

THE LIVES OF IMPORTANT CONTEMPORARY ZULU
COMPOSERS AND THEIR CONTRIBUTION TO CHORAL MUSIC
IN KWAZULU/NATAL

by

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TABLE OF CONTENTS

	PAGE
1. RESEARCH PROGRAMME	1
1.1 INTRODUCTION	1
1.2 PROBLEM STATEMENT	2
1.3 AIM OF THE RESEARCH	2
1.4 DEFINITIONS	3
1.5 RESEARCH METHODS	3
2. CHONCO, LAURENCE MFANUFIKILE BUYELA	5
2.1 INTRODUCTION	6
2.2 HISTORICAL BACKGROUND	6
2.2.1 Primary Education	6
2.2.2 Post-Primary Education	6
2.2.3 Tertiary Education	7
2.2.4 Occupation	7
2.3 COMPOSITIONS	8
2.3.1 Ekhaya Afrika	8
2.3.2 Inxulumakazi	8
2.3.3 Hlokomani	8
2.3.4 Uthando lwabazali	8
2.3.5 Isalukazi	8
2.3.6 Isigqi sase-Afrika	8
2.3.7 Ngofike ngithini le?	9
2.3.8 Inkonzo enhle	9
2.3.9 Ingwekazi	9
2.3.10 Leth' uqhwasha	9

	PAGE
2.3.11 Khanyisa Baba	9
2.3.12 A Morning Song	9
2.3.13 Imvunge Yesizwe	9
2.3.14 Umbhiyozo we-Afrika	9
2.3.15 Ingoma ka-VW	9
2.3.16 Music Active	10
2.3.17 Ethekwini	10
2.3.18 Izinsimbi	10
2.3.19 UJesu wabancane	10
2.3.20 Dumisani uJehova	10
2.3.21 Kuxhelw' exhukwane	10
2.3.22 Umthandazo woxolo	11
2.3.23 Ezimnyama	11
2.4 CHARACTERISTICS OF HIS SONGS	11
3. MNOMIYA, SIMON BHEKATHINA PHELELANI	12
3.1 INTRODUCTION	13
3.2 HISTORICAL BACKGROUND	13
3.2.1 Primary Education	13
3.2.2 Post-Primary Education	13
3.2.3 Tertiary Education	14
3.2.4 Occupation	14
3.3 COMPOSITIONS	14
3.3.1 Hubani Ngenjabulo	14
3.3.2 Ngiboniseleni	14
3.3.3 And call upon me	15
3.3.4 Baba sixolele	15
3.3.5 Unohha	15

	PAGE
3.3.6 Ngilinde	15
3.3.7 Mbali Enhle	15
3.3.8 Amadlelo aluhlaza	15
3.3.9 Ziyabuya kwaNgwaqa	16
3.3.10 Nkosi Sihawukele	16
3.3.11 Ngcwele, Ngcwele, Ngcwele	16
3.3.12 Ngibhek' Imbeko	16
3.3.13 Phila!	16
3.3.14 Kuhle!	17
3.3.15 Kusenjalo	17
3.3.16 Sekwanele	17
3.3.17 Langa Lokulunga	17
3.3.18 Masiye Elundzindzini	17
3.3.19 Uma-Nje	18
3.3.20 Yekel' amathwas' angene	18
3.4 CHARACTERISTICS OF HIS SONGS	18
4. MTHETHWA, PETROS THULANI	19
4.1 INTRODUCTION	20
4.2 HISTORICAL BACKGROUND	20
4.2.1 Primary Education	20
4.2.2 Post-Primary Education	20
4.2.3 Tertiary Education	21
4.2.4 Occupation	21
4.3 COMPOSITIONS	22
4.3.1 Shwele Simakade	22
4.3.2 Zimnandi Ingoma Zase-Afrika	22
4.3.3 Ngeke	22

	PAGE
4.3.4 Ukhozi	22
4.3.5 Giyani Maqhawe	23
4.3.6 Inhlonipho Ayiqhubeke	23
4.3.7 Bashaye	23
4.4 CHARACTERISTICS OF HIS SONGS	23
5. SIBISI, NEWMAN SIPHO	24
5.1 INTRODUCTION	25
5.2 HISTORICAL BACKGROUND	25
5.2.1 Primary Education	25
5.2.2 Post-Primary Education	26
5.2.3 Tertiary Education	27
5.2.4 Occupation	27
5.3 COMPOSITIONS	29
5.3.1 Sebethule	29
5.3.2 Khaya Lami	29
5.3.3 Umkhulu Somandla	29
5.3.4 Bayede UyiZulu	29
5.3.5 Phisa Ngegazi	29
5.3.6 Kusile Vukani	30
5.3.7 Asiye KwaDukuza	30
5.3.8 Sihay' ingoma	30
5.3.9 Izigameko Zolwandle	30
5.3.10 Intokazi ngasolwandle	30
5.3.11 EzakwaZulu	30
5.3.12 Uz'ungangilahli	30
5.3.13 Mpompoza Manz' oThukela	31
5.3.14 Imfundo	31

	PAGE
5.3.15 Intsha	31
5.3.16 Hubani Ngentokozo	31
5.3.17 Kwenzenjani?	31
5.3.18 Ngidedeleni	32
5.4 CHARACTERISTICS OF HIS SONGS	32
6. CONCLUSION AND RECOMMENDATION FOR FURTHER RESEARCH	33
6.1 CONCLUSION	33
6.2 RECOMMENDATIONS	34
7.1 BIBLIOGRAPHY	35
7.2 DISCOGRAPHY	35
8. ADDENDUM: Compositions	36
Audio Recordings	37

CHAPTER 1: RESEARCH PROGRAMME

1.1 INTRODUCTION

This research aims at focusing attention on contemporary Zulu achievers in compositions of choral music. It also seeks to highlight their significance as far as capturing our social history, as their works reflect influences around them. They act as mirrors so that we see ourselves through their compositions.

Choral music in African culture is used for communicating people's concerns in life, their jubilation, their tragedies, their celebrations, their rituals, their beliefs - all these are expressed through music. While the composer is a unique talented artist, the choral music he composes usually reflects the world in which he lives. In that way the composer and performer complement each other and make the music and performance meaningful. Blacking (1990:2) fully agrees with this and goes further by stating that "composers and performers have used current artistic conventions and have been influenced by other members of their communities but their production of music has always been the result of individual choice and of using processes of making musical sense of the world".

This study seeks to focus on the lives of African people as they are portrayed and captured in the compositions of the artists. In view of this it is important to mention the social and political influences that occurred or happened during the composers' youthful and adult lives. The names of the Zulu composers in this research are:

- Chonco, Laurence Mfanufikile Buyela;
- Mnomiya, Simon Bhekathina Phelelani;
- Mthethwa, Petros Thulani and
- Sibisi, Newman Siphso.

Most of their choral music compositions are for Soprano, Alto, Tenor and Bass. These four Zulu composers have gained recognition not only in KwaZulu/Natal, but also

throughout the Republic of South Africa. Their compositions are:

- * often performed in the choral festivals;
- * frequently sung by choirs on television; and
- * usually sung by choirs on radio music programmes.

The other Zulu composers who have composed only a few songs have not been included in this research. Some samples of songs composed by the four Zulu composers have been included in the Addendum.

1.2 PROBLEM STATEMENT

The following problems are addressed in this long essay:

- * Up to the present there is no information available about these four contemporary Zulu composers.
- * No photos of them are available in libraries.
- * Their songs have not been published.
- * Choral music competitions are now open to all cultural groups.
- * Explanation of the content of the words of the songs has been given to assist performers in interpreting these songs correctly.
- * There is a lot of music which is Euro-centric, but there is very little African music which is documented.
- * Almost all African songs have been photocopied and of low quality.
- * Choir conductors do not have a good source for choral music.
- * South African White composers' works are well-documented, but Black composers' work are not documented.
- * People who compile programmes can get some information about a composer and his compositions.

1.3 AIM OF THE RESEARCH

- * To give historical background of the following Zulu contemporary composers:
 - Chonco, Lawrence Mfanufikile Buyela
 - Mnomiya, Simon Bhekathina Phelelani

- Mthethwa, Petros Thulani
- Sibisi, Newman Sipho.
- * Information about these four contemporary Zulu Composers will be given with regard to:
 - Historical Background;
 - Education;
 - Occupation;
 - Compositions;
 - Characteristics of Composers' Songs.

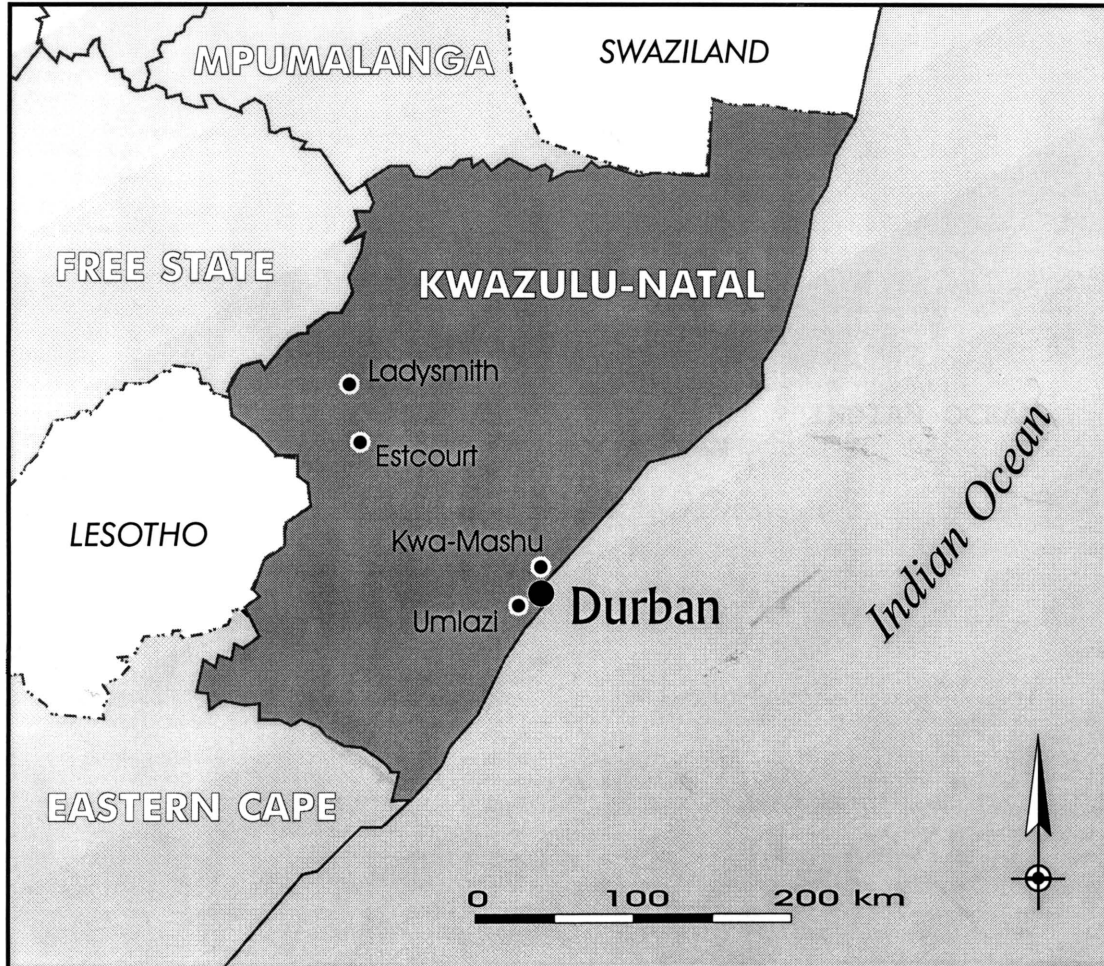
1.4 DEFINITIONS

ATASA	:African Teachers' Association of South Africa
CATU	:Cape African Teachers' Union
CISTU	:Ciskei Teachers' Union
NATU	:Natal African Teachers' Union
OFSATA	:Orange Free State African Teachers' Association
PENATA	:Peninsula African Teachers' Association
SABC	:South African Broadcasting Corporation
SATB	:Soprano, Alto, Tenor, Bass
SCATHAMIYA	:African song sung by men in uniform, usually performed with choreography.
VW	:Volkswagen

1.5 RESEARCH METHODS

- * **Questionnaires** - I first discussed the aim of my research with each composer at his house. I then left a questionnaire with him.
- * **Personal Interviews** - My second step was to have interviews with each composer as a follow-up to the questionnaires. I recorded the information both on paper and on the tape recorder.
- * **Compilation of some compositions of four Zulu composers** - I requested each composer to supply me with at least three copies of his compositions. The intention is to preserve the original handwriting of each of these composers.
- * **Audio Cassette** - The South African Broadcasting Corporation has given assistance for the composers' songs. The following songs are on audio-cassette (Addendum B).

The location of these composers on the map is thus:



KEY

LADYSMITH = Work place	LADYSMITH - UMLAZI = 260km
UMLAZI = Chonco, Mnomiya	LADYSMITH - KWAMASHU = 255km
KWAMASHU = Sibisi	LADYSMITH - ESTCOURT = 68km
ESTCOURT = Mthethwa	

CHAPTER 2:

CHONCO, LAURENCE MFANUFIKILE BUYELA



BORN : 30 - 01 - 1959

2.1 INTRODUCTION

This young composer has produced many compositions in a short space of time. Most people do not know his historical background. He uses a poetic language which often causes the performers of his songs to misinterpret them. This is an endeavour to help these performers to sing his songs in context.

2.2 HISTORICAL BACKGROUND

Laurence Mfanufikile Buyela Chonco was born on 30 January 1959 in Umbumbulu District near Durban. He is the third of four children, three brothers and one sister. His parents are Mathews and Margaret (née Mkhize) Chonco.

He was brought up in a music-loving family. His mother was a prominent soloist in choirs of which she was a member. She was also a good story-teller. She used a lot of music when telling her children a story. This practice inspired Buyela considerably. It was after his mother's death that Buyela gave vent to his inspiration.

2.2.1 Primary Education

He did his primary education at Lubane Higher Primary School. He was a leader of an Isicathamiya group. His talent attracted the choirmaster, Mr Shadrack Bheki Mpunzana, who persuaded this young man to join the school choir. This marked his first encounter with serious music.

2.2.2 Post-Primary Education

In 1979 he proceeded to Sibonokuhle Secondary School where his love of classical music developed. It was at this stage that he started composing some songs but were abortive. Some were left incomplete and sung by groups of friends.

He proceeded to Umbiya High School for Standard 9 in 1980. The choirmaster was Mr Mduduzi Pius Mkhize. The only song that Buyela had completed was titled "Lentokazi" which he submitted to the teacher. Buyela had dedicated it to his

late mother. After matric he worked at Isisusa Secondary School as a privately paid teacher. He formed a school choir and entered the music competitions organised by the Natal African Teachers' Union (N.A.T.U.).

2.2.3 Tertiary Education

The following year he went to Umbumbulu College of Education to train as a teacher. He sang in the college choir under the baton of a veteran conductor, Mr Edward Mngadi. In 1984 Buyani sang a tenor solo in Mozart's "Credo" and "Gloria" which were prescribed for competitions.

2.2.4 Occupation

It was in 1985 that Buyani became a qualified teacher. He was employed at Mboko Secondary School and formed a school choir there. This choir managed to go as far as the provincial level in the same year. In 1988 the school was upgraded and became known as Sobonakhona High School. The choir still managed to reach the provincial level in 1989. Songs performed were "Sihay'ingoma" by N. Sibisi and "Ekhaya Afrika", his own first composition. Having been successful with this choir all along, he left the school for Intshisekelo High School in 1991.

After a long break in choral music there, Buyani was very successful to take this choir up to the provincial level. The choir also participated in the Music Active Volkswagen Music Festival. He only stayed for a year at this school.

In 1993 he started a new choir at Zwelethu High School. As an able conductor, he was again successful to reach the provincial level. To conduct choirs has always encouraged him to release a new song every year which he himself conducts as his optional piece.

2.3 COMPOSITIONS

2.3.1 Ekhaya Afrika

Chonco composed Ekhaya Afrika in 1989. The song encourages all Africans to be proud of themselves. It is dedicated to his brother, Sibusiso, whose great achievements have always encouraged Buyani.

2.3.2 Inxulumakazi

The song was composed for the official opening of Sobonakhona High School. This official opening was performed by Dr. O.D. Dhlomo on 14 August 1989. The words "Baba Mkhabela" refer to Dr Dhlomo, and "Dinangwe Baba" to Mr M.A. Dhlomo who was the principal of the school. Buyani dedicated this song to his sister, Nokuthula, who always encourages him to compose.

2.3.3 Hlokomani

This is a three-verse hymn composed to encourage people to sing for the Lord. It was also his first composition with a religious text. He dedicated it to his elder brother, Bonginkosi, who is very much committed to the Lord.

2.3.4 Uthando lwabazali

Mr. Sipho Nzimande (Subject Advisor in Music - KwaZulu) requested Buyani to compose this song for Standard III and IV. It was a threepart song, but later on a bass line was added.

2.3.5 Isalukazi

Isalukazi is a unison song which was composed for infants. It was sung in the Southern Coastal Region Music Competitions in 1990.

2.3.6 Isigqi sase-Afrika.

Buyela composed Isigqi sase-Afrika in 1990. In this song the composer preaches the gospel of unity. It was composed when Black violence and unrest were being witnessed in our communities.

2.3.7 Ngofike ngithini le?

This is a four-verse hymn. It is a result of discussions on Christianity between Buyela and his brother's wife, Phuti (okaRamahuta).

2.3.8 Inkonzo enhle

This song is about his only sister (Ntombintombi, Nokutula) who possibly will one day get married. Therefore there will be no girl left at home.

2.3.9 Ingwekazi

In 1991 Chonco was requested by Zakhele Mthombeni to compose this song. It would be performed at a function organised for Mr Sipho Nzimande who was then the music lecturer at Esikhawini College of Education. He had been promoted to be Music Advisor in KwaZulu Schools.

2.3.10 Leth' uqhwasha

The purpose of this composition was the same as that of "Ingwekazi".

2.3.11 Khanyisa Baba

This is a short song with a religious message.

2.3.12 A Morning song

Chonco composed this song in English. It is a three-part song and is suitable for primary school children.

2.3.13 Imvunge Yesizwe

This song is about the national Choir Festival. It was first performed by the Ulundi Adult Choir under the baton of Dumisani Dladla at the Standard Bank Arena in Johannesburg in 1991.

2.3.14 Umbhiyozo we-Afrika

Sam Msibi, the conductor of the Manzini Adult Choir, requested Buyela to compose this song for performance at the National Choir Festival in the Johannesburg Standard Bank Arena in 1991. Its main theme is to unite all Africans.

2.3.15 **Ingoma ka-VW**

In 1992 Chonco composed this song specially for the Music Active Schools Festival which was sponsored by Volkswagen Motor Company. The composer performed this song with the Intshisekelo High School in the Durban Playhouse in 1992.

2.3.16 **Music Active**

This was also composed for Volkswagen Motor Company.

2.3.17 **Ethekwini**

This is a unison song for infants. It is in praise of the city of Durban.

2.3.18 **Izinsimbi**

Chonco composed this song for infants. It is about school bells ringing.

