



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

2013 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 2013 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 2013 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 numbers 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 2013 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 2013 SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD:

- 3.1 The sections for the year 2013 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 2013 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 2013 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 the Republic of South Africa*** will be performed at the National Championships by the provincial 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 for Special Schools; 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 ***Own Choice Category*** has been reserved for Special Schools as promulgated by South African Schools Act and categorized by the Department of Basic Education. This category is for Choirs in the Intermediate and Senior Phases, as well as special school choirs in the FET Band. The following conditions will apply in the 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 2013 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 2013 South African Schools Choral Eisteddfod must go through an elimination process as determined by the relevant coordinating structures of the 2013 South African Schools Choral Eisteddfod.

4. TIERS OF THE 2013 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 2013 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 2013 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 2013 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 2013 South African Schools Choral Eisteddfod.

- (d) No registration fees shall be levied against schools that show an interest in taking part in the 2013 South African Schools Choral Eisteddfod, including registration of educators for attending workshops organised for the 2013 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 2013 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 2013 South African Schools Choral Eisteddfod. An official designated by the National Coordinating Committee or the Department of Basic Education will have an oversight or monitoring responsibility at all provincial championships of the 2013 South African Schools Choral Eisteddfod.
- (b) The National Coordinating Committee shall organise, manage and coordinate the national championships of the 2013 South African Schools Choral Eisteddfod. The Heads of Education Departments Committee (HEDCOM) shall have an oversight or monitoring responsibility at all levels of the 2013 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 2013 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 2013 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 2013 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 2013 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	<i>Seid uns Zweiten</i>	WA Mozart's Magic Flute
(b)	SATB Mixed Double Quartet (Farm schools only)	<i>Thina Masisuke Sonke</i>	Silas J Vail. Translated by JL Dohne
(c)	Choir: SSA Western	<i>Alleluia</i>	WA Mozart Arr by Jay Daniels
(d)	Choir: SSA Afrikaans	<i>Koei-Calypso</i>	Dalene Brits
(e)	Choir: SSA– African	<i>Amagqabi Emithi</i>	B. Tyamzashe
(f)	Own Choice category (Special schools only)	Maximum 5 minutes performance time.	
(g)	Folklore/Indigenous	Maximum 5 minutes performance time	

	Music item	
(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>Ndililolo</i>	Mbali Mbeki
(b)	Mezzo Soprano solo	<i>Se tu m'ami</i>	Giovanni Pergolesi
(c)	Tenor solo	<i>Gia il sole dal gange</i>	Alessandro Scarlatti
(d)	Baritone / Bass solo	<i>Danza, danza fanculla</i>	Francesco Durante

CATEGORY: CHOIRS

	SECTION / CATEGORY	TITLES OF SONGS	COMPOSER / ARRANGER
(e)	SSA/T Sextet	<i>In These delightful Pleasant Groves (English Madrigal)</i>	Henry Purcell, Arranged by Russell Robinson
(f)	SATB Mixed Double Quartet (Farm schools only)	<i>Woza, Moni Odangele</i>	English Air, Translated by HD Goodenough. Composer Unknown.
(g)	SATB – Western	<i>Torna Obella , al tuo consorte</i>	C W Gluck from Orfeo et Euridice
(h)	SATB – Afrikaans	<i>Ek wil die Here loof met my hele hart (Psalm 9:2-3)</i>	Toonsetting: Salome Hendrkse
(i)	SATB – African	<i>Molelekeng</i>	JP Mohapeloa
(j)	Own Choice category (Special schools only)	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>Ngenani</i>	Phelelani Mnomiya , Words by Prof CT Msimang
(b)	Mezzo Soprano solo	<i>Ngibambeni</i>	Mzilikazi Khumalo from Princess Magogo ka Dinuzulu
(c)	Tenor solo	<i>Ciel e terra armi di sdegno</i>	Handel from Opera <u>Tamerlano</u> HWV 17
(d)	Baritone / Bass solo	<i>Un foco in solito</i>	Donizetti, Don Pasquale
(e)	Trio	<i>Pria di partir, o dio</i>	Mozart's Idomeno
(f)	Small Ensemble	<i>E rimasto</i>	Donizetti, Don Pasquale

CATEGORY: CHOIRS

	SECTION / CATEGORY	TITLES OF SONGS	COMPOSER / ARRANGER
(g)	Female Voice Choir	<i>Sing a Song of Sixpence</i>	Michael Diack
(h)	Male Voice Choir	<i>Soldiers' Chorus</i>	G Verdi from Il Trovatore
(i)	SATB – Western	<i>Dixit Dominus</i>	GF Handel HWV 232 (Psalm 110)
(j)	SATB – Afrikaans	<i>Here, U was vir ons 'n toevlug (Psalm 90:1,2,14,17)</i>	Salome Hendrikse
(k)	SATB – African	<i>Mzi Wase Afrika</i>	BB Myataza
(l)	Own Choice category (Special schools only)	Maximum 5 minutes performance time.	
(m)	HIV/AIDS JINGLE & Folklore Indigenous music Item	Maximum 6 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 2013 South African Schools Choral Eisteddfod, all gender-based schools will be allowed to perform in the gender-based categories most suitable for their choirs if such schools are 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 will 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 2013 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 2013 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 pool has been established, which could be augmented as determined by the National Coordinating Committee. For national championships of the 2013 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 2013 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 individually.
- (a) For the prescribed and the own choice pieces, an overall mark will be awarded based on the following aspects:
- *Tone quality*
 - *Diction,*
 - *Technique*
 - *Rhythm*
 - *Pitch*
 - *Interpretation(Musicianship)*
 - *Dynamics*
 - *Stage Deportment*
- (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 adjudicator 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 2013 South African Schools Choral Eisteddfod for developmental purposes. The grading scale that the adjudication panel may apply is as follows:

1. 90—100%: SUPERIOR PERFORMANCE: This is a technically assured performance which successfully captured the depth of the score.
2. 80—89%: EXCELLENT PERFORMANCE: Performance generally meets technical demands with great application however the performer was unsuccessful in capturing the idiom of the score.
3. 70—79%: VERY GOOD PERFORMANCE: While the performance came across as technically sound and safe, it however displayed signs which are indicative of the lack, in both character and style.
4. 60 —69%: GOOD PERFORMANCE: The inherent value of the score was evident but there were glaring traces of musical faults.
5. 60% AND BELOW: FAIR PERFORMANCE: Each adjudicator will indicate the specific areas for improvement for each performance.

