

SBMP 1422, \$2.10
SAN'BONANI/NAMHLA KUDIBENE, arr. Barrett

SATB
2 T Solos
a cappella

SAN'BONANI

NAMHLA KUDIBENE

Traditional IsiZulu & IsiXhosa Songs

arranged by
Michael Barrett



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About the arranger

Michael Barrett is the Director of Choral Music Studies at the University of Pretoria, South Africa. He specializes in arrangements of traditional African music and his works have been performed throughout the world. He is the conductor of the internationally recognized Tuks Camerata and the founding director of The Chamber Singers, one of South Africa's most sought after ensembles. Michael's choirs have won several choral competitions and he is regularly invited to adjudicate and present workshops, both locally and abroad. His arrangements of traditional music incorporate both western and African elements creating a unique and fresh addition to the choral repertoire. Most of Michael's compositions and arrangements are recorded by the Tuks Camerata and can be found on iTunes or at www.tukscamerata.co.za



San'bonani/Namhla Kudibene

This composition is a medley of two songs. *San'bonani* is a traditional greeting song in the Zulu Culture and *Namhla Kudibene* is a war song from the Xhosa culture.

San'bonani

San'bonani – Good morning/Hello
Nonke – all of (you) – everybody
Nisaphila nje? – Are you well?
Hololo – no meaning

Translation

Hello everybody, are you well? Hololo hololo – are you well?

Performance Notes

A typical greeting in the Zulu culture, San'bonani is written with the call-and-response technique so strongly associated with traditional South African music. The soloists can be male or female and can take their time when performing their parts. This song can be used as an introduction to a program. It is intended to welcome the audience. The response from the choir "Hololo hololo" is jubilant and may contain ululating and other traditional African noises. Simple hand gestures and waving towards the audience are appropriate. The choir may choose to walk onto stage while singing this piece. Simplicity is key here – no fancy dynamics and tempo changes are needed. *San'bonani* was the opening of a medley of traditional pieces performed by the Tuks Camerata at the 8th World Choir Games held in Riga, Latvia. It can be used as an introduction to other traditional African pieces.

Pronunciation Guide

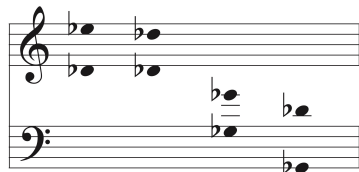
All vowels are pure as in Latin.
The "h" in nisaphila is silent – thus it is pronounced nisapila nje

Namhla Kudibene - see page 8

See a video performance at www.sbmp.com

Performed by the Tuks Camerata
Michael Barrett, conductor

San'bonani/Namhla Kudibene



S A T B

Traditional IsiZulu/IsiXhosa
arr. Michael Barrett

IsiZulu

Freely, take time - First soloist

mf

San' - bo - na - ni, San' - bo - na - ni non - ke ni - sa - phi - la nje?

4 *mf* In time ♩ = 112
both soloists

San' - bo - na - ni, San' - bo - na - ni non - ke ni - sa - phi - la nje? San' - bo - na - ni,

8 *mf*

S Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo San' - bo - na - ni,

A Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo San' - bo - na - ni,

T Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo San' - bo - na - ni,

B Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo San' - bo - na - ni,

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12 In time - both soloists

San' - bo - na - ni,

S Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

A Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

T Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

B Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

15

S Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo

A Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo

T Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo

B Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo

18

S San' - bo - na - ni, Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

A San' - bo - na - ni, Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

T San' - bo - na - ni, Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

B San' - bo - na - ni, Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

Freely, take time - First soloist

21 *mf* ♩ = 80



San' - bo - na - ni, San' - bo - na - ni non - ke ni - sa - phi - la nje?

Second soloist

24 *mf* In time ♩ = 112
both soloists



San' - bo - na - ni, San' - bo - na - ni non - ke ni - sa - phi - la nje? San' - bo - na - ni,

28 *mf*



S Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo San' - bo - na - ni,
A Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo San' - bo - na - ni,
T Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo San' - bo - na - ni,
B Ho - lo - lo ho - lo - lo San' - bo - na - ni, Ho - lo - lo ho - lo - lo San' - bo - na - ni,