2.3.19 **UJesu wabancane**

This is a three-part song suitable for primary school pupils. The title suggests something like "Jesus for the Young".

2.3.20 **Dumisani uJehova**

This song was composed specially to be performed by Saint Magdalene's Choir as an optional piece in the music competitions organised by the Roman Catholic Church in Marianhill. The words were extracted from the Bible, Psalm 117.

2.3.21 **Kuxhelw' exhukwane**

Buyela was requested by Mr Caesar Ndlovu, the Music Inspector in the Transkei, to compose a song for the Transkei Cultural and Choral Association (TRACCA). General S. Damoyi, Xoliswa Nkasana and Lizeka Zamlu persuaded him to give the song a Xhosa text. It was first performed in the same year of composition.

2.3.22 Umthandazo woxolo

This was composed to be performed by St Magdalene's Choir at the Roman Catholic Church Music competitions at Marianhill on 3 October 1993. Words were written by the priests of the Marianhill Diocese. The song was also performed by Ekuvukeni Church Choir at the National Choir Contest in the Johannesburg Standard Bank Arena on 4 December 1993. This prestigious annual event was sponsored jointly by Old Mutual and Caltex.

2.3.23 Ezimnyama

The song was composed to be performed by the Manzini Adult Choir for the first time at the Standard Bank Arena in the National Choir Festival in Johannesburg in 1993.

2.4 CHARACTERISTICS OF HIS SONGS

Chonco manipulates the melody more than any other aspect. He usually uses syncopated rhythm, especially in secular songs. In religious songs he adopts a hymn style which is usually homophonic. He also enjoys the combination of triplets and a dotted quaver and a semiquaver. His songs have become very popular because of their liveliness and inspiring melodies.

CHAPTER 3:

MNOMIYA, SIMON BHEKATHINA PHELELANI



BORN : 29 - 02 - 1960

3.1 INTRODUCTION

Mnomiya is a very gifted young man. He started composing while he was still at Secondary School. From the start his harmonies were very pleasing to the ear. His expression of his musical ideas on paper showed some kind of music literacy. His direct involvement in choir work motivated him to pursue formal studies in music.

3.2 HISTORICAL BACKGROUND

Simon Bhekathina Phelelani Mnomiya was born on 29 February 1960 at Emkhandlwini in the district of Melmoth. He is the third of five children, three brothers and one sister. His parents are Leonard and Viola.

Simon's parents, especially his mother, were very musical. His elder brothers were the first to write male quartet songs in Zulu and English in the family. He followed suit later, writing in the same genre and style. He requested a friend to join them to make a quartet and sang these songs. For a long time he could not decipher the rhythmic patterns of the song entitled "Elasezulwini" by K. Magubane until he mastered them. It was on the same day that Mnomiya wrote his first choral song, "Hubani ngenjabulo". He found himself having all the tools for writing in tonic solfa because he had no problem with both the diatonic and chromatic scales.

3.2.1 Primary Education

He received his lower primary education from Emkhandlwini Combined School, where he did Sub-Standard A to Standard IV from 1968 to 1973. From 1974 to 1975 he did Standards V and VI at Esiqhomaneni Combined School. Both schools are situated in the Melmoth District.

3.2.2 Post-Primary Education

In 1976 he proceeded to KwaShaka Secondary School to do Forms I to III which he completed in 1979. He proceeded to Zwelibanzi High School in 1980 to do matric. He was

very active in the choir there.

At Zwelibanzi High School particularly, he had an in-depth musical grooming as he served in the capacities of a chorister, soloist and deputy conductor. He sometimes tried his compositional ideas making use of small groups from the choir.

Equally important was his serving in Durban Sings Adult Choir from 1983 to 1987. There he also learnt a lot as regards the capabilities and shortcomings of singers and conductors. He served as a chorus master in this choir. In 1988 he registered for Theory of Music Grade V and Singing Grade VIII with the University of South Africa and passed both.

3.2.3 Tertiary Education

In 1987 he registered for a Bachelor of Music with the University of Natal in Durban. He completed the Bachelor of Music in 1990 and then obtained a Higher Diploma in Education in 1991.

3.2.4 Occupation

He joined the teaching fraternity in 1992 when he was attached to Umlazi Comtec High School. He later went to Adams College of Education as a music lecturer. He resigned as a teacher at the end of 1994 and joined the KwaZulu/Natal Medical Aid Scheme in 1995.

3.3 COMPOSITIONS

3.3.1 Hubani Ngenjabulo

Mnomiya composed this song on 24 June 1978. It was his first composition. In this song, the composer praises God.

3.3.2 Ngiboniseleni

This song was composed on 13 December 1978 and originated from the composer's inspiration. Its theme is about a

child who is hysterically and helplessly looking for his parents who left them (with the other brother and sister) at a tender age.

3.3.3 **And call upon me**

Phelelani has composed this song in English on 27 June 1979. It has been composed for T.T.B.B. Its text is taken from Psalm 150:15.

3.3.4 **Baba Sixolele**

This song was composed on 27 June 1979. It is about sinfulness which torments us. It is an intercessory prayer for forgiveness from God and power to overcome evil.

3.3.5 **Unohha**

Unohha was composed on 4 January 1980. "Ngubani na lomthakathi osafuye imfene ngesikhathi samanje?" bears the theme of the song. A child is startled by a huge unknown beast with a long tail. The father, to his surprise and anger, finds out that it is a baboon - a symbol of witchcraft.

3.3.6 **Ngilinde (words by S.F. Sishi)**

Mnomiya was inspired by Sishi's poetry when he composed this song on 10 November 1980. The theme is about a young man who bids his fiancée goodbye as he goes to Johannesburg to accrue more money for "ilobolo". "Ilobolo" is a tradition among the blacks to pay eleven cows for the woman a man wants to marry.

3.3.7 **Mbali Enhle**

This song was composed on 26 December 1981. It was inspired by "Ngilinde". This should have come before "Ngilinde" in terms of chronology. As was common practice in older days, a young man woos in a highly metaphorical language.

3.3.8 **Amadlelo aluhlaza**

On 6 December 1982, Mnomiya composed "Amadlelo aluhlaza".

This song is about a meditation on the splendour of heaven: Take me to a place which is all that this world is not - heaven.

3.3.9 Ziyabuya kwaNgwaqa

Phelelani composed this song on 29 December 1982. He explains that Zulu consonants, especially the clicks, sound so dramatic that he considered having them married to an equally dramatic traditional wedding setting through music. The poetry is multi-thematic:

- (a) A consonantal drama
- (b) Ngwaga's (personified consonant) wedding with accompanying stick-fighting; and
- (c) Any challenging situation could be a "Ngwaqa" scenario.

3.3.10 Nkosi Sihawukele

This song was composed on 17 March 1983. The composer was inspired by Mozart's masses. The theme of this song is: Lord, have mercy on us (Kyrie eleison).

3.3.11 Ngcwele, Ngcwele, Ngcwele

The composer was inspired by Mozart's masses when he composed this song on 6 June 1983. He sang a lot of Mozart's masses in the school and adult choirs. Its theme is: Holy, Holy, Lord God Almighty. Heaven and earth are filled with Your glory. Hosanna in the highest.

3.3.12 Ngibhek' Imbeko

Phelelani composed this song on 26 October 1983. It emanated from an inspiration by "Ngilinde". The song is about the fiancée who is impatiently waiting for her fiancé who went to Johannesburg. She, nonetheless, expresses her fidelity to him.

3.3.13 Phila!

"Phila" was composed on 26 November 1983. The composer expresses a realisation of the positive impact of his

mother's upbringing. In retrospect he looks at his life with a sense of pride which he owes to her.

3.3.14 **Kuhle!**

This song was composed on 2 January 1984. It is a sequel form "Ngilinde". The theme of this song is: When lovers end up in marriage it's good (Kuhle!). This is a final chorus of a mini-opera "Mbali Enhle". He thought of writing this with his friend, the late Simphiwe Sishi. They were choristers in the same adult choir called Durban Sings. His untimely death thwarted their ambitions.

3.3.15 **Kusenjalo**

"Kusenjalo" is a sequel from "Ngilinde", and was composed on 24 October 1984. After a long time apart the two lovers meet and reaffirm their vows. Both have been faithfully waiting for such a time of reunion.

3.3.16 **Sekwanele**

This song was composed for T.T.B.B. The date of composition is unknown. Phelelani is telling a story about the fiancé who has now gathered enough money for "ilobolo", hence "Sekwanele" (it is enough) then he goes back home. "Ilobolo" comprises eleven cattle paid by a man who wants to marry a woman from another family.

3.3.17 **Langa Lokulunga**

In March 1992 Mnomiya composed this song. It is a response to the violence with which our society is riddled. The son of righteousness (Malachi 4:2) is invoked to rise with healing in His wings and shine so much that we can see beyond the present violence.

3.3.18 **Masiye Elundzindzini**

He composed this song in 1989. It was composed for King Mswati's tribute. The composer was requested by the conductor of Manzini Adult Choir to compose this song.

Both the composer and the conductor, Sam Msibi, were studying music together at the University of Natal.

3.3.19 Uma-Nje

This song was composed for Soprano and Tenor Duet. Mnemiya was asked by Linda Bukhosini and Bongani Tembe to write it for their, studies for a Masters degree. "You can go for ages... as long as (uma-nje) you are mine I don't mind". This is an immediate sequel to "Ngilinde".

3.3.20 Yekel'amathwas' angene

In 1994, Mnomiya composed this song. He dedicated it to student teachers who must graduate and move into the field to assume roles as teachers.

From the late seventies to the early eighties he was concurrently writing male quartet songs although with neither solfa nor staff notation. He also wrote a few instrumental pieces while he was doing composition for the Bachelor of Music at the University of Natal. From 1987 to date he has mainly written gospel songs from solo to choral in different styles.

3.4 CHARACTERISTICS OF HIS SONGS

Like Sibisi, Mnomiya's harmonies are very consonant. He also uses chromatics with a particular purpose. His phrases are clearly defined. His message is mainly on the pleading side. He sometimes uses figurative language for example, in the song "Ziyabuya kwaNgwaqa".

CHAPTER 4:

MTHETHWA, PETROS THULANI



BORN : 16 - 09 - 1960

4.1 INTRODUCTION

Thulani is a very humble and unassuming young man. He is a devout Christian and has dedicated all his compositions to the Lord, the author of his life. He is very steady and thorough in his compositional process. He makes it a point that each year he releases a new song.

4.2 HISTORICAL BACKGROUND

Petros Thulani Mthethwa was born on 16 September 1960 at KwaHlathikhulu in the Estcourt Magisterial District. His father is Vusumuzi and his mother is Jeslina. There are seven children in all, three girls and four boys. Thulani is the second child. His wife is Sizakele who is also a school teacher.

4.2.1 Primary Education

He first attended KwaMkhize Higher Primary School in 1969, where he did sub Standard A. He received all his primary education at the same school until 1974. He sang in a choir which was conducted by Mr Mcoyi who is now an inspector of schools. They competed in the music competitions where they usually obtained position three, provincial level. He had to leave this school after passing Standard Six in 1974 to a post-primary institution.

4.2.2 Post-Primary Education

In 1975 Thulani went to Wembezi High School for Std 7. The principal of this school was William Anderson Mthethwa, a composer of choral songs. Thulani regarded him as "King of Music". The Co-conductor was Mr Melbourne Nyamane, who motivated Thulani musically. Their choir won even at the Provincial level under the baton of Mr Nyamane. At times Thulani would be given an opportunity to conduct the choir during school concerts and wedding parties.

Thulani tried to compose a song and took it to the principal for comments. Mr Mthethwa discouraged Thulani by saying that it was difficult to compose a song. He

told Thulani that he would not make it. These remarks had a negative effect on Thulani and that it took him time to continue with composing.

4.2.3 Tertiary Education

In 1982 Thulani proceeded to Eshowe College of Education to train as a teacher. The choirmaster there was Mr Siphon Nzimande. He was also very inspiring to Thulani for his artistry in handling the choir. Thulani started to study music formally for the first time. Mr Nzimande was transferred to another school in the following year. He was replaced by Mr Sandile Gumede who was a good tenor singer and pianist. Thulani formed a quartet which performed mainly religious songs. This further consolidated his love of music.

4.2.4 Occupation

In 1985 Thulani became a teacher at Sahlumbe Higher Primary School. His former teacher and conductor, Mr Nyamane, was the Principal there. Thulani became the conductor of the choir. In 1986 he was lured away by Mr I. Mokoena of Mtshezi High School. His experience in conducting increased. He used to be beaten by Mr Africa Khuzwayo's choir at an early level. In 1990 he was able to overshadow Mr Khuzwayo. Thulani was transferred to Embizeni High School in 1990, where he was deprived of the opportunity to conduct the choir. He stayed there for three months only and then went to Endakane High School at Ezakheni. He started a new choir which won the higher levels of competitions. In 1992 he went to Estcourt Senior Secondary School. It was there that he produced his most dynamic choir to date. Faction fights affected his choir in later years. He also got married in 1992 at the age of twenty-eight. In 1994 he left Estcourt and went to Pietermaritzburg to teach at Laduma High School. He joined the Pietermaritzburg Choral Society under the baton of Dr Joshua Radebe. Thulani went to Siyahlomula Primary School in Ashdown in 1995. Thulani's songs were first popularized by

the Nkonjeni Adult Choir, the Ulundi Choral Society and the Gordon Memorial High School and Busana High School Choirs.

4.3 COMPOSITIONS

4.3.1 Shwele Simakade

Thulani composed this song in 1989. It is a four-part song composed for mixed choir. It is a song of prayer where the composer reprimands the violence which was caused by faction fights between African National Congress and Inkatha Freedom Party supporters. He prays for devine intervention in this threatening situation at Wembezi Township at Estcourt.

4.3.2 Zimnandi Ingoma Zase-Afrika

In 1990 Thulani composed this song. It is also a four-part song composed for mixed choir. He expresses his appreciation of African song more than Western ones. He mentions some of the African nations and matches each with its music. The song was first sung by the Nkonjeni Adult Choir.

4.3.3 Ngeke

This is a four-part song composed for mixed choir. It is a continuation of the events cited in the song "Shwele Simakade". The composer suspected that freedom would befall us unprepared as we are busy fighting one another. He is angry about disunity amongst blacks. He calls us all to unite.

4.3.4 Ukhozi

"Ukhozi was composed in 1993 for mixed voices. This song was started in 1991 and completed in 1993. It is in praise of the Radio Zulu Station called "Ukhozi". He lists the names of the most prominent announcers and later on prays for Reverend Hawu Mbatha who was the first black man to be the head of the radio station. The song was recorded by Gordon Memorial High School at the SABC under the baton of Mr M.K Khumalo.

4.3.5 Giyani Maqhawe

Mthethwa composed this song in 1994. It is a four-part song for mixed voices. The song emanates from a dream the composer had. He talks about dead heroes who fought for their land. He is calling these heroes to get up and dance in celebration. He also calls for unity since the land taken from blacks was to be returned soon. The song was first performed by Busana High School under the baton of Mr J. Ngcobo.

4.3.6 Inhlonipho Ayiqhubeke

This is also a four-part song composed for mixed voices. He reminds people of "ubuntu" and instils educative ideas. The song was first sung by Edendale Primary School.

4.3.7 Bashaye

This is a four-part song and was composed in 1995. It is in praise of Dr J. Radebe who is the conductor of Pietermaritzburg Choral Society. The composer wanted to honour this veteran conductor while he was still active in the music scene. The composer is trying to keep a record of what Dr J. Radebe has achieved in choral music.

4.4 CHARACTERISTICS OF HIS SONGS

Rhythm is mainly syncopated, although he also uses legato style. Harmonies are purely Western. Songs are mainly homophonic. He avoids a single style because he wants each song to sound completely different from others. He does not therefore tie himself to a particular style of composing.

CHAPTER 5:

SIBISI, NEW MAN SIPHO



BORN : 08 - 11 - 1946

5.1 INTRODUCTION

Newman Sipho Sibisi is an older, seasoned composer. He is the only one of the four who uses both Tonic solfa Notation and Staff Notation in his compositions. He is the oldest of the four composers, and thus has the most experience and exposure to choral music. There were many people who influenced Sibisi but he has forgotten their names.

5.2 HISTORICAL BACKGROUND

Newman Sipho Sibisi was born in Durban on 8 November 1946. He is the first born of five children, that is, one brother Greenfield Themba and three sisters, Jabulisiwe, Ntombizakhona, and Bamangele. His parents, Mr Dlamanzi Joshua and the late Mrs Makhosazane Jane Sibisi (née Mtshali), were living in Ritson Road at the backyard of an Indian landlord. Due to the Group Areas Act, his parents were evicted. They found a plot in the Inanda area known as Emapulazini which was owned by Mrs Khumalo, who was nicknamed "uNonglishi".

5.2.1 Primary Education

The first school he attended was Inanda Day School, presently known as Inanda Higher Primary School. It was a combined Primary School at that time.

It was from this stage that he became aware of musical influences. His home played an important role in exposing Newman to various types of music. His father was a musician and sang for the group known as "The Harmony Minstrels". Mr Sibisi decided to form his own group "The Top Spots" while he was working at King Edward Hospital as a clerk. This group sang light music with an influence of Negro Spiritual groups, like "The Ink Spots", "The Mills Brothers" and "The Golden Gate Quartet". Newman was also exposed to musicals and operas such as "Oklahoma" and "Madama Butterfly". His father used to bring home a lot of grammophone records which he got from his white friends.

Since there were very few radios in his childhood, Newman would listen to music which people made themselves. This music-making included groups that used to gather during week-ends to play guitars, violins and concertinas. There were Isicathamiya groups that used to compete during the Christmas Season.

It was at primary level that Newman had his first encounter with formal music. This included handsigns, sight-reading, notation, both in Solfa and Staff notation. Newman is very proud to have had teachers who instilled in him the love of music. Class and school concerts played a very prominent role in his life. He sang in a choir which was conducted by Mr Masonto Buthelezi. The songs they sang were "Umzi waseRhini", "Umshado", "He that have a pleasant face", and many others.

Teachers who were also musicians included Mr Jack Ngcobo, who is presently a teacher at Langalibalele Higher Primary School, Mr Nelson Nxumalo, principal in the Maphumulo Circuit and Mr Manele, presently principal the Southern Natal (South Coast).

5.2.2 Post-Primary Education

After passing Standard VI, he proceeded to Mqhawe Junior Secondary School which was headed by Mr Mathibela. Other teachers who were music enthusiasts were Mr Ndlovu ("Tap Root") and the late Mr Shabalala of Ladysmith. Music competitions for School houses were very important in this institution.

Since there were no matric classes at Mqhawe, his parents sent him to Amanzimtoti College. He formed small groups with his friends - two of whom were Dallard Jiji, principal on the South Coast and Nimrod Masondo, who worked for Road Safety. They sang Spiritual music, Newman subconsciously emulating his father. Another group was formed by Cecil Buthelezi, Gershwin Sangweni and others. Music

unified them and kept their interest in the institution alive.

After all the good moments at Amanzimtoti, Newman failed Physical Science at the end of the year. This meant that he could not be admitted to this institution the following year.

5.2.3 Tertiary Education

Due to Newman's failure of Physical Science, his mother sent him to St Chad's College to study for a Higher Primary Teacher's Certificate (H.P.T.C.). The music teacher there was Mr Nelson Nxumalo.

