

Patriotism as a theme in selected art songs by M.L. de Villiers and Stephen Eyssen

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DECLARATION OF ORIGINALITY

I, Edrich du Toit declare that this dissertation, which I hereby submit for the degree MMus (Performing Arts) at the University of Pretoria, is my own original work. Where other people's work has been used (either from a printed source, internet or any other source), it has been properly acknowledged and referenced in accordance with departmental requirements.

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Table of contents

Abstract.....	v
List of Examples.....	vi
List of appendices	viii
List of tables.....	viii
Chapter 1: Introduction.....	1
1.1 Introduction and background to study	1
1.2 Contextualisation	2
1.3 Aims of the study	4
1.4 Research questions	4
1.5 Problem statement	5
1.6 Research methodology	5
1.7 Significance of the study	6
1.8 Ethical considerations	6
1.9 Definition of key terms	6
1.10 Delimitations to study.....	6
1.11 Chapter outline	7
Chapter 2: Literature review.....	8
2.1 Patriotism.....	8
2.2 Afrikaans: Its roots and development.....	10
2.3 The development of the Afrikaans art song	14
2.4 Patriotism in the Afrikaans art song	16
2.5 Marthinus Lourens De Villiers.....	17
2.6 Stephen Harry Eyssen	18
2.7 The poets	19
2.7.1 J.F.E. Celliers (1865–1940)	19
2.7.2 A.G. Visser (1879–1929).....	20
2.7.3 I.D. Du Plessis (1900–1981).....	21
2.8 Chapter summary.....	22
Chapter 3: Research methodology.....	23
3.1 Research Approach	23
3.2 Research design	23
3.3 Data collection	24

3.4	Data analysis	25
3.5	Chapter summary.....	27
Chapter 4: Data analysis.....		28
4.1	Die Lewerkie.....	28
4.2	Soet is die stryd.....	31
4.3	Komaan!: De Villiers.....	36
4.4	Komaan!: Eyssen	40
4.5	Triomflied.....	45
4.6	Trou.....	53
4.7	Segelied.....	60
4.8	Komaan! Comparison.....	66
4.9	Chapter summary.....	67
Chapter 5: Patriotic themes.....		68
5.1	Action.....	68
5.2	Culture.....	69
5.3	Hope.....	70
5.4	Ethics and Values	71
5.5	Chapter summary.....	72
Chapter 6: Summary and conclusion		73
6.1	Summary	73
6.2	The role of music in fostering unity and a national identity amongst citizens of a country	74
6.3	The historical and cultural events in South Africa that led to the prevalence of patriotism as a theme in Afrikaans poetry and art song	75
6.4	How is the theme of patriotism reflected in the selected songs by M.L. de Villiers and Stephen Eyssen?	77
6.5	Recommendations for future studies	78
References		79
Appendices		87
APPENDIX A: Die Lewerkie – Eyssen		87
APPENDIX B: Soet is die stryd – De Villiers		89
APPENDIX C: Komaan! – De Villiers		92
APPENDIX D: Komaan! – Eyssen		95
APPENDIX E: Triomflied – De Villiers.....		100
APPENDIX F: Trou – De Villiers.....		103
APPENDIX G: Segelied – Eyssen		107

Abstract

Music has long since been used as a tool to disseminate patriotic messages to audiences. Since the early stages of colonisation in Southern Africa, Afrikaner activists have been striving for a uniquely Afrikaans language and musical idiom to express their culture with. Political and cultural events that happen during the composers' lives are mirrored in their music. This means that songs can be studied to understand the past. Marthinus Lourens de Villiers, who today is mostly known for his composition of the former South African national anthem, *Die Stem van Suid-Afrika* (The Call of South Africa), and Stephen Harry Eyssen, who was at the forefront of the Afrikaans art/folk music scene, were both composers as well as cultural activists during their lifetimes. Therefore, the current study was undertaken to understand what motivated them to write patriotic songs and how the theme of patriotism is reflected in the selected works from their respective oeuvres. Art songs consist of different musical elements that form the final piece. The elements are melody, harmony, accompaniment, rhythm, and text. Content analysis of these individual elements was conducted and then compiled into a style sheet. Style sheets are tools that aid in understanding how different musical elements function together to create a song and convey the message/s inherent in the songs. Style sheets aided in the understanding of how individual elements as well as how they function together, express patriotic messages in the selected songs. The selected pieces are all based on poetry with a patriotic theme and were chosen to understand how the theme of patriotism is reflected in the songs. The selected works for De Villiers are *Soet is die stryd* (Sweet is the struggle) by I.D. du Plessis, *Triomflied* (Triumph song) by A.G. Visser, and *Trou* (Loyalty) by Celliers. The songs by Eyssen that were studied are *Segelied* (Song of triumph) by Piet du Toit and A.B. Wessels as well as *Die Lewerkie* by J. Pienaar. Both composers set music to the poem *Komaan!* by Celliers and the songs were included into the study. The following four patriotic themes were identified in the analysis conducted for the study: action, culture, hope, and ethics and values. Common elements used by the composers to reflect the four identified patriotic themes include word-painting in the form of melodic contouring, melismas and dissonance. Other elements are rhythm, as well as performance directions and indications, such as *tenuti* and accents on emotive words and descriptive terminology.

List of Examples

Example 1:	Die Lewerkie mm. 3 ³ –53	p.30
Example 2:	Die Lewerkie mm. 19 ³ –22 ²	p.30
Example 3:	Die Lewerkie mm. 5–9 ²	p.31
Example 4:	Soet is die stryd mm. 3–4	p.34
Example 5:	Soet is die stryd m. 10	p.34
Example 6:	Soet is die stryd m. 21	p.35
Example 7:	Soet is die stryd mm. 40 ² –44	p.36
Example 8:	Komaan! De Villiers m.5	p.38
Example 9:	Komaan! De Villiers mm. 14–15 & 36–37	p.39
Example 10:	Komaan! De Villiers mm. 9–10 ³	p.39
Example 11:	Komaan! De Villiers mm. 19 ⁴ –21 ¹	p.39
Example 12:	Komaan! De Villiers mm. 5 ⁴ –7	p.40
Example 13:	Komaan! De Villiers mm. 15 ⁴ –16	p.40
Example 14:	Komaan! Eyssen mm. 3 ⁴ –6 ¹	p.42
Example 15:	Komaan! Eyssen m. 40 & mm. 42 ³ –44 ³	p.43
Example 16:	Komaan! Eyssen mm. 6 ⁴ –8 ²	p.43
Example 17:	Komaan! Eyssen mm. 11 ⁴ –17 ³	p.44
Example 18:	Komaan! Eyssen mm. 44 ⁴ –47 ²	p.44
Example 19:	Komaan! Eyssen mm. 48–50	p.45
Example 20:	Triomflied mm.1–4	p.47
Example 21:	Triomflied mm. 5–8 ³	p.48
Example 22:	Triomflied mm. 9–12	p.48
Example 23:	Triomflied mm. 12 ⁴ –20 ³	p.49
Example 24:	Triomflied mm. 5–8 ³	p.50

Example 25: Triomflied mm. 28^4-29^3 & 38^4-39^2	p.50
Example 26: Triomflied mm. 40–43.....	p.51
Example 27: Triomflied mm. $44-51^3$	p.52
Example 28: Triomflied mm. 53–54.....	p.52
Example 29: Triomflied mm. 55^4-61	p.53
Example 30: Trou mm. 1–4.....	p.55
Example 31: Trou mm. $5-8^2$	p.56
Example 32: Trou mm. $13-16^2$	p.56
Example 33: Trou mm. 16^2-20	p.57
Example 34: Trou mm. 20^2-24	p.57
Example 35: Trou mm. 25–27.....	p.58
Example 36: Trou mm. 28^2-32^2	p.58
Example 37: Trou mm. 32^2-36^2	p.59
Example 38: Trou mm. 36^2-40	p.59
Example 39: Trou mm. 44^2-48	p.59
Example 40: Trou mm. 52^2-56	p.60
Example 41: Segelied mm. 17^4-21	p.63
Example 42: Segelied mm. 25–26	p.63
Example 43: Segelied mm. $29-30^3$	p.64
Example 44: Segelied mm. 33–36	p.64
Example 45: Segelied mm. 45–52	p.65
Example 46: Segelied mm. 56–59	p.65
Example 47: Segelied mm. 60^1-62^1	p.65
Example 48: Segelied mm. 68–72	p.66

List of appendices

APPENDIX A: Die Lewerkie – Eyssen	pp.87–88
APPENDIX B: Soet is die stryd – De Villiers	pp.89–91
APPENDIX C: Komaan! – De Villiers	pp.92–94
APPENDIX D: Komaan! – Eyssen	pp.95–99
APPENDIX E: Triomflied – De Villiers	pp.100–102
APPENDIX F: Trou – De Villiers	pp.103–106
APPENDIX G: Segelied – Eyssen	pp.107–110

List of tables

Table 1:	Style sheet example	p.26
Table 2:	Die Lewerkie style sheet	p.28–29
Table 3:	Soet is die stryd style sheet	p.31–32
Table 4:	Soet is die stryd narrative thread	p.33
Table 5:	Komaan!: De Villiers style sheet	pp.36–37
Table 6:	Komaan!: Eyssen style sheet	pp.40–41
Table 7:	Komaan!: Eyssen narrative thread	pp.41–42
Table 8:	Triomflied style sheet	pp.45–46
Table 9:	Trou style sheet	pp.53–54
Table 10:	Segelied style sheet	pp.60–61
Table 11:	Segelied narrative thread	p.62

Chapter 1: Introduction

1.1 Introduction and background to study

My interest in the Afrikaans art song (*kunslied*) genre was sparked when I started my tertiary education and was introduced to this vocal art form. Throughout my undergraduate studies I discovered a wealth of Afrikaans art songs. I realised that the variety of songs composed was far more diverse than what I had initially thought. This led me on a journey of exploration: Who were these composers and poets? What were the circumstances that led to the creation of these songs? What were prominent themes inherent in many of the songs? These questions and more planted the first seeds of the present study. This journey of discovery was further inspired by questions I have been dealing with in my own life. As a young South African whose parents are Afrikaans mother-tongue speakers and who was raised in a new democratic epoch in predominantly English and Zulu communities, questions about my own identity relating to music and language became ever more present. I came to realise that much of who I am and what has shaped me was unknown to me. The language, culture, and expressions used by my parents and forefathers have consciously and subconsciously been part of the building blocks of who I am today. Therefore, the need to explore the history that played a role in shaping who I am was also a motivation for the current study.

Making music, especially singing, can be traced back to prehistory. Singing has been used in rituals, ceremonies and day-to-day activities by cultures across the world. Self-expression in song is a universal concept and is extensively linked to the natural rhythms found in speech and writing (Milsom, 2011). Furthermore, as stated in Beard and Gloag (2016), “[m]usic, for a great deal of its history, has been inextricably linked to the voice and word, with the articulation of text in dramatic and liturgical contexts creating a framework for the development of music” (p.149). From antiquity, song or music accompanied by text has been used to express the multifaceted experiences of individuals or groups, being used in religious, cultural, and intimate settings (Beard & Gloag, 2016; Milsom, 2011). Kimball (2013) explains that studying art songs through their poetry and music not only provides a deeper understanding of the song, or the meaning behind the song, but also helps the scholar form a broader understanding of the context and climate in which the songs were set. Through analysis of the Afrikaans art song, I wish to explore a cultural history that has contributed to who I am today and is likely to play a role in who I will be tomorrow.

My initial research for the study made me aware of the Afrikaans art song’s roots and many of the influences that added to its inception. It became increasingly evident that the Afrikaans art song genre contains several recurring themes such as love, longing, sadness, hope and, most

notably, patriotism. Throughout the centuries, governments, freedom movements, and average citizens in countries across the world have used music as a tool to bolster patriotic sentimentality for unifying fractured societies and developing pride in their homelands (Kertz-Wetzel, 2012). Keller (2012) opines that patriotism is the passionate love for one's country, driven by strong emotions. He compares patriotism to the love one person has for another; it cannot be switched on or off, it does not always meet rational criteria, and it is not always under one's control.

The art song is composed of different elements or parts, namely melody, harmony, accompaniment, rhythm, and text. When the individual parts are weaved together in a composition, the final product is an evocative art song with each element supporting its compositional counterparts. To develop an informed understanding of a song and its message, analysing the individual elements as well as how they function together is essential (Kimball, 2006). Youens (2001) explains that what makes a song, including the art song genre, so culturally relevant and impactful is that songs mirror the cultural and political events surrounding the composers of the time.

I chose to study selected songs by the composers M.L. de Villiers (1885–1977) and Stephen Harry Eyssen (1890–1981) after researching the history of the Afrikaans art song. De Villiers, who today is mostly known for his composition of one of the former South African national anthems, *Die Stem van Suid-Afrika* (The Call of South Africa), which has been incorporated into of the current democratic national anthem, played an important role in the development of the Afrikaans music tradition. He spent his life as a reverend and musician campaigning for the establishment of a uniquely Afrikaans music idiom (Bouws, 1971; Malan, 1980). He was awarded prizes both for his contribution to the Afrikaner culture and promotion of the language (Malan, 1980). His vocal works, mainly art and folk songs, are overwhelmingly based on patriotic themes (Malan, 1980; Potgieter, 1967). The selected De Villiers songs are *Komaan!*, *Triomflied*, *Soet is die stryd*, and *Trou*. Eyssen, who was considered a cultural leader, was a composer who fought for the recognition of the Afrikaans language and advancement of the Afrikaner culture (Hamman, 1964). His song *Segelied* (Song of triumph), composed in 1914, established his place in the Afrikaner psyche with its message about freedom for Afrikaners across South Africa (Grové, 2011). Eyssen was well-known in South African politics, as he organised many patriotic musical and cultural festivals across the country (Malan, 1982). The songs *Segelied*, *Komaan!*, and *Die Lewerkie* by Eyssen were selected for this study.

1.2 Contextualisation

The definition of *patriotism* varies from person to person and region to region and has changed throughout history (Mangena, 2010). The term has typically been defined as a “love of one's

country” (Primoratz, 2019, par. 1). Patriotism may also be a love of one’s nation or political community (Baumeister, 2021). Nathanson (as cited in Primoratz, 2019) states that people who exhibit patriotic characteristics share the following four traits:

1. Special affection for one’s own country
2. A sense of personal identification with the country
3. Special concern for the well-being of the country
4. Willingness to sacrifice to promote the country’s good (‘What is patriotism’ section)

A wide range of political movements and platforms have made use of music to foster passionate feelings, bolster political views, and inspire individuals to action (Ziv, 2018). Music has long been used as a tool to impart to citizens knowledge of a country’s proud history, elements of their culture, as well as societal ethics and values. Patriotism played a particularly important function in developing countries and cultures during the 19th and 20th centuries, as several older political establishments developed into new systems such as democracy and socialism, requiring the need for social cohesion (Kertz-Welzel, 2012).

The *Eerste Afrikaanse Taalbeweging* (First Afrikaans Language Movement) and *Tweede Taalbeweging* (Second Language Movement) were important moments in the development of the Afrikaans language (Hugo, 2009; Ponelis, 1993; C. van Rensburg, 2012). Organisations were established in the 19th and 20th centuries to develop a standardised Afrikaans language. They fought for the official recognition of the Afrikaans language and culture in civil, legal, and legislative spaces of society (Hugo, 2009; Ponelis, 1993; M.C.J. van Rensburg et al., 1989). Writers of the Second Language Movement created a sense of pride in the Afrikaans language (C. van Rensburg, 2012). Afrikaans composers suffered from a lack of well-crafted literature in their own language in the early stages of the language’s development (Bouws, 1946). The poetry and writings of the *Tweede Taalbeweging* ushered in a new era for Afrikaans art music, becoming the catalyst for the Afrikaans art song (Forbay, 2011). The development of a true form of Afrikaans music was essential and the song would be the perfect vehicle to pursue this ambitious feat (Bouws, 1957). Composers such as Bosman (1882–1967), M.L. De Villiers (1885–1977), the Fagan brothers and Eyssen (1890–1981) all contributed to the development and establishment of the genre.

During the 19th and 20th centuries, Afrikaners, after having experienced hardships due to the Anglo-Boer Wars and the increasingly anglicised society they lived in, yearned to create their own identity using language and music as tools to further this goal. The words of Keet (as cited in Bouws, 1971) “[s]ing uit jou lied en wees nie skaam!” (sing out loud your song and don’t be shy!) (p. 61) summarises the sentimentality of the call by Afrikaners between the years 1910–1920 to unify the Afrikaans-speaking peoples under one culture (Bouws, 1971).

The establishment of Afrikaans publications, the standardisation of the Afrikaans language, the Second Language Movement, and the Afrikaans art song's founding were all used to create this Afrikaner identity. Potgieter (1967) provides the themes used by more than thirty composers of the Afrikaans art song in their works. An overwhelming number of compositions are labelled 'patriotic' or are indicated to have themes linked to patriotic emotions or causes.

M.L. De Villiers played an important role in the development of the Afrikaans music tradition. He spent his life as a reverend and musician campaigning for the establishment of a uniquely Afrikaans music idiom (Bouws, 1971; Malan 1980). In his life, he was awarded prizes both for his contribution to the Afrikaner culture and promotion of the language (Malan, 1980). His vocal works, mainly art and folk songs, are overwhelmingly based on patriotic themes (Malan, 1980; Potgieter, 1967). In his life, Stephen Eyssen was considered a cultural leader and was a composer who fought for the recognition of the Afrikaans language and the advancement of the Afrikaner culture (Hamman, 1964). His song *Segelied* (Song of triumph), composed in 1914, established his place in the Afrikaner psyche with its message about freedom for Afrikaners across South Africa (Grové, 2011). Eyssen was well-known in South African politics, as he organised many patriotic musical and cultural festivals across the country (Malan, 1982).