6.4 At the national championships, all the levels and categories of the 2013 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. The adjudication panel will assess the performances of participating school choral ensembles and soloists individually

6.5 The final verdict of the adjudication panel at all levels of the 2013 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 2013 SOUTH AFRICAN SCHOOLS CHORAL EISTEDDFOD:

7.1 All school choirs and soloists must register for the 2013 South African Schools Choral Eisteddfod and submit their completed registration forms to their respective provincial coordinating committees ***not later than Thursday, 28 February 2013.***

7.2 All provincial championships must have taken place by ***Sunday, 03 June 2013.***

8. GENERAL:

The Participation Rules of the 2013 South African Schools Choral Eisteddfod will remain in force and will be applied uniformly for the duration of the eisteddfod in the year 2013. Concessions will only be considered in the spirit of the Rules themselves, and the commitment to the development of the art form.

CHAIRPERSON: NATIONAL COORDINATING COMMITTEE

NAME AND SURNAME: Nozipho Xulu - Mabumo

SIGNATURE: 

DATE: 30/05/2012



basic education
 Department:
 Basic Education
 REPUBLIC OF SOUTH AFRICA

2013 South African Schools Choral Eisteddfod

REGISTRATION FORM

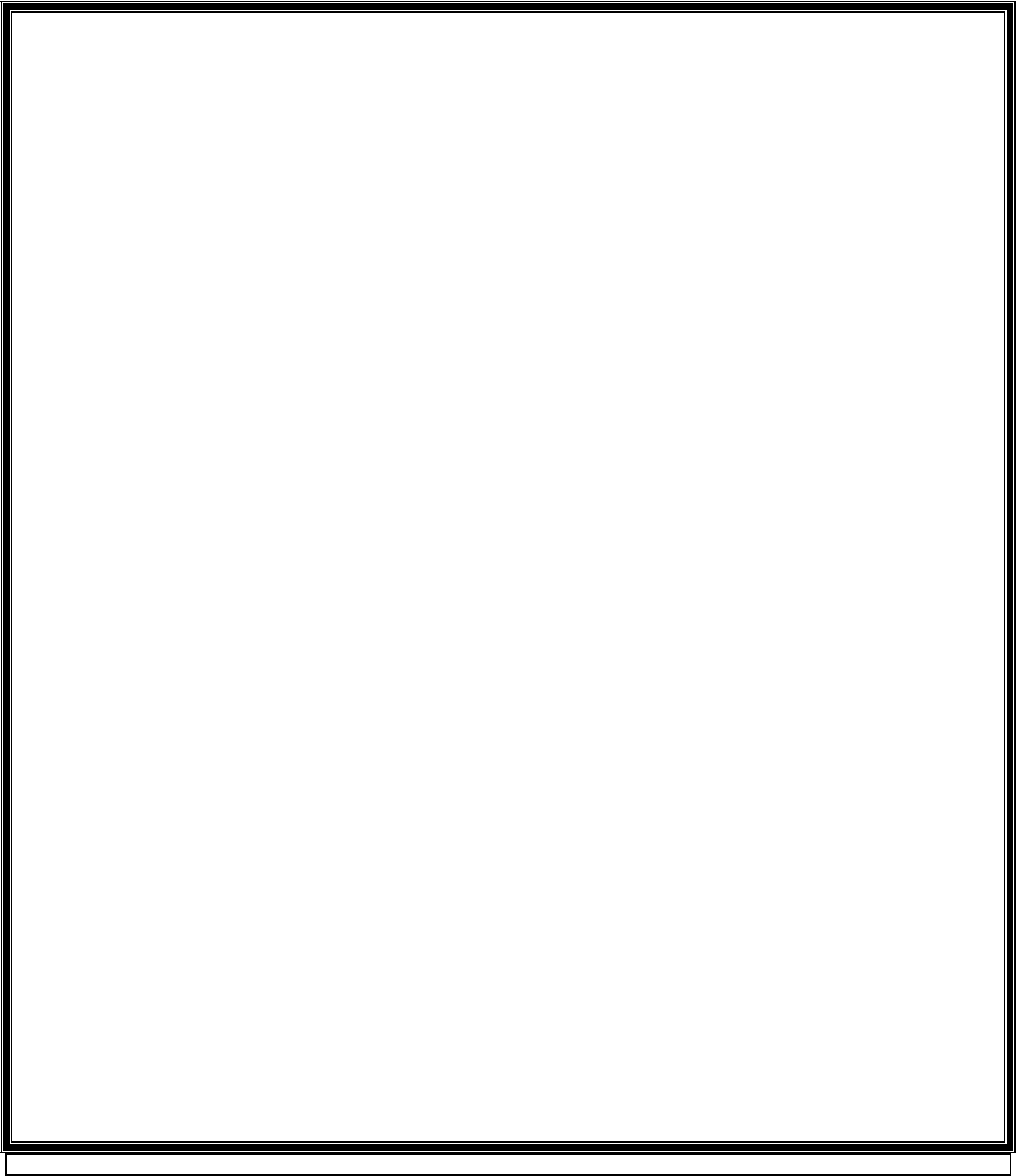
1.	NAME OF SCHOOL:		
2.	POSTAL ADDRESS:		POSTAL CODE:
3.	PHYSICAL ADDRESS:		POSTAL CODE:
4.	TELEPHONE #:	FAX #:	
5.	NAME OF CONDUCTOR*:		
6.	NAMES OF EDUCATORS**:	# 1:	
# 2:			
7.	NAME OF SCHOOL PRINCIPAL:		
8.	NAME OF SGB CHAIRPERSON:		
9.	DECLARATION: <i>I have read and understand the Rules of the 2013 South African Schools Choral Eisteddfod.</i>		
10.	SIGNATURES:		DATE:
	Conductor*:		/ /2013
	Educators**:	# 1:	/ /2013
		# 2:	/ /2013
	Principal:		/ /2013
	SGB Chairperson:		/ /2013

* 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, 28 February 2013.**

FAX NUMBER FOR REGISTRATION FORMS: _____



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Ndililolo Mna

Doh is G

Mbeki Mbali

PIANO **Adagio** *mp espress.*

4 | : | : | : | : | *mp con dolore* s :- | - :- | *f* . m : r . l | d : t |

Ndi - - hle-li a-pha nje-na

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

ndi-li - lo - lo mna; i - si - za - lo sam nas'ya e - ma-ngcwa

11 | d : t | m . f , m : r . d | m . l , s : fe . r | s . d' , t : l , s . f , m | r . d : t | : |

be - ni, Ndi-li - lo - lo, ndi-li - lo - lo, ndi-li - lo - lo ndi - la-pha nje.

mp

A

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

E-we yhi-ni ku-nzi ma, ku-nzi-ma, ku-nzi-ma

pp

19 | r : d . t₁ | d' : - | : | : | : | : | : | : |

ko-ze-le-yo.

mp *p*

B

23 | r . m : f . , m | r . l₁ , r : d . t₁ | m . f , m : r , d . t₁ | m . fe : s | r : - | s : - |

Se-li-tsho-n'i-la-nga e-mi-ni ka-nt'e-bu-su - ku a-ndi-la - li mna.

