.
- 2.2 The South African Schools Choral Eisteddfod is one of the school enrichment programmes coordinated by the Department of Basic Education to promote unity in diversity, national reconciliation, a new South African national identity, social transformation and social cohesion among school-going South African youth.
- 2.3 The 2012 South African Schools Choral Eisteddfod will be organized, managed, coordinated and monitored by the National Coordinating Committee at the national level, and the nine provincial coordinating committees for the respective provinces. No other organization will organize or manage or coordinate events related to the South African Schools Choral Eisteddfod.
- 2.4 The organisation, management and coordination of all events of the South African Schools Choral Eisteddfod shall be as determined in these Participation Rules, the resolutions of the National Coordinating Committee and the Memoranda of Agreement with possible funders or sponsors (where such Memoranda exist).
- 2.5 Among their responsibilities, the provincial coordinating committees will determine the appropriate levels below the provincial championships to be organised and coordinated in their respective provinces. However, provincial coordinating committees will ensure that mass participation is the norm at the levels lower than the provincial championships of the South African Schools Choral Eisteddfod.

- 2.6 No category other than those determined through these Participation Rules will be introduced in any year of the South African Schools Choral Eisteddfod without the expressed consent of the National Coordinating Committee.
- 2.7 Only educators under the employ of the participating schools shall be allowed to conduct or direct schools taking part in the 2012 South African Schools Choral Eisteddfod. It is not permissible for one conductor or director to conduct or direct choirs from more than one participating school. A learner may conduct his /her school choir. In the case where a learner is a conductor, the choir manager must be an educator.
- 2.8 At the provincial championships and levels below, only the respective provincial coordinating committees can approve the exchange of conductors or directors between any number of schools. Only the National Coordinating Committee shall approve the exchange of conductors or directors of provincial champion schools that had qualified for the national championships of the 2012 South African Schools Choral Eisteddfod. The National Coordinating Committee will only consider formal representation from the respective provincial coordinating committees.

3. SECTIONS AND CATEGORIES OF THE 2012 SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD:

- 3.1 The sections for the year 2012 will include choirs in schools in the General Education and Training (GET) Band, namely, the Foundation Phase (Grades R – 3/4), Intermediate Phase (Grades 4 – 6/7) and Senior Phase (Grades 7 – 9); as well as the choirs from schools in the Further Education and Training (FET) Band (Grades 10 – 12).
- 3.2 Schools starting from Grade 1-9 will be divided into two categories of choirs, i.e. Intermediate Phase and Senior Phase. Schools starting from Grade 1-12 will be divided into **three** categories of choirs, i.e. Intermediate Phase, Senior Phase and FET Band.
- 3.3 It must be borne in mind that the South African Schools Choral Eisteddfod is an event organised, managed and coordinated for school-going youth, and no one else. Any school that infringes upon this arrangement will be disqualified from participating in future events organised for the South African Schools Choral Eisteddfod. Whenever a need arises, the provincial coordinating committees, with the assistance of Provincial Education Departments, will verify whether participating learners are duly registered with their respective schools.
- 3.4 In the event that a section of the 2012 participation rules has been infringed upon, a formal dispute must be lodged with the project manager by a school principal, a conductor, an educator, the chairperson of a school governing body, or a concerned member of the community before the school choral ensemble or soloist descends the stage. If evidence to corroborate the dispute can be produced before the choral ensemble or soloist descends from the stage, the affected choral ensemble or soloist will be disqualified with immediate effect. If evidence to corroborate the dispute cannot be produced at the competition site, the responsible coordinating committee will ensure that the matter is brought to its close within forty-eight (48) hours. It is important to note that the process to disqualify choral ensembles or soloists must be fair and transparent.
- 3.5 Provincial coordinating committees must determine the music to prescribe for schools in the Foundation Phase (Grades R – 3/4), and the most appropriate voice combinations for such schools. In doing so, provincial coordinating committees must take into cognisance the age

and voice range of the learners. Events for learners from schools in the Foundation Phase (Grades R – 3/4) must end at the district or regional championships of the South African Schools Choral Eisteddfod.

- 3.6 Prescribed music for mixed choirs in the Intermediate Phase for 2012 shall not include the bass part as for SATB because of the maturity level of the voices of that age group.
- 3.7 For schools in the Intermediate Phase (Grades 4 – 6/7), the National Coordinating Committee has prescribed music for the following categories:
 - (a) SSA sextet – **open**
 - (b) **SATB mixed double quartets for farm schools** as classified by provincial departments; and
 - (c) SSA choirs by voice rather than gender (*maximum 60 voices*) in the Western, Afrikaans, African and National Anthem sections.
- 3.8 For schools in the Senior Phase (Grades 7 – 9), the National Coordinating Committee has prescribed music for the following categories:
 - (a) SSA/T sextet –**open**;
 - (b) **SATB mixed double quartets for farm schools** as classified by provincial departments; and
 - (c) SATB mixed choirs (*maximum 60 voices*) in the Western, Afrikaans, African and National Anthem sections.
 - (d) Concert Vocal Soli
- 3.9 For choirs in the FET Band (Grades 10 – 12), the National Coordinating Committee has prescribed music for the following categories:
 - (a) Opera vocal soli
 - (b) Trio
 - (c) Small ensemble;
 - (d) Female voice choirs (*up to a maximum of 30 voices*);
 - (e) Male voice choirs (*up to a maximum of 30 voices*); and
 - (f) SATB mixed choir (*up to a maximum of 60 voices*) in the Western, Afrikaans, African and National Anthem sections.
- 3.10 The performance of the *National Anthem of South Africa* will be performed at the Provincial Championships by the district/region champion in the **African** category. The performances will be adjudicated separately.
- 3.11 For choirs in the Intermediate Phase (Grades 4 – 6/7), the National Coordinating Committee has included the following categories for which music has not been prescribed:

- (a) Own Choice Category; and
- (b) Folklore/Indigenous music Item

3.12 For choirs in the Senior Phase (Grades 7 – 9) and school choirs in the FET Band (Grades 10 – 12), the National Coordinating Committee has included the following categories for which music has not been prescribed:

- (a) Own Choice Category; and
- (b) HIV/AIDS Jingle and Folklore/Indigenous music Item

3.13 Choirs in the Intermediate and Senior Phases, as well as school choirs in the FET Band, that are unable to perform the prescribed music because of stylistic preferences, the gender configuration of the schools, or the inability of the choir to perform the prescribed music are encouraged to create their own repertoires and participate in the ***Own Choice Category***. Choral ensembles, performing in the Open Own Choice Category of the 2011 South African Schools Choral Eisteddfod, that choose music of which the level of difficulty far exceeds that of the prescribed music, may be disqualified from any level of the 2012 South African Schools Choral Eisteddfod. The following conditions will apply in the Open Own Choice Category:

- (a) The total performance time for the repertoire chosen ***must not exceed five (5) minutes***;
- (b) Choirs that choose to participate in this section must submit legible copies of their chosen songs to the respective responsible coordinating committees ***at least one (1) week*** before the actual event;
- (c) The music chosen will not be **replaced** after submission to any of the respective responsible coordinating committees; and
- (c) The music chosen may be in any language and in any voice combinations.

3.14 The ***Folklore/ Indigenous music Item*** comprises native, aboriginal, indigenous, original or home-grown myths, legends or traditions, and is not about izitibili (action songs). The performances of the Folklore Item may include traditional plays and /or customs, which must be performed wearing customary clothing or regalia relevant to such traditions or customs or cultures. Choreography or scenic play is allowed. An accompaniment by traditional folk instruments is allowed; but recorded playback is strictly prohibited.

3.15 Choirs in the Intermediate Phase are encouraged to perform a ***Folklore/Indigenous music item*** that **will not exceed a maximum of five (5) minutes performance time**.

3.16 Choirs in the Senior Phase and school choirs in the FET Band are encouraged to compose and perform their own HIV/AIDS Jingle on a relevant HIV/AIDS issue beyond awareness, e.g. caring, respect, healthy lifestyle, etc. that will not exceed a maximum of one (1) minute performance time. This HIV/AIDS Jingle will be combined with the performance of a ***Folklore Item*** that **will not exceed a maximum of five (5) minutes performance time**. The total performance time for the category ***HIV/AIDS Jingle & Folklore Item*** will not exceed **six (6) minutes** and the performance of the two pieces will be done together but adjudicated separately with an average of 100%.

3.17 The National Coordinating Committee will be liable for the transport, accommodation and catering for all provincial champions participating at the 2012 National Championships as follows:

- (a) the soloists, trios, and the actual number of the small ensembles, only if they do not belong to any provincial champion mixed or gender-based choir, accompanied by *one educator*;
- (b) a maximum of sixty (60) learners for provincial champion mixed choirs, including provincial champion soloists, the duets and/or trios, and/or the small ensembles, if all are from the same school, and three educators, *one of whom shall be the conductor*; and
- (c) a maximum of thirty (30) learners for provincial champion gender-based choirs, if such choirs are not part of the provincial champion mixed choirs from the same schools, and two educators, *one of whom shall be the conductor*.

3.18 All schools that have registered for the 2012 South African Schools Choral Eisteddfod must go through an elimination process as determined by the relevant coordinating structures of the 2012 South African Schools Choral Eisteddfod.

4. TIERS OF THE 2012 SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD:

4.1 COMPETITION LEVELS LOWER THAN THE PROVINCIAL CHAMPIONSHIPS

- (a) The provincial coordinating committees, after consultation with their respective Provincial Education Departments, shall determine the different levels of the 2012 South African Schools Choral Eisteddfod below the provincial championships, e.g., ward, circuit/zonal, district or regional championships. Paramount to the determination of these levels shall be the administrative structures determined by Provincial Education Departments.
- (b) Provincial coordinating committees shall have an oversight or monitoring responsibility for all levels of the 2012 South African Schools Choral Eisteddfod below the provincial championships.
- (c) The school ensembles will only be directed and managed by educators under the employ of the participating schools. However, school choral ensembles may be trained or guided by musicians who may not be part of the respective schools, but performances at all levels of the 2012 South African Schools Choral Eisteddfod below the provincial championships, must be directed and managed by educators under the employ of the participating schools. *Educators employed by school governing bodies in terms of the South African Schools Act, 1996, shall also be eligible to conduct or direct their respective schools in the 2012 South African Schools Choral Eisteddfod.*
- (d) No registration fees shall be levied against schools that show an interest in taking part in the 2012 South African Schools Choral Eisteddfod, including registration of educators for attending workshops organised for the 2012 South African Schools Choral Eisteddfod.

- (e) District or regional championships shall be the highest level for schools in the Foundation Phase (Grades R – 3/4).
- (f) School choral ensembles and soloists will be allowed to wear their school uniforms; and any other item as determined by their respective schools, where and when deemed necessary.
- (g) Any learner and/or school and/or educator who bring any level of the 2012 South African Schools Choral Eisteddfod below provincial championships into disrepute will be suspended from the eisteddfod until such suspension has been lifted by the responsible coordinating committee. However, a school and/or educator may appeal against the suspension to Head of the Education Department in their respective province or the National Coordinating Committee. Normal processes must be followed when lodging and dealing with appeals.

4.2 *PROVINCIAL AND NATIONAL CHAMPIONSHIPS*

- (a) Only the provincial coordinating committees in collaboration with the Provincial Education Departments shall organise, manage and coordinate the provincial championships of the 2012 South African Schools Choral Eisteddfod. An official designated by the National Coordinating Committee or the national Department of Basic Education will have an oversight or monitoring responsibility at all provincial championships of the 2012 South African Schools Choral Eisteddfod.
- (b) The National Coordinating Committee shall organise, manage and coordinate the national championships of the 2012 South African Schools Choral Eisteddfod. The Heads of Education Departments Committee (HEDCOM) shall have an oversight or monitoring responsibility at all levels of the 2012 South African Schools Choral Eisteddfod, and especially the national championships.
- (c) No registration fees shall be levied against participating schools, as these schools would have earned a legitimate right to represent their respective regions/districts and provinces by winning their respective regional/district and provincial championships.
- (d) For the 2012 South African Schools Choral Eisteddfod only regional/district champions from choirs in the Intermediate Phase, Senior Phase as well as school choirs in the FET Band shall be invited to take part at the *Provincial Championships*. Therefore, regional/district champion school choral ensembles and soloists will only take part in the categories in which they have gained a legitimate right to represent their respective regions/districts.
- (e) For the 2012 South African Schools Choral Eisteddfod only provincial champions from choirs in the Intermediate Phase and Senior Phase as well as school choirs in the FET Band shall be invited to take part at the *National Championships*. Therefore provincial champion school choral ensembles and soloists will only take part in the categories in which they had gained a legitimate right to represent their respective provinces.
- (f) Unless by resolution of the National Coordinating Committee, and after a recommendation by the provincial coordinating committee, will a school choral ensemble participating at the national championships be conducted by an educator or

conductor other than the one who conducted the school choral ensemble at the provincial championships.

- (g) School choral ensembles and soloists will be allowed to wear their school uniforms; and any other item as determined by their respective schools, where and when deemed necessary.
- (h) Any learner and/or school and/or educator who brings any of the provincial and/or championships of the 2012 South African Schools Choral Eisteddfod into disrepute will be suspended from the eisteddfod until such suspension has been lifted by the responsible coordinating committee. However, a school and/or educator may appeal against their suspension to the Head of the Education Department in their respective province or the National Coordinating Committee for provincial championships and to the HEDCOM eisteddfod representative for the national championships. Normal processes must be followed when lodging and dealing with appeals.

5. PRESCRIBED MUSIC FOR THE 2012 SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD

5.1 SCHOOL CHOIRS IN THE INTERMEDIATE PHASE (Grades 4 – 6/7)

	SECTION / CATEGORY	TITLES OF SONGS	COMPOSER / ARRANGER
(a)	SSA Sextet	Masisebenze	EEN Mkhize
(b)	SATB Mixed Double Quartet (Farm schools only)	The Last Rose of Summer	Thomas Moore
(c)	Choir: SSA <i>Western</i>	<i>On my own</i>	Music: Claude-Michel Schonberg, Text: Herbert Kretzmer
(d)	Choir: SSA <i>Afrikaans</i>	<i>My Tuisland se woude en klowe</i>	CGS De Villiers(uit FAK Sangbundel)
(e)	Choir: SSA– <i>African</i>	<i>Antutulele</i>	TL Tsambo
(f)	Own Choice category	Maximum 5 minutes performance time.	
(g)	Folklore/Indigenous Music item	Maximum 5 minutes performance time	
(h)	The National Anthem of the Republic of South Africa:	This item will be performed by the provincial champion choir for the African piece at the national championships	

5.2 SCHOOL CHOIRS IN THE SENIOR PHASE (Grades 7 – 9):

CATEGORY: CONCERT VOCAL SOLI

	SECTION / CATEGORY	TITLE OF SONGS	COMPOSER / ARRANGER
(a)	Soprano solo	<i>Alma del core</i>	Antonio Caldara
(b)	Mezzo Soprano solo	<i>Lascietemi morire</i>	Monteverdi
(c)	Tenor solo	<i>Ombra mai fu</i>	Handel Xerxes
(d)	Baritone / Bass solo	<i>Come di raggio di sol</i>	Antonio Caldara

CATEGORY: CHOIRS

	SECTION / CATEGORY	TITLES OF SONGS	COMPOSER /ARRANGER
(e)	SSA/T Sextet	Early one morning	Traditional tune Arr Cyril S Christopher
(f)	SATB Mixed Double Quartet (Farm schools only)	<i>Silisapo/ iLand Act</i>	RT Caluza
(g)	SATB – <i>Western</i>	<i>Oh, dear! What can the matter be?</i>	Old English song
(h)	SATB – <i>Afrikaans</i>	<i>My hartjie, my liefie</i>	Afrikaans trad arr by Temmingh
(i)	SATB – <i>African</i>	<i>Umshado/ Kuhle Kwethu</i>	RT Caluza
(j)	Own Choice category	Maximum 5 minutes performance time	
(k)	HIV/AIDS JINGLE & Folklore Item	Maximum 6 minutes performance time (HIV/AIDS Jingle = 1 minute and Folklore Item =5 minutes)	
(l)	The National Anthem of the Republic of South Africa	This item will be performed by the provincial champion choir for the African piece at the national championships	

5.3 SCHOOL CHOIRS IN THE FET BAND (GRADES 10 – 12)

CATEGORY: OPERA VOCAL SOLI

	SECTION / CATEGORY	TITLES OF SONGS	COMPOSER / ARRANGER
(a)	Soprano solo	<i>Deh vieni non tardar</i>	Mozart WA(Le nozze di Figaro)
(b)	Mezzo Soprano solo	<i>Uyephi na?</i>	Mzilikazi Khumalo from Princess Magogo kaDinuzulu
(c)	Tenor solo	<i>Ingoma from IZIZILETHU</i>	SBP Mnomiya
(d)	Baritone / Bass solo	<i>Recit. I rage Aria Oh ruddier than the berry</i>	Handel Acis and Galatea
(e)	Trio	<i>Au fond du temple</i>	Bizet The Pearl Fishers
(f)	Small Ensemble	<i>Sextet Chi mi frena</i>	Donizetti Lucia di Lammermoor

CATEGORY: CHOIRS

	SECTION / CATEGORY	TITLES OF SONGS	COMPOSER / ARRANGER
(g)	Female Voice Choir	<i>The Spinning Chorus</i>	Richard Wagner (from the opera The Flying Dutchman)
(h)	Male Voice Choir	<i>Vukani Madoda</i>	PJ Simelane
(i)	SATB – <i>Western</i>	<i>Placido e il mar</i>	WA Mozart(from the opera Idomeneo)
(j)	SATB – <i>Afrikaans</i>	<i>Alle Kreature</i>	Joe SP Motuba
(k)	SATB – <i>African</i>	<i>Matimba ya vuyimbeleri</i>	DC Marivate
(l)	Open Own Choice category	Maximum 6 minutes performance time	
(m)	HIV/AIDS JINGLE & Folklore Indigenous music Item	Maximum 5 minutes performance time (HIV/AIDS Jingle = 1 minute and Folklore Item = 5 minutes)	
(n)	The National Anthem of the Republic of South Africa:	This item will be performed by the provincial champion choir for the African piece at the national championships	

- 5.4 At all levels of the 2012 South African Schools Choral Eisteddfod, all gender-based schools will be allowed to perform in the gender-based categories most suitable for their choirs, and in the respective own choice categories if such schools have determined to do so.
- 5.5 At the provincial championships and levels below, school choral ensembles and soloists may use piano accompaniment in rendering the prescribed music. However, at the national championships, the National Coordinating Committee may make orchestral accompaniment available for the performance of a selected number of prescriptions, when and where practicably possible.
- 5.6 Should school choral ensembles at all levels of the 2012 South African Schools Choral Eisteddfod choose to use piano accompaniment, no member of the adjudication panel may be used as an accompanist unless something beyond control happens.

