

CHAPTER 6

A STUDY OF HAND-NOTATED VOCAL SCORES BY THE BOERS DURING THE ANGLO-BOER WAR

6.1 INTRODUCTION

This chapter is research grounded in an examination of hand-notated scores, which are a visual analogue of musical sound. The approach is musicological, but not in the traditional sense of the word, as it is linked to the cultural history of the Boers in Chapter 3, in order to understand the processes of affect and meaning in vocal music. This link was made possible by insights gained in Chapters 4 and 5, which addressed the aural void identified in Chapter 1.

Hand notated scores by the Boers will be examined as the sound of Boer vocal music reveals itself concretely in the form of musical notations. An understanding of the reason why the Boers needed to capture the sounds of their vocal music in some or other concrete form is required to highlight the role their vocal music played. The musicological approach, however, will preclude a detailed stylistic analysis and aesthetic evaluation.

6.2 REASONS FOR NOTATIONS

By gaining access to the experiential world of the Boers in Chapter 3, insights into processes of emotion and meaning were gained. This led to findings in Chapter 4 and 5 of the reason why the Boers needed the sounds of their vocal music as a coping mechanism in the harsh circumstances that confronted them. Without the information gained in previous chapters it would be impossible to understand why so many hand-notated scores are found. This is corroborated by Bent (2001:73), who highlights the fact that notation is “the result of the social and cultural context in which it has been developed.”

Musical notation is a mnemonic device as well as a means of communication. The Boers had no idea how long they were going to be interned and the notated scores served as a code for remembering what their vocal music sounded like, before it could be forgotten. The scores also served as a testament for posterity. As a means of communication, the scores facilitated performances for those singing in choirs. Through notation, vocal music, which had special meaning for the Boers, could be popularised in the “print tradition” as well as the oral tradition. Boer vocal music could thus be perpetuated and furnish the Boers with a tool against oppressive circumstances.

Chapter 4 highlighted the fact that choirs were very important in the Prisoner of war camps. Most of the Boers had probably never sung in four-part harmony and they needed to write down their part in the choir in order to sing it correctly. If there was some four-part vocal music available, it would not have been very helpful to copy it exactly, as the music needed in the prisoner of war camps had to be arranged for men’s choirs. To do this requires quite a good knowledge of music notation. Needless to say this was a skill that not many Boers had. To most inmates it must thus have been an onerous task to learn notation in order to write scores. To make matters worse, the only books they had in which to notate their music, were school exercise books and diaries. They thus had to draw the staves before beginning to notate. Some examples given below clearly show the ruled lines of the exercise books together with the hand drawn staves. There were thus many obstacles facing Boers who wanted to notate their vocal music and the fact that so many hand-notated scores are found, highlights the importance they attached to their vocal music.

An understanding of the Boer people gained in Chapter 3 leads to an understanding of the vocal music they would need to sustain their morale. It is thus understandable that the most of notations are hymns, songs with religious and comforting messages, as well as patriotic vocal music.

6.3 RELIGIOUS SCORES

It was mainly inmates from prisoner of war camps who contributed hand-notated religious scores. Having gained an understanding of the importance of religion to the Boers, it is understandable that they would sing as part of their worship. There is no evidence of printed hymnbooks in the prisoner of war camps and thus many inmates resorted to transcribing hymns in school exercise books and diaries. Cosmo Henning (1981:20) also mentions the fact that the Boers were forced to notate the hymns in order to preserve them due to lack of printed religious material.

In his memoirs of his internment on the Bermudas, Rev J.A. van Blerk writes about his efforts to have a hymnbook printed in America, with easily singable melodies for use in the camps. The books were, however, confiscated because the British in charge of the camps considered the words of the psalms a threat, thinking they would incite the inmates (ABWMA 5074/5).

Rev J.R. Albertyn, who had voluntarily arrived in the Bermudas to assist Rev van Blerk, brought with him hymnbooks, *Enige Psalm- en Gezangen en Geestelijke Liederen*. The books could, however, not be distributed before they had been censored. Who the censor was and how good his knowledge of Afrikaans-Nederlands was, is not known, but when he saw *Psalm 68* in the book he decided to have all the books confiscated because he considered the singing of these psalms a threat to stability in the camp (Groenewald 1992:125).

Groenewald (1992:125) also writes about how the new governor for the Bermudas summoned the two Boer ministers, van Blerk and Albertyn, to appear before him. He accused them of inciting the Boers and placed a ban on the singing of certain hymns. When Albertyn returned to South Africa, he brought all the hymnbooks back with him.

The words of *Psalm 68* vs. 1-2 are:

Original Afrikaans-Nederlands:	Modern Translation:
<p>“Die Heer sal opstaan tot den strijd; Hij zal zyn haters wijd en zijd Verjaagd, verstrooid, doen zuchten. Hoe trotsch zijn vijand wezen moog; Hij zal voor zijn ontzaglijk oog Al sidderende vluchten...”</p> <p><u>Het Boek van Psalmen</u> (1898:124).</p>	<p>“May God arise, May his enemies be scattered; May his foes flee before Him. As smoke is blown away by the wind, May you blow them away; As wax melts before the fire, May the wicked perish before God”</p> <p>NIV (1999:847).</p> <p>It is interesting to note the first line versified Dutch text reads: “God will aris to the battle”.</p>

It thus became necessary to notate these hymns in the absence of hymnbooks. The Boers did not only want to write down the words of the hymns, they also wanted to preserve the melodies. This was difficult as many Boers clearly knew little about musical notation but they considered it so important that they used any means of notation to preserve these sounds. The correctness of the notation will not, however, be considered in detail for this study. The purpose of the examples given is to highlight the fact that the Boers considered it very important to capture their vocal music symbolically.

6.3.1 Different notational systems used

Different notational methods were used and some are even reminiscent of neums found in plainsong manuals of the Church from the seventh century. The hymns in Example 6.1 were notated by P.W. van Rensburg in the Diyatalawa camp. They are not accurate enough for other singers to understand, but they must have reminded van Rensburg of the general curves and rhythms of the melodies. His notation is reminiscent of the notation of the *Ars Nova* period of the fourteenth century from which present-day notation evolved.

Example 6.1 Psalm 81 and Psalm 105: P.W. van Rensburg

124

Psalm 81
Altus Ps 81

Bassus Ps 81 2. Stem

Altus 3. Stem

The image shows a handwritten musical score for Psalm 81. It consists of eight staves of music. The first two staves are labeled 'Altus Ps 81'. The third staff is labeled 'Bassus Ps 81 2. Stem'. The fourth staff is labeled 'Altus 3. Stem'. The music is written in a simple, square-note style on a five-line staff. The notes are mostly square-shaped, and the stems are simple vertical lines. The score is handwritten and appears to be a study or working draft.

This is a clear example of the Genevan Psalm 81 and the lower Bassus and Altus clearly fit into the metric pattern of the Psalm.

Descant 4 Stem 15
Psalm 105

Bassus Psalm 105-2 Stem

Altus 3 Stem *Psalm 105*

The image shows a page of handwritten musical notation. At the top, it is titled 'Descant 4 Stem' with the number '15' in the upper right corner. Below this, the text 'Psalm 105' is written. The notation consists of several staves. The first two staves are for the 'Descant 4 Stem' part, featuring square notes on a five-line staff. The third and fourth staves are for the 'Bassus Psalm 105-2 Stem' part, featuring diamond-shaped notes. The fifth and sixth staves are for the 'Altus 3 Stem' part, also featuring diamond-shaped notes. The notation is written in a cursive, handwritten style.

(ABWMA 64/3)

The religious songs that were written down in collections could possibly represent an approximation of how they actually sounded. It must be realised that a song transcribed from memory is conditioned by how it is sung and the sound your mind is attuned to and expects. Example 6.2 shows that S.J. Venter (ABWMA 6220/1)

has a reasonable idea of pitch but he does not understand the finer nuances of rhythmic notation. This is, however, a fairly accurate notation of the German melody of Psalm 146 by Bäsler. It was not in the official Dutch hymnbooks yet, but used in some churches to replace the Genevan tune. It seems intended for the tenor clef and the melody is in equal note values transposed to C major (Kloppers 2004).

Example 6.2 Psalm 146: S.J. Venter

Handwritten musical score for Psalm 146, titled "Psalm 146" and "B d". The score is written on tenor clef staves with square note heads. The lyrics are written in Dutch and are: "Prijst den heer met blijde galmen gij mijn ziel hebt rijke stof te gal zoo lang ik leef mijn psalmen vralijk wy den aan zijn lof te gal zoo lang ik licht ge niet hem ver hozen in myn lied". The score is divided into four systems, each with a staff of music and a line of lyrics below it. The first system starts with "Prijst den heer met blijde galmen gij", the second with "mijn ziel hebt rijke stof te gal zoo", the third with "lang ik leef mijn psalmen vralijk wy den", and the fourth with "aan zijn lof te gal zoo lang ik licht ge niet hem ver hozen in myn lied". There is a circled "21" in the top right corner of the score.

(ABWMA 6220/1)

Example 6.3 and Example 6.4 are *Psalm 6* from songbooks printed towards the end of the 19th century, while Example 6.5 is Venter's version of *Psalm 6* with different pitches to the melodies of the printed copies. It could be that he was a member of a camp choir and was notating the part he was singing in the choir. It is quite probable that the Boers sang from these books in proportional notation before the war. Yet many of the initial hymns, as notated, demonstrate little evidence and understanding of this.

Example 6.3 *Psalm 6: Psalmboek from 1884*

(DRC B100)

Example 6.4 *Psalm 6: Psalmboek from 1898*

(Het Boek van Psalmen 1898)

Psalm 6

O Heer gij zyft weldaefig straf mij

niet ongenadig in uwen toorn

ne gloed aimatig uwe kasteiden

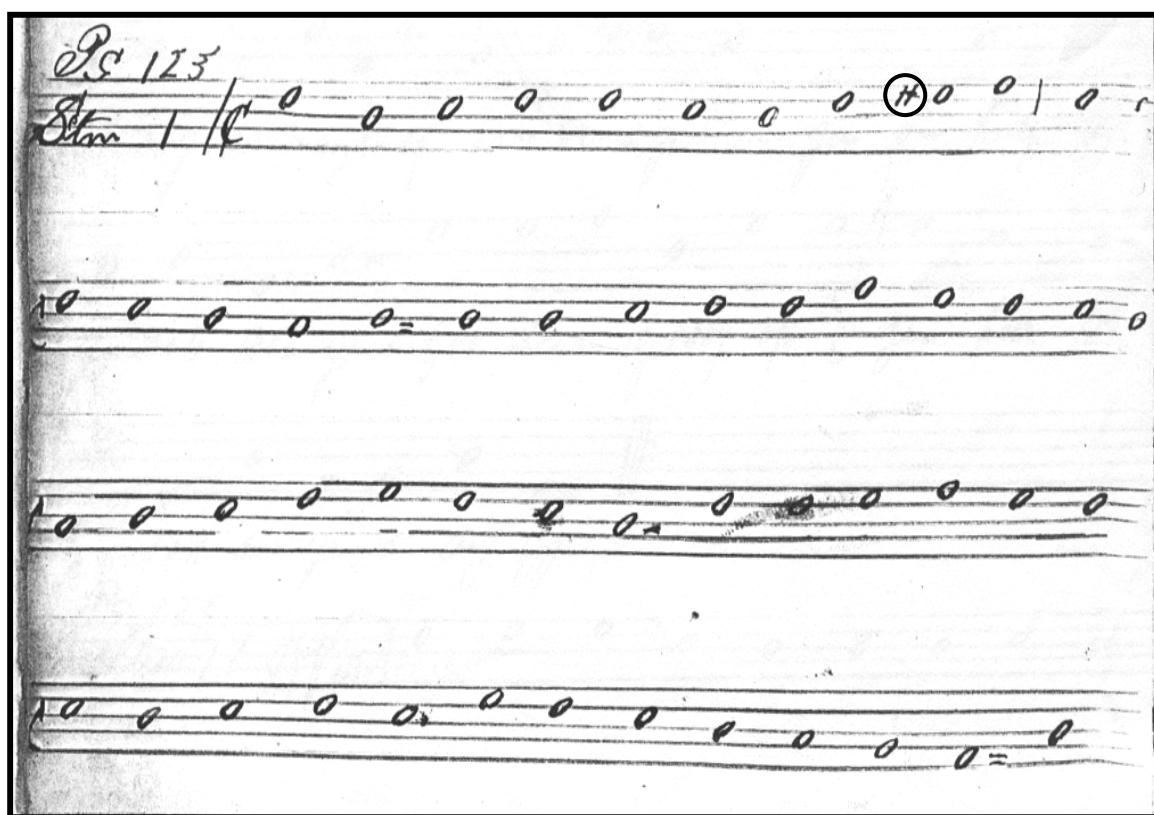
Sla mij met medelieden gelijc

Een vader doet

(ABWMA 6220/1)

In Chapter 3 there were many references to the fact that the Boers learnt so much from each other in the camps. This can be seen in the improvement of notational skills of P.W. van Rensburg. In another his songbooks he progressed from a type of notation reminiscent of the *Ars Nova* (Example 6.1), to a semibreve in modern notation. Although he did not understand rhythmic notation, he seems to be aware of chromatic change in pitch, as can be seen by the raised note circled in the first line of Example 6.6.