26 | - : - | d' . s : m . r | d , m . f , m : r | s , m . r : r , d . t₁ | m : - | r : - |

Ngu-ba-ni na o-nga-hla-la nam'? I-ne-ne, i-ne-ne, aw'! aw'!

C

29 | - :- | s : t₁ | d :- | - : | r , r , r : r | m , m : m | f , f , f : f | - s : ṙ |

ku - nzi - ma! E-si-si-fo, yhi - ni le, e-si-si-fo yhi-ni?

33 | l̇ . s : f . m | r . d : m , d , t₁ | - . r , m : f . m | r :- | m : r | r , r . d , t₁ : d |

Yhi-ni!yhi-ni!yhi-ni!yhi-ni na? Sa-ndi-tha-the-la yhi - ni, a ba-ntwa-na bam'

36 | : | : | m : r | s , f . r , t₁ : d | : | : ||

yhi - ni, yhi-n'ii-ntsa-na zam'!

D

39 | s :- | - :- | f . m : r . l₁ | d : t₁ | m . l : f e , r | s :- | - :- | s , f : m . r |

Ndi - - hle-li a-pha nje-na ndi-li-lo - lo mna; I - si-za-lo

43 | *f* : *m . r* | - : *m . r* | - : *m . r* , *l* | *d . t* : - | . *d* , *m* : *r* , *d* | *t* : |

sam' na s'ya, na s'ya e - ma-dla-ke - ni. Nde-nze nto - ni na?

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

Nde-nze nto-ni na? Nde-nze nto-ni na Ba- wo? Nde-nze nto - ni?

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

O! yhi-ni na? Ma- ye!ma- ye!ma- ye!ma ye! i-ne- ne,

53 | *m* . *l* : *fe* , *r* | *s* : - | *s* : - | *t* : - | *d* : - | - : - | - : - | :

ndi-li - lo - lo mna na - mhla - nje.

poco rall. *pp*

poco rall. *ppp*

MEZZO-SOPRANO

Se tu m'ami, se sospiri

Lah is E

Andantino ♩ = 58

Giovanni Battista Pergolesi (1710-1736)

PIANO

5 *p* *f* *r* - | *r* : *m* *d* - | *d* . *t* : - . *r* | *d* , *t* . *l* : *d* , *t* . *l* | *d* , *t* . *l* : *s* , *f* . *m* , *r* | *m* : - . |

cresc. *rit.*

Se tu m'a - mi, se tu so - spi - ri Sol per me, gen til pa - stor,
If thou lov'st me, and sigh - est ev - er But for me, O gen - tle swain,

11 *p* *a tempo* *l* : *l* . *r* | *r* . *d* : *m* . *r* | *r* . *s* : *s* . *d* | *d* . *t* : *r* . *d* |

Ho do - lor de' tuoi mar - ti - ri, Ho di - let - to del tuo a - mor,
Sweet I find thy lov - ing fa - vor, Pi - ti - ful I feel thy pain.

p *a tempo*

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

rit.

Ma se pen - si che so - let - to Io ti deb - ba ri - a - mar,
Should'st thou think tho' that de - mure - ly I on thee a lone may smile,

19 *a tempo* *pp*

Pa - sto - re - lo, sei sog get - to Fa - cil - men - te a t'in - gan - nar; Pa - sto - rel - lo,
 Sim - ple shep - herd, thou art sure - ly Prone thy sens - es to be - guile; Sim - ple shep - herd,

a tempo *p*

24 *cresc.*

sei sog get - to Fa - cil - men - te a t'in - gan - nar. Fa - cil - men - te a
 thou art sure - ly Prone thy sens - es to be - guile, prone thy sens - es

cresc.

28 *f* *C (Lah is A)*

t'in - gan - nar. Bel - la ro - sa por - po - ri - na Og - gi Sil - via sce - glie - rà,
 to be - guile. As a fair red rose, a lov - er Fain might Syl - via choose to - day,

p

33 *poco cresc.* *sempre cresc.*

Con la scu - sa del - la spi - na Do - man poi la sprez - ze - rà, Do - man poi la
 Hap - ly if he thorns dis - cov - er 'Tis to - mor - row thrown a - way, 'Tis to - mor - row

sempre cresc.

38 *m . se : l | s . s : s , s . s | — . s : s . s | m . m : m . m | m . m : m*

sprez-ze - rà. Ma de-gliu o mi - ni il — con - si - glio Io per me non se - gui - rò.
 thrown a - way. All men say of maid - en - fol - ly Finds no fa - vor in mine eyes,

G . t (Lah is E)
cresc. un poco

43 *l r . r : f . f | m . t : d , t . l | r . r : f . f | m , t . d , l : t*

Non per - chè mi pia - ce il gi - gliò Gli al - tri fio - ri sprez - ze - rò.
 Nor be - cause I love the lil - ly Shall I oth - er flow'rs de - spise.

cresc. un poco *rit.*

47 *a tempo*

p

51 *p* *m : f , r . — | r : m , d . — | d . t : — . r | d , t . l : d , t . l | d , t . l : s , f , m , r | m : — .*

Se tu — m'a - mi, se tu so - spi - ri Sol per me, gen til — pa - stor,
 If thou lov'st me, and sigh - est ev - er But for me, O gen - tle — swain,

p *cresc.* *rit.*

57 *p* *a tempo*

Ho do - lor de' tuoi mar - ti - ri, Ho di - let - to del tuo a - mor, —
 Sweet I find thy lov - ing fa - vor, Pi - ti - ful I feel thy pain. —

p *a tempo*

61 *f* *rit.*

Ma se pen - si che so - let - to Io ti deb - ba ri - a - mar,
 Should'st thou think tho', that de - mure - ly I on thee a - lone may smile,

f *rit.*

65 *a tempo*

Pa - sto - re - lo, sei sog get - to Fa - cil - men - te a t'in - gan - nar, Pa - sto - rel - lo,
 Sim - ple shep - herd, thou art sure - ly Prone thy sens - es to be - guile, Sim - ple shep - herd,

a tempo *p*

70 *cresc.* *rit. assai*

sei sog - get - to Fa - cil - men - te a t'in - gan - nar, Fa - cil - men - te a t'in - gan - nar,
rit. assai

cresc.