He also formed a quartet consisting of himself, Ben Hadebe, Fillington Ndlovu and Absolom Molefe. Newman arranged and composed the songs for his group. They all sang in the college choir and enjoyed their free time by practising for college concerts.

At all school levels, Newman showed a great love for sports. He played soccer and tennis. Even today he never misses it on television.

He completed the H.P.T.C. in 1967.

5.2.4 Occupation

He assumed the first teaching post at Ubuhle Primary School in 1968. He was associated with choral music lovers - Mr Ngcoya and Mr McDonald Sikhosane. They influenced Newman to join the Durban Adult Choir under the baton of the late Mr Oliver Nkabinde. In fact, from his appointment day as a teacher, Newman did not miss any form of music.

He also enrolled for both theory and piano lessons in Durban at the Art Centre, Albany Grove under Mr Chambers. His father possessed some instruments like the guitar, piano accordion and an old manual organ. They acquired this organ from Reverend Sibisi of the African Congre-

gational Church who taught Newman how to play it. Doing piano lessons and practising with an organ had negative results. This was because these two keyboard instruments have a different touch. Mr Chambers advised him to get a piano.

A sympathetic principal of Inanda Seminary, Mr D. Zondi, offered him an old piano with broken hammers. He fixed it, and in 1978 he bought a second hand piano at the music shop which was called Tablers. He could not make good progress with piano lessons owing to the unstable relationship with his wife.

He had already composed quite a few songs. Newman was not only the composer of (choral) music, but also a performer. He was the conductor of Ubuhle School Choir and obtained first prize in the Natal Provincial Competitions. Some of the songs he conducted were "Let the hills resound", "Somerstemming", plus songs for girls' choir and boys' choir. He has never stopped conducting school choirs.

His best achievement at Ubuhle was in 1968, while he excelled at Thandukwazi Higher Primary School in 1978. His choir beat the other Natal choirs and represented them at the National Eisteddfod under the auspices of the African Teachers' Association of South Africa (A.T.A.S.A). Both Ubuhle and Thandukwazi Higher Primary Schools are situated in KwaMashu Township. In October 1980 he left teaching and joined an Insurance Company. He missed school children such a lot that in June 1981 he returned to the teaching profession. This time he preferred to serve his community at Inanda Day School. With his arrival there, the standard of the school choir improved. One could hear the solemn manner in which he conducted hymns during morning devotions. He was also very much in love with Strauss's Waltzes.

From his first marriage with Clarice Sivetye they had three children, two sons and one daughter. Since their

marriage was not a happy one from 1971, they divorced in 1981. It was in 1988 that he got married again to Zandile Virginia Gumede of Ungoye Mnguni Store at Inanda Glebe. He now lives in Newlands Heights.

Newman is presently the Principal of Langalibalele Higher Primary School. He is still composing choral songs.

5.3 COMPOSITIONS

5.3.1 Sebethule

Sibisi composed "Sebethule" in 1970. The song is about a disaster which occurred at Effingham when the bus was swept away by a flooded rivulet in 1965. Many people were drowned in the incident.

5.3.2 Khaya Lami

The meaning of the words of the song is: There is no place like home. It may be a home for pleasure or sadness.

5.3.3 Umkhulu Somandla

In 1971 Sibisi composed "Umkhulu Somandla". The song is about the super power of the Almighty in creating the Universe. It was first performed and recorded by the Durban Adult Choir at the SABC.

5.3.4 Bayede UyiZulu

Sibisi was requested by the conductor of the Durban Adult Choir, Mr O. Nkabinde, and Mr Joshua McDonald Sikhosane to compose this song. It was performed by this choir at the coronation ceremony of the present Zulu king, Goodwill Zwelithini Zulu.

5.3.5 Phisa Ngegazi

This composition was requested by Mthandeni Msomi, the SABC Music Producer at that time. It was meant to urge the community to donate blood to save other people's lives. This song was first performed and recorded by the Lamontville Secondary School.

5.3.6 Kusile Vukani

The dawning day is marked by all sorts of noise - crowing cocks, cars, factory machines, etc. This is a three-part song for School Standards III and IV choirs.

5.3.7 Asiyé KwaDukuza "bese sihamba, siye KwaDukuza"

This song was composed in 1972. It is a plea to the Zulus to go to Shaka's grave to ask him to undo his curse.

5.3.8 Sihay' ingoma

Sibisi composed this song in 1973. He was inspired by the fact that music features in all walks of life. It bestows joy and comfort. This song was prescribed for the Group African Teachers' Association of South Africa (A.T.A.S.A.) Adult Choirs in 1974.

5.3.9 Izigameko Zolwandle

This song is about an old man who remembers the death of his son at sea. He never saw his son again. It is a three-part song for School Standards III and IV Choirs.

5.3.10 Intokazi ngasolwandle (A real dream)

This song was composed in 1974 and is about the composer's dream of a lovely supernatural lady by the sea. The short encounter ended abruptly when the lady of the seas vanished. The song was first performed by Isibonelo High School in 1975 and then it was prescribed by A.T.A.S.A. for Adult Choirs in 1976.

5.3.11 EzakwaZulu

Sibisi composed this song in 1978. Its Theme is : The Zulus were a respectful nation, fearing disgrace. The ancestors in turn showed themselves to the elderly through dreams. This song was prescribed for High School Choirs by A.T.A.S.A. in 1979.

5.3.12 Uz'ungangilahli

This song was composed in 1979. Newman is pleading with Jehovah not to forsake him when his vision starts to

be blurred and his soul departs from the earth. Newman dedicated this song to his mother to hold on the Christian religion even though his father was against it.

5.3.13 **Mpompoza Manz' oThukela**

Sibisi composed this song in 1981. He was given the theme by Mr Masonto Buthelezi (Music Producer) of the SABC. It is about the beauty of the Tugela river and its might when in flood. The song has not yet been performed by any choir.

5.3.14 **Imfundo**

"Imfundo" was composed in 1986. This is an advice to the youth that the key to life is education. The song is for a mixed choir, that is S.A.T.B.

5.3.15 **Intsha**

This song is also an advice to our youth to take it easy and abide by the elderly expectations. Both "Intsha" and "Imfundo" were initiated by the present SABC Music Producer, Mr Sam Shabalala. The songs were first performed by Umbumbulu College of Education under the baton of Edward Mngadi.

5.3.16 **Hubani Ngentokozo**

This song was composed in 1989. The theme was initiated by Mr Masonto Buthelezi of the SABC who said: "If Christ had been born a Zulu, how would the Zulus celebrate his birth? "The song was prescribed by the Natal African Teachers' Union (N.A.T.U.) for the Colleges in 1992.

5.3.17 **Kwenzenjani?**

In 1990 Sibisi composed "Kwenzenjani". This is a plea to people to stop violence. The song was first performed by Ntuzuma College of Education conducted by Mr Themba Faya in 1991. In 1992 it was prescribed for High Schools by N.A.T.U.

5.3.18 Ngidedeleni

"Ngidedeleni" was composed in 1993. The composer brings back the Blood River feeling. He is asking why our dead heroes were never honoured for their bravery. This song has not yet been performed.

5.4 CHARACTERISTICS OF HIS SONGS

Sibisi might have been influenced by the music of the classical era. His melodies consist of short phrases, and chromatics are used very sparingly and effectively. Harmonically, his choral works are consonant. He uses mainly the hymn style with voice parts moving in block form. The soprano line is usually very high which contrasts with a very low bass line. He enjoys the employment of modulatory inflections which coincide with the change of the mood.

CHAPTER SIX: CONCLUSION AND RECOMMENDATION FOR FURTHER RESEARCH

6.1 CONCLUSION

Due to the fact that these four composers belong to the same Zulu heritage, they sometimes use similar melodies and harmonies unawares. The focus of this research has been on their lives and their contribution to choral music. From this research programme, it became evident that Chonco, Mnomiya and Mthethwa sang Sibisi's songs while they were at school. This implies that Sibisi, being the oldest of the four, has had some influential effect on the works of the other three younger composers. This, of course, does not mean that the three composers copied Sibisi's style.

* **The importance of these four composers**

It is surprising that all of them are renowned composers even outside KwaZulu/Natal and as far as the Kingdom of Swaziland. There is virtually no choral festival or concert where some of their songs are not sung, and yet not documented in full.

* **Demand of these composers outside KwaZulu/Natal**

Mnomiya has even composed a song in Swaziland entitled "Masiya eLundzindzini". All four composers are not tribalists, but patriots. It is for this particular reason that their compositions are so popular throughout the country.

* **Struggle to acquire their songs**

It was very difficult to acquire the music of these composers. They did not have their original copies as conductors took them.

* **Criteria for selection of songs**

The songs chosen were those which were readily available. In certain instances the composer preferred to rewrite a song so that it is of good quality.

* **Disorganization of the composers' music**

It was necessary sometimes to collect copies of songs for the composers from conductors. Some songs have been modified by conductors which was corrected by composers.

6.2 **RECOMMENDATIONS**

This research has uncovered that:

- * More research should be undertaken about other composers in KwaZulu/Natal and the rest of South Africa.
- * All compositions which are commonly sung well be documented in both solfa notation and staff, a project which can be conducted by SAMRO and the Universities.
- * Photos of composers, information regarding their historical background, training, deep and poetical language should be documented.
- * Their songs should be analyzed, Western and African influences, and correlation of text and music be studied.
- * There is a need for song books and music theory books using indigenous songs in solfa and staff in schools and Colleges of Education.
- * SAMRO should protect the music and give credit to composers so that their music will not disappear.
- * The written compositions should not be interfered with by choir conductors and the choir competition organisers should intervene in this area.
- * Video recordings of these songs should be made to assist choirs of other cultures.

CHAPTER SEVEN:

7.1 BIBLIOGRAPHY

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7.2 DISCOGRAPHY

1. Ingqwele and Yekel' amathwasa
Conductor - M.C. Matthews
2. Mpumalanga College Choir
Conductor - V.J. Dumakude
3. South African Broadcasting Corporation

ADDENDUM A

COMPOSITIONS

- 1 Chonco, L.M.B
- 1.1 Umthandazo woxolo
- 1.2 Inggwele
- 2 Mnomiya, S.B.P
- 2.1 Baba sixolele
- 2.2 Ngiboniseleni
- 3 Mthethwa, P.T
- 3.1 Giyani Maqhawe
- 3.2 Ukhozi
- 4 Sibisi, N.S.
- 4.1 EzaKwaZulu
- 4.2 Hubani ngentokozo

Although it was not possible to find the original copies of the songs, these photo copies bear the hand-written signatures of the composers. It is for this reason that these songs should be considered to be authentic.

ADDENDUM B

AUDIO RECORDINGS

1. Chonco, L.M.B.
 - 1.1 Umthandazo woxolo (Matthews Singers)
 - 1.2 Ingqwele (Matthews Singers)
2. Mnomiya, S.B.P.
 - 2.1 Baba sixolele (Matthews Singers)
 - 2.2 Ngiboniseleni (Matthews Singers)
3. Mthethwa, P.T.
 - 3.1 Ukhozi (Durban Voices Choir)
 - 3.2 Giyani Maqhawe (Durban Voices Choir)
4. Sibisi, N.S.
 - 4.1 EzakwaZulu (Amangwe High School Choir)
 - 4.2 Hubani ngentokozo (Mpumalanga College Choir)

UMTHANDAZO WOXOLO

L. M. B. Chonco

Doh = G mf Adagio

2				p				3				4											
S, --S, S, S, 2, t,	d t, .m r	d S, S, S,	S, t; t, t, t, t, t, ; 2,	m, --m, m, m, f, 2,	S, S, .d 2; S,	S, m, m, m, ; r	m, S, S, S, S, S, S, ; S,	nkulu - lu nkulu woku	lu nga no tha	ndo. nkulu nku	lu nkulu nkulu wo ku lu	d --d d-d r-f	m r .s f	d r-r r-r r-y	lu nkulu nkulu wo ku lu	d, -d, d, d, f, 2,	S, S, .d S,	d, d, d, d, nku	d, S, S, S, S, S, S, S, S,				
5				6				7				8											
S, S, S, S, S, S, d; t,	t, -d t, S,	d - - -	S S S S S S S	S, m, m, m, m, -m, S, ; fe,	fe .s, f, -	S, - - -	nkulu nkulu nkulu wo kulu	nga nkulu nkulu nkulu wo kulu	ndo. - - -	m - - -	ndo. - - -	d-d-d d-d m; r	r .m r -	nga nkulu nkulu nkulu wo kulu	nga nkulu nkulu nkulu wo kulu	S, d, d, d, d, d, S, ; S,	S, -s, r, -	d, - - -	nkosinkulu nkulu lu	m-m-m, m-m m	nkosinkulu nkulu lu	d-d-d d-d d	nkosinkulu nkulu lu
9				10				11				12											
S S S S S S 2-2, 2 2-2, 2	S m-f s	S S S r-m f	S S S S S S 2-2, 2 2-2, 2	Yenzuku Bangingafunika khulu u	Ku $\frac{90}{90}$ ndwa	Kephu ku $\frac{90}{90}$ nda	Yenzuku Bangingafunika khulu ku	M-m-m m-m-m f-f-f f-f-f	M $\frac{d-r}{90}$ m	M-m-m m-m-m t-d r	M-m-m m-m-m f-f-f f-f-f	Yenzuku Bangingafunika khulu ku	d-d-d d-d-d r-r-r r-r-r	d $\frac{s}{90}$ d	d-d-d d-d-d d-d-d d-d-d	Yenzuku Bangingafunika khulu ku							
13				14				15				16											
S m .s r-f	m r d	m; m m; m; m m; d d	m; m m; m m; m d; d-m	tha ndwa ke phuku	tha - nda	d; d d; d; d d; S, S,	d; d d; d d; d S, S, d	m d -m t-r	d t, S,	nkulu nkulu wo kulu nga	nkulu nkulu woku lungano	tha ndwa ke phuku	S f m	S S S S m m	S; S S; S; S S; m m	S; S S; S S; S m; m; S	d s -d s-2	tha - nda	d; d d; d; d d; d, d,	d; d d; d d; d S, S, S, d			

UMTHANDAZO WOXOLO (page 2)

17				18				19				Trio S-AA(mf)			
γ	γ	γ,γ,γ	γ;γ	γ	f,f,f	f,f,f	f,γ,f	m	d;m	γ	t,	d	-	-	S;S
2,	2,	2,2,2	2;2,	2,	γ,γ,γ	γ,γ,γ	γ,2,γ	d	S;d	t,	2,	S,	-	-	ngi,nga
tha	ndo	Sibusu	sethi	na	Sibusu	sethina	Bantub	omza	nsi,we	A	fri	ka,	-	-	m;m
fe	fe	fe,fe,fe	fe;fe	fe	2,2,2	2,2,2	2,f,2	S	m;S	fe	f	m	-	-	nginga
2,	2,	2,2,2	2;2,	2,	γ,γ,γ	γ,γ,γ	γ,2,γ	d	S;d	t,	S,	d,	-	-	ngi,nga
21				22				23				24			
2,2,2	S	m	S-m;2	S	m	S-S,S	S;S	S	S	S-S,S	t	-	2	S;S,S	
funuku	zwe	lwa	kephuku	zwe	la	ngobau	masi	pha	siyaku	phi	-	wa	umasi		
f,f,f	m;γ	d	m-d,f	m;d	d	m-m,m	m;m	m	m	m-m,m	S	f	m;m,m		
funuku	zwe	lwa	kephuku	zwe	la	ngobau	masi	pha	siyaku	phi	-	wa	umasi		
d,d,d	d	S	d-S,γ	d	S	d-d,d	d;d	d	d	d-d,d	γ	γ	d;d,d		
funuku	zwe	lwa	kephuku	zwe	la	ngobau	masi	pha	siyaku	phi	-	wa	umasi		
25				26				27				28			
S,S,S	S	S,S,S	t;t	2	-	S	S,S,m	S,S,S	S,m,S	S	S,S,S	S;S	S;f	m	S;S
thethele	la	siyaku	thethe	le	-	lwa	Ekuzi	khohlweni	kwe	thu	siyoku	tho'u	xo	lo	olu
m,m,m	m	m,m,m	S;S	f	-	m	m,m,d	m,m,m	m;d,m	m	m,m,m	m;m	m;γ	d	m;m
thethele	la	siyaku	thethe	le	-	lwa	Ekuzi	khohlweni	kwe	thu	siyoku	tho'u	xo	lo	olu
d,d,d	d	d,d,d	γ;γ	γ	-	d	d,d,S	d,d,d	d,S,d	d	d,d,d	d;d	d;S	S	d;d
thethele	la	siyaku	thethe	le	-	lwa	Ekuzi	khohlweni	kwe	thu	siyoku	tho'u	xo	lo	olu
Tutti ff animato				30				31				32			
γ,m,f	m;γ	d	-	m;m	m,m,m	m;d	d	m;m	m;m	m;m	d,d,m	γ	γ	γ,γ,γ	γ;γ
ngenamkha wu	lo	lo	lo	nkulu	nkuluwo	ku lu	nga	nkulu	nkulu	woku	lungano	tha	ndo	Sibusu	sethi
t,d,γ	d;S	S,	-	d;d	d,d,d	d;S	S,	d;d	d;d	d;d	S,S,d	2,	2,	2,2,2	2;2,
ngenamkha wu	lo	lo	lo	nkulu	nkuluwo	ku lu	nga	nkulu	nkulu	woku	lungano	tha	ndo	Sibusu	sethi
f,S,2	S;f	m	-	S;S	S,S,S	S;m	m	S;S	S;S	S;S	m,m,S	fe	fe	fe,fe,fe	fe;fe
ngenamkha wu	lo	lo	lo	d;d	d,d,d	d-d,	d,	d;d	d;d	d;d	S,S,d	2,	2,	2,2,2	2;2,

UMTHANDAZO WOXOLO (page 3)

33				34				mf atempo				36			
γ	f, f, f	f, f, f	f, γ, f	m	d, m	γ	t.	d	-	m, f	m, γ	d	m, m, m	m, d	
2.	γ, γ, γ	γ, γ, γ	γ, 2, γ	d	s, d	t.	2.	s.	-	nkosi	nge	nze	ngibeil	sandla	
na	sibusu	sethina	bantub	omza	nsiwe	A	fri	ka	-	d, γ	d, 2.	s.	d, d, d	d, s.	
fe	2, 2, 2	2, 2, 2	2, f, 2	s	m, s	fe	f	m	-	nkosi	nge	nze	ngibeil	sandla	
2.	γ, γ, γ	γ, γ, γ	γ, 2, γ	d	s, d	t.	s.	d.	-						
37				38				39				S ff animato			
m, m, m	γ, 2.	2.	γ, γ, γ	γ, γ, γ	γ	2.	d, d, d	m, m, γ	d, 2.	s.		m, m, m	m, m, d	m	d
sakhoso	xo	lo	laphoku	khonai	nzo	ndo	ngenzengi	tshaleu	tha	ndo.		d, d, d	d, d, s	d	s.
d, d, d	2, γ.	γ.	2, 2, 2.	2, 2, 2.	2.	γ.	s, s, s	d, d, 2.	s, d.	d.		Laphokulihoni	ngaxaba		no
sakhoso	xo	lo	laphoku	khonai	nzo	ndo	ngenzengi	tshaleu	tha	ndo.		s, s, s	s, s, m	s	m
												Laphokukhoni	ngaxaba		no
												d, d, d	d, d, s	d	d.
41				42				43				D.S			
d, d, d	m, m, m	γ, γ	γ	γ, γ, γ	γ, γ, γ	2, 2, 2.	2, 2, 2.	γ, γ, γ	d, 2.	s, f	m	d	-		A
ngenze	ngitshali	nte the	le	Laphoku	khon'ukunge	zwaningenze	ngitshale	u zwa	no u	zwa	d	no	-		fe
s, s, s	d, d, d	2, 2.	2.	2, 2, 2.	2, 2, 2.	f, f, f.	f, f, f.	2, 2, 2.	s, f.	m, γ	d	s.	-		A
ngenze	ngitshali	nte the	le	Laphoku	khon'ukunge	zwaningenze	ngitshale	u zwa	no u	zwa	s	no	-		γ
m, m, m	s, s, s	fc, fc	fe	fe, fe, fe	fe, fe, fe	γ, γ, γ	γ, γ, γ	f, f, f	m, γ	d, 2.	d	m	-		s.
s, s, s	d, d, d	2, 2.	2.	2, 2, 2.	2, 2, 2.	γ, γ, γ	γ, γ, γ	2, 2, s.	m, γ.	d, γ	d	d.	-		
45				46				47				48			
men	A	men	A	men	A	men	A	men	A	men	A	men	A	men	A
d	m	d, m	f	-	s	s	f	m	m	γ	m, f, s, f	m, γ, f	t, 2, t.	d	γ, 2, t.
men	A	men	A	men	A	men	A	men	A	men	A	men	A	men	A
s.	d	s.	γ	de	m	m	γ	d	d, γ, d	t.	s.	s.	fe.	s.	fc.
men	A	men	A	men			A			men	A	men	A	men	A
m	s	m	2	se			2	s		f	m, γ	m	γ	m	γ
d	d	d.	γ	de			A, γ	d	A	-	-	d	s.	d	s.