Example 6.6 Psalm 123: P.W. van Rensburg



k(FAD A155/202/1)

Although there is no clef in Example 6.6, a comparison with Example 6.7 clearly shows that Van Rensburg's notation is a 3rd higher than that of the original, which indicates that he possibly understood pitch but not key signatures. The example of Psalm 123 seems, however, to be an accurate notation of the 19th century isorhythmic form of this Psalm transposed to the key of C.

Example 6.7 Psalm 123: hymnbook 1898

PSALM 123.

1. Ik hef tot U, die in den he-mel zit, Mijn
oog-gen op, en bid. Ge-lijk een knecht ziet op de
hand zijns hee-ren, Om nood-druft te be-gee-ren,
En 'toog der maagd is op haar vrouw ge-sla-gen,
Om hulp of gunst te vra-gen; Zoo slaan wij 'toog
op on-zen HEER, tot Hij Ook ons ge-na-dig zij.

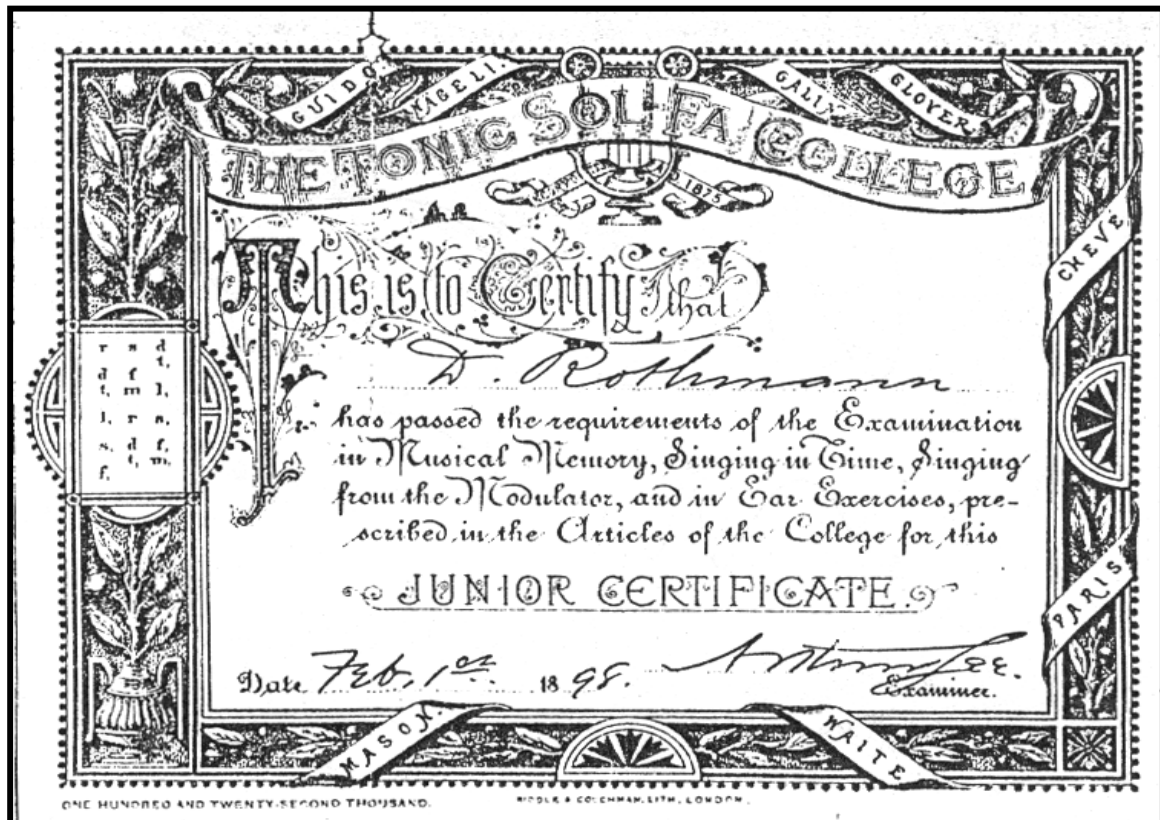
(Het Boek van Psalmen 1898)

Most scores found are, however, in tonic sol-fa notation. This system of teaching sight-singing arose in England in the mid-nineteenth century and it is understandable that this method of notation was passed on to the Boer children as some of them had English governesses and teachers. Giliomee (2003:202) also mentions the Grey Institute in Bloemfontein, which was one of the top schools attended by the white elite and which became one of the bastions of English cultural history. Needless to say, many of the prisoners of war were from the Free State and could have been educated at Grey College where they became familiar with this notational system.

In his annual report in 1877, the director of Free State Education, Dr John Brebner, spoke about how well the children were singing according to sol-fa notation (Cillié [s.a.]:8-9). Sol-fa theory exams could also be written as can be seen by a certificate awarded to D. Rothmann a year before the war. This certificate

was pasted in a songbook compiled for the Choral Society at the Shahjahanpur Prisoner of War Camp in India.

Example 6.8 Certificate for sol-fa examination: D. Rothmann



(ABWMA 5848/1)

In Chapter 4 reference was made to the many camp choirs. In order to sing the different voices, choir members needed to be able to read notation of some kind. The more knowledgeable choir members must have taught sol-fa and theory, as can be seen by the certificate presented to S. Viljoen for progress in these fields (Example 4.1).

Many diaries have instructions on how to write in sol-fa. This could have been done for the benefit of the person notating the vocal music or to teach other inmates. The instructions shown below are somewhat confusing and it would seem that the writer has not yet mastered sol-fa notation.

Example 6.9 Theory instructions: H.J. Storm

37 2004/149

Tonic Solfa music reading
Division of one pulse

1	d: Taa	
2	d,d: Taa-taa	H.J. Storm
3	- d: aa-taa	H.J. Storm
4	- d,d: ta-fe	H.J. Storm
5	- : aa-saa	H.J. Storm
6	- : saa	H.J. Storm
7	- d,d,d: ta-fe-fe	De tijd van de of tonusolfa.
8	- d,d,d: ta-fe-fe	
9	- d,d,d: ta-fe-tai	
10	- , d: aa-e-fe	<u>Sleutels</u>
11	- ; d: saa-le-fe	G. sleutel; d.
12	- . d: saa-tai	A. ,, d is re
13	- : aa-saa	C. ,, d ,, f
De voor- komst der Sleutelen der liederen		D. ,, d ,, s
		E. ,, d ,, y
		F. ,, d ,, ta
		Ab. ,, d ,, de
		Bb. ,, de ,, va
		bb. ,, d ,, re

(ABWMA 3238/2)

Other instructions for sol-fa singing are also seen in the following example:

Example 6.10 Theory instructions: P. Kotze

The image displays a handwritten musical score for sol-fa singing, organized into two columns and seven rows. Each row represents a different clef and key signature. The notes are written on a five-line staff, and the corresponding sol-fa syllables are written below them. The syllables are lowercase letters (d, r, m, f, s, e, t, d) and uppercase letters (C, D, E, F, G, A, B). Some syllables have accents (e.g., d', r', m', f', s', e', t').

Clef	Key Signature	Syllables
Soprano	C	d r m f s e t d r m f s e C D E F G A B C D E F G A
Soprano	G	d r m f s e t d G A B C D E F G
Alto	D	d r m f s e t d r m f D E F G A B C D E F G
Alto	A	d r m f s e t d A B C D E F G A
Alto	E	d r m f s e t d E F G A B C D E
Alto	B	t d r m f s e t d A B C D E F G A B
Tenor	C	r m s t r f e' s' m' d' e' f' r' G E G B D F A G E C A F D
Bass	F	d r m f s e t d r m' F G A B C D E F G A
Bass	Bb	s e t d r m f s e F G A B C D E F G

(Cleave Private Collection)

Dr John Brebner made mention of the fact that that some schools were singing religious and secular songs in four parts (Cillié [s.a]:8-9) in Free State Schools. Although Brebner does not mention whether these songs were in English or Afrikaans, they could have influenced the singing of four-part songs in the camps. Four-part singing is an interesting occurrence, as many Boers came from isolated farms where unison singing would probably have been the norm. It can thus be assumed that through choir singing, they became familiar with four-part singing and notated what they heard and sang in the camps. They could probably have learnt the different parts from each other and notated the part they had to sing.

None of the *Psalmen en Gezangen* books consulted contained songs in four-part notation. This tradition has stayed the same, as the only modern harmonised Afrikaans religious music books that contain four-part harmony, are those used by organists for accompaniment. Congregational singing in Afrikaans churches has to this day remained unison (Olivier 2004).

A very interesting example of a hymn notated in four-part sol-fa is Example 6.11 on the following page, by Almero du Plessis, who was interned on Tucker's Island in the Bermudas. A letter, dated 17 June 1984, was found in his songbook in the Anglo-Boer War Museum Archives. It is from his daughter, Mrs Nettie Immelman, a retired lecturer of music at the University of the Orange Free State. She writes that Almero du Plessis, her stepfather, was choirmaster in the Bermudas and that he played by ear on the harmonium and violin. According to her, she never saw him writing or reading notated music (ABWMA 5848 [no number]). Du Plessis' songbook was probably notated for the benefit of his choir members and if one takes cognisance of what his stepdaughter writes, it is quite probable that he learnt to write and read sol-fa in the Bermudas.

Most songbooks found in the archives are clearly compiled by one person, possibly for a choir. The notation in the songbooks is not, however, always in the same handwriting. Hymns in a book are thus not necessarily all notated by the owner of the book. These books lead to confusion and the referencing is not intended to offend relatives who attribute the notations to their own family

members. Example 6.12 shows the book belonging to P.W.G. van Rensburg from Hut 15 in the Diyatalawa Camp, Ceylon as well as the names of other contributors to the book (ABWMA 64/3). Many books do not give the names of other contributors, which leads to confusion.