TENOR

Già il sole dal Gange

Doh is G

Alessandro Scarlatti (1660-1725)

Allegro giusto ♩ = 126

PIANO

T. *mf* *brillante*

7 : : s₁ | ḍ . t₁ : ḍ . r : m . f | s : ḍ : s | ḷ : ṣ : - . f | ṃ : ḍ : r |

8 Già il so - le dal Gan - ge, già il so - le dal Gan - ge più
O'er Gan - ges now launch - es, o'er Gan - ges now launch - es The

leggero

T. 12 | ṃ : r : ḍ | ṃ : ṛ : - . ḍ | r : s₁ : s | ḷ : ṣ : - . f | ṃ : - . f : ṃ . f |

8 chia - ro, più chia - ro sfa - vil - la, più chia - ro sfa - vil - la, più
sun - god, the sun - god his splen - dor, the sun - god his splen - dor, the

T. 17 | ṣ : f̣ : - . ṃ | r : ḍ : r | ṃ : ṛ : - | a tempo ḍ : - : - |

8 chia - ro, più chia - ro sfa - vil - la,
sun - god, the sun - god his splen - dor,

poco rit. *a tempo*

21 | : : r | m : $\tilde{r}$: - . d | t₁ : t₁ : d | r : m . r : d . t₁ | l₁ : s₁ : |

T. 8 e ter - ge o - gni stil - la del - l'al - ba che pian - ge,
With touch warm and ten - der Morn's tear - drops he staunch - es,

26 | : : d | d : t₁ : l₁ | t₁ : l₁ : t₁ | d : t₁ : l₁ |

T. 8 del - l'al - ba che pian - ge, del - l'al - ba che
With touch warm and ten - der Morn's tear - drops he

cresc. poco a poco e legatiss.

pp *cresc. poco a poco e legatiss.*

30 | t₁ : l₁ : t₁ | d : t₁ : l₁ | *f* rit. | a tempo | - : - : - |

T. 8 pian - ge, del - l'al - ba che pian - ge.
staunch - es, Morn's tear - drops he staunch - es.

f rit. *a tempo* *mf*

35 | : : s₁ | d . t₁ : d . r : m . f | s : d : s | l : s : - . f | m : d : r |

T. 8 Già il so - le dal Gan - ge, già il so - le dal Gan - ge più
O'er Gan - ges now launch - es, o'er Gan - ges now launch - es The

mp *brillante* *leggero*

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

T. 8 chia - ro, più chia - ro sfa - vil - la, più chia - ro sfa - vil - la, più
sun - god, the sun - god his splen - dor, the sun - god his splen - dor, the

45 | *s* : *f* : *m* | *r* : *d* : *r* | *m* : *r* : *dr* | *d* : *dr* : *dr* |

T. 8 chia - ro, più chia - ro sfa - vil - la.
sun - god, the sun - god his splen - dor.

rit. *f* *a tempo*

49

54 | *mf* *brillante* | *d* : *t* : *d* . *r* : *m* . *f* | *s* : *d* : *s* | *l* : *s* : *f* | *m* : *d* : *r* |

T. 8 Col rag - gio do - ra - to, col rag - gio do - ra - to in -
His rays gold - en beam - ing, his rays gold - en beam - ing De -

59 *m : r : t₁ | m : r :-, d | r : s₁ : ṡ | l : ṡ :-, f | m :-, f : m . f | s : ḟ :-, m |*

T. 8 gem-ma, in - gem-ma o - gni ste - lo, in - gem ma o - gni ste - lo, in - gem-ma, in -
throne, de - throne night - ly shad-ows, de - throne night - ly sha - dows, de - throne, de -

65 *poco rit. a tempo*

T. 8 gem-ma o-gni ste - lo, e gli as-tri del cie - lo di -
throne night - ly shad - ows, While gem-ming the mead-ows With

poco rit. a tempo

71 *pp cresc. poco a poco*

T. 8 pi - nge nel pra - to; di - pin - ge nel pra - to, di -
stars bright - ly gleam - ing; While gem - ming the mead - ows, while

pp cresc. poco a poco

76 *f rit. a tempo*

T. 8 pin - ge nel pra - to, di - pin - ge nel pra - to.
gem-ming the mead-ows with stars bright - ly gleam - ing.

f rit. a tempo mf

82

T. *Col rag - gio do - ra - to, col rag - gio do - ra - to, in -*
His rays gold - en beam - ing, his rays gold - en beam - ing De -

87

T. *gem - ma, in - gem - ma o - gni ste - lo, in - gem - ma o - gni stel - lo, in -*
throne, de - throne night - ly shad - ows, While gem - ming, while gem - ming the

92

T. *gem - ma, in - gem - ma o - gni ste - lo.*
mead - ows With stars bright - ly gleam - ing.

poco rit. *tr* *rd*

poco rit. *f a tempo* *brillante*

97

tr *rit.* *a tempo*

**BARITONE/
BASS**

Danza, danza, fanciulla gentile

Lah is G
(Doh is Bb)

Francesco Durante
(1684-1755)

Allegro con spirito ♩ = 138

PIANO

5 *f* : *ḷ* . *ṭ* : *ḍ* . *r* | *m̄* : *m̄* : *m̄* | *ḍ* : *ḷ* . *ṭ* : *ḍ* . *r* | *m̄* : *m̄* : *m̄* | *ḍ* *p* : *ṛ* . *ḍ* : *ṭ* . *ḷ* |

Dan - za, dan - za, fan - ciul - la, al mi - o can - tar; dan - za,
Dance, O dance, maid - en gay, to the song that I sing; dance, O

F . t (Lah is D)

10 *ṭ* *m̄* : *f̣* . *m̄* : *ṛ* . *ḍ* | *ṛ* : *m̄* . *ṛ* : *ḍ* . *ṭ* | *ḍ* : *ḷ* : *ḷ* | *f̣* *ṭ* : *ṣ* *ẹ* : *ṣ* *ẹ* | *ḷ* : - : - |

dan - za, fan - ciul - la gen - ti - le, al mi - o can - tar.
dance, maid - en gay, to the song, to the song that I sing

15 : : | *f* : *ḷ* . *ṭ* : *ḍ* . *r* | *m̄* : *m̄* : *m̄* | *ḍ* : - : - | *ṛ* : - : - |

Gi - ra leg - ge - ra, sot - ti - - -
Light - ly and air - i - ly fly

20 | t_1 :- :- | d :- :- | l_1 :- :- | t_1 :- :- | se_1 :- :- |

-le *While* al *bound* suo *ing,* no, *re* al *sound*

25 | d :- d :- d :- | r : m . r : d . t_1 | l_1 :- : | : : |

suo - no del - l'on - de del mar.
ing, *the* *bil* - *lows* out - ring!

29 | p : f : f | s : l . s : f . m | f : r : f | s : s . f : m . r | m : d : m |

Sen - ti il va - go - ru - mo - re del - l'au - ra scher - zo - sa che
Dost thou hear the low voic - es of breez - es soft blend - ing Ap -

34 | f : f . m : r . d | r : t_1 : r | m : m . r : d . t_1 | d : m . r : d . t_1 | *cresc.*

par - la al co - re con lan - gui - do suon, con
peal to thy heart with their blan - dish - ing tone, their

cresc.

