



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

SENIOR PHASE

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

CONCERT VOCAL SOLI

Soprano – Alma del core (*Antonio Caldara*) 19

Mezzo Soprano – Lasciatemi morire (*Claudio Monteverdi*) 23

Tenor – Ombra mai fu (*G.F. Handel*) 24

Baritone/Bass – Come raggio di sol (*Antonio Caldara*) 26

CHOIRS

SSA/T Sextet – Early one morning (*Trad. Arr. Cyril S Christopher*) . . . 29

SATB Mixed Double Quartet (*Farm schools only*) – Silusapo/iLand act
(*R.T. Caluza*) 31

SATB Western – Oh dear, what can the matter be (*Old English song*) . . 33

SATB Afrikans – My hartjie, my liefie (*Trad. Arr. Temmingh*) 42

SATB African – Umshado/Kuhle Kwethu (*R.T. Caluza*) 47

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

A. *l*₁ :- | *s*₁ :- | *s*₁ . *s*₁ : *s*₁ | *s*₁ : *t*₁ . *d* | *l*₁ :- | *s*₁ : . *s*₁ | *s*₁ . *s*₁ : *s*₁ | *s*₁ :-

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

B. *f*₁ :- | *s*₁ :- | *s*₁ . *s*₁ : *s*₁ | *d*₁ : *r*₁ . *m*₁ | *f*₁ :- | *s*₁ : . *s*₁ | *s*₁ . *s*₁ : *s*₁ | *d*₁ :-

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

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

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* : *t*₁ |

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

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. *l*₁ . *l*₁ : *l*₁ . *s*₁ | *d* : *d* . *d* | *d* . *d* : *t*₁ . *d* | *s*₁ :- | *l*₁ . *l*₁ : *l*₁ . *s*₁ | *d* . *d* : *f*₁ . *f*₁ | *s*₁ : *s*₁ |

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

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

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. *uit die blou van on - se he - mel, uit die diep - te van ons see; Oor on*

A. *uit die blou van on - se he - mel, uit die diep - te van ons see; Oor on*

T. *uit die blou van on - se he - mel, uit die diep - te van ons see; Oor on*

B. *uit die blou van on - se he - mel, uit die diep - te van ons see; Oor on*

Pno.

27

S. *e - wi - ge ge - berg - tes waar die kran - se ant - woord gee, Sounds the*

A. *e - wi - ge ge - berg - tes waar die kran - se ant - woord gee, Sounds the*

T. *e - wi - ge ge - berg - tes waar die kran - se ant - woord gee, Sounds the*

B. *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.

Alma del core

Antonio Caldara
(1670 - 1736)

Doh is A

PIANO

First system of piano introduction. Treble and bass staves in 3/4 time, key of A major. Treble staff features a melody of eighth notes with slurs. Bass staff features a harmonic accompaniment of chords and single notes. Dynamics include *f* (forte).

8

Second system of piano introduction, measures 8-11. Treble staff continues the melodic line. Bass staff features a more active accompaniment with sixteenth notes. Dynamics include *ff* (fortissimo) and *p* (piano).

12

Third system of piano introduction, measures 12-16. Treble staff features a more complex melodic line with slurs and a trill. Bass staff continues the harmonic accompaniment. Dynamics include *f* (forte).

17

Fourth system, starting with the vocal entry at measure 17. The vocal line is in soprano clef. The piano accompaniment continues. Dynamics include *mf* (mezzo-forte) and *p* (piano). The lyrics are: Al-ma del co - re, spir-to dell' al - ma! Al-ma del

24 *s . f: m: r: d* | *l : f: s: m: f* | *r . d: r :-* | *mf r : m : f* | *s :- f: m: r* | *m . f: m : r: d* | *f d :- :-* |

co - re, spir-to dell' al - ma, sem-pre co - stan - te t'a - do - re rò,

mf *f*

31 *mp m : f: m: r: d* | *r : m: fe: s: m* | *fe . s: fe :- s* | *s :- :* | *pp m : f: m: r: d* | *r : m: fe: s: m* | *fe . s: fe :- s* | *tr* |

t'a - do - re - rò, t'a - do - re - rò, t'a - do - re - rò, t'a - do - re

mp *pp*

38 *s :- :-* | : : | : : | *mf s : m : f* | *s . f: m: r: d* | *l : f: s: m: f* |

rò! Al - ma del co - re, spir - to dell'

mf

44 *r . d: r :-* | *r : m : f* | *s :- f: m: r* | *m . f: m : r: d* | *f d :- :-* | *p r : m : f* | *s :- f: m: r* |

al - ma, sem-pre co - stan - te t'a - do - re - rò, sem-pre co - stan - te

f *p*

51 *rit.*

m. f : m : r̃ . d | *d̃ :- :-* | : : | : : | *rit.* : : | : : ||

t'a - do - re - rò!

f *ff*

E . t
(Lah is C#)

a tempo

57 *p* *mf*

m *l̃ : d' : t* | *l̃ . se : l̃ :-* | *t : r' : d'* | *t . l̃ : t :-* | *t : d' : r'* | *m' :- . r' : d' . t* | *l̃ . t : l̃ : se . l̃* |

Sa - rò con - ten - to nel mio tor - men - to, se quel bel lab - bro — ba - ciar — po

a tempo

p *mf*

64 *pp* *p*

l̃ :- :- | *ta : ta : ta* | *ta :- : l̃* | *r' : r' : r'* | *m' :- . r' : d' . t* | *l̃ . t : l̃ : se . l̃* | *l̃ :- :-* ||

trò, se quel bel lab - bro, se quel bel lab - bro — ba - ciar — po - trò.

pp

f . A

71 *mf*

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

Al - ma del co - re, spi - to — dell' al - ma, sem - pre co - stan - te —

mf

79 *m.f.* *tr* *f* *mp* *pp*
m : f. m : r. d | *d :- :-* | *m : f. m : r. d* | *r : m. fe. s. m* | *fe. s. fe :- s* | *s :- :* | *m : f. m : r. d*
 t'a - do - re - rò, t'a - do - re - rò, t'a - do - re - rò, t'a - do - re -

86 *mf*
r : m. fe. s. m | *fe. s. fe :- s* | *s :- :-* | *s : m : f* | *s. f. m. r. d* | *l : f. s. m. f* | *r. d : r :-*
 -rò, t'a - do - re - rò! Al-ma del co - re, spi-to dell' al - ma,

93 *f* *p*
r : m : f | *s :- f. m. r* | *m. f. m : r. d* | *d :- :-* | *r : m : f* | *s :- f. m. r* | *m. f. tr m : r. d* | *d :- :-*
 sem-pre con-stan - te t'a - do - re - rò, sem-pre co - stan - te t'a - do - re - rò.