- 5.7 At all the levels of the 2012 South African Schools Choral Eisteddfod, school choral ensembles and soloists are at liberty to bring their own accompanists. However, the respective coordinating committees will ensure that such support is made available.

6. ADJUDICATION PROCESS:

- 6.1 A reputable adjudication panel has been established, which could be augmented as determined by the National Coordinating Committee. For provincial championships of the 2012 South African Schools Choral Eisteddfod, adjudicators will be deployed as determined by the National Coordinating Committee. Provincial coordinating committees can utilise panels of adjudicators as determined by the provincial coordinating committees themselves at the levels of the 2012 South African Schools Choral Eisteddfod lower than the provincial championships.
- 6.2 At the provincial championships a panel, consisting of *at least three members* of the adjudication panel will assess the performances of participating school choral ensembles and soloists. Each performance will be assessed according to the following criteria:
- (a) For the prescribed and the own choice pieces, marks shall be awarded as follows:
 - *technical correctness and relevance (out of 45 points)*: perfection, rhythm, phrasing, tempo, notes, as well as intonation;
 - *artistic impression and musical impact (out of 50 points)*: fidelity of style, musical interpretation, dynamics and agog, handling of the text, suggestivity or general effect, spiritual / pentecostal reverence, relevant emotional and musical expression, and flexibility and sensitivity of sound of the school choral ensemble or soloist; choreography and
 - *level of technical difficulty of performance (out of 5 points)*: this is intended to standardise the different performances.
 - (b) For the Folklore/Indigenous music item, marks shall be awarded as follows:
 - ❖ *Regalia (out of 25 points)*
 - ❖ *Artistic Impression (out of 50 points)*
 - ❖ *Message (out of 25 points)*
 - (c) For the HIV/AIDS Jingle, marks shall be awarded as follows:
 - *Visual Impression and the use of props(out of 25 points)*
 - *Artistic impression (out of 50 points)*
 - *Message (out of 25 points)*
- 6.3 Each panel will ensure that the marks allocated for performances are indicative of the level of such performances and are justifiable. This is an imperative at all the levels of the 2012 South African Schools Choral Eisteddfod for developmental purposes. The grading scale that the adjudication panel may apply is as follows:

RATING CODE	RATING	MARKS%
7	Outstanding achievement	80-100%
6	Meritorious achievement	70-79%
5	Substantial achievement	60-69%
4	Adequate achievement	50-59%
3	Moderate achievement	40-49%
2	Elementary achievement	30-39%
1	Not achieved	0-29%

The adjudication panel will indicate the specific areas for improvement and further development for each performance.

- 6.4 At the national championships, all the levels and categories of the 2012 South African Schools Choral Eisteddfod will each be adjudicated by a panel consisting of a number of adjudicators to be determined by the National Coordinating Committee.
- 6.5 The final verdict of the adjudication panel at all levels of the 2012 South African Schools Choral Eisteddfod *will remain final and binding, and no discussion or correspondence will be entered into*, except where a formal dispute has been declared and confirmed by the respective responsible coordinating committees.

7. ITINERARY FOR THE 2012 SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD:

- 7.1 All school choirs and soloists must register for the 2012 South African Schools Choral Eisteddfod and submit their completed registration forms to their respective provincial coordinating committees *not later than Wednesday, 29 February 2012*.
- 7.2 All provincial championships must have taken place by *Tuesday, 31 May 2012*.

8. GENERAL:

The Participation Rules of the 2012 South African Schools Choral Eisteddfod will remain in force and will be applied uniformly for the duration of the eisteddfod in the year 2012. Concessions will only be considered in the spirit of the Rules themselves, and the commitment to the development of the art form.

MR T KOJANA

CHAIRPERSON: NATIONAL COORDINATING COMMITTEE

CHIEF DIRECTOR: MOBILISATION AND PARTNERSHIPS IN EDUCATION

DATE:



basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

2012 South African Schools Choral Eisteddfod

REGISTRATION FORM

1.	NAME OF SCHOOL:			
2.	POSTAL ADDRESS:			
			POSTAL CODE:	
3.	PHYSICAL ADDRESS:			
			POSTAL CODE:	
4.	TELEPHONE #:		FAX #:	
5.	NAME OF CONDUCTOR*:			
6.	NAMES OF EDUCATORS**:	#1:		
		#2:		
7.	NAME OF SCHOOL PRINCIPAL:			
8.	NAME OF SGB CHAIRPERSON:			
9.	DECLARATION: <i>I have read and understand the Rules of the 2012 South African Schools Choral Eisteddfod.</i>			
10.	SIGNATURES:			DATE:
	Conductor*:			___/___/2012
	Educators**:	#1:		___/___/2012
		#2:		___/___/2012
	Principal:			___/___/2012
	SGB Chairperson:			___/___/2012

* If a learner is the conductor, the choir manager must be an educator.

** Number of accompanying educators must be in accordance with the rules.

**Please submit this form to your relevant provincial coordinating committee
not later than Wednesday, 29 February 2012.**

FAX NUMBER FOR REGISTRATION FORMS:

PRESCRIBED MUSIC FOR 2012

FET BAND

THE NATIONAL ANTHEM OF THE REPUBLIC OF SOUTH AFRICA . . .14

OPERA VOCAL SOLI

Soprano – Deh vieni non tardar (*W.A. Mozart*) 19

Mezzo Soprano – Uyephi? (*Mzilikazi Khumalo*) 22

Tenor – Ingoma (*S.B.P. Mnomiya*) 26

Baritone/Bass – I rage/ O ruddier than the cherry (*G.F. Handel*) 30

Trio – Au fond du temple (*Bizet*) 37

Sextet – Chi mi frena (*Donizetti*) 50

CHOIRS

Female Voice Choir – The Spinning Chorus (*R. Wagner*) 64

Male Voice Choir – Vukani Madoda (*P.J. Simelane*) 83

SATB Western – Placido e il mar (*W.A. Mozart*) 86

SATB Afrikaans - Alle Kreature (*J.S.P. Motuba*) 94

SATB African – Matimba ya vuyimbeleri (*S.J. Khosa*) 103

The National Anthem of the Republic of South Africa

Doh is G

Afrikaans words: C.J. Langenhoven
English words: J.Z.-Rudolph

A

E. Sontonga, arr. Mzilikazi Khumalo
M.L. de Villiers, arr. D. de Villiers

SOPRANO

ALTO

TENOR

BASS

Piano

Nko-si si-ke-le - l'i A - fri - ka,

Nko-si si-ke-le - l'i A - fri - ka,

Nko-si si-ke-le - l'i A - fri - ka,

Nko-si si-ke-le - l'i A - fri - ka,

5

S.

A.

T.

B.

Pno.

Ma-lu-pha-ka-nyi - sw'u - pho-ndo lwa- yo; Yi-zwa i - mi-tha - nda - zo ye - thu,

Ma-lu-pha-ka-nyi - sw'u - pho-ndo lwa- yo; Yi-zwa i - mi-tha - nda - zo ye - thu,

Ma-lu-pha-ka-nyi - sw'u - pho-ndo lwa- yo; Yi-zwa i - mi-tha - nda - zo ye - thu,

Ma-lu-pha-ka-nyi - sw'u - pho-ndo lwa- yo; Yi-zwa i - mi-tha - nda - zo ye - thu,

9

S. *r :- | d' :- | t₁ . d' : r | d' :- | r :- | d' : . d' | t₁ . d' : r | d' :-*

A. *l₁ :- | s₁ :- | s₁ . s₁ : s₁ | s₁ : t₁ . d' | l₁ :- | s₁ : . s₁ | s₁ . s₁ : s₁ | s₁ :-*

T. *f :- | m :- | r . m : f | m : s | f :- | m : . m | r . m : f | m :-*

B. *f₁ :- | s₁ :- | s₁ . s₁ : s₁ | d₁ : r₁ . m₁ | f₁ :- | s₁ : . s₁ | s₁ . s₁ : s₁ | d₁ :-*

Nko - si si - ke - le - la thi - na lu - sa-pho lwa - yo.

Pno.

B

13

S. *d' . d' : d' . r | m : m . m | m . m : f . m | r :- | d' . d' : d' . r | m . m : f . r | d' : t₁ |*

A. *l₁ . l₁ : l₁ . t₁ | d' : d' . d' | d' . d' : r . d' | t₁ :- | l₁ . l₁ : l₁ . t₁ | d' . d' : d' . l₁ | s₁ : s₁ |*

T. *m . m : m . f | s : s . s | s . s : l . s | s : f | m . m : m . f | s . s : l . f | m : r |*

B. *l₁ . l₁ : l₁ . s₁ | d' : d' . d' | d' . d' : t₁ . d' | s₁ :- | l₁ . l₁ : l₁ . s₁ | d' . d' : f₁ . f₁ | s₁ : s₁ |*

Mo-re-na bo-lo - ka Se - tjha-ba sa-he-so, o - fe-di-se din-twa le-ma - tshwe-nye -

Pno.

17

S. *ho. O-se-bo-lo - ke, O se-bo-lo - ke, Se-tjha - ba sa - he -*

A. *ho. O se-bo-lo - ke, Se-tjha - ba sa - he -*

T. *ho. O se-bo-lo - ke, Se-tjha - ba sa - he -*

B. *ho. O se-bo-lo - ke, Se-tjha - ba sa - he -*

Pno.

21

S. *-so, Se-tjha - ba sa South A - fri - ka; South A - fri - ka!*

A. *-so, Se-tjha - ba sa South A - fri - ka; South A - fri - ka!*

T. *-so, Se-tjha - ba sa South A - fri - ka; South A - fri - ka!*

B. *-so, Se-tjha - ba sa South A - fri - ka; South A - fri - ka!*

Pno.

C
D . t

S. *:s₁ ., s₁ | d' : d' | m : m | s :- | s : f . m | r : f . r | d' : t₁ | d' :- | - : s₁ ., s₁ |*
 Uit die blou van on - se he - mel, uit die diep - te van ons see; Oor on

A. *:s₁ ., s₁ | s₁ : s₁ | d' : d' | t₁ :- | d' : d' . d' | d' : l₁ | s₁ : f₁ | m₁ : t₁ . l₁ | s₁ : s₁ ., s₁ |*
 Uit die blou van on - se he - mel, uit die diep - te van ons see; Oor on

T. *:s ., s | m : m | m : l | s :- | s : s . s | l : f | m : r | d' :- | - : f ., f |*
 8 Uit die blou van on - se he - mel, uit die diep - te van ons see; Oor on

B. *:s₁ ., s₁ | d' : t₁ | l₁ : l₁ | m₁ :- | m : r . d' | f₁ : r₁ . f₁ | s₁ : s₁ | l₁ : s₁ . f₁ | m₁ : r ., r |*
 8 Uit die blou van on - se he - mel, uit die diep - te van ons see; Oor on

Pno. **C**

27

S. *d' : d' | m : m | s :- | s : s . l | t : l . s | l : r | s :- | - : m . s |*
 e - wi - ge ge - berg - tes waar die kran - se ant - woord gee, Sounds the

A. *s₁ : s₁ | d' : d' | d' : t₁ | d' : d' . d' | r : r | m : d' | t₁ :- | - : d' . m |*
 e - wi - ge ge - berg - tes waar die kran - se ant - woord gee, Sounds the

T. *m : m | m : l | s : f | m : s . s | s : t | l : fe | s :- | - : s . d' |*
 8 e - wi - ge ge - berg - tes waar die kran - se ant - woord gee, Sounds the

B. *d' : d' . t₁ | l₁ : s₁ . f₁ | m : r | d' : ma . ma | r : t₁ | d' : r | s₁ :- | - : s . s |*
 8 e - wi - ge ge - berg - tes waar die kran - se ant - woord gee, Sounds the

Pno.

31

S. *call to come to - ge - ther and u - ni - ted we shall stand. Let us*

A. *call to come to - ge - ther and u - ni - ted we shall stand. Let us*

T. *call to come to - ge - ther and u - ni - ted we shall stand. Let us*

B. *call to come to - ge - ther and u - ni - ted we shall stand. Let us*

Pno.

35

S. *live and strive for free - dom in South A - fri - ca, our land.*

A. *live and strive for free - dom in South A - fri - ca, our land.*

T. *live and strive for free - dom in South A - fri - ca, our land.*

B. *live and strive for free - dom in South A - fri - ca, our land.*

Pno.

SOPRANO**Deh vieni, non tardar***(Le nozze di Figaro)***Doh is F**W.A. Mozart
(1756 -1791)**Andante**

PIANO *p*

5 | : : | : : | : : | : : s | s :-: d' | m :-: s | d :-: d | m :-: f : r |

Susanna

Deh vie - ni, non tar - dar, o gio - ja

sempre stacc.

9 | d :-: d | : : | f : de : r | f : de : r | s :-: d' | r :-: l | m :-: f : r | : : s |

bel - la, vie-ni o-ve-a- mo - re per go - der t'ap - pel - la. Fin -

13 | s :-: d' | m :-: s | d :-: m . d | s :-: f | f : m : | : : | d f :-: f | m : s : d' |

C . t

chè non splen - de in ciel not - tur - na fa - ce, fin - chè l'a-ria è an-cor

17 $\underline{\ell} : r' : f' \mid \underline{s} : t : r' \mid d' : - : d' \mid : : \mid : : \mid : : \mid : : m \mid$

bru-na, e il mon-do ta-ce. Qui

21 $\underline{m} : s : s \mid \underline{s} : d' : d' \mid \underline{d'} : m' : m' \mid \underline{f'} : r' : t \mid d' : - : d' \mid : : \mid d' : - : m' \mid s : s : d' \mid$

mor-mo-ra il ru-scel, qui scher-za l'au-ra, che col dol-ce su-

f. F

25 $\underline{m} : s : - \mid r : s : - \mid \underline{m} t_1 : - : s_1 \mid : : s_1 \mid \underline{f} : - : m : f \mid \underline{f} : - : m : f \mid \underline{f} s \underline{\ell} : s : f \mid \underline{f} : m : r \mid$

sur-ro il cor ri-stau-ra, qui ri-do-no i fio-ret-tie l'er-ba è

29 $\underline{re} : - : m \mid : : \mid r : - : m \mid \underline{f} : s : \underline{\ell} \mid \underline{s_1} : d : m \mid \underline{f} : r : t_1 \mid d' : - : d' \mid : : \mid$

fre-sca, ai pia-ce-ri d'a-mor qui tut-to a-de-sca.

33 $f : - : - | - : m : r | f e : - : s | : d' : s | \overset{s}{f} : - : f | f : m : r | d' : - : - | s_1 : - : |$

Vie - ni ben mi - o, tra que - ste pian - te a - sco - se,

37 $s : - : - | - : - : s | s : - d' : s | d' : r : m | f : s : l | r. m. f. s : l. t | d' : - : m' | s : - : d' |$

vie - ni, vie - ni! ti vo' la fron - te in - co - ro - nar

41 $m : - : s | d' : - : m | d' : : | d' : r : m | f : s : l | r. m. f. s : l. t | d' : - : - | - : - : - | - : - : d' | m : - : s |$

— di ro - se, ti vo' la fron - te in - co - ro - nar, in-co - ro

46 $\hat{l} : - : d' | s : : l | d' : - : \overset{m}{r} : - : - | d' : - : | : : | : : | : : | : : | : : ||$

nar di ro - se.

Susanna retires among the tress.

**MEZZO-
SOPRANO**

Uyephi Na?

Princess Magogo
arr. Mzilikazi Khumalo
and Peter Klatzow

Doh is Bb
♩ = 52 *mf*

PIANO *pp*

o - ka - ba - ni na lo - wo mntwa - na? o - ka - ba - ni na lo - wo

5 mntwa - na? Ngo - wa - le - ndo-d'e ma-ce-be - ce - ba-na I - bi-ya - bo-n'i-thi K'ya - pho

ppp

9 thu - lwa. Phu - ma mnta - na - m'u-bo - ni - se pha-ndle Phu - ma mnta -

p

12 $d_1 :- :- s_1 \mid s_1 :- r_1 : r_1 \mid d_1 : d_1 : \mid : : \mid : : \mid : : \mid : : \mid : : \mid$

na - m'u-bo - ni-se pha-ndle.

16 $\mid : : \mid : : \mid : : \mid d_1 :- : d_1 \mid d_1 :- :- s_1 \mid s_1 :- r_1 \mid d_1 :- : \mid d_1 :- : d_1 \mid$

U - mka - da - d'u-ye - phi - na? U - mka-

20 $d_1 :- :- s_1 \mid s_1 :- r_1 \mid d_1 :- : \mid s_1 : fe_1 : s_1 \mid fe_1 : s_1 : fe_1 \mid s_1 :- r_1 \mid d_1 :- : \mid s_1 : fe_1 : s_1 \mid$

da - d'u-ye - phi - na? E-nga-sa qo-nywa nj'u-ye - phi - na? E-nge-na-

ppp

24 $fe_1 : s_1 : fe_1 \mid s_1 :- r_1 \mid d_1 :- :- \mid : : \mid r_1 :- : f_2 . \mid d_1 :- : t_2 \mid d_1 :- : \mid : : \mid$

nto-mpi nj'u-ye - phi na? O, hho, ka - saz'!

28 $r_1 :- : f_2 .$ | $d_1 :- : t_2$ | $d_1 :- :$ | : : | $r_1 :- : f_2 .$ | $d_1 :- : t_2$ | $d_1 :- :$ | : : |

O, hho, ka - saz'!

32 $r_1 :- : f_2 .$ | $d_1 :- : t_2$ | $d_1 :- :-$ | $d :- : d$ | $d :- : - . s_1$ | $s_1 :- : r_1$ | $d_1 :- :$ | $d :- : d : s_1$ |

O, hho, ka - saz'! U - yo - the - za yi - ni na? U - yo - ga

36 $d :- : - . s_1$ | $s_1 :- : r_1$ | $d_1 :- :$ | $s_1 : fe_1 : s_1$ | $fe_1 : s_1 : fe_1$ | $s_1 :- : r_1$ | $d_1 :- :$ | $s_1 : fe_1 : s_1$ |

wu - l'u ye - phi na? E-nga-sa - qo-nywa nj'u ye - phi na? E-nge-na-

ppp

40 $fe_1 : s_1 : fe_1$ | $s_1 :- : r_1$ | $d_1 :- :$ | $d :- : d : d$ | $d :- : - . s_1$ | $s_1 :- : r_1 : r_1$ |

nto-mpi nj'u - ye - phi - na? We - n'o-se - msa - mo, We - n'o-se -

p

Ped. * Ped. * Ped. *

43

$d_1 : d_1 : | d :- . d : d | d :- : - . s_1 | s_1 :- . r_1 : r_1 | d_1 : d_1 : | : : |$

mnya - ngo We - n'o-se - msa - mo We - n'o-se - mnya - ngo

46

$r_1 :- : f_2 . | d_1 :- : t_2 | d_1 :- : | r_1 :- : f_2 . | d_1 :- : t_2 | d_1 :- : | : : | : : | : : | : : |$

O, hho, ka - saz'! O, hho, ka - saz'!