38 *rit.* *tr* *lt* *a tempo*

lan - - - gui - do suon,
blan - - - dish - ing tone?

rit. *a tempo*

f . Bb(Lah is G)

43 *f* *p*

e - che in - vi - ta a dan - zar sen -
They in - vite to a dance nev -

47 *t1* *d* *l1* *t1* *se1*

za po - sa, sen - za
er end - ing, And whis -

52 *f* *pp*

po - sa, che in - vi - ta a dan - zar. Dan - za, dan - za, fan -
per, "Dance on! dance on!" Dance, O dance, maid - en

f *pp* *p*

56 $\overset{>}{s_1} : s_1 . f_1 : m_1 . r_1 \mid \overset{>}{m_1} : d_1 : m_1 \mid \overset{>}{f_1} : f_1 . m_1 : r_1 . d_1 \mid r_1 : t_2 : r_1 \mid$

ciul - la gen - ti - le, fan - ciul - la gen - ti - le, al
gay, To the song that I sing, Dance, O dance, maid - en

60 $m_1 : m_1 . r_1 : d_1 . t_2 \mid d_1 : l_2 : l_1 \mid \overset{>}{l_1} : se_1 : se_1 \mid l_1 : \bar{d} : \bar{d} \mid$ *cresc.*

mi - o can - ta - re, al mi - o can - tar, dan - za,
gay, to the song, to the song that I sing, Dance, O

64 $\overset{f}{r} : m . r : d . t_1 \mid l_1 :- : t_1 \mid - : se_1 :- \overset{ba,se}{tr} \mid l_1 :- :- \mid$ *f rall.*

dan - za, al mi song - o can - tar.
dance, to the song that I sing!

68 $\overset{>}{ff}$

**SEXTET
(SSA/T)**

In These Delightful Pleasant Groves

**Lah is F
(Doh is Ab)**

Henry Purcell (1659-1695)
Arranged by Russell Robinson

mp Allegro (♩=ca. 88-92)

SOPRANO I
In these de-light-ful pleas - ant groves, in these de-light-ful

SOPRANO II
In these de-light-ful pleas - ant groves, in these de-light-ful

**ALTO/
TENOR**
In these de-light-ful pleas - ant groves, in these de-light-ful

PIANO
(Rehearsal only)

5

S1.
pleas - ant groves, Let us cel - e-brate, let us cel - e-brate, let us cel - e-brate our

S2.
pleas - ant groves, Let us cel - e-brate, let us cel - e-brate, let us cel - e-brate our

A/T.
pleas - ant groves, Let us cel - e-brate, let us cel - e-brate, let us cel - e-brate our

PIANO

10 *mp*

S1. hap - py, hap - py loves. In these de - light - ful pleas - ant groves, in

S2. hap - py, hap - py loves. In these de - light - ful pleas - ant groves, in

A/T. hap - py, hap - py loves. In these de - light - ful pleas - ant groves, in

15 *cresc.* *f*

S1. these de - light - ful pleas - ant groves, Let us cel - e - brate, let us

S2. these de - light - ful pleas - ant groves, Let us cel - e - brate, let us

A/T. these de - light - ful pleas - ant groves, Let us cel - e - brate, let us

19 *E♭. t* *f. Ab* *mf*

S1. cel - e - brate, let us cel - e - brate our hap - py, hap - py loves. Let's

S2. cel - e - brate, let us cel - e - brate our hap - py, hap - py loves. Let's

A/T. cel - e - brate, let us cel - e - brate our hap - py, hap - py loves. Let's

23

S1. *pipe, pipe and dance, let's pipe, pipe and dance, dance and*

S2. *pipe, pipe and dance, let's pipe, pipe and dance, laugh*

A/T. *pipe, pipe and dance, let's pipe, pipe and dance, laugh,*

27

S1. *laugh, laugh, laugh,*

S2. *laugh, laugh, laugh,*

A/T. *laugh, laugh, laugh,*

30

S1. *laugh and sing. Thus,*

S2. *and sing, laugh, and sing. Thus,*

A/T. *and sing, laugh, and sing. Thus,*

SASCE 2013

34

S1. *thus, thus ev-'ry hap-py hap-py liv-ing thing rev -*

S2. *thus, thus ev-'ry hap-py hap-py liv-ing thing rev - els in the*

A/T. *thus, thus ev-'ry hap-py hap-py liv - ing thing rev -*

39

S1. *els in the cheer ful spring, rev -*

S2. *cheer - ful, cheer - ful spring, rev - els in the*

A/T. *els in the cheer - ful spring, rev -*

44

rit. (2nd time) Fine D.S. al Fine

S1. *els in the cheer - ful spring. Let's*

S2. *cheer - ful, cheer - ful spring. Let's*

A/T. *els in the cheer - ful spring. Let's*

**MIXED
DOUBLE
QUARTET**

Woza, Moni Odangele

Doh is E

Translated by
H.D. Goodenough

COMFORT

English Air

SOPRANO

ALTO

TENOR

BASS

PIANO
(Rehearsal only)

Wo-za, mo-ni o-da-nge-le, O-gu-la-yo, o-li-me-le, Nans' i Nya-nga,

S.

A.

T.

B.

u Msi-ndi-si, E-no-tha-ndo ne-si-ha-wu, E-na-ma-ndla, e-na-ma-ndla:

11

S. *[Musical notation for Soprano]*
 Ku-yo u-nga-sind'i-mpe-la, E-na-ma-ndla, e-na-ma-ndla: Ku-yo u-nga-sind'i - mpe-la.

A. *[Musical notation for Alto]*
 Ku-yo u-nga-sind'i-mpe-la, E-na-ma-ndla, e-na-ma-ndla: Ku-yo u-nga-sind'i - mpe-la.

T. *[Musical notation for Tenor]*
 Ku-yo u-nga-sind'i-mpe-la, E-na-ma-ndla, e-na-ma-ndla: Ku-yo u-nga-sind'i - mpe-la.

B. *[Musical notation for Bass]*
 Ku-yo u-nga-sind'i-mpe-la, E-na-ma-ndla, e-na-ma-ndla: Ku-yo u-nga-sind'i - mpe-la.

[Piano accompaniment musical notation]

2. Nongenanto uvunyelwe,
 Thenga umsa ophelele,
 Nokukholwa okugcwele,
 Nomsa wonke osondeza.
 Wena, mdingi;
 Thenga ngeze eNosini.

3. Bhok' uJesu ensimini,
 Ekhothama osizini.
 Mbheke esiphambanweni,
 Muzwe esho ekufeni:
 "Kuphelile."
 Yisho, moni, akwanele?

4. Wenyukele ezulwini,
 Onk' amandla asekuye.
 Themba kuye, themb' impela,
 Themb' iNkosi ukuphela:
 Kuyo yodwa,
 Ungasinda uphelele.

SATB CHOIR

Forna, o bella, al tuo consorte

Doh is F

(Orfeo ed Euridice)

Andantino

C.W. Gluck (1714-1787)

SOPRANO

ALTO

TENOR

BASS

PIANO

p dolce

p Tor-na, o bel - la, al

p Tor-na, o bel - la, al

p Tor-na, o bel - la, al

p Tor-na, o bel - la, al

p Tor-na, o bel - la, al

8

S.