A 49		50	
p	d	p	d
si	si	si	si
men	men	men	men
m	m	m	m
d	d	d	d
ti	ti	ti	ti
si	si	si	si
A	A	A	A
r	r	r	r
f	f	f	f
si	si	si	si

NGU: L.M.B. CHONCO

I ngqwele

Key A f uigofofo 1		2		3		4	
d.Sid	id,d-did	d.S.	id,d-Sid	d.S.	id,d-Sid	-m,m	im,d
S.m,S.	is,S,S,fa	S.,m.	is,S,m,fa	S.,m.	is,S,m,fa	fana bay	mazu
Ngizwabafanabeli	baya	mazu	mazu mafunzwafoBefu	mthamonezi	nyerbeczi.	Baya	mazu qokothaka
m.d,m	im,m-m	m.d	im,m-d,m	f,f-fa	m,d	-S,S	S,m
d.S,d	id,d-d,d	d.S.	id,d-S,d	Y,Y-Yi	2,2,2	.d,d	d,S,2,2,2
ma	ngo u khiphinku	nzu	khuphi; nkunziway	nkunzi	sa	nkunzi	emidwayi
Y.2	id,d,2	d,S-S	Sid-d,S	Sid-S,m		d	m
ma	ngo u khiphinku	nzi way	kh	nkunzi	sa	nkunzi	emidwayi
2:4	is,S,S,fa	S.,m.	is,m,fa	m,S-d,d		S	d
ma	ngo u khiphinku	nzi way	kh	nkunzi	sa	nkunzi	emidwayi
fe-y	Y,m	m,d	im,d	d,S-2,S		m	S
2:7	Y,d,d,2	d,m	S,m	m,S-d,d		S	d
d,m-m	d-d	f-f-f	Y-d	d-d	f,f,f	d-f	f,f,t,t
Sid-d,d	S,S	Y,2	2,S	S,S	Y,Y,Y	S	Y,Y,f
Gqethulama gqethu	mahlaba	hlanga	na,i	nkunzi	nyama	iz	Bayangezi
m,S-S,S	m,m	2,f	f,m	m,m	2,2,2	m	2,2,2
Sid-d,d	d-d	Y,2	2,d	d-d	Y,Y,Y	d	Y,Y,2
A		Soli mf dolente e adagio		14		15	
d	S	S	-S	S	S	m	m
S	m	m	-m	m	m	d	d
ya.	Se	ku	mi	nyaka	nya	Sthwele	ka
m	d	d	-d	d-d	m	S-S	fe
d	d	d	-d	d-d	S	d-d	t
						16	
d	S	S	S	S	S	t	t
S	m	m	m	m	m	fe	fe
ya.	Se	ku	mi	nyaka	nya	Sthwele	nzi
m	d	d	-d	d-d	m	S-S	Y
d	d	d	-d	d-d	S	d-d	S

17			mp 18			19			pp 20		
d	s'dla	m·m, m la, be	m	d	·f	f	f	·t,	t,	t,	·s,
S,	d	--d, d	zi d	zwe S,	·γ	γ	γ	·s,	S,	S,	·m,
ma.		s'dlalabe	zi	zwe	bes'	ca	ya,	bes'	cwa	sa	bes'
m		s·s, s	S	m	·2	2	2	·γ	γ	γ	·d
d		d·d, d	d	d,	γ	γ	γ	S,	S,	S,	S,
21			22			23			24		
S,	fe,	·d	d	t,		S	S·m	d·s,	S,		
m,	γ,	·s,	S,	fe,		1.E	mati	llongwe	ni		
ye	nga,	bes'	lu	tha		2.E	ku di	ngiswe	ni	d	d·d
d	t,	·m	m	γ						S,	S·s,
S,	S,	S,	S,	S,						hm	m·m
										d	d·d
											d
											S,
											d
25			26			27 calando - doloroso			28		
2	-	2·f	t,	-	-	t	t·t	t	S	-	--s
kwe	-	lase	Bee	-	-	Ko	Robbed	is	Kwa	-	be
kwe	-	lase	ni	-	-	kwa	kulu	khu	kwa	-	be
	γ	γ·γ		γ	γ·γ		s	s·s		d	t,
	2,	2·2,		t,	t:t,		γ	γ·γ		S,	S,
	hmz	f		S,	s·s		t	t·t		m	γ
	f	f·f		S,	s·t		γ	γ·γ		S,	S,
	f	f·f		S,	s					S,	f
											γ
A DS 29			Tutti f			vigoroso			30		
d	-	-	m; d	m	S,; m	m	d	·s, s·s	d; d	s, ssm	γ
ma	-	-	i; zi	nsi	zwa za y'	ba	mba	kwabeku	nzi	makulu	khu
ma	-	-	d; S,	d	m; d	d	S,	m·m, m	S,	S, d·d	2,
d·d	γ·t,	d	i; zi	nsi	zwa za y'	ba	mba	kwabeku	nzi	makulu	khu
S·S	2·fe,	S,							S	--s·2s	fe
m·m	f·γ	m							S,	S, d·d	2
d·d	-t,	d									

33			34			35			36			
γ	f,f-γ,f	t,γ,d	- . d	iss-γ,f	m	d	-	-	-	-	-	
ni	zay'bamBa zay'dudu	- la,	zay'bamBa zay'go	-	-	ba.	-	-	-	-	-	
z	γ,γ-t,γ	fe,γ,S,	- . S,	m,m-t,γ	d	S,	-	-	-	-	-	
ni	zay'bamBa zay'dudu	- la,	zay' go	-	-	ba.	-	-	YibolaBa	BafanaBe	nduku,	
fe	z,z-S,z	γ-m	- . m	- z	S	m	-	-	d,d-d,d	d,d-d,d	S,-S,	
z	γ,γ-t,γ	fe,γ,S,	- . S,	- γ	d	d,	-	-	S,γ-S,S,	S,γ-S,S,	d,-d,	
37			38			39			40			
			S:A:A:T:B									
			YibolaBa	BafanaBe	d,d-d,d	d,d-d,d	S,-S,	γ,γ-γ,γ	γ,γ-γ,γ	γ,z,z,z	γ,z,z,z	
			d,d-d,d	d,d-z,S,	nduku, a	BafanaBe	nduku	YibolaBa	BafanaBe	Ba mBa	Ba mBa	
					m,-m,S	S,S-S,S	m,-m,	z,z-z,z	z,z-z,z	z,γ,γ	z,γ,γ	
					YibolaBa	BafanaBe	nduku	YibolaBa	BafanaBe	Ba mBa	Ba mBa	
					S,S-S,S	S,S-S,S	m,-m,	z,z-z,z	z,z-z,z	z,γ,γ	z,γ,γ	
					YibolaBa	BafanaBe	nduku	YibolaBa	BafanaBe	Ba mBa	Ba mBa	
					m,m-m,m	m,m-m,m	d-d	f,f-f,f	f,f-f,f	f,d,d	f,d,d	
					S,S-S,S	S,S-S,S	d,-d,	z,z-z,z	z,z-z,z	z,γ,γ	z,γ,γ	
37			38			39			40			
YibolaBa	BafanaBe	Ba mBa	insimbi	shi	sa.	YibolaBa	BafanaBe	nduku	YibolaBa	BafanaBe	Ba mBa	
γ,γ-γ,γ	γ,γ-γ,γ	γ,z,z,z	-γ-γ,z	d	S,	m,m-m,m	m,m-m,m	d-d	f,f-f,f	f,f-f,f	f,d,d	
z,z-z,z	z,z-z,z	z,γ,γ	-z-z,f	S,	d,	S,S-S,S	S,S-S,S	d,-d,	z,z-z,z	z,z-z,z	z,γ,γ	
41			42			43			44			
S:A:S:A:T:B												
insimbi	shi	sa	S,S-S,S	S,m-γ,d	S,-S,-	-z-z,z	z,z-z,z	S,m-γ,z	d	S,	S,	
-γ-γ,z	YibolaBa	BafanaBe	nduku.	YibolaBa	BafanaBe	nduku	YibolaBa	BafanaBe	YibolaBa	BafanaBe	Ba mBa	
d,d-d,d	d,d-z,S,		m,-m,	m,m-m,m	m,d-z,S,	m,-m,	γ-γ,γ	γ,γ-γ,γ	γ,d-z,f	d,d-d,d	d,d-z,S,	
			YibolaBa	BafanaBe	nduku,	YibolaBa	BafanaBe	Ba mBa	insimbi	shi	sa.	
			d,d-d,d	d,d-d,d	S,-S,	γ,γ-γ,γ	γ,γ-γ,γ	γ,z,z,z	-γ-γ,z	d	S,	
			YibolaBa	BafanaBe	nduku,	YibolaBa	BafanaBe	Ba mBa	insimbi	shi	sa.	
			S,S-S,S	S,S-S,S	m,-m,	z,z-z,z	z,z-z,z	z,γ,γ	-z-z,f	S,	m,	
			m,m-m,m	m,m-m,m	d-d	f,f-f,f	f,f-f,f	f,d,d	-f-f,d	m	d	
			YibolaBa	BafanaBe	nduku,	YibolaBa	BafanaBe	Ba mBa	insimbi	shi	sa.	
			S,S-S,S	S,S-S,S	d,-d,	z,z-z,z	z,z-z,z	z,γ,γ	-z-z,f	S,	d,	
45			46			47			48			
			D:S									
nduku	YibolaBa	BafanaBe	nduku	YibolaBa	BafanaBe	Ba mBa	insimbi	shi	sa.	-	-	-
m,-m,	m,m-m,m	m,d-z,S,	m,-m,	γ-γ,γ	γ,γ-γ,γ	γ,d-z,f	S,	m,	-	-	-	
d,d-d,d	d,d-d,d	S,-S,	γ,γ-γ,γ	γ,γ-γ,γ	γ,z,z,z	-γ-γ,z	d	S,	-	-	-	
YibolaBa	BafanaBe	nduku	YibolaBa	BafanaBe	Ba mBa	insimbi	shi	sa.	-	-	-	
S,S-S,S	S,S-S,S	m,-m,	z,z-z,z	z,z-z,z	z,γ,γ	-z-z,f	S,	m,	-	-	-	
YibolaBa	BafanaBe	nduku	YibolaBa	BafanaBe	Ba mBa	insimbi	shi	sa.	-	-	-	
m,m-m,m	m,m-m,m	d-d	f,f-f,f	f,f-f,f	f,d,d	-f-f,d	m	d	-	-	-	
YibolaBa	BafanaBe	nduku	YibolaBa	BafanaBe	Ba mBa	insimbi	shi	sa.	-	-	-	
S,S-S,S	S,S-S,S	d,-d,	z,z-z,z	z,z-z,z	z,γ,γ	-z-z,f	S,	d,	-	-	-	

S.A.FFB B mercato e energico										51		52		53		54		
	.d	d.m	--m	m.d	m.m	--m	--d	.d	d.m	-	m.d	d.y	--2,	d.d	--d	.d		
	.S	S.d	--d	d.S	d.d	--d	--S		d.d	d.d	d.S	S.2	--Y,	S.S	--S	.S		
	U	yaya	zi	mbumb	yama	nya	ma		yama	nyama	Indlu	yama	ndla	imnya	ma	U		
{	d	d.S	-	-	s	s.d	-	d	d.S	-	S.m	m-fe	--Y	.d	d.S	-		
	U	yaya	-	-	zi	mbumb	-	U	yaya	-	Zindku	yama	ndla	U	yama	-		
	.m	m.S	--s	s.m	s.S	--s	--m	.m	m.S	-	S.m	m-fe	--Y	m.m	--m	.m		
	U	yaya	zi	mbumb	yama	nya	ma	U	yaya	-	Zindku	yama	ndla	imnya	ma	U		
	.S	S.d	--d	d.S	d.d	--d	--d	.S	S.d	-	d.S	S.2	--Y,	S.S	--S	.S		
	55		56		57		58		59		60							
d.m	--d	m.d	m.m	--m	.d	d.m	--d	Y.Y	--Y	--Y	.d	d.d	d.d	--2,	d.d	--d	.d	
S.d	--S	d.S	d.d	--d	.S	S.d	--S	2.2	--2,	--2,	.S	S.S	S.S	--f,	S.S	--S	.S	
yama	z'u	nyand	awopha	hla,	U	yama	z'u	Popo	mole	- fe	U	Tokyo	Sexwa	le	Umnya	ma	U	
-	--m	s.d	-d	d.S	-	-	--m	fe-fe	--fe	--fe	.m	m.m	m.m	--Y	m.m	--m	.m	
-	z'u	Themba	U	yama	-	-	z'u	Popo	Mole	- fe	U	Tokyo	Sexwa	le	Umnya	ma	U	
m.S	--m	s.m	S.S	--S	f.m	m.S	--m	fe-fe	--fe	--fe	.m	m.m	m.m	--Y	m.m	--m	.m	
yama	z'u	nyand	awopha	hla	U	yama	z'u	Popo	mole	- fe	U	Tokyo	Sexwa	le	Umnya	ma	U	
S.d	--S	d.S	d.d	--d	.S	S.d	--S	2.2	--2,	--2,	.S	S.S	S.S	--f,	S.S	--S	.S	
	61		62		63		64		65		66		67		68		69	
d.m	--d	m.m	--m	--d	.d	d.m	-	m.d	d.y	--2,	--	Y.2,	--2,	Y.Y	Y.Y	--2,	.d	
S.d	--S	d.d	--d	--S	.S	S.d	-	d.S	S.2	--Y,	--	2.Y,	--Y,	2.2,	2.2,	--Y,	.S	
yama	z'u	muntlo	mnya	ma	U	yama	-	Zindku	yama	ndla,		usiggo	ko	Wepha	lame	nde,	U	
m.S	--m	s.S	--S	--m	.m	m.S	-	s.m	m-fe	--Y	--	fe.Y	--Y	fe-fe	fe-fe	--Y	.m	
m.S	--m	s.S	--S	--m	.m	m.S	-	s.m	m-fe	--Y	--	fe.Y	--Y	fe-fe	fe-fe	--Y	.m	
S.d	--S	d.d	--d	--d	.S	S.d	-	d.S	S.2	--Y,	--	2.Y,	--Y,	2.2	2.2,	--Y,	.S	
	68		69		D.S		P adagio e religioso		70		71		72		73			
d.d	--d	--d	-m	d	-	d	-	-	.d	d.d	d	.d	S	S.S	t,r,d			
S.S	--S	--S	.d	S	-	S	-	-	mue	li	nga	ngi	mga	nga	thiwe	ndlelaze		
Roli	hla	hla	I	NGPWE	LE	-	-	-	.m	m.m	m	.d	m,m,m	S	2,S			
m.m	--m	--m	.S	m	-	m	-	-	Mue	li	nga	ngi	mga	ngathiwe	ndlelaze			
m.m	--m	--m	.S	m	-	m	-	-	.S	S.S	S	.d	S,S	S,d,d	Y,m			
S.S	--S	--S	.d	d	-	d	-	-	mue	li	nga	ngi	mga	ngathiwe	ndlelaze			
									.d	d.S	d	.S	d,d,d	S	2,S			

		74	75	76	77	78	79
z, 2, t, t, t, t, y, y, s, s, s, zu lu busisi	t, fe, .d s, y, .m, si zwe, mve y t, .s, zu lu busisi zwe, mve y, y, s, s, s, 80	d, .d d d m, m, m, m, linga ngi s, s, s, s, linga ngi d, d, d, d, 81	s s, s, s, t, y, d nga ri we ndle la m, m, m, s, z, s, ngath, wendle la la s, s, s, d, d, y, m, ngath, wendle la z d, d, d, s, z, s, 82	2, 2, d, d, d y, lu khuse ri si y, lu khuse ri si y, lu khuse ri si y, lu khuse ri si 83	2, lu y, si, s, s, y, lu khuse ri si y, lu khuse ri si y, lu khuse ri si 84	d s, .d si m, .s, zi zwe, no m d .m d d, .d 85	
d, d, d, d, d s, s, s, s, s, mkhubu lwa na m, m, m, m, m, d, d, d, d, d 86	t, d, m, y, t, y, s, s, d, z, z, z, y, thongolo babamkhulu m, m, s, f, e, f, e, s, s, d, z, z, z, y, 87	d, .d d d m, m, m, m, linga ngi s, s, s, s, linga ngi d, d, d, d, 88	s s, s, s, t, y, d nga ri we ndle la m, m, m, s, z, s, ngath, wendle la la s, s, s, d, d, y, m, ngath, wendle la z d, d, d, s, z, s, 89	2, 2, d, d, d y, lu khuse ri si y, lu khuse ri si y, lu khuse ri si y, lu khuse ri si 90	2, lu y, si, s, s, y, lu khuse ri si y, lu khuse ri si y, lu khuse ri si 91	d s, .d si m, .s, zi zwe, no m d .m d d, .d 92	
y d, d, d, d z, s, s, s, s, ndo, tshakukuthu fe m, m, m, m, z, s, s, s, s, 93	s, m, d, d, d la tshakukuthu d d d 94	d, .d d d m, m, m, m, linga ngi s, s, s, s, linga ngi d, d, d, d, 95	s s, s, s, t, y, d nga ri we ndle la m, m, m, s, z, s, ngath, wendle la la s, s, s, d, d, y, m, ngath, wendle la z d, d, d, s, z, s, 96	2, 2, d, d, d y, lu khuse ri si y, lu khuse ri si y, lu khuse ri si y, lu khuse ri si 97	2, lu y, si, s, s, y, lu khuse ri si y, lu khuse ri si y, lu khuse ri si 98	d s, .d si m, .s, zi zwe, no m d .m d d, .d 99	