TENOR**INGOMA**
(IZIZI LETHU)

S.B.P. Mnomiya

Lah is E

♩. = 60

3

Na-nsi le ngo-m'e-say' ha-ya ku-ku - bi. Yi-yo le-ngo-m'e-say' sha-ya ku-nzi-ma.

5

la-ph'e-A - fri - ka s'yay'sha - y'i-ngo-ma. la - pha e - mza - nsi si-phi - la nga-yo.

r.s.d.f. Eb

ff

7 | d' : s : l | m : - : s | d' : s : l | s : - : | d' m' : r' : t | l : d' : f | m' : d' : r' | ^(t) s : - : - |

8 Si - zi-nge-lwa ay' - ma-nga yo-na. Say' - ha-y'i ngo - ma ya-vu-s'i-the-mba.

G . t.m.l.r
(Lah is E)

9 | m : s : d | f : - s : l . d | r : r : d . r | m : - : - | : : | : : | : : | : : |

8 I - the-mba na - lo la__ vu - s'i- ngo - ma.

11 **ff** | d' : - : d | : m : d | f : - m : r . d | t : r : | **mp** | d' : - : d | : s : m | l : - s : f . m | r : f : |

8 Yi - yo nxa si- kha - la;__ Yi - yo nxa si- hle - ka.__

13 | d' : t : ta | l : la : s | d' : t : ta | l : la : s | fe : f : m | m : s : ta | l : - : d | ta : r : ta |

8 e - ku-kha- nye - ni e - bu-mnya- me - ni nja-lo-nje um - A - fri-ka u - ha - y'i-ngo-

15 | d : : | m : s : ta | l : - : l | m : - : | l : - : l | : m : m | r : - : | t : - : |

8 ma, u - khu-lu - ma nga-yo. Yi - yo e-mbu-swe - ni

ff *p*

17 | l : - : l | : m : m | f : - : d | t : - : | l : l : l | m : m : m | f : m : r | se : - : |

8 Yi - yo e-bu-ze - ni. Si-ha-y'i - ngo-ma ku-phe-l'u va - lo. (D.S.)

ff *p* *ff*

(Doh is E)

Legato

19 | (m) s : l : d' | r' : d' : l | s : l : d' | r' : d' : l | s : - : | r : - : m | r : - : l | d : - : r |

8 La la la la la la la la la la la la la Na - nt'i-li - fa le - ngo

21

ma.

Vu - s'i-the-mba u - thi:

cresc.

23

La la la la la la la la la la la la Na-nt'i-the-mba nge-ngo

This musical score is for the song 'Na-nt'i-the-mba nge-ngo'. It is written for voice and piano. The key signature is three sharps (F#, C#, G#) and the time signature is 2/8. The score begins with a treble clef and a piano (p) dynamic marking. The vocal line features a series of eighth notes and rests, with lyrics 'La la la la la la la la la la la la' and 'Na-nt'i-the-mba nge-ngo'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chords and rests. The score is numbered 23 in the top left corner.

[illegible]

BASS

I rage/O ruddier than the cherry

(Acis and Galatea)

G.F. Handel
(1685 - 1759)

Furioso.

PIANO

The piano introduction is in G minor, 3/4 time, and consists of two measures. The right hand features a rapid sixteenth-note arpeggiated figure, while the left hand plays a steady eighth-note bass line. The first measure is marked with a forte (f) dynamic.

(Doh is Eb)

3 | : | : . s | ḍ ., r: d, r. d, r | m, f. m, r: d, r. m, f | s, l. s, l: t, l. t, s | d' : . d |

I rage, _____ I

The first vocal line begins with a three-measure rest, followed by the lyrics 'I rage,' and a long melisma. The piano accompaniment continues with the same arpeggiated figure in the right hand and eighth-note bass line in the left hand. The second measure of the piano part is marked with a forte (f) dynamic.

Adagio. *Furioso.*

6 | m : . m | s : . s | m : . s | dē : | ḅ ta: ta. ta | s : . s |

rage, I rage, I melt, I burn, The fee-ble god has

The second vocal line starts with the lyrics 'rage, I rage, I melt, I burn,' followed by a melisma. The piano accompaniment transitions from the previous texture to a new one. The first measure is marked with a forte (f) dynamic, and the second measure is marked with a piano (p) dynamic.

Adagio. *Furioso.*

The piano accompaniment continues with the same arpeggiated figure in the right hand and eighth-note bass line in the left hand. The first measure is marked with a forte (f) dynamic, and the second measure is marked with a piano (p) dynamic.

9 | s . s : s . f | r : | . r d : d . r | m : | : s | s . ta : r . d |

stabb'd me to the heart. Thou trus-ty pine! prop of my god-like

12 | l : | . m : m . f | r : | s . r , r : t : s | f . , f : f . m | d : , d . m , d |

steps, i lay thee by! Bring me a hund-red reeds of de-cent growth, to make a

Adagio e piano

15 | l : . f | t : d | s : - . s | d : - | . m : m . t | . t : t . r |

pipe for my ca - pa - cious mouth; In soft en-chant-ing

18 | f . f : f . m | d : . m | m . m : l . m | f . f : . r , d | l : | : ||

ac-cents let me breathe Sweet Ga - la - te - a's beau-ty, and my love.

(Doh is Bb)

Allegro

21 | : ^(r)l₁ | d . l₁ : m . m₁ | f₁ . f₁ : . f₁ | l₁ . f₁ : d . d₁ | r₁ . r₁ : . r₁ | f₁ . r₁ : l₁ . l₂ |

Allegro O rud-dier than the cher-ry! O sweet-er than the ber-ry! o rud-dier than the

24 | m₁ . m₁ : . m₁ | se₁ . m₁ : l₁ . l₂ | m₁ . m₁ : . m₁ | se₁ . m₁ : d . l₁ |

cher-ry! O sweet-er than the ber-ry! O nymph, more bright than

26 | f . r : m . t₁ | d . l₁ : m . m₁ | l₁ . l₂ : | : |

moon-shine night, Like kid-lings, blithe and mer-ry,

28 | : | : . d₁ | f₁ . r₁ : s₁ . m₁ | l₁ . r : t₁ . s₁ |

o nymph, more bright than moon-shine night, Like

30 | *m . d : s₁ . t₁ | d . d₁ : . m | dē . r : l₁ . dē | r . r₁ : . r* |

kid- lings, blithe and mer - ry, like kid- lings, blithe and mer - ry, like

32 | *t₁ . d : s₁ . t₁ | d . d₁ : . d | m . d : s₁ . s₁ | l₁ . l₁ : . l₁* |

kid - lings blithe and mer - ry, O rud - dier than the cher - ry! O

34 | *d . l₁ : m . m₁ | f₁ . f₁ : . f₁ | l₁ . f₁ : d . d₁ | r₁ . r₁ : . r₁ | f₁ . r₁ : l₁ . l₂ | m₁ . m₁ : . m₁* |

sweet-er than the ber - ry! O rud - dier than the cher - ry! O sweet-er than the ber - ry! O

37 | *se₁ . m₁ : l₁ . l₂ | m₁ . m₁ : . m₁ | se₁ . m₁ : l₁ . l₂ | m₁ . m₁ : . m₁* |

rud - dier than the cher - ry! o sweet - er than the ber - ry! O

39 | $se_1 . m_1 : d . l_1$ | $f . r : m . t_1$ | $d . l_1 : m . m_1$ | $l_1 . d , t_1 : l_1 , s_1 . f_1 , m_1$ |

nymph, more bright than moon-shine night, Like kid-lings, blithe and mer -

41 | $r_1 . f , m : r , d . t_1 , l_1$ | $s_1 . t_1 , l_1 : s_1 , f_1 . m_1 , r_1$ | $d_1 . m , r : d , t_1 . l_1 , s_1$ | $f_1 . l_1 , s_1 : f_1 , m_1 . r_1 , d_1$ |

43 | $t_2 . r , d : t_1 , l_1 . se_1 , ba_1$ | $se_1 . m_1 : l_1 . l_2$ | $m_1 . m_1 : . m_1$ | $se_1 . m_1 : d . l_1$ |

45 | $f . r : m . t_1$ | $d . l_1 : m . m_1$ | $l_1 . l_2 :$ | : | : | : |

moon-shine night, Like kid-lings, blithe and mer-ry.

48

f . Eb

d : *m*₁ . *d*₁ | *s*₁ . *d* | *t*₁ . *s*₁ : . *s*₁ | *f*₁ . *r*₁ : *l*₁ . *r* | *de* . *m* : . *t* | *d*' . *se* : *l* . *m* |

Ripe as the melt-ing clus-ter, No li - ly has such lus-tre, Yet hard to tame as

F . t.m

54 | *f* . *r* : *m* . *t*₁ | *d* . *l*₁ : *m* . *m*₁ | *l*₁ *s*₁ . *s*₁ : . *t* | *d*' . *se* : *l* . *m* |

rag - ing flame, And fierce as storms that blus - ter, Yet hard to tame as

56 | *f* . *r* : *m* . *t*₁ | *d* . *l*₁ : *m* . *m*₁ | *l*₁ . *l* : - , *s* . *f* , *m* | *f* . *l* : *r* . *m* , *f* |

rag - ing flame, And fierce as storms that blus - - - -

58 | *s* . *s* | : *s* , *f* . *m* , *r* | *m* . *s* : *d* . *r* , *m* | *f* . *f* | : *f* , *m* . *r* , *d* | *r* . *f* : *t* . *d* , *r* |

60 | *m* . *m* | : . *t* | *d* , *t* . *d* , *se* : *l* , *se* . *l* , *m* | *f* , *m* . *f* , *r* : *m* , *r* . *m* , *t* | *d* . *l* | : *m* . *m* |

- ter, Yet hard to__ tame as__ rag - ing flame, And fierce as storms that

62 | *l* . *l* : | : | : | : | : (*r*) *l* | *d* . *l* : *m* . *m* ||

blus-ter. O rud-dier than the

f . Bb *D.S.*

f *p* *D.S.*

DUET

Au fond du temple saint

(Les pêcheurs de perles)

Georges Bizet
(1838 - 1875)

Doh is Eb

Andante.

NADIR.

ZURGA.

PIANO

Andante. (♩ = 66)

ppp una corda

Au fond du tem - ple saint pa-

Ped. *

5

N.

Z.

ré de fleurs et d'or U-ne femme ap - pa - rait — Je

U-ne femme ap - pa

8va

Ped. *

9

N.

Z.

crois la voir en - cor

rait Je crois la voir en - cor —

Ped. *

pp

Ped. *

NADIR

13 *N.* *8* *f* *La fou - le pros - ter - né - e* *La re - garde - é ton -*

Bb . t

16 *N.* *8* *ne - e* *Et mur mu - re tout bas* *Voyez*

f . Eb

19 *N.* *8* *c'est la dé - es - se* *Qui dans l'om - bre se*

22 *N.* *8* *dres - se Et vers nous* *tend les bras - Son* *ZURGA.* *: . m*

25 *cresc. : poco a poco* *f* *cresc. : s*

Z. *m* :- *m* | *f* :- *f* | *f* : *f* . | *cresc. : s*

voi - le se sou - lè - ve O

*Ped. cresc. * Ped. * Ped. * Ped. cresc. **

27 *cre - - - - scen*

Z. : *s, s* | *se* : *se* | *se* : *se* . | : *le* |

vi-si- on! ô rê - ve! La

*Ped. * Ped. * Ped. * Ped. * Ped. **

NADIR.

29 *p* *d'* :- *d'* |

N. *- do* - - *molto* - - *f* *p* *d'* :- *m* |

Z. *le* :- *le* , | *t* : *t* . , *t* | *t* :- *d'* :- *m* |

fou - le est à ge - noux Oui, c'est

*Ped. do molto * Ped. * Ped. * Ped. **

31

N. *t* :- . *t* | *d'* : *d'* ., *d'* | *l* : *l* . | *t* :- . *t* |

el - le, C'est la dé - es - se plus char -

Z. *s* :- . *s* | *m* : *m* ., *m* | *f* : *f* . | *se* :- . *se* |

el - le, C'est la dé - es - se plus char -

Ped. * *Ped.* * *Ped.* * *Ped.* *

33

N. *d'* : *r'* . *m'* | *f* :- . *m'* | *m'* : *r'* . | *p d'* :- . *d'* |

mante et plus bel - le, oui, c'est

Z. *l* :- | *l* :- . *l* | *t* : *t* . | *p d'* :- . *m* |

mante et plus bel - le, oui, c'est

Ped. * *Ped.* * *Ped.* * *Ped.* *

Bb . t

35

N. *t m* :- . *m* | *f* : *f* ., *f* | *r* : *r* . | *m* : *f* . *s* |

el - le e'est la dé - es - se qui des -

Z. *s d* :- . *d* | *l* : *l* ., *l* | *t* : *t* . | *s* :- . *s* |

el - le e'est la dé - es - se qui des -

Ped. * *Ped.* * *Ped.* * *Ped.* * *cre -* *

f . Eb

37

N. *l . s : f . m* | *r* :- . *d* | *d_s* : | *s'* :-

Z. *f_i* : *l_i* | *t_i* :- . *d* | *d_s* : | *t* :-

cend par - mi nous Son

scen *do* *Ped.* * *Ped.* * *Ped.* *

8va

39

N. *m'* :- . *m'* | *f'* :- . *f'* | *r'* : *r'* . | *m'* : *d'* *cresc.*

Z. *d'* :- . *d'* | *l* :- . *l* | *t* : *t* . | *d'* : *m* *cresc.*

voi - le se son - lè - ve Et la

(8) *Ped.* * *Ped.* * *Ped.* * *Ped.* *cresc.* *

41

N. *l . t : d' . r'* | *r'* :- . *d'* | *f* *d'* :- . | : *cresc.*

Z. *f .* *cresc.* :- . *f* | *t_i* :- . *d* | *d* :- . | : *f*

foule est à ge - noux.

f *Ped.* * *Ped.* * *Ped.* * *Ped.* *ff* *

43

Ped. *Ped. *Ped. *Ped. *Ped. *Ped. *

46

dim.

NADIR.

48

N. *s* : *s* . *s* | *l* :- . *m* | *s* : *s* | : *s* . *s* |

Mais à tra - vers la fou - le el - le

p Ped. * Ped. * Ped. Ped. * Ped. *

50

N. *d'* :- | *r'* :- . *l* | *d'* : *d'* | ZURGA. : *s* . *s* |

s'ouvre un pas - sa - ge Son long

Ped. * Ped. * Ped. Ped. * Ped. *

52 *f* : *f* . | *di* . *s* : *s* | *mi* . *f* : *f* - *nu* - *endo.* . *m* : *m* . *m* |

Z. voi - le dé - ja nous ca - che son vi -

8va

Ped. * *Ped.* * *Ped.* * *Ped.* *

54 *r* : *r* . | *NADIR.* : *f* . *f* | *s* :- | . *s* : *s* |

Z. sa - ge Mon re gard hé - las

Ped. * *Ped.* * *Ped.* * *Ped.* *

56 . *s* : *s* . *s* | *s* :- . | : | :

N. La cherche en vain

dim. * *Ped.* * *Ped.* * *pp* * *Ped.* *

58 *ZURGA.* : | : . *s* , *s* | *f* : | *NADIR.* : . *m* , *m* |

Z. El - le fuit! El - le

Ped. * *Ped.* * *Ped.* * *Ped.* *

60

N. *fuit!*

Ped. **Ped.* **Ped.* ***

3

Doh is Db

NADIR.

63

N. *(f)* *t* | . *t* , *t* : *r'* . *r'* , *r'* | *f* . : *se* . *se* | *t* . , *t* : *r'* . , *r'* |

Mais dans mon â - me sou - dain Quelle e trange ar - deur s'a -

ff *pp*

(Doh is C)

65

N. *re'* *m'* . *s* : | : | : . , *r'* | *f* . , *t* : *t* . *t* , *t* |

lu - me! Ta main re-pous - se ma

Z. : , *s* .. *s* , *s* | *ta* : *ta* . , *ta* | *t* . *r* : | :

Quel feu nou-veau me con - su - me

ff *p* *ff* *p*

67

N. *d'* : | : | : *m', m' | m' . m' : m' ., m'*

8 main! De nos coeurs l'a - mour s'em -

Z. : *, d'* | *ma' . l* : *l . l , l* | *ta* : | :

Ta main re - pous - se ma main!

ff p

69

N. *f* . *f* : . *f* , *f* | *fe'* : *fe'* . *fe'* , *fe'* | *s'* . : | :

8 pa - re Et nous change en en - ne - mis!