1.3 Aims of the study

In this study the aim is to investigate how the theme of patriotism is reflected in selected works by the composers M.L. de Villiers and Stephen H. Eyssen. To provide the necessary context, patriotism and its use in music are discussed briefly. The historical and cultural events in South Africa that resulted in patriotism as a theme in Afrikaans poetry and musical landscapes are also explored.

1.4 Research questions

Primary question

How is the theme of patriotism reflected in selected songs by M.L. de Villiers and Stephen Eyssen?

Sub-questions

What is the role of vocal music in fostering unity and a national identity amongst the citizens of a country?

What are the historical and cultural events in South Africa that led to the prevalence of patriotism as a theme in Afrikaans poetry and art song?

1.5 Problem statement

For centuries music has been used as a tool to disseminate patriotic messages to audiences throughout the world. Since the early stages of colonisation in Southern Africa, Afrikaner activists have been striving for a uniquely Afrikaans language and musical idiom to express their culture. Music, especially vocal music, can be used as a lens to understand the phenomena of the past or present. This is because historical, political, and cultural events that occur during, or even before composers' lifetimes are reflected in the music that they create. De Villiers and Eyssen were influential figures during their lifetimes, in both musical as well as political circles. They played important roles in the development and establishment of the Afrikaner culture. Therefore, to understand how patriotism is reflected in music composed by De Villiers and Eyssen, the current study was conducted. Historical, political, and cultural events are also explored to understand how the patriotic elements inherent in the music were informed.

1.6 Research methodology

A detailed explanation of the research approach, design, methodology, data collection, and data analysis techniques are provided in Chapter 3. A qualitative research design was used in the study. Qualitative research aids scholars in developing deeper understandings of phenomena, their intrinsic qualities, and how they connect to their environment (Babbie, 2014). Lincoln and Guba (as cited in Jackson II, et al., 2007) explain that qualitative research is focused on what they call the "human as instrument" (p. 22) approach, through which researchers wish to understand the multifaceted experiences of people and their interpretations thereof. Relational analysis, a research method often used in content analysis studies, was used for this study. Content analysis aids researchers to find non-obvious meanings derived from information and guides researchers in breaking large pieces of information into smaller, understandable themes (Julien, 2008; Mouton, 2001). Where traditional forms of content analysis may only examine the frequency of specific themes, relational analysis delves deeper by identifying meaningful relationships between themes (Colorado State University, n.d.), which was an important goal within this study.

Art songs consist of various musical elements that function together. These elements are melody, harmony, accompaniment, rhythm, and text. Each element can be further examined and divided into smaller characteristics (Kimball, 2006). To gain a well-rounded understanding of how these elements function together, a style sheet was used. The analysis of the selected songs by De Villiers and Eyssen consisted of two components: 1) content analysis that looked at the individual elements of the works through the implementation of the steps set out above, and 2) the style sheet which was used to establish how the individual elements function

together to create the final piece. All data supplementary to the selected songs were examined using content analysis to understand how the temporal context informed the compositions.

1.7 Significance of the study

The current study will benefit researchers and musicians who wish to understand how important the role of patriotism was in the development of the early Afrikaans art song and how music was used to disseminate patriotic messages to audiences in South Africa's past. It will also guide future scholars in understanding how lived experiences and events of the past shape the music that composers create.

1.8 Ethical considerations

Researchers who aim to conduct qualitative studies need to consider the ethical implications of the study they wish to complete (Creswell & Creswell, 2018; Creswell & Poth, 2018). As Julien (2008) explains, researchers implementing content analysis understand that the design is open to subjective understandings of the data, that there may be several interpretations of the data, and that the analysis relies heavily on the study's context and the field of study. Considering these statements, I aimed to conduct my research in the most objective and ethically sensitive way possible.

Triangulation is the process whereby researchers investigate data from several different sources and use the data to establish well-grounded credibility for the themes presented in the research. When the combined information from several sources create a foundation upon which a study's themes rely on, validity and credibility are added to the study (Creswell & Creswell, 2018). Therefore, the data collected for this study will be examined from the viewpoint of multiple authors to ensure that the findings presented are valid and credible.

1.9 Definition of key terms

Afrikaans art song: An art song composed in Afrikaans.

Kunslied: The Afrikaans term for an art song.

Lied: The German or Afrikaans term for an art song.

Patriotism: Love and reverence for your country.

Poetry: Literary works designed to evoke specific imagery or emotional responses.

1.10 Delimitations to study

This study's focus is the theme of patriotism in the selected songs by De Villiers and Eyssen. Only the songs that were selected are included in the study, and no other songs by the chosen composers or any others were analysed. Only the theme of patriotism is discussed in detail.

Related songs or themes that arose throughout the study were only mentioned or briefly discussed.

1.11 Chapter outline

Chapter 1: Introduction – This chapter contains the genesis of and background to the study. It also includes the contextualisation, aims, research questions, problem statement, significance, ethical considerations, definitions of key terms, delimitations, and chapter outline of the study.

Chapter 2: Literature review – In this chapter I will discuss relevant literature about patriotism and its uses in music. An overview of the roots and development of the Afrikaans language will be provided, and the Afrikaans art song will be examined, while a brief biography of each of the composers will be included.

Chapter 3: Research methodology – The methodological aspects of the research are described in this chapter, namely the research approach, design, data collection, data analysis, and ethical considerations.

Chapter 4: Data analysis and findings – In this chapter, the data analysis results are discussed. Musical extracts and style sheets are provided to enhance the understandings of the findings.

Chapter 5: Themes – The themes developed through the analyses of the songs are discussed in this chapter.

Chapter 6: Summary and conclusion – The final chapter provides a final overview of the study and answers the research questions. Possibilities for future research and delimitations to the study are also presented.

Chapter 2: Literature review

In the following chapter, the phenomenon of patriotism and the way in which it has been reflected in music is examined. The development of Afrikaans as a language is explored. This provides context to its role in fostering patriotic sentiment among Afrikaners in the 19th and 20th centuries, as well as the role of language and patriotic sentiment in the development of the Afrikaans art song. In order to reach a better understanding of the underlying reasons for the prevalence of patriotism as a theme in the musical and literary output of the composers, De Villiers and Eyssen, as well as poets, Celliers, Visser and Du Plessis, a brief biographical background of each is provided.

2.1 Patriotism

The definition of *patriotism* varies from person to person and region to region and has changed over the course of history (Mangena, 2010). The term has typically been defined as a “love of one’s country” (Primoratz, 2019, par. 1). Patriotism may also be a love of one’s nation or political community (Baumeister, 2021). Nathanson (as cited in Primoratz, 2019) states that people who exhibit patriotic characteristics share the following four traits:

- “1. Special affection for one’s own country
2. A sense of personal identification with the country
3. Special concern for the well-being of the country
4. Willingness to sacrifice to promote the country’s good” (‘What is patriotism’ section)

The terms patriotism and nationalism have often been used by scholars to refer to the same political or cultural phenomenon. This is because the concepts contain overlapping characteristics, namely the love for and identification with one’s country or culture (O’Donnell, 2019; Dictionary, n.d.).

To encourage patriotism, you need to move people emotionally, change how they see themselves as individuals, and get them to reflect on how they fit into their immediate society as well as the world at large (Keller, 2012). A wide range of political movements and platforms have made use of music as a tool to foster passionate feelings, bolster political views as well as inspire individuals to action (Ziv, 2018). Musical experiences that are collectively experienced have been seen to foster passionate or patriotic feelings towards countries in individuals and groups (Keller, 2012). Music has long been used as a tool to impart to citizens knowledge of a country’s proud history, elements of their culture, as well as societal ethics and values. Patriotism played a particularly important function in developing countries and

cultures during the 19th and 20th centuries, as a number of older political establishments developed into new systems such as democracy and socialism, requiring the need for social cohesion (Kertz-Welzel, 2012).

Music is fundamental to how human beings identify with cultures and traditions, especially in countries where more than one culture exists (Awang et al., 2016). National anthems are the best-known examples of patriotic songs and are the most recognisable symbols of a nation's identity other than a national flag (Ziv, 2018). Characterisation of a nation and promotion of its beliefs in music is connected to the development of a national identity (Biddle & Knights, 2007). An important example can be found after the establishment of the State of Israel in 1948, when songs were used to create a sense of national unity among its citizens. Many of the songs became part of Israel's societal consciousness with continuous performances of the music in various social and national occasions. Topics such as national defence, war, the lived experiences of war, and the importance of the collective over individual values were the messages in many of the songs (Ziv, 2018).

The 1980s saw a rapid emergence of patriotic music in Malaysia with television and radio becoming instruments for mass communication across the country. Today in Malaysia the trend continues, with the former prime minister Najib Razak setting the tone during his term by using modern technology with entertainment and music to further patriotic sentiment in the country. This trend can be traced to the Japanese occupation of Malaya (1941–1945). During the occupation, literature became an important tool to disseminate messages of Malayan unity and identity. Messages of hope, patriotism, and national struggle became themes that were frequently used. Much of the poetry and other writings that came out of the occupational period in Malaya formed the foundation upon which songs in the past, as well as today in Malaysia, have been set to music (Awang et al., 2016). Research has shown that when text is used in conjunction with melody, the absorption of the message or remembering of a message is amplified (Peynircioğlu et al., 2008). In the instance of Malaysia, the combination of the patriotic messages found in poetry and the use of modern technology and music, made it possible for patriotism to spread rapidly within the country (Awang et al., 2016).

Friedrich Rochlitz (1769–1842) established the *Allgemeine Musikalische Zeitung* (General music newspaper) in 1798. The newspaper mostly discussed German music and was used to foster public encouragement for a national German and musical identity (Kertz-Wetzel, 2012). The question of what was considered German quickly made its way to the public. The Romantic *Lied* would be the answer to this question by becoming a tool to bolster efforts to unify different German groups across Europe (Taruskin, 2009). Music, therefore, became an influential force in building German consciousness and unity. In 1809 the Prussian state would

officially start to sponsor music by creating an important position for it in the Academy of the Arts. This was done to bolster patriotic sentiment in the German-speaking world. Subsequently, music was introduced as a subject in schools, and festivals celebrating the importance of music were held regularly. Music remained a tool for unification in Germany well into the 19th and 20th centuries (Kertz-Wetzel, 2012).

2.2 Afrikaans: Its roots and development

During the 17th century, the southernmost part of Africa was colonised by both the Dutch (1652–1795 and 1803–1806) and the British (1795–1803 and 1806–1961). The colony would later be known as the Cape Colony and is situated in modern-day South Africa. The colonists brought with them not only citizens from their European homelands, but also slaves from Southeast Asia and Africa (Hugo, 2009). As a result, a cultural and linguistic melting pot was formed, forcing a variety of peoples and cultures to work with one another (Hugo, 2009). It was in the early stages of European settlement of the Cape, when the Dutch East India Company (VOC) established its first supply station on the Cape shores, that the Afrikaans language slowly started developing. For the Khoikhoi and the Dutch to trade, make agreements, and coexist, it would become essential to understand one another. The Khoi were the first to attempt to learn the language of the settlers (Dutch), and it is through these attempts that the foundations were laid for Afrikaans (C. van Rensburg, 2012).

Many slaves in the Cape came from African countries such as Madagascar and Angola, as well as Southeast Asian countries like Indonesia and Bengal. The slaves brought with them their own customs and cultures, but arguably one of their most significant legacies was their influence on the language spoken in the Cape. Non-European languages such as Khoi, Afro-Portuguese, Malay, Malay-Portuguese, and the simplified version of Dutch spoken in the Cape, in conjunction with Dutch, German, Portuguese, English, and some French would together shape the earliest form of Afrikaans locally known as *Kaaps* (Hugo, 2009; C. van Rensburg, 2012; M.C.J. van Rensburg et al., 1989). The roots of the Afrikaans language can therefore be found both inside and outside of Africa (Hugo, 2009).

Until the early 18th century the newly evolving precursor to Afrikaans was primarily centred around the Cape and neighbouring districts. Towards the latter part of the century, it expanded further into the interior of modern-day South Africa from which two new dialects formed, thus resulting in three dialects of early Afrikaans being spoken in Southern Africa, from the Orange river¹ to Namibia, these dialects being *Kaaps*, *Oranjerevierafrikaans*, and *Oosgrenseafrikaans* (Hugo, 2009; Ponelis, 1993; C. van Rensburg, 2012; M.C.J. van Rensburg et al., 1989).

¹ The alternative name for the Orange river is *Gariiep river* (Wellington, Cooks & Hattingh, 2020).

Only towards the end of the 18th century, when the British had taken over the Cape colony, while simultaneously anglicising South African society, would the political argument to form a standardised Afrikaans language become ever more compelling. It also took various efforts by writers, clergy, and the white Afrikaans-speaking communities in the following century for these efforts to culminate into action. On 14 August 1875, the founding of the *Genootskap van Regte Afrikaners* (GRA) (Society for True Afrikaners) took place, as well as the first event of the subsequently named *Eerste Afrikaanse Taalbeweging* (First Afrikaans Language Movement) (1875–1899), both meetings taking place in the town of Paarl. At this congress, the future of the Afrikaans language was discussed and the main focus of GRA was to standardise the spelling of this new and budding language. Five months after the GRA congress, on 15 January 1876, *Di Afrikaanse Patriot* was established and became the first Afrikaans publication, a monthly bulletin founded by the GRA that rapidly gained popularity, and within a year was published on a weekly basis (Hugo, 2009; Ponelis, 1993; C. van Rensburg, 2012; M.C.J. van Rensburg et al., 1989).

The Second Boer War was declared on 11 October 1899 between the British empire and the free Boer nations and lasted until 1902. It was one of the most difficult war campaigns the British undertook until then and they suffered many casualties. This culminated in Field Marshal Frederick Sleigh Roberts (1832–1914) and Major-General Horatio Herbert Kitchener (1850–1916) implementing the scorched earth policies, in June 1900 and March 1901 respectively (South African History Online, n.d.-a; Mendes, 2019). This was an effort to cut off all possible food supplies to the Boer armies. More than thirty thousand farmhouses were burnt to the ground with the British pouring salt over all the destroyed earth to stop any new crops from growing in the future. They also burnt close to forty Afrikaans towns (South African History Online, n.d.-a). Thousands of women and children were placed into concentration camps. The conditions in the camps were horrendous with little to no food or medical attention available to the people living inside. By the end of the war almost thirty thousand Boer women and children, as well as close to fifteen thousand black people died in the camps (Anglo-Boer War Museum, n.d.; Pretorius, 2011). After the war, the scorched earth policies and the concentration camps would be used by Afrikaner leaders as fuel to build an Afrikaner identity (Pretorius, 2011).

As a result of the Second Boer War the efforts by organisations like the GRA and Afrikaans activists were stifled (Hugo, 2009). In the year 1905 the effort to reignite the fight for Afrikaans, as both an independently spoken and written language, was sparked by the formation of *Die Afrikaanse Taalgenootskap* (ATG), and the following year by *Di Afrikaanse Taal Vereeniging* (ATV). These two organisations, in conjunction with the socio-political circumstances at the

time,² were to be the catalysts for the *Tweede Taalbeweging* (Second Language Movement) (1905–1929) (Hugo, 2009; M.C.J. van Rensburg et al., 1989). In the wake of the Second Boer War, between 1906 and 1936, only nine books in Dutch and Afrikaans were published about the Anglo-Boer Wars (Giliomee, 2003). The need for Afrikaners to rebuild what was lost in the war and to unify as a nation became ever more essential (Kannemeyer, 1984). The experiences of the Afrikaners would therefore be told through the poems and stories of writers (Van Heyningen, 2008).

Much of what was written in Afrikaans at the time was not yet fully developed in bureaucratic, linguistic, and poetic settings, and only in 1905 did a poet of the Afrikaans language deliver its first fully mature poetic setting entitled *Winternag* (Winter Night), by the poet Eugène Marais (1871–1936), which would be a precursor of what was yet to come from this young developing language (Hugo, 2009; M.C.J. van Rensburg et al., 1989). Within a few years of the publication of *Winternag*, debut poetry volumes by prolific writers such as J.F.E. Celliers (1865–1940), J. D. du Toit whose pseudonym was Totius (1877–1953), D.F. Malherbe (1881–1969), and C. Louis Leipoldt (1880–1947) made their way into the literary space (Hugo, 2009). The writers of the *Tweede Taalbeweging* created a sense of pride in the Afrikaans language, which many language activists before had aimed to do. No longer were the Afrikaans-speaking public looking at Dutch or English as languages in which to conduct themselves; now the language that they were raised in could be seen as a source of pride and prestige (C. van Rensburg, 2012). The writers of the *Tweede Taalbeweging* gave a voice to the disenfranchised Afrikaners and helped them articulate repressed emotions of the war and experiences of everyday life (Schoonees, 1939).

The development of Afrikaans would prove to be the primary unifying tool in a splintered cultural and national identity. The image of the Voortrekkers and heroes of the Anglo-Boer Wars would be used by writers and politicians to create a shared history, while memories of the atrocities of the concentration camps were drawn upon to form a shared national struggle (Van Heyningen, 2008). Establishing Afrikaans in the ever-growing anglicised culture in South Africa also served as an act of defiance against British imperialism. Anti-British literature and poems calling for Afrikaner independence rapidly began to make their way into the Afrikaner society (February, 1998). Using the education system in South Africa to establish Afrikaans as public medium would bear fruit. Afrikaners started to settle in urban areas after leaving rural

² Giliomee (2003) explains that Afrikaners during the first half of the 20th century experienced several hardships and growing poverty. This resulted from multiple issues such as the Second Boer War (1899-1902), where British forces implemented scorched earth policies (burning down of entire farming communities), as well as a lack of skills for technical work and the growing need for accessible education in Afrikaans for poorer communities. Britain also introduced English as the only official language in South Africa, meaning that Dutch was no longer used.

and farming communities ravaged by the war and scorched earth policy. This resulted in an influx of poor and uneducated Afrikaners that needed to be taught in a language that they could speak. Students from these early Afrikaans schools would later become teachers who actively worked to promote the language and culture (Giliomee, 2003). Poems about the Anglo-Boer Wars and Afrikaner history by poets of the *Tweede Taalbeweging*, and by those who followed in their footsteps, would be incorporated into the educational curriculum (Van Heyningen, 2008).