Example 6.11 Lied 134: A. du Plessis

Lied. 134

S	S:-m1s:-d	d:-l1s:- mb	l:-s1m:-d	m:-:-1 r:-	S	S:-m1s:-d
m	m:-d1m:-s	l:-f1m:-d	f:-m1d:-d	d:-:-1 t:-	r	m:-d1m:-s
d	d:-s1d:-d	d:-d1d:-s	d:-d1s:-s	s:-:-1 s:-	t	d:-s1d:-d
d	d:-d1d:-d	f:-f1d:-d	d:-d1d:-m	f:-:-1 f:-	s	d:-d1d:-m

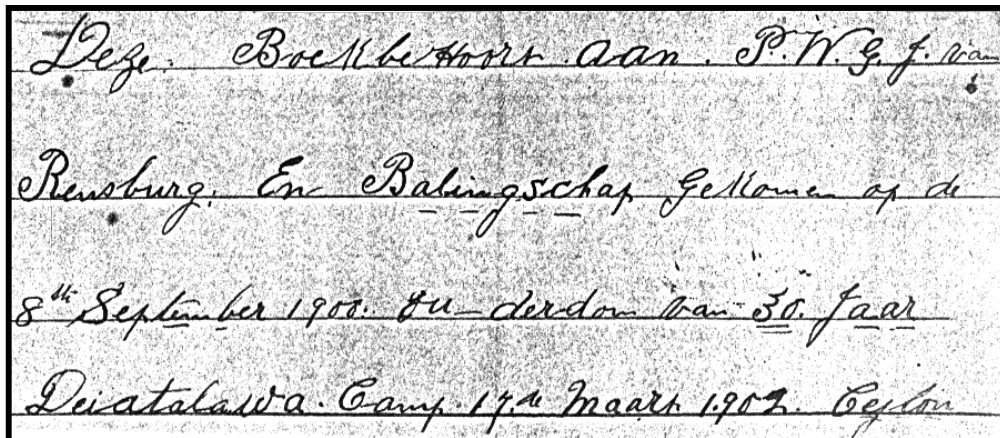
d:-l1s:-d	m:-d1m:-r	r:-1- d:-	d	r:-d1r:-m	d:-l1d:-d
l:-f1m:-m	s:-s1s:-f	f:-1- m:-	m	f:-m1f:-s	m:-m1m:-f
d:-d1d:-d	d:-d1d:-s	s:-1- s:-	s	s:-s1s:-t	d:-d1d:-d
f:-f1d:-d	d:-m1s:-s	d:-1- d	d	s:-s1s:-s	l:-l1l:-f

S:-s1l:-s	m d, r:-	S	S:-1- s:-s	l:-1- d:-d	m:-d1m:-r	d:-1- d:-
m:-m1m:-m	d:-d1 t:-	m	m:-1- m:-m	f:-1- l:-m	s:-s1s:-f	m:-1- m:-
d:-d1d:-d	s:-s1s:-	.	d1d:-	d1d:-d	d:-d1d:-s	s:-1- s:-
d:-d1d:-d	d:-m1s:-	.	d1d:-	f1f:-d	d:-m1s:-s	d:-1- d:-

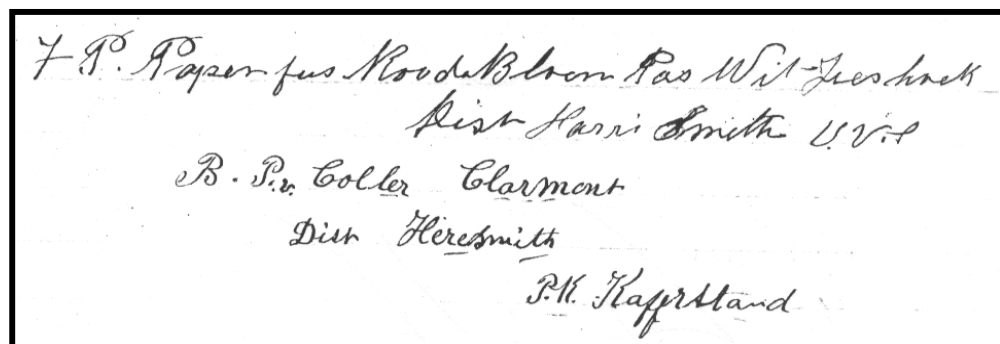
dunde

(ABWMA 5848 [no number])

Example 6.12 Songbook: P.W.G. van Rensburg



Deze Boek behoort aan P.W.G. van
Rensburg. En Balingenschap Gekomen op de
8^{de} September 1900. Nu deden van 30. jaar
Diyatalawa Camp 17. Maart 1902. Ceylon



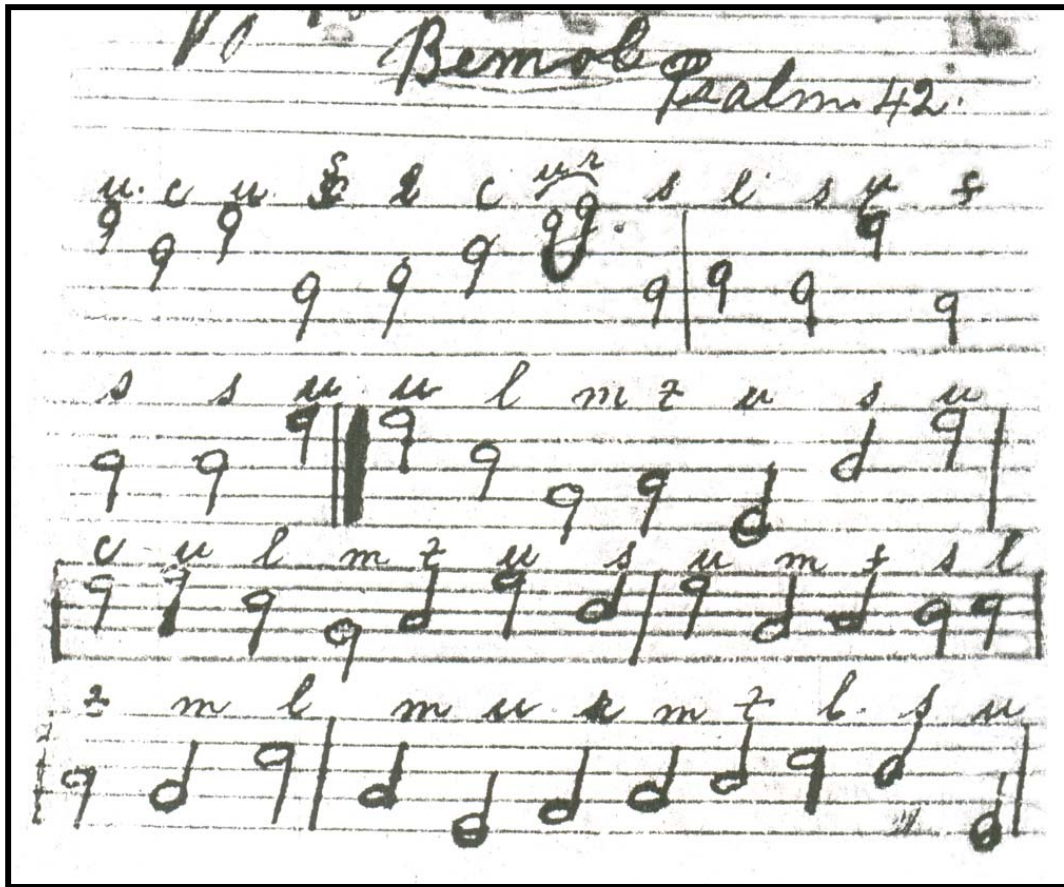
F.P. Papier van Noodakbloem Ras Wit-Jeshaek
Dist Harris Smith U.V.S
B. P. Collier Clarmont
Dist Heresmith
P.H. Kapprstand

(ABWMA 64/3)

Example 6.13 is interesting to note, as it contains not only minim notes, but sol-fa notation as well. H.P. Venter was clearly not familiar with rhythmic notation, but seems to be aware of key signature (“Bemol” – B flat).

The songbook, belonging to P. Kotze, has forty-five hand-notated hymns written in tonic sol-fa. They are clearly notated by different people. Inmates in the Diyatalawa camp must have notated the hymns that were compiled and printed by the *Strevens Drukkerij*, Diyatalawa Camp, Ceylon. This book must have had great value for Kotze, as it is covered in thick khaki material that could have been used to make trousers. The material is folded to the inside of the front and back covers and neatly sewn by hand to keep it in place (Cleave Private Collection). There are many other diaries and songbooks also covered in khaki. The care and neatness with which the hymns and songs were notated, is a testimony to the importance the prisoners of war attached to these books.

Example 6.13 Psalm 42: H.P. Venter



(FAD A261)

Many examples of theory instructions for writing in staff notation are written in such a way that it can be assumed that the writer was teaching notation. The theory instructions, shown in Example 6.14, indicate that Almero du Plessis is starting to learn staff notation but continues notating in sol-fa.

Example 6.14 Theory instructions and song: Almero du Plessis

Handwritten musical score for 'Die Het Land Lied' and other songs. The score consists of three staves of music. The first staff is in treble clef and contains notes with accidentals (F, Bb, Eb, Ab, Db, Gb) and a key signature of one flat. The second staff is in treble clef and contains notes with accidentals (D, D, A, E, B, F#). The third staff is in treble clef and contains notes with accidentals (B, C, D, E, F, G, A, B, C, D, E, F, G, A, G, F, D, C, B, A, G, F, E, D, C). Below the staves is a rhythmic diagram with stems and flags, and dynamic markings: M- . M.f. f. ff. Cres. dim. m. mp. p. The text below the diagram lists the songs and their page numbers: Die Het Land Lied 183, Bladwij. 21; Wy knielow Lied 58, " 22; Vondag kin volmorgen 117, " 23.

Example 6.17 Theory instructions: J.J. van Niekerk

"De majeuren." G, D, A, E, B, F, + C.

"Geef, Dem, Nap, Gem, Deetje, Kreten."
Ege woorden dienen tot, gemest de Majeuren
van eenig lied of Kunststuk mit te vinden.

"Dit zijn de toon schalen, der Majeuren."

G. Major D. Major
A. Major E. Major
B. Major F. Major
F. Major Bes. Major
Es. Major As. Major
Des. Major Ges. Major

De C. Major heeft geen (Kruis) of (bes)
C. Major

(ABWMA 3766/2)

A few examples will be given of the large number of hand-notated scores to highlight the fact that the Boers considered it necessary to preserve the sounds of their hymns at all costs. It is of special interest to note that the two religious styles were captured in the scores.

6.3.2 Examples of notated religious music

In chapter 4, mention was made of two styles of religious vocal music. Examples will be given under:

- ❖ *Psalmen en Gezangen*
- ❖ Revival songs and other religious songs.

6.3.2.1 Psalmen en Gezangen

Most notated scores are in four-part harmony and where they are notated for one voice it is difficult to say whether it is the melody or for another specific voice. An interesting notated *Lied* is the one by M.J. Cronje. He writes that this is the *Lied* given to them to sing by Rev J. Albertyn on 1 December 1901 (Example 6.18). He gives the words of the second verse, which he says were written by Albertyn. Earlier in this chapter, mention was made of the fact that Albertyn brought hymnbooks out to the Bermudas but they were banned and he returned to South Africa with all the books. Cronje also showed his knowledge of dynamics by giving the Italian words for some of the terminology. The translation of the second verse reads:

Despite the hardship, I have to face in captivity,
You remain wholly part of me,
More so than what has been taken away from me.

It must be remembered that the Boers had sung these hymns for generations and the fact that they notated so many, once again emphasises the importance they attached to the sound of the hymns. They could just have written the words but the sounds were so important they needed to notate them.

Example 6.18

Lied: words of second verse by Rev J. Albertyn

In gese geskied 3 Dec 1901
In Egenwoud (Kleinfontein)

Lied opgegeven door Ds J. Albertyn 1 Dec 1901
Key **E^b**

S: - 1S: 8 S: 8 1S: d' - : - 1 : t: - 1t: 1S 8: 1S - 1: M	
O, die vroue die Jesus gese	Vreugd my vreugdige naad bekeend
d': - 1d': d' d': 1d': 8' - : - 1 : t: - 1t: 1S 8: 1t: 1R: d'	
En sy was nog daer gelyk	meer 4 Keim betel word geend

Verse gedicht door Ds Albertyn zelf:

al ontbreek my nog zoveel
 Maar in myn geveengenis
 Gij blyft myn genoegzaam deel
 Meer dan in my ontromenis.

Solo Single voices
Sostenuto Sustained
zotte voce with subdued voice
Tutti all together full chorus.
Piano (p) Soft
Pianissimo (pp) very soft
Forte (f) Loud
Fortissimo (ff) very loud

(DRC B34)

The example shown below is a typical example of the regular metre of the traditional hymns sung by the Boers. It is interesting to note that quite a few examples of the same hymns in four-part harmony are similar, even though they were notated in different camps.