Z. : | : | : *ra'* | - : . *ra'* |

Non, que

ff p *ff p* *ff*

(Doh is Db)

Andantino ma non troppo ($\text{♩} = 84$)

71

N. : : | : *(fe)* *f* : *t* . |

8 Non, rien!

Z. *(ra)* *d'* : - . *m* : *t* ., *l* | *l* . *s* : : *r'* |

rien ne nous sé - pa - re, que

Andantino ma non troppo ($\text{♩} = 84$)

pp

Eb . t.m

73

N. *f* *(s')* *f* : t .

Z. *f* *r'* *f* *t* *f* *s* : *se*

rien! ne nous sé - pa - re! Ju -

6 6 6 6 6 6

75 *cresc ed animato* *molto*

N. : : *f* ta : ta . ta : *f* , ta | t : : *f* , t

Z. *cresc ed animato* *molto* Ju - rons de res - ter a - mis, Ju -

rons de res - ter a - mis! Ju - rons de res - ter a -

cresc. *animato* *cresc.*

78 *f* *rall.* *1° Tempo.* *p*

N. *f* *rall.* rons, Oh! oui, ju - rons de res-ter a - mis! oui, c'est

Z. *f* *rall.* mis, Oh! oui, ju - rons de res-ter a - mis! oui, c'est

1° Tempo. *dim.* *p*

Ped. *Ped. *

81

N. *t* :- . *t* | *d'* : *d'* ., *d'* | *l* : *l* . | *t* :- . *t* |

el - le, C'est la dé - es - se En ce

Z. *s* :- . *s* | *m* : *m* ., *m* | *f* : *f* . | *se* :-

el - le, C'est la dé - es - se qui

Ped. * *Ped.* * *Ped.* * *Ped.* *

83

N. *d'* : *r'* . *m'* | *f* :- . *m'* | *m'* : *r'* . | *p* *d'* :- . *d'* |

jour qui vient - nous u - nir Et fi -

Z. *l* :- | *l* :- . *l* | *t* :- . | *p* *d'* :- . *m* |

vient nous u - nir Et fi -

Ped. * *Ped.* * *Ped.* * *Ped.* *

Bb. t

85

N. *t* *m* :- | *f* : *f* ., *f* | *r* : *r* . | *m* : *f* . *s* |

déle à ma pro - mes - se, Comme un

Z. *s* *d'* :- | *l* : *l* ., *l* | *t* : *t* . | *s* : :-

déle à ma pro - mes - se, Je

Ped. * *Ped.* * *Ped.* * *Ped.* *

48

cresc. **f. Eb** **f**

N. 87 | *f* . s : *f* . m | r :- . d | *d*_s : | *s'* :-

Z. *cresc.* | *f* | :- . d | *d*_s : | *t* :-

veux te ché - rir! C'est

cresc **f**

Ped. * *Ped.* * *Ped.* * *Ped.* *

N. 89 | *m'* :- . m' | *f* : *f* . , *f* | r' : r' . | *m'* : d' |

Z. | *d'* :- . d' | *f* : *f* . , *f* | t : t . | *d'* : m |

el - le, c'est la dé - es - se Qui vient

(8) *cre*

Ped. * *Ped.* * *Ped.* * *Ped.* *

N. 91 | *f* . t : *d'* . r' | r' :- . d' | *d'* : - . | *s* : s . , s |

Z. | *f* : - . | *t*₁ : - . *f* | *d* : - . | *t*₁ : t₁ . , t₁ |

vient nous u - nir! Oui, par - ta-

scen **f** **mf**

scen **f** **mf**

- *scen* - - - do - - -

f **mf**

93 *cre* - - - *scen* - - - *do* *mol* - - -

N. *f* :- | *t* : *t* , *t* | *d'* :- | *r'* : *r'* , *r'* |

geous le mê - me sort, Soy - ons u-

Z. *d* :- | *r* : *r* , *r* | *m* :- | *s* : *s* , *s* |

geous le mê - me sort, Soy - ons u-

cre - - - *scen* - - - *do* *mol* - - -

Ped. * *Ped.* * *Ped.* * *Ped.* *

95 *to* - - - *ff* *s'* :- , *t* | *d'* :- | - . : |

N. *m'* . : *d'* *ff* *s'* :- , *t* | *d'* :- | - . : |

nis jus - qu'à la mort!

Z. *d'* *to* . : *f* *ff* *t* :- , *s* | *d'* :- | - . : |

nis jus - qu'à la mort!

to - - - *ff* *ff*

Ped. * *Ped.* * *Ped.*

97

Ped. *

SEXTET

Chi mi frena

(Lucia di Lammermoor)

Doh is Db

Gaetano Donizetti
(1797 - 1848)

Larghetto

EDGARDO (da sè)

ED. Chi mi fre - nail tal mo

ENRICO (da sè)

EN. Chi raf - fre - nail mio fu -

PIANO

p

ED. men - to? Chi tron - cò del - l'i - re il cor - so? Il suo

EN. ro - re, e la man che al bran - do cor - se? Del - la

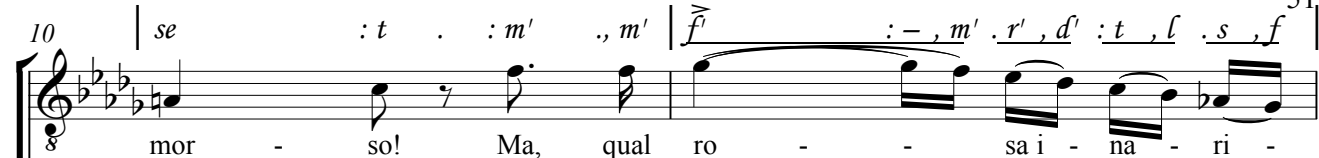
PIANO

ED. duo - lo, il suo spa - ven - to son la pro - va, son la pro - va d'un ri -

EN. mi - se-ra in fa - vo - re nel mio pet - to un gri - do

PIANO

10 | se : t . : m' ., m' | $\overset{f}{f}$: - , m' . r' , d' : t , l . s , f | 51

ED. 

m : se . : m ., m | $\overset{f}{r}$: - , d' . t , l : s , f . m , r |

EN. 

soe - se! È mio san - - gue!_ l'ho_ tra -



12 | f , m . l , s : s . : m' ., m' | $\overset{f}{f}$: - , m' . r' , d' : t , l . s , f |

ED. 

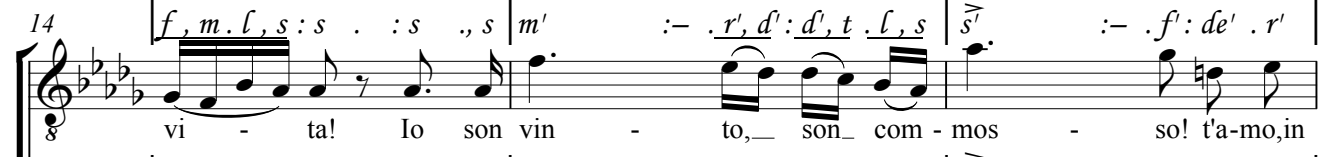
r , d . f , m : m . : s ., d' | $\overset{f}{r}$: - , d' . t , l : s , f . m , r |

EN. 

- di - ta, el - la sta - - fra_ mor - te e



14 | f , m . l , s : s . : s ., s | m' : - . r' , d' : d' , t . l , s | $\overset{s}{s}$: - . f' : dē' . r' |

ED. 

r , d . f , m : m . : s ., s | s : - . , s : s ., s | $\overset{dē'}{dē}$: r' . : |

EN. 

vi - ta! ah! che spe - gne-re non pos - so



LUCIA

17

L. *Io spe - rai che a me la*

ED. *gra - ta, t'a - mo, t'a - mo, in - gra - ta, t'a - mo an - cor!*

EN. *ri - mor - si del mio co - re del mio cor!*

RAIMONDO

R. *Qual ter - ri - bi - le mo*

affrett.

a tempo

pp

20

L. *vi - ta tron - ca a - ves - se il mio spa - ven - to ma la*

ED. *Chi mi fre - na*

EN. *È mio san - gue! l'ho tra - di - ta!*

R. *men - to! più for - mar non so pa - ro - le! den - sa*

p

f

23

L. *m'* *f* : *r'* . : *r'* . , *r'* | *re'* *m'* : *d'* . : *m'* . , *m'* | *m'* : - , *r'* *f* *m'* : *r'* *d'* *t* , *l* |

mor - te non m'a - i - ta, vi - vo an - cor per mio tor -

ED. *„s. s. „t : r' „t : s .* : : : : *r'* |

in tal mo men - to?

EN. : : *„s. s. „s : d' „s : m .* | *l* : - : - ma

R. *s* *l* : *f* . : *f* . , *f* | *fe* *s* : *m* . : *d* . , *d* | *f* : - . , *f* : *f* . , *f* |

nu - be di spa - ven - to par che co - pra i rai del

26

L. *se* *t* : *m* . : *m'* . , *m'* | *f* : - , *m'* *r'* *d'* : *t* , *l* . *s* , *f* | *f* , *m* , *l* , *s* : *s* . : *s* . , *m'* |

men - to! Da' miei lu - mi cad - de il ve - lo... mi tra

ED. *t* . : *m'* : : : : *s* . , *s* | *s* : - , *l* , *t* : *d'* , *r'* , *m'* |

chi? chi? Co - me ro - sa i - na ri -

EN. *m* . : *m* : : *s* , *s* : *s* : - . : , *m* : *m* , *f* , *s* : *l* , *t* , *d'* |

sì, sì, el-la sta fra mor - te e

R. *m* : *m* . : *m* . , *m* | *r'* : - , *d'* *t* , *l* : *s* , *f* . *m* , *r* | *r* , *d* . *f* , *m* : *m* . : *s* . , *d'* |

so - le! co - me ro - sa i - na - ri - di - ta el - la

29

L. *f* $\text{:-, m', r', d' : t, l, s, f}$ f, m, l, s : s : s ., s
 di - la - ter - ra e - il cie - lo! vor - rei

ED. r', f', r' : s : s ., s s : -, m', d' : s , f', r'
 di ³ - ta el - la sta - - fra ³ mort - e e

EN. t : s : ., s : s ., s : s
 vi - ta! fra mor - te e vi -

R. r' $\text{:-, d', t, l : s, f, m, r}$ r, d, f, m : m : s ., s
 sta - - fra - mor - te e vi - ta... chi per

31

L. m' $\text{: - . r', d' : d', t, l, s}$ s' $\text{: f', l', s' : f', m', r'}$
 pian - - ge - re, e non pos - - so, m'ab - ban -

ED. d' . d' : ., m' m' : r' :
 vi - ta! in - gra - ta.

EN. d : : de' ., r' : r' : l, s, f
 ta! spe - gne - re non ³

R. s : - ., s : s ., s l : r :
 lei non è com - mos - so

sf

33

L. *do-nam'a - ban - do na ipian to an - cor, vor - reipian - ge re*

AL. *ALISA* *p* *Co - me ro - sa i na - ri - di - ta el - la*

ED. *t'a - mo an cor, sì t'a-mo an cor.*

AR. *ARTURO* *p* *Qual ter - ri - bi - le momen - to, più, for -*

EN. *pos so i ri - mor si. Ah! è mio san - gue, l'ho tra - di - ta! el - la*

R. *ha di ti gre in pet - to il cor. Chiper*

38

L. *cresc.*
ah vor - rei pian - ge - re e non

AL. *f* *cresc.*
sta fra mor - te e vi - ta... chi per

ED. *cresc.*
Ah! son vin - to ah! son com-

AR. *cresc.*
mar non so pa-ro - le, den - so ve - lo di spa-ven - to par che

EN. *cresc.*
sta fra mor-te e vi - ta ah che

R. *cresc.*
lei non è com - mos - so ha di

affrett

L. *41* *pos* *so* *m'ab ban*

AL. *f* *lei non è com - mos - so* *ha di*

ED. *f* *mos - so, t'a - mo, in - gra - ta,*

AR. *f* *co - pra i rai del so - le.*

EN. *f* *spe - gne-re non pos - so i ri - mor - si*

R. *f* *ti - gre in pet - to il cor,*

f *s'* *re', m': s', t, d'*

f *re'* *m'* *re'* *m'* *d'*

f *m'* *d': s*

f *d'* *d'* *d'* *s*

f *r* *m* *f* *fe* *s* *ta* *s*

f *calando*

44

L. *r'* :—, *de', r'* : *f'* , *l* , *t* | *d'* . : : | : : *s* ., *s* |
do - na il pian-to an - cor! vor - rei

AL. *f* „*f* : *f* „*f* : *f* . | *m* :— : *m* | *f* „*f* : *f* „*f* : *f* „*f* |
ti - gre in pet - to il cor. Co - me ro - sa i na ri-di - ta

ED. *t* :— : *r'* | *d'* : : | : : |
t'a - - mo an - cor!

AR. : : | *s* :— : *s* | *r'* :— ., *r'* : *r'* ., *s* |
Co - me ro - sa i na - ri-

EN. *s* :— : *s* | *s* . : *d'* : *d'* , *t* , *l* | *l* :—, *fe, s* : *t* , *l* , *s* |
del mio cor, ah! è mio san - gue, l'ho tra-

R. *s*₁ :— :— | *d* . : : | : : |
il cor!

The piano accompaniment consists of two staves. The right hand (treble clef) has a key signature of three flats and a time signature of 4/4. It features a melodic line with triplets and slurs. The left hand (bass clef) has a key signature of three flats and a time signature of 4/4. It features a rhythmic accompaniment with eighth notes and slurs.

47

L. *m'* , *d'* : *s* . : | : : | *m'* : - : *m'* , , *r'* |
pian - ge-re, ah! vor - rei

AL. | *m* : - : *m* | *f* : - . , *f* : *f* , , *f* | *m* : *s* : - |
el - la sta - fra mor - te e vi - ta.

ED. | : : | : : | *m'* : - : - , , *r'* |
ah! son

AR. | *s* : - . , *s* : *s* , , *s* | *r'* : - . , , *r'* : *r'* , , *s* | *s* : - : *s* . |
di - ta el - la sta fra mor - te e vi - ta,

EN. | *s* : *d'* , *m'* , *r'* : *d'* , *t* , *l* | *l* : - , *fe* , *s* : *t* , *l* , *s* | *s* : *d'* . : |
di - ta, el - la sta - fra mor - te e vi - ta,

R. | : : *d'* , *t* , *l* | *l* : - , *fe* , *s* : *t* , *l* , *s* | *d'* : - : *ta* |
chi per lei non è com-mos - so

50

cresc.
affrett.

L.
pian - *ge* - *re* *non* *pos* - - - - -

AL.
chi *per* *lei* *non è* *com* - *mos* - - - *so*

ED.
vin - *to* *ah!* *son* *com* - *mos* - - *so*, *t'a* - *mo*, *in* -

AR.
chi *per* *lei* *non è* *com* - *mos* - *so* *ha* *di* *ti* - - *gre* *in*

EN.
ah! *che* *spe* - *gne* *re* *non* *pos* - *so* *i* *ri* -

R.
ha *di* *ti* - *gre* *in* *pet* - *to* *il*

cresc.
affrett.

53

L. *f* *p* *s'* : - , *re'*, *m'* : *s'*, *t*, *d'* | *r'* : - , *de'*, *r'* : *f'*, *l*, *t* | *d'* . : : ., *d'* |

- so _____ m'ab-ban - do - na il piant-to an - cor, il

AL. *f* *p* *s* : - : *s* | *f* „*f* : *f* „*f* : *f* . | *m* : - : - |

ha di ti - gre in pet - to il cor ah!

ED. *f* *p* *m'* : - : *d'* | *t* : - : *r'* | *d'* . : *m'* : *r'*. *d'* |

gra - - ta, t'a - - mo an - cor, t'a - mo an

AR. *f* *m'* „, *d'* : *s* : - | : : | *s* „, *s* : *d'* „, *d'* : *m'* „, *m'* |

pet - to il cor, ha di ti - gre in pet - to il

EN. *f* *p* *d'* : - : *s* | *s* : - : *s* | *s* : - : *s* |

mor - - si del mio cor, non

R. *f* *p* *s* : - : - | *s* : - : - | *d* . : *m* . : *s* . |

cor, il cor, sì di

f *p* *catando*

56 *rall.*

L. *r' ., m' : r' ., ta : r' ., s | d' : : ., d' | r' ., m' : r' ., s : r' .*
 pian - to an - cor, il pian - to

AL. *f :- :- | m :- . s : f . m | f :- :- .*
 il cor, in pet - to il cor,

ED. *t :- :- | . m' :- . m' : r' . d' | t :- :- .*
 cor sì, sì, t'a-mo an - cor,

AR. *r' :- : | m' ., m' : d' ., d' : s ., s | s :- :- .*
 cor, ha di ti - gre in pet - to il cor,

EN. *ta :- : s . | s ., s : s : s ., s | s :- :- .*
 pos - - so i ri-mor - si del cor,

R. *d :- :- | d . : m . : s . | s :- :- .*
 ti - - gre, sì il cor,

59

L. *ff*
an - cor. _____

AL. *ff*
il cor. _____

ED. *a tempo* *cresc.* *ff*
in-gra - ta, t'a-mo an cor, _____ sì, sì, an - cor. _____

AR. *ff*
il cor. _____

EN. *a tempo* *cresc.* *ff*
ah spe-gner non li pos - so ahi - mè! _____

R. *ff*
il cor. _____

col canto *ff* *fff*

FEMALE VOICE CHOIRS

THE SPINNING CHORUS

from "The Flying Dutchman"

Richard Wagner

Allegretto.

PIANO

PIANO

pp

tr

p

CHORUS OF MAIDENS

1st Sopranos

2nd Sopranos

1st Altos

2nd Sopranos

Hum, *hum,*

m₁ *:f₁*

Hum, *hum,*

m₁ *:f₁*

Hum, *hum,*

p

3

13

S.1. *s₁* . *l₁* , *t₁* : *d* . *m* | *s* . , - *l* : *s* . , - *l* | *s* . , *m* : *d* .

hum, good wheel, be whirl - - - ing,

S.2. *s₁* . *l₁* , *t₁* : *d* . *m* | *s* . , - *l* : *s* . , - *l* | *s* . , *m* : *d* .

hum, good wheel, be whirl - - - ing,

A.1. *m₁* . *s₁* : *s₁* . *s₁* | *s₁* : - | - : *s₁* .

hum, good wheel, be whirl - - - ing,

A.2. *m₁* . *m₁* : *m₁* . *m₁* | *m₁* : *f₁* | *m₁* : *m₁* .

hum, good wheel, be whirl - - - ing,

16

S.1. *r* . *l* : *l* . *l* | *l* . : - . *f* , *s* | *l* . *f* , *m* : *r* . *s*

Gai - ly, gai - ly turn - - - thee

S.2. *t₁* . *f* : *f* . *f* | *f* . : - . *r* , *m* | *f* . *r* , *d* : *t₁* . *t₁*

Gai - ly, gai - ly turn - - - thee

A.1. *s₁* : *s₁* | *s₁* . *s₁* : *s₁* . *s₁* | *s₁* : -

Gai - ly, gai - ly turn thee round!

A.2. *s₁* : *s₁* | *s₁* . *s₁* : *s₁* . *s₁* | *s₁* : -

Gai - ly, gai - ly turn thee round!