The *Federasie van Afrikaanse Kultuurvereniginge* (Federation of Afrikaans Cultural Organisations) (FAK) was founded in April 1929. The FAK's primary goal was to promote Afrikaans in all domains of life. The organisation was the cultural extension of influential political groups in South Africa who understood the necessity to use Afrikaans as a focal point to promote Afrikaner independence (Giliomee, 2003). In 1937, the FAK released a folksong anthology with Eyssen as a member of the compilation team. Within a few years, the anthology was printed thousands of times and also sold in the Netherlands and Belgium (Bouws, 1946). A section in the anthology, entitled *Volk en Vaderland* (Folk and fatherland), consisted of 51 patriotic songs. The songs were inspired by the events of the Anglo-Boer Wars and the Afrikaners' search for their own identity (Lüdemann, 2003). The purpose of this anthology was to encourage Afrikaners to sing in their own language. In 1938, the FAK ran a competition for a new national anthem, which was won by M.L. De Villiers with his composition, *Die Stem van Suid-Afrika*, based on a poem by Langenhoven (Giliomee, 2003). The 1961 and 1971 editions of the *FAK-Sangbundel* also include some Afrikaans art songs. Subsequently, in 1984, the organisation released an art song only anthology (Grové, 2011).

During the 1930s a new generation of writers who were young and in search of new ways to express themselves in Afrikaans, ushered in a new era in the history of the language. They were called the *Dertigers* (Poets of the Thirties), consisting of poets and writers such as D.J. Opperman (1914–1985), W.E.G. Louw (1913–1980), N.P. Van Wyk Louw (1906–1970), and I.D. Du Plessis (1900–1981). The writers of this movement aimed to build upon what their predecessors had left them, to create poetry in which every word, image, and sound was pure art (Forbay, 2011; Steyn, 2014). After the 1930s, literature in Afrikaans saw the prominence of realist writing and poetry, with settings for the stage gaining popularity, and writers such as J. Van Melle (1897–1953), and C.H. Kühn (1903–1968), who wrote under the pseudonym Mikro, becoming increasingly popular. In the 1940s and 1950s, realist poetry and literature gained substantial ground, with writers such as I.W. van der Merwe (1897–1967), who wrote under the pseudonym Boerneef, leading this movement. Boerneef, by incorporating regional dialects and mannerisms into his poetry, became increasingly popular because his works

could be understood by different cultures within the Afrikaans-speaking population (Forbay, 2011).

By the end of the 1950s, writers and politicians in South Africa believed that they had achieved the ideals that the proponents of the Second Language Movement had been fighting for. Afrikaans could now be heard throughout South Africa and the language was finally recognised as an official language. The Afrikaans language was one of a select few that in the 20th century was able to transform from a predominantly spoken unofficial language into a language that would be used in most spheres of government, law, and education (De Kadt, 2005).

2.3 The development of the Afrikaans art song

Towards the end of the 19th century, there were very few songs which had been set to Afrikaans texts, and many were translations of poems by German, Dutch or English poets. After South Africa had become a Dutch and then finally an English colony, much of the cultural traditions, including music, had become anglicised. Therefore, the need to develop a musical tradition in Afrikaans was important (Bouws, 1946). The first stage in the Afrikaans art song's development would therefore only come to fruition towards the end of the 19th century, influenced by the influx of Dutch folk and patriotic songs, commonly known by Afrikaners at the time (Grové, 2011).

The poetry and writings of the *Tweede Taalbeweging* ushered in a new era for Afrikaans art music, ultimately becoming the catalyst for the Afrikaans art song (Forbay, 2011). Innovations in the development of the Afrikaans language and its writings would later be viewed to have a symbiotic relationship with the development of the Afrikaans art song; meaning, music and language would depend on one another to become fully recognised in their respective fields (Grové, 2011). At the start of the *Tweede Taalbeweging*, Afrikaans composers suffered from a lack of well-crafted literature in their own language. Therefore, they had a strong desire for texts that were in a language of their own and that was suitable material for art song compositions for the benefit of a people that they identified with. These musicians, who had been searching for new poetry and texts to compose a new and uniquely form of Afrikaans art song, eventually found their answer in a new wealth of texts at their disposal. These texts by writers such as Totius and Celliers inspired composers and listeners alike with their entrancing and beautiful imagery in a language that was not only familiar to them, but that was essentially their own (Bouws, 1946; Bouws, 1982).

Jan Gysbert Hugo Bosman (1882–1967) or, how he would later be known by his stage name as Vere di Ravelli, became the first composer to set Afrikaans poetry to music (Bouws, 1971). Bosman, one of the first South African musicians to tour Europe as a concert pianist, gained

much insight from his time abroad and used this in his career as performer as well as composer. *Drie Liedereren*, set to Marais's (1871–1936) *Winternag*, Totius's *Die Howenier*, and Celliers's *Die Veldwindjie*, became the first Afrikaans art songs and song cycle (Malan, 1980; Bouws, 1982). *Drie Liedereren* was to the development of the Afrikaans art song as *Winternag* was to the Afrikaans language and literary scene in that they both displayed the potential that each genre respectively held. Bosman, together with the singer Daisy Maartens Bosman (1878–1943), his sister-in-law, toured all over South Africa, performing his compositions. In doing so they hoped that it would start a national musical movement, whereby art songs set to high quality Afrikaans poetry would become the standard of Afrikaans music (Bouws, 1957).

Influential composers in the early stages of the Afrikaans art song include Eyssen and Charles Nel (1890–1983), both of whom contributed to the development of the Afrikaans culture in the spheres of music and language (Forbay, 2011). Composers such as De Villiers, influenced the scene during the 1920s, with the likes of the brothers Johannes (1898–1920) and Gideon Fagan (1904–1980) (Forbay, 2011). The connection between language, music and identity was especially important to composers such as De Villiers. The development of an authentic form of Afrikaans music was essential, and for De Villiers the song would be the perfect vehicle used to pursue this ambitious project. He wished to follow in the footsteps of his European predecessors such as Schumann, Schubert, and Brahms, who were able to develop a uniquely German song and foster pride in their homelands (Bouws, 1957).

Interest in Afrikaans literature spread to Europe, where composers of Flemish and Dutch descent would set Afrikaans poetry to song, either by using the language directly or translating it into their mother tongue to make their works accessible in their home countries. Early Afrikaans writers such as N.P. van Wyk Louw, Celliers, Leipoldt and A.D. Keet (1888–1972) became favourites amongst European composers, such as Rudolf Mengelberg (1892–1959), Henk Badings (1907–1998) and Marinus de Jong (1891–1984) (Grové, 2011).

Potgieter (1967), in his influential thesis on the Afrikaans art song, categorises the development and history of the Afrikaans art song during the first half the 20th century into three periods:

1. c 1900–1913: The period of immigrants
2. c 1914–1933: The period of awakening
3. from 1934 onwards: The period of innovation

Only four out of ten composers in Potgieter's (1967) list of composers who are categorised in the period 1900–1913 were born in South Africa, hence the title of the first period being the period of immigrants. The second period denotes the time when the Afrikaners became aware that Afrikaans was a suitable language for song composition. Finally, the third period is when

the Afrikaans art song was comparable to the songs from Europe and the innovations of the 20th century would be fully embraced by composers situated in South Africa.

2.4 Patriotism in the Afrikaans art song

As discussed earlier, it was only during the Second Language Movement in South Africa, that composers felt confident enough to set Afrikaans poetry to music. The Treaty of Vereeniging³ was a momentous cultural occasion for Afrikaners across Southern Africa as, together with the Second Language Movement, it bolstered the attempts by many to unify Afrikaners as a nation, using music and language as their primary tools. Bosman, through his song cycle *Drie Liederin*, demonstrated that Afrikaans was not only a language fit for childlike songs, but a language and culture for artistic songs (Bouws, 1971).

De Villiers, in the early stages of his compositional career, was forced to use Dutch and German texts in his vocal or choral compositions (Bouws, 1957), but with the poetry of the Second Language Movement providing texts for composers, he found the necessary tools to compose a uniquely Afrikaans song. He believed that the Afrikaans song had to be the bedrock for creating a unified Afrikaans musical idiom, looking to his German predecessors such as Schubert, Schumann, and Brahms (Bouws, 1957). De Villiers overtly stated the need for an Afrikaans Schubert (Venter, 2009). The words of Keet (as cited in Bouws, 1971) “[s]ing uit jou lied en wees nie skaam!” (sing out loud your song and don’t be shy!) (p. 61), summarises the sentiment of the call by Afrikaners between the years 1910–1920 to unify the Afrikaans-speaking peoples under one culture. This call to action was answered by Eyssen, a singer and composer from Stellenbosch. In 1914 he composed the song *Segelied* (Song of triumph) based on words by A.B. Wessels. It is with this song that Eyssen would tour the country, inspiring many Afrikaners to heed the call (Bouws, 1971). Eyssen’s song *Segelied*, was a defining moment in the development of the Afrikaans art song, as the song’s popularity caused great excitement for the future of the Afrikaans art song (Venter, 2009).

As stated previously, Afrikaners during the nineteenth and twentieth centuries, after having experienced hardships as result of the Anglo-Boer Wars as well as the increasingly anglicised society they lived in, yearned to create an identity of their own using language and music as tools to further this goal. The establishment of Afrikaans publications, standardisation of the Afrikaans language, the Second Language Movement, and the founding of the Afrikaans art song were all used as tools to create the Afrikaner identity that activists had been fighting for.

³ The treaty of Vereeniging, also known as the Peace of Vereeniging, was the treaty signed by the British Empire and the Free Boer Nations on 31 May 1902, that ended the Second Boer War. The treaty agreed that the Boer republics would accept British rule, but also meant that Afrikaans [not Afrikaans – Dutch... Afrikaans only gained legal recognition two decades later] would be a recognised language in law, governance and schooling (Oxford University Press, n.d.).

This yearning for an individual cultural identity that the Afrikaners hoped for, was also what writers and musicians in different parts of the world during the eighteenth to twentieth centuries strived for. Writers and musicians from Germany, Malaysia as well as Israel all used publications and language together with music to further their goals. Potgieter (1967) provides the themes used by more than thirty composers of the Afrikaans art song in their works. An overwhelming number of compositions are labelled 'patriotic' or indicated to have themes that are linked to patriotic emotions or causes.

2.5 Marthinus Lourens de Villiers (1885–1977)

Marthinus Lourens de Villiers spent his formative years in Wellington. He came from a musical family with both his parents being accomplished musicians and teachers. The young De Villiers displayed a talent for music from an early age, playing the piano, violin, organ, as well as the clarinet (Gemeentegeschiedenis, 2021). He went on to study theology at the University of Stellenbosch and subsequently completed a B.A. degree in Wellington at the Huguenot College. After having completed his studies, directly after the end of the First Anglo-Boer War, De Villiers found a teaching post in the Free State during the time that was dubbed "the dark years". The time spent in the Free State, together with his upbringing in the Cape under British colonial rule, had a strong impact on De Villiers's political views, prompting him to become an activist for the Afrikaans language and culture (Bouws, 1971). Throughout his ministry, as a reverend to different congregations, he actively encouraged and promoted music where he worked. He established choirs, orchestras, as well as ensembles to perform for a wide range of occasions at the congregations in the towns of Bedford (1912–1918) and Simonstown (1918–1930), where he was stationed (Malan, 1980).

De Villiers started composing while he was busy with his tertiary studies and carried on throughout his time spent as a reverend. Initially, many of the pieces that he composed were set to Dutch texts or his own words, but with the writings of the Second Language Movement, De Villiers would soon use Afrikaans texts for his compositions (Bouws, 1957). The struggle for a unique Afrikaner identity and culture was important to De Villiers. In 1918, C.J. Langenhoven (1873–1932) published his poem *Die Stem van Suid-Afrika* (The Call of South Africa), under the pseudonym of K.R.N. De Villiers composed music to accompany the text by Langenhoven, and this work was published in 1921. De Villiers' *Die Stem van Suid-Afrika* would become the South African national anthem (Bouws, 1974), alongside God save the queen until 1957, and the sole anthem from 1957–1997 (South Africa Online, n.d.). In 1997 it was incorporated into the new democratic national anthem (Forbay, 2011). De Villiers retired as a reverend in 1931, spending the rest of his life composing and performing, while touring all over South Africa promoting Afrikaans music. In the first fourteen years as a full-time

musician, De Villiers travelled across South Africa seventeen times, delivering hundreds of performances and presentations (Malan, 1980).

The connection between language, music and identity was especially important to De Villiers. The development of an authentic form of Afrikaans music was essential, and for De Villiers the song would be the perfect vehicle to pursue this ambitious project. He wished to follow in the footsteps of his European predecessors such as Schumann, Schubert and Brahms, who were able to develop a uniquely German song and foster pride in their homelands (Bouws, 1957). De Villiers was awarded the Medal of Honour for music by the South African Academy of Sciences and Arts in 1940 for his contribution to the development of music in South Africa. In 1957 the FAK paid homage to De Villiers at a congress on Afrikaans folk music in Stellenbosch and in 1961 a special M.L. de Villiers evening was held for the composer in Simonstown. De Villiers was an important composer during the 20th century and played an integral part in the development of music in South Africa (Malan, 1980).

2.6 Stephen Harry Eyssen (1890–1981)

The words of Keet (as cited in Bouws, 1971), “[s]ing uit jou lied en wees nie skaam!” (p. 61), summarises the sentiment of the call by Afrikaners between the years 1910–1920 to unify the Afrikaans speaking peoples under one culture. This call to action was answered by Stephen Harry Eyssen (Bouws, 1971). He too was raised in a musical household, receiving both singing and piano lessons from a young age (Hamman, 1964). Eyssen displayed a love for the Afrikaans language early in his teens. At the age of 16 he became a registered member of *Di Afrikaanse Taalvereniging*, soon after the organisation was founded in 1906. Eyssen, inspired by the formation of the society and others like it, saw the need to further the goals set out by the organisations, the main goal being the formal establishment of the Afrikaans language. He did this by championing the foundation of a uniquely Afrikaans musical culture (Hamman, 1964).

Eyssen’s *Segelied* was an important composition in the building of an Afrikaner musical identity. It is with this song that he would tour the country, inspiring many Afrikaners to become proud of who they were and gaining the necessary support for the cause from the public (Bouws, 1971). He championed the use of Afrikaans in all aspects of Afrikaner life. In addition to being part of a team that would establish Afrikaans terminology for different types of sport, his own wedding ceremony would be the first full service conducted in Afrikaans to take place in the *Groote Kerk* in Cape Town (Hamman, 1964). Throughout his entire life, Eyssen was a well-known personality in the Afrikaans cultural scene. The genre of music that he became best-known for was the folk song. He also conducted mass choir pieces at important Afrikaans cultural events such as the Kruger Festival and the establishment of the Voortrekker

Monument (Pheeha, n.d.). Eyssen would record Afrikaans folk music onto vinyl for Columbia Records in 1930 and for His Master's Voice in 1932 (Hamman, 1964). He also served as an editor for the FAK. and helped to compile the first *FAK-sangbundel* in 1937 (Bouws, 1971).

2.7 The poets

The authors of the seven selected poem are J.F.E. Celliers (1865–1940) (*Trou and Komaan!*) A.G. Visser (1879–1929) (*Triomflied*), I.D. Du Plessis (1900–1981) (*Trou*), J. Pienaar (n.d.) (*Die Lewerkie*), and A.B. Wessels (n.d.) (*Segelied*). Very little information about Wessels could be sourced except that he studied at the University of Stellenbosch with Eyssen and was asked to write the text for *Segelied* after the first text, *Hoop* (Hope), was lost (Potgieter, 1967). Unfortunately, no information for Pienaar could be found.

2.7.1 J.F.E. Celliers (1865–1940)

Jan Francois Elias Celliers was born on a farm close to Wellington, on 12 January 1865. In 1873, his father founded the newspaper *Di Volkstem* (The Peoples Voice) in Pretoria, and in the following year, Celliers and his family all relocated. He spent his early years in English schools before attending a Dutch school in Pretoria (South African History Online, n.d.-b). After schooling and working for his father's newspaper, Celliers studied abroad in the Netherlands. Celliers became State Librarian in 1894, and there developed a passion for literature. In 1899, the Second Boer War broke out, where he would spend time at the forefront of battle centred around Colesberg. He began writing before the war and used his poetry to entertain his comrades (Du Plessis, n.d.-a). After the war, Celliers studied literature overseas, returning to South Africa in 1907. In 1919, he began lecturing at Stellenbosch University, retired in 1929, and lived in Cape Town until his death in 1940 (South African History Online, n.d.-b).