Example 6.19 Psalm 146: H.J. Storm

100

Doch is G. Psalm 146

s; d r im	l; s s im	r; m f; s	m; r d; -
s; l; t; d	d; d r; d	t; d d; r	d; t; s; -
m; m s; s	f; m s; s	s; s l; s	s; s m; -
d; l; s; d	f; d t; d	s; d l; t	d; s; d; -

Preys den Heer met blijde galmen. Zij, mij ziel! stelt rijke stop.

s; d r im	l; s s im	r; m f; s	m; r d; -
s; l; t; d	d; d r; d	t; d d; r	d; t; s; -
m; m s; s	f; m s; s	s; s l; s	s; s m; -
d; l; s; d	f; d t; d	s; d l; t	d; s; d; -

Sal zoo lang ik leef, mijn psalmen. Troolijk wijden aan Zijn lof.

m; r d; t;	d; l; s; -	s; l; s; m	f; r d;
d; t; l; s;	l; f; s; -	d; d t; d	d; t; s; -
s; f; m; m	m; r t; -	s; f; m; d	l; s; m;
d; s; l; m	l; r; s; -	m; f; s; l;	f; s; d;

Sal zoo lang ik licht geniet. Hem verhoogen in mijn lied.

(ABWMA 3238/2)

The staff notation in Example 6.20, notated by S. Viljoen in the Morgan's Island Camp on the Bermudas, shows that the bass part is exactly the same as that of Example 6.19, notated by H.J. Storm in the Diyatalawa Camp. Example 6:20 is from the songbook belonging to Sarel Viljoen. He calls it *Lied 148* but it is clearly *Psalm 146*.

Example 6.20 Bass part for *Psalm 146*: S. Viljoen

The image shows a handwritten musical score for the bass part of Psalm 146. The title is "Lied 148. Pries den Heer" and it is dated "7 Jan 1902". The score is written on three staves, each with a treble clef and a key signature of one sharp (F#). The lyrics are written in Dutch below each staff. The first staff has the lyrics "Pries den Heer met blij de gal men Gij dlijw'ziel het rij he's o' lof". The second staff has the lyrics "Zul Goo lang ik leef mijn Salmen vrolijk rij den aan'zijn w' lof". The third staff has the lyrics "Zul Goo lang ik licht ge siet Han verhoor gan in mijn' lud".

(ABWMA 4290/4)

It is difficult to explain these similarities as mention was made of the fact that no printed books could be found in four-part harmony. The similarities could, however, be attributed to the fact that some of the inmates might have sung in four-part harmony before being interned and they taught what they had learnt before the war.

Example 6.21 and Example 6.22 are by van Niekerk and van Noordwyk, who were members of the *Excelsior Zangvereniging* in Shahjahanpur Camp, India. They understood staff notation very well as there are no notational mistakes.

Example 6.22 Psalm 42: J.J.J. van Noordwyk

Psalm: 42: vers 1 Ex 4.2.8 11

** Hij-gent hert, der jagt ont-kam-mien, Schreuw't niet ster-ker naar't ge-
 met Van de fris-de wa-ter stroo-mken, Dan mijn Ziel ver-langt naar
 God. Ga mijn Ziel dorst naar den Heer, God des le-vens, ach wan-neer
 Ziel ik nae-dren voor uw oo-gen In uw huis uw naam ver-hoer-gen.*

(ABWMA 5701/1)

Example 6.23 is notated in a book by D.Rothman and shows very complicated rhythms. It must have been especially difficult to notate in four-part harmony. The words of the *Psalm* were so meaningful to the Boer captives, that van Nieuwenhuijse wanted the Excelsior Choir to sing it, even though quite advanced musical notational skills were needed to write it.

Example 6.23 Psalm 126: D. Rothman

24.

Psalm 126 "Bijbel Versen"

Allegro.

Als de Heer de gevangenen ziedu wi den draecht worden wij gelijkt aan hen die droeven ten werld

onze mond met lachen verward en onze tong met gefuech ja met gefuech men zieder toer onder

de hielden die den heeft groote dingen groote dingen ons ge daan die den heeft groote dingen

aan ons gedaan die den heeft groote dingen aan ons gedaan die den zijn wij blijde die den zijn

grootte dingen ge daan die den heeft groote dingen gedaan

blijde die den heeft groote dingen ons gedaan Werd O den onze gevangenis als

25

wa-ter sloop-men en zijden wakt juiden die met tranen zaai-en jul-ter juich-end

end maai-en die met tranen zaai-en jul-ter juich-end maai-en die zaad looflat ten

jaai-er fal gaat el stevend voort en jaai-er al maai-er hij gal wi-derkomer ter goeder sijn doringd

zijn schooven in zijn schuur, die met tra-nen zaai-en zal-ter juichend maai-en die met topren

zaai-en jul-ter juichend maai-en

Dine

(ABWMA 5848/1)

The only notated vocal music the researcher could find from a concentration camp was from the Camp in Pietermaritzburg. This could be because hymnbooks were

available in the camps. Many diaries also bear witness to the fact that women left their farms, which were to be burnt, with family Bibles, catechism- and hymnbooks. They could possibly have used these books for religious services in the camps. It is difficult to say who notated the *Psalm* given in Example 6.24, as it comes from a collection from the Pietermaritzburg Camp (FAD A155/38/2). This inmate has quite a good understanding of staff notation even though his/her rhythmic notation is not always correct. He/she sometimes has two minims in a bar and other times three.

Example 6.24 *Psalm 79* verses 4 and 7: transcriber unknown

Psalm 79 : 4 en 7

Gedonk niet meer aan 't kwaad dat wij bedreep; Ons' onvoldaad wordt ons uit ge-
geven! Waak op o God! en wij van 'herder' slytlen ons klein getal door Uwe kracht bevestigd
ons. barmhartig Heer! Uw grooten naam ter eer; Uy trouw kom ons te sta d
Verzoen de zwarg schuld Die ons met schrik vervult, Bewijs ons eens genade.

(FAD A155/38/2)

As it so unusual to see notated vocal music from concentration camps, two other examples of works notated in this Camp will be given, together with a programme for a concert. This programme (Example 6.27) shows that the choir sang *Avondlied* (Example 6.25) and *Des Christens Vaderland* (Example 6.26) at the concert.

It is interesting to note how many choir items there are on the programme and that most of *Avondlied* and *Des Christens Vaderland* are for women's voices. This is because there were more women and children in concentration camps than men. According to Wasserman (2003), there were, however, some men in the Pietermaritzburg Camp who were Cape rebels. This could explain *Psalm 79* notated for women and men's voices (Example 6.24). *Des Christens Vaderland* (Example 6.26) also has a few bars for men's voices.

Example 6.25 *Avondlied*: F.C.H. Rinck

Avondlied
Rustig
J.C.H. RINCK

1 O - vond wordt het we - der, Die de rust ons meldt.
2 Slechts de beek blijft vlie - ten, Loopt van jaar tot jaar,
3 Zieh, zoo is uw stre - ven, Niet of zon - der lust;

1 Stil - le vee daalt ne - der O - ver hof en veld.
2 Kent geen rust ge - nie - ten, Immer voorwaarts maar.
3 God slechts kan u ge - ven Ware a - vond - rust.

(FAD A155/38/2)

Boerenkamp Maritzburg.

Concert

ten bate van het Orkefonds, te geven op Dinsdag 6 Aug 1901
des avonds te 7 uur.

Programma.

1	PSALM 150.	Koor.
2	Avondlied	Koor.
3	Het Weeshind	Solo-Sopraan door Mej. Josephine Wepener met autoharp-begeleiding.
4	Woudeconcert	Koor
5	Hymne aan den Nacht	Diestemmig lied voor klein koor.
6	Noto der Eeuwen	Kwartet met cornet-à-piston-begeleiding door den Heer H. Vermaak
7	Vertrouwen	Koor.

Pause.

8	De legende van Lotharingen, een Vlaamse lieder	Mey. S. Haupt.
	Bruidstied uit Lotharingen, voor orgel	
9	De Nieuwlandse in 4 Noorden	Solo-Sopraan door Mej. Josephine Wepener met autoharp-begeleiding.
10	Stille Nacht, heilige Nacht	Koor.
11	De verloren zoen	Kwartet.
12	Vaarwel aan den Winter	Koor.
13	Gebet onder den Veldslag	Solo-Tenor door den Heer H. de Munnik
14	Des Christens Vaderland	Slotzang door het Koor.

(FAD A155/38/1)

The second style of religious music was the revivalist style, especially those songs by Ira Sankey.

6.3.2.2 Revival songs and other religious songs

The singing of Sankey revival songs became a contentious issue amongst Boer prisoners of war, but the fact that so many were notated in the camps is proof of their popularity. The use of Sankey and other revival songs in translation, were more confined to members of the Nederduits Gereformeerde branch of the Reformed Church and other, more evangelical denominations. Conditions of war, including ministry to the soldiers, may have resulted in some hymn sharing though the stark divisions on hymnody among the three Reformed Churches were maintained after the war (Kloppers 2004).

Many pre-existing English hymn tunes were incorporated into the Sankey hymnbook of 1875. According to Cillié ([s.a.]:21), many of the lyrics of these songs can also be attributed to poets and not to Sankey himself and in the case of the Boers they translated the Sankey songs themselves. He writes about a Rev J.M. Louw from Boksburg who ministered to the Boers on Commando and who explained in his diary how he translated Sankey songs to prevent himself from becoming bored while on Commando (Cillié ([s.a.]:20).

These songs have dotted rhythms, syncopations and chromaticism that require a good knowledge of notation, a skill that many of the Boers did not have. It is, however, interesting to note how correctly they were notated. This could be explained by the fact that because the songs were English, the British made Sankey hymnbooks available to the prisoners. These books were in sol-fa, staff notation and in four-part harmony which would have enabled the Boers to copy them directly and so add their own translation. [Example 6.28](#) shows the song, *What a friend we have in Jesus*, from the Sankey songbook. [Example 6.29](#) shows this song as it appeared in a *Zionsliedereboek* and [Example 6.30](#) is hand-notated, in the exact musical notation of [Example 6:28](#). The words, however, differ from those of [Example 6.29](#). This could be due to the fact that English Sankey hymnbooks were available to Boers in camps and they were thus able to copy the musical notation but as they did not have the *Zionsliedereboek*, they had to translate the words of songs in the Sankey hymnbook in their own words.

Example 6.28 Sankey Song 117: Sankey hymnbook [s.a.] (Tune attributed to Charles Converse, 1870).

No. 117. What a Friend We Have in Jesus!

"There is a Friend that sticketh closer than a brother."—PROV. xviii. 24.

J. SCRIVEN. C. C. CONVERSE.

1. What a Friend we have in Je - sus, All our sins and griefs to bear!
What a pri - vi - lege to car - ry Eve - ry-thing to God in prayer!
Oh, what peace we of - ten for - feit, Oh, what need-less pain we bear—
All be-cause we do not car - ry Eve - ry-thing to God in prayer!

The image shows a four-staff musical score for the hymn 'What a Friend We Have in Jesus!'. It includes a title, a biblical quote, and the names of the composers. The score is written in 4/4 time with a key signature of one flat. It features a vocal line and a piano accompaniment. The lyrics are provided below the notes.

(Sankey)

Example 6.29 Zionslied 542: Gezangen Zions 1899

240 CONVERSE, 8EN & 7s. 8R. C. C. CONVERSE.

1. Welk een vriend is ons de Hei-land, 's Vaders Zoon en troon-ge-noot, Die door't kruis den vrij-en toegang,
D.S.—Dat wij vrij veer als Gods kind'ren
Einde. D. S.
We-der ons tot God ont-sloot. O wat voorrecht ons her-ge-ren, Door de we-reld niet ver-staan,
Tot den Vader mo-gen gaan.

The image shows a two-staff musical score for 'Zionslied 542: Gezangen Zions 1899'. It includes the number 240, the title, and the name of the composer. The score is written in 4/4 time with a key signature of one flat. It features a vocal line and a piano accompaniment. The lyrics are provided below the notes.