19

S.1. *m* . : | $\tilde{s}_1$., - $\tilde{l}_1$: $\tilde{s}_1$., - $\tilde{l}_1$ | s_1 . $\tilde{l}_1$, t_1 : *d* . *m* |

round! Spin, spin, spin, the threads be

S.2 *d* . : | $\tilde{s}_1$., - $\tilde{l}_1$: $\tilde{s}_1$., - $\tilde{l}_1$ | s_1 . $\tilde{l}_1$, t_1 : *d* . *m* |

round! Spin, spin, spin, the threads be

A.1 - . : | m_1 : *f* | m_1 . s_1 : s_1 . s_1 |

Spin, spin, spin, the threads be

A.2 - . : | m_1 : *f* | m_1 . m_1 : m_1 . m_1 |

Spin, spin, spin, the threads be

22

S.1. s ., - $\tilde{l}$: s ., - $\tilde{l}$ | s ., m : *d* . | $\tilde{l}_1$. *m* : *m* . *m* |

twirl - - - ing, Turn, good wheel, with

S.2 s ., - $\tilde{l}$: s ., - $\tilde{l}$ | s ., m : *d* . | f_{e1} . *d* : *d* . *d* |

twirl - - - ing, Turn, good wheel, with

A.1 s_1 : - | - : s_1 . | r_1 : - |

twirl - - - ling, Turn,

A.2 m_1 : *f* | m_1 : m_1 . | r_1 : - |

twirl - - - ling, Turn,

25 67

S.1. *m* :- *. d , r* | *m . d , t₁ : l₁ . r* | *s₁ :* *. d , m* |
 hum - - - ing sound! My—

S.2 *d* :- *. l₁ , t₁* | *d . l₁ , s₁ : fe₁ . fe₁* | *s₁ :* *. s₁ , d* |
 hum - - - ing sound! My—

A.1 - *. r₁ : r₁ . r₁* | *r₁ : r₁* | *s₁ :* *. m₁ , s₁* |
 good wheel, with hum - ming sound! My—

A.2 - *. r₁ : r₁ . r₁* | *r₁ : r₁* | *s₁ :* *. m₁ , s₁* |
 good wheel, with hum - ming sound! My—

28 *un poco ritenuto*

S.1. *s . s : fe . fe* | *^sf , m . f , l : s . , m* | *^lf . , l : se . m* |
 love now sails on dis - stant seas; His faith - ful heart for

S.2 *d . d : d . d* | *t₁ . t₁ : d . , m* | *^mm . , m : m . m* |
 love now sails on dis - tant seas; His faith - ful heart for

A.1 *m₁ . m₁ : l₁ . l₁* | *s₁ . , f₁ : m₁ . , d* | *^dd . , d : t₁ . m₁* |
 love now sails on dis - tant seas; His faith - ful heart for

A.2 *m₁ . m₁ : l₁ . l₁* | *s₁ . , f₁ : m₁ . , d* | *^ll₁ . , l₁ : m₁ . m₁* |
 love now sails on dis - tant seas; His faith - ful heart for

♩ = 50.

un poco ritenuto ben tenuto.

d.f. G

31

S.1. *l* ., *l* : *s* . *d* , *r* | *cres.* *m* . *m* : *fe* . *fe* | *s* *l* , *se* . *l* , *t* : *d'* . , *m* |

home doth yearn; Couldst thou, good wheel, but give the breeze, My

S.2. *d* ., *f* : *m* . *d* | *cres.* *d* . *d* : *ma* . *ma* | *ma* *f* . *f* : *m* . , *m* |

home doth yearn; couldst thou, good wheel, but give the breeze, My

A.1. *d* ., *d* : *d* . *d* | *cres.* *l*₁ . *l*₁ : *d* . *d* | *d* *r* . *r* : *d* . , *d* |

home doth yearn; couldst thou, good wheel, but give the breeze, My

A.2. *f*₁ ., *f*₁ : *d* . *d* | *cres.* *l*₁ . *l*₁ : *la*₁ . *la*₁ | *s*₁ *l*₁ ., *s*₁ : *d* . , *d* |

home doth yearn; couldst thou, good wheel, but give the breeze, My

cresc. *f*

B . t.m.l.r

d.f. A

a tempo 1mo.

34

S.1. *dim.* *d'* ., *d'* : *t* *s* . *m* | *ritard.* *r* , *de* . *r* , *m* : *d* *r* . , *r* | *l* : *l* | *l* : - | - . *r* , *m* : *f* . *s* |

love would soon to me re - turn! My love would soon to me re -

S.2. *dim.* *l* ., *l* : *se* *m* . *d* | *t*₁ . *t*₁ : *d* *r* . , *d* | *ma* *f* : *f* | *f* : - | - . *t*₁ , *d* : *r* . *t*₁ |

love would soon to me re - turn! My love would soon to me re -

A.1. *m* ., *m* : *m* *d* . *s*₁ | *s*₁ . *s*₁ : *s*₁ . | : | : | *f* (f) *s*₁ : - |

love would soon to me re - turn! Spin!

A.2. *dim.* *l*₁ ., *l*₁ : *m* *d* . *s*₁ | *f*₁ . *f*₁ : *m*₁ . | : | : | *f* (f) *s*₁ : - |

love would soon to me re - turn! Spin!

dim. *p* *ritard.* *a tempo 1 mo.* *f*

39

S.1. *turn!* *f* *Spin* *we*

S.2. *turn!* *f* *Spin* *we*

A.1. *spin,* *cres.* *f* *spin,* *spin,*

A.2. *spin,* *cres.* *f* *spin,* *spin,*

p *cresc.* *f*

42

S.1. *s* *m: d* *du - ly!*

S.2. *s* *m: d* *du - ly!*

A.1. *p* *cres.* *Hum,* *Hum,*

A.2. *p* *cres.* *Hum,* *Hum,*

p *cres* *- - - cen - - - do*

45 *f* *s* *l: s* *l* *s* *m: d* *s* *l: s* *fe*

S.1. wheel, go tru - ly! Tra la ra, la

S.2. wheel, go tru - ly! Tra la ra, la

A.1. *s₁* *:-* *s₁* *s₁* *s₁* *s₁* *:-*

A.2. *s₁* *:-* *m₁* *m₁* *m₁* *s₁* *:-*

wheel, go tru - ly! Spin,

wheel, go tru - ly! Spin,

f *p*

48 *s* *f* *l: m* *r* *s* *l: s* *fe* *l* *s* *f* *m*

S.1. la la la la! Tra la ra, la la la la!

S.2. la la la la! Tra la ra, la la la la!

A.1. *s₁* *t₁* *t₁* *t₁* *s₁* *:-* *s₁* *d* *d* *d*

A.2. *s₁* *s₁* *s₁* *s₁* *s₁* *:-* *s₁* *s₁* *s₁* *s₁*

spin we du - ly! Hum, wheel, go tru - ly!

spin we du - ly! Hum, wheel, go tru - ly!

6 *6* *6* *6* *6* *6*

51

S.1. *s* .,- *fe: s* .,- *se* *t* . *l* *f* . *r* | *d* . *l* : *s* . *t*₁

Tra la ra, la la la la la la la la la la

S.2. *s* .,- *fe: s* .,- *se* *t* . *l* *f* . *r* | *d* . *l* : *s* . *t*₁

Tra la ra, la la la la la la la la la la

A.1. *s*₁ : *d* | *d* . *de* : *r* . *l*₁ | *s*₁ . *d* : *t*₁ . *s*₁

Spin, spin, spin we du - ly, spin we du - ly

A.2. *s*₁ : *m*₁ | *f*₁ . *f*₁ : *f*₁ . *f*₁ | *m*₁ . *m*₁ : *f*₁ . *f*₁

Spin, spin, spin we du - ly, spin we du - ly

54

S.1. *d* : | : | :

la!

S.2. *d* : | : | :

la!

A.1. *s*₁ : | : | :

spin.

A.2. *m*₁ : | : | :

spin.

f *ff* 8va

57 (8)

60 MARY. Ah!

64 du - ly, du - ly are they spin - ing!

68 E. t Each girl a sweet-heart would be win - ing!

72 THE MAIDENS.

S.1. : (r) s | s : s . | s : . s | s :- . s |
 Dame Ma - ry, hush! for well you

S.2. : (r) s | s : s . | s : . s | s :- . s |
 Dame Ma - ry, hush! for well you

A.1. : (r) s | s : s . | s : . s | s :- . s |
 Dame Ma - ry, hush! for well you

A.2. : (r) s | s : s . | s : . s | s :- . s |
 Dame Ma - ry, hush! for well you

76

S.1. s . s : s ., s | s . s : s ., t | d' . : | : . s |
 know Our song as yet must on - ward go! You

S.2. s . s : s ., s | s . s : s ., s | s . : | : . f |
 know Our song as yet must on - ward go! You

A.1. s . s : s ., s | s . s : s ., f | m . : | : . r |
 know Our song as yet must on - ward go! You

A.2. s . s : s ., s | s . s : s ., f | m . : | : . r |
 know Our song as yet must on - ward go! You

80

(MARY.)

Then

S.1. know our song as yet must on - ward go.

S.2. know our song as yet must on - ward go.

A.1. know our song as yet must on - ward go.

A.2. know our song as yet must on - ward go.

cres.

dim.

84

f. A

sing! yet ply a bu - sy wheel. But where-fore

p

f

88

m : *r* . | *t*₁ : - . *d* | *r* : : |

Sen - ta, art thou still?

S.1. : : : (d) *s*₁ . - *l*₁ : *s*₁ . - *l*₁ |

Hum, hum,

S.2. : : : (d) *s*₁ . - *l*₁ : *s*₁ . - *l*₁ |

Hum, hum,

A.1. : : : (*l*₁) *m*₁ : *f*₁ |

Hum, hum,

A.2. : : : (*l*₁) *m*₁ : *f*₁ |

Hum, hum,

p

3 3

92

*s*₁ . *l*₁ , *t*₁ : *d* . *m* | *s* . - *l* : *s* . - *l* | *s* . , *m* : *d* . |

hum, good wheel, be whir - - - ing,

S.1. *s*₁ . *l*₁ , *t*₁ : *d* . *m* | *s* . - *l* : *s* . - *l* | *s* . , *m* : *d* . |

hum, good wheel, be whir - - - ing,

S.2. *s*₁ . *l*₁ , *t*₁ : *d* . *m* | *s* . - *l* : *s* . - *l* | *s* . , *m* : *d* . |

hum, good wheel, be whir - - - ing,

A.1. *m*₁ . *s*₁ : *s*₁ . *s*₁ | *s*₁ : - | - : *s*₁ . |

hum, good wheel, be whirl - - - ing,

A.2. *m*₁ . *m*₁ : *m*₁ . *m*₁ | *m*₁ : *f*₁ | *m*₁ : *m*₁ . |

hum, good wheel, be whirl - - - ing,

95

S.1. *r . l : l . l | l :- . f, s | l . f, m: r . s | m . :*
 Gai - ly, gai - ly turn thee round!

S.2. *t₁ . f : f . f | f :- . r, m | f . r, d: t₁ . t₁ | d . :*
 Gai - ly, gai - ly turn thee round!

A.1. *s₁ : s₁ | s₁ . s₁ : s₁ . s₁ | s₁ :- | - . :*
 Gai - ly, gai - ly turn thee round!

A.2. *s₁ : s₁ | s₁ . s₁ : s₁ . s₁ | s₁ :- | - . :*
 Gai - ly, gai - ly turn thee round!

99

S.1. *s₁ :- l₁: s₁ :- l₁ | s₁ . l₁ , t₁: d . m | s :- l: s :- l*
 Spin, spin, spin, the threads be twirl - - -

S.2. *s₁ :- l₁: s₁ :- l₁ | s₁ . l₁ , t₁: d . m | s :- l: s :- l*
 Spin, spin, spin, the threads be twirl - - -

A.1. *m₁ : f₁ | m₁ . s₁ : s₁ . s₁ | s₁ :-*
 Spin, spin, spin, the threads be twirl - - -

A.2. *m₁ : f₁ | m₁ . m₁ : m₁ . m₁ | m₁ : f₁*
 Spin, spin, spin, the threads be twirl - - -

102

S.1. *s* ., *m* : *d* . | *l*₁ . *m* : *m* . *m* | *m* :- . *d* , *r* |

- - ing, Turn, good wheel, with hum - -

S.2. *s* ., *m* : *d* . | *fe*₁ . *d* : *d* . *d* | *d* :- . *l*₁ , *t*₁ |

- - ing, Turn, good wheel, with hum - -

A.1. : *s*₁ . | *r*₁ :- | - . *r*₁ : *r*₁ . *r*₁ |

- - ing, Turn, good wheel, with

A.2. *m*₁ : *m*₁ . | *r*₁ :- | - . *r*₁ : *r*₁ . *r*₁ |

- - ing, Turn, good wheel, with

Piano accompaniment with sixteenth-note patterns in the bass and chords in the treble.

105

S.1. *m* . *d* , *t*₁ : *l*₁ . *r* | *s*₁ . : . *d* , *m* | *s* . *s* : *fe* . *fe* |

- - ing sound! On dis - tant seas my

S.2. *d* . *l*₁ , *s*₁ : *fe*₁ . *fe*₁ | *s*₁ . : . *s*₁ , *d* | *d* . *d* : *d* . *d* |

- - ing sound! On dis - tant seas my

A.1. *r*₁ : *r*₁ | *s*₁ . : . *m*₁ , *s*₁ | *m*₁ . *m*₁ : *l*₁ . *l*₁ |

hum - ming sound! On dis - tant seas my

A.2. *r*₁ : *r*₁ | *s*₁ . : . *m*₁ , *s*₁ | *m*₁ . *m*₁ : *l*₁ . *l*₁ |

hum - ming sound! On dis - tant seas my

Piano accompaniment with sixteenth-note patterns in the bass and chords in the treble. *un poco ritenuto.* *ben tenuto.*

108

S.1. *f*, *m* . *f* , *f* : *s* . , *m* | *l̃* . , *f* : *se* . *m* | *l̃* . , *f* : *s* . *d* , *r* |

love doth sail; In south - ern lands much gold he wins; Then

S.2. *t*₁ . *t*₁ : *d* . , *m* | *m̃* . , *m* : *m* . *m* | *d̃* . , *f* : *m* . *d* |

love doth sail; In south - ern lands much gold he wins; Then

A.1. *s*₁ . , *f*₁ : *m*₁ . , *d* | *d̃* . , *d* : *t*₁ . *m*₁ | *d̃* . , *d* : *d* . *d* |

love doth sail; In south - ern lands much gold he wins; Then

A.2. *s*₁ . , *f*₁ : *m*₁ . , *d* | *l̃*₁ . , *l*₁ : *m*₁ . *m*₁ | *f*₁ . , *f*₁ : *d* . *d* |

love doth sail; In south - ern lands much gold he wins; Then

p

111

S.1. *cres.* *m* . *m* : *fe* . *fe* | *s* *l̃* , *se* . *l̃* , *t* : *d'* . , *m* | *d'* . , *d'* : *t* *s* . *m* |

turn, good wheel, nor tire, nor fail; The gold for her who

S.2. *cres.* *d* . *d* : *ma* . *ma* | *ma* *f* . , *f* : *m* . , *m* | *l̃* . , *f* : *se* *m* . *d* |

turn, good wheel, nor tire, nor fail; gold for her who

A.1. *cres.* *l̃*₁ . *l̃*₁ : *d* . *d* | *d* *r* . , *r* : *d* . , *d* | *m* . , *m* : *m* *d* . *s*₁ |

turn, good wheel, nor tire, nor fail; The gold for her who

A.2. *cres.* *l̃*₁ . *l̃*₁ : *l̃*₁ . *l̃*₁ | *s*₁ *l̃*₁ . , *s*₁ : *d* . , *d* | *l̃*₁ . , *l̃*₁ : *m* *d* . *s*₁ |

turn, good wheel, nor tire, nor fail; The gold for her who

cres. *f* *dim.*

f.d . A*ritard.**pp**a tempo 1mo.*

114

S.1. *r, de . r, m : d r . , r | l : l | l :- | - f . r, m : f . s*
du - ly spins! The gold for her who du - ly

S.2. *t₁ . t₁ : d r . , r | f : f | f :- | - f . t₁ , d : r . t₁*
du - ly spins! The gold for her who du - ly

A.1. *s₁ . s₁ : s₁ . | : | : | f (f₁) s₁ :-*
du - ly spins! Spin!

A.2. *f₁ . f₁ : m₁ . | : | : | f (f₁) s₁ :-*
du - ly spins! Spin!

p *ritard.* *f* *a tempo 1 mo.*

118

S.1. *d . : | : | f s . , - l : s . , - l*
spins! Spin we

S.2. *d . : | : | f s . , - l : s . , - l*
spins! Spin we

A.1. *p cres - - cendo. f*
s₁ . , - l₁ : s₁ . , - l₁ | s₁ :-
spin, spin! Spin

A.2. *p cres - - cendo. f*
s₁ . , - l₁ : s₁ . , - l₁ | s₁ :-
spin, spin! Spin

p *cres.* *f*

121

S.1. *s* *m: d* . | : | :
du - ly!

S.2. *s* *m: d* . | : | :
du - ly!

A.1. *p* *s* *l* *s* *l* *s* *l* *cres.*
we du - ly! Hum, Hum,

A.2. *p* *s* *l* *s* *l* *s* *l* *cres.*
we du - ly! Hum, Hum,

p *cres* - - cen - - do.

124

S.1. *f* *s* *l* *s* *l* *s* *m: d* . | *s* *l* *s* *fe*
wheel, go tru - ly! Tra la ra, la

S.2. *f* *s* *l* *s* *l* *s* *m: d* . | *s* *l* *s* *fe*
wheel, go tru - ly! Tra la ra, la

A.1. *f* *s* *l* *s* *l* *s* *l* *s*
wheel, go tru - ly! Spin,

A.2. *f* *s* *l* *s* *l* *s* *m* *s* *m* *s*
wheel, go tru - ly! Spin,

f *p*

127

S.1. *s* *.f* *:m* *.r* | *s* *.,-* *l:s* *.,-* *fe* | *l* *.s* *:f* *.m*

la la la la! Tra la ra, la la la la la!

S.2. *s* *.f* *:m* *.r* | *s* *.,-* *l:s* *.,-* *fe* | *l* *.s* *:f* *.m*

la la la la! Tra la ra, la la la la la!

A.1. *s₁* *.t₁* *:t₁* *.t₁* | *s₁* *: -* | *s₁* *.d* *:d* *.d*

spin we du - ly! Hum, wheel, go tru - ly!

A.2. *s₁* *.s₁* *:s₁* *.s₁* | *s₁* *: -* | *s₁* *.s₁* *:s₁* *.s₁*

spin we du - ly! Hum, wheel, go tru - ly!

130

S.1. *s* *.,-* *fe:s* *.,-* *se* | *t* *.l* *:f* *.r* | *d* *.l* *:s* *.t₁*

Tra la ra la la la la la la la la!

S.2. *s* *.,-* *fe:s* *.,-* *se* | *t* *.l* *:f* *.r* | *d* *.l* *:s* *.t₁*

Tra la ra la la la la la la la la!