PROBLEME 175

102			103			104			105			106			107		
γ	2-Se	2	γ-2	S	m-γ	2	d										
tshwa	maku	ha	ywaku	gi	ywang	e ngo	ma										
2,	γ-de	γ	2,-γ	d	d-2,	f,	s,										
γ	γ	·2,	γ	γ	·γ	m	d	·f	m	·m	·m	d	d	·d	m	m·d	d·m
2,	2,	·γ	2,	2,	·S,	d	S,	·γ	gi	·d	·d	S,	S,	·S,	d	d·S,	S·d
hu	tshwa	ku	ha	ywa	ku	gi	dwa	siya	gi	ya	ma	do	da	·S,	vu	mingo	mazo
fe	fe	·γ	fe	fe	-	S	S·f	gi·S	ya	S	·S	d	d·d	S	-	S·m	m·S
hu	tshwa	ku	ha	ywa	ku	gi	m	·2	S	·S	·S	m	dasi	·S	S	mingo	mazo
2,	2,	·γ,	2,	2,	·S,	d	d,	·γ	d	·d	·d	d	d,	·S,	d	d·S,	S·d
108			109			110			111			112			113		
γ	2-Se	2	γ	2-Se	2	γ-2	S	m-γ	2	d							
2,	siya	gi	2,	siya	gi	ya	gi	yang	ngo	ma							
γ	γ-de	γ	γ	γ-de	γ	2,-γ	d	d-2,	f,	s,							
γ	γ	·2,	γ	2,	·γ	2,	2,	·d	2,	d	·f	m	·m	·m	m	d	·d
2,	2,	·γ,	2,	γ,	·2,	2,	2,	·S,	f,	S,	·γ	gi·d	·d	·d	d	S,	·S,
Kho	Kho	Si	gi	da	si	si	ne	si	gi	ye	A	d	ya	ma	gha	we	a
fe	fe	·γ	fe	γ	·fe	fe	fe	-	gi	S·P	S	gi	ya	·S	S	d·d	S
Kho	Kho	Si	gi	da	si	si	ne	si	gi	Aya	gi	ya	ya	ma	gha	wea	vu
fe	fe	·γ	fe	γ	·fe	fe	fe	·S	gi	m	·2	S	·S	·S	S	m	·m
Kho	Kho	Si	gi	da	si	si	ne	·S	gi	ye	A	gi	ya	ma	gha	we	a
2,	2,	·γ,	2,	γ,	·2,	2,	2,	·d	2,	d	·γ	d	·d	·d	d	d	·S,
114			115			116			117			ff mercato e energico					
			2-Se	2		γ	2-Se	2	γ-2	S	m-γ	2	d		S-S	-	-
			maku	hu		tshwa	maku	ha	ywaku	gi	ywang	e ngo	ma		Hala	-	-
			γ-de	γ		2,-γ	γ-de	γ	2,-γ	d	d-2,	f,	s,				
m	m·d	d·m	γ	γ	·2,	γ	γ	·2,	γ	γ	·γ	m	d				
d	d·S,	S·d	2,	2,	·γ,	2,	2,	·γ,	2,	2,	·S,	gi	S,				
vu	mingo	mazo	Kho	Kho	ku	hu	tshwa	ku	ha	ywa	ku	gi	dwa				
-	S·m	m·S	fe	fe	·γ	fe	fe	·γ	fe	fe	·γ	gi	m				
-	mingo	mazo	Kho	Kho	ku	hu	tshwa	ku	ha	ywa	ku	gi	dwa				
-	S·m	m·S	fe	fe	·γ	fe	fe	·γ	fe	fe	·γ	gi	m				
S	mingo	mazo	Kho	Kho	ku	hu	tshwa	ku	ha	ywa	ku	gi	dwa				
d	d·S,	S·d	2,	2,	·γ,	2,	2,	·γ,	2,	2,	·S,	d	d				t-t-
																	Hala

INGQWILE page 8

120	A	Allangando	M	123	124
-	S	S.S.S mzan	S siweA	S fri	S ka
-	γ	9.58	S	-	-
-	la	4.44 mzan	t. siweA	S fri	S ka
-	t	11.11	γ	f	m
-	γ	9.58	S _i	-	d
-					

BABA SIXOLELE

S.B.P. Mnomiya

Doh is E

Andante

$\downarrow = 80$

<i>mp</i> s, : -	m : s,	ta, : L,	:	L, : -	f : L,	3
s, : -	d : s,	f, : -	:	L, : -	d : L,	
Si-	xo- le-	le	:	so-	ni-	
m : -	s : m	d : -	:	f : -	L : f	
d, : -	s, : d	f, : -	:	r, : -	f, : -	

d : t,	:	s : -	s : <u>m.d</u>	L : -	L : f.r	6
s, : -	:	d : -	d : ta,	L, : -	f : L,	
le	:	Si-	xo- le-	le	Mda-	
r : -	:	<u>m : f</u>	<u>m.f; s.m</u>	d : -	<u>d : r.f</u>	
s, : -	:	d, : r,	m, : d,	f, : -	r, : L,	

<i>decresc.</i> d : -	t, : -	d	:	:	d : r.d	9
s, : -	s, : L,	s, : s,	-	f,	m, : -	
li	wo- xo-	lo- La-	le-	la;	la- lela	
m : -	f : -	f	:	:	:	
s, : <u>m.d</u>	r, : s,	d, : d,	<u>m, : r,</u>	d, : -	:	
wo- xo-	lo	:	:	:	:	

<i>f</i> d' : -	t : -	L : -	d : r.d	<i>mp</i> d' : -	t : -	12
m : -	r : -	d : -	:	s, : -	se, : -	
Je-	ho-	va;	la- lela	u-	ku-	
L : -	t : -	d' : -	:	m : -	r : -	
L : -	s : -	f : -	:	d : -	m : -	

15

L : -	<u>f : r</u>	<u>d : -</u>	<u>t, : -</u>	d : -	- :
L, : -	<u>d : L,</u>	s, : -	- : -	s, : -	- :
kha-	ta	kwe-		thu.	
d : -	<u>l : f</u>	<u>r : -</u>	<u>f : -</u>	m : -	- :
f : -	<u>r : f</u>	<u>s : -</u>	<u>s, : -</u>	d : -	- :

18

^p m : <u>f.l</u>	l : <u>s.m</u>	s : <u>f.m</u>	<u>m : r</u>	s : s.m	d' : <u>t.l</u>
d : <u>d.f</u>	f : <u>m.d</u>	m : <u>r.d</u>	<u>d : t,</u>	m : m.d	s : <u>t,d</u>
So - ni - le	ku -	We Ba - ba :		si - xolele	Mda - <u>r : d'</u>
					<u>r.re</u>

21 "g"

se - se	L - -	^f d' : <u>r.l</u>	<u>s.m : d.m</u>	<u>r : - , d</u>	d : - s -
m : - r	d : -	m : f	<u>m.d : l, d</u>	<u>t, : - s,</u>	s, : - m
li we - thu		Nko - si	si - hawu -	ke -	le. Si -
t : - t	l : -	d' : <u>t.l</u>	<u>d.s : m.l</u>	<u>r.m : f,m</u>	m :
m : - m	l : -	<u>l : s.f</u>	<u>m.r : d.f,</u>	s, : -	d, :

24

f : - l	s.m : s	f : - l	s.m : d'	l : - r'	d's : m.d
r : - f	m.d : m	r : - f	m.d : s	f : - l	s.m : d.l
phe a - mandla, si		phe i - cebo / lo -		ku - sa phula ebu	
.d' : l	- d' : d.s	.d' : l	- d' : d.s	d' : t.d'	m.d. l.f
Si - phe a - mandla		Si - phe i - cebo		lo kusa phula ebu	
.m : r	- f : m.d	.m : r	- f : m.d	l : s f	m.r : d.f

Quartet

¹ r : -, d d : D.S	² r : -, d d :	²⁷ m : r m f : -
t, : -, s s, : m	t, : -, s s, :	d : t, d d : -
bi - ni. Si -	bi - ni	Konake - le
r.m : f, m m :	r.m : f, m m :	s : f. s l : -
s, : - d, :	s, : - d, :	d m : d f : -
		Ko - na - ke - le

- . f : f. f f : m	. m : r. m f : -	- . f : f. f f : m
- . d : d. t, d : -	. d : t, l, d : -	- . d : d. d d : -
emhlabe ni;	si lungise	Nkosi yethu
- . l : l. l l : s	. s : s. f l : -	- . l : l. l l : s
f, : l. t, d : d	m : d f : -	l, : t, d : -
Nko - si ye - thu; si -	lu - ngi - se	Nko - si
Tutti		mp.

d' : r : l s. m : d. m	r : -, d d : -	mp.
m : f m. d : l, d	t, : -, s s, : -	
Nka si si - hawu - ke	le.	Nko - si
d' : t. l d' s : m. l	r. m : f. m m : -	m : - s : -
l : s. f m. r : d. f,	s, : - d, : -	d : - m : -

d : -	m : r	d : -	-	-	-
s, : -	d : ta,	l, : -	-	-	l, : - d : -
si -	xo - le	le	-	-	Ba - ba
m : -	s : m	d :	-	-	l : - f : -
s, : -	d : s,	f, : -	-	-	

39

f : -	<u>r : m.r</u>	d : -	- : -	s : md	r : -
d : -	L ₁ : -	s ₁ : -	- : -	L ₁ : L ₁	t ₁ : -
so -	ni -	le ;		si - xo -	le
L ₁ : -	<u>f : s.f</u>	m : -	- : -	f : f	f : -
r ₁ : -	<u>L₁ : m.f</u>	s ₁ : -	- : -	r ₁ : r ₁	<u>s₁ : se₁</u>

cres. *ff* *poco rit* *a tempo* 42

d : -	- : -	L ₁ : -	<u>d' : L</u>	s : -	- : -
L ₁ : -	- : -	f : -	re : -	m : -	- : -
le		so -	ni -	le	
m : -	- : -	d' : -	<u>L.t. d'.r'</u>	d' : -	- : -
L ₁ : -	- : -	f : -	fe : -	s : -	- : -

44

s : md	<u>r : -</u>	d - d	d : -	- : -	- : -
L ₁ : -	L ₁ : -	s ₁ : -	s ₁ : -	- : -	- : -
si - xo -	le -	le.			
f : -	f : -	m	m : -	- : -	- : -
r ₁ : -	s ₁ : -	d ₁ : -	d ₁ : -	- : -	- : -

Handwritten signature

NGIBONISELENI S.B.P. Mnomiya

Doh = F

Allegro Moderato M. 120

:	:	d : -	d : -	d : -	- ; - d	3
:	:	s, : -	s, : -	s, : -	- : - s,	
:	:	u -	phi	u -	ma	
:	:	m : -	m : -	m : -	- ; - m	
:	ddi m, s,	L, : -	L, : -	L, : -	- ; - L	
:	Kening'bon'se-	le -	ni	ngo -	ma	6

t, :	:	:	:	s : -	s : -	
s, :	:	:	:	d : -	d : -	
ma ?	:	:	:	u -	phi	
r :	:	:	:	m : -	m : -	
s, :	:	:	ddi m, s,	d : -	d : -	
ma	:	:	Kening'bon'se-	le -	ni	

cres.

s : -	- ; - s	s : -	- ; -	- ; -	- ; -	9
d : -	- ; - d	t, :	- ; -	- ; -	- ; -	
u -	ba	ba ?				
m : -	- ; - f	s	- ; -	- ; -	- ; -	
d : -	- ; - L,	r, :	m,	f,	fe,	
ngo -	ba	ba	A -	ke -	ning'bon'se -	le

ff

s : -	s : -	s : -	- ; - f	m : -	- ; -	12
m : -	m : -	m : -	- ; - r	d : -	- ; -	
nga -	ba -	za -	- ; - li	bam'	- ; -	
t : -	t : -	t : -	- ; - t	s : -	- ; -	
s, : -	s, : -	s, : -	- ; - s,	d : -	d, : -	
nga -	ba -	za -	- ; - li	ba -	mi	

Ngibonisele ni

				rall.		15
m : f	m : r	d : -	- : -	t, : -	- : t,	
A - ke	ning' - si -	ze		ba -	ki -	
:	l,	s, : s,	s, : -	s, : fe,	s, : l,	
		Ngil - si - ze - ni		ba - ntu	ba ki -	
:	f	m : m	m : -	r : de	r : f	
:	f,	s, : s,	s, : md	s, : s,	- : s,	
			ba - ntu	ba -	ki -	

				Andante		p 18
d : -	s, d' t	l : -	s : s d' t	l : -	s : m r d	
thi	Abanye	ba -	thi abanye	ba -	thi balekwa	
s, : -		d : t,	d :	d : t,	d :	
thi		A - ba - nye		ba -	thi	
m : -		l : f	s :	<u>l : f</u>	s :	
d, : -		f : r	md : r, m	f : r	md : d, d	
thi		A - ba - nye, abanye	ba	thi balekwa		

				21	
t, : -	s, : m, r d	l, : -	s, d : m, d	l, : -	s, d : -
Ndo -	nga - ziyadu	du -	ma' ziyadu	du -	ma
l, : f,	s, :	l, : f,	s, s, d, s,	l, : -	s, :
kwa Ndo nga		zya du	ma ziyadu	du -	ma
f : r	m : -	f : r	m, m : s, m	f : -	m : -
f, : -	d, d : d, d	f : -	d, d, d, d,	f, : -	d, : -
Ndo -	ngaziyadu	du -	ma' ziyadu	du -	ma

				Tempo primo		24
- : -	- : -	- : -	- : s, s	d' - d'	r' - t	
fe, s, l, s,	- : fe,	s, : -	- : s,	s, : - s,	d' : -	
ziya dudu -		ma		A - ba - nye	ba -	
re, m : f, m	- : re	m : -				

Ngibonisele ni

cresc. p 27

s : -	- : -	- : -	- : -	- : -	- : -	i m, rd
r : -	- : -	- : -	- : -	- : -	- : -	ziyadu
t, : -	- : -	- : -	- : -	- : -	- : -	
thi :						
	f ba	kho- na	le kwa	Ndo- nga		
	: . s	s : - . s	d' : - . d'	t : -	t, :	
	: . d	m : - . m	s : - . l	s : -	s, :	

f 30

L, : -	s, : m, rd	L, : -	s, s : s, s	s : -	r, s : s, s
du-	ma ziyadu	du-	ma Ngibon'sele	le -	ningomama
L, : f,	s, :	L, : f,	s, :	t, : r, d	t, : t,
z'ya-du-	ma	z'ya-du-	ma		Ngibon'sele- ni
f : r	m :	f : r	m :	r : f, m	r : r
f, : L,	d :	f, : r,	d, :	s, : t, r	s, : s,

p 33

s : -	m, s : s, s	s : -	r, s : s, s	s : -	m : m
wa-	mi; ngibon'se-	le-	ni ngobaba	wa-	m+ a-
m : r, f	m :	t, : r, d	t, : t,	m : r, f	m :
ngomama	wam?	ngi-bon'sele-	ni	ngobaba	wam?
s : f, e, l	s :	r : f, m	r- : r	s : f, e, l	s : m
d : m, s	d :	s, : t, r	s, : s,	d : m, s	d : f

36

r, d : t, L	s, f, : m, m	d na		r, d : t, L	s, f, : m, d
ngazi ngizo	shonaphi m	na		ngazi ngizo	shonaphi m
L, : s, f,	m, r, : d, d	s, : m, r	d	L, : s, f,	m, r, : d, d
A-nga zi	ngizoshona	phi mi-	na	A-nga zi	ngizoshona
s : l	f : - . s	ta : s	m : m	s : t	f : - . s
zo-	sho- na	phi mj-	na?	zo-	sho- na
s, : -	s, : - . s,	d : d	d : f,	s, : -	s, : - . s,

Ngiboniseleni

m : -	- : t,	d : -	- : s	d' : -d	r' : -t
na	ma-	nye.	L : m	m - .m	f - .m
s, : m.r	d : s,	s, : -	- : .s,	s, : - .s,	L, : - .s,
phi mi- na	ma- nye		A-	ba- nye	se- be
ta : s fe	s : r	m : -	- :	:	:
phi mi- na	ma- nye				
d : d	d : d,	d, : -	- :	:	:
-phi mi- na	ma- nye				

cresc.

s : -	= :	:	:	:	:	m
r	= :	:	:	:	:	A-
t, : -	- :	:	:	:	:	:
thi						
:	:	m	s : - .s	d' : - .d'	t : -	m
:	:	ba-	le e	Mdu- ba	ne	Ng-
:	:	d	m : - .m	s : - .l	s : -	f

r, d : t, l,	s, f : m, m	d :	- : .m	r, d : t, l,	s, f : m, m
ngazi ngizo	shoraphi mi na.	A-	ngazi ngizo	shoraphi mi na.	
L, : s, f,	m, r, : d, d	s, : m, r	d :	L, : s, f,	m, r, : d, d
A nga-zi	ngizoshoraphi -mi- na.			A nga-zi	ngizoshoraphi -mi- na.
s : L	f : - .s	ta : -s	m : .m	s : L	f : - .s
zo -	sho - na	phi mi na?	ngizo -	sho - na	
S, : -	S, : - .s,	d : d	d : f,	S, : -	S, : - .s,

Ngibonise leni

48

m : -	- : t ₁	d : -	ff	s : r	sss : s. s
na	ma-	nje	Kening'bonise	le - mi	uphiumama
s ₁ : m.r	d : s ₁	s ₁ : -		rd	rd
phi mi-na	ma	nje.		uphiumama,	uphiubaba
ta : s.fe	s : r	m : -			r, r, m : f. r
d : d	d : d ₁	d ₁ : -	ddd : m. s	s, d : t. l	s. r : m. f
			Kening'bonise leni	ngo - ma - ma	

p. 51

s : -	mss : s. s	s : r. s	t : L	s : s	m : m
wa -	mi? Kening'bonise	le - ni	ngo - ba -	ba wa -	mi a -
ddd : m. r	d, s, d : t. d	t ₁ : t. r	s : f	m : m	d :
uphiumama	uphiuba-ba	Ba-pha	ba - za -	li	ba - mi?
m, s, s : fe. l	s : -	s : s	t : r'	d' : l	s : m
uphiubaba	wam'				Ngj -
s ₁ : d	ddd : m. s	s, d : t. l	s. r : f. l	s ₁ : d	d ₁ : f
wa - mi;	Akening'bonise - leni	ngo - ba - ba	wa -	mi.	