The Second Boer War profoundly affected Celliers, especially after fighting as a *Bittereinder*⁴ (Bitter ender) (Snyman, 1998). In 1908 *Die Vlakte en ander gedigte* (The plain and other poems) was published, establishing Celliers as one of the most influential Afrikaans poets in South African history (Ohlhoff, 2003). One of his primary goals as a writer was to develop a writing style that could articulate the emotional experiences of his people. In the aftermath of the Second Boer War, Afrikaans poets used their works to reflect the suffering of the war and its consequences on society (Dekker, 1951) and *Die Vlakte en ander gedigte* was inspired by Celliers's ordeals during his time as a commando (Ohlhoff, 2003). *Oorlog* (War) is a grouping of fifteen war inspired poems in his debut anthology. It follows the course of a soldier from

⁴ The *Bittereinders* were a group of Afrikaner commandos that resorted to guerrilla warfare towards the end of the Second Boer War. They refused to sign amnesty treaties with the British Imperialists especially after the atrocities of the concentration camps and scorched earth policy (South African History Online, n.d.-c; Becker, 2019).

recruitment to the final days of war. Poems about women's and children's war experiences are also included in this grouping (Snyman, 1998).

Celliers was an activist for the Afrikaans language and is one of the most influential writers of the Second Language Movement. His poem *Die Vlakte* (The plain) (1906) is regarded as being as influential to the Afrikaans language as *Winternag* by Marais (Malherbe, 1951). Celliers was seen as the voice of a new Afrikaans generation. After the war, he wished to inspire and provide hope for his downtrodden nation. Poems such as *Komaan!*, *Trou*, and *Vryheidslied* (Freedom song) were composed for this purpose (Van Bruggen, 1951). Celliers's Christian faith played an essential role in his life and career, and he worked with other writers to translate Dutch hymns into Afrikaans (Kannemeyer, 1984). The religious influence is reflected in his literary works. Piety and religion was a common theme in the literary scene at the time in Celliers's life (Ohlhoff, 2003). Celliers had a deep respect for the Afrikaner history and historical figures, writing poems to commemorate figures such as Jan van Riebeeck (1619–1677), Paul Kruger (1825–1904), and Christiaan De Wet (1854–1922) (Van Bruggen, 1951).

2.7.2 A.G. Visser (1879–1929)

Andries Gerhardus Visser was born on 1 March 1878 in the Fraserberg district of the Karoo. Visser attended the *Gedenkschool der Hugenoten* in Daljosafat, where two of his peers were Totius and D.F. Malherbe. From a young age, Visser was influenced by politics in the Cape Colony. His father, who was first a farmer, became a politician in 1882 and later joined the Cape Parliament (Langenhoven, 1950). Visser later attended *Normaalkollege* in Cape Town, where he received his matric and qualified as a teacher, before studying medicine at the University of Edinburgh, Scotland, in 1906 (Venter, 1999). Visser unexpectedly died of a heart attack in 1929. Although his literary career only spanned a short period, the influence of his literary works and efforts to promote Afrikaans and Afrikaner culture was far-reaching (Langenhoven, 1950).

Visser's experiences during the Second Boer War greatly influenced his life. In April 1901, he was unexpectedly arrested by the British military in Carnarvon for publicly sympathising with the two Boer Republics (Du Plessis, n.d.-b; Langenhoven, 1950). After being set free, Visser was banned from teaching in the Carnarvon district and decided to study medicine in Edinburgh, where he was elected head South African representative of the SRC during the same year that his father became a parliamentarian (Du Plessis, n.d.-b). After his return to South Africa, Visser became fixated with the writings of the *Tweede Taalbeweging* and began writing more earnestly.

In 1910, Visser published his first mature poem called *Die jongste burger* (The youngest citizen) (Langenhoven, 1950). After he became Eugène Marais's doctor in 1923 and thus developed

a close friendship with the writer, he became the influential figure we know today (Kannemeyer, 1984). Marais later became Visser's mentor and encouraged him to write (Du Plessis, n.d.-b). Visser published two poetry anthologies before his death, *Gedigte* (Poems) (1925–1926) and *Rose van herinnering* (Roses of remembrance) (1927), and two were published posthumously in 1930, *Die purper iris* (The purple iris) and *Uit ons prille jeug* (From our innocent youth) (Kannemeyer, 1984).

Visser's upbringing, education, and experiences with the Second Boer War left a lasting impression on his life, and this is displayed in his literary works (Langenhoven, 1950). He thematically arranged his debut anthology, *Gedigte*, with a section entitled *Van volk en vaderland* (Of nation and fatherland) that explored the experiences of the Afrikaner nation (Kannemeyer, 1984). The first poem within this theme, entitled *Vry* (Free), speaks of the freedom Afrikaners yearned for (Langenhoven, 1950). Poetry about the Anglo-Boer Wars, Voortrekkers, and historical figures would form part of Visser's body of work (Kannemeyer, 1984). Music played an essential role in Visser's life. He was also a talented pianist and organist and he wrote about the relationship between word and melody. Visser hoped for the establishment of an Afrikaans song tradition in the future (Langenhoven, 1950). He was a well-known figure and served on various cultural and educational organisations, most notably as chairperson for the *Afrikaanse Kultuur en Toneelvereniging* (Afrikaans Culture and Drama Association) (Du Plessis, n.d.-b).

2.7.3 I.D. Du Plessis (1900–1981)

Izak Dawid Du Plessis was born on 25 June 1900 in Philipstown and spent his school and university years in Cape Town. After his studies he was a teacher for some time and subsequently journalist at *Die Burger* and *Die Huisgenoot*. Du Plessis later became a lecturer at the Cape Technical College and University of Cape Town (UCT) (Kannemeyer, 1984). Cape Malay culture was important to him and resulted in his M.A. research paper entitled *Die bydrae van die Kaapse Maleier tot die Afrikaanse volkslied* (Contributions of the Cape Malays to the Afrikaans folksong). In 1948 he founded the Institute for Malay Studies at UCT (Ohlhoff, 1982) and in 1951 became Commissioner of Coloured Affairs in the apartheid government. He helped to establish the University of the Western Cape and became its first vice-chancellor (Kannemeyer, 1984). Du Plessis first gained recognition for his books and short stories (Aucamp, 1999), but is best known for his poetry (Ohlhoff, 1982). He passed away in December 1981 in Cape Town (Kannemeyer, 1984).

Du Plessis published 21 poetry anthologies during his life as well as a wide range of short stories, books, and research papers. He is regarded as one of the most versatile writers in the history of Afrikaans. His literature covered many themes, from love, children's stories, ghost

stories, and folk tales (Kannemeyer, 1984). In 1945, Du Plessis published the poetry anthology entitled *Vir volk en vadere* (For folk and fathers). The anthology consists of 18 poems about his love for South Africa. Themes such as participating in the fight for Afrikaans found in the poem *Soet is die stryd* (Sweet is the struggle), or religion in *Paradoks* (Paradox) are a part of the anthology (Coetzee, 1946).

Although Du Plessis was part of the *Dertigers* who wished to break away from the traditions and poetic themes of the *Tweede Taalbeweging*, his love for the Afrikaans language would ultimately influence all his writing. His children's stories were written at a time when there was a lack of Afrikaans literature available to children. Many of the stories were based on Afrikaans folk tales and centred around heroic and daring figures (Kannemeyer, 1984). *Vir volk en vadere* was written after the centenary of the *Groot Trek* in 1938 and it is evident that the celebration affected his love for writing. In De Villiers' setting of the poem, the dedication, *Hierdie lied (musiek) is gebore in die nuwe opbloei van Sang ná die Simboliese Trek van 1938* (This song is born out of the new blossoming of song after the symbolic Trek of 1938), reinforces the sentiment within the poem.

2.8 Chapter summary

In this chapter, patriotism and the way in which patriotic music was used by societies across the world to build social cohesion was explored. This was followed by a discussion of the development of Afrikaans as a language, from the arrival of the first settlers, to it becoming a recognised medium in all spheres of public life. The effects of the Anglo-Boer Wars on Afrikaners were examined and insight was provided into the way in which writers of the *Tweede Taalbeweging* gave a voice to the disenfranchised after the war. The development of the Afrikaans art song in relation to the development of Afrikaans as a language was explored. Finally, an overview of the lives of and influences on the composers and poets of the selected songs were provided.

Chapter 3: Research methodology

The following section contains the research approach, research design, data collection techniques, data analysis, and ethical considerations of the study.

3.1 Research Approach

Qualitative studies are undertaken by researchers to build comprehensive understandings of phenomena. This is done primarily by collecting and examining nonnumerical data which helps to gain deeper insight into the intrinsic qualities of the phenomena and how these phenomena engage with their environments (Babbie, 2014). The focus is commonly on people, their experiences and how people understand and interpret their experiences (Lincoln & Guba, 1985, as cited in Jackson II, et al., 2007). Qualitative research in all its forms shares two common goals. Firstly, all qualitative researchers study phenomena currently happening or that have happened in the past. Secondly, they wish to coherently understand the phenomena being studied and record detailed descriptions of and findings on the subjects studied (Leedy & Ormrod, 2016). Two forms of reasoning, deductive and inductive, are primarily used in qualitative research (Creswell & Creswell, 2018). Deductive reasoning begins with a hypothesis, after which the research study is conducted to prove or disprove the hypothesis (Bradford, 2021). In inductive studies, data is collected and examined to extract themes or trends which are used to build conclusions. Qualitative studies often use both inductive and deductive forms of reasoning as this aids researchers in understanding phenomena more comprehensively (Creswell & Creswell, 2018).

A qualitative research approach is applicable to this study as the study aims to investigate how the theme of patriotism is reflected in the selected songs by De Villiers and Eyssen. Analysis of historical and cultural events that took place before and during the lives of the composers was conducted during the study to form a better understanding of patriotism as a phenomenon and how it informed the reflected elements of the phenomenon within the selected works.

3.2 Research design

Research designs are maps or blueprints that guide researchers in conducting studies that are thorough and grounded in sound methodologies (Kumar, 2014). For this study, content analysis as a research design was used.

Researchers use content analysis as a tool to understand data by reducing large quantities of information into smaller, comprehensible themes (Julien, 2008; Mouton 2001). Schreier (2013) adds that qualitative content analysis is a flexible research method. She further states that,

within qualitative content analysis, themes and findings are data-driven, meaning they are derived from the examined content. Researchers also use content analysis to dissect the presence, explicit or implicit meanings, and relationships of words, themes, and elements. This allows scholars to come to informed conclusions about these themes, the source material's creators, the consumers, and even the broader culture. It also provides a temporal context for analysing the material (Colorado State University, n.d.). According to Leedy and Ormrod (2016), content analysis is apt for studying a wide range of "forms of human communication" (p. 275), such as art and music. Even single words or phrases found in documents may be filled with deeply rooted meanings that may be linked to larger themes (Pickering, 2004). As content analysis can be used to investigate any piece of information from writing to different forms of media, the research design applies to many different academic disciplines (Colorado State University n.d.).

Relational analysis is a research method often used in content analysis studies, and the process starts with identifying themes. Where traditional forms of content analysis may only examine the frequency of certain themes, relational analysis delves deeper by identifying meaningful relationships between themes (Colorado State University, n.d.). According to Leedy and Ormrod (2016), there should be at least one overarching theme from which sub-themes can be extracted.

The benefit of content analysis-driven research is that, by rereading source material and developing themes from the data, the researcher's understanding of the topic continually increases. This was valuable to the study that I conducted, as I wished to gain a comprehensive understanding of how patriotism is reflected in the selected works by De Villiers and Eyssen. Furthermore, relational content analysis was incorporated into the study's design to understand how the selected songs are connected to the historical events that happened before or during the lives of the composers. The various relationships between elements and concepts became more evident as the conducted analysis and the sub-themes became increasingly apparent throughout the investigation.

3.3 Data collection

Data is derived either from primary or secondary sources. Primary sources are first-hand accounts of individuals or groups in original documentation, such as eyewitness reports, sheet music, literature, films, and journals (Given, 2008; York Region District School Board, n.d.; Leedy & Ormrod, 2016). Primary sources were either created at the time of the event being researched or soon after by people who participated; these allow researchers to get as close as possible to what happened in the past (Given, 2008). Secondary sources consist of indirect information by people who were not present at the events they describe but who document

the events many years later (Given, 2008: York Region District School Board, n.d.). As content analysis provides researchers with the opportunity to examine various forms of information, primary and secondary sources can be studied (Leedy & Ormrod, 2016).

The primary sources used in the study are the musical scores of the selected art songs. Secondary sources consisted of journal articles, books, music catalogues, dissertations and newspaper articles. The search included various online databases, such as referencing websites, academic websites, online library catalogues of tertiary institutions, and search engines.

The selected pieces are all based on poetry with a patriotic theme and have been chosen to understand how patriotism is reflected in the songs. In his poem *Komaan!*, J.F.E. Celliers calls for Afrikaners to be strong, as there is important work to be done and a nation to be built. Both De Villiers and Eyssen set this poem to music. “*Wees sterk! Daar’s ’n nasie te lei, daar’s ’n stryd te stry, daar’s werk!*” (FAK, n.d.-a., ‘Komaan!’). (Be strong! There’s a nation to led, there’s a fight to be fought, there’s work!)

Soet is die stryd (Sweet is the struggle), a poem by I.D. du Plessis, and *Triomflied* (Triumph song), a poem by A.G. Visser (1879–1929), were selected for the study because both songs call for a better future and overcoming challenges. The songs are both part of De Villiers’ song cycle entitled *Drie eie Nasieliedere* (Three own Nation Songs) (Potgieter, 1967). The poem *Trou* (Loyalty) by Celliers celebrates men who are dependable and can stand up for what is right. He also mentions the importance of speaking Afrikaans and the will to defy the Afrikaner enemies (Boereafrikana, n.d.).

Segelied is based on words by A.B. Wessels and was set to music by Eyssen. The song was an important work in the struggle for an Afrikaner identity (Grové, 2011). The final stanza of the poem is filled with strong patriotic emotion and the lines “...*groei ’n volksgees vurig en sterk... Vryheid en reg sal segevier*” (grows a national spirit fiery and strong... freedom and righteousness will triumph) (FAK, n.d.-b., ‘Segelied’) embody the patriotic sentiment imbued in the music. *Die Lewerkie* by J. Pienaar, on which Eyssen based his song, speaks of “*die keur van stoer Trekkermag*” (the elite of the brave/hardy Trekkers). The poet and composer are both reminding the Afrikaners of the struggles they endured to build a nation for themselves (Potgieter, 1967).

3.4 Data analysis

Leedy and Ormrod (2016) and Schreier (2013) assert that content analysis is a systematic research method and to its core is about analysing data. Bengtsson (2016) explains that four steps guide data analysis for most content analysis studies. These steps are contextualisation,

decontextualisation, categorisation, and compilation. Contextualisation is when researchers scrutinise their source materials to become well acquainted with the data and topic so that they can create “meaning units” (Bengtsson, 2016, p. 11). These meaning units are the words or phrases that provide an overview of what is reflected in the source materials. Each unit is given a code that helps researchers identify how different units relate to one another and identify patterns across multiple sources (Bengtsson, 2016). In decontextualization, the source material’s rereading is of the utmost importance. Scholars need to ensure that all possible meaning units have been developed and that all sources have been properly understood (Bengtsson, 2016; Schreier, 2013). Irrelevant data must be excluded and researchers need to remain focused on the aims they have set for the study (Bengtsson, 2016). In the categorisation phase, researchers start to develop their primary and sub-themes from the meaning units and codes that they have developed in the previous steps. These themes are words or phrases that capture the essence of what is reflected in the study’s source material (Bengtsson, 2016; Schreier, 2013). The final step is the compilation phase of the analysis and this is when the data is interpreted (Bengtsson, 2016; Scheier, 2013).

Melody, harmony, accompaniment, rhythm, and text are all elements that function together to create a song. Each element can be examined and then separated into various characteristics of the element (Kimball, 2006). By using a style sheet as set out by Kimball (2006) a comprehensive understanding of how these elements function together can be concluded. The style sheet is populated after a thorough analysis of the song is completed and the elements of the piece have been individually examined.

Table 1: Style sheet example

Melody	Phrase shape/length	Fluid melodic line, sustained phrases
		Uses large intervals for dramatic emphasis
Harmony	Texture	Fairly dense texture, striking harmonies that illustrate the text
	Key Scheme	Modulations used for expressive quality
Rhythm	Rhythmic patterns	Extremely flexible, straightforward, varied patterns
	Tempo	Tempo fluctuations, precise metric directions
Accompaniment	Preludes, interludes, postludes	Extended postlude sustained mood of text

	Texture	Writing for the piano is rich and virtuosic
	Shared material with the voice	Some countermelodies with the voice in left hand of piano
Text	Patriotism	Patriotic sub-themes

The analysis of the selected songs by De Villiers and Eyssen consisted of two components: 1) a content analyses that examined the individual elements of the songs using the steps explained above, and 2) the style sheet as set out above, to understand how each of the elements function together to form the final song. After the analyses of the songs, I used inductive and deductive reasoning to contextualise the elements used in the songs which reflect patriotism and how these elements were informed by events that took place before and during the composers' lives.

3.5 Chapter summary

This chapter provided an explanation of the methodological procedures used within this qualitative study. A content analysis design was followed to understand how the musical elements, melody, harmony, accompaniment, rhythm, and text in the selected songs by M.L. de Villiers and Stephen Eyssen reflect the theme of patriotism. Style sheets and the benefit thereof to the study were explained. Furthermore, relational analysis was explained and how it can help establish the temporal context that informed the compositions.

Chapter 4: Data analysis

The following chapter provides in-depth analyses of the seven songs selected for this study. *Die Lewerkie* and *Segelied* by Eyssen, *Soet is die stryd*, *Trimoflied*, and *Trou* by De Villiers, and *Komaan!* by both composers. Before each analysis, a style sheet for the song is provided as an overview of the elements used by the composers to reflect the theme of patriotism as well as the poems and translations for each of the songs. A brief comparison on the two versions of *Komaan!*, is also explored.