A.1. *s₁* *:d* | *d* *.de* *:r* *.l₁* | *s₁* *.s₁* *:d* *.s₁*

Spin, spin, spin we du - ly, spin we du - ly,

A.2. *s₁* *:m₁* | *f₁* *.f₁* *:f₁* *.f₁* | *m₁* *.m₁* *:f₁* *.f₁*

Spin, spin, spin we du - ly, spin we du - ly,

133

S.1. *la!*

S.2. *la!*

A.1. *spin!*

A.2. *spin!*

f *ff* *8va*

Detailed description: This system contains measures 133 to 135. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#). S.1 and S.2 enter in measure 133 with a half note 'la!'. A.1 and A.2 enter in measure 134 with a half note 'spin!'. The piano accompaniment starts in measure 133 with a forte (f) dynamic, featuring a descending eighth-note pattern in the bass and a more active melody in the treble. In measure 134, the dynamic shifts to fortissimo (ff) and an 8va marking appears above the treble staff. The piano part continues with similar rhythmic patterns through measure 135.

136

(8)

Detailed description: This system contains measures 136 to 138. Measure 136 begins with a (8) marking above the treble staff. The piano part continues with the same rhythmic patterns as the previous system. Measures 137 and 138 show a continuation of the piano part with a 6 marking below the bass staff. The piano part features a steady eighth-note pattern in the bass and a more active melody in the treble.

139

(8)

molto dim.

Detailed description: This system contains measures 139 to 142. Measure 139 begins with a (8) marking above the treble staff. The piano part continues with the same rhythmic patterns as the previous system. Measures 140 and 141 show a continuation of the piano part with a 6 marking below the bass staff. Measure 142 shows a continuation of the piano part with a *molto dim.* marking above the treble staff. The piano part features a steady eighth-note pattern in the bass and a more active melody in the treble.

**MALE VOICE
CHOIRS**

Vukani Madoda

Doh is C

P.J. Simelane

Tempo a la marcia

TENOR 1

TENOR 2

BASS 1

BASS 2

Vu - ka - ni ma - nje, vu-ka-ni ma - do - da, se-ku-yi - si - kha - thi som se - be -

Vu - ka - ni ma - nje, vu-ka-ni ma - do - da, se-ku-yi - si - kha - thi som se - be -

Vu - ka - ni ma - nje, vu-ka-ni ma - do - da, se-ku-yi - si - kha - thi som se - be -

Vu - ka - ni ma - nje, vu-ka-ni ma - do - da, se-ku-yi - si - kha - thi som se - be -

T.1

T.2

B.1

B.2

nzi u - su - kha - li - le, u - su - kha - li - le, ma-si-yo - pha - ka ma - nje

nzi um - shi - ni um - shi - ni, ma-si-yo - pha - ka ma - nje

nzi um - shi - ni um - shi - ni, ma-si-yo - pha - ka ma - nje

nzi um - shi - ni um - shi - ni, ma-si-yo - pha - ka ma - nje

T.1

T.2

B.1

B.2

so - nke. Vu - ka - ni bo, vu - ka - ni bo, vu - ka - ni bo, vu - ka - ni ma -

so - nke. Vu - ka - ni bo, vu - ka - ni bo, vu - ka - ni bo, vu - ka - ni ma -

so - nke. Vu - ka - ni bo, vu - ka - ni bo, vu - ka - ni bo, vu - ka - ni ma -

so - nke. Vu - ka - ni bo, vu - ka - ni bo, vu - ka - ni bo, vu - ka - ni ma -

10 | s :- | f' :- f' | m' : m' | r' : r' | d' : d' ., m' | s' : f', m', r' | r' :- , r' | d' :- ||

T.1 8 nje, vu - ka - ni si - ye pha - nsi, vu - ka-ni, vu-ka-ni ma - nje.

T.2 8 nje, vu - ka ni si - ye pha - nsi, vu - ka-ni, vu-ka-ni ma - nje.

B.1 | m :- | f :- . s | s : s | s : s | m : s ., s | s : s , s | s :- , s | m :- ||

B.2 | s₁ :- | l₁ :- . t₁ | d' : d' | s₁ : s₁ | l₁ ., d' : m ., d' | s₁ : t₁ , d' , s₁ | s₁ :- ., s₁ | d' :- ||

nje, vu - ka ni si - ye pha - nsi, vu - ka-ni, vu-ka-ni ma - nje.

G . t
legato e piano

14 | r' : s | s : s . l | s : l . t | d' : s ' | s : s | s : s . l | t :- , d' | r' ., t : t ' | s : d' | s : s . l |

T.1 8 A - ba - nye ba-sa - le le kam-na-ndi, thi-na e-si-la-ph'e - zi-ma-yi-ni si - vu - swa yi-mi

T.2 8 A - ba - nye ba-sa - le le kam-na-ndi, thi-na e-si-la-ph'e - zi-ma-yi-ni si - vu - swa yi-mi

B.1 | s' d' : d' | d' : d' . f | m : m ' | m : m | m : m . f | f :- , m | f ., r : r ' | m : m | d' : d' . f |

B.2 | s₁ d₁ : d₁ | d₁ : d₁ . f | m₁ : f₁ . r₁ | d₁ : d₁ ' | d' : d' | d' : d' . f | r :- , d | f₁ ., s₁ : s₁ | d' : d' | d' : d' . f |

A - ba - nye ba-sa - le le kam-na-ndi, thi-na e-si-la-ph'e - zi-ma-yi-ni si - vu - swa yi-mi

19 | s : f . s | m :- | r : s | s : s . l | t : t . l | s :- | s : s | s : s . l | s : l . t | d' : s |

T.1 8 shi-n'e-mkhu-lu u - ku - ze si-yo mb'ai-go-li-de. Im-bi - wa e ma -thu-nji-n'o-mhla-ba,

T.2 8 shi-n'e-mkhu-lu u - ku - ze si-yo mb'ai-go-li-de. Im-bi - wa e ma -thu-nji-n'o-mhla-ba,

B.1 | d' : t₁ . t₁ | d' :- | s₁ : s₁ | d' : d' . d' | r : r . r | t₁ :- | d' : d' | d' : d' . f | m : m |

B.2 | s₁ : s₁ . s₁ | l₁ :- | s₁ : m₁ | m₁ : m₁ . m₁ | r₁ : r₁ . r₁ | s₁ :- | d₁ : d₁ | d₁ : d₁ . d₁ | m₁ : f₁ . r₁ | d₁ : d₁ |

shi-n'e-mkhu-lu u - ku - ze si-yo mb'ai-go-li-de. Im-bi - wa e ma -thu-nji-n'o-mhla-ba,

24 *cresc.*

T.1
8 pha - nsi e - ma - thu - nji - ni om - hla - ba, im - bi - wa nga - pha - ns'e - ma - thu - nji - n'o - mhla - ba.

T.2
8 pha - nsi e - ma - thu - nji - ni om - hla - ba, im - bi - wa nga - pha - ns'e - ma - thu - nji - n'o - mhla - ba.

B.1
8 pha - nsi e - ma - thu - nji - ni om - hla - ba, im - bi - wa nga - pha - ns'e - ma - thu - nji - n'o - mhla - ba.

B.2
wa nga - pha - ns'e - ma - thu - nji - n'o - mhla - ba.

28 *f*

T.1
(Humming) Si - zo - bu - y'e - nta - mba - ma (Humming)

T.2
(Humming) Si - zo - bu - y'e - nta - mba - ma (Humming)

B.1
si - zo - bu - y'e - nta - mba - ma (Humming) Si - bu - ye si - phu - mu - le

B.2
si - zo - bu - y'e - nta - mba - ma (Humming) Si - bu - ye si - phu - mu - le

31 *ff* *f.C* *D.C. al FINE*

T.1
8 Si - bu - ye si - phu - mu - le, si - bu - ye si - phu - mu - le.

T.2
8 Si - bu - ye si - phu - mu - le, si - bu - ye si - phu - mu - le.

B.1
(Humming) bu - ye si - phu - mu - le.

B.2
(Humming) bu - ye si - phu - mu - le.

CHOIRS SATB

Placido è il mar (Idomeneo)

Doh is E

W.A. Mozart
(1756-1791)

Andantino

TUTTI

SOPRANO

ALTO

TENOR

BASS

PIANO

p *dolcemente*

Pla - ci-do è il mar, an - dia - mo, tut - to ci ras - si - cu - ra,
Pla - ci-do è il mar, an - dia - mo, tut - to ci ras - si - cu - ra,
Pla - ci-do è il mar, an - dia - mo, tut - to ci ras - si - cu - ra,
Pla - ci-do è il mar, an - dia - mo, tut - to ci ras - si - cu - ra,

5

tut - to, tut - to, tut - to ci ras - si - cu - ra, fe -
tut - to, tut - to, tut - to ci ras - si - cu - ra, fe -
tut - to, tut - to, tut - to ci ras - si - cu - ra, fe -
tut - to, tut - to, tut - to ci ras - si - cu - ra, fe -

9

li - ce av - rem ven - tu - ra, *f* sù, sù! par tia mo or' or,
 li - ce av - rem ven - tu - ra, sù, sù! par tia mo or' or, *f* fe - li
 li - ce av - rem ven - tu - ra, sù, sù! par tia mo or' or, *f* fe - li - ce a
 li - ce av - rem ven - tu - ra, sù, sù! par tia mo or' or, *f* fe - li - ce a - vrem, fe

13

li - ce av - rem ven - tu - ra, sù, sù! par - tia mo or' or, par - tia mo or' or, sù,
 ce av - rem ven - tu - ra, sù, sù! par - tia mo or' or, par - tia mo or' or, sù,
 vrem ven - tu - ra, sù, sù! par - tia mo or' or, par - tia mo or' or, sù,
 li - ce av - rem ven - tu - ra, sù, sù! par - tia mo or' or, par - tia mo or' or, sù,

18

f *m* *r* *d* *t* *l* *s* *p*

sù! par - tia mo or' or, sù, sù! par - tia mo or'

sù! par - tia mo or' or, par - tia mo or'

sù! par - tia mo or' or, sù, sù! par - tia mo or'

sù! par - tia mo or' or, par - tia mo or'

f *p*

21

f *m* *r* *d* *t* *l* *p* *s* *f* *r* *d* *s*

or, sù, sù! par - tia mo or' or. So -

or, par - tia mo or' or.

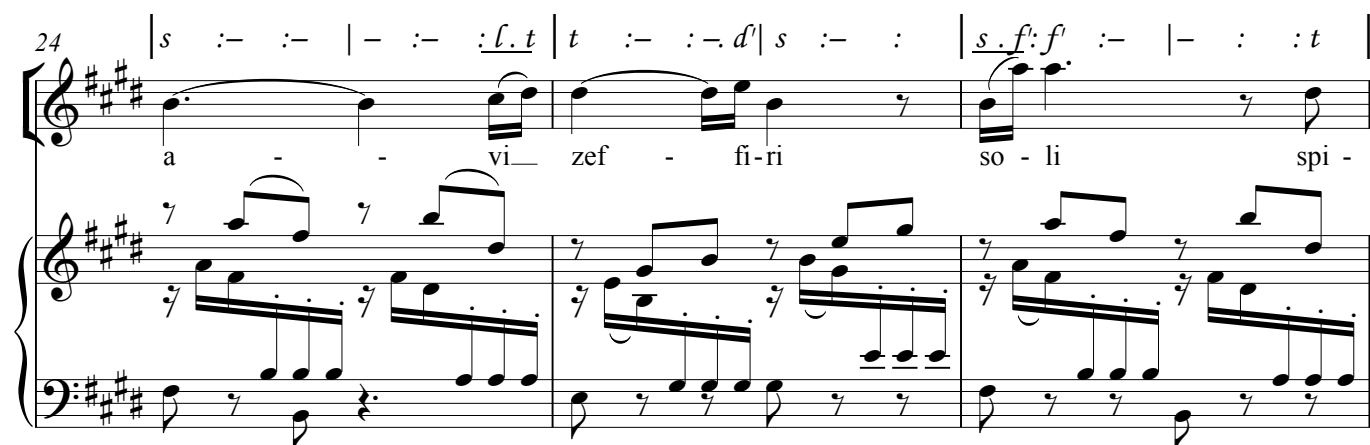
or, sù, sù! par - tia mo or' or.

or, par - tia mo or' or.

f *p*

ELEKTRA

24 | *s* :- :- | - :- : *f. t* | *t* :- :- : *d'* | *s* :- : | *s. f. f'* :- | - : : *t* |



a - vi - zef - fi - ri so - li spi -

B. t

27 | *t* :- :- : *d'* | *s* :- : | *m' f* :- :- : *f* :- : *m* | *d* :- :- : *t* | *t* :- : *d. f* |



ra - te, del fred - do bo - re - a -

30 | *s* :- :- : | *s* :- : *f* | *re* :- :- : *m* | *m* : : | *d* :- :- : *s* :- : *f. m* |



- l'i - ra cal - ma - te, d'au - ra pia -

f. E

33 | *m* :- :- : *r* | *r* :- :- : | *m' t* :- :- : *f* | *m' r'* :- : *d. t* | *r'* :- : *d'* | : : |



- ce - vo - le cor te si - sia - te,

B. t

36 $d'f$: $s: \ell$ | $s : f : m. r$ | m : $f: s$ | $f : m : r. d$ | $t_1 : \ell_1 : f. r$ | $d :- : r$ |

se da voi spar - ge-si per tut - to a -

39 $r :- : r$ | $m : :$ | f : $s: \ell$ | $s : f : m. r$ | $d :- :-$ | $- :- . r, m : f, s. \ell, t$ |

mor, se da voi spar -

42 $d'f$: ℓ : f | $r : : r$ | $m :- : s$ | $- :- . f : m. r$ |

- ge - si per tut - to a -

44 d :- : | : : | : : | : : | : : | : : |

mor.

p f. E

47 *(d)* $s : \neg f : m \mid l : \neg : t \mid t : \neg : \neg . d' \mid s : : \mid s : \neg f : m \mid r : \neg : s \mid f : \neg : \neg \mid m : : \mid$

Pla - ci-do è il mar, an - dia - mo, tut - to ci ras - si cu - ra,

p *(l)* $m : \neg r : d \mid d : \neg : f \mid f : \neg : \neg \mid m : : \mid m : \neg r : d \mid t_1 : \neg : r \mid r : \neg : \neg \mid d : : \mid$

Pla - ci-do è il mar, an - dia - mo, tut - to ci ras - si cu - ra,

p *(l)* $m : \neg f : s \mid f : \neg : r \mid r : \neg : \neg \mid d : : \mid l : \neg : l : l \mid r : \neg : r \mid s : \neg : \neg \mid s : : \mid$

Pla - ci-do è il mar, an - dia - mo, tut - to ci ras - si cu - ra,

p *(f)* $d : \neg d : d \mid f : \neg : s_1 \mid d : \neg : \neg \mid d : : \mid f : \neg f : f \mid s : \neg : t_1 \mid d : \neg : \neg \mid d : : \mid$

Pla - ci-do è il mar, an - dia - mo, tut - to ci ras - si cu - ra,

51 *cresc.* $f : \neg m : r \mid : : \mid s : \neg f : m \mid : : \mid d' : t : l \mid s : f : m \mid s : \neg : m \mid r : p : d' \mid$

tut - to, tut - to, tut - to ci ras - si - cu - ra, fe -

cresc. $r : \neg d : t_1 \mid : : \mid m : \neg r : d \mid : : \mid f : l : s : f \mid m : r : d \mid m : \neg : d \mid t_1 : p : m \mid$

tut - to, tut - to, tut - to ci ras - si - cu - ra, fe -

cresc. $s : \neg : s \mid : : \mid s : \neg : s \mid : : \mid f : l : t : d' \mid l : \neg : l \mid s : \neg : \neg \mid s : p : s \mid$

tut - to, tut - to, tut - to ci ras - si - cu - ra, fe -

cresc. $r : \neg m : f \mid : : \mid m : \neg f : s \mid : : \mid f : \neg f : f \mid f : \neg : fe \mid s : \neg : \neg \mid s_1 : p : m \mid$

tut - to, tut - to, tut - to ci ras - si - cu - ra, fe -

cresc. f p

55

li - ce a vrem ven - tu - ra, sù, sù! par - tia mo or' or. fe

li - ce a vrem ven - tu - ra, sù, sù! par - tia mo or' or. fe - li -

li - ce a vrem ven - tu - ra, fe - li - ce a

li - ce a vrem ve - ntù - ra, fe - li - ce a vrem, fe -

59

li - ce a vrem ven - tu - ra, sù, sù! par - tia mo or' or, par - tia mo or' sù,

ce a vrem ven - tu - ra, sù, sù! par - tia mo or' or, par - tia mo or' or, sù,

vrem ven - tu - ra, sù, sù! par - tia mo or' or, par - tia mo or' or, sù,

li - ce a vrem ven - tu - ra, sù, sù! par - tia mo or' or, par - tia mo or' or, sù,

64

f *m'* : *r'* : *d'* | *t* : *l* : *s* | *f* :- :- | *r* :- :- | *f* *m'* : *r'* : *d'* | *t* : *l* : *s* |

sù! par-tia mo' or, — sù, sù! par - tia mo or' or, — sù, sù! — par -

f : *m* : *r* | *r* : *d* : *t* | *f* :- :- | :- : *d* | *r* :- :- | *t* :- :- | *f* :- :- | :- : *d* |

sù! par-tia mo' or par - tia mo or' or, par -

m :- : *l* | *s* :- : *s* | *f* *d'* : *t* : *l* | *s* : *f* : *m* | *l* :- :- | *s* :- :- | *f* *d'* : *t* : *l* | *s* : *f* : *m* |

sù! par-tia mo' or, — sù, sù! — par - tia mo or' or, — sù, sù! — par -

d :- : *f* | *s* :- : *s* | *f* *d* :- :- | :- : *d* | *f* :- :- | *s* :- :- | *f* *d* :- :- | :- : *d* |

sù! par-tia mo' or, par - tia mo or' or, par -

f *p* *f*

sf *sf*

68

p *f* :- :- | *r* :- :- | *d* :- :- | :- : | :- : | :- : |

tia mo or' or.

p *r* :- :- | *t* :- :- | *d* :- :- | :- : | :- : | :- : |

tia mo or' or.

p *l* :- :- | *s* :- :- | *m* :- :- | :- : | :- : | :- : |

tia mo or' or.

p *f* :- :- | *s* :- :- | *d* :- :- | :- : | :- : | :- : |

tia mo or' or.

Allegro

f

ALLE KREATURE

Doh is G

Joe S.P. Motuba

SOPRANO

ALTO

TENOR

BASS

Prys prys laat Al-le Kre-a-tu-re die He-re loof. Hy ge-nees dié wat ge

Prys prys prys laat Al-le Kre-a-tu-re die He-re loof. Hy ge-nees dié wat ge

Prys, prys, prys, laat Al-le Kre-a-tu-re die He-re loof. Hy ge-nees dié wat ge

Prys, prys, prys, laat Al-le Kre-a-tu-re die He-re loof. Hy ge-nees dié wat ge

S.

A.

T.