A.

T.

B.

tuo con - sor - te, che non vuol che più di -

tuo con - sor - te, che non vuol che più di -

tuo con - sor - te, che non vuol che più di -

tuo con - sor - te, che non vuol che più di -

14

S. *l : s : s :- | f :- : f | f : m : s | l : f : m | m : r : | : : | : : |*
 vi - so sia da te, pie - to - so il ciel._

A. *r :- : d | d : t₁ : r | r : d : d | d : r : d | d : t₁ : | : : | : : |*
 vi - so sia da te, pie - to - so il ciel._

T. *f :- : m | m : r : s | s :- : m | f : l : l | s :- : | : : | : : |*
 vi - so sia da te, pie - to - so il ciel.

B. *t₁ :- : d | l₁ : t₁ :- | d :- : d | f :- : fe | s :- : | : : | : : |*
 vi - so sia da te, pie - to - so il ciel.

A

21

S. *f :- : m . d | t₁ :- : d | f :- : m . d | t₁ :- : d | m : f : s | s : m : f |*
 Non la - gnar - ti di tua sor - te, chè può dir - si un

A. *s₁ :- : s₁ | s₁ :- : s₁ | s₁ :- : s₁ | s₁ :- : s₁ | d : t₁ : ta₁ | l₁ : ta₁ : l₁ . d |*
 Non la - gnar - ti di tua sor - te, chè può dir - si un

T. *r :- : m | f :- : m | r :- : m | f :- : m | : r : m | f : s : l |*
 Non la - gnar - ti di tua sor - te, chè può dir - si un

B. *t₁ :- : d | r :- : d | t₁ :- : d | r :- : m | d :- : d | d :- : f₁ |*
 Non la - gnar - ti di tua sor - te, chè può dir - si un

A

27

S. *al - tro E - li - so u - no spo - so sì fe - del.*

A. *al - tro E - li - so u - no spo - so sì fe - del.*

T. *al - tro E - li - so u - no spo - so sì fe - del.*

B. *al - tro E - li - so u - no spo - so sì fe - del.*

B
Solo

33

S. *Non la - gnar - ti non la - gnar - ti*

A. *di tua sor - te, di tua sor - te,*

T. *Non la - gnar - ti di tua sor - te, non la - gnar - ti di tua sor - te,*

B. *Non la - gnar - ti di tua sor - te, non la - gnar - ti di tua sor - te,*

C *f* Tutti

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

A. | : : | d : - : l | r : - : d | d : f : m | r : - : - | d : - : | : : |

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

B. | : : | m : - : f | s : f : m | f : r : d | t₁ : - : s₁ | d : - : | : : |

chè può dir - si un al - tro E - li - so

C

S. 48 | : : | mf | l : - : d' : s | s : f : m | f : r : d : r | r m : - : | : : |

A. | : : | mf | d : - : d | r : - : d | l₁ : s₁ : t₁ | d : - : | : : |

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

B. | : : | mf | f : - : m | t₁ : - : d | f : s : - | d : - : | : : |

u - no spo - so sì fe - del,

mf

p

54

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

u - no spo - so spo - so sì fe - del.

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

u - no spo - so sì fe - del.

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

u - no spo - so sì fe - del.

B. *p* *f* :- : *m* | *t* :- : *d* | *f* : *s* :- | *d* :- :

u - no spo - so sì fe - del.

59 **D**

68

Ek Wil Die Here Loof Met My Hele Hart

Doh is C

Psalm 9:2-3

Toonsetting: Salomé Hendrikse

Andante ♩ = 70

SOPRANO
mp s : s . s | d' . d' :- | d' . r' , d' : t . d' | r' :- ' | s : s . s |

ALTO
mp Ek wil die He - re loof met my he - le hart, ek wil die
m : m . m | m . m :- | m :- | s :- ' | *f* : f . f |

TENOR
mp Ek wil die He - re loof hart, ek wil die
d' :- | - :- | - :- | t :- ' | t :- |

BASS
mp Oe
d :- | - :- | - :- | s₁ :- | s₁ :- |

PIANO
mp (Rehearsal only)

Oe
Andante ♩ = 70

S.
 6 | r' . r' :- | r' . m' , r' : d' . r' | m' :- | *f* , f . f , f : f | , m' . m' , m' : m' |

A.
f : f :- | s :- | s :- | *f* , l . l , l : l | , s . s , s : s |

T.
 - :- | - :- | d' :- | *f* , d' . d' , d' : d' | , d' . d' , d' : d' |

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

He - re loof met my he - le hart. Ek wil Hom loof, ek wil Hom loof,
 He - re loof hart. Ek wil Hom loof, ek wil Hom loof,
 Ek wil Hom loof, ek wil Hom loof,
 loof, loof,

17 *mp*

S. *mp* s ., s : s . s | d' . d' :- ' . d' | d' . r' , d' : t . d' | r' :- ' |
 Ek wil al U won - ders, U won - ders ver - tel,

A. *mp* m :- | - :- | - :- | s :- ' |
 oe

T. *mp* d' :- | - :- | - :- | t :- ' |
 8 oe

B. *mp* d :- | - :- | - :- | s₁ :- ' |
 oe

mp

21 *mf* s ., s : s . s | r' . r' :- . r' | r' . m' , r' : d' . r' | m' :- ' | *f* , f . f , f : f |
 ek wil al U won - ders, U won - ders ver - tel. ek wil ver - tel,

A. *mf* f :- | - :- | - :- | s :- ' | *f* , f . f , f : f |
 oe

T. *mf* t :- | - :- | - :- | d' :- ' | *f* , d' . d' , d' : d' |
 8 oe

B. *mf* s₁ :- | - :- | - :- | d :- ' | *f* :- ' | *f* :- ' |
 oe

mf

ek,

26 *mp* , m' . m' , m' : m' *mf* r' , r' . r' , r' : m' , m' .- , r' | d' . r' : m' |

S. *mp* ek wil ver - tel, *mf* ek wil al U won - ders ver - tel, ver - tel,

A. *mp* , s . s , s : s *mf* t , t . t , t : t , t .- , t | s . s : s

ek wil ver - tel, *mf* ek wil al U won - ders ver - tel, ver - tel,

T. *mp* , d' . d' , d' : d' *mf* f' , f' . f' , f' : f' , f' .- , f' | m' . r' : d'

8 ek wil ver - tel, ek wil al U won - ders ver - tel, ver - tel,

B. *mp* d :- *mf* s , s . s , s : s , s .- , s | d' . t : d' , d . r , m | *f*

ek, ek wil al U won - ders ver - tel, ver - tel, ek wil ver -

mp *mf*

29 *f* , f . f , f : f *mp* , m' . m' , m' : m' *f* r' , r' . r' , r' : m' , m' .- , r' | d' :- . ||

S. *f* e wil ver - tel, *mp* ek wil ver - tel, *f* ek wil al U won - ders ver - tel.

A. *f* , l . l , l : l *mp* , s . s , s : s *f* t , t . t , t : t , t .- , t | s' :- . ||

e wil ver - tel, *mp* ek wil ver - tel, *f* ek wil al U won - ders ver - tel.