4.1 *Die Lewerkie*

Composer: S.H. Eyssen

Poet: Jan Pienaar

Table 2: *Die Lewerkie* style sheet

Melody	Phrase shape/length	Fluid melodic line, irregular phrasing
		Regular use of intervals of thirds and fourths, <i>coloratura</i> and instances of melismatic lines used for word-painting
Harmony	Texture	Sparse texture that creates a light, buoyant and lilting atmosphere; expressive harmony, using several dominant inversions and minor chords to add colour in the accompaniment
	Key Scheme	G Major with short passages of modulations to C Major and E-flat Major, used for expressive purposes
Rhythm	Rhythmic patterns	Simple rhythm with little change throughout the piece
	Tempo	<i>Adagio ma non troppo</i> , precise metric directions, slight <i>accelerando</i> in m.16, indicated as <i>Met ietwat meer beweging</i> (with slightly more movement)
Accompaniment	Preludes, interludes, postludes	Short introduction that introduces the buoyant/lilting feeling of the piece; short postlude that sustains the feeling of the song

	Texture	Writing for the piano is simplistic, almost folk-like
	Shared material with the voice	Some countermelodies with the voice played by the left hand
Text	Patriotism	Two patriotic sub-themes: • Culture and ethics • Culture and history

Die Lewerkie

Kleur awend skadus daal.

Ek bring uit hemelboog in reënboogtint gemaal
aan God omhoog.

So ruisloos fyn my sonstraal hulde rein.

Aan God omhoog, my sonstraalhulde rein.

O, nag omvou en streel met pluime van fluweel
die keur van stoer Trekker mag wyl sterrewag
met fonkelprag trou waghoe ruisloos sag.
Met fonkelprag trou waghoe ruisloos sag.

The little lark

Coloured evening shadows descend.

I bring from the sky, swirling rainbow hues to
God up high.

So softly fine, my sunbeam tribute pure.

To God up high, my sunbeam tribute pure.

Oh, night enfolds and caresses with plumes of
velvet
the choice of strong Trekker force, while stars
above
with sparkling splendour, faithfully guard,
silently soft.
With sparkling splendour, faithfully guard,
silently soft.

The following three codes were identified in *Die Lewerkie* by Pienaar: “hope”, “religious reverence”, and “historical reverence”. The title, which means the little lark, is significant, as it corresponds to the code “hope”. Larks have, for centuries now, symbolically been used in poetry and music to represent the ushering in of a new day (Reynolds, n.d.), or moving from a space of darkness into light (Keady, 2015). Eyssen states that the song should be performed *Eerbiedig* (Reverently), which directly links to the codes “historical reverence” and “religious reverence” developed during the analysis of the song. The opening phrase of the vocal line in this song introduces the concept of hope found throughout V1⁵. To highlight the importance of hope within the piece, Eyssen used word-painting on the words *Kleur awend skadus daal* (Coloured evening shadows descend) in mm. 3³–5³, as is seen in the following excerpts.

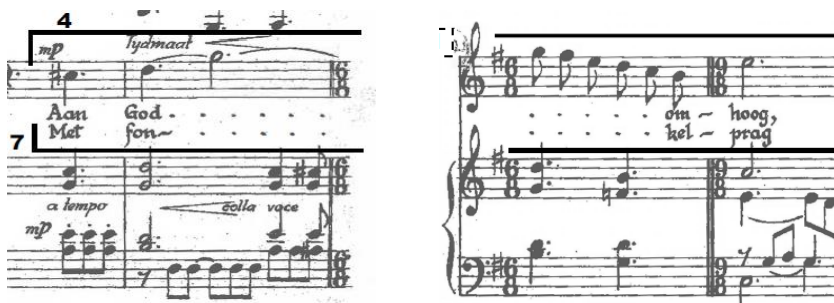
⁵ V1 – Verse 1; V2 – Verse 2



⁶Example 1: *Die Lewerkie* mm.3³–5³

Eyssen employed an intervallic ascending line (mm.3³–4²) from B4–G5 with a *fermata* on the high note that is illustrative of building hope, followed by a rapidly descending stepwise figure (mm.4³–5¹). A trill at the top of the vocal line resembles a bird’s call that links to the image of the lark that represents hope. The descending line paints shadows descending onto the world. The word *Kleur* (colour) represents a glimmer of hope, and even though shadows may descend onto the world, colour can still be found in difficult times. Further examples of word painting can be seen in the melismatic figures in the melody, found in mm. 43 and 63, which are imitations of the lark’s song (Potgieter, 1967). As the lark represents hope, Eyssen used the imitation of the bird’s song to signify hope. This is noteworthy, as hope is a theme also found in patriotic songs in other parts of the world (Peynircioğlu et al., 2008).

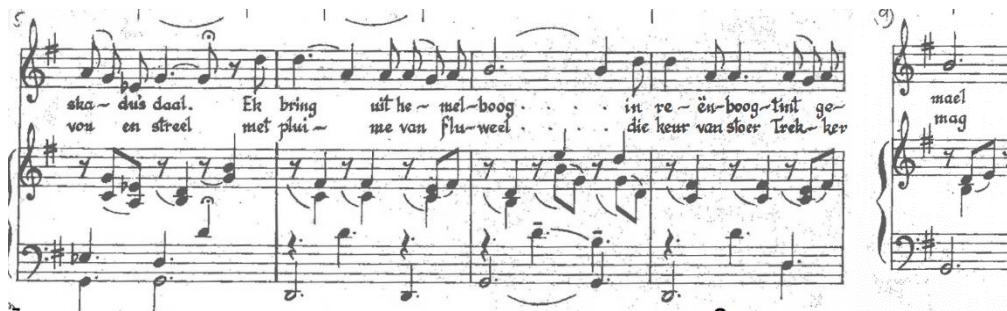
The abundance of religious imagery in the text and the recurring code of “religious reverence” are often found in patriotic music. This type of music often incorporates elements of a society’s cultural and ethical values (Kertz-Wetzel, 2012). A clear example is found in mm. 19³–22 of V1 on the words *Aan God omhoog* (to God up high) (mm. 19³–22²). Eyssen emphasised the meaning of the text and the importance of God in the music by placing the word *God* on the highest note, G5, of the entire vocal line. The singer also approaches the G from below, signifying everything and everyone created reaching to God up high.



Example 2: *Die Lewerkie* mm.19³–22²

⁶ The numbers and bold brackets in the examples are visual representations of the meaning units developed during the analysis of the songs.

Patriotic music often refers to significant events or figures in the history of a culture to stir up feelings of patriotism in individuals or groups (Kertz-Wetzel, 2012). Mm. 3³–9² of V2 is the first time the code “historical reverence” is found in this piece. The rapidly descending line in mm. 4³–5¹, which created the image of descending shadows in V1, is transformed in V2, with the new text forming a picture of night caressing and cloaking the Trekkers. Mm. 5³–9² deepen this image by attributing a regal-like quality to the Afrikaner forefathers through the text *met pluime van fluweel* (with plumes of velvet).



Example 3: *Die Lewerkie* mm.5–9²

The high level of reverence held by Afrikaners for the Trekkers is displayed more overtly in the music and the text of V2. In V1 mm. 19³–25, God is the focal point, whereas, in V2, the Trekkers are in the spotlight. The text *Met fonkelprag* (With sparkling splendour), mm.19³–22², creates the image of Trekkers radiating light. The upward movement of the first three notes paints an image of this radiating, sparkling light, followed by the rippling effect left in the wake of the light. The word *fonkelprag*, sung on the highest note of the piece, G5, displays the importance of the Trekkers to the Afrikaners in Eyssen’s time. The dynamic indication on the high G is *mezzo-piano*. Therefore, it is almost to be sung as a prayer (V1), or respectfully (V2), tying into the performance indication at the start of the vocal line *Eerbiedig* (reverently) (m.3).

4.2 Soet is die stryd

Composer: Marthinus Lourens de Villiers

Poet: I.D. du Plessis

Table 3: *Soet is die stryd* style sheet

Melody	Phrase shape/length	Fluid melodic line, medium length phrases, divided into symmetrical 4-measure phrases
		Melody is scalar in nature, frequent intervals of thirds on the primary and secondary triads
Harmony	Texture	Homophonic texture, dense chords

	Key Scheme	F Major modulating to C Major and back to F Major; augmented and diminished chords to enhance expression
Rhythm	Rhythmic patterns	6/8 with lilting effect; recurring rhythmic figures based on shorter and dotted note values
	Tempo	<i>Piu moderato</i> with minimal tempo variation
Accompaniment	Preludes, postludes	4-measure introduction, 2-measure postlude
	Texture	Writing for the piano is dense, with <i>arpeggio</i> figures repeated as <i>ostinato</i> patterns; a calm nostalgic feeling, use of dissonance and inversions on primary and secondary chords to highlight emotive words
	Shared material with the voice	Some instances of imitation of vocal line in the accompaniment
Text	Patriotism	Patriotic sub-themes • National struggle • Overcoming adversity

Soet is die stryd

Jy sê die stryd is verlore,
Ons nasie te arm en klein,
Ons taal uit 'n drang gebore
Wat een van die dae verdwyn?

My broer, dit mag heeltemal waar wees.
Wie weet wat die toekoms gaan baar?
Miskien moet ons oormôre klaar wees.
Om weer hierdie droom te laat vaar;

Sweet is the struggle

You say the battle is lost,
Our nation too poor and small,
Our language born of an urge
That will disappear one of these days?

My brother, that may be entirely true.
Who knows what the future will bring?
Maybe we should be ready the day after tomorrow.
To let go of this dream again;

Maar as ons net altyd moet strewe
Na wat tot oorwinning gaan lei,
Wat help dan die stryd van die lewe
Waar in ons onseker moet bly?
Solank jou bedoelings maar goed is,
Gaan jy jou oor neerlae kwel?
Solank jy volhard en vol moed is -
Dis tog die probeerslag wat tell!

But if we always just have to strive
To what will lead to victory,
What good is the struggle of life
wherein we must remain uncertain?
As long as your intentions are good,
Are you going to worry about defeats?
As long as you are persistent and full of
courage -
It is, after all, the effort that counts!

Nee, soet is die stryd vir die stryter,
Al moet hy uiteindelik verloor;
Maar die man wat sy deelname weier,
Is die man wat sy nasie vermoor.

No, sweet is the battle for the warrior,
Even though he must eventually lose;
But the man who refuses his participation,
Is the man who killed his nation.

In the analysis of *Soet is die stryd*, seven codes were extracted from the text. These are, “struggle”, “language”, “uncertainty”, “overcoming”, “intention”, “courage”, and “self-sacrifice”. The codes create a narrative thread and is reflected in the music by De Villiers. The following table illustrates this narrative:

Table 4: *Soet is die stryd* narrative thread

A1	Struggling (mm. 5–12)
A2	Uncertainty (mm. 13–20)
B (modified section)	Overcoming adversity (mm. 21-36)
A3	Defiant/Self-sacrifice (mm. 37–44)

A1 consists of overwhelmingly gloomy emotions such as loss, insignificance, and uncertainty, resulting from rhetorical questions in the text of the song. In this section an imperfect cadence precedes the start of new musical phrases.



Example 4: *Soet is die stryd* mm. 3–4

This is noteworthy, as each phrase's code either deals with struggle (m.5), sadness (m.9) or uncertainty (mm. 13–14) and therefore sets the tone for each phrase. Imperfect cadences create the feeling of unresolved emotions, uncertainty, and a lack of finality (Burridge, 2020). Thus, by preceding these phrases with an imperfect cadence, De Villiers managed to enhance the air of uncertainty in the text.

The code “struggle” is attained from the words *Jy sê die stryd is verlore* (You say the battle is lost) in mm. 5–6, which is the first half of the opening phrase in the vocal line. Here, De Villiers used dissonance on the word *verlore* (lost) (m.6) to reflect the emotion of the text. The painful emotion inherent with loss is reflected in the uncomfortable quality of the diminished chord, thereby putting into sound what is expressed in the poem.



Example 5: *Soet is die stryd* m. 10

Word-painting to emphasise stronger emotions is a compositional element De Villiers incorporated into this song to elicit emotional responses from listeners. Diminished chords are also used, as previously mentioned, together with the words *gebore* (born) (m.10) and *waar* (true) (m.14), to illustrate the urgency of creating a new language and the possibility that the hard-fought for language can disappear. The uncomfortable sound created by the chord communicates the strong sentiment of the words. Diminished seventh chords are often used to convey emotions of despair and melancholy and resistance to change or ideas (Willimek &

Willimek, 2013). Composers have used the chord to elicit responses in a wide range of musical genres, including *Lieder*, orchestral music, and film scores (Willimek & Willimek, 2013). De Villiers' use of the diminished chord brings the emotion captured in the text and code to the foreground.

The opening phrase of the B section signifies a change of temperament in the tone of the song's narrative, moving from struggling (A1) and uncertainty (A2) to overcoming adversity (B). The opening code in the first phrase of the B section is "overcoming". The most audible change in the music that supports this transformation is the key change. The B section is composed in the key of C Major, the dominant key of F Major. De Villiers' performance indication at the beginning of the B section, *sterker* (stronger), also supports this transformation and aligns with the emotion of the text and the code assigned to the first phrase (mm. 21–28) of this section and the succeeding units. The G-sharp in the chord of the word *altyd* (always), further emphasises the stronger character of the section.



Example 6: *Soet is die stryd* m.21

Composers use perfect cadences to create feelings of finality and satisfaction (Wilson, 2018), as is the case with the code "overcoming" (mm. 23–24). By supporting the word *oorwinning* (victory) (m.23) with a perfect cadence, De Villiers further developed the change of tone in the music, as it underpins the sense of strength and certainty. The codes in the B section are predominantly more positive than those of the A sections and this is reflected in the music. Larger intervals of sixths are used in the vocal line in the B section build a sense of strength and determination. In m.34, the interval of a sixth is sung on the words *moed is* (courage) reinforcing the concept of strength and courage.

The final section of the piece (A3) returns to F Major and the melodic shape of A1 and A2. However, what differentiates A3 from A1 and A2 is the character of the section, which is reflected in the assigned codes. Whereas the first two A sections consist primarily of gloomy codes, A3 features stronger/defiant codes such as "self-sacrifice" which appears twice in this section. Whereas the phrases in A1 and A2 start with questions, the phrases of A3 begin with statements or affirmations. This aligns with the change indicated by the codes and is displayed in the narrative line. To support this transformation in the character of the music, De Villiers

gradually increased the dynamic level from the middle of the B section (m.33), culminating in the song's climax, *fortissimo*, at the end of A3 (mm.42–44). Once again intervals of sixths are used in the final section adding to the stronger and determined character in the music.



Example 7: *Soet is die stryd* mm. 40²–44

The emotive message of self-sacrifice within the text is strengthened through De Villiers' use of the words *Met groot klem* (With big emphasis) (m.43) above the vocal line, contributing to the feeling of determination already achieved through the *fortissimo*. Therefore, the piece concludes with the importance of sacrificing oneself for your nation.

4.3 *Komaan!:* De Villiers

Poet: J.F.E. Cilliers

Table 5: *Komaan!:* De Villiers style sheet

Melody	Phrase shape/length	Militaristic melodic line; 4- and 2-measure phrases
		Vocal melody uses notes from broken chords of the harmony progression; chromatic movement used to emphasise text and enhance emotion
Harmony	Texture	Predominantly based on primary chords and inversions thereof; secondary chords and minor or diminished chords are used to add colour
	Key Scheme	E Major with modulations to C minor
Rhythm	Rhythmic patterns	Straightforward militaristic rhythms; march-like feeling created by dotted quaver and semiquaver motifs and 4/4 meter
	Tempo	

		<i>Vasberade</i> (determined), constant throughout the piece
Accompaniment	Preludes, postlude	4-measure prelude that establishes the feeling of the song; short 1-measure postlude that ends on a high dynamic level
	Texture	Writing for the piano resembles militaristic music and incorporates performance indications and short agitated rhythmic figures to create a strong march-like feeling
	Shared material with the voice	Some countermelodies with the voice played by the left hand
Text	Patriotism	Patriotic sub-themes: • Strength and action • Religion and ethics • Self-sacrifice • Language and culture • Nation building

Komaan!

Komaan!

Daar's 'n nasie te lei

Daar's 'n stryd te strij

daar's werk!

Daar's nie na guns of eer te kijk

daar's nie naar links of regs te wijk

daar's net te swiig en aan te strijk

Komaan!

Wees trou!

Daar's 'n volk te leer

om sig self te eer, te bouw

om God, om God alleen te vrees

aan aard en taal getrouw te wees,

Come on!

Come on!

There's a nation to be led

there's a fight to be fought

there's work!

There is no need to look for favour or

honour

there is no left or right turn

there's just to be silent and to move forward

Come on!

Be true!

There's a nation to be taught

to honour themselves, to build

to fear God, God alone;

to be true to their nature and language,

gesond en waar van hart en gees

vigorous and true of heart and spirit.

Komaan!

Come on!

Wees fier op 'n voorgeslag waard,
in wil en daad gespier!

Be proud of worthy ancestors,
forceful in purpose and deed!

Hul lewensweg het ons gewijs
om trou te wees aan waarheids eis,
wie laak mag laak,
wie prijs mag prijs,

their way of life showed us
to be faithful to the demand of truth,
who reproves may reprove,
who praises may praise,

Komaan!

Come on!

In the analysis of *Komaan!* by Cilliers, four codes were extracted from the text. These codes are, “nation building”, “determination”, “religion and language”, “historical reverence”. Each section of the piece begins on the command *Komaan!* (Come on!) in mm. 5⁴–6³, 14⁴–15⁴, 25⁴–26³, and 36³–37³. Through the repetition of this statement throughout the song, De Villiers emphasised the urgency of this bold statement. Performance indications on the second syllable of the word *Komaan!*, each time it is sung, reinforces the command even more. In m.5, a *tenuto* is used on the syllable *aan* to highlight its meaning.