B.

bro-ke is van hart. Prys, prys en be-sing Sy naam, want Hy al-leen is

bro-ke is van hart. Prys, prys, prys en be-sing Sy naam, want Hy al-leen is

bro-ke is van hart. Prys, prys, prys en be-sing Sy naam, want Hy al-leen is

bro-ke is van hart. Prys, prys, prys en be-sing Sy naam, want Hy al-leen is

10

S.

A.

T.

B.

hoog. Ja, on-se He-re is Groot en ryk aan krag. Hy be-paal die ge-tal van die

hoog. Ja, o-nse He-re is Groot en ryk aan krag. Hy be-paal die ge-tal van die

hoog. Ja, o-nse He-re is Groot en ryk aan krag. Hy be-paal die ge-tal van die

hoog. Ja, o-nse He-re is Groot en ryk aan krag. Hy be-paal die ge-tal van die

mf KWAART

DUBBEL KWART (met gevoelens)

16 *f* : *r. d* | *t*₁ : *r. m* | *f* : *fe* | *s* : *r* | *f* : *m* | *s* : *s. s* | *s* : *s* | *s* : *l. ta* | *ta* : *l* | *s* : *r. m*

S. ster - re, Sy ver - stand is on - eind - ig. Ja, Hy be - rei die reën vir die aar - de, Sy

A. *d* : *l. fe* | *s*₁ : *d. d* | *t*₁ : *r* | *t*₁ : *r* | *d* : *d* | *m* : *re. r* | *d* : *d* | *d* : *d. de* | *r* : *r* | *d*

ster - re, Sy ver - stand is on - eind - ig. Ja, Hy be - rei die reën vir die aar - de, Sy

T. *l* : *f. l* | *r* : *l. l* | *s* : *r* | *r* : *s* | *la* : *s* | *l* : *s. f* | *m* : *m* | *m* : *m. m* | *f* : *f* | *l*

ster - re, Sy ver - stand is on - eind - ig. Ja, Hy be - rei die reën vir die aar - de, Sy

B. *l*₁ : *r* | *s*₁ : *f. fe* | *s*₁ : *d* | *t*₁ : *r* | *d* : *d* | *d* : *t. t* | *d* : *ta* | *l*₁ : *m. de* | *r* : *l* | *f. fe*

ster - re, Sy ver - stand is on - eind - ig. Ja, Hy be - rei die reën vir die aar - de, Sy

21 *f* : *fe* | *s* : *r* | *f* : *m* | *s* : *s* | *d'* : *t. l* | *s* : *l. ta* | *ta* : *l* | *f* : *r* | *s* : *r* | *s* : *r*

S. woord os ba - ie vin - nig. Hy be - paal die ge - tal van die ster - re, Sy ver stand is on -

A. *t*₁ : *r* | *t*₁ : *r* | *d* : *d* | *r* : *f* | *m* : *r. r* | *d* : *d. m* | *d* : *r* | *t*₁ : *d* | *t*₁ : *d* | *t*₁ : *r*

woord os ba - ie vin - nig. Hy be - paal die ge - tal van die ster - re, Sy ver stand is on -

T. *s* : *r* | *r* : *s* | *la* : *s* | *t* : *t* | *s* : *s. f* | *m* : *m. s* | *m* : *f* | *s* : *l* | *r* : *r* | *f* : *s*

woord os ba - ie vin - nig. Hy be - paal die ge - tal van die ster - re, Sy ver stand is on -

B. *s*₁ : *fe* | *s*₁ : *r* | *d* : *d* | *f* : *r* | *d* : *f. r* | *d* : *m. d* | *s*₁ : *l* | *s* : *fe* | *s* : *f* | *r* : *f*

woord os ba - ie vin - nig. Hy be - paal die ge - tal van die ster - re, Sy ver stand is on -

26 *f* : *m* | *m* : *s* | *d'* : *t. l* | *l* : *s. ta. s* | *s* : *m. d. ta* | *l* : *d* | *f* : *r* | *d* : *t. d* | *m* : *d*

S. sin - dig. Ja, Hy be - rei die reën vir die aar - de, Sy woord is ba - ie

A. *d* : *d* | *r* : *f* | *m* : *f* | *d* : *d* | *d* : *s*₁ | *f*₁ : *l*₁ | *d* : *d* | *l*₁ : *s*₁ | *d* : *d* | *l*₁ : *s*₁

sin - dig. Ja, Hy be - rei die reën vir die aar - de, sy woord is ba - ie

T. *l* : *s* | *s* : *s. r* | *f. m* : *s. m* | *m. s* : *s. m* | *d* : *m* | *l* : *r* | *f* : *f* | *m* : *r. m* | *s* : *m*

sin - dig. Ja, Hy be - rei die reën vir die aar - de, Sy woord is ba - ie

B. *d* : *d* | *t*₁ : *d* : *s* | *d* : *m. d* | *d* : *m* | *d* : *l*₁ | *r* : *r* | *l*₁ : *s*₁ | *l*₁ : *s*₁ | *l*₁ : *r*₁

sin - dig. Ja, Hy be - rei die reën vir die aar - de, sy woord is ba - ie

31

S. *vin - nig. Prys, prys, laat Al-le Kre-a-tu-re die He-re loof.*

A. *vin - nig, Prys, prys, prys, laat Al-le Kre-a-tu-re die He-re loof.*

T. *vin - nig. Al-le Kre-a-tu-re die He-re loof.*

B. *vin - nig, Prys, prys, prys, laat Al-le Kre-a-tu-re die He-re loof.*

36

S. *Hy ge-nees dié wat ge-bro-ke is van hart. Prys, prys en be-sing Sy naam, want*

A. *Hy ge-nees dié wat ge-bro-ke is van hart. Prys, prys en be-sing Sy naam, want*

T. *Hy ge-nees dié wat ge-bro-ke is van hart. Prys, prys en be-sing Sy naam, want*

B. *Hy ge-nees dié wat ge-bro-ke is van hart. Prys, prys en be-sing Sy naam, want*

41

S. *Hy al-leen is hoog. Ja, o-nse He-re is Groot en ryk aan krag.*

A. *Hy al-leen is hoog. Ja, o-nse He-re is Groot en ryk aan krag.*

T. *Hy al-leen is hoog. Ja, o-nse He-re is Groot en ryk aan krag.*

B. *Hy al-leen is hoog. Ja, o-nse He-re is Groot en ryk aan krag.*

DUBBEL KWART.

mf *stadig* *cres.* **f.C** **G.t**

47

S. *Loof Hom al Sy Eng - e - le. Son en maan loof Hom. Loof Hom al - le leër ska - re, Sing en prys Sy*

A. *Loof Hom al Sy Eng - e - le. Son en maan loof Hom. Loof Hom al - le leër ska - re, Sing en prys Sy*

T. *Loof Hom al Sy Eng - e - le. Son en maan loof Hom. Loof Hom al - le leër ska - re, Sing en prys Sy*

B. *Loof Hom al Sy Eng - e - le. Son en maan loof Hom. Loof Hom al - le leër ska - re, Sing en prys Sy*

54

S. *naam. Want Hy het be - vel ge - gee, en hul - le is ge - ska - pe*

A. *naam. Want Hy het be - vel ge - gee, en hul - le is ge - ska - pe*

T. *naam. Want Hy het be - vel ge - gee, en hul - le is ge - ska - pe*

B. *naam. Want Hy het be - vel ge - gee, en hul - le is ge - ska - pe*

TUTTI

ff *Dolce**rallentando assai*

59

S. *want Hy het be - vel ge - gee, en hul - le is ge - ska - pe.*

A. *Want Hy het be - vel ge - gee, en hul - le is ge - ska - pe.*

T. *Want Hy het be - vel ge - gee, en hul - le is ge - ska - pe.*

B. *Want Hy het be - vel ge - gee, en hul - le is ge - ska - pe.*

Sopraan solo
Baaie stadig

63

Loof die He-re van die aar-de af.

(KOOR)

Groot see - die-re en al - le diep - tes.

(KOOR)

Groot see - die-re en al - le diep - tes.

(KOOR)

Groot see - die-re en al - le diep - tes.

(KOOR)

Groot see - die-re en al - le diep - tes.

A.

67

Loof die He-re van die aar-de af. Laat

(s) f f m m m f m

Groot see - die-re en al - le diep - tes.

(de) t r t d r r t r d

Groot see - die-re en al - le diep - tes.

(l) s s s s t s s s

Groot see - die-re en al - le diep - tes.

(l) s s m d s s t d

Groot see - die-re en al - le diep - tes.

71 | ℓ . f : s , f . m , r | f . m , r , d : m , r , d , t_1 | r , d , t_1 , ℓ_1 : s_1 | - . $f\ell_1$: s_1 | : | : | : | : |

Al-le Kre - a - tu - re_ loof_

S. | : | : | : | : | : f | - : r | . d : r | - re : m |

Buig, loof; Kom buig en loof;

A. | : | : | : | : | : t_1 | d : t_1 | . s_1 : d | - d : d |

Buig, loof; Kom buig en loof;

T. | : | : | : | : | : s | ℓa : s | . m : f | - ℓa : s |

Buig, loof; Kom buig en loof;

B. | : | : | : | : | : r | ℓa_1 : s_1 | . d : ℓ_1 | - f_1 : d |

Buig, loof; Kom buig en loof;

B $\flat$

75 | : | : | ta . ℓ_1 : ℓ . f | s , f . m , r : f . m , r , d | m , r , d , t_1 : r , d , t_1 , ℓ_1 | s_1 : - $f\ell_1$ | s_1 : | : | : |

Laat Al-le Kre - a - tu - re_ loof_

S. | - . s : s | - s : m | : | : | : | : | : f : - |

Kom buig en loof

A. | - . t_1 : r | - r : d | : | : | : | : | : (d) t_1 : d |

Kom buig en loof

T. | - . r : f | - t_1 : s | : | : | : | : | : (la) s : ℓa |

Kom buig en loof

B. | - . s_1 : s_1 | - s_1 : d_1 | : | : | : | : | : (ma) r : ℓa_1 |

Kom buig en loof

Buig,

79

C.

Kom loof; Kom loof;

S. loof; Kom buig en loof; Kom buig en loof, — kom loof. Vuur en hael,

A. loof; Kom buig en loof; Kom buig en loof, — kom loof. Vuur en hael,

T. loof; Kom buig en loof; Kom buig en loof, — kom loof. Vuur en hael,

B. loof; Kom buig en loof; Kom buig en loof, — kom loof. Vuur en hael,

83

F **G**

Kom loof; Kom loof; kom loof

S. Seeu en damp. ber - ge, al - le heu-wels,

A. Seeu en damp. ber - ge, al - le heu-wels,

T. Seeu en damp. ber - ge, al - le heu-wels,

B. Seeu en damp. ber - ge, al - le heu-wels,

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f . *r* : *m* | *f* . *m* : *r* | *s* . *f* : *m* | . *d'* : *s*

Storm wind wat Sy woord vol bring. Kom loof,

f . *r* : *m* | *f* . *m* : *r* | *s* . *f* : *m* | . *d'* : *s*

Storm wind wat Sy woord vol bring. Kom loof,

l . *l* : *d* | *l* . *r* : *d* | *t* . *r* : *d* | :

Storm wind wat Sy woord vol bring.

d' . *f* : *s* | *d'* . *s* : *l* | *s* : *s* | :

Storm wind wat Sy woord vol bring.

f . *r* : *d* | *r* . *t* : *f* | *s* : *d* | :

Storm wind wat sy woord vol bring.

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d' . *d'* : *d'* | *l* . *f* : *m* | *r* : *m* | - : | *d'* . *d'* : *d'* | *l* . *f* : *m* | *r* : *d* | : *d'* . *s*

Storm wind wat Sy woord vol bring. Storm wind wat Sy woord vol bring; Ko-nings,

m . *r* : *f* | *d* . *r* : *r* | *r* : *d* | - : | *m* . *r* : *f* | *d* . *r* : *d* | *t* : *d* | *s* . *m* . *r* : *r* . *m*

Storm wind wat Sy woord vol bring. Storm wind wat Sy woord vol bring; kom Ko-nings,

s . *fe* : *l* | *f* . *l* : *s* | *la* : *s* | - : | *s* . *fe* : *l* | *f* . *l* : *s* | *s* . *f* : *m* | *d'* . *l* . *s* : *l* . *d'*

Storm wind wat Sy woord vol bring. Storm wind wat Sy woord vol bring; kom Ko-nings,

d . *l* : *r* | *f* . *r* : *t* | *se* : *l* | *d* . *m* : *l* | *d* . *l* : *r* | *f* . *r* : *s* | *s* : *d* | : *f* . *d*

Storm wind wat Sy woord vol bring, storm wind storm wind wat Sy woord vol bring; Ko-nings,

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: *d'* . *s* | : *d'* . *s* | - . *t* : *d'* . *s* : *t* . *t* , *t* | *d'* . *d'* : *t* . *t* | *d'* . *d'* : . *d'* | *d'* . *l* : *s* . *f* | *m* . *d* : - . *r*

vol-ke, vor-ste en veg-ters kruip-e-nde die-re, wil-de die-re kom buig kom buig en

: *f* . *m* | : *r* . *m* | - . *f* : *r* . *m* : *f* . *r* , *m* | *f* . *m* : *r* . *f* | *r* . *m* : . *r* | *m* . *r* : *d* . *l* | *s* : *s* : - . *d*

vol-ke, vor-ste en veg-ters kruip-e-nde die-re, wil-de die-re kom buig kom buig en

: *l* . *d'* | : *l* . *d'* | - . *s* : *l* . *d'* : *s* . *s* , *s* | *l* . *d'* : *s* . *s* | *l* . *d'* : . *l* | *l* . *f* : *m* . *r* | *d* . *m* : - . *l*

vol-ke, vor-ste en veg-ters kruip-e-nde die-re, wil-de die-re kom buig kom buig en

: *f* . *d* | : *f* . *d* | - . *r* : *f* . *d* : *r* . *s* , *m* | *f* . *s* : *s* . *r* | *f* . *s* : . *f* | *m* . *l* : *d* . *l* | *s* : *l* : - . *fe*

vol-ke, vor-ste en veg-ters kruip-e-nde die-re, wil-de die-re kom buig kom buig en

96

S. *loof Vrug-te bo-me, se-der-bo-me kom buig, kom buig, kom loof. Laat*

A. *loof Vrug-te bo-me, se-der-bo-me kom buig, kom buig, kom loof. Laat*

T. *loof Vrug-te bo-me, se-der-bo-me kom buig, kom buig, kom loof. Laat*

B. *loof Vrug-te bo-me, se-der-bo-me kom buig, kom buig, kom loof. Laat*

poco rallentando *rallentando assai* ***ff***

100

S. *Al - le Kre - a - tu - re die He - - - re loof.*

A. *Al - le Kre - a - tu - re die He - - - re loof.*

T. *Al - le Kre - a - tu - re die He - - - re loof.*

B. *Al - le Kre - a - tu - re die He - - - re loof.*

MATIMBA YA VUYIMBELERI

Doh is G

S.J. Khosa

Andante ♩=76

SOPRANO
mf | ḍ . ḍ , ḍ : ṃ . ṃ | ḍ , ḍ . ḍ , ḍ : ṃ . ṃ | ṃ :- | ṛ :- , ḷ₁ |
 Nhla-nga-no wa mi mpfu-ma wu lo ya mi - lo - - mo, Mi -

ALTO
mf | ṣ₁ . ṣ₁ , ṣ₁ : ḍ . ḍ | ṣ₁ , ṣ₁ . ṣ₁ , ṣ₁ : ta₁ . ta₁ | ḷ₁ :- | ḷ₁ :- , f̣₁ |
 Nhla-nga-no wa mi mpfu-ma wu lo ya mi - lo - - mo, Mi

TENOR
mf | ṃ . ṃ , ṃ : ṣ . ṣ | ṃ , ṃ . ṃ , ṃ : ṣ . ṣ | ṣ :- | fe :- , ṛ |
 Nhla-nga-no wa mi mpfu-ma wu lo ya mi - lo - - mo, Mi

BASS
mf | ḍ . ḍ , ḍ : ṣ₁ . ṣ₁ | ṃ₁ , ṃ₁ . ṃ₁ , ṃ₁ : ḍ₁ . ḍ₁ | ḷ₁ . ṣ₁ : f̣₁ . ṃ₁ | ṛ₁ :- , ḷ₁ |
 Nhla-nga-no wa mi mpfu-ma wu lo ya mi - lo - - mo, Mi

S.
 3 | ḷ₁ , ḷ₁ . ḷ₁ , ḷ₁ : ṛ . ṛ | ḷ₁ . ḷ₁ : ṛ , ḷ₁ . ṛ , ṛ | ṛ :- | ḍ :- , ṣ₁ |
 mpfu-ma wu lo ya mi - lo - mo ya vu-yi-mbe - le - - ri, Mi

A.
 | f̣₁ , f̣₁ . f̣₁ , f̣₁ : ḷ₁ . ḷ₁ | f̣₁ . f̣₁ : ḷ₁ , f̣₁ . ḷ₁ , ḷ₁ | ḷ₁ :- | ṣ₁ . ṃ₁ :- , ṃ₁ |
 mpfu-ma wu lo ya mi - lo - mo ya vu-yi-mbe - le - - ri, Mi

T.
 | ṛ , ṛ . ṛ , ṛ : f̣ . f̣ | ṛ . ṛ : f̣ , ḍ . f̣ , f̣ | f̣ :- | ṃ . ḍ :- , ḍ |
 mpfu-ma wu lo ya mi - lo - mo ya vu-yi-mbe - le - - ri, Mi

B.
 | ḷ₁ , ḷ₁ . ḷ₁ , ḷ₁ : ṛ . ṛ | f̣₁ . f̣₁ : ḷ₁ , f̣₁ . ḷ₁ , ḷ₁ | ḷ₁ , ḷ₁ . ḷ₁ : f̣₁ | ḍ . ṣ₁ , ṣ₁ : ṣ₁ , ṣ₁ . ḷ₁ , ṣ₁ |
 mpfu-ma wu lo ya mi - lo - mo ya vu-yi-mbe - le - ri ya ku na ve la ka ti

S.
 5 | *dim.* ṣ₁ , ṣ₁ . ṣ₁ , ṣ₁ : ḍ . ḍ | ṣ₁ . ṣ₁ , ṣ₁ : ḍ . ḍ | ṣ₁ : ḍ | *cresc.* ṣ₁ . ṣ₁ , ḍ : ḍ . ḷ₁ | *mf* ṭ₁ . ṭ₁ : | : ṣ[^] |
 mpfu ma wu lo ya ku na-ve-la ka tim - bi - lu, Tim-bi-lu ta vu nyi-ngi Ee!