(DRC B102[a])

Example 6.30 Welk Een Vriend het onze Jesus: P.W. van Rensburg

Die on Lied 168 *Welk Een Vriend is onze Jesus - 64*

Do. f.

S: - S, l. S: m. d d: - l: S: - d, m, d: s. m r: -
d: - d, d. d: d. S | l: - f: S: - s, s, s: d. d l: -
m: - m, f. m: s. m f: - d: m: - m, m, m: m. s S: -
d: - d, d. d: d. d f: - f: d: - d, d, d: d. d S: -
Welk een vriend is onze Jesus, die en onze Heer wil staan

S: - s, l. S: m. d d: - l: S: - d, m. r. d. l. d: -
d: - d, d. d: d. S | l: - f: m: - s, d: s. s l: -
r: - m, f. m: s. m f: - d: d: - m, s: s. m. r. S: -
d: - d, d. d: d. d f: - f: S: - s, s. s. s. S: -
Welk een voorrecht dat is door Hem Ad. tja By het God mag gaan

r: - de, l. m: f. r m: - s: l: - l, s: m. f: m, r: -
t: - l, t. d: r. b d: - d: d: - d, d: d. r: d. l: -
S: - S, S. S: S. S S: - m: f: - f, S: S. S: S S: -
s: - S, S. S: S. S d: - d: f: - f, m: d. b: d S: -
Die wyls deroen py out vre. di. Die wyls deroen gon de Heer:

S: - S, l: S: m. d d: - l: S: - d, m. r: d. l. d: -
d: - d, d: d: d. S | l: - f: m: - s, d: s: s: s S: -
m: - m, f: m: s. m f: - d: d: - m, s. f: m: r. m: -
d: - d, d: d: d. d f: - f: S: - s, s. S: S: S d: -
Just om dat py cal met brin gen fun t. gaba tot onze Heer

(FAD A155/202/1)

A few other examples of Sankey notations will be given to highlight their popularity and the difficulty the Boers would have experienced if they had to notate them by ear. Example 6.31 on the following page was a very popular Sankey song, which was also popular with the Boers.

Example 6.31 Sankey Song 43: Sankey hymnbook [s.a.]

No. 43. The Ninety and Nine.
 "Rejoice with Me, for I have found My sheep that was lost."—LUKE xv. 6.
 ELIZABETH C. CLEPHANE. IRA D. SANKEY.

(Sankey)

It is interesting to note that P. Kotze refers to Sinkey instead of Sankey. He has no reference to a key signature but his sol-fa is correct if compared to the staff notation above. This suggests that he copied it from the book.

Example 6.32 Sinkey Song 43: P. Kotze

20) Sinkey: 43

i. §. § | cl: cl: cl/d: d: d: t: t: t/d: d: d | m: m: m/d: d: d
 : m: m | §: §: §/§: §: § | §: §: §/§: §: § | cl: cl: cl/§: §: §
 : cl. cl | m: m: m/m: m: m | r: r: r/m: m: m | §: §: §/m: m: m
 : cl. cl | cl: cl: cl/d: d: d | §: §: §/d: d: d | cl: cl: cl/cl: cl: cl

 r: r: r: §. § | cl: cl: cl/d: d: d | m: m: m/d: d: d | r: r: r
 t: t: t: m: m | §: §: §/§: §: § | cl: cl: cl/§: §: § | §: §: §
 §: §: §: §. § | m: m: m/m: m: m | §: §: §/m: m: m | cl: cl: cl
 §: §: §: cl. cl | cl: cl: cl/d: d: d | cl: cl: cl/m: m: m | §: §: §

(Cleave Private Collection)

Another very complicated Sankey song was *A Cry from Macedonia* (Example 6.33). It can be seen how complicated the rhythm is and yet the Boer's rhythmic notation is correct, as seen in Example 6.34. This suggests that he copied it.

Example 6.33 Sankey Song 105: Sankey hymnbook [s.a.]

No. 105. A Cry from Macedonia.
F. J. C. "Come over into Macedonia, and help us."—Acts xvi. 9. W. B. BRADBURY.
In moderate time

1. { There's a cry from Ma-ce-do-nia—Come and help us; The light of the gos-pel
O ye he-ralds of the cross, be up and do-ing, Re-mem-ber the great com-
bring, oh come! Let us hear the joy-ful tid-ings of sal-va-tion, We thirst for the liv-ing
-mand! a-way! Go ye forth & preach the word to ev-ry crea-ture, Proclaim it in ev-'ry

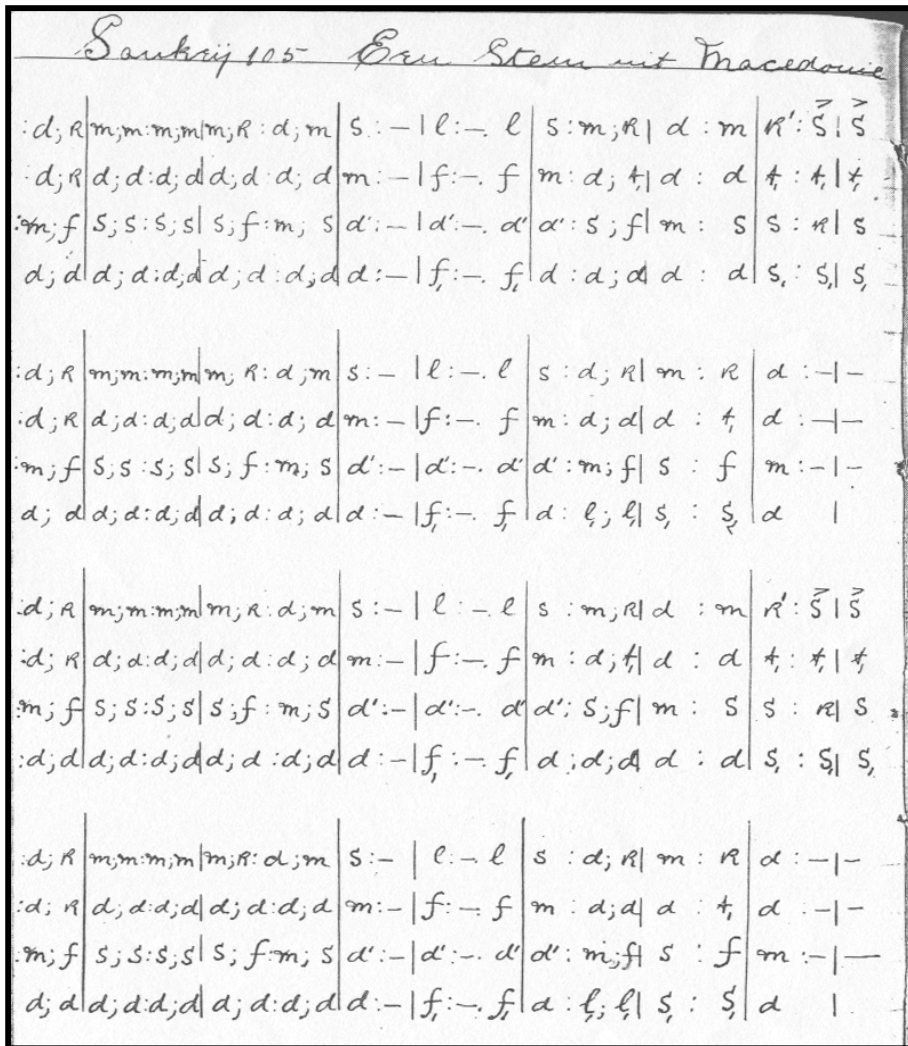
End. **CHORUS.**
spring. } They shall ga-ther from the east, They shall ga-ther from the west, With the
land. }

pa-tri-archs of old; And the ran-somed shall re-turn To the
king-doms of the blest, With their harps and crowns of gold. *D.C.*

D.C. in full chorus.
D.C.

(Sankey)

Example 6.34 Excerpt from Sankey Song 105: Diyatalawa Camp



(FAD A12)

Example 6.35 on the following page shows the Sankey song *Pass Me Not*. Example 6.36 is from the *Gezangen Zions: Lieder ten Gebruik voor Godsdienstoefeningen* (1889) and shows that it is an exact copy of the Sankey song, indicating that they sang hymns to Sankey tunes before the war. This could account for their popularity. Example 6.37 shows the Sankey song *Lo! He Comes*. Example 6.38 is *Sinkey* song 89 as written by P. Kotze (Cleave Private Collection). The correctness of the notation once again makes one assume that the Sankey songbook was freely available in the camps. The notation could thus easily be copied and the lyrics changed.

Example 6.35 Excerpt from Sankey Song 63: Sankey hymnbook [s.a.]

No. 63. Pass Me Not.
 "Whosoever shall call upon the name of the Lord shall be saved."
 F. J. CROSBY. ACTS ii. 21; ROM. x. 13; JOEL ii. 32. W. H. DOANE

1. Pass me not, O gen - tle Sa - viour, Hear my hum - ble cry;
 2. Let me at a throne of mer - cy Find a sweet re - lief;
 While on o - thers Thou art call - ing, Do not pass me by.
 Kneel - ing there in deep con - tri - tion, Help my un - be - lief.
CHORUS.
 Sa - viour, Sa - viour, Hear my hum - ble cry,

(Sankey)

Example 6.36 Zionslied 542: Gezangen Zions 1899

542 GA MIJ NIET VOORBIJ.
 "En het zal zijn, dat een iegelijk, die den naam des Heeren zal aanroepen, zalig zal worden."—Hand. 2: 21.
 W. H. DOANE.

1. Richt op mij uw oog, mijn Heiland, Ga mij niet voor-bij; Heer, zoo vriend'lijk en ge-
 2. Zwak-ken kunt Gij krachten ge-ven, Sterkte, hoop en moed; Richt, waar ik al-leen zou
 3. 'k Wilaan U mij toe-ver-trou-wen Al - toos en ge-heel; Neem mij aan, en zij mijn
 4. Trou - we Heiland, bron van le-ven, Die in liefde ons hoort, Tot mijn ein - de wil ik
Koor.
 na - dig, Help en red ook mij.
 dwa - len, In uw spoor mijn voet. Je - zus, Hei - land, help en red ook
 lei - ding, Waar ik ga, mijn deel.
 bou-wen, Je - zus, op uw woord.
 mij, Goe - de Her - der, neen, Gij gaat ons klei - nen niet voor - bij.

(DRC B102[a])

Example 6.37 Excerpt from Sankey Song 89: Sankey hymnbook [s.a.]

No. 89. Lo! He Comes.

“Behold, He cometh with clouds! and every eye shall see Him.”—Rev. 1. 7.
 J. CERNICK & C. WESLEY. (HELMSLEY. 8.7.4.) REV. M. MADAN.

Lo! He comes with clouds . . . descend - ing,
 Thou - sand thou - sand saints . . . at - tend - ing,
 Once for fa - voured sin - - ners slain; . . .
 Swell the tri - umph of His train; . . .

(Sankey)

Example 6.38 Sinkey 89: P. Kotze

Zionl. 81. Ziet hy komt Sinkey: 89

cl: - 1 m: s | cl: t / e: s | e: t / cl: t: e | s: - f / m: - | s: - 1: s
 s: - 1 m: - | m: - 1 f: s | f: - s / e: s: f | r: - 1 d: - | r: - 1: s
 m: - 1 d: - | t: t / cl: - | cl: - 1 d: - | r: - 1 s: - | t: - 1: t
 cl: - 1 d: m | e: s / f: m | f: - 1 e: - | t: - 1 d: - | s: - 1: f

cl: - 1: r | m: s / f: m | m: - 1 r: | cl: - 1 m: s | cl: t / e: s
 s: - 1: s | s: - 1 s: - | s: - 1: - | s: - 1 m: - | m: - 1 f: s
 cl: - 1: t | cl: m / r: cl | cl: - 1 t | m: - 1 d: - | e: t / cl: -
 m: - 1: s | cl: - 1 t: cl | s: - 1: - | cl: - 1 d: m | e: s / f: m

e: - t / cl: f: s | s: - 1 m: | s: - 1: s | cl: - 1: r | m: s / f: m | m: - 1 r:
 f: - s / e: s: f | r: - 1 d: - | r: - 1: s | s: - 1: s | s: - 1 s: - | s: - 1: -
 cl: - 1 d: - | r: - 1 s: - | t: - 1: t | cl: - 1: t | cl: m / r: cl | cl: - 1 t:
 f: - 1 e: - | t: - 1 d: - | s: - 1: f | m: - 1: s | cl: - 1 t: cl

(Cleave Private Collection)

As was stated before, very few Sankey songs were found in staff notation. Most staff notation came from songbooks from Shahjahanpur, which had *Psalmen en Gezangen* as well as songs with religious messages.