Example 8: *Komaan!* De Villiers m.5

In mm. 14, 25, and 37, De Villiers applied both *fermate* and accents to the syllable *-aan* as well as incorporating *crescendo* indications. In mm. 14 and 25, the syllables are indicated as *forte*. In contrast, the final *Komaan!* of the piece is indicated *fortissimo*. This is the only instance of such a significant performance dynamic, ending the piece on a powerful and determined call to action.



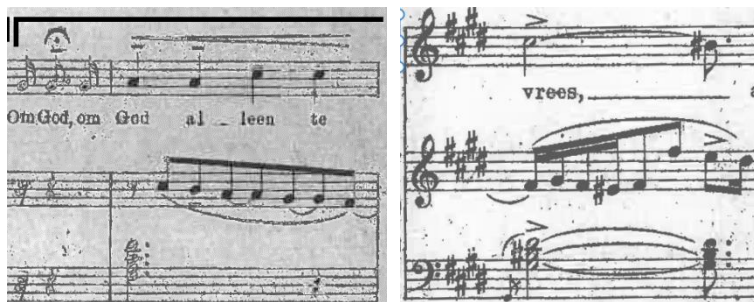
Example 9: *Komaan!* De Villiers mm. 14–15 & 36–37

Furthermore, De Villiers used performance indications throughout the song to emphasise words, ideas and to create anticipation. For instance, the words *Daar's nie naar guns of eer te kijk* in mm. 8³–10¹ (There is no need to look for favour or honour) have been assigned the code “determination”. The use of *tenuti* on each word in mm.9–10³ serves to underscore the significance the composer attached to the message of the text. The importance of determination and of self-sacrifice on behalf of one's country is a fundamental element of patriotism (Nathanson as cited in Primoratz, 2019), and this fact is stressed by uttering the call *Komaan!* no less than four times during this relatively short song.



Example 10: *Komaan!* De Villiers mm. 9–10³

Tenuti, a *fermata*, dynamics, and accents are all added to the music set to the text *Om God, om God alleen te vrees* (to fear God alone) in mm. 19⁴–21¹. The previous example emphasised self-sacrifice, whereas this example uses performance indications to highlight the importance of God in the Afrikaner belief system. The *crescendo* builds towards *vrees* (fear), sung on C-sharp, highlighting the fear of God in the Afrikaner belief system.



Example 11: *Komaan!* De Villiers mm. 19⁴–21¹

Throughout the piano part, De Villiers uses compositional devices to add depth to the meaning of the text. For instance, in mm. 5⁴–7, De Villiers imitated the vocal line in the piano part. By imitating the melody of the words *Daar's 'n nasie te lei, Daar's 'n strijd te strij* (there's a nation to build, there's a fight to fight) in the left hand, the message to build a nation and fight a just fight, are absorbed more efficiently by the listener.



Example 12: *Komaan!* De Villiers mm.5⁴–7

Another compositional device used in the piano part of the song is seen in mm. 16 and 17, where the music played by the left hand resembles a trumpet fanfare. This fanfare-like imitation creates a sense of urgency or importance associated with self-sacrifice and building a nation.



Example 13: *Komaan!* De Villiers mm. 15⁴–16

4.4 *Komaan!*: Eyssen

Poet: J.F.E. Celliers

Table 6: *Komaan!*: Eyssen style sheet

Melody	Phrase shape/length	Irregular phrasing
		Melody moves scalar, with frequent intervals of perfect fourths and fifths; includes chromaticism
Harmony	Texture	Homophonic texture, majestic chordal piano accompaniment, dissonance in the accompaniment adds colour

	Key Scheme	C Major with modulations to E Major returning to C Major used for expressive quality
Rhythm	Rhythmic patterns	Simple quadruple time, creates marching effect and stability; vocal line uses short and dotted figures and long sustained notes to create a strong and excited feeling
	Tempo	Tempo stays consistent with slight fluctuations, as indicated by the composer
Accompaniment	Preludes, interludes, postludes	2-measure introduction; 2-measure interludes; 2-measure postlude
	Texture	Writing for the piano is rich and virtuosic; left hand plays a basic chord structure while the right hand varies with chords, countermelodies and bugle imitations
	Shared material with the voice	Some countermelodies with the voice played by the left hand
Text	Patriotism	Patriotic sub-themes: • Strength and action • Religion and ethics • Self-sacrifice • Language and culture • Nation building

The following five codes were extracted from the text *Komaan!:* “nation building”, “determination”, “call to action”, “religion and language”, and “historical reverence”. The song is composed in a modified strophic form, and the narrative thread of the song is illustrated below:

Table 7: *Komaan!:* Eyssen narrative thread

Verse 1 (V1)	Strength and self-sacrifice
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	(mm.3 ⁴ –20)
Verse 2 (V2)	Nation and God (mm.23 ⁴ –40)
Coda	History and sacrifice (mm.42 ³ –59)

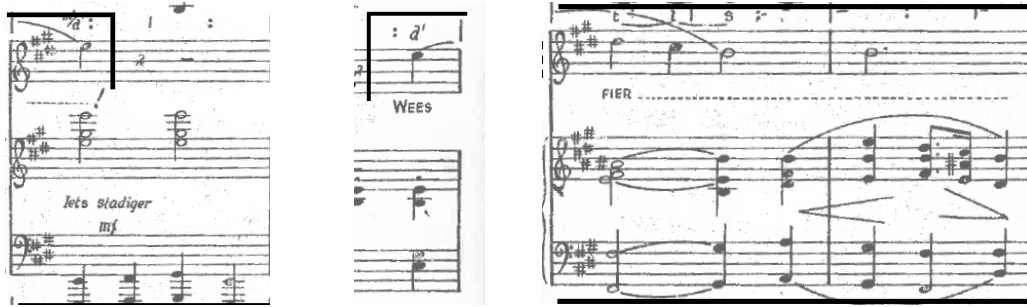
The title of the piece *Komaan!* (Come on) is a call to action, with each section of the piece opening with a command sustained for two measures, tying into the title of the piece. For instance, the song opens (mm. 3⁴–6¹) with the text *Wees sterk!* (Be strong!), which is a call to be strong. To reinforce this in the music, Eyssen used the music played with the right hand to build anticipation and excitement. He did so through a series of ascending triplet broken chord figures, as well as increasing the dynamics in m. 5.



Example 14: *Komaan!* Eyssen mm. 3⁴–6¹

This resembles militaristic music and ties into the tempo indication at the beginning of the piece, *Met marsgang* (with marching). This series of triplets and dynamic markers are used throughout the song at the beginning (mm. 22³–26¹), middle (mm. 7⁴–11¹, 28¹–31¹) and end of sections (mm. 17⁴–20¹, 37⁴–40¹, 55–56).

The only exception to this is the coda or final section of the song. Here, the tone of the speaker changes and becomes more reverential instead of commanding. This is because the speaker's focus changes from actively doing something to remembering virtuous examples set by others in the past. The change in focus is summarised by the code "historical reverence". Eyssen approached this shift by signalling a change in tempo in m. 40 with the words *lets stadiger* (somewhat slower) in the piano part. The rhythmic structure in the piano is also now elongated, by using longer note values, and less erratic, while the vocal line descends stepwise in mm. 42³–44³, instead of remaining on one long note as in the other sections. A reflective atmosphere is created by the new tempo which allows for the audience to reflect on the Trekkers of the past.



Example 15: *Komaan!* Eyssen m.40 & mm.42³–44³

Eyssen made prominent use of two compositional elements within the vocal line to reinforce sentiment in the text, namely rhythm and pitch. Both elements are on display in the opening phrase of the piece.



Example 16: *Komaan!* Eyssen mm. 6⁴–8²

Firstly, in mm. 6⁴–8, dotted quavers and semi-quavers create an agitated march-like feeling and follow the natural syllabic rhythm of the text. This march-like sensation compliments the message of *Daar's 'n nasie te lei daar's 'n stryd te stry* (There's a nation to be led there's a fight to be fought) and ties into the performance indication *Met marsgang* (with marching), provided at the start of the piece. Secondly, the melody ascends by a 3rd and a 4th, which builds anticipation and excitement that led to a call for work on the words *Daar's werk!* (There's work!) in mm. 8⁴–11¹. The second phrase also features these two elements, creating the same effect, but it accentuates the message of developing a nation and self-respect.

The B sections of V1 and V2 also use rhythm and pitch as outlined above, but here they are used to highlight the importance of self-sacrifice and courage. In mm. 11⁴–17³ and 31⁴–37³, the melody's rhythm falls primarily on each beat, creating a steady and firm march-like sensation. The melody also ascends stepwise, which adds to the anticipatory aspect of the music. In mm. 11–17 Eyssen also moved through a series of keys, E minor, G Major, B Major, and A minor. Only in m.18 does the key return to C Major. These series of keys add to the urgency and need to move forward. The elements here, therefore, complement the text by Celliers, as the rhythm paired with the melody add weight and a sense of gravitas to the text.



Example 17: *Komaan!* Eyssen mm. 11⁴–17³

Throughout the piece the harmony used by Eyssen remains consistent, with primary chords and their inversions used most often. Dissonance is seldom used, but is effective when implemented. One such instance is in m.8, where the dissonance created by the chord adds a different colour to the word *stry* (fight), drawing the attention to the word and its meaning. In m.13 the dissonance highlights the importance of self-sacrifice, and m.17 the value of moving forward.

In mm. 40–46, the opening measures of the coda section, there is a modulation from C Major to E Major. “Historical reverence” is the first code of this section and this is the only time the code emerged. Eyssen used the modulation to signal that something significant is about to be sung. Patriotic music often incorporates themes of important historical events or figures (Kertz-Welzel, 2012), and it is the Trekkers that are referred to in this phrase. The words *Wees fier op 'n voorgeslag waard, in wil en daad gespier!* (Be proud of worthy ancestors, forceful in purpose and deed!) in mm. 44⁴–47² display the reverence held by Eyssen and Cilliers as well as many of the Afrikaners at the time.



Example 18: *Komaan!* Eyssen mm.44⁴–47²

The strong and exciting march-like emotion created by the piano part in V1 and V2 is replaced by a steadier and slower accompaniment in the Coda section of the piece. This is because the first part of the section (mm. 40–53³) contains the codes historical reverence, and the accompaniment allows for the deeper meaning of the text to be reflected. Performance indications in mm. 41–47¹, such as the *staccati* and *tenuto* in m. 46–47¹, dynamics, as well as the term *vertragend* (*ritardando*) (m. 46⁴–47¹), all add to emotion created by the text.

In m.47 the music returns to C Major and *a tempo*. Celliers writes *Hul lewensweg het ons gewys om trou te wees aan waarheideis, wie laak mag laak, wie prys mag prys* (Their way of life showed us to be faithful to the demand of truth, who reproves may reprove, who praises may praise) and the tone of the sentence is very reverential. Here (mm. 48–52), the rhythm in the piano part consists of longer note values than in mm. 40–47. The foundation created by the piano part allows for the reverential character of the text to shine.



Example 19: *Komaan!* Eyssen mm. 48–50

4.5 *Triomflied*

Composer: M.L. de Villiers

Poet: A.G. Visser

Table 8: *Triomflied* style sheet

Melody	Phrase shape/length	Fluid melodic lines, 4-measure phrases
		The melody moves primarily in a scalar motion, including intervals of thirds and fourths; use of chromaticism in vocal line quite prominent
Harmony	Texture	Fairly dense texture with prominent use of chords and accents on the beat creating a strong march-like sensation; prominent use of primary

	Key Scheme	chords with chromaticism and modulations used for expressive purposes
		F Major modulating to C Major in V3, returns to F Major in V4
Rhythm	Rhythmic patterns	Simple march-like rhythm, with frequent use of dotted and semi-quaver figures
	Tempo	<i>Allegretto</i> with precise metric indications, <i>rallentando</i> in mm.38–39, <i>Lewendiger</i> (livelier) in m.52, <i>presto</i> mm.59–61
Accompaniment	Preludes, interludes, postludes	4-measure prelude that introduces the strong march-like feeling; 4-measure interlude; 2-measure postlude
	Texture	Writing for the piano is based primarily on large chords; octave movement in the left hand; short rhythmic figures and performance indications such as <i>staccato</i> and accents adding to the emotion of the piece
	Shared material with the voice	Shared material between voice and piano throughout the song
Text	Patriotism	Patriotic sub-themes: • Hope • Determination • Inspiration

Triomflied

O vir 'n lied wat vleuels dra
'n Lied vir jong Suid-Afrika!
'n Wonderlied van vuur en gloed
Wat, wie dit hoor, laat sê: Ek moet!

Triumph song

Oh, for a winged song
A song for young South Africa!
A miracle song of fire and radiance.
Whoever hears it, says: I must!

'n Lied wat albesielend tril,
'n lied wat albesielend tril,
Wat, wie dit sing,
wat, wie dit sing
laat voel: Ek wil,
laat voel: Ek wil!

A song that resonates all-inspiring,
A song that resonates all-inspiring,
That makes, whoever sings this,
whoever sings this,
feel: I want to,
feel: I want to!

Die matte vrou, die moeë man
weer moed laat skep en dink: Ek kan!
Die matte vrou, die moeë man
weer moed laat skep, weer moed laat skep
en dink: Ek kan!

The weary woman, the tired man,
encouraged again, thinking: I can!
The weary woman, the tired man
encouraged again, encouraged again
thinking: I can!

O vir 'n lied wat vleuels dra
'n Lied vir jong Suid-Afrika!
En of ek staan,
dan of ek val,
ek moet, ek wil,
ek kan, ek sal!

Oh, for a winged song
A song for young South Africa!
And whether I stand,
or whether I fall,
I must, I want to,
I can, I will!

In the analysis of *Triomflied* by Visser, three codes were derived from the text, namely “hope”, “determination”, and “inspiration”. The song is composed in a strophic form with four verses. In the introduction (mm.1–4), a hopeful and joyous march-like tone is established, which is sustained throughout the piece. The tempo indication, *allegretto* (m.1), performance indicator, *opgewek* (joyful) (m.4), as well as dynamic markers and accents on the first beat of each bar all aid in creating the atmosphere of the piece.



Example 20: *Triomflied* mm.1–4

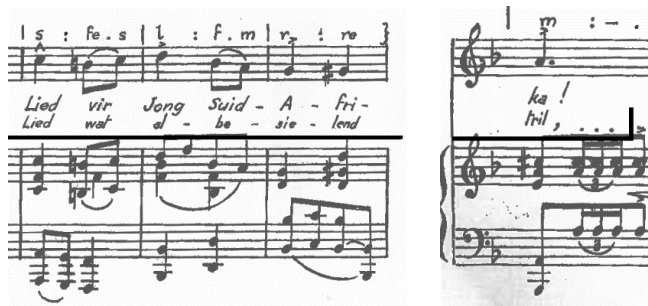
The opening code in V1, mm. 5–12³ is “hope”. Here, in the singer’s opening line, De Villiers used chromaticism to build excitement for the dream about a song that will soar throughout

the new South Africa. The dynamic indications *mezzo-forte* with a slight *crescendo* in m. 5 further add to the anticipatory emotion embodied in the text. A perfect cadence in mm. 7–8³ accompanying the words *vleuels dra* (winged) (V1) creates a sense of wholesomeness and importance to the idea in mm. 5–8³. Combined with the accent on the word *vleuels* and *tenuto* on *dra*, it reveals how vital a song for a new South Africa is. Music has inspired and advanced patriotic emotion in audiences for centuries (Ziv, 2018). Visser and De Villiers respectively used the image of song and song itself to achieve this.



Example 21: *Triomflied* mm. 5–8³

In m. 11 of V1, De Villiers used chromaticism again on the final three syllables of *Suid-Afrika* (South Africa), G4–G#4–A4. This builds excitement about the joy of a new South Africa. Furthermore, he placed accents throughout mm. 9–12 on the first beat of each bar to strengthen the call for a song for the new nation. In m. 12, the piano part has a semiquaver-triplet figure with *staccati* and an accent at the end of the phrase. This combination helps to increase the feeling of excitement.



Example 22: *Triomflied* mm. 9–12

The second phrase (V1, mm. 12⁴–20³) further stresses the importance of song and determination through *'n Wonderlied van vuur en gloed wat, wie dit hoor, laat sê: Ek moet!* (A miracle song of fire and radiance. Whoever hears it, says: I must!). De Villiers incorporated elements used previously to create excitement and joy. The accents on the syllable *-lied* (song) of the word *Wonderlied* (miracle song), and the word *vuur* (fire) reinforce the ability of song to inspire passion, while chromaticism and dynamics further add to the fervour.

The image created by the word *Wonderlied* (miracle song) is enhanced by the dynamic indication (*forte*), while the perfect cadence occurs on the syllables *-der* and *-lied*. The

dynamics and cadence create an air of excitement and, combined with the accent on the syllable *lied* (song), the listener's focus is drawn to the significance of the song. The semiquaver-triplet figure in m.12 is again used in m.14, further adding to the enthusiasm within the poem.

In mm.14⁴–20³, the next part of the phrase speaks of a song so awe-inspiring and radiant with fire that it inspires all who listen to act. An accent on the word *vuur* (fire) emphasises the force of fire, and a perfect cadence on the text *en gloed* (radiate) completes the idea. A *fermata* and an accent are placed on the words *Ek moet!* (I must!) (mm. 19⁴–20³), which end the phrase, emphasise the importance of self-determination and action.

'n Won - der - lied van vuur en gloed wat,
Wat, wie dit sing, Wat, wie dit sing, laat

wie - - - dit hoor, laat sê : Ek moet!
voel : - - - Ek wil, laat voel : Ek Ek

Example 23: *Triomflieder* mm. 12⁴–20³

V2 opens with the code “inspiration”. The same elements that were used to amplify the hopeful patriotic emotions in V1, now have the function of inspiring listeners to act. The musical tension introduced by the chromatic elements of V1 that built the anticipatory emotion related to joy in mm. 5 and 11, now enhance the image of national song that inspires all. V2, mm. 5–8³ speaks of *'n Lied wat albesielend tril* (A song that resonates all-inspiring). In m. 5, chromaticism creates excitement, and in mm. 7–8³ the perfect cadence reinforces the text by establishing a sense of certainty. Accents and *tenuti* in the vocal line further emphasise the meaningful word *albesielend* (all-encompassing).



Example 24: *Triomflied* mm. 5–8³

“Determination” as a code is reflected in phrase 4, V2 (mm.12⁴–20³). Whereas the second phrase in V1 (mm. 12⁴–20³) speaks of the audience as passive listeners, phrase 4 describes the audience as active participants. The perfect cadences, accents on the words *sing* (sing) and *wie* (who), and chromaticism in the phrase all aid in building anticipation that culminates in the final statement of the verse *Ek wil!* (I want to!).

At the start of V3, the music modulates from F Major to A minor (mm. 22–29) and back again to F Major halfway through the verse (m.30). These modulations signal the speaker's change in focus and highlight the change from downtrodden citizen to inspired citizen. De Villiers repeated the line *Die matte vrou, die moeë man weer moed laat skep en dink: Ek kan!* (The weary woman, the tired man, encouraged again). The first time the line is heard, it starts *mezzo-piano* (m.22), then a *crescendo* (m.26) builds the sound leading to a *mezzo-forte* on the words *Ek kan!* (mm.28⁴–29³). When the text repeats, the music starts *mezzo-forte* in m.29³ and grows louder through a *crescendo* (m.34), culminating into a *forte* on the words *Ek kan!* in mm. 38⁴–39². De Villiers made efficient use of dynamics and repetition of the text to emphasize the importance of motivating people through song.



Example 25: *Triomflied* mm.28⁴–29³ & 38⁴–39²

In the excerpt above, other elements used by De Villiers to further augment the patriotic sentimentality can be seen in V3. Performance indications on the words *Ek kan!* (I can!) in mm. 28⁴–23³ and 38⁴–39² strengthen the statement. The first *Ek kan!* has an accent on the word *kan!*, highlighting the call, and the second has an accent plus a *fermata*. By placing a *fermata* on the statement, the note is slightly elongated, increasing its importance even further. An accent is used on *moed* (encouragement) in mm. 34 and 36, emphasising the significance

of inspiring individuals that feel downtrodden. In m.31, the word *Tederlik* (tenderly) was used by De Villiers as an indication to perform the following phrase tenderly, so that the audience can empathise with their tired compatriots.

The final verse opens in the piano with a 4-measure introduction that sets a strong and optimistic tone. It comprises mainly of chordal and octave playing, while most beats are accented. The volume and density of sound created by the chords, played *forte*, build excitement and indicate that something important is about to be sung. The introduction ends (m.43) with a dominant-seventh chord on C Major in the right hand with an accent and *fermata*, and a semi-quaver-triplet figure with *staccato* and tied quaver figure with a fermata and accents. This measure is used to build suspense and indicate that something significant is about to be sung.



Example 26: *Triomflied* mm. 40–43

The singer begins the final verse in a similar fashion to V1 (mm. 5–20). It also reflects the same code, “hope”, as phrases 1 (mm. 5–12³) and 6 (mm.44–51³). What differentiates phrases 1 and 6 is the *tessitura*. Whereas phrase 1 remains mainly in the middle range, the range in phrase 6 is particularly high. The piano part is also more energetic, with more prominent use of octaves and increased dynamics.



Example 27: *Triomflied* mm. 44–51³

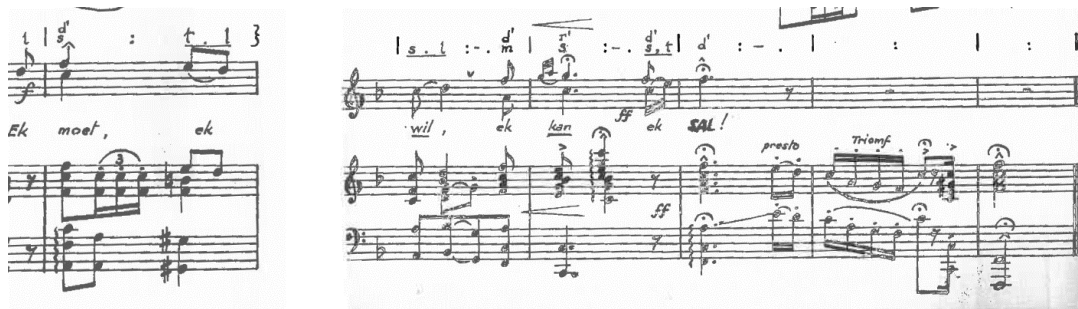
The change in *tessitura* and energy increase in the piano part build up to the climax of the piece, which begins in phrase 7 (mm. 51²–52). Here the code is “determination”, which extends to the end of the piece. De Villiers used the word *Lewendiger* (livelier) in m.52, indicating that the music should be performed with increased excitement. The text, *En of ek staan, dan of ek val, ek moet, ek wil, ek kan, ek sal!* (And whether I stand, or whether I fall, I must, I want to, I can, I will!) is strong and this is where the determined character of the phrase stems from. The most striking element in the final phrase is De Villiers’ use of dynamics. It starts with *forte* and swells and wanes in mm. 53–54. Here, the text speaks of standing and falling, and De Villiers used the dynamics as a word-painting tool to represent the actions. The music finally reaches *fortissimo* in m.58 and stays at that level to the end of the piece. The *fortissimo* climax is reached on the final words *Ek Sal!* (I will) and is a triumphant call.



Example 28: *Triomflied* mm. 53–54

The final phrase is also littered with performance indications that help to create its determined nature. The word *moet* (must) is accented, *kan* (can) has a *fermata*, and *sal* (will) has both a *fermata* and an accent. These are all strong words indicating some form of action. There are indications in mm. 55 and 57 that tell the singer to take a breath, which aids in building

anticipation. The use in the postlude of the indications *presto* and *Triomf* (triumph) on the *staccati* are punctuated by two strong chords to end the piece on an ecstatic note.



Example 29: *Triomf* mm. 55⁴–61

4.6 Trou

Composer: M.L. de Villiers

Poet: J.F.E Celliers

Table 9: *Trou* style sheet

Melody	Phrase shape/length	Regular 4-measure phrasing
		Melody moves stepwise, including intervals of thirds and fourths
Harmony	Texture	Sparse texture that creates a jaunty character
	Key Scheme	G Major, modulating to E-flat Major in m.25, D Major m.37, returns to G Major in m.41
Rhythm	Rhythmic patterns	Consistent use of quavers and semi-quavers that create a march-like sensation
	Tempo	Precise metric directions that rarely vary throughout the piece
Accompaniment	Preludes, interludes, postludes	4-measure prelude that sets a strong march-like feeling, 4-measure postlude that extends the strong emotion and ends the piece on large climactic <i>fortississimo</i>
	Texture	The texture is relatively sparse in V1 and V2, allowing the vocal line to stand out; the texture from the

	Shared material with the voice	modified section until the end becomes larger in sound and denser chords are used to add intensity and emotion to the text
		Very little shared material between voice and piano
Text	Patriotism	Patriotic sub-themes: • Strength and action • Culture and history • Ethics and values

Trou

Ek hou van 'n man wat sy man kan staan,
ek hou van 'n arm wat 'n slag kan slaan,
'n oog wat nie wyk, wat 'n bars kan kyk
en 'n wil wat so vas soos 'n klipsteen staan!

Vas soos 'n berg van grou graniet
op vaderlandsgrond, sy hartsgebied,
aan haar getrou
soos aan kind en vrou,
en wat in haar ere ook syne siet,
aan haar getrou

Ek hou van 'n man wat sy moeder eer,
in die taal uit haar vrome mond geleer,
en die bastergeslag⁷ in sy siel verag
wat, haar verstotend, homself kleiner.

Die oog wil ek sien wat 'n traan nog ween
vir 'n heldegslag, in hul rus daarheen,

Faithful / True

I like a man who stands up for himself,
I like an arm that strikes firmly,
a look that never wavers,
and determination as steadfast as a rock!

Firm like a mountain of grey granite
on fatherland's soil, his heart's territory,
true to her
as to his child and wife,
and sees in her honour a reflection of his
own,
true to her

I love a man who honours his mother,
in the language learned from her righteous
mouth,
who despises a generation of traitors; and
in rejecting his own, would diminish himself.

I want to see the eye that still sheds a tear

⁷ Bastergeslag, directly translates to bastard race in English. It was a derogatory term used by *Bittereinders* for Afrikaners who surrendered to the British and thereby ending the Second Boer War (Schoonees, 1939).

maar 'n blits van trou in die traan van rou,
 wat aan liefde weergee wat haar bron is
 ontleen.

for a generation of heroes, gone to their
 rest but a flash of devotion in the tears of
 mourning,
 reflecting love from a deeper source.

Vir my d'Afrikaner van durf en daad,
 wat mammon's eer en loon versmaad,
 sy hoof en sy hand vir sy volk en sy land
 en 'n trap van sy voet vir laag verraad!

For me, the Afrikaner of daring and deed,
 who detests mammon's honour and reward,
 his head and his hand dedicated to his
 people and his country
 and who tramples on deplorable betrayal!

O, 'k hou van 'n man wat sy man kan staan;
 ek hou van 'n arm wat soos donder slaan,
 'n oog wat nie wyk, wat 'n bars kan kyk
 en 'n wil wat so vas soos 'n klipsteen staan!

Oh, I like a man who stands up for himself; I
 like an arm that strikes like thunder,
 a look that never wavers,
 and determination as steadfast as a rock!

Six codes were extracted during the analysis of *Trou* by Celliers, namely “dependable”, “determined”, “culture”, “betrayal”, “historical reverence”, and “virtue”. “Dependable” was the code that most often occurred throughout the analysis.

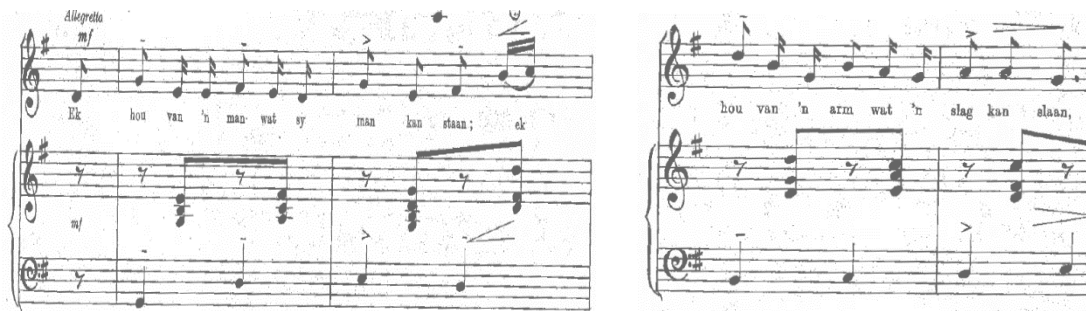
The piece opens with a 4-measure introduction that creates a strong anticipatory effect. This effect is created by the performance articulations and dynamic contour prescribed by De Villiers. Each beat in both left and right hand is articulated with a *tenuto*, excluding the final beat of m.3, which is accented and m.4, which is accented and sustained through a *fermata*. The articulation creates a strong marching sensation, which persists throughout the piece. Dynamically the introduction begins on *forte* and then swells and wanes in mm. 2–4. The performance indication by De Villiers in the upbeat to m.1, *Kragtig en Beslis* (Powerfully and Assured), also adds to the character.



Example 30: *Trou* mm.1–4

The opening phrase's (mm. 5–8²) code is “dependable”, which ties in with the title of the piece, *Trou* (Faithful), as well as the overarching theme of the piece derived from the codes. Within

this phrase, elements can be seen that were used by De Villiers throughout the piece to reflect the patriotic sentiment, such as the accents or *tenuti* on each first and third beat. This creates a solid march-like sensation, adding to the patriotic sentimentality of the piece. Dynamics are also used, as can be seen in mm.6–8², where a *crescendo* and *decrescendo* support the line *ek hou van 'n arm wat 'n slag kan slaan* (I love an arm that strikes firmly). This line contains an evocative image of a man striking an object. Note that patriotic images often incorporate images relating to war and/or fighting (Ziv, 2018).



Example 31: *Trou* mm.5–8²

In addition to the aforementioned elements in the previous example, De Villiers also used pitch to add to the patriotic emotion of the poetry. This can be seen in phrase 3 (mm.13–16²), coded as “dependable”. The vocal line *Vas soos 'n berg van grou graniet* (Firm like a mountain of grey granite) ascends stepwise in mm. 13–14. This movement, combined with a *sforzando* (m.13¹) and *accelerando e crescendo* (m.13) creates excitement as well as a steadfast character. The rest of the phrase (mm. 15–16) completes the image of a principled individual, dedicated to the fatherland. An interval of a perfect 4th on the text *sy hartsgebied* (his heart's territory), draws attention to the importance of the fatherland. *Tenuti* are also applied to each syllable of *hartsgebied* and, supported by a *crescendo* moving to *forte*, further emphasising the meaning of the words. The phrase ends with a perfect cadence creating a wholesome feeling of completion to the text.



Example 32: *Trou* mm.13–16²

Phrases 4 (mm. 16²–20) and 5 (mm. 20²–24) both speak of *aan haar getrou soos aan kind en vrou, en wat in haar ere ook syne siet* (faithful and true to his country, as to his child and wife - the fatherland's honour a reflection of his own). De Villiers again used dynamics and pitch to highlight the meaning behind the text. What differs from previous phrases, though, is his use

of articulation. De Villiers used performance articulations in every measure of *Trou* except for in mm. 17–18. This lack of articulation directly contrasts the militaristic feeling in previous sections and the sentimental emotion in phrase 4. This sparse articulation plus the performance indication *appassionato* (deeply emotional) further highlight sentiment within the text. Only towards the end of phrase 4, did De Villiers begin to use articulations on the words *ere* (honour), and *getrou* (faithful), which are inherently meaningful. The second time the words *aan haar getrou* (faithful to her) are performed, it is sung on the highest note of the entire piece, namely G5, and is approached by a *crescendo* indicated to be sung *fortissimo* with an accent. These elements reveal the importance of remaining faithful to one's country and the importance thereof to the culture at the time. Messages such as these are common themes found in patriotic songs (Kertz-Welzel, 2012).



Example 33: *Trou* mm.16²–20



Example 34: *Trou* mm.20²–24

A key change from G Major to E-flat Major occurs in V2 (mm.25–36). This modulation coincides with the change in poetic tone to more emotional content, reflected by the opening code of V2, namely “culture”. In the opening measure of V2, the words *Met diepste gevoel, vasberade* (With deepest emotion, determined) were used by De Villiers to explain how this verse should be performed. The verse also begins *mezzo-piano*, contrasting with the way in which the previous verse ended. Accents and *tenuti* are again used more frequently, maintaining a militaristic tone (*vasberade*), notwithstanding the increase in emotion (*Met diepste gevoel*) in the text. In phrase 6, the piano part features more sustained writing, using longer note values in both the left and right hand, adding to the expression of the text.



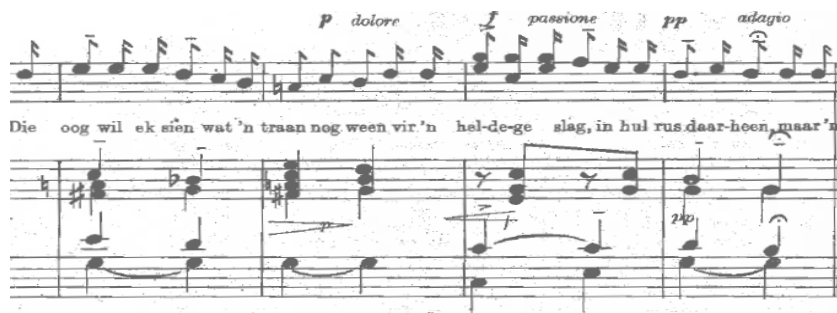
Example 35: *Trou* mm.25–27

In phrase 7 of V2 (mm.28²–32²), the code is “betrayal”. De Villiers incorporated several elements here to amplify the emotion through the music. In the first measure of the phrase, the piano part returns to the jaunty character of V1 created by the repetitive quaver notes. This time, though, the accompaniment creates a sense of ridicule. Whereas this music is used to praise steadfastness in V1, here it underlines the disdain towards the *bastergeslag*, as explained in footnote 7. This emotion stems from the text *en die bastergeslag in sy siel verag wat, haar verstotend, homself kleiner* (who despises a generation of traitors; and in rejecting his own, would diminish himself). The dynamics begin on *mezzo-forte* with a *crescendo* in each measure of the phrase, ending on *forte*. *Accelerando e crescendo* adds to the intensity of the dynamic contour of the phrase. Articulation in the vocal and piano part add an intense feeling to the music, further contributing to the strong emotion of the phrase.



Example 36: *Trou* mm. 28²–32²

V2 ends very emotionally with the codes “historical reverence” in phrase 8 (mm. 32²–36²) and “determined” in phrase 9 (mm.36²–40). In phrase 8, the vocal *tessitura* is predominantly high, in contrast to previous phrases sung in the middle register. The dynamics and the performance indications vary drastically in this phrase, moving from *piano* and *dolore* (grief/sorrow) in m.34, *forte* and *passione* (passionately) in m.35, as well as *pianissimo* and *adagio* (slowly) in m.36. These changes coincide with the emotion of the text, as m.35 speaks of tears, m.36 of heroes and m.37 of rest. This can be seen as of word-painting tools used by De Villiers. The word *heldegslag* (hero) (m.35) is sung on the highest pitch of the piece G5 and at the most significant dynamic point of the phrase. This is because historical figures are important to patriotic cultures and are often incorporated in patriotic songs (Kertz-Welzel, 2012).



Example 37: *Trou* mm. 32²–36²

At the start of phrase 9, a modulation occurs from the key of E-flat Major to D Major. De Villiers used the key change with the addition of various performance articulations and indications, as well as dynamics to highlight the text. In m.37, an accent as well as *forte* are added, and *Vivo* (lively, animated) is indicated to emphasise the words *blits van trou* (a glimpse of faithfulness).



Example 38: *Trou* mm. 36²–40

The code “virtue” was developed from phrases 10 (mm. 41–44²) and 11 (mm. 44²–48), which are the opening phrases of V3. The key modulates for the final time at the start of phrase 10 from D Major to G Major, thereby returning to the initial key of the song. Indications added by De Villiers to emphasise the importance of virtue include accents on the words *durf* (daring) and *daad* (deed) in m.42. This highlights the significance of these qualities to an Afrikaner, particularly to enable one to resist the temptations of the world (Mammon). Celliers’ text in phrase 11 emphasises importance offering one’s service to their country. The phrase begins *forte* and reaches *fortissimo* in m.47, indicating the importance of virtue and sacrifice.



Example 39: *Trou* mm. 44²–48

The final two phrases, 12 (mm. 49–52) and 13 (mm. 53–56), repeat the text sung in the opening two phrases of the song, except that the word *arm* (arm) in V1 is replaced by *donder*

(thunder). This creates an even stronger image, that of a strike as strong as thunder. Elements used previously by De Villiers in phrases 1 and 2 are again used here, but this time they aid in creating a firmer and more confident tone. De Villiers indicated that the end of the piece should be sung more decisively in m. 49 with the term *deciso*, accompanying the text *O, ek hou van 'n man wat sy man kan staan* (Oh, I like a man that is unfaltering and brave). In mm. 49–51, the vocal line ascends stepwise, which aids in building excitement and adds to the decisive character. *Crescendo* plus the term *con fuoco* (with fire) are used in m. 49, which add greater intensity to the words *ek hou van 'n arm wat soos donder slaan* (I like an arm that strikes like thunder). An accent is placed on each syllable of *donder* (thunder) and the word *slaan* (hit). From m.52 to the end of the vocal part, the music is to be performed *fortissimo*, situated within a relatively high *tessitura*. *Sforzandi* are placed on the words *wyk* (wavers) and *kyk* (look), and performance articulations are abundant in the final phrase. Dissonance as a harmonic device is also used to emphasise the text. The postlude sustains the mood of the final phrase and ends with a sustained chord performed *fortississimo*.



Example 40: *Trou* mm. 52²–56

4.7 Segelied

Composer: S.H. Eyssen

Poet: A.B. Wessels

Table 10: *Segelied* style sheet

Melody	Phrase shape/length	4-measure phrases; melody features <i>arpeggio</i> scales
		Frequent intervals of thirds, fourths, and fifths
Harmony	Texture	Fairly dense texture based on primary chords and inversions thereof, secondary chords used to create colour
	Key Scheme	

		B minor with short modulatory passages used for expressive purposes
Rhythm	Rhythmic patterns	Crotchet, minim, and triplet figures used in V1 and V2; semi-quaver and dotted figures create stronger emotions in the final verse
	Tempo	<i>Matig en Stemmig</i> (Moderate and temperate) with precise metric directions, such as <i>vinniger</i> (faster) in m.33 and <i>al stadiger</i> (gradually slow down) in m.41
Accompaniment	Preludes, interludes, postludes	5-measure prelude (mm.1–5) that sets the tone, 3-measure interlude (mm.22–24), 4-measure interlude (mm.41–44), 1-measure postlude
	Texture	Writing for the piano is based on chords, simple and folk-like
	Shared material with the voice	Some countermelodies with the voice in left hand of piano
Text	Patriotism	Patriotic sub-themes: • Hope • Strength and action • Freedom

Segelied

Oor die donkerblou hemel, dryf daar
vlugtige wolke,
alles omwewend skeppend 'n sterrelose
nag.
Swaarder druk op my harte twyfelmoedig
gedagte,
verdowend my hope op die langverwagte
dag.

Victory Song

Across the dark blue sky, fleeting clouds
are drifting,
all-encompassing, creating a starless night.

Heavier weighs on my heart the doubtful
thought,
numbing my hopes for the long-awaited
day.

Klagend huil deur die bome,
weemoedwekkende winde,
snydend my siele maar waai die
onheilswolke heen.
Vrolik kondig die Ooste, "Nuw' dag is
gebore!"
Verdwyn dan gure wolke met u droewig'
druipend reën!

Mournful winds are weeping through the
trees, causing sadness,
cutting through my soul yet blowing the evil
clouds away.
The East cheerfully announces, "A new day
is born!"
Gloomy clouds disappear with your
sorrowful dripping rain!

Lank was die stryd vir lout're bestaan;
bitter die angs dat alles vergaan;
maar uit die dode ongemerk,
groeï 'n volksgees vurig en sterk;
en sterker sal hy lewe
en geen vyand hom weerstrewe.
Vryheid en reg sal segevier.

Long was the struggle for meagre
existence;
bitter the dread that everything will perish;
but from the dead unnoticed,
grows a nation's spirit passionate and
strong;
and stronger he will live
and no enemy will resist him.
Freedom and justice will prevail.

In the analysis of *Segelied* by Wessels six codes were extracted from the text: "hopeless", "change", "hope", "struggle", "strength", and "freedom". The title of the song *Segelied* is translated as "Victory song" in English. The work was dedicated by Eyssen to the Afrikaner nation with the caption *Aan ons Afrikaner volk opgedra* (Dedicated to our Afrikaner nation). The title and dedication contain patriotic elements as the love and dedication to one's nation and culture is a prominent feature of patriotic music (Nathanson as cited in Primoratz, 2019).

The piece was composed in strophic form and consists of three verses. The table below displays the narrative thread of the piece derived from the codes in the analysis:

Table 11: *Segelied* narrative thread

Verse 1	Hopeless (mm. 6–21)
Verse 2	Change (mm. 25–40)
Verse 3	Strength and victory (mm.45–72)

The opening code is “hopeless” and occurs twice. In the opening phrase of the vocal part, Eyssen established a rhythmic motif consisting of a crotchet, minim, and triplet figure used throughout V1 and 2. The poetry and music create a gloomy atmosphere throughout V1. This atmosphere helps create the basis for victory and overcoming, referred to in the title of the song. Directions and articulations are scarce in this verse, but when specified, are effective at conveying emotion. One such instance occurs at the end of V1, in mm. 17⁴–21, where *forte* and the vocal contour effectively emphasise the difficulty of experiencing hope in hardships. The *forte* highlights the word *Verdowend* (Numbing) and *Stadig al meer* (Gradually getting slower) with the descending melody on *lang verwagte dag* (long-awaited day) emphasising the dampening of hope. A lowered sixth (B-flat) further enhances the heavy emotion in the text.



Example 41: *Segelied* mm. 17⁴–21

The content and emotion of the song begin to transform during the first two phrases of V2 (mm.25–44), as can be seen by the code “change” (mm.25–32). Here, Eyssen introduced elements that have not been used in previous phrases, such as a *crescendo* and *decrescendo* on the words *huil deur die bome* (weeping through the trees) in m.25. Previously, only dynamic markers such as *mezzo-forte* or *forte* were used to indicate the singer’s dynamic range. This new dynamic element highlights and solidifies in V2 the image of “the winds of change” that blow away the dark clouds, mentioned in V1.



Example 42: *Segelied* mm. 25–26

In mm. 29¹ and 30¹, accents were used for the first time by Eyssen to emphasise words. The first syllables of *Snijdend* (cutting) and *sielle* (soul) are accented in the phrase *snydend my siele maar waai die onheilswolke heen* (cutting through my soul yet blowing the evil clouds

away). These two words are evocative and reinforce the image of change spoken of in the first part of V2.



Example 43: *Segelied* mm.29–30³

The final code of V2 is “hope” (mm.33–40). Here, Eyssen implemented several elements to build upon the hopeful emotion of the text. The metric direction *vinniger* (faster) in m.33 and the performance indication *sterker* (stronger) in mm. 33–34 are used to create excitement. The words *Nieuw dag* (New day) in m.35 and *gebore* (born) in mm.35⁴–36 are accentuated and performed *fortissimo*. Furthermore, chromatic movement on the word *gebore* adds more anticipation to the phrase. Hope is an essential theme in patriotic music and has been used in song to encourage nations and cultures to endure difficult and trying times (Awang et al., 2016).



Example 44: *Segelied* mm. 33–36

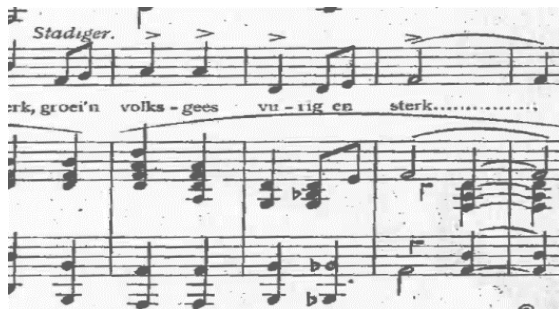
In V4 (mm.45–72), the music gradually develops towards the climax of the piece. Various elements are changed in V4, such as the time signature that changes from 4/4 to 2/4, resulting in increased movement by emphasising each beat. “Struggle” is the opening code of the final verse. Here, Eyssen used the performance direction *Beslis en toenemend* (Decisive and increasing) (mm. 45–46) and the rhythmic structure of the vocal and piano parts create a solid, determined feeling. In V1 and V2, the singer sings longer lines whereas, in V3, the rhythm follows the natural speech pattern of the text. This creates shorter, more defined note values that create a march-like sensation. Accents on the words *alles* (everything) (m.50¹) and *vergaan* (perish) (m.52) emphasise the fear of losing what was gained through struggle. As mentioned in chapter 2 of this study, the Afrikaners fought for national and cultural recognition. Therefore, fearing losing what was hard-fought for would have been painful. Struggle and determination are themes used in patriotic music (Awang et al., 2016). Using song to establish

national unity and build a cultural identity was used as a tool in the 18th and 19th centuries (Taruskin, 2009; Kertz-Wetzel, 2012).



Example 45: *Segelied* mm. 45–52

The code “strength” is derived from the text in mm. 53–60. To draw attention to the image of a strong national spirit in this phrase, Eyssen used the word *Stadiger* (Slower) as a tempo indication in m. 56, as well as accents on the words *volksgees vurig en sterk* (a nation’s spirit passionately and strong) in mm. 57–59.



Example 46: *Segelied* mm. 56–59

The melody in phrase 7 (mm. 59²–68), coded as “strength”, ascends from F-sharp-4 to D5 with the tempo accelerating until the end of the phrase, indicated by the word *vinniger* (faster) in mm. 60¹–61. The ascending line and increasing tempo create excitement and support the image of growing stronger and overcoming adversity. Chromaticism in m. 61 on the word *sterker* (stronger) further emphasises strength, with the phrase ending on forte, while the word *weerstrewe* on D5 is sustained through the addition of a *fermata*. The piano reinforces the vocal line with large chords, while doubling the singer’s melody in the right hand. The pianist plays a chord including more than 3 octaves at the end of the phrase (m.67), accompanying the singer’s long, sustained note.



Example 47: *Segelied* m.67

The final phrase of the piece (mm. 68–72) ties directly into the title of the song *Segelied* (Victory song). The code “victory” was derived from the text. The time signature returns to 4/4, and Eyssen indicated that the phrase should be performed *Stadig en Statig* (Slowly and Stately). The key modulates from B minor to the relative major, D Major, creating a joyful, triumphant feeling. This final phrase is set in a relatively high range for the voice to ensure a climactic end. Once again, the accompaniment consists of large chords, including very low notes to create a large, robust sound. The final chord is spread over 5 octaves, resulting in a strong finish.



Example 48: *Segelied* mm. 68–72

4.8 *Komaan!* Comparison

Komaan! by Celliers was set to music by De Villiers in 1922 and Eyssen in 1932. De Villiers composed *Komaan!* on request of Celliers⁸. The spelling of the texts differ, as De Villiers' version is set to an older Dutch spelling of Afrikaans and Eyssen's to the modern standardised spelling.

All the verses in both songs begin with commands or rally-like calls. Whereas De Villiers opened each verse with an additionally added *Komaan!* (Come on!), Eyssen used the poem as Celliers wrote it and began V1 with *Wees sterk!* (Be strong!), V2 with *Wees trou!* (Be true!), and the Coda with *Wees fier* (Be proud). Rallying calls in De Villiers' song are sustained for three beats with either an added *tenuto*, accent, *fermata*, or a combination thereof placed on the calls. The dynamics on each call grow until the final *Komaan!*, sung *fortissimo*. Each call in Eyssen's song, except for *Wees fier*, are sustained for nine beats, and the final *Komaan!* of the song sustained for 18 beats. In De Villiers' version, the piano affirms these calls with an assertive chordal accompaniment and short rhythmic figures, creating a determined and resolute impression. On the other hand, Eyssen used the piano part to build excitement. A series of triplet figures ascending in 3rds and 4ths and growing dynamics to create an exhilarating and inspiring feeling.

⁸ See p.1 of the song: *Op spesiaal verzoek van J.F.E.C* (By special request of J.F.E.C)

Eyssen approached religion in the line *om God, en God alleen te vrees* (to fear God, God alone) as a delicate prayer, by indicating that it should be performed *piano*, and by using dissonance to reinforce the notion of respect for God. Whereas Eyssen's version is a quiet prayer, De Villiers' approach is more of a declaration. This he achieves through placing a *fermata* and *tenuti* on key words for emphasis, as well as increased dynamics leading to emotive words. Historical reverence is approached differently by the composers. Eyssen used several musical elements to reflect the reverential nature of the poem. He does so most notably through slowing of the tempo by using longer note values in the accompaniment and the metric direction *iets stadiger* (somewhat slower). The *tessitura* gradually moves higher, with the dynamics growing towards the end of the phrase, creating anticipation. In De Villiers' song, the tempo maintains its strong and determined character. The numerous *tenuti* placed in the vocal line create a steadfast march-like feeling, reinforcing the character of the song.

Both songs are composed in a modified strophic form. De Villiers' song uses regular 4-measure phrases, whereas Eyssen's utilises irregular phrasing. Rhythmic figures in the accompaniment, resembling bugle calls or fanfare music, are placed in both versions to create urgency or excitement. Overall, Eyssen's accompaniment has a fuller, larger sound that, at times, contains a nostalgic element. In contrast, the accompaniment in De Villiers' rendition creates a more stately and firm sensation.

4.9 Chapter summary

In this chapter, analyses of the seven songs by both composers were presented as well as a brief overview of the differences and similarities of the two versions of *Komaan!*. The analyses examined the musical elements melody, harmony, accompaniment, rhythm, and text, to understand how the composers reflect patriotic themes through these elements. A style sheet for each of the pieces was compiled to provide an overview of the elements and how they were utilised by the composers.

Chapter 5: Patriotic themes

In Chapter 2, common characteristics and themes of patriotism and patriotic songs were explored. As a phenomenon, patriotism is fundamentally rooted in the relationship between people and their country (Nathanson as cited in Primoratz, 2019) and people and their culture (Keller, 2012). During the 19th and 20th centuries, the need of Afrikaner activists and communities to form a national and cultural identity forced them to establish a recognised language and nation (Hugo, 2009; Ponelis, 1993; C. van Rensburg, 2012; M.C.J. van Rensburg et al., 1989; De Kadt, 2005). Codes that were developed from the songs encapsulate the hopes and desires and occasionally the fears of the Afrikaners during that time. In total, 34 codes were established from all the pieces. From these codes, four patriotic themes were identified: action, culture, hope, and ethics and values. The following chapter will explore each theme and explain how musical elements in the songs reflect patriotism.

5.1 Action

Calls to act, national struggle, and to fight for what you believe in are common messages in patriotic song (Ziv, 2018). After the Anglo-Boer Wars, the Treaty of Vereeniging, and the Second Language Movement, many felt the urge to establish a unified Afrikaner nation and culture (Bouws, 1971). Music and literature are integral to how we as humans demarcate and recognise cultural and traditional boundaries, especially in culturally pluralistic countries (Awang et al., 2016). Several defining characteristics of action emerged from the codes, such as struggling or fighting, self-sacrifice, and nation building. Both composers during their lives strived for the recognition of the Afrikaans language and for the independence of South Africa from British rule, which is reflected in the music.

Word-painting techniques such as harmony, dynamics, performance indications, and pitch are used by De Villiers in his songs to call for action. In *Soet is die Stryd*, “struggle” is the opening code of the song in which the speaker asks the rhetorical question *Jy sê die stryd is verlore* (You say the battle is lost). Word-painting was used here to emphasise the aspect of loss by supporting the word *verlore* (lost) with a dissonant chord which creates an uncomfortable sound displaying the emotion of loss. The ending of the song reveals that what is being fought for is the survival of the Afrikaner nation, and that lack of action would mean destroying your country. Here, in the final two phrases of the song, the code is “self-sacrifice”. Dynamics, performance indications, and pitch are used to emphasise the necessity of self-sacrifice. Accents are placed on *soet* (sweet), *stryd* (fight), and *stryer* (warrior), words that praise fighting for a noble cause. The pitch rises by more than an octave on the words *deelneme weier* (refuses participation),

emphasising how crucial sacrifice is. Reinforcing this even more is the directive *Met groot klem* (With big emphasis) with the intensity of the *fortissimo* supporting the directive