54

r, d : t. l	s. f : m. m	d : -	- : m	rd : t. l	s. f : m. d
ngazi ngizo	shonaphi mi -	na.	A	ngazi ngizo	shonaphi mi -
- l ₁ : s ₁ : f ₁	m ₁ : r ₁ : d ₁ : d ₁	s ₁ : -	d :	- l ₁ : s ₁ : f ₁	m ₁ : r ₁ : d ₁ : d ₁
A ngazi	ngizo shona -	phi mi -	na.	A - ngazi	ngizo shona -
s : l	f : - . s	ta : s	m : m	s : l	f : - . s
zo -	sho - na	phi mi	na,	ngi - zo -	sho - na -
s ₁ : -	s ₁ : - . s ₁	d : d	d - : f	s ₁ : -	s ₁ : - . s ₁

Andante 5

m : -	- : t ₁	d : -	s : d. t. l. s : l. s. f	m : d. s
na	ma -	nje.	Ngj - bon'seleni	bantubak' thi ngj -
s ₁ : m. r	d : s ₁	s ₁ : -	m : l. s. l. s : l. s. r	d : l. d
phi mi - na	ma -	nje.		
ta : s. fe	s : r	m : -	d' : l	d' : - s
phi mi - na	ng : ma	nje?	L : f	s : m
d : d	d : d ₁	d ₁ : -	f : r	m : d

Ngiboniseleni

r,dr,d:dr,r	m : d.	d̄ : -	- : -	d̄ : -	- : -	60
boniseleni ngabazali	ba - mi	s̄ : -	- : -	s̄ : -	- : -	
t, t, t, t, t, t, t	d : s,	Ngiz	-	zo	-	
t : s.t	d' : s.	m : -	- : -	m : -	- : -	
s : r.l	s : m.					
s, : s,	d : d,					

: d.m, l.m, s, Ngizo yangaphi? : d.s, ta, s, m, ngizobheka phi?

d : -	- : d	d : -	- : -	"f" mf Tempo primo	63
s, : -	- : s,	s, : -	- : -	s : -	- : fe
sho -	na - phi?	m : -	- : -	m : -	- : r
m : -	m	m : -	- : -	Bu -	ya
				d' : -	- : t

: d.m, l.m, s, ngizo sho - na - phi?

f : l, - r	d - s, m, s				66
d : l, r - f	s, : m, d.m				
bu - ya	ma - ma. Bu ya				
l.s : f - r	m.r : d				

: d - s fe : fe : s
A - ke n'bu - ye bo t-

s : - l	s fe	f : l, - r	d : s, m, s
m : -	- r	d : l, r - f	s, : m, d.m
Bu -	ya	bu ya -	ba - ba Bu ya
d' : -	- t	l.s : f - r	m.r : d

: d : s
A - ke

Ngibonisele ni

	: L, S :	m, r : d :	r, d : t, :	72
	: r, m :	d, s, i s, :	t, s, : s, :	
baba		no si - si	nobhu ti	
d, m : L, S : fe		s, f : m : s	f, m : r : f	
Sihla - le ka nye		no -	bhu - ti e	
fe : fe : r,		d, d : d :	s, s, : s, :	

d, t, : L, :	-	s, L, : t, d : r, t,	d : - : -	75
s, f, : L, :	-	s, s, : t, s, : L, f	s, : s, s, : m, s	
e - kha - ya ;		Sihla - le nda wo -	nye Kening'bon'se	
m, r : d :	-	d, m : f, s : fe, r	m : m, m : d, m	
kha - ya				
L, S, : f, :	-	s, d : r, m : L, S,	d, :	

	m : r, m	d -	³⁴ -	ya	ma -	78
ta, :	Ngibon'se -	le -	ni -	baki	thi :	ngibon'se -
le -	ni	si -	za -	ni,	si -	za - ni si -
s -	f, s -	f, s	m, d :	d, r :	m, f	r, s, : f, s : f, s
	Ngibon'se -	te -	ni bantu	baki -	thi ngibon'se	leni
		s, d, s :	m, d :	r, m,	f	r
ma	bu -	Ngibon'se -	le -	ni -	ba -	ngi -
r	s	ya	ba -	ni -	ba	na -
le -	ni	m	s		m	s
t, :	s, f, :	m, :	-	m :	r, m	
za -	ni,	ngaza	za -	T'a -	bangi -	
f, :	r :	s, f,	m, s :	m, s :	f, s	
nga -	ba -	za -	li	ba'm'a	bangi -	shi ya
s, f, :	m, r,	d, r,	m, =	m, :	s,	
bon'se -	leni	ngaba -	za -	li	a	bangi shi ya ngimnca -

Ngibonisele ni

-8

khu f		ngi - hlu -	phe - ka	Ngibonise -
L	-	r s -	f m	s L.t
ne		ngi - hlu -	phe - ka	Ngibonise -
L,	-	r t,	L.t, d	m.r; -s
ne		ngi - hlu -	phe - ka	Bantu ba -
r	-	r f	s s	s f.s
ne		ngi - hlu -	phe - ka	Ngibonise -
f	-	r s	s d.d; d,	s
ne		ngi - hlu -	phe - ka	mi-na Ngil -
le - ni		baki - thi	ff tall	
s d		s fe f	nakhungilhu -	phe -
d	s	d.t, L,	s L.t,r	s - t,
le - ni		baki - thi		
d	ta,	-	L, d; r	t - s,
ki - thi		ngi -	ya - hlu -	phe -
m.d: d.r	m.f	r -	r m.f.s	f - s.f
le - ni bantu,	baki - thi		nakhungilhu	phe -
d, s; m, d;	r, m, f,	L, f,	s	s - s,
bonise - le - ni	baki - thi	ngi - ya -	hlu -	phe -

90

ka	D.S = A tempo		
d	-		d - d -
s,	-		L, - L, -
ka	-		u - phi
m	-		m - m -
ka	-		
d,	-		d, d; m, s, L, - L, -
ka	-		Kening bonisele - ni

93

d	-	- d	t, r	- m: f	s	- L	d r; m. r
L,	-	- L,	s, t,	- d: v	ba - ba?	ba - phi a	
u	-	ma - ma;	u - phi	- ti	ba - ba?	Baph'a	
m	-	- m	r: s	-	m d'	- L: s.f	
L,	-	- L,	s; sha	-	no: Ba -	phi a -	
ngo	-	ma ma	sho -	-	d L:	r: f	
			no: Ba -			phi a -	

Ngibonisele ni

96

d i -	- i md	y.s: -	- i t,	d i -	- i -
ba -	za -	li ba -		mi ?	
s, i -	d i -	t, i -	s, i -	s, i -	- i -
ba -	za -	li	ba -	mi ?	
m i -	- i s.m	y i -	f i -	m i -	- i -
ba -	za -	li	ba -	mi ?	
s, i -	- i d	y i -	t, i s,	dr i -	- i -
ba -	za -	li	ba -	mi ?	

calando

98

- i -	- i -	- i -	- i -
fe.s: l.s	- i fe	s i -	- i -
a ba - za li	ba -	mi ?	
re.m: f.m	- i re	m i -	- i -
- i -	- i -	- i -	- i -

Performance duration 98 = 4.45 *BPM* *nommy*

Doh = G

"UKHOZ'OLUMAPHIKO"

BY THULANI MTHETHWA

Words by NIP NTULI

Ad. Lib.		1 Soprano Solo 2		3		P.1.		4									
		s S SI	-s Khu - Le	2 ki	-2 le	s kha	- m YA;	-s WA	s.s ngena	-s m d d m kuli ndweka	S, NTU						
		5		6		7		8									
-	S, Li,	-s m I	r, r TSHI TSHI	r, r L'KA	r, r sisteenyek	-	2, zi-	-	-s m ku	d, d njani	d, d mkweli	m, d na we	r go;				
		9		10		11		12									
-		-s ku	r, r nja ni	r, r nta nga	2, 2 na womhca	S -	m ne?	-	-	m, d komga	m, r babukwa	2, la	2, ni	r, de ko bu	r, de ze ke		
		13		14		15		16									
r ze	-	2, ke	-	2, 2 kule	se-2 yoma	-	-	r toj;	-	d, m z'ya	m, s mpoko	-s, ma	-m shi	-s sa	s, d bra Jeff		
		17 Tutti mf		18		19		20									
-				d ngi	s zwa	m, d ngetu	d ba	m, d, m ngi, zwa	d, m nge	r ngoma	r me	r na	-d ndi	2, 2,	-r, 2, 2, Li ha		
						S, m ngeju	ba			s ngeju	m, 2 me	2 na	m, r ndi	-r, 2, m, r	-f, f -d, d		
		21		22		23		24									
r, r 2, 2,	r, r f, f,	2, 2 ya I	r, r ngoma	r, r li ha	d, 2, ya ka	2, na	s, ndi	s, phuz'kom	d, d kho	d, d no;	-d phuz'kom	-d kho	-d no	-m, m s, s	m, m s, s		
		25		26		27 forte		28									
-		2, 2 kanti	d, 2 seku	s si	m, d lengempe	2, -	t, -	d la	-					d, d mampa	-d ba	s, s, s li mi	-m bny.

P. 2

29		30		31		32	
Y, Y, Y, - . d	Z, Z, Z, -	Y, Y, Y, - . m	d, d, d, - . s	m, y, d, - . 2,	d, -	m, - . d	d, 2, 's, m,
COBELAK' FA	LAZA;	NAZI, ZI	ndaba' Naba	sikibe bu	nda:	wo, zu	zola, lela
2, 2, 2, - . 2,	Z, Z, Z, -	S, S, S, - . d	S, S, S, - . d	S, 2, 2, - . s,	S, -	d, - . s,	- . d
COBELAK' FA	LAZA;	NAZI, ZI	nda ba Naba	sikibe bu	nda:	Aw!, Aw!	SYA
S, S, S, - . s	fe, fe, fe, -	f, - . f	m, - . m	Y, Y, f, - . f	m, -	s, - . m	- . s, 2, s
2, 2, 2, - . 2,	Z, Z, Z, -	f, - . f	d, - . d	S, m, Y, - . Y,	d, -	Aw!, Aw!	wo, zu, SYA
33		34		35		36	
m, - . d	d, 2, 's, m,	Y, 2	Y, 2, 2	S, - . Y, - . m	d, - . d	d, - . d	- . d, m, d
wo, zu	zola, lela	wo, za	wo, za, si	gi ya, nye	ngoma.		
d, - . d	Z, Z, Z, -	Z, - . f,	- . - . d	Z, - . 2,	S, S, S, -	S, - . s,	- . s, s, d
gi ya, NA	mhlantse			gi ya.	ngoma.	Aw!, Aw!	Aw! Ses'ya
fe, - . fe	Y, - . Y	f, - . Y	- . s, 2, m	Y, - . Y	f, - . m	m, - . m	- . s, 2, s
d, - . s	Z, Z, Z, -	d, - . d	- . d, s, s	d, - . s	d, - . d	d, - . d	- . d, d, s
37		38		39		40	
Y, Y, Y, - . d	Z, Z, Z, -	Y, Y, - . 2,	- . Y, d, 2,	d, s, s, - . s,	- .	2, 2, fe, 2, s	m, s, s, s
gi ya, NA	mhlantse,	Ngomsa ka	zo, hamba	PHAMBI LI		wa	Bi nyel'elu
fe, - . fe	Y, Y, -	f, f, - . d	- . d, f, Y	m, d, - . d	- .		
2, 2, 2, - . 2,	Z, Z, Z, -	Z, Z, - . Y	- . 2, s, Y	m, d, - . d	- .		
41		42		43		44	
d, d, m, s, s,	d, d, - . d	s, m, Y, m	Y, 2,	d, -		s, d, m, d	s, - . s
S, s, s, 2, 2, s,	s, s, s, - . s	d, d, 2, 2,	f, fe,	s, -		s, s, d, s,	m, - . d
Ne SIVIVANE	SENTSHA	Shle kausa	QETIU, -	ka:		I nyadu nyu ndu	I
m, m, m, Y, Y	m, m, - . d	S, m, Y, s	fe, Y, f	m, -		m, m, s, m	d, - . s
d, d, 2, 2, s	d, d, - . s	d, 2, s, m, Y,	s,	d, -		nyu, du	nyu, du I
45		46		47		48	
S, m, d, m, Y, d	Z, - . 2	2, 2, 2, 2, 2	S, m, d, 2,	d, d, d, 2,	S, - . d	m, - . d	S, - . d
d, 2, s, f, f, 2,	Z, - . d	d, d, d, d, d	2, 2, 2, 2, 2,	S, s, s, s, s,	S, -	m, m, d	d, -
Nyoleotansondo	SONDO						
S, m, d, d, m	Y, -	m, m	m, m	f, f	m, -	d, d, s	s, -
m, y, d, 2, 2, s	f, -	u, m, fa	na, o	se, m, na	d, -	wa	wa
49 forte		50		51		52	
m, - . d	Z, - . 2	2, 2, 2, 2, 2	S, m, d, 2,	d, - . s	- . 2,	m	m, - . s
ku, - LA	bo!	wa, ku, LA	ba, ku, bi, zu, Ra, dio	zu, - Lu	- . s,		
f, f, Y	Y, - . d	m, m	m, m	m, Y, - . m	- . s,		
d, d, 2,	Z, - . s	d, d	d, d	d, 2, - . d	- . d	d, 2, - . 2,	s, s, - . s
wa, ku, LA	bo!	A hom, hom	hom, hom	HA, LU, - LA,	- . U	ku, zol, ma	phiko, phi
2, 2, f	f, - . m	s, s	s, s	s, fe, - . s	- . s	s, fe, - . f	Y, Y, - . Y
Y, Y, 2,	Z, - . s	d, d	d, d	d, 2, - . d	- . d	d, 2, - . Y	s, s, - . s

77				78 PRAYERFUL				79			
r, r, - r	r, z, z, - r	d, d, - . 2,	d, -	s, s, z, z,	s, s, s,	m, d	d, r, d, z, se,				
2, z, - . 2,	z, f, f, - . 2,	s, s, - . s,	s, -	Bah Nku	Nku, Lu Bz	phe, u	m, h, u, l, e, l, w, a, f, u				
u, phi	ma, sin, wa, se	Ne	ti, lo, ni, ja - ma	nzi, ?	Ba, -	ba,	Nku, -	Lu	Nku		
f, - f, - . f	f, d, d, - . f	m, m, r, - . f	m, -	s, -	s, -	z, -	f, r				
z, - r, - . 2,	z, r, r, - . 2,	s, m, p, - . r,	d, -	d, -	m, r,	d, -	m, f, m,				
81			82			83					
z, -	z, se, z,	z, - . 2,	s, s, f,	m, -	m, d	s, z, z, s,	f, f, r, d,				
thi, -	Bo, Nke La	ba, se	ba, s, s, h, i,	ya, -	u, ba	the, the, u, e, Le	A, m, a, ca, La				
z, -		z, -	m, t,	d, -		m, d	s, -				
Lu, -		BA, -	phi, s,	ze, -		THI, -	x, o, -				
m, -		f, -	r, f,	m, -		s, -	m, -				
r, -		s, -	t, s,	d, -		m, -	- f,				
85		86		87							
z, z,	z, z, z,	t, s,	s, f,	m, -	s, m, m						
A, bo	Ne, zi, phi	mb, ko	zo, m, h, la	ba, -	Ba, phi, ku						
z, -	r, d	z, -	m, t,	d, -							
BA, -	ba,		t, s,	s, -							
f, -	d, -	d, -	m, r,	m, -							
r, -	s, -	s, -	ma, ka	d, -							
			s, s,	d, -							
89		90		F 91 ALLEGRETTO							
r, d	s, -	t, -	d, -		s, d						
z, z,	s, -	s, -	s, -		BA, de						
mu, Le	Nyo, -	x, o, -	Lo, -								
z, z,	s, -	r, f	m, -								
r, r,	s, -	s, -	d, -								
					s, d						
					de, -						
					. d, - . s,						
					BA, de						
					. s, - . m						
					. m, - . d						
					r, r, d, s,						
93		94		95							
s, s, m, d, z,	s, s, z, se	z, -	z, z, se	z, z, z, z,	r, r, d, z,						
r, r, d, d, z,	s, s, m, d	r, -	r, m, s,	d, d, z, z, f,	s, s, m, d						
de, Le, we, ni, we	q, h, a, w, e	de, -	Le, BA, de	de, Le, we, ni, we	BA, de						
z, z, z, z,	r, r, - .	. z, - . se	z, z, s, fe	s, s, m, m, r,	d, d, s, s						
d, d, m, m, r,	d, d, - .	BA, de	de, Le,	r, r, r, r, r,	z, z, m, d						
		. r, - . de	r, r, r, de	r, r, r, r, r,	z, z, m, d						
			r, r, r, r, r,	z, z, m, d	r, r, d, s,						
					z, d, m, d						
					z, d, d						
					de, -						
					Le, BA, r, ye						
					fe, -						
					fe, s, s, s						
					z, z, z, z,						
					z, z, z, z,						
97		98		99							
z, z, s, s, s,	d, d, - . m	r, d, r, z,	z, r, z,	r, r, r, d, d, z,	s, s, - . m						
d, d, z, z, s,	s, s, - . d	z, s, z, f,	f, s, s,	z, z, s, s, s,	s, s, - . d						
A, BA, f, a, n, n, B, o	K, H, O, Z, i;	we	S, h, n, n, d, u, k, a	N, d, n, b, a,	B, i, n, d, e, d, e, l, u, b, u, f, a, n, n, E, n, g, i, l, e,						
fe, fe, r, r, f	m, m, - . s	fe, fe, fe, r,	r, m, m,	r, r, r, d, d, f,	m, m, - . s						
s, s, m, m, r,	d, d, - . d	z, s, z, r,	r, z, z,	s, s, s, m, m, r,	d, d, - . d						
					s, s, z, r,						
					r, - . z,						

101			102			103		
2; y d; 2, S, -; S	d; s; d; s; m	r. 2, m. m. m	d. d. d. 2; 2; S,	d. d. m. d	r -; 2	2, r. 2,	r. 2,	r. 2,
S; S; 2; S; S,	-; d S; d; s; d; S,	2; f d. d. d	S; S; S; 2; 2; f,	S; S; Hay' gi	y' - n!	bo!	Hay' gi	Hay' gi
gi ye ngo chi cco,	Ba yi yenyesa nkomothe	Hay' gi	yi yaba sa nu bo khuzi		gi ya - ni	bo!		
d; f m; r d	-; S m. S; m. S., m	f. r S. S; S	m. m. m f, f, f	m. m	- S; - m	d		
S; m r; d el	-; m t. m. d m; d	r. 2 d. d. d	S; S; m m; r; d. d.		- d. d. - d	d		

105			106			107		
vi Rit.			FINE			LENTA		
d. d 2; S,	S, m. d	r. r; r; r; r; r	2. 2, r; 2,	d. d. 2; S,	d -	d. S; - m	2, 2,	2,
yane A f ri	ka Hay' gi	yane weba fannbo	khuzi					
- r; - 2,	2,		S; S,	2; S,	S; S,	S,	-	S; S; - S,
ma A - f ri	ka		Hay' gi	yane A f ri	ka			Shandu ka Nda
- 2; - f	r		m; d	m. m r; d	m			S. m - 2
- r; - 2,	2,		S; d	S. m r; d	d,			d. d. - S
								m. r; d,

109			110			111		
S; S; S	m. m r. 2,	2, - S	2 S	2, t,	d -	r; r 2,	r; d S,	S,
S; d m	d. d t; S,	S, - d	d 2,	S, S,	S,	-	S; S; m,	2; S; m,
wenyul se	Lwe si, hla Lwe	ni, E	si pha	ka me	yo.		uthu nda ze	nthu ya
m; m S	m. m m. d	d - m	f m	r f	m		f; f d	f; m d
d; d d	2; 2, 2; r	r; - d	2, m,	r, S,	d -	2; 2, r,	2; S; d,	d,

113			114			115		
D.S.								
r; r 2,	d; 2, S,	r. r r. r	r r. 2	S; f 2,	t, d	-	-	-
S; S; m,	2; S; m,	. S; S; S,	S; S; d	2; S; f,	S, S,	-	-	-
utha nda ze	Ba ba,	u ce Lub' qo	thoe	bu ho Lin'	ba Kha			
m; m d	d; f m	. f f. f	d f. m	r. d r	f m	-	-	-
S; S; r	d; d; d	. S; S; m	r, S; d	S; m; r,	S, d	-	-	-

By THULANI MATHETHA
 B541
 WEMBEZI T/SHIP
 P.O. Box 1063
 EST COURT
 3310
 0363-531404

1993

THIS SONG IS DEDICATED TO RADIO ZULU.