According to Cillié ([s.a.]:65), the first songs Nieuwenhuijse taught the Excelsior Choir in four-part harmony were *Engelen Zang*, *Eere zij God in den Hemel* and *Stille rust der Zee*. It is interesting to study the notation of *Engelen Zang* (Example 6.39). It is much more difficult to notate and sing than the *Psalmen en Gezangen*, which consist mostly of minims. Despite the degree of difficulty, it is found in virtually all the songbooks from Shahjahanpur. It must have been very challenging to notate this song and even more challenging to teach it to people who had little musical background. Dynamic variations are often also included.

Example 6.39 Excerpt from *Engelen Zang*: transcriber unknown

The image shows a handwritten musical score for the hymn "Engelen Zang". The title "Engelen Zang." is written at the top right. The tempo is marked "Moderato" and the dynamics "f". The key signature is one flat (B-flat) and the time signature is 4/8. The score is written on two systems of two staves each (treble and bass). The lyrics are written below the staves. The first system contains the lyrics "Ee-re zij God, Ee-re zij God, in den hooge, in den hooge, in den". The second system is marked "p Enkeli Stemmen" and "Koor" and contains the lyrics "hooge! The de op aarde, vre--de op aar-de in de". The notation includes various rhythmic values and dynamics.

(ABWMA 4641/8)

The many hand-notated hymn scores demonstrated the importance of religion to the Boers. There are also many scores with religious messages, but by examining these songs, nothing new will be learnt with regard to notation.

Another aspect of the Boer psyche was his patriotism. There are many notations that attest to this.

6.4 PATRIOTIC MUSIC

The fierce nationalism of the Boers could be understood as a psychological result of repeated experiences of insecurity in their history. Resistance took many forms and there are many accounts of singing of the official *Volksliedere* by women and children in concentration camps while waving the OVS and ZAR flags (Fisher 1969:184).

All Boers seemed to know the *Volksliedere* and they sang them with great pride. Example 6:40 is the official ZAR *Volkslied*, *Ken gij dat volk?* and Example 6:41, the official OVS *Volkslied*, *Heft Burgers*. As Willie Peacock stated (in Carawan & Carawan 1990:240), “patriotic songs can be used to draw people together and unite them in one common aim, goal and purpose.” This echoes the emotions these songs engendered for the Boers. The fact that so many songbooks have hand-notated examples of these official *Volksliedere*, emphasises the importance the Boers attached to these songs.

It is interesting to see how the patriotic song in Example 6.42 was notated next to the lyrics. It is found in the H. de Booy collection but there is no indication as to who notated it (FAD A296). Example 6.43 and Example 6.44 show patriotic songs written in staff notation. They are interesting because they are not from Shahjahanpur where most songs in staff notation were found. It is difficult to say who notated them but they are in a collection together with diaries and correspondence between a Miss Bredell who was in the Klerksdorp Concentration Camp and then in Howick, and a Johannes Bredell on Commando. It could thus be assumed that they were notated either in a concentration camp or on Commando.

Example 6.40 Trans Vaalsche Volks Lied: Excelsior Zangvereniging

Trans Vaalsche Volks Lied.

Kent gij dat Volks volk-heden Smoet en Noch too lang ge-knecht het heeft ge-of-ferd
goed en Bled voor Vrij-heid en voor recht Hamt bur-gers laat de Plag-gen
wap-per ons Lip-den is voor bij Doemt in de te-ge on-ter Dop-pren dat
Vrij-e Volks zijn wij dat vrij-e Volks dat vrij-e Volks dat vrij-e wij-e Volks zijn wij-

(ABWMA 3766/1)

Example 6.41 OVS Volks Lied: Excelsior Zangvereniging

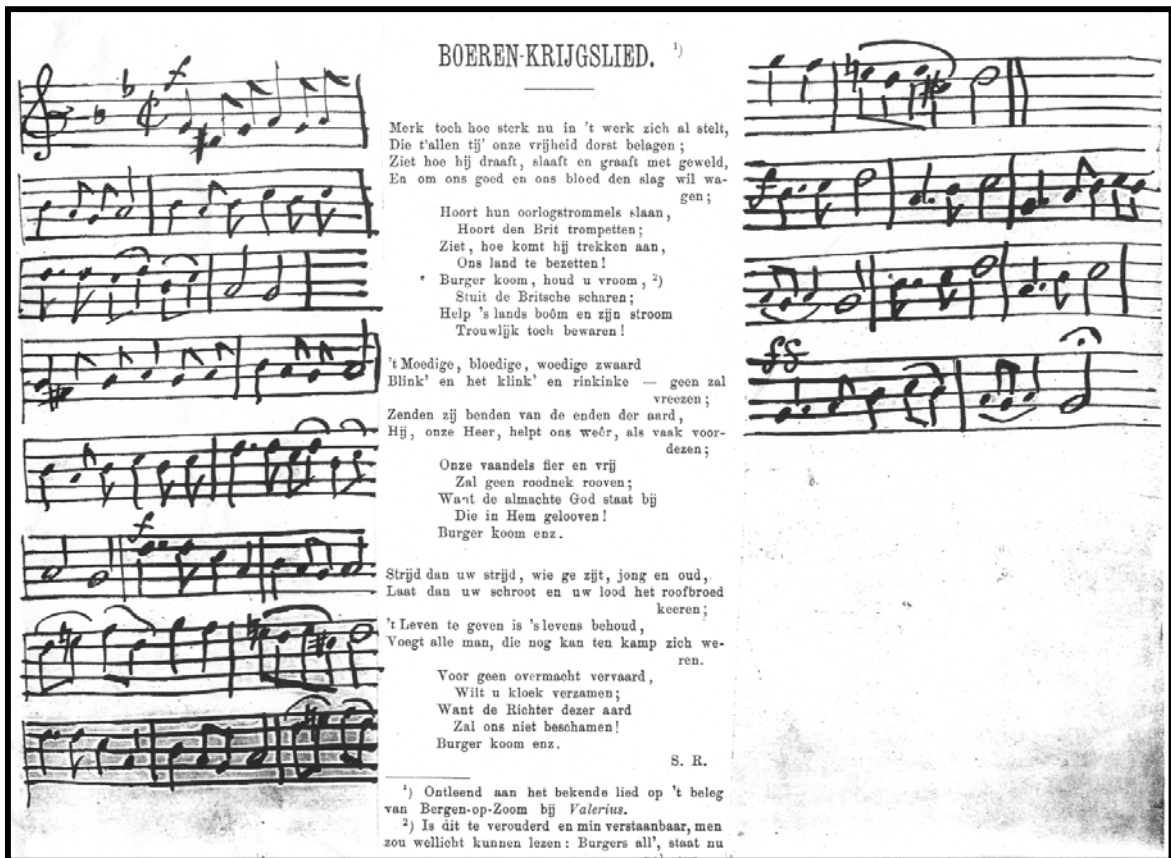
O. V. S. Volks Lied.

Heft bur-gers' lied der Rij-heid aan, in tijt ons ei-gen Volks, be-staan, van vrom-de
van-den Rij, be-kleedt ons klein ge-mee-ne best, op or-de wet in recht ge-vest
Rang in der sta-ten rei Rang in der sta-ten rei;

(ABWMA 3766/1)

Example 6.42 Boeren-Krijgslied (Translation: Boer War song): transcriber unknown

BOEREN-KRIJGSLIED. ¹⁾



Merk toch hoe sterk nu in 't werk zich al stelt,
Die t'allen tij' onze vrijheid dorst belagen ;
Ziet hoe hij draaft, slaaft en graaft met geweld,
En om ons goed en ons bloed den slag wil wa-
gen ;

Hoort hun oorlogstrommels slaan,
Hoort den Brit trompetten ;
Ziet, hoe komt hij trekken aan,
Ons land te bezetten !

* Burger koom, houd u vroom, ²⁾
Stuit de Britsche scharen ;
Help 's lands boôm en zijn stroom
Trouwlijk toch bewaren !

't Moedige, bloedige, woedige zwaard
Blink' en het klink' en rinkinke — geen zal
vreezen ;
Zenden zij benden van de enden der aard,
Hij, onze Heer, helpt ons weêr, als vaak voor-
dezen ;

Onze vaandels fier en vrij
Zal geen roodnek rooven ;
Want de almachte God staat bij
Die in Hem gelooven !
Burger koom enz.

Strijd dan uw strijd, wie ge zijt, jong en oud,
Laat dan uw schroot en uw lood het roofbroed
keeren ;

't Leven te geven is 'slevens behoud,
Voegt alle man, die nog kan ten kamp zich we-
ren.

Voor geen overmacht vervaard,
Wilt u kloek verzamten ;
Want de Richter dezer aard
Zal ons niet beschamen !
Burger koom enz.

S. R.

¹⁾ Ontleend aan het bekende lied op 't beleg
van Bergen-op-Zoom bij *Valerius*.
²⁾ Is dit te verouderd en min verstaanbaar, men
zou welliecht kunnen lezen : Burgers all', staat nu

BOEREN-KRIJGSLIED. ¹⁾

Merk toch hoe sterk nu in 't werk zich al stelt,
Die t'allen tij' onze vrijheid dorst belagen ;
Ziet hoe hij draaft, slaaft en graaft met geweld,
En om ons goed en ons bloed den slag wil wa-
gen ;

Hoort hun oorlogstrommels slaan,
Hoort den Brit trompetten ;
Ziet, hoe komt hij trekken aan,
Ons land te bezetten !

* Burger koom, houd u vroom, ²⁾
Stuit de Britsche scharen ;
Help 's lands boôm en zijn stroom
Trouwlijk toch bewaren !

(FAD A296)

Example 6.43 Zuid Afrika voor My: transcriber unknown

"Zuid Afrika voor My."

staan wy nu hand aan hand, voor volk en va-der-land! staan
 de vy-heid eens ge-kneeld door heb-zucht en ge-weld. Heft
 W' waanen niet ontzag voor God der Britten vlag wy
 wy ver-zend van hart, wie im-mer ons ook tart! ons
 wen het bly-de oog, met dank tot God om -- hoog. Hoe
 gunnen elk zyn recht doch giv my vier-mando knecht En
 doel en leu-ge zy: "En wensd of nook ge -- ty Zuid
 droef te ver-le-den zy. klinkt tans ons lof-lied bly: Zuid
 waar myn hart vindt sy. Een leus een lied zoo vry? Zuid
 Afri-ka voor my! myn dier-baar land!"
 A - fri - ka voor my myn dier - baar land!"
 Afri-ka voor my myn dier-baar land.

(TAD A1361/3)

Example 6.44 Zuid Afrikaans Volkslied: transcriber unknown

Zuid-Afrikaans volkslied

O Land ge-kroon deur bloed, Dins wie - me hel - de moed, Gij zyt my
 myn ou - der - huis draagt Gij, Waar ik zoo rein en bly, En ter be -
 zinnam werklintek in my als goet - ste melody, waar ik ook ja -
 der, Gij zyt my dier, O Land Gij zyt my dier! Wie ook ues kus - tens
 mind, En ter be - mind, Waar ik, zo ter be - mind, Door moe - der werd ge -
 waar ik ook ja - ues naam werklintek in my, O teeder is de band -
 sikhuis, Om - kragt door rot - een reus, Ek ben ver - kleefd aan u, En
 wiegd, Ge - kust, ge - voed, ge - liefd, al heb ik haar ge - griefd, als
 my hechtend aan ues strand my dierbaar vaderland Zuid -
 woor liefst hier, En woor liefst hier.
 Klein - ne kind, als Klein - Kind.
 sind a p r i e t e a

(TAD A1361/3)

With the exception of the two *Volksliedere*, very little other patriotic music is notated in sol-fa. Chapter 5 highlighted the fact that many of these songs are found with words only and sometimes suggestions for singing them to a secular tune. An example is *Op, Afrikaners, op!* to be sung to the tune of *Grandfather's Clock* (FAD A296). The words will not be included as the focus of this chapter is the notation of the songs.