T. *f* , d' . d' , d' : d' *mp* , d' . d' , d' : d' *f* f' , f' . f' , f' : f' , f' .- , f' | m' :- . ||

8 e wil ver - tel, *mp* ek wil ver - tel, *f* ek wil al U won - ders ver - tel.

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

tel, ek wil ver - tel, ek wil ver - tel, wil al U won - ders ver - tel.

f *mp* *f*

Andante $\text{♩} = 66$

p $d' : t : l \mid s : f : m \mid r : - : - : s \mid r' : d' : t \mid l : s : f \mid m : - : - : m. m$

S. In U wil ek bly wees en juig, in U wil ek bly wees en juig, ek sal

p $d' : t : l \mid s : f : m \mid r : - : - : s \mid r' : d' : t \mid l : s : f \mid m : - : - : m. m$

A. In U wil ek bly wees en juig, in U wil ek bly wees en juig, ek sal

T. 8

B. 8

Andante $\text{♩} = 66$

p

37 $d' : d' : d' \mid t : - : m. m \mid t : t : t \mid l : - : m. m \mid d' : d' : d' \mid t : - : m. m \mid t : l : se \mid l$ *rit.*

S. bly wees en juig, ek sal bly wees en juig, ek sal bly wees en juig, ek sal bly wees en juig.

$l : l : l \mid se : - : m. m \mid se : se : se \mid m : - : m. m \mid l : l : l \mid se : - : m. m \mid m : m : m \mid l$

A. bly wees en juig, ek sal bly wees en juig, ek sal bly wees en juig, ek sal bly wees en juig.

$p' : m' : m' \mid m' : - : mp \mid r' : r' : r' \mid d' : - : mf \mid m' : m' : m' \mid m' : - : r' : d' : t \mid d'$

T. 8 bly wees en juig, bly wees en juig bly wees en juig, bly wees en juig.

$p_m : m : m \mid m : - : mp \mid m : m : m \mid l : - : mf \mid m : m : m \mid m : - : m : m : m \mid l$

B. bly wees en juig, bly wees en juig bly wees en juig, bly wees en juig.

mp *mf*

Alla Marcia ♩=100

S. *mp* :s ., s | d' : d' ., d' | d' : t ., d' | r' :- | - : s ., s | *mf* r' : r' ., r' | r' : d' ., r' | m' :- | - : - ||

Ek wilpsalm sing to eer van U Naam, ek wil psalm sing to eer van U Naam.

A. *mp* m :- | - :- | s :- | - :- | f :- | - :- | s :- | - :- ||

T. *mp* oe d' :- | - :- | t :- | - :- | - :- | - :- | d' :- | - :- ||

B. *mp* d :- | - :- | s :- | - :- | - :- | - :- | d :- | - :- ||

Alla Marcia ♩=100

P. *mp* *mf*

tempo primo

45 **S.** *f* f . f . f : f | , m' . m' , m' : m' | , r' . r' , r' : r' . r' , r' | d' . r' , - , - , r' : m' |

f Ja, ek wil sing, ja, ek wil sing, ja, ek wil sing tot die eer van U Naam,

A. *f* , l . l , l : l | , s . s , s : s | , t . t , t : t . t , t | s . s , - , - , s : s |

f Ja, ek wil sing, ja, ek wil sing, ja, ek wil sing tot die eer van U Naam,

T. *f* , d' . d' , d' : d' | , d' . d' , d' : d' | , f . f , f : f . f , f | m' . r' , - , - , r' : d' |

f Ja, ek wil sing, ja, ek wil sing, ja, ek wil sing tot die eer van U Naam, *f*

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

Ja ja, ja, eer van U Naam, ja, ek wil

tempo primo

P. *f* *f*

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S. *f* *f* . *f* . *f* : *f* | *mp* *m'* . *m'* . *m'* : *m'* | *mf* *r'* . *r'* . *r'* : *m'* . *m'* . *r'* | *d'* . *t* . *r* . *t* : *d'* |

A. *f* ja, ek wil sing, | *mp* ja, ek wil sing, | *mf* ja, ek wil sing tot die eer van U Naam; |

T. *f* ja, ek wil sing, | *mp* ja, ek wil sing, | *mf* ja, ek wil sing tot die eer van U Naam; |

B. *f* sing, | *mp* ja, ek wil sing, | *mf* ja, ek wil sing, ja, ek wil sing tot die eer van U Naam; |

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

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

O Al-ler - hoog - ste, o Al-ler hoog - ste, o Al-ler hoog - ste, hal - le - lu - ja.

A. *f* *s* : *s* . *s* | *s* : *s* , *s* . *s* , *s* | *d'* : *d'* . *d'* . *d'* . *d'* | *t* : *d'* | *l* : *s* | *s* . *f* : *s* |

O Al-ler - hoog - ste, o Al-ler hoog - ste, o Al-ler hoog - ste, hal - le - lu - ja.

T. *f* *m'* : *m'* . *m'* . *m'* . *m'* | *m'* : *m'* . *m'* . *m'* . *m'* | *r'* : *d'* | *f* : *m'* | *r'* : *m'* |

hoog - ste, o Al-ler hoog - ste, o Al-ler hoog - ste, hal - le - lu - ja.

B. *f* *d'* : *d'* . *d'* . *d'* . *d'* | *d* : *d* . *d* . *d* . *d* | *s* : *d* , | *f* : *s* | *s* : *d* |

hoog - ste, o Al-ler hoog - ste, o Al-ler hoog - ste, hal - le - lu - ja.

Allargando

SATB CHOIR

Molelekeng

Doh is F

J.P. Mohapeloa

Moderately fast, with much feeling

TENOR 1

SOPRANO

ALTO

TENOR 2

BASS

Me - ha - la - li - toe_ Hla - bu - la ka_

Ke ta - li - ma me - ha - la - li toe_ Hla - bu - la ka khoe - li ea Tsi toe_

Me - ha - la - li - toe_ Hla - bu - la ka_

Me - ha - la - li - toe_ Hla - bu - la ka_

Me - ha - la - li - toe_ Hla - bu - la ka_

5

T1.

S.

A.

T2.

B.