(M. Mathetha)

KEY G

"GIYANI MAQHAWE" BY THULANI MTHEKH

①

1		f		2		3	
:	:	:	:	:	:	:	:
:	:	:	:	:	:	:	:
:	:	:	:	:	:	:	:
:	:	:	:	:	:	:	:
4		5		6			
s.d : d.d	-d' : t.2, s	2; y : y.2	s.2 : s	t, : d	; d : s.s, s		
d, s, : s, s, -f : m.d, d	d; 2, 2, d	2, d : t,	s, : s,	; s, : d.d, d			
KANI ZUW, OLELEZI	NTABENI NA	SEMA	WE	- NI.	VUKANIMA		
s.m : m.m	-2 : s.2, s	2; f : f.m	y.2 : s	y : m	; m : s.s, s		
d.d, : d.d, -f : m.d, d	y; 2, : m.2,	s.m : y,	s, : d,	; d, : d.d, d			
7		8		9			
s.d, d : s.s, s	s.d : -d'	t.2 : s	y : y	d' : -	t : 2, s		
d, s, s, : d.d, d	d.s, : -f	m, y, : d	2, : 2,	f : -	y : y; d		
QHAWEVUKANIMAGHAWE	A	LELE SA	NDLWANA,	NA	- NI ENI		
s.m, m : s.s, s	s.m : -2	s.2 : s	y : y	2 : -	s : f; m		
d.d, d, : d.d, d	d.d, : -f	m, y : y	2, : 2,	f : -	y : y; 2,		
10		D.C 11		mf 12			
2; s : s; y	s.t, : -	d : -	- :	; s : s, s, d	s; s : -		
m; t, : d; 2, t, s, : -	s, : -	- :	- :	THATHAN'IZIHLANGU	s; d : dd.d, s, d; d; d; s,		
LELE KWAGQANYA	-	wo. :	- :	AW! ANTHATHEN'IZIHLANGUMAB	m, s, : s.s, s, m; s : s; m		
s; s : s; s	m, y : -	m : -	- :	d, : d	dd.d, s, 2; s, : m, : d,		
2; y : d; 2, s, y, : -	d, : -	- :	- :				
13		14		15			
-; 2 : 2, y, 2.2 : 2; y	y : -	d, s : s, s, d	s; s : s; d	d.s, s, : dd.s, s			
THATHAN'IZIHLANGU	MADODA	AW! THATHAN'IZIHLANGUMADODA					
s; y : y, y, 2, y; y : y; 2,	2, : -	s; d : dd.d, s,	d; d : d; s,	s, d, d, s, s, d, d			
DA ANTHATHEN'IZIHLANGU	MADODA	AW! ANTHATHEN'IZIHLANGUMADODA, IZISULANI					
m; 2 : 2, 2, m 2; 2 : 2; f	f : -	m; s : s, s, s, d	s; s : s; m	m, s, s, m, s, s			
d; y : y, y, d y; y : y; 2,	2, : -	d; d : dd.d, s,	2; s, : m, : d,	d.d, m, : dd.d, d			
16		17		18			
dd.s, m : y	2; 2 : 2; s	2; 2 : y, y	- : m, m, m	d.m, m : y	y; y : 2; y		
s, s, d, d : y	2; d : 2; s,	2; 2 : m, m, -	d.d, d	s, d, d : 2,	2; 2, : s; 2,		
GOBLEMAKHWAPHENI	NISINGE	MPUMALANGA, NANKAM	A	AMBUK'AYABUYAY'AYABHANC			
m, m, s, s : 2	f; s : fe; y	f; f : y, y	: s, s, s	m, s, s : fe	fe; fe; y; f		
d, d, d, : 2,	y; y : y; d	y; y : 2, 2, -	d.d, d	d, d, d : 2,	2; 2, : y; 2,		

19 f VIGOROSO		20		21	
- .z : z, - ; s : s, d	m : d ; d m : d ; d	m . d : d . d , d m . d : d . d			
- .f : f, - ; d : s ; s, d	d : s ; s, d : s ; s, d	d . s, s, s, s, d . s, s, s, s,			
ZE LA, ATHI MALU - JU, MA LU	JU, MA LU	LUJU ZUW MAWJU ZUW,			
- .y : y - ; s : m ; m	s : m ; m s : m ; m	s . m : m . m , m s . m : m . m			
- .y : y - ; d : d ; d, d	d : d ; d, d d : d ; d, d	d . d : d . d , d d . d : d . d			
22 RALL		P 23		24	
.d : t . z s ; m : y . d	y : t, d : -	- : - - : -			
.f : m . y d ; z, : z, d	t, : s, s, : -	- : - - : -			
AY' HLALE PHANSI BAMBUMTHE - THO.					
.z : s . f m ; s : y . s	fe : f m : -	- : - - : -			
.f : m . y d ; z, : s . m,	y, : s, d, : -	- : - - : -			
P LARGHETTO 25		26		27 f	
m . m : m . y - : d ; z,	z, : - z . z : z . z	z . z : m ; y d ; z, : s ; s,			
d . d : d . z - : z, ; f,	f, : - d . d : d . d	d . d : s, ; z, s, ; z, ; m ; m,			
USE XOLI LUSHAKA, SEBETHELELAN'AMANZINO DINGANE,					
s . s : s . fe - : fe, y	y : - f . f : f . f	f . d : d ; f m ; m : d ; d			
d . d : d . z, - : z, ; y,	y, : - z . z, : z . z,	z . z, : d ; z, s, ; y, : d, ; d,			
28		29		30	
- : s ; s d . d . s : m, y, z,	- : y . y y . y : y ; y	z, d ; z, : s, ; s, - : - ; d			
- : d ; d s, s, d : z, s, f	- : z . z, z . z, : z, ; z,	m, s ; s : m ; m - : - ; s,			
UMHLANGWE NOMKABAYI, SEEBEBONI SENE NOSOSHANGANE, BA					
- : m ; m m, m . s : s, fe, y	- : f . f f . f : y ; y	d, m ; m : d ; d - : - ; m			
- : d ; d s, s, d : z, s, y	- : z . z, z . z, : z, ; z,	d, z, s, : d ; d, - : - ; d			
31		32		33	
d ; d : s ; m y ; d : z, ; y	z, ; y : y - : -	z . z : s e . z - : s, m . y, d			
s, ; s, : d ; d z, ; s, : f, ; z,	f, ; z, ; z, - : -	d . d : d . d - : d, z . s, f			
NQEKU ZISAMAKHANDA BENO NQOKA,		SEKUHLANGE 'NUMHLATH'			
m ; m : s ; s s, ; fe, y ; f	y ; f : f - : -	f . f : m . z - : s, m . y, d			
d . d : d ; z, s, ; z, : z, ; z,	y, ; z, : z, - : -	z . z, : z . d - : z, s . m, y			
34 n		ATEMPO 35		36	
z, ; s, : d - : -	- : - - : -	- : - - : -			
f, ; s, : s, - : -	- : - - : -	- : - - : -			
ZANAYO,					
y ; d : m - : -	s, s ; s ; s m ; s ; m ; s	fe ; fe . fe, y y ; y : - ; f			
	UYAMEMEZ'UNDB'UTHAWAHLANGAN'AMABUTHO, U				
y ; d, : d, - : -	d ; d : d ; d s, ; d : s, ; s,	d ; z, : s ; m, y, ; y, : - ; z,			

37	38	39
<p>f; f : f; f d; f : d; f YA KHULUMUNDABUTH'A YI</p> <p>l; l : l; l, y; l; y; l,</p>	<p>m; m : y; m d; d : ; s HLANGAN' A FRIKA.</p> <p>s; s : m; y, d; d : ; d</p>	<p>d; m : -; s, s, : -; s BA BIZE - NI BO!</p> <p>s; d : - s, : -; m BA BIZE - NI</p> <p>s; s : s; s m; s : m; s UYA MEMEZ'UNDA BUTH'AWA</p> <p>d; d : d; d s; d : s; s,</p>
<p>40</p> <p>s; m : s; m y; l; : -; l, HLANGAN'AMABUTHO</p> <p>m; d : y; d l; l; : -; f, BABIZE - NI</p> <p>fe; fe : fe; fe y; y : -; f HLANGAN'AMABUTHO</p> <p>d; l; : s; m y; y : -; l, BABIZE - NI</p>	<p>41</p> <p>l; y : -; l, l : -; y BABIZE - NI BO</p> <p>f; f : f; f d; y : d; f BABIZE - NI</p> <p>f; f : f; f d; y : d; f UYA KHULUM'UNDABU TH'AYI</p> <p>l; l; : l; l, y; l; : y; l, BABIZE - NI</p>	<p>42</p> <p>d; d : l; d s; s : -; s HLANGAN' AFRIKA HEY! BA</p> <p>s; s : m; s, m; m; m; -; s, BABIZE - NI</p> <p>m; m : y; m d; d : s; -; s HLANGAN' AFRIKA HEY! BI</p> <p>s; s : m; y, d; d : -; d BABIZE - NI</p>
<p>43</p> <p>s; s : -; d d : -; s BIZE - NI BO!</p> <p>s; d : - s, : -; d BIZE - NI,</p> <p>s; s : d; d s; s : - ZANU'NGQENGELELE,</p> <p>BI ZE - NI BO</p> <p>d; d : -; d, d, : -; s, BIZAN'UNGQENGELELE,</p>	<p>44</p> <p>s; s : d; d s; s : - BIZAN'UNGQENGELELE,</p> <p>d; d : s; s, d; d : -; d AZODLALINGO - MA,</p> <p>- : - - : -; s BIZAN'UNGQENGELELE,</p> <p>d; d : s; s, l; l; : -; l, AZODLALINGO - MA,</p>	<p>45</p> <p>- : - - : -; l AZODLALINGO - MA,</p> <p>l; l; : l; l; -; f : -; l, AZODLALINGO - MA,</p> <p>fe; fe : fe; y -; y : -; f AZODLALINGO - MA,</p> <p>l; y : y; y y; l : y; l, AZODLALINGO - MA,</p>
<p>46</p> <p>l; l : y; l l; l : -; s HAMBANA MA BUTHO,</p> <p>l; l : f; l l; l : ; d HAMBANA MA BUTHO,</p> <p>f; f : d; d f; f : -; f HAMBANA MA BUTHO,</p> <p>l; l; : y; l, l; l; : -; l, HAMBANA MA BUTHO,</p>	<p>47</p> <p>m; y : d; l, s; m : -; d AMABUTHO KA ZULU, NA NGU</p> <p>l; l; : s; s, s; s : d : -; s, AMABUTHO KA ZULU, NA NGU</p> <p>m; m : m; y m; m : s : -; m AMABUTHO KA ZULU, NA NGU</p> <p>s; m : y; m, d; d : -; s AMABUTHO KA ZULU, NA NGU</p>	<p>48</p> <p>m; m : m; d d; l : l; l MEHL'OKAZULU E GI'YE</p> <p>d; d : d; s, s; y : y; y MEHL'OKAZULU E GI'YE</p> <p>s; s : s; m m; f : f; f MEHL'OKAZULU E GI'YE</p> <p>d; d : d; d, d; y : y; y MEHL'OKAZULU E GI'YE</p>
<p>49</p> <p>l; y : -; y -; m : -; d QHOLOSHA,</p> <p>y; l; : -; l, -; d : -; s, QHOLOSHA,</p> <p>l; f : -; f -; s : -; m QHOLOSHA,</p> <p>f; l; : -; l, -; d : -; s, QHOLOSHA,</p>	<p>50</p> <p>d; d : m; d d; l : -; m NA - NGU MANUKELANA,</p> <p>s; s; d; s, s; d : -; s, NA - NGU MANUKELANA,</p> <p>m; m : s; m m; s : -; m NA - NGU MANUKELANA,</p> <p>s; s : d; d, d; d : -; s, NA - NGU MANUKELANA,</p>	<p>51</p> <p>l; l : -; l - : -; d CITI MPI</p> <p>d; d : -; d - : -; s, CITI MPI</p> <p>s; s : -; s - : -; m CITI MPI</p> <p>d; d : d - : -; s, CITI MPI</p>
<p>52</p> <p>m; d : -; d m; d : -; d GIDA,</p> <p>d; s : -; s, d; s : -; s, EGIDA,</p> <p>s; m : -; m s; m : -; m EGIDA,</p> <p>d; d : -; s, d; d : -; s, EGIDA,</p>	<p>53</p> <p>m; d : m; d m; d : m; d EGID'EGID'EGID'EGID'E</p> <p>d; s; d; s, d; s; d; s, EGID'EGID'EGID'EGID'E</p> <p>s; m : s; m s; m : s; m EGID'EGID'EGID'EGID'E</p> <p>d; s; d; s, d; s; d; s, EGID'EGID'EGID'EGID'E</p>	<p>54</p> <p>m; d : -; d - : - QEPHU ZA,</p> <p>d; s; -; s, - : - QEPHU ZA,</p> <p>s; m : -; m - : - QEPHU ZA,</p> <p>d; d : -; d, - : - QEPHU ZA,</p>

<p>55 m; d; m; d d; m; y; z, z, : ; z, y; y; z, z, y : ; y z, z, : y d; s; d; s; s; d; z; f, f, : ; f, z, z; f; f, z, : ; z, f; f; z, z, : ZONK'IZIZWEZASE A FRIKA, AZ HAYI NGOMALA : ; ZIGIYE LA. s; m; s; m m; s; fe; y y : ; y f; f; y; y f : ; f y; y : f d; s; d; s; s; d; z; y, y, : ; z, y; y; z, z, y : ; z, y; y; z,</p>	<p>56 z, : ; z, y; y; z, z, y : ; y z, z, : y f, : ; f, z, z; f; f, z, : ; z, f; f; z, z, : KA, AZ HAYI NGOMALA : ; ZIGIYE LA. y : ; y f; f; y; y f : ; f y; y : f y, : ; z, y; y; z, z, y : ; z, y; y; z,</p>	<p>57 y : ; y z, z, : y z, : ; z, f; f; z, z, : f : ; f y; y : f y : ; z, y; y; z,</p>
<p>58 ; d : m s, : - ; s, : d s, : - ; m : s m : - ; s, : d d, : -</p>	<p>59 D.S - : - : ; s - : - : ; m - : - : ; s - : - : ; d</p>	<p>60 s; s : d, d, s s; s : d; z m; m : s, s, m m; m : s; y s; s : m, m, s s; s : m; z d; d : d, d, d d; d : d; y</p>
<p>61 z; z : y, y, z z; z : y; z y; y : z, z, y y; y : z; y z; z : f, f, z z; z : f; z y; y : z, z, y y; y : z; y</p>	<p>62 z; z : z; s - m : z y; y : y; d - d : d z; z : z; m - m : s y; y : y; d - s : d</p>	<p>63 - s : m; d z; s : - ; d - d : z; z; s; s : - - m : y; d m; m : - - z : s; m y; d : -</p>
<p>64 s; s : s, - : - ; y ZA MXHOSA : s, s, : s, HOM HOM HOM : m m : m : d, d, : d,</p>	<p>65 z, y : z, - : - ; z WOZA MTSHWANA : z, z, : z; y HOM HOM HOM : f f : f; z : f, f, : f; y</p>	<p>66 z; z : z; s - m : z NGEN'ESI BAYEN'U HU y; y : y; d - d : d z; z : z; m - m : s y; y : y; d - s : d</p>
<p>67 - s : m; d z; s : - ; m YA NGENI AFRIKA - d : z; z; s; s : - ; BE NAMA BUTHO. - m : y; d m; m : - ; - z : s; m y; d : - ;</p>	<p>68 m; d; s : s; d d; s : s; y EZKAM'SHOESHE : ; m m; s : s, : ; s s; m : m : ; d d; d : d;</p>	<p>69 y; y; z; z; y y; z; z; d YA NGENI AFRIKA - : ; y y; d : z; s, HAMAVENDA, BI - : ; z z; f; f; m - : ; y y; z; z; s</p>
<p>70 m; m; m; d y; d : z; z ZANA MANDE BE LE d; d : d; s; d; d : - ; d ZANA MANDEBELE A s; s : s; m s; s : - ; s d; d : d; s; z; s : y; y</p>	<p>71 z; z : z; y y : - ; d ZO DLALI NGOMA fe; fe; fe; y y : - ; m y; y : y; z, z, : - ; s</p>	<p>72 m; d; s; s; d m; d : s; z SYAGIYA THINA SYAGIYA BO! LYA s. m, m : m; m s; m : m; z d; d : d; s; d; d : d; y</p>

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73	74	75
2 : - -; s : m ; d Y : - -; d : 2, ; 2, t ; s, ; s, ; s, ; s : s ; d BU - YEL' KAMJOKAKANA KANDBABA, 2 : - -; s : s ; m s ; s : s ; m m : - Y : - -; 2, ; s ; y, s, ; m, ; y ; d, d, : -	AYHLANGANE, AYHLANGANE, AYHLANGANE, s : - - : - -; d : d ; s, s, : - s ; s : s ; m m : - s, ; m, ; y ; d, d, : -	s : - - : - -; d : d ; s, s, : - -; s : s ; m m : - -; d : d ; d, d, : -
76	77	78
- : - - : -; d -; y : y ; 2, 2, : -; s, s, s, d AYHLANGANE, AYHLANGANE, AYHLANGANE -; 2 : 2 ; f f : -; m m, m, s : s ; m m ; 2 : 2 ; s -; y : y ; 2, 2, : -; d, d, d, d : d ; d, d, ; y : y ; 2,	2 : - - : - -; s, s, s, d : d ; s, s, ; y : y ; 2, Y : -; 2, 2, 2, y : y ; 2, AYHLANGANE AYHLANGANE AYHLANGANE AYHLANGANE 2 : - - : - Y : - - : -	- : - - : - -; 2, 2, 2, y : y ; 2, AYHLANGANE 2 : - - : - Y : - - : -
79	80	81
-; s : m . d 2, : t, Y . d : 2, - d t, : s, NEI BEYI MBU -; s : 2 . s fe : y . f -; m : y . d 2, : s,	d : - - : - s, : - - : - MBA m : - - : - d, : - - : -	FINE: 1994 81 T. MITHETHWA BEYI: WEMBEZI T/SHT? P.O. BOX 1043 EST/COURT 3310 0363-5131404 (H) (Mithethwa)