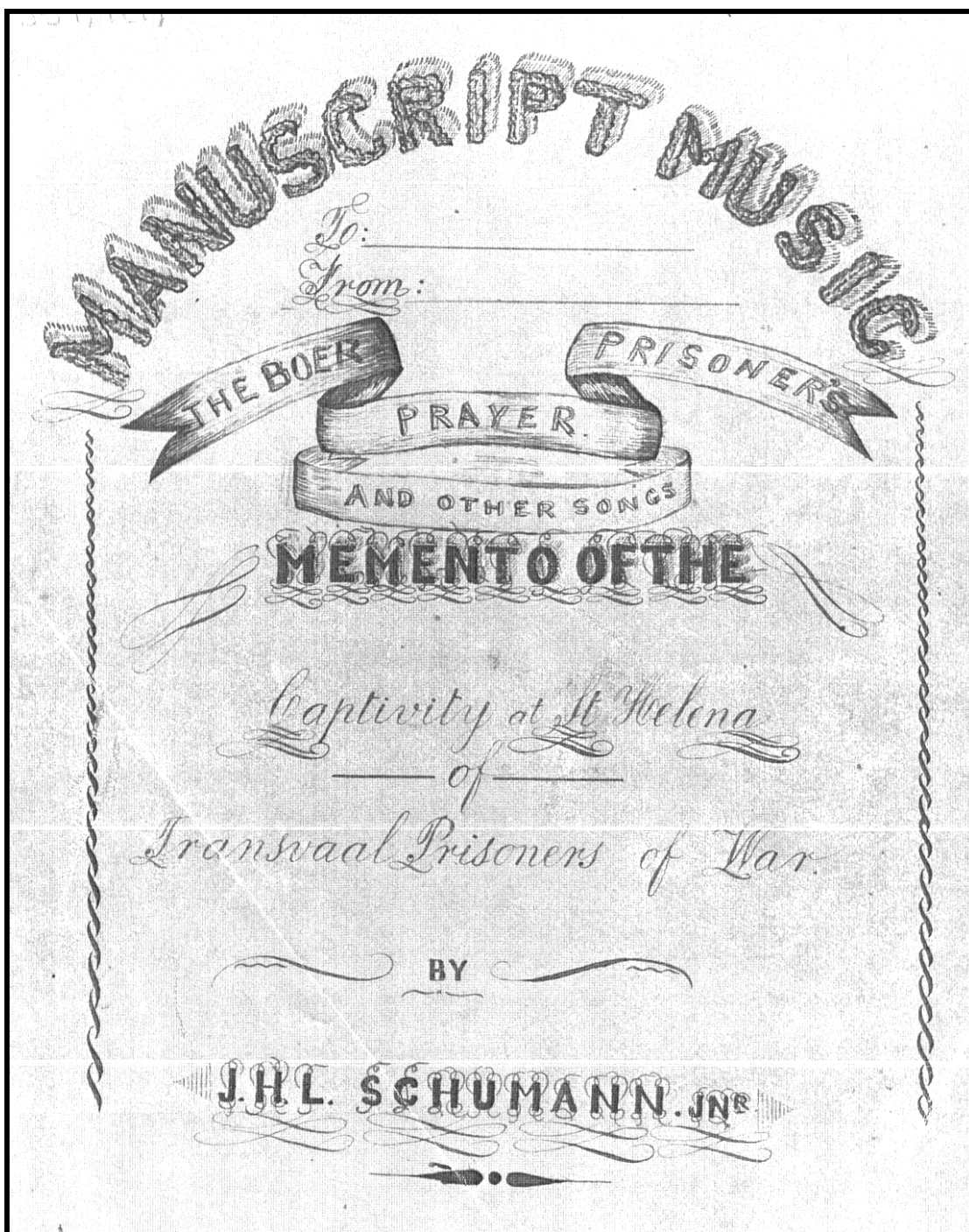
6.5 SECULAR MUSIC

There are only a few examples of hand-notated secular music. The Boers did not, however, seem to think that it was necessary to capture these songs in notation. This leads to the assumption that secular songs were not as important as a coping skill in their situation. It can be argued that they knew the songs so well that they did not need to notate them, but at the same time, they knew the hymns well and yet they notated them.

Of special interest are the compositions by J.H.L. Schumann, a prisoner of war in St Helena. His works are some of the only works composed and notated by a prisoner of war. The lyrics are mostly in English and mirror experiences faced by him in the camp. He has three manuscripts of music composed during his captivity in St Helena. They have a piano accompaniment to the songs and show that he had an excellent knowledge of music. This music is especially meaningful because it articulates, through music, the emotions of a Boer prisoner of war. As such, it is a tool against oppression because, through his words and the sound of his song, the composer is able to use verbal art and sound as an outlet for emotional release. The lyrics of these songs by Schumann were addressed in Chapter 5, but it is interesting to look at the notation of some of the songs. Finer nuances of dynamics, rhythm and expression are captured indicating that to Schumann, the artistic value of the song was important. No programmes from camps in St Helena could, however, be found with concert items with Schumann's music.

A comparison between the melodies of Schumann's songs and the ones sung by choirs in prisoner of war camps clearly shows that choir members would have found these songs difficult to sing due to chromaticism, difficult rhythms and intervals. The accompaniment does not always support the melody line and that makes it even more difficult to sing. Needless to say these are very special compositions that should be preserved for posterity. Example 4.5 showed the cover of one of his manuscripts. Example 6.45 shows the decorated cover of another of his manuscripts.

Example 6.45 Cover of Manuscript Music: J.H.L. Schumann



(NLSA 559/3)

Schumann's compositions reveal a spectrum of personal and communal perceptions and responses to the unfolding events as will be seen in the following examples of some of his works.

Example 6.46 Excerpt from *They Will Miss Me*: J.H.L. Schumann

21

S^T HELENA
Aug. 1900

They Will Miss Me.

(SOLO & CHORUS.)

WORDS & MUSIC BY:
J.H.L. SCHUMANN,
Transv. Pres. of W.A.T.

1. Far away there are loving
2. When they sit around at
3. Yes the dear ones at home will

heart's In the home that I left long ago, And many a silent
lea... time They will look at an empty place. They will sad... ly think in
miss me When the dusk its silence doth bring When the day and its tasks are

f (Solo)

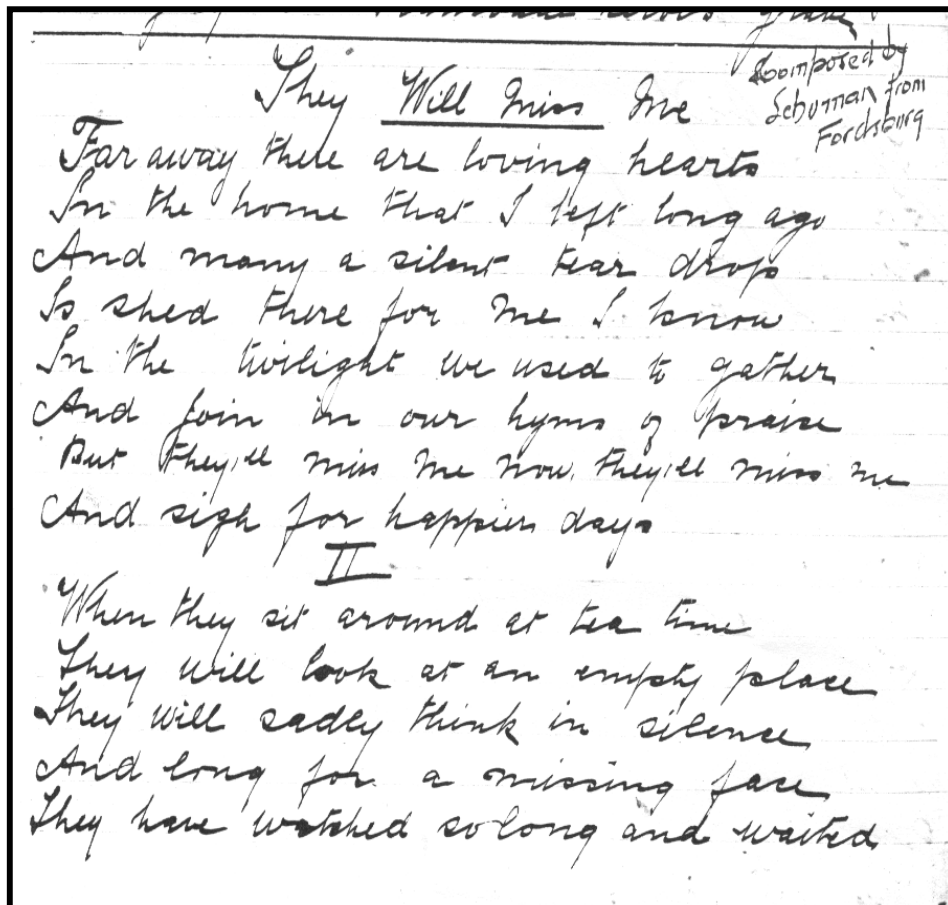
leardrop Is shed there for me, I know; In the twilight we used to
silence And long for a missing face; They have watched so long and
ended And they gather around to sing In that sa...red hour of

gather, And join in our hymns of praise, - But they miss me now, they
waited At the door of the dear old home, And their lit...le hearts are
twilight When thoughts begin to roam, They will sigh and sad... ly

(NLSA 559/3)

Despite difficulties related to the singing of Schumann's works, the words of some of his songs were found in various holograph songbooks. This shows that the inmates found the words of his songs, as well as the sounds, meaningful. One such example is shown below.

Example 6.47 Excerpt from *They Will Miss Me*: W. Kirstein book



(TAD A1793/2)

Further examples of Schumann's works are given on the following pages to illustrate how they articulated the emotions and experiences of all prisoners of war. There are also two Afrikaans-Nederlands songs in his manuscripts. The one is a comical song about a man and a woman, *Japie en Nellie* (Example 6.51). The other one is *Vaarwel* (Example 6.52), which he calls an episode from the war.

Example 6.48

Excerpt from *How long, o Lord?*: J.H.L. Schumann

Words By:-
J.F. SCHUMANN,
Transv. Pris. of War.

"How Long, o Lord?"

13
Music By
J.H.L. SCHUMANN
Transv. Pris. of War.

1. With eyes that tell the

Andante

heart's despair, With head bowed down with grief, A widow sank upon a chair—His

Cresc.

chair whose life so brief Was given for his country's cause, At

such a fearful cost, More fearful as awhile we pause, to

(NLSA 559/3)

Example 6.49 Excerpt from *The Boer Prisoner's Prayer*: J.H.L. Schumann

Words by
Lieut. Kyle
Cape Garrison Apt?

THE BOER PRISONER'S
PRAYER.
(SONG)

Music by
J.H.L. Schumann
Boer Prisoner

f marcato *p* *rit.*

More boundless than our
great Karroo, vast boundless ocean now I view; Strange wonders now I'm
learning in Prisonship out on the main. The sad, sad thoughts, thro' my brain: When shall I
be, shall I be re-turning? - To my dear old plains, to my on-ly home, where the

(NLSA 559/1)

Example 6.50 Excerpt from *By a Grave*: J.H.L. Schumann

Voices aspirant dries, et inclinatur Umbrae.

Words by
John, Jarvis Beresford
[“Temple Bar”, Vol. 88, 90]

BY A GRAVE.
(Meditation)

Music by
J.H.L. Schumann.