A.
 | ṃ₁ , ṃ₁ . ṃ₁ , ṃ₁ : ṣ₁ . ṣ₁ | ṃ₁ . ṃ₁ , ṃ₁ : ṣ₁ . ṣ₁ | ṃ₁ : ṣ₁ | ṃ₁ . ṃ₁ , ṣ₁ : ṣ₁ . fe₁ | ṣ₁ . ṣ₁ : ṃ , ṃ . ṛ , ṛ | ṛ . ṣ₁ : |
 mpfu ma wu lo ya ku na-ve-la ka tim - bi - lu, Tim-bi-lu ta vu nyi-ngi bya va-yi-mbe-le - ri,

T.
 | ḍ , ḍ . ḍ , ḍ : ṃ . ṃ | ḍ . ḍ , ḍ : ṃ . ṃ | ḍ : ṃ | ḍ . ḍ , ḍ : ṃ . ḍ | ṛ . ṛ : ṣ , ṣ . f̣ , f̣ | f̣ . ṣ : |
 mpfu ma wu lo ya ku na-ve-la ka tim - bi - lu, Tim-bi-lu ta vu nyi-ngi bya va-yi-mbe-le - ri,

B.
 | ḍ₁ . ṣ₁ : . ḍ₁ | ḍ₁ . ḍ₁ , ḍ₁ : ṣ₁ . ṣ₁ | ḍ₁ : ṣ₁ | ḍ . ḍ , ṣ₁ : ṃ₁ , ḍ₁ | ṣ₁ . ṣ₁ : | : ṣ₁[^] |
 mbi - lu, ku na-ve-la ka tim - bi - lu, Tim-bi-lu ta vu nyi-ngi Ee!

8 *f*

S. Ee! Nhla-nga-nowa mi-mpfu-ma wu lo ya mi - lo - mo, Mi

A. bya va yi-mbe-le - ri, Nhla-nga-nowa mi-mpfu-ma wu lo ya mi - lo - mo, Mi

T. bya va yi-mbe-le - ri, Nhla-nga-nowa mi-mpfu-ma wu lo ya mi - lo - mo, Mi

B. Ee! Nhla-nga-nowa mi-mpfu-ma wu lo ya mi - lo-mo, wu te - le ma-ti -

11 *mf* *molto cresc.*

S. mpfu ma wu lo wa mi-lo-mo ya va - yi-mbe-le - ri, Wu te-le ma-ti - mba, wu te-le ma

A. mpfu ma wu lo wa mi-lo-mo ya va - yi-mbe-le - ri, Wu te-le ma-ti - mba, wu te-le ma

T. mpfu ma wu lo wa mi-lo-mo ya va - yi-mbe-le - ri, Wu te-le ma-ti - mba, wu te-le ma

B. mba. Wu te - le ma-ti - mba, wu te-le ma-ti - mba, wu te-le ma-ti - mba, wu

14 *ff* *f*

S. ti-mba, wu te - le ma-ti - mba. La va hle nge le ta-na-ka, va yi mbe-le-la swi n'we,

A. ti-mba, wu te - le ma-ti - mba. Hi-nkwa-vo la va hle nge le ta-na-ka, va yi mbe-le-la swi n'we,

T. ti-mba, wu te - le ma-ti mba. La va hle nge le ta-na-ka, va yi mbe-le-la swi n'we,

B. te - le, wu te - le ma-ti mba. La va hle nge le ta-na-ka, va yi mbe-le-la swi n'we,

mp *f*

18 | $d', d', d', d' : r . m$ | $m . r : - . d$ | $d' . t_1 : - . d$ | : | $d', d', d', d' : r . m$ | $m . r : -$ |

S. va ka o ka wo na ndzi lo wa ma - ti - mba; la va hle nge le ta na ka

A. | $s_1, s_1, s_1, d' : s_1 . s_1$ | $l_1 . l_1 : - . s_1$ | $s_1 . s_1 : - . s_1$ | $. m : d' . s_1$ | $s_1, s_1, s_1, d' : s_1 . s_1$ | $l_1 . l_1 : -$ |

va ka o ka wo na ndzi lo wa ma - ti - mba; Hin-kwa-vo la va hle nge le ta na ka

T. | $m, m, m, m : f . s$ | $s . f : - . m$ | $m . r : - . m$ | $. s : m . d$ | $m, m, m, d : f . s$ | $s . f : -$ |

va ka o ka wo na ndzi lo wa ma - ti - mba; Hin-kwa-vo la va hle nge le ta na ka

B. | $d', d', d', d' : r . m$ | $m . f : - . s_1$ | $s_1 . s_1 : - . d$ | : | $d_1, d_1, d_1, d_1 : r_1 . m_1$ | $f_1 . f_1 : l_1$ |

va ka o ka wo na ndzi lo wa ma - ti - mba; la va hle nge le ta na - ka Hi

21 | $r . f : m . r$ | $r . d : -$ | *mf* | $m . m, d : s_1 . d$ | $\hat{d} . t_1 : - . r$ | *f rit.* | $s ., f : s_1 . t_1$ | $\hat{d} : -$ ||

S. Hi vu - yi - mbe - le - ri va ti - bo - ha hi vam - ba, va - mba - ra ma - ti - mba.

A. | $l_1 . d : t_1 . l_1$ | $s_1 . s_1 : -$ | $d' . d, s_1 : m_1 . s_1$ | $\hat{s}_1 . s_1 : - . d$ | $t_1 ., s_1 : s_1 . s_1$ | $\hat{s}_1 : -$ ||

Hi vu - yi - mbe - le - ri va ti - bo - ha hi vam - ba, va - mba - ra ma - ti - mba.

T. | $f . l : s . f$ | $f . m : -$ | $s . s, m : d . m$ | $\hat{m} . r : - . s$ | $r ., r : r . r$ | $\hat{m} : -$ ||

Hi vu - yi - mbe - le - ri va ti - bo - ha hi vam - ba, va - mba - ra ma - ti - mba.

B. | $r_1 : m_1 . f$ | $s_1 . s_1 : -$ | $s_1 . s_1, s_1 : m_1 . d_1$ | $\hat{s}_1 . s_1 : - . s_1$ | $s_1 ., s_1 : s_1 . s_1$ | $\hat{d} : -$ ||

vu - yi - mbe - le - ri va ti - bo - ha hi vam - ba, va - mba - ra ma - ti - mba.

Adagio mp *mf* *dim.* *p*

24 | : | $. m : m$ | $r : -$ | $- . d, d : d$ | $t_1 : -$ | $- . de, de : de$ | $de : -$ | $- . de : r$ | $r : -$ | $- . l_1 : t_1$ |

S. Ntwa - na - no, ntwi - si - sa - no. Ku ti rhe - la, ku rhu - la ku - rhu -

A. | : | $. d : d$ | $l_1 : -$ | $- . s_1, s_1 : s_1$ | $s_1 : -$ | $- . l_1, l_1 : l_1$ | $l_1 : -$ | $- . l_1 : t_1$ | $t_1 : -$ | $- . fe_1 : s_1$ |

Ntwa - na - no, ntwi - si - sa - no. Ku ti rhe - la, ku rhu - la ku - rhu -

T. | : | $. s : s$ | $fe : -$ | $- . m, m : m$ | $r : -$ | $- . m, m : m$ | $m : -$ | $- . m : f$ | $f : -$ | $- . d : r$ |

Ntwa - na - no, ntwi - si - sa - no. Ku ti rhe - la, ku rhu - la ku - rhu -

B. | : | $. d : d$ | $l_1 : -$ | $- . m_1, m_1 : m_1$ | $s_1 : -$ | $- . l_1, l_1 : l_1$ | $l_1 : -$ | $- . l_1 : r$ | $r : -$ | $- . l_1 : s_1$ |

Ntwa - na - no, ntwi - si - sa - no. Ku ti rhe - la, ku rhu - la ku - rhu -

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Soprano solo

mf

29

A hi hla - nga - ni - se - ni ma - ri - to, Hi hla - nga - ni - sa ni ti - mbi

la! (Humming) (Humming)

la! (Humming) (Humming)

la! (Humming) (Humming)

la! (Humming) (Humming)

33

lu *mp* TUTTI

Hi mi - lo - mo ni ti - mbi - lu, Hi yi - mbe - le - la wo - na, wo - na ntwa - na -

Hi mi - lo - mo ni ti - mbi - lu, Hi yi - mbe - le - la wo - na ntwa - na -

Hi mi - lo - mo ni ti - mbi - lu, Hi yi mbe - le - la wo - na, wo - na ntwa - na -

Hi mi - lo - mo ni ti - mbi - lu, Hi yi - mbe - le - la wo - na ntwa - na -

37 *f* *p*

Hi yi - mbe - le - la wo ntwi - si - sa - no ni ku ti - rhe - la. Hi ri - si - mu, hi - ri

S. no, (Humming)

A. no, (Humming)

T. no, (Humming)

B. no, (Humming)

f poco rit. *a tempo*

41 si - mi, ri - si - mi ri ri - nwe: Vu -

S. Hi ti - twi - sa

A. Hi ti - twi - sa

T. Hi ti - twi - sa

B. Hi ti - twi - sa

mp **f poco rit.**

45 *[Musical notation with lyrics and vocal parts]*

na - ndzi vu - na - ndzi bya ri - su - na ri - su - na ra ntwa - na - no.

S. vu - na - ndzi bya ri - su - na ra ntwa - na - no.

A. vu - na - ndzi bya ri - su - na ra ntwa - na - no.

T. vu - na - ndzi bya ri - su - na ra ntwa - na - no.

B. vu - na - ndzi bya ri - su - na ra ntwa - na - no.

mf Moderato (♩=80)

49 *[Musical notation with lyrics and vocal parts]*

La - ha ku nga ri - ki na mpfu - ma - wu - lo,

S. La - ha ku nga ri - ki na mpfu - ma - wu - lo,

A. La - ha ku nga ri - ki na mpfu - ma - wu - lo,

T. La - ha ku nga ri - ki na mpfu - ma - wu - lo,

B. La - ha ku nga ri - ki na mpfu - ma - wu - lo, wo mpfu - ma - wu - lo wa wo

51 *[Musical notation with lyrics and vocal parts]*

mpfu - ma - wu - lo wa ntwa - na - no wa vu - yi - mbe - le - ri,

S. mpfu - ma - wu - lo wa ntwa - na - no wa vu - yi - mbe - le - ri,

A. mpfu - ma - wu - lo wa ntwa - na - no wa vu - yi - mbe - le - ri,

T. mpfu - ma - wu - lo wa ntwa - na - no wa vu - yi - mbe - le - ri,

B. ntwa - na - no wa vu - yi - mbe - le - ri, ku twa - ka - la ma - ri -

poco piu mosso*agitato*

53

S. *m, m, m, r: s₁. d* | *: m, m, m, m* | *s₁. d : . s₁* | *s₁, s₁. s₁, s₁: d. l₁* | *t₁ : r, r. r* | *s : :*

A. *d, d. d, d m₁. s₁* | *: d, d. d, d* | *m₁. s₁ : . m₁* | *m₁, m₁. m₁, m₁: s₁. f_{e1}* | *s₁ : d, d. d* | *t₁ : :*

T. *s, s. s, s: d. m* | *: s, s. s, s* | *d. m : . d* | *d, d. d, d m. d* | *r : l, l. l* | *r : :*

B. *s₁ : . d* | *d. m : . d* | *m₁. s₁ : . d₁* | *d₁, d₁. d₁, d₁ m₁. d₁* | *s₁ : r, r. r* | *s₁ : :*

ku twa-ka-kako-na ku twa-ka-la ko-na mi-mpfu-ma-wu-lo ya wo - na ma-dzo-lo-nga;

ku twa-ka-kako-na ku twa-ka-la ko-na mi-mpfu-ma-wu-lo ya wo - na ma-dzo-lo-nga;

ku twa-ka-kako-na ku twa-ka-la ko-na mi-mpfu-ma-wu-lo ya wo - na ma-dzo-lo-nga;

to ma-ri-to ya ko-na mi-mpfu-ma-wu-lo ya wo - na ma-dzo-lo-nga;

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S. *f, f. r, r : f. r* | *f. r : f. f* | *f :-* | *m :-*

A. *r, r. l₁, l₁ : r. l₁* | *r. l₁ : r. r* | *r :-* | *d :-*

T. *l, l. f, f : l. f* | *l. l : l. l* | *l :-* | *s :-*

B. *r, r. l₁, l₁ : r. l₁* | *. r : r. r* | *r : l₁* | *m, m. l₁ : d. s₁*

la ha ku nga ri - ki na wo mpfu - ma

la ha ku nga ri - ki na wo mpfu - ma - wu - lo

la ha ku nga ri - ki na wo mpfu - ma - wu - lo

la ha ku nga ri - ki na mpfu - ma - wu - lo wa ma ri - to

58

S. *d, d. d, d : m. m* | *d. m: m, m. m, m* | *m :-* | *r :-* | *mp* *m, m. d, d: s₁. d* | *- : m, m. d, d* | *cresc.*

A. *s₁, s₁. s₁, s₁ : d. d* | *s₁. d: d, d. l₁, l₁* | *l₁ :-* | *l₁ :-* | *d, d. s₁, s₁: m₁. s₁* | *- : d, d. s₁, s₁*

T. *m, m. m, m : s. s* | *m. s: s, s. s, s* | *s :-* | *f :-* | *s, s. m, m: d. m* | *- : s, s. m, m*

B. *s₁. d, d : s. s* | *s₁. s₁: m. m: s₁. s₁* | *l₁ :-* | *l₁ :-* | *d, d. s₁, s₁: m₁. s₁* | *- : d, d. s₁, s₁*

Mpfu-ma-wu-lo wa ma - ri-to ya vu-yi-mbe - le - ri le xi twa-ka-la-ka, le xi twa-ka

Mpfu-ma-wu-lo wa ma - ri-to ya vu-yi-mbe le - ri le xi twa-ka-la-ka, le xi twa-ka

Mpfu-ma-wu-lo wa ma - ri-to ya vu-yi-mbe le - ri le xi twa-ka-la-ka, le xi twa-ka

Hi vu-la mpfu-ma-wu-lo wa vu-yi - mbe - le - ri le xi twa-ka-la-ka, le xi twa-ka

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S. $s_1 . t_1 : - . r \mid s . , f : s_1 . t_1 \mid \dot{d} : . r \mid m . m : - . m \mid fe . fe : - . fe \mid s , s . - : s . \mid : \mid : s_1 . , d \mid$
 la ka hi wo ma-dzo-lo - nga: Ri-ve-ngo, Vu bi - hi ku dla-ya - na! Ma - ti-

A. $r_1 . s_1 : - . d \mid t_1 . , s_1 : s_1 . s_1 \mid \dot{s}_1 : . t_1 \mid d . d : - . d \mid r . r : - . l_1 \mid t_1 . t_1 : - : t_1 . \mid : \mid : m_1 . , s_1 \mid$
 la ka hi wo ma-dzo-lo - nga: Ri-ve-ngo, Vu bi - hi ku dla-ya - na! Ma - ti-

T. $t_1 . r : - . s \mid r . , r : r . r \mid \dot{m} : . s \mid s . s : - . s \mid l . l : - . d \mid r , r . - : r . \mid : \mid : d . , m \mid$
 la ka hi wo ma-dzo-lo - nga: Ri-ve-ngo, Vu bi - hi ku dla-ya - na! Ma - ti-

B. $r_1 . s_1 : - . s_1 \mid s_1 . , s_1 : s_1 . s_1 \mid \dot{d} : . s_1 \mid d . d : - . m \mid l_1 . l_1 : - . l_1 \mid s_1 , s_1 : - : s_1 . \mid : \mid : \mid$
 la ka hi wo ma-dzo-lo - nga: Ri-ve-ngo, Vu bi - hi ku dla-ya - na!

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S. $m : - . d , m \mid s : - . d , d \mid l . , s : f . m \mid r . d : - . t_1 , l_1 \mid d . d : - . m , d \mid r . r : - . f , r \mid m . m : - . m , f \mid s : s_1 . , d \mid$
 mba, ma-ti-mba ya vu - yi - mbe-le-ri, — ya swi hlu-la, ya swi hlu-la ya swi hlu-la, ma-ti-mba, ma-ti

A. $d : - . s_1 , d \mid m : - . d , d \mid f . , m : r . d \mid l_1 . d : - . t_1 , l_1 \mid s_1 . s_1 : - . s_1 , d \mid t_1 . t_1 : - . r , t_1 \mid d . d : - . m , f_1 \mid s_1 : m_1 , s_1 \mid$
 mba, ma-ti-mba ya vu - yi - mbe-le-ri, — ya swi hlu-la, ya swi hlu-la ya swi hlu-la, ma-ti-mba, ma-ti

T. $s : - . m , s \mid d : - . m , m \mid f . , s : l . s \mid f . f : - . r , d \mid m . m : - . d , m \mid s . s : - . s , s \mid s . s : - . m , f \mid s : d . , m \mid$
 mba, ma-ti-mba ya vu - yi - mbe-le-ri, — ya swi hlu-la, ya swi hlu-la ya swi hlu-la, ma-ti-mba, ma-ti

B. $: \mid : \mid : \mid : \mid : \mid : \mid : s_1 . , s_1 \mid$
 ma-ti

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S. $m : - . d , m \mid s : - . d , d \mid l . , s : f . m \mid l_1 : - . l , l \mid s . m : - . d , d \mid d . d : t_1 . t_1 \mid d : - \mid - : - \parallel$
 mba, ma-ti-mba ya vu - yi - mbe-le-ri, ya swi hlu-la ya swi hlu-la hin-kwa-swo.

A. $d : - . s_1 , d \mid m : - . d , d \mid d : r . d \mid l_1 : - . d , d \mid d . d : - . s_1 , s_1 \mid l_1 . l_1 : s_1 . s_1 \mid s_1 : - \mid - : - \parallel$
 mba, ma-ti-mba ya vu - yi - mbe-le-ri, ya swi hlu-la ya swi hlu-la hin-kwa-swo.

T. $s : - . m , s \mid d : - . m , m \mid f . , s : l . s \mid f : - . f , f \mid m . s : - . d , d \mid r . r : r . r \mid m : - \mid - : - \parallel$
 mba, ma-ti-mba ya vu - yi - mbe-le-ri, ya swi hlu-la ya swi hlu-la hin-kwa-swo.

B. $d_1 : - . m_1 , s_1 \mid d : - . d , d \mid f . , m : r . d \mid l_1 : - . r_1 , r_1 \parallel s_1 . s_1 : - . m , m \mid r . r : s_1 . s_1 \parallel d : - \mid - : - \parallel$
 mba, ma-ti-mba ya vu - yi - mbe-le-ri, ya swi hlu-la ya swi hlu-la hin-kwa-swo.