Doh F

EZAKWAZULU

WORDS AND MUSIC BY
NEWMAN SIPHO SIBISI

Moderato

S. *f* s | - | - d' | L. s | m | d. L. | - s. |

A. *f* m | - | - s | f. f | m | d. L. | - s. |

T. *f* d' s | m | m. | L. f | t | t. s | f. s
s. m | d | d. | f. f | t | t. m | t. m
Giya Mzu Lu ! Giya Mzu Lu e za kwa

B. m m m m | d | m | r. r | r. r | L. ; L. | r. r | m ; d | L. ; d
Kuthi mangi gi ye, kuthi mangi gi ye' maku Landwe zakwa

S. m | d. L. | - s. | s | - | - d' | L. s | m | d. L. | - s. |

A. d | L. ; L. | - s. | m | - | - s | f. f | m | d. L. | - s. |

T. m | m | d' s | m | m. | L. f | t | t. s | f. s
d | d | s. m | d | d. | f. f | t | t. m | t. m
zu lu Giya Mzu Lu ! Giya Mzu Lu e za kwa

B. s. ; s. | m m m m | d | m | r. r | r. r | L. ; L. | r. r | m ; d | L. ; d
Zu lu, kuthi mangi gi ye, kuthi mangi gi ye' maku landwe zakwa

S. m | d. L. | - s. | d | - | - | d | - s | m | - d |

A. d | L. ; L. | - s. | s | - | - | d | - d | d | - s. |

T. m | m | m | m | m | s | - s | L | - s |

B. s. ; s. | s. | d. | - | - | d | - d | L. | - s. |

Zu Lu Wo! Zu Lu yi zwe
Wo! Wo! Zu Lu yi zwe
zu Lu Wo! Zu Lu yi zwe
Zu Lu Wo! Zu Lu yi zwe

|| f : - | r : - | L : - | S : f | M : - | |

La mi Le nda bu ko,

|| L : - | L : - | r : - | t : t | d : - | |

La mi Le nda bu ko,

{ f . r | f . r | f . r | - | f : - | r : S | S : - | m : m | m |

Lami izwe Lami Le nda bu ko, cha cha cha

{ L : f | L : f | L : f | - | L : - | t : S | d : - | d : t | L |

Lami izwe Lami Le nda bu ko cha cha cha

|| r : - | d : - L | d : s | i - | - | id : r | m : r | d : t |

a ngi mbukanga, Ngiyo fe la ku we

{ L : - | S : - f | S : m | - | - | id : t | d : t | d : t |

a ngi mbu ka nga, Ngiyo fe la ku we

{ f : - | m : - r | m : d | - | - | L : La | S : f | m : r |

a ngi mbu kanga, Ngiyo fe la ku we

{ f : L | d : - L | d : d | i - | - | L : t | d : f | S : S |

a - ngi mbukanga, Ngiyo fe la ku we

|| L : - | - : | d : - S | m : - d | f : - | r : |

na zu bu yi zwe la mi

|| L : - | - : | d : d | d : - S | L : - | L : - |

na zu bu yi zwe la mi

|| M : - | - : | S : - S | L : - S | f . r | f . r | f . r | - |

na zu bu yi zwe lami izwe lami

{ d : - | - : | - : } || d : d | L : - S | L : f | L : f | L : f | - |

na zu bu yi zwe lami izwe lami

Handwritten musical score for the first system, featuring four staves. The lyrics are: "Le nto ko zo, ne ni nsi ni ze". The notation includes various musical symbols such as dynamics (f, m, p), articulation (accents), and rhythmic markings (vertical lines).

Handwritten musical score for the second system, featuring four staves. The lyrics are: "mi hla nge mi hla, A ngi za be lwa nga, A ngi". The notation includes dynamics (f, m), articulation (accents), and a *Martellato* marking. The lyrics are repeated across the staves.

Handwritten musical score for the third system, featuring four staves. The lyrics are: "za be lwa nga u So Ma ndla, Ngaze". The notation includes dynamics (f, m), articulation (accents), and rhythmic markings. The lyrics are repeated across the staves.

Handwritten musical score for the first system, consisting of four staves. The lyrics are: "thwe swa nga ba ntu bo mhla ba." The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. Above the notes are rhythmic shorthand notations such as "d' s | m : d | f.m ; r | d : t, | d : - | - |".

Handwritten musical score for the second system, consisting of four staves. The lyrics are: "Noma kunjalo nje, Zuku yi zwe la mi, Angi soze nga kuli". The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. Above the notes are rhythmic shorthand notations such as "m.m | - . r | m.f | s | L.L | - . t | d'.t | L | d'.d' | r'.r' | s | f.f".

Handwritten musical score for the third system, consisting of four staves. The lyrics are: "ba la, na ni ni, Ngi ze ngi mbe". The notation includes treble and bass clefs, a key signature of one flat, and various rhythmic values. Above the notes are rhythmic shorthand notations such as "M | r | L | - | f ; r | s | (D) | s | fe | f | r".

dim

Lwe ku ... we na
S, i d - i s, t, i - - - L, S, i - - -
Lwe ku we na
r, i s, i - - - S, i - - - f 3 - - -
r, i s, i - - - S, i - - - d, i - - -

Doh Bb p *Larghetto*

A wungi si ngathe zu Lu, Ngi ph' mfudu ma lo
A wungi si ngathe Zu Lu, i mfudu ma lo
Ngi si ngathe Zu Lu, i mfudu ma lo
Ngi si ngathe Zu Lu, i mfudu ma lo

yo bu zwe ba mi, fku ze ngi ha mbe ngi
yo bu zwe ba mi, f ngi ha mbe ngi
yo bu zwe ba mi, f ngi ha mbe ngi
yo bu zwe ba mi, ku ze ngi ha mbe ngi

p d.t: m | - | - | f | - | - | L. | d | t. d | t. L. | S | f e
 gholo she e zwe ni lawo kho kho ba
 m. f. | L. | - | - | L. | - | - | S. | f. m. | S. f. | m. | - | y
 gholo she e zwe ni lawo kho kho ba
 d. r | d | - | - | t | - | - | t | : m | : t. r | d | : t,
 gholo she e zwe ni lokho kho ba
 L. | L. | m. | - | - | f. | - | - | t. | S. | : S. | S. | S. | t. |

ardec s. t : m. f | m. r : d | t : - | d. t. | L. t. | d | - | - | - |
 mi ngi yinda Li fa ye q' i ni so.
 m. L. | L. L. | S. f. : m. | S. | - | - | S. | f. | m. | - | - | - |
 mi ngi yinda Li fa ye q' i ni so.
 d | : | - | - | : | t | : - | - | S. | : S. | : } | d | : - | - | - |
 mi ye q' i ni so.
 S. | : | - | - | : | t | : - | - | S. | : S. | : } | d | : - | - | - |
 mi ye q' i ni so.

f Moderato m. m. | m. L. | - | L. | - | f. m. | t. m. | - | S. | - | t. r | d. L. | - | t. | - |
 Apha maxhe gu neza luka zi e se zi ngwe vu
 S. | S. | - | m. | - | m. | L. | S. | - | m. | f. | t. | : | f. | f. | : | f. | t. | - | t. | - |
 Apha maxhe gu neza lu kazi e se zi ngwe vu
 m. m. | - | d. | - | d. | : t. | d. | t. | : | t. | d. | d. L. | - | t. | - |
 Apha xhe gu neza lu kazi e se zi ngwe vu
 f Apha xhe gu neza lu kazi e se zi ngwe vu
 d. d. | d. L. | - | L. | : - | f. m. | t. S. | - | S. | - | S. | S. | S. m. | - | t. | - |
 Apha maxhe gu neza luka zi e se zi ngwe vu

Handwritten musical score for a song, featuring five systems of music with lyrics in Sesotho. The score includes vocal lines and piano accompaniment in bass clef. Dynamics like 'mf' and 'f' are indicated throughout.

System 1:

Vocal: t. l. l. t. l. - d. i. - m. m. m. l. l. - l. i. - m. f. i. m. r. l. - s. i. -
 Piano: e ma kha nda, zing! ha ye le e za kua da la

System 2:

Vocal: s. i. f. f. i. - m. i. - . s. i. . m. l. . m. i. . l. i. . f. i. f. i.
 Piano: e ma kha nda, ha ye le ku da la

System 3:

Vocal: r. i. s. s. i. - s. i. - . m. i. . d. i. . d. i. . f. i. . r. i. . r. i.
 Piano: e ma kha nda, ha ye le ku da la

System 4:

Vocal: t. i. d. l. l. - t. i. - r. i. f. i. - m. i. - i. d. i. - i. t.
 Piano: i zingo ma zo si nga z. i. s. i. - s. i. - t. i. -

System 5:

Vocal: f. i. m. f. i. - f. i. - f. i. t. l. l. i. - s. i. - s. i. - s. i.
 Piano: i zingo ma zo si nga, z. i. t. h. i.

System 6:

Vocal: t. i. d. l. l. - r. i. - t. i. r. i. - d. i. - m. l. f. i. r.
 Piano: i zingo ma zo si nga, z. i. t. h. i.

System 7:

Vocal: s. i. s. i. r. i. - s. i. - s. i. t. i. - d. i. s. i. - i. -
 Piano: i zingo ma zo si nga z. i. t. h. i.

System 8:

Vocal: . f. i. m. r. l. d. t. i. l. i. s. i. s. i. - d. t. i. d. y. m. l. i. f. r. l. m. j. d. l. i. s. i.
 Piano: La le La m. i. t. a na s. i. - s. i. k. u. k. h. i. n. d. e. l. e. e. z. a. k. i. n. i. k. u. a. N. o. n. g. o.

System 9:

Vocal: . d. i. d. t. i. l. i. s. i. f. i. m. r. i. - s. i. s. i. s. s. s. i. f. i. l. i. s. i. d. t. h. i. f. i. j. m.
 Piano: La le La m. f. a na s. i. k. u. k. h. i. n. d. e. l. e. e. z. a. k. i. n. i. k. u. a. N. o. n. g. o.

System 10:

Vocal: . f. m. f. i. r. i. d. t. i. - m. i. d. i. . m. i. r. i. d.
 Piano: La le La m. f. a na n. g. e. z. a. k. u. a. N. o. n. g. o.

System 11:

Vocal: . l. i. m. s. i. f. i. m. r. i. - d. i. l. i. s. i. t. i. d. i.
 Piano: La le La m. f. a na n. g. e. z. a. k. u. a. N. o. n. g. o.

The musical score consists of four systems, each with a vocal line and a bass line. The lyrics are written in Sesotho and English. The first system has lyrics: 'ngazi wa nke mane, abanumzane ba'. The second system has lyrics: 'nke mane abanumzane ba'. The third system has lyrics: 'khi le amaxu lu ma'. The fourth system has lyrics: 'khi le amaxu lu ma'. The fifth system has lyrics: 'ma zwe la wa xunqu du xa tho'. The sixth system has lyrics: 'ma zwe la wa xunqu du xa tho'.

System 1:
 m : m . f | s | d' | d' : - . t | t | : | d' : t | L . s | m | d |
 i ngazi wa i nke mane, a ba numzane ba

System 2:
 : | m : - | f | f . m | t : | d | m : t , t | d : L |
 i nke mane a ba numzane ba

System 3:
 d' : d' : t | L : s | s : - . f | e | s : | s . m : f . t | L : L |
 i ngazi wa i nke mane, a ba numzane ba

System 4:
 : | m : - | d : t | s : s | d : t . t | L : f |
 i nke mane a ba numzane ba

System 5:
 f : m | t : s . s | s : - | f e | - | s : - | - | : |
 khi le amaxu lu ma.

System 6:
 t : d | t : t : d | t : - | d : - | t : - | - | : |
 khi le amaxu lu ma.

System 7:
 s : - | s : t . m | f : - | m : - | t : - | - | : | s |
 khi le amaxu lu ma.

System 8:
 s : - | s : s : s | t : - | d : - | s : - | - | : | d |
 khi le amaxu lu ma.

System 9:
 : | : | : | 3 | t : d | t : - | s : - |
 ku ngu du xa tho

System 10:
 : | : | : | d | t : L | L : - | d : - |
 ku ngu du xa tho

System 11:
 d' : L | t : s | : s | s : s | f e | L | t : 3 |
 ma zwe la wa xunqu du xa tho

System 12:
 f . m : t | s : 3 | : d | L : t : t | t : - | t : - |
 ma zwe la wa xunqu du xa tho

Handwritten musical score for the first system. It consists of four staves: two vocal staves (Soprano and Alto) and two piano staves (Right and Left). The lyrics are: "re, i bu la" on the first two staves, and "re, i m fu yo ya bo i bu la" on the last two staves. The piano accompaniment includes rhythmic patterns and chords.

Handwritten musical score for the second system. It consists of four staves: two vocal staves and two piano staves. The lyrics are: "li nyo ka." on the first two staves, and "li nyo ka." on the last two staves. A tempo marking "Moderate" is written above the piano staves. The piano accompaniment features a rhythmic pattern with a forte dynamic marking.

Handwritten musical score for the third system. It consists of five staves: two vocal staves, two piano staves, and a bass line. The lyrics are: "Gi ya Mzu Lu, Gi ya Mzu Lu e zakwa Zu Lu!" on the first two staves, and "gi ye, kuthi mangi gi ye meku Landwe zakwa Zu Lu, kuthi mang" on the last two staves. A piano marking "Wol." is present. The piano accompaniment includes complex rhythmic patterns and chords.

|| s : - | - d : l . s | m | d . l . | - s : | | m : d . l . | - s : | |
Wo!..... Wo!.....
|| m : - | - s : f . f | m | d . l . | - s : | | d : l . l . | - s : | |
Wo!..... Wo!.....
|| d : s : m : m : | | L : f | t t | t . s : f e . s | m | m : m : | |
Gi ya Mzu Lu , Gi ya Mzu Lu e za kwa Zu Lu !
|| d : m | . t , t , t . t | L ; L ; L ; t ; t | m ; d ; L ; d | s : s : | |
gi ye , kuthi mangi gi ye ' maku landwezakwa Zu Lu !

|| d : - | - | | : | : | : | : | : | : |
Wo.....
|| s : - | - ; | | : | : | : | : | : | : |
Wo.....
|| m : - | - | | : | : | : | : | : | : |
Wo.....
|| d : - | - | | : | : | : | : | : | : |
Wo.....

Key C of Allegretto HUBANI NGENTOKOZO (by N.S. Sibisi) 3/2/7/89

1				2				3			
Izi ndaba	d.m. s.s.	3 da	3 da	Izi ndaba	d.m. s.s.	3 da	3 da	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
Izi ndaba	d.m. s.s.	3 da	3 da	Izi ndaba	d.m. s.s.	3 da	3 da	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
Izi ndaba	d.m. s.s.	3 da	3 da	Izi ndaba	d.m. s.s.	3 da	3 da	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
4				5				6			
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
7				8				9			
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
10				11				12			
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
13				14				15			
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
16				17				18			
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.
N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.	N. mmandi	nodwa	d. l. s. d.	d. l. s. d.

19	20	21
$\begin{array}{r} 350 \\ 50 \\ 350 \\ 320 \\ 350 \\ 50 \\ 350 \\ 50 \\ 350 \end{array}$	$\begin{array}{r} 0-0-0-3 \\ 3+0 \\ 3+0 \\ 3+0 \\ 3+0 \\ 3+0 \\ 3+0 \\ 3+0 \\ 3+0 \end{array}$	$\begin{array}{r} 04 \\ 04 \\ 04 \\ 04 \\ 04 \\ 04 \\ 04 \\ 04 \\ 04 \end{array}$

22	23	24
$\begin{array}{r} 1.1 \\ 1.1 \\ 1.1 \\ 1.1 \\ 1.1 \\ 1.1 \\ 1.1 \\ 1.1 \\ 1.1 \end{array}$	$\begin{array}{r} 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \end{array}$	$\begin{array}{r} 38 \\ 38 \\ 38 \\ 38 \\ 38 \\ 38 \\ 38 \\ 38 \\ 38 \end{array}$

25	26	27
$\begin{array}{r} 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \end{array}$	$\begin{array}{r} 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \end{array}$	<p style="text-align: center;"><i>Andante</i></p> $\begin{array}{r} 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \end{array}$

28	29	30
$\begin{array}{r} 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \end{array}$	$\begin{array}{r} 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \end{array}$	$\begin{array}{r} 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \end{array}$

31	32	33
$\begin{array}{r} 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \end{array}$	$\begin{array}{r} 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \end{array}$	$\begin{array}{r} 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \\ 00 \end{array}$

34		35		36	
U E 3 3 3 a 3 3	3 3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3 3
ends 37		P 38		39	
3 3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3 3	3 3 3 3 3 3
cresc 40		ends 41 f		42	
U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3
43		44		45	
U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3
46		47		48	
U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3
Key Bb 49		dim 50		51	
U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3	U d u a b a 3 3 3 3 3 3

52	53	54
m, m, m, f, m, m, m Yabelw'a mandla	d, s, t, a, t, a, l, l, l phenzukw'ezono	m, m, m, f, m, m, m Yabelw'a mandla
1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1

55	56	57
t, l, d, d, t, t, t Phozuka bathane	d, t, a, l, l, l, f Hubani Ma Zulu	t, d, d, t, t, t, t ni Mhlabawonke
1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1

58	59	60
3 3 3 3 3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3 3 3 3 3	3 3 3 3 3 3 3 3 3 3 3 3 3 3
1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1

61	P Key F Lento	Religioso	63
1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1

64	65	Key C	66
1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1

67	Con moto f (gaily)	68
1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1	1 1 1 1 1 1 1 1 1 1 1 1 1 1

70	71	72
tu - i - t - d - i - f - a - i - a - o - u - o - a - i - a - a - i - a -	o - d - a - i - t - a - i - t - a - i - t - a - i - t - a - i - t - a - i - t - a - i - t - a - i - t - a - i - t -	t - i - i - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a -
73	74	75
u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t -	a - i - t - a - i - t - a - i - t - a - i - t - a - i - t - a - i - t - a - i - t - a - i - t - a - i - t - a - i - t -	u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a -
76	77	78
d - i - t - u - i - a - i - a - i - a - i - a - i - a - i - a - i - a - i - a - i -	u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t -	u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a -
79	80	81
(d) u - i - t - (d) u - i - t - (d) u - i - t - (d) u - i - t - (d) u - i - t - (d) u - i - t - (d) u - i - t - (d) u - i - t - (d) u - i - t - (d) u - i - t -	u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t -	u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a -
82	83	84
t - i - t - thando - u - thando - feife - i - s - s - s - thando - u - thando - thando - u - thando - thando - u - thando - thando - u - thando - thando - u - thando - thando - u - thando - thando - u - thando -	u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t - u - i - t -	u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a -
85	86	87
a - i - t - u - i - t - a - i - t - u - i - t - a - i - t - u - i - t - a - i - t - u - i - t - a - i - t - u - i - t -	a - i - t - u - i - t - a - i - t - u - i - t - a - i - t - u - i - t - a - i - t - u - i - t - a - i - t - u - i - t -	u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a - u - a -

<p>88</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>	<p>89</p> <p>H 1 1 1 1</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>	<p>90</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>
<p>91</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>	<p>92</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>	<p>93</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>
<p>94</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>	<p>95</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>	<p>96</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>
<p>97</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>	<p>98</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>	<p>99</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>
<p>100</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>	<p>101</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>	<p>102</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p> <p>U 0 0 4 0 4</p>