13

Andantē.

1. She doth but sleep - she will awake a -
2. We will not think of her our child as

non,
dead;
Radiant and happy when the night is gone;
But only waiting till the word be said:

smiling to greet us at the dawn of day. To us the night seems
Let there be light and darkness be no more. Then as the day breaks

long - the slow hours creep;
and the sha-dows flee; But she she knows not
she will all rest - ed

(NLSA 559/1)

Example 6.51

Excerpt from *Japie en Nellie*: J.H.L. Schumann

Woorden uit
"Grappige Stories"
van Melt Brink

JAPIE EN NELLIE
(Lied voor Heer en Dame)

MUZIEK door
J.H.L. SCHUMANN.

1. Zeg my, liefste Nellie Blom, zeg my hoe of dit tog Kom, dat mijn hart zoo treurig is, als ik maar jou byzijn mis, dat mijn hart zoo stadig klop, zonder ophou, zonder zeg, ook mijn hart voel zelfs niet reg, Somtijds word ik in een uur, Tien Keer Koed en warm als leg, of jy daarop 'ja' wil zeg, als jy maar jou hartje fijn wil verruil voor die van klop, Nou eens hot en dan weer haar, Op en af en deurmekaar, dat ik halfpadlam en vuur, Wyl mijn hart zoo hevig klop, zonder ophou, zonder stop; Somtijt zeg dit zonder myn, dit zal zeker, wie ik wed, al die kopperij belet, als dit teen mekaar kan slaan, word ons onrus gauw geslus, En dit zal, ik geef mijn kop, Voortaan van geluk slags.

(NLSA 559/2)

Example 6.52 Excerpt from *Vaarwel* (Translation Farewell): J.H.L. Schumann

Episode uit den
Transv. Oorlog.
1899-1900

“VAARWEL!”
(G.I.E.O.)

WOORDEN en MUZIEK
DOOR J.H.L. SCHUMANN N
Transvaal'sh Krijgsgevangene

1. De zon ver-dween aan
2. Zyn techter-handhield

's he-mels l'ans, De scheemring dek't veld; Daarlag doorboord met wreede lans Een
nog het paard Dal-trouw en treurend stond; Zyn linkerdrukle zacklen teer Een

prall
dap-pre jonge held, Een dap-pre jonge held. De blos was uit zyn
haarlok aan den mond, Een haarlok aan den mond. Die haarlok droeg hy

aangezicht, De oogen staarden strak, Waaruit wel eer met
naast zyn hart, En voor zyn laatste rust, Had hy te mid-den

(NLSA 559/2)

6.6 AFFECT AND MEANING OF SCORES LINKED TO LYRICS

It is impossible to give a detailed structural analysis of scores as there are so many available. This could be a new avenue for research that would help to express and reaffirm the culturally determined values of the Boers during the war. There are, however, some general features of the song, which, combined with the text lends to the song its affective character.

The patriotic music and anthems sung by the Boers were the equivalent in music of the motto, crest and flag of the two Republics. Accounts throughout the thesis gave examples of how often these songs were used to strengthen Boer resolve. It was clear from the words that the songs rarely had literary merit, but patriotic fervour was usually the keynote. Forms and images to express patriotism varied a good deal but nevertheless revealed much about the character of the Boer nation at the time the words were written. Hymns, marches and fanfares were typical of these songs and the texts usually dwelt on the beauty of the land and the struggle for independence of a Boer nation who depended greatly on the word of God.

Affect and meaning of patriotic music is not grounded in the text alone and by looking at the *Trans Vaalsche Volks Lied* ([Example 6.40](#)) it is possible to illustrate how the gap between a “music-for-music’s sake” musicological approach on the one hand and cultural studies on the other, can be effectively bridged. In 1875 Catherina van Rees wrote the music and words for this Transvaal national anthem. To ascertain why it had such a powerful effect on the Boers it is necessary to point out that the text alone (p 5-24) could not explain this. In order to allow for a real understanding of affect and meaning, the text and music have to be linked while at the same time an understanding of the context in which the song was sung has to be taken into account (Chapter 3). As the text and context have been discussed it is necessary to point out some important general aspects that lend to the music a rousing character befitting the text. The music has a fanfare opening (C-F-G-A notes) in F major for the initial rhetorical question, which returns with strong modulation in the second sentence. This gives the music its progressive feeling. There is a strong march-like rhythm throughout which portrays

a feeling of rhythmic impetus. The final rhetorical repetition of the opening fanfare motif with climatic ascension serves to portray a mood of strengthening the nation's resolve.

Much was said about the importance of religion to the Boers and how through their hymn singing they were able to reaffirm their belief in God. An analysis of the hymn structure would serve little purpose here, as after having gained an understanding of the Boer psyche it was clear that the aesthetic value of the hymn was not of prime importance. It was thus necessary to consider the message of the hymn together with the tune, as well as the context in which they were sung to reach a viable conclusion about the affect and meaning of hymn singing to the Boers.

The link to cultural history allowed for an understanding of the two different types of hymns sung by the Boers. Firstly, there were those with a traditional, conservative attitude who wanted to retain the styles handed down from previous generations. The French theologian, Jean Calvin, established their strongly held religious beliefs which dictated that only the Grace of God redeems Christians. According to Fisher "...the certainty that he was damned unless God willed otherwise made the Calvinist more God-fearing...more subordinate to the Lord's will-more fervent, and subject to a code of austerity surpassed by few other faiths" (Fisher1969:15). This could possibly explain why there are so many accounts of how slowly and solemnly the Boers sang these hymns. Firstly through singing this way they were able to portray their reverence for God and at the same time concentrate on the text. The melodies are characterised by the almost exclusive use of minims and crotchets, syllabic settings and simple flowing melody lines. See Examples 6.2 – 6.7 for examples of hymns that would have suited this style of singing.

Secondly, religious scores found revealed the fact that there were Boers who had a freer more liberal approach to religion. The traditionalists, mentioned above, liked to perpetuate characteristics that are specific to the church whereas the more contemporary oriented group often preferred to bring certain aspects of secularity

into the church to make it more welcoming for unbelievers. One of these aspects was the type of hymns sung (Lagerwall 1966:6). Much was said about these revival hymns in the Sankey songbook (pp 6-36). The link between cultural history and musicology was thus essential for the understanding of affect and meaning in the singing of these songs. A musicological analysis of the two types of hymn styles would not have highlighted the fact that hymn singing was an integral part of the Boer repertory and a vehicle for spiritual sustenance. It was specifically by linking the scores to cultural history through the lyrics and the meaning of the sound of the hymns that the unique affective character of the hymn to the Boers could be understood.

Similarly, the secular songs that emerged during the war presented pure folk art in the sense that they were representative of a pre-industrialised people who were bound up in the processes of everyday life during the war. Once again the link between cultural history and musicology is a prerequisite for understanding affect and meaning in these songs. A musical analysis alone was not of prime importance because it would not have revealed how the "...disempowered Afrikaner culture shared in the 'European' high culture of the British establishment" (van Zyl Muller 2000:34). It is knowledge of the cultural-historical background of the Boers that places these songs in their proper context and gives an understanding of why they were sung. It also allows for the interpretation of the role of the songs within a framework of a cultural system, rather than the result of the meaning implicit in only the musical scores or lyrics.

This thesis thus argues for an interdisciplinary approach towards an understanding of a nation's vocal music. In this case this is achieved by linking cultural history to musicology. A musicological approach should not be allowed to isolate musical processes from the social and cultural milieu of humanity. On the other hand, other disciplines such as sociology, history, communication and cultural studies have to recognise the role of music in generating and articulating social and cultural meanings.

In order to highlight the fact that affect and meaning in music was not a unique aspect of the Anglo-Boer War it is necessary to consider a few accounts of the role of music during times of struggle and war in other situations. This will serve to confirm that history has to take music into account music as it is a powerful building block to an understanding of the past and reveals a spectrum of communal perceptions and responses to unfolding events.

6.7 MUSIC AS IMPORTANT HISTORICAL DOCUMENTS

Between 1912 and 1994 liberation songs by black South Africans were used effectively as a positive strategy to accelerate change in South African society. The songs, which are unique to South Africa, are part and parcel of the country's history and echo a collective cry of discontent. The researcher thus argues that the liberation struggle cannot fully be understood if the songs are not taken into account. Steve Biko, the black South African who died in detention, and the well-known South African singer, Miriam Makeba, highlighted this. According to Biko (1978:57&60), "Any suffering we experienced was made more real by song and rhythm which leads to a culture of defiance, self-assertion and group pride and solidarity. This is a culture that emanates from a situation of a common experience of oppression ... and is responsible for the restoration of our faith in ourselves and offers a hope in the direction we are taking from here." Makeba (1988 record sleeve) explained the role of the liberation songs in the following way: "In our struggle, songs are not simply entertainment for us. They are the way we communicate. The press, radio and TV are all censored by the Government. We cannot believe what they say. So we make up songs to tell us about events. Let something happen and the next day a song will be written about it."

The power of music was also recognised during World War II in many cases. The importance of a country's national anthem to strengthen a nation's resolve was demonstrated during this war when the British Broadcasting Corporation regularly played the anthems of the Allied Powers. These broadcasts attracted millions of listeners and singers throughout Europe (Boyd 2001:654). In Germany, the perception that music influences people was so strong that the Nazis laid down

rules for the performing and composing of music which was free from any Jewish and Negro jazz influences. Perris (1985:56) explains how musicians were admonished to use the major key and to sing words “[E]xpressing joy in life rather than Jewish gloomy lyrics ... and to use brisk tempos which do not exceed an allegro, commensurate with the Aryan sense of discipline and moderation.” There was also an arbitrary ban on Jewish musicians and music in Germany.

There are many accounts of traumatic conditions faced by the Jews in German concentration camps and the ghettos. By linking music to the experiential world of the Jews it is possible to understand the affect and meaning that music had for these people. Miriam Harel (cited in Flam 1992:107) writes that: “The Jewish people came to such a deep state of despair that only singing could help. When one sings, even when he sings a sad song, his loneliness disappears when he listens to his own voice. He and his voice become two people. Singing is a manifestation of hope. The song is a cry, and afterwards you feel free.” Similarly, a Warsaw ghetto member, Chaim Kaplan (cited in Aaron 1990:9) states: “More than bread we need music, at a time when we don’t need it at all.” It is thus impossible to dismiss the important role of music in situations of duress.

Much has been written about the importance of song to American slaves who were originally captured from Western African societies. “Slave songs in general were imbued with multiple elements of resistance and the very musical patterns of their spirituals were a symptom of the refusal of black men and women to abandon their African cultural heritage” (Ellison 1989:106). Over the years the slaves developed a sizeable repertoire of songs about the day when freedom would come. One of the earliest activities of the abolitionists was the Underground Railroad, an organisation existing for the sole purpose of helping fugitive slaves to escape. Songs and hymns had to inform the slaves of ways of escaping and also give specific instructions for departure and the route to take. This is corroborated by Southern (1971:195): “We know, of course, from the testimony of ex-slaves that the religious songs, more than any others, often had double meanings and were used as code songs for escape.”

There are many other examples of the powerful role of music. This is explained by the fact that the struggle in wars and against oppression of any kind has clearly provided the perfect climate for the production of music. This statement is corroborated by Willie Peacock (cited in Carawan & Carawan 1990:240), who says “Through song and dance a people are able to share their burden, triumph, sadness and gladness of heart.”

6.8 CONCLUSION

It may thus be concluded that music and singing are fundamental to the constitutive characteristics of human societies and in this way are able to exercise considerable power as a tool for both the oppressed and the oppressor. The affect and meaning in music cannot be ignored, and only by moving cultural history towards an accommodation with musicology can this be understood.

With regard to this study, the fact that the Boers notated so much vocal music is in itself an indication that they were consciously or unconsciously aware of the affective power of their vocal music. They assumed that meaning was inherent in the musical notation. They realised that ideas or emotions are conveyed by meaningful patterns of sounds and thus considered notation as an important factor in the standardisation of their vocal music.