101 *f* *ff* *poco rit.*
f *ff*
 The piano accompaniment concludes with a series of chords and a final cadence. The tempo is marked 'poco rit.' (ritardando) and the dynamics increase to fortissimo (ff). The key signature remains three sharps (F#, C#, G#).

Lasciatemi Morire!

Claudio Monteverdi
(1567-1643)

Lah is D

Lento ♩ = 58

Voice

p *m* | *f* :- | - : *d* | *d* :- *t*₁ | *t*₁ :- | *t*₁ :- | : *fe* | *s* : *se*

La - scia - te - mi mo - ri - re! La - scia - te -

PIANO

p

5 | *f* :- | *p* : *d* | *t*₁ :- | *f* : *t*₁ | - : *m* . *d* | *d* : *t*₁ . *t*₁ | *t*₁ :- | - : *t*₁ | *t*₁ : *d*

mi mo - ri - re! E che vo - le - te che mi con -

C . t (Lah is A) *più cresc.* **f . F (Lah is D)**

10 | *r* :- | *r* :- | *t*₁ *m* . *m* | *f* : *t*₁ . , *se* | *t* : *f* | . *m* : *m* . *m* | *t* :- | - : *t*₁ . , *f* | *d* : *t* | : *m*

for - te in co-sì du-ra sor - te, in co-sì gran mar - ti - re? La -

15 | *f* :- | - : *d* | *d* :- *t*₁ | *t*₁ : *t*₁ | : *fe* | *s* : *se* | *f* :- | - : . *d* | *t*₁ :- | *t*₁ :-

scia - te - mi mo - ri - re, la - scia - te - mi mo - ri - re!

cresc. assai *pp rit.*

TENOR**Ombra mai fu**
(Serse)G.F. Handel
(1685 - 1759)**Doh is F****Larghetto**

PIANO

The piano introduction is in 3/4 time, starting with a treble clef and a key signature of one flat (B-flat). It begins with a piano (*p*) dynamic, featuring a melody in the right hand and a bass line in the left hand. The melody includes a trill on the first measure. The introduction concludes with a forte (*f*) dynamic.

Piano accompaniment for measures 8 through 14. The right hand features a trill on measure 8 and a series of chords and eighth notes. The left hand provides a steady bass line. Dynamics range from piano (*p*) to forte (*f*).

15

Vocal and piano accompaniment for measures 15 through 21. The vocal line includes the lyrics "Om - bra mai fu di ve - ge -". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and forte (*f*).

22

Vocal and piano accompaniment for measures 22 through 28. The vocal line includes the lyrics "-ta - bi-le ca-ra ed a - ma - bi-le so-a - ve più, om - bra mai fu". The piano accompaniment features a melody in the right hand and a bass line in the left hand. Dynamics include piano (*p*) and forte (*f*).

29 *f : f : m* | *r : - . d : d* | *t : t : l* | *se : - . l, se : l* | *. r : t₁ : - . l₁* | *l₁ : f : -* |

di ve - ge - ta - bi - le ca - ra ed a - ma - bi - le so - a - ve più, ca -

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

- ra ed a - ma - bi - le, om - bra mai fu di ve - ge - ta - bi - le ca - ra ed a -

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

ma - bi - le so - a - ve più, so - a - ve più.

47

BASS

Come raggio di sol

Lah is DAntonio Caldara
(1670 - 1736)

PIANO

Sostenuto
legato

ppp

4 *pp* *pp*

B. *f*

Co - me rag-gio di sol mi - te e se - re - no

8 *p* *p*

B. *s*

Co - me rag-gio di sol mi - te e se - re - no

12 *d*

B. *d*

so - vra pla - ci - di flu - ti si ri - po - sa

16 | : $\hat{s}$: ta_1 , ta_1 | ta_1 : $\hat{l}_1$: $\hat{l}$ | - : d :- . d | d : t_1 *pp* : t_1 . t_1 |

B. Men - tre del ma - re, men - tre del ma - re nel pro-

20 | de :- : de | r :- : r | : . re : re . re | m :- :- |

B. fon - do se - no sta la tem - pe - -

24 | - :- :- | m :- : m | m . de : re :- . m | m :- : |

B. - - - sta a - sco - - sa:

f *rall.* **Tempo I.**

f . B $\flat$
(Lah is G)

28 | : : t_1 ., t_1 | d :- : d . d | s r . :- . t_1 : s_1 . f_1 | f_1 : m_1 : $\hat{l}_1$., $\hat{l}_1$ |

B. co - si ri - so ta - lor ga - io e pa - ca - to di con

32 f_1 : se_1 : - . se_1 | f_1 . f_1 : f_1 : f_1 | f_1 f_1 : f_1 : | f_1 : f_1 . f_1 : m_1 . m_1 |

B. ten - to, di gio-ia un lab - bro in - fio - ra, Men - tre nel suo se -

36 re_1 : re_1 . re_1 : re_1 . re_1 | m_1 : - : - | m_1 : - : - | - : - . m_1 : m_1 . m_1 |

B. gre - to il cor pia - ga - - to s'an-go-scia,

ten.
dim.

a tempo
f dim.

D . t
(Lah is D)

Tempo I.

40 m_1 f_1 : se_1 : - . f_1 | f_1 : - : - | - : - : | : : | : : |

B. si mar-to - ra.

rall.
dim.
pp

SEXTET

Early one morning

Doh is E

Andante con moto
Semplice

Traditional tune
arr. Cyril S. Christopher

SOPRANO 1

SOPRANO 2

ALTO/
TENOR

Ear-ly one morn-ing just as the sun was ri - sing I heard a mai-den sing in the val-ley be

S.1

S.2

A./T.

p espress. *mp* *mf*

"O, don't de- ceive me O, ne-ver leave me, How could you use a

low: "O, don't de- ceive me. How could you use a

"O, don't de- ceive me O, How could you use a

15

dim. pochiss. rall. *A tempo*

S.1

S.2

A./T.

poor mai-den so?" Mm Mm

poor mai-den so?" Mm Mm

poor mai-den so?" *mf* Mm Mm

O, gay is the gar - land, and fresh are the ro - ses I've

22

S.1 *m . s : l . f | m . d : m . s | f . l : - . r' | r' : d' . t | t . l : | . d : m . s | t . l : s . f |*

S.2 *d :- . l₁ | s₁ : d . m | f :- | f . f : m | m . f : s . l | t . d' : s . m | f . f₁ : s₁ . l₁ |*

A./T. *d : d . d | d . m : s . s | l . f : r . t₁ | d :- | r : m . f | s . m : d | r : m . f |*

culled from the gar - den to bind on thy brow. "O don't de- ceive me, O, ne-ver

29

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

S.2 *t₁ . d : m . s | m . s : f . m | r . d : t₁ . d | s . f : m . r | m : l₁ . t₁ |*

A./T. *s . m : d | d . m : s . d' | t . l : s . f | m . r : d . t₁ | d . de : r . se₁ |*

leave_ me, How_ could you use_ a poor_ mai-den so?_ How

34 *meno mosso* *dim. rall.*

S.1 *d . m : s . d' | t . l : s . f | m . r : d . t₁ | d :- | - . : ||*

S.2 *d . t₁ : r . s | fe . t₁ :- . l₁ | l₁ : s₁ . f₁ | m₁ :- | - . : ||*

A./T. *l₁ . s : f . m | r : m . f | fe : s . s₁ | d :- | - . : ||*

How_ could you use_ a poor_ mai-den so?"

could_ you_ use_ a poor mai-den so?"

could_ you_ use_ a poor mai-den so?"

**MIXED
DOUBLE
QUARTET**

Si lu Sapo or i Land Act

Doh is Bb

R.T. CALUZA

D.C.

SOPRANO

ALTO

TENOR

BASS

Si lu sa po lwa se A - fri - ka si ka le la i - zwe la ki ti

Si lu sa po lwa se A - fri - ka si ka le la i - zwe la ki ti

Si lu sa po lwa se A - fri - ka si ka le la i - zwe la ki ti

Si lu sa po lwa se A - fri - ka si ka le la i - zwe la ki ti

S.

A.

T.

B.

Mzu - lu nomXo sa no Msu-tu hla-nga-na - ni Mzu - lu nomXo - sa no Msu-tu hla-nga-na - ni.

Mzu - lu nomXo sa no Msu-tu hla-nga-na - ni Mzu - lu nomXo - sa no Msu-tu hla-nga-na - ni.

Mzu - lu nomXo sa no Msu-tu hla-nga-na - ni Mzu - lu nomXo - sa no Msu-tu hla-nga-na - ni.

Mzu - lu nomXo sa no Msu-tu hla-nga-na - ni Mzu - lu nomXo - sa no Msu-tu hla-nga-na - ni. Si -

S.

A.

T.

B.

S'ka-la nge Land Act Um-te-t'o-mu-bi o-wa-we-le-lwa a - ma-nxu-sa, u-ku-ka-le - la

S'ka-la nge Land Act Um-te-t'o-mu-bi o-wa-we-le-lwa a - ma-nxu-sa, u-ku-ka-le - la

S'ka-la nge Land Act Um-te-t'o-mu-bi o-wa-we-le-lwa a - ma-nxu-sa, u-ku-ka-le - la

ya ka - la nga lo mte-to o - wa - we-le - lw'a-ma-nxu-sa e-yo ka-le-la

14

S. *. r : r . m | r : d | . d : d . r | d : t₁ | l₁ : t₁ | r : d | . m : m . f | m : r | . r : m | r : d |*
 ti - na lu - hla - nga u - ku - ba si - li - te - ng'i - li - zwe S'ka - le - l'i - nga - ne za o ba - ba

A. *. l₁ : l₁ . l₁ | l₁ : s₁ | . s₁ : s₁ . s₁ | s₁ : s₁ | s₁ : s₁ | s₁ : s₁ | . d : d . d | d ta₁ : l₁ | . l₁ : l₁ | l₁ : s₁ |*
 ti - na lu - hla - nga u - ku - ba si - li - te - ng'i - li - zwe S'ka - le - l'i - nga - ne za o ba - ba

T. *. f : f . f | f : m | . m : m . f | m : r | f : f | f : m | . s : s . l | s : f | . f : f | f : m |*
 ti - na lu - hla - nga u - ku - ba si - li - te - ng'i - li - zwe S'ka - le - l'i - nga - ne za o ba - ba

B. *r₁ : - | s₁ : - | s₁ : s₁ | s₁ : s₁ | s₁ : s₁ | s₁ : d₁ | d . t₁ : l₁ . s₁ | f₁ : - | r₁ : - | s₁ : - |*
 ti - na u - ku - ba si - te - ng'i - li - zwe Si - la - le - l'i - nga - ne e -

19

S. *. d : - . r | d : t₁ | f : l₁ | s₁ : m | . m : m . f | m : r |*
 e - zi - mi ha - mb'i - m'e - zwe - ni zi - nge - na - nda - wo

A. *. s₁ : - . s₁ | s₁ : s₁ | d : l₁ | s₁ : d | . d : d . d | d ta₁ : l₁ |*
 e - zi - mi ha - mb'i - m'e - zwe - ni zi - nge - na - nda - wo

T. *. m : - . f | m : r | l : f | m : s | . s : s . l | s : f |*
 e - zi - mi ha - mb'i - m'e - zwe - ni zi - nge - na - nda - wo

B. *m₁ : - | s₁ : s₁ | s₁ : s₁ | d₁ : d₁ | d . t₁ : l₁ . s₁ | f₁ : - |*
 zi mi - ha - mb'i - m'e - zwe - ni zi - nge - na nda - wo

22

S. *. r : - . m | r : d | . d : - . r | d : t₁ . t₁ | l₁ : t₁ | r : - | d : - | - : - ||*
 yo - ku - hla - la e - li - zwe - ni lo ko - ko be - tu.

A. *. l₁ : - . l₁ | l₁ : s₁ | . s₁ : - . s₁ | s₁ : s₁ . s₁ | s₁ : s₁ | s₁ : - | s₁ : - | - : - ||*
 yo - ku - hla - la e - li - zwe - ni lo ko - ko be - tu.

T. *. f : - . f | f : m | . m : - . f | m : r . r | f : f | f : - | m : - | - : - ||*
 yo - ku - hla - la e - li - zwe - ni lo ko - ko be - tu.

B. *r₁ : - | s₁ : - | s₁ : - | s₁ : s₁ | s₁ : s₁ | s₁ : - | d₁ : - | - : - ||*
 e - zwe - ni la o - ko - ko be - tu.

CHOIRS SATB

Oh, dear! what can the matter be?

(Old English (18th Century) song)

Doh is Eb

Arranged by
GRANVILLE BANTOCK

Allegretto giocoso, tempo rubato

SOPRANO

ALTO

TENOR

BASS

PIANO
(Rehearsal only)

mf

mf

mf

mf

mf

dim.

Oh, dear! what can the mat-ter be?

Oh, dear! me! Oh, dear!

oh, dear! what can the mat-ter be?

mp espress.

S.

A.

T.

B.

p

p

p

p

Oh, dear! what can the mat-ter be? Dear, dear! what can the mat-ter be?

Oh, dear! Oh, dear!

what can the mat-ter be? Dear, dear, what can the mat-ter be? Oh, dear!

Oh, dear! Oh, dear! Oh, dear!

mp espress.

10

S. Oh, dear! what can the mat-ter be? John-ny's so long at the fair. He

A. John - ny's so long at the fair.

T. what can the mat-ter be? Oh, dear, oh, dear! what can the mat-ter be?

B. dear! Oh, dear, oh, dear!

mp

14

S. pro-mised he'd buy me a fair-ing should please me, He

A. *mp espress.* And then for a kiss, oh! he vow'd he would tease me,

T. *p* what can the mat-ter be? Oh, dear! what can the mat-ter be? Oh, dear!

B. Oh, dear! what can the mat-ter be? Oh, dear! what can the mat-ter be?

p *espress.*

S.

cresc. *s* : *m* : *f* | *s* : *m* : *f* | *s* : *m* : *d'* | *s* : *m* : | : : | : : | : : *mf* : *m* : *f* |

pro-mised he'd bring me a bunch of blue rib- bons, And it's

A.

cresc. *m̄* :- :- | *m̄* :- :- | *m̄* :- :- | - : : *d* | *l*₁ : *d* : *f* | *m* : *f* : *r* | *d* :- :- | - : : |

oh. dear me! To tie up my bon-ny brown hair.

T.

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

Oh, dear me! To tie up my bon-ny brown hair.

B.

cresc. *d̄* :- :- | *t*₁ :- :- | *l*₁ :- :- | *m*₁ :- :- | *f*₁ :- :- | *s*₁ :- :- | *d* :- :- | - : : |

Oh, dear! Oh, dear! Oh, dear me!

Piano Accompaniment:

cresc. *mf*

22 *mf*

S. *mf* oh, dear! what can the mat-ter be? Dear, dear! what can the mat-ter be?

A. *mf* Oh, dear, me! Dear, dear, me!

T. *mf* Oh, dear, me! Dear, dear, me!

B. *mf* Oh, dear, me! Dear, dear, me!

mf

26

S. *Oh, dear! what can the mat-ter be? John-ny's so long at the fair.*

A. *Oh, dear me! John-ny's at the fair. Oh, dear,*

T. *Oh, dear me! John-ny's at the fair. John-ny's so long at the*

B. *Oh, dear me! John-ny's at the fair. Oh, dear!*

cresc.

cresc.

cresc.

31

S. *John - ny's so long at the fair,*

A. *me! John - ny's so long at the fair.*

T. *fair, long at the fair,*

B. *long at the fair, John - ny's so long at the*

cresc.

poco a poco rall.

34

S. *f* *t* *l* *s* *f* *m* *f* *t* *sost.*
What can the mat - ter be? Oh, dear me!

A. *f* *m* *f* *s* *sost.*
Oh, dear me!

T. *f* *d'* *r'* *m'* *sost.*
Oh, dear me!

B. *s* *f* *s* *d'* *sost.*
fair, dear me!

poco a poco rall. *f* *sost.*

a tempo, allegretto

37

S. *p* *m* *r* *d* *m* *d* *r* *d* *l*
Oh, dear! what can the mat-ter be?

A. *p* *d'* *s* *l* *dim.* *s* *s*
Oh, dear! me! Oh, dear!

T. *p* *d* *s* *l* *r* *d* *l* *s*
Oh, dear! what can the mat-ter be?

B. *p* *p* *dim.*

a tempo, allegretto

mp espress.

42

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

A. *p* Oh, dear! what can the mat-ter be? Dear, dear! what can the mat-ter be?

T. *p* Oh, dear! Oh, dear!

B. *p* what can the mat-ter be? Dear, dear! what can the mat-ter be? Oh! dear!

Oh, dear! Oh, dear! Oh, dear!

pp espress.

46

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

A. Oh, dear! what can the mat-ter be? John - ny's so long at the fair. He

T. *s : m : d' | s : m : d | m :- :- | s :- :- | l :- :- | s :- :- | s : m : l | s : m : d |*

B. what can the mat-ter be? Oh, dear! Oh, dear! what can the mat-ter be?

John - ny's so long at the fair.

dear, Oh, dear, Oh dear.

pp

50

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

pro-mised he'd bring me a bas-ket of po - sies, *pp espress.* A

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

pp A gar-land of li - lies, a gar-land of ro - ses,

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

pp what can the mat-ter be? Oh, dear! what can the mat-ter be? Oh, dear!

B. *d :- :-* | *d :- :-* | *d : s : m* | *l : s : m* | *d :- :-* | *d :- :-* | *d : f : s* | *l : s : f*

Oh, dear! what can the mat-ter be? Oh, dear! what can the mat-ter be?

pp espress. *espress.*

54

S. *cresc.* *s : m : f* | *s : m : f* | *s : m : d'* | *s : m :* | : : | : : | : : | *mf* *m : f*

lit - tle straw hat to set off the blue rib - bons, And it's

A. *cresc.* *m :- :-* | *m :- :-* | *m :- :-* | - : : d' | *l : d : f* | *m : f : r* | *d :- :-* | - : : |

Oh, dear me! that tie up my bon-ny brown hair.

T. *cresc.* *d' :- :-* | *d' :- :-* | *d' :- :-* | - : : l' | *f : l : d'* | *s : l : t* | *m :- :-* | - : : |

oh, dear me! that tie up my bon-ny brown hair.

B. *cresc.* *d' :- :-* | *t : :- :-* | *l : :- :-* | *m : :- :-* | *f : :- :-* | *s : :- :-* | *d :- :-* | - : : |

Oh, dear! oh, dear! Oh, dear me!

cresc. *mf*

58

S. *mf* Oh, dear! what can the mat-ter be? Dear, dear! what can the mat-ter be?

A. *mf* Oh, dear me! Dear, dear me!

T. *mf* Oh, dear me! Dear, dear me!

B. *mf* Oh, dear me! Dear, dear me!

62

S. Oh, dear! what can the mat-ter be? John-ny's so long at the fair.

A. Oh, dear me! John-ny's at the fair.

T. Oh, dear me! John-ny's long at the fair.

B. Oh, dear me! John-ny's at the fair.

66 *cresc.*

S. *r : f : l | s : l : t | d' :- :- | :- :- |*

A. *cresc.* John - ny's so long at the fair, *s₁ :- :- | r :- :- | - : : | s : m : l | s : m : d |*

T. *cresc.* Oh, dear me! John - ny's so long at the *r : f : l | s : t : d' | l :- :- | t : d' : r' | m' :- :- | - :- :- |*

B. *cresc.* John - ny's so long at the fair, long at the fair, *f₁ :- :- | m₁ :- :- | f :- :- | - : m : r | s :- :- | - : : |*

Oh, dear! long at the fair,

cresc.

69 *f allargando ff sost.*

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

A. *f* what can the mat-ter be? Oh, dear! Oh, dear me! *ff sost.* *m :- :- | - :- :- | - : : | : : | d' :- :- | r :- :- | m :- :- | f :- :- | s :- :- |*

T. *f* fair. Oh, dear! Oh, dear me! *ff sost.* *l :- :- | t :- :- | d' :- :- | r :- :- | m :- :- |*

B. *f* Oh, dear! Oh, dear me! *ff sost.* *s : m : l | s : m : d | s₁ :- :- | - :- :- | - : : | s :- :- | s :- :- | s₁ :- :- | d :- :- |*

John-ny's so long at the fair. allargando Oh, dear me!

f ff sost.

CHOIRS SATB

MY HARTJIE, MY LIEFIE

Doh is D

$\text{♩} = +/\text{- } 60$ (gentile)



SOPRAAN
My hart - jie, my lief - ie die son sak weg, die son sak weg, die
maan kom op, die maan kom op, die

ALT
My hart - jie, my lief - ie die son sak weg, die son sak weg, die
maan kom op, die maan kom op, die

TENOOR
Hart - jie - lief die son sag weg, die son sak weg, die
maan kom op, die maan kom op, die

BAS
Hart - jie - lief die son sag weg, die son sak weg, die
maan kom op, die maan kom op, die

KLAVIER
(Net vir oefening)

S.
son sak weg, My hart - jie, my lief - ie die son sak weg,
maan kom op, My hart - jie, my lief - ie die maan kom op,

A.
son sak weg, Hart - jie - lief die son maan sak weg,
maan kom op, Hart - jie - lief die maan kom op,

T.
son sak weg, Hart - jie - lief die son maan sak weg,
maan kom op, Hart - jie - lief die maan kom op,

B.
son sak weg, Hart - jie - lief die son maan sak weg,
maan kom op, Hart - jie - lief die maan kom op,

KLAVIER
poco rit. - - - a tempo

poco rit. **a tempo accelerando.**

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

Daar on - der by die blou ber - ge.
Daar on - der by die blou ber - ge.

A. *d* :- | *t*₁ :- . *t*₁ | *ta*₁ : *ta*₁ | *ta*₁ : *l*₁ | : | : |

Daar on - der die blou ber - ge.
Daar on - der die blou ber - ge.

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

Daar by die blou ber - ge.
Daar by die blou ber - ge.

B. *r* :- | *s*₁ :- . *s*₁ | *d* : *d* | : *r* . *m* | *f* . *f* : *f* . *f* | *f* . *f* { : *f* : *s* : *f* |

Daar by die blou ber - ge. En ek wil ek wil ek wil ek wil ek
Daar by die blou ber - ge.

poco rit. **a tempo accel. sempre**

p poco cresc.

[illegible]

[illegible]

15 *molto rit.*

S. *m . s :- . s | s : r . m | f . f : f . f | f : m . r | m . s :- . s | s :- ,*
lief-ies vir my, En ek wil ek wil ek wil na die nooit-jie gaan vry,

A. *d' . d' : t₁ . t₁ | d' . d' : d' . d' | d' . d' : d' . d' | t₁ . t₁ : t₁ . t₁ | d' . d' : r . r | r : de ,*
wil ek wil ek wil ek wil ek wil ek wil ek wil graag na die nooi - en - tjie gaan vry,

T. *s . s : s . s | s . s : s . s | l' . l' : l' . l' | s . s : s . s | s . s : m . m | m :- ,*
8 wil ek wil ek wil ek wil ek wil ek wil ek wil graag na die nooi - en - tjie gaan vry,

B. *d' : r | m : | r . r : r . r | s₁ . s₁ : s₁ . s₁ | d' . d' : ta₁ . ta₁ | l₁ :- ,*
wil ek wil, wil ek wil ek wil graag na die nooi - en - tjie gaan vry,

molto rit.

$\text{♩} = +/ - 66$ **poco rit.** $\text{♩} = +/ - 60$ (gentile) (D.S.)

mp 18 *s . d' : l . s | l . d' : l . s* 1. *s : d' . d' | t : l . l :*

S. Ah My hart - jie, my lief - ie die

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

A. Ah hart - jie, my lief - ie die

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

T. Daar on - der by die blou ber - ge. Die

mp *r :- | s₁ :-* **mf** *d : m | f :- . f :*

B. Ah hart - jie - lief die

$\text{♩} = +/ - 66$ **poco rit.** $\text{♩} = +/ - 60$ (gentile)

mp **mf**

$\text{♩} = 70$ **poco rit.**

20 2. *s : m | m : . s | s : r | r : . s | s : m | m :*

S. maan sak weg, die maan sak weg, die maan sak weg,

r : d' | m : . s | d' : r | r : . s | d' : ta₁ | l₁ :

A. maan sak weg, die maan sak weg, die maan sak weg,

t : l | t : l | s : l | t : l | s : s | s : mf . s

T. maan sak weg, die maan sak weg, die maan sak weg, My

s : l | s : f | m : f | s : f | m : r | d_e :

B. maan sak weg, die maan sak weg, die maan sak weg,

poco rit.

2.

23 *p* a tempo *molto* *f* *rit.* *decresc.*

S. *f* : *r'* | *s* : *d'* | *f* : *s* | *l* : - | *f'* : - | *f'* . *f'* : *m'* . *m'* |
Ah Daar on - der by die

A. *p* : *f* | *m* : *ma* | *r* : - | - : *de* | *l* : *se* . *l* | *ta* . *ta* : *l* . *se* |
Ah Daar on - der by die

T. *s* : *d'* . *d'* | *t* : *l* . *l* | *s* : *m* | *m* : - | *f* : *t* . *d'* | *r'* . *r'* : *d'* . *ta* |
8 hart - jie, my lief - ie die maan saak weg, Daar on - der by die

B. *p* : *s* | *d* : *f* | *ta* : *ta* | *l* : - | *r* : - | *s* . *s* : *f* . *ma* |
hart - jie - lie die maan sak weg, Daar on der by die

a tempo *rit.*

26 *rit.* *decresc.* *pp*

S. *d'* : - | *d'* : - | *d'* : - | : |
blou ber - - ge.

A. *f* : *d* . *r* | *m* : *f* | *m* : - | : |
blou ber - - ge.

T. *l* : - | *la* : - | *s* : - | : |
8 blou ber - - ge.

B. *r* : - | *f* : - | *d* : - | : |
blou ber - - ge.

rit. *decresc.* *pp*

CHOIRS
SATB

UMSHADO
(or KUHLE KWETHU)

Doh is Ab

R.T. CALUZA

SOPRANO

m . m :- m | - . r : d . r | m . m :- m | - : m | r . r :- r | - : d | t₁ . t₁ :- t₁ | - : l₁ |

Yi-nt'e-nhl'u - ku-bo-n'u - mu-sha- do; u - mu-sha- do we nto-mbi ne - nsi -

ALTO

d . d :- d | - . s₁ : s₁ . s₁ | d . d :- d | - : ta₁ | l₁ . l₁ :- l₁ | - : s₁ | s₁ . s₁ :- s₁ | - : r₁ |

Yi-nt'e-nhl'u - ku-bo-n'u - mu-sha- do; u - mu-sha- do we nto-mbi ne - nsi -

TENOR

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

Yi-nt'e-nhl'u - ku-bo-n'u - mu-sha- do; u - mu-sha- do we nto-mbi ne - nsi -

BASS

d₁ . m₁ :- s₁ | - . s₁ : s₁ . s₁ | d₁ . m₁ :- s₁ | - : s₁ | f₁ . l₁ :- r₁ | - : s₁ | s₂ . t₂ :- r₁ | - : s₁ |

Yi-nt'e-nhl'u - ku-bo-n'u - mu-sha- do; u - mu-sha- do we nto-mbi ka - nye

S.

5 s₁ :- | - : | m . m :- m | - . r : d . r | m . m :- m | - : m | r . r :- r | - : t₁ | d :- m | - : m |

zwa; Bo-nk'a- ba - ntu ba-ya -tho-ko - za nga -pha-ndhle kwe - mba -ngi. Ku - ya -

A.

r₁ :- | - : | d . d :- d | - s₁ : s₁ . s₁ | d . d :- d | - : ta₁ | l₁ . l₁ :- s₁ | - : s₁ | s₁ :- d | - : d |

zwa; Bo-nk'a- ba - ntu ba-ya -tho-ko - za nga -pha-ndhle kwe - mba -ngi. Ku - ya -

T.

8 t₁ :- | - : | s . s :- s | - . f : m . f | s . s :- s | - : s | f . f :- r | - : f | m :- s | - : s |

zwa; Bo-nk'a- ba - ntu ba-ya -tho-ko - za nga -pha-ndhle kwe - mba -ngi. Ku - ya -

B.

s₂ . t₂ :- r₁ | - : s₁ | d₁ . m₁ :- s₁ | - s₁ : s₁ . s₁ | d₁ . m₁ :- s₁ | - : s₁ | f₁ . l₁ :- r₁ | - : s₁ | d :- | : |

be-ne- nsi - zwa; Bo-nk'a- ba - ntu bu-ya -tho-ko - za nga -pha-ndhle kwe - mba -ngi.

10

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

qha-mu- k'a - ba-ntu zo - nk'i-zi-ndle - la ba-li - ba - ngi-se

A. *t₁ . t₁ :- t₁* | - . *t₁ : t₁ . t₁* | *t₁ . t₁ :- t₁* | - : | *d . d :- d* | - . *d : d . d* | *d . d :- d* | - . *t₁ : ta₁* |

qha-mu- ka, ku ya ku-qha-mu- k'a - ba-ntu zo - nk'i-zi-ndhle ba - li - ba -

T. *s . r :- s* | - . *fe : s . l* | *s . r :- s* | - : | *s . fe :- s* | - . *fe : s . l* | *s . fe :- s* | - . *fe : s* |

qha-mu- ka, ku-ya ku-qha-mu- k'a - ba-ntu zo - nk'i-zi-ndhle ba - li - ba -

B. : | : | : | : | : | : | : | :

14

S. *m . r :- l* | - :- | *s . s₁ :- m* | - . *m : r* | *d* :- *m* | - : *m* | *f . r :- f* | - :- |

ku-wo - n'u - mu-sha - do, mu-khu - lu ku - ye ku-su - ke

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

ngi-se ku - wo - n'u-msha do, mu-khu - lu ku - ye ku-su - ke - si-phe-thw'a

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

ngi-se ku - wo - n'u-msha do, mu-khu - lu ku - ye ku-su - ke - si-phe-thw'a

B. : | : | *s₁ . s₁ :- s₁* | - . *s₁ : s₁* | *d₁ :* | : | : | :

mu-sha - do mu-khu - lu.

18

S. *f . r :- f* | - . *r : m . f* | *m* :- | - :- | *m . re :- m* | - . *re : m* | *m . r :- l* | - :- |

ne-si - phe-thw'a-ma-do - lo si-qa - l'u - ku me-me - za

A. *t₁ . t₁ :- t₁* | - :- | *d . d :- d* | - . *d : d . d* | *d . d :- d* | - . *d : ta₁* | *l₁ . l₁ :- l₁* | - :- |

ma-do - lo, ne-si - phe-thw'a-ma-do - lo si - qa - l'u-ku me-me - za

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

ma-do - lo, ne-si - phe-thw'a-ma-do - lo si - qa - l'u-ku me-me - za ku -

B. : | : | : | : | : | : | : | :

22

S. $| s . s_1 : - m | - m : r | d' : - s | - : s | s : - | - : - | - : - s | - : f | m . r : - d' | - : t_1 |$
 la-si - ki - ki-ze - la si - sho sith' ku - hle kwe-thu na - mhla

A. $| t_1 . s_1 : - t_1 | - t_1 : t_1 | s_1 : - | : | t_1 . t_1 : - t_1 | - : t_1 | t_1 . t_1 : - t_1 | - : t_1 | d' . t_1 : - t_1 | - : s_1 |$
 la-si - ki - ki-ze - la ku-hle kwe - thu ku-hle kwe - thu, ku - hle na - mhla

T. $| r . r : - s | - s : f | m : - | : | r . r : - r | - : r | r . r : - r | - : f | s . f : - r | - : f |$
 la-si - ki - ki-ze - la ku-hle kwe - thu ku-hle kwe - thu, ku - hle na - mhla

B. $| s_1 . s_1 : - s_1 | - s_1 : s_1 | d_1 : - | : | s_1 . s_1 : - s_1 | - : s_1 | : | : | : | : |$
 la-si - ki - ki-ze - la ku-hle kwe - thu

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S. $| d' : - s | - : s | s : - | - : - | - : - s | - : f | m . r : - d' | - : t_1 |$
 nje, I i - i, ku - hle kwe-thu na - mhla -

A. $| s_1 : - | : | t_1 . t_1 : - t_1 | - : t_1 | t_1 . t_1 : - t_1 | - : t_1 | d' . t_1 : - t_1 | - : s_1 |$
 nje; ku-hle kwe - thu ku-hle kwe - thu ku - hle na - mhla -

T. $| m : - | : | r . r : - r | - : r | r . r : - r | - : f | s . f : - r | - : f |$
 nje; ku-hle kwe - thu ku-hle kwe - thu ku - hle na - mhla -

B. $| : | : | : | : | s_1 . s_1 : - s_1 | - : s_1 | s_1 . s_1 : - s_1 | - : s_1 |$
 ku-hle kwe - thu ku - hle na - mhla -

D_b.t

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S. $| d_s : - d' | - : d' | t : - | - : - | - : - f | s : f | m . r : - d' | - : t_1 | d' : - d' | - : d' |$
 nje. Na - nso - ke. vu-li-ndle - la i - zo - dhlu - la na - nso -

A. $| s_1 r : - s | - : s | s : - | - : - | - : - r | r : d' | d' . t_1 : - t_1 | - : s_1 | s_1 : - s | - : s |$
 nje. Na - nso - ke. vu-li-ndle - la i - zo - dhlu - la na - nso -

T. $| m_t : - m' | - : m' | r' : - | - : - | - : - d' | t : f | s . f : - r | - : f | m : - m' | - : m' |$
 nje. Na - nso - ke. vu-li-ndle - la i - zo - dhlu - la na - nso -

B. $| d_1 s_1 : | : | t_1 . r : - s | - : s | t_1 . r : - s | - : s | s_1 . t_1 : - r | - : r | d' . m : - s | - : s |$
 nje. Na-nso phe - l'i nga-ne ye - thu vu - li- ndle - la i-zo dhlu - la

Ab.t

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S. *t* :- | - :- | - : . *f* | *s* : *f* | *m* . *r* :- *d* | - : *t*₁ | *d* :- *r*' *s* | - : *s* | *s* :- | - :- |

ke vu-l'i-ndhle - la i - zo - dlu - la Ba - sho -mah

A. *s* :- | - :- | - : . *r* | *r* : *d* | *d* . *t*₁ :- *l*₁ | - : *s*₁ | *s*₁ :- | : | *f*^{fe} *t*₁ . *t*₁ :- *t*₁ | - : *t*₁ |

ke vu-l'i-ndhle - la i - zo - dlu - la. Ku-hle kwe - thu

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

ke vu-l'i-ndhle - la i - zo - dlu - la. Ku-hle kwe - thu

B. *t*₁ . *r* :- *s* | - : *s* | *t*₁ . *r* :- *s* | - : *s* | *s*₁ . *t*₁ :- *l*₁ | - : *s*₁ | *d* :- | : | *r*' *s*₁ . *s*₁ :- *s*₁ | - : *s*₁ |

na-nso phe - l'i nga-ne ye - thu, vu - l'i - zo - dlu - la. Ku-hle kwe - thu

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S. - : . *s* | - : *f* | *m* . *r* :- *d* | - : *t*₁ | *d* :- *s* | - : *s* | *s* :- | - :- | - : . *s* | - : *f* |

be - thi ku-hle na - mhla - nje. I! I! I! ku - hle

A. *t*₁ . *t*₁ :- *t*₁ | - : *t*₁ | *d* . *t*₁ :- *l*₁ | - : *s*₁ | *s*₁ :- | : | *t*₁ . *t*₁ :- *t*₁ | - : *t*₁ | *t*₁ . *t*₁ :- *t*₁ | - : *t*₁ |

ku-hle kwe - thu ku-hle na - mhla - nje ku-hle kwe - thu ku-hle kwe - thu

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

ku-hle kwe - thu ku-hle na - mhla - nje ku-hle kwe - thu ku-hle kwe - thu

B. *s*₁ . *s*₁ :- *s*₁ | - : *s*₁ | *s*₁ . *s*₁ :- *s*₁ | - : *s*₁ | *s*₁ . *s*₁ :- *s*₁ | - : *s*₁ | *s*₁ . *s*₁ :- *s*₁ | - : *s*₁ | *s*₁ . *s*₁ :- *s*₁ | - : *s*₁ |

ku-hle kwe - thu ku-hle kwe - thu ku-hle kwe - thu ku-hle kwe - thu ku-hle kwe - thu

46

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

ku-hle na - mhla - nje. A - be - kha-l'u ma - ko - ti kwe-hl'i -nye - mbe-

A. *d* . *t*₁ :- *l*₁ | - : *s*₁ | *s*₁ :- *d* | - : *t*₁ | *l*₁ . *t*₁ :- *d* | - : *t*₁ | *l*₁ :- | - : | *l*₁ . *t*₁ :- *d* | - : *t*₁ |

ku-hle na - mhla - nje A - ba - kha-l'u ma - ko - ti kwe-hl'i -nye - mbe-

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

ku-hle na - mhla - nje nez'hlo - bo__ za - khe

B. *s*₁ . *s*₁ :- *s*₁ | - : *s*₁ | *d* : | : | : | : | *l*₁ . *t*₁ :- *d* | - : *t*₁ | *l*₁ : | : |

ku-hle na - mhla - nje nez'hlo - bo__ za - khe

51

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

zi. Ba-be mbi-za - ke__ la-ph'a - ba-ye - ni__ be-thi yi-za - ke__ ma-ko -

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

zi. Ba-be mbi-za - ke__ la-ph'a - ba-ye - ni__ yi-za - ke__

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

nye-mbe - zi__ ba-be - mbi-za - ke__ yi-za - ke__

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

nye-mbe - zi__ ba-be - mbi-za - ke__ yi-za - ke__

55

S. *d* :- | - : *m : m . f* | *s . s* :- *s* | - : *f : m* | *r . r* :- *r* | - : *s₁ : m* | *r . r* :- *r* | - : *m : r* |

ti__ si-ya-ku - fu-na - ke__ we-na ma-ko - ti__ si-ku - fu-n'u - se - kha -

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

ma-ko - ti__ fu-na - ke__ ma-ko - ti__ fu-n'u - se - kha -

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

ma-ko - ti__ fu-na - ke__ ma-ko - ti__ fu-n'u - se - kha -

B. *d . d* :- *d* | - : | *s₁ . s₁* :- *s₁* | - : | *s₁ . s₁* :- *s₁* | - : | *s₁ . s₁* :- *s₁* | - : |

ma-ko - ti__ fu-na - ke__ ma-ko - ti__ fu-n'u - se - kha -

59

S. *d* :- *s* | - : *s* | *l* :- | - : *l* | *s* :- | - : *s* | *f* :- | - : *f* | *m* :- | - : |

ya ku - bu - swa nga ko ko - nk'u - ku - dla

A. *s₁* :- | : | *d . d* :- *d* | - : *d* | *d . d* :- *d* | - : *d* | *l₁ . l₁* :- *t₁* | - : *t₁* | *d . d* :- *d* | - : *ta₁* |

ya nga-ku - ku - dhla na-nge- nya - ma ne-si - ta - mbu ne-la - yi - si

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

ya nga-ku - ku - dhla na-nge- nya - ma ne-si - ta - mbu ne-la - yi - si

B. *d₁* :- | : | *f . f* :- *f* | - : *f* | *m . m* :- *m* | - : *m* | *r . r* :- *r* | - : *r* | *d . d* :- *d* | - : *d* |

ya nga-ku - ku - dhla na-nge- nya - ma ne-si - ta - mbu ne-la - yi - si

64

S. *r . m : - f | - m : r | s : - m | - r : d | d . d : - d | - : t₁ | d : - s | - : s | l : - | - : l |*
 nga-l'e- mi - n'e-nku - lu ye_ nto-mbi ka-nye ne - nsi - zwa. Ba - sh'o-mah be

A. *l₁ . l₁ : - l₁ | - l₁ : l₁ | s₁ : - d | - s₁ : s₁ | s₁ . s₁ : - l₁ | - : s₁ | s₁ : - | : | d . d : - d | - : d |*
 nga-l'e- mi - n'e-nku - lu ye_ nto-mbi ka-nye ne - nsi - zwa. ku-hle kwe - thu

T. *f . f : - f | - : f | m : - s | - f : m | m . r : - f | - : f | m : - | : | f . f : - f | - : f |*
 8 nga-l'e- mi - n'e-nku - lu ye_ nto-mbi ka-nye ne - nsi - zwa. ku-hle kwe - thu

B. *f₁ . f₁ : - r₁ | r₁ : r₁ | s₁ : - s₁ | - s₁ : s₁ | s₁ . l₁ : - r₁ | - : s₁ | d₁ : - | : | f . f : - f | - : f |*
 nga-l'e- mi - n'e-nku - lu ye_ nto-mbi ka-nye ne - nsi - zwa. ku-hle kwe - thu

69

S. *s : - | - : s | f : - | - : f | m : - | - : | r . m : - f | - m : r |*
 thi ku - hle kwe - thu ku-hle kwe - thu na

A. *d . d : - d | - : d | t₁ . t₁ : - t₁ | - : t₁ | d . d : - d | - : t₁ | l₁ . l₁ : - l₁ | - l₁ : l₁ |*
 ku-hle kwe - thu ku-hle kwe - thu ku-hle kwe - thu ku-hle kwe - thu na

T. *s . s : - s | - : s | s . s : - s | - : s | s . s : - s | - : s | f . f : - f | - f : f |*
 8 ku-hle kwe - thu ku-hle kwe - thu ku-hle kwe - thu ku-hle kwe - thu na

B. *m . m : - m | - : m | r . r : - r | - : r | d . d : - d | - : d | f₁ . f₁ : - r₁ | - r₁ : r₁ |*
 ku-hle kwe - thu ku-hle kwe - thu ku-hle kwe - thu ku-hle kwe - thu na

73

S. *s : - m | - r : d | d . d : - d | - : t₁ | d . d : - d | - : d | d : - | - : |*
 mhla i - ya - ha - mb'i-nto - mbi_ i - nto-mbi ya - ki - thi.

A. *s₁ : - d | - s₁ : s₁ | s₁ . s₁ : - l₁ | - : s₁ | s₁ . s₁ : - s₁ | - : s₁ | s₁ : - | - : |*
 mhla i - ya - ha - mb'i-nto - mbi_ i - nto-mbi ya - ki - thi.

T. *m : - s | - f : m | m . r : - f | - : f | m . m : - m | - : m | m : - | - : |*
 8 mhla i - ya - ha - mb'i-nto - mbi_ i - nto-mbi ya - ki - thi.

B. *s₁ : - s₁ | - s₁ : s₁ | s₁ . l₁ : - r₁ | - : s₁ | d₁ . d₁ : - d₁ | - : d₁ | d₁ : - | - : |*
 mhla i - ya - ha - mb'i-nto - mbi_ i - nto-mbi ya - ki - thi.