tenor soloists or small group **Marcato** ♩ = 132 *IsiXhosa*

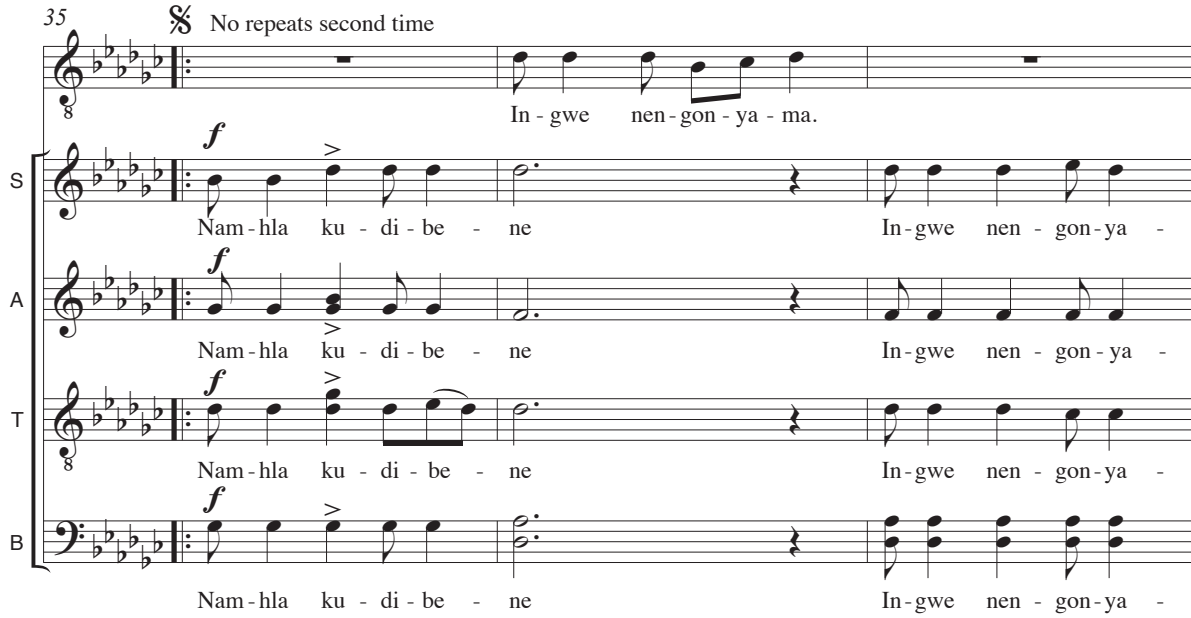
32 *f*



Nam - hla ku - di - be - ne

S Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?
A Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?
T Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?
B Ho - lo - lo ho - lo - lo ni - sa - phi - la nje?

35  No repeats second time



In - gwe nen - gon - ya - ma.

S
Nam - hla ku - di - be - ne In - gwe nen - gon - ya -

A
Nam - hla ku - di - be - ne In - gwe nen - gon - ya -

T
Nam - hla ku - di - be - ne In - gwe nen - gon - ya -

B
Nam - hla ku - di - be - ne In - gwe nen - gon - ya -

38



Nam - hla ku - di - be - ne In - gwe nen - gon - ya - ma.

S
ma. Nam - hla ku - di - be - ne In - gwe nen - gon - ya -

A
ma. Nam - hla ku - di - be - ne In - gwe nen - gon - ya -

T
ma. Nam - hla ku - di - be - ne In - gwe nen - gon - ya -

B
ma. Nam - hla ku - di - be - ne In - gwe nen - gon - ya -

42 Repeats both times

8 Nam-hla ku-di-be-ne Wen'-u-ya-bi-zwa ya-bi-zwa

S ma. ma. Sa - be - la

A ma. ma. Sa - be - la

T ma. ma. Sa - be - la

B ma. ma. Sa - be - la

46

8 Wen'-u-ya-bi-zwa ya-bi-zwa

S In-gwe nen-gon-ya-ma. Sa - be - la

A In-gwe nen-gon-ya-ma. Sa - be - la

T In-gwe nen-gon-ya-ma. Sa - be - la

B In-gwe nen-gon-ya-ma. Sa - be - la

Da capo al segno

50

8

1. 2. 3.

Wen' - u - ya - bi - zwa Nam - hla ku - di - be - ne

S
1. 2. 3.

In - gwe nen - gon - ya - ma. ma. ma.

A
1. 2. 3.

In - gwe nen - gon - ya - ma. ma. ma.

T
8

In - gwe nen - gon - ya - ma. ma. ma.

B
1. 2. 3.

In - gwe nen - gon - ya - ma. ma. ma.

Nengonyama – (and) lion
 Namhla kudibene – today, jointly
 Ingwe – tiger
 Nengonyama – (and) lion
 Wen'uyabizwa – we must respond/retaliate
 Sabela – we will react

Today we are together
 (Like) the Lion and the Tiger
 We have to respond (to the threat of war)
 We will react

Pronunciation Guide

All vowels are pure as in Latin.

The “hl” in namhla is pronounced as “thla” – the sound is created on the side of the mouth and is similar to the Welsh word “Llangollen.” Thus “namhla” is pronounced “nam – thla.”

“G” is always pronounced as in the English word “guy” (Ingwe; nengonyama)

“Z” in yabizwa is pronounced like the English word “zap”

Performance Notes

In many of the Nguni cultures (Xhosa and Zulu), singing and dancing were used before war-times to motivate the troops to battle. The typical call and response style is used where the soloists act as the tribal leaders motivating the tribal fighters. The piece should be performed loud and can be accompanied by foot stomps and beating of chests and throwing of fists. For an authentic performance, watch the Tuks Camerata video.