Tsi - toe_ Ha e e - ke - the - ha_ E tso - ko - tse -

Ha_ e e - ke - the - ha_ Ke mo - ea, o tso - ko - tse -

Tsi toe Ha_ e e - ke - the ha_ Ke mo - ea, o tso - ko - tse -

Tsi toe Ha_ e e - ke - the ha_ Ke mo - ea, o tso - ko - tso -

Tsi toe Ha_ e e - ke - the ha_ Ke mo - ea, o tso - ko - tso -

9 *mf*

T1. *mf*
8 ha, E nkho - po - tsa Mo-le - le -

S.
ha; E-nkho-po - tsa ngoa-na oe-so. E n kho-po - tsa Mo-le-le keng

A.
ha; E n kho - po tsa, E nkho - po - tsa Ngoa - na oe - so Mo -

T2. *mf*
8 ko - tse - ha. E nkho - po - tsa Ngoa - na oe - so Mo -

B.
ko - tse - ha. E nkho - po - tsa Ngoa - na oe - so Mo -

13 *f* *dim.* *p*

T1. *f*
8 keng ka ho-tsoa-ne-le-ha H'a-tsa - ma-tsa-ma - ea.

S.
Ka ho tsoa-ne-le-ha H'a-tsa ma - ea. Ke ngoa-na

A.
le-le- keng Ka-ho tsoa-ne-le-ha H'a tsa - ma - tsa - ma - ea.

T2. *f*
8 le-le- keng Ka-ho tsoa-ne-le-ha H'a tsa - ma - tsa - ma - ea.

B.
le-le- keng Ka-ho tsoa-ne-le-ha H'a tsa - ma - tsa - ma - ea.

23 *dim.* | — : — | : s . m | l : l | — : — | m : — *p* | — : | d' : — | m : f |

T1. 8 — oa Mo - lu - mong; — Ke ngoa -

| — . r : f . m | m : d e | r . m : f | — : f | m : d | d : r | m : m | — . d : r |

S. — Shoe - shoe e ntle ea Mo - lu - mong; Ke ngoa - na e mo - tle, Se -

| t₁ : — . d | — : ta₁ | l₁ . l₁ : l₁ . l₁ | — : l₁ | s₁ : — | — : | m₁ . m₁ : f₁ . s₁ | — : s₁ |

A. 'mè, Shoe - shoe e ntle ea Mo - lu - mong; Mo - le - le keng oa

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

T2. 8 'mè, Shoe - shoe e ntle ea Mo - lu - mong; — Mo - le - le keng oa

| s₁ : — . s₁ | — : s₁ | f₁ . s₁ : l₁ . r₁ | — : f₁ | d₁ : — | — : | d₁ . d₁ : r₁ . m₁ | — : m₁ |

B. 'mè, Shoe - shoe e ntle ea Mo - lu - mong; Mo - le - le keng oa

27 | s :- | - : | l :- | - : f | d' : d' | - : d' | t . t : d' . r' | - : - |

T1. *cres.*
8 -na e - mo -tle, 'Na - ke Mo-le-le keng,

| m . d : r . t₁ | d : ta₁ | l₁ . l₁ : f . f | - : - | : . f | - : r | s . s : s . s | - : - |

S. tso-to sa Li- beng sa Li-tsè pè, - 'Na - ke Mo-le-le keng,

| s₁ :- | - : | l₁ . l₁ : t₁ . d | - : d | l₁ :- . r | - : | r . r : d . r | - : f |

A. 'mè, Mo-le-le keng oa mè. Mo-le-le keng oa

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

T2. 'mè, Mo-le-le keng oa mè. Mo-le-le keng oa

| d₁ :- | - : | f₁ . f₁ : s₁ . l₁ | - : l₁ | f₁ : m₁ . r₁ | - : l₁ . | s₁ . s₁ : l₁ . t₁ | - : t₁ |

B. 'mè, Mo-le-le keng oa mè. Mo-le-le keng oa

31 | s : s | - : - | : s | s : l | d' : f | - : | : . l | - : - |

T1. 8 Shoe - shoe ea Mo - lu - mong. O -

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

S. Shoe-shoe ea Mo - lu - mong. Ka o ho po - la n na - ke, -

| t₁ :- | t₁ : t₁ | d : ta₁ | - : l₁ | s₁ . d : r . m | d : ta₁ | l₁ :- . r | - . d : r . m |

A. 'mè, Shoe-shoe ea Mo - lu - mong. Ka u ho-po - la 'na - ke, - Mo-le-le-

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

T2. 'mè, Shoe-shoe ea Mo - lu - mong. 'na - ke, - Mo-le-le-

| s₁ :- | s₁ : s₁ | d : m₁ | - : f₁ | d₁ :- | - : | f₁ :- . f₁ | - . m₁ : f₁ . s₁ |

B. 'mè, Shoe-shoe ea Mo - lu - mong. 'na - ke, - Mo-le-le-

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T1. *na-ke* O, *na-ke* E - na kho-mo e li-

S. U le ho-le - ho - le li-cha beng, E - na kho - mo e li - na -

A. keng. U le ho - le li-cha-beng E - na e li - na -

T2. keng. U le ho - le li-cha-beng E - na e li - na -

B. keng. U le ho - le li-cha-beng E - na e li - na -

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T1. *na-ko*, Kho - mo ea tla ea nkho - la! O,

S. ke Ea tla ea n kho - la! Ka u ho-po - la n na - ke,

A. ka ea tlo ea nkho - la! Ka u ho-po - la, nna - ke, Mo-le-le-

T2. ka ea tlo ea nkho - la! nna - ke, Mo-le-le-

B. ka ea tlo ea nkho - la! nna - ke, Mo-le-le-

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T1. *na ke, — O, — 'na-ke, E - na kho-mo e li-*
. f : l . d' | l : f | m . s : s . s | — :- | : s | m : d | l : f . d | r : d

S. *U le ho-le - bo - le li-cha beng. E - na kho - mo — e li - na -*

A. *beng. U le ho - le li cha beng. E - na e li na -*
d' :- | : d | d :- . m | — . r : m . f | s :- | : s | f :- . m | r : r

T2. *beng. U le ho - le li cha beng. E - na e li na -*
l . f₁ :- | : f₁ | d₁ :- . d₁ | — . t₂ : d₁ . r₁ | m₁ . d₁ :- | : l₁ | r₁ :- . m₁ | f₁ : r₁

B. *beng. U le ho - le li cha beng. E - na e li na -*

D.S

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T1. *na - ka — Ea tla ea nkho - la! la!*
rit. : d . m | s : l | d' :- | — : : || d' :- | — : ||

S. *ka Ea tla ea nkho - la! Ke ngoa - na*
t₁ : t₁ . s₁ | s₁ : m | d :- | — :- | — : d | d : r : || d :- | — : ||

A. *ka Ea tla ea nkho - la! la!*
s₁ :- | s₁ : t₁ | d : t_{a1} | — : l₁ | s₁ :- | — : : || s₁ :- | — : ||

T2. *ka Ea tla ea nkho - la! la!*
f :- | f : f | m : s | — : f | m :- | — : : || m :- | — : ||

B. *ka Ea tla ea nkho - la! la!*
s₁ :- | t₁ : s₁ | d : m₁ | — : f₁ | d₁ :- | — : : || d₁ :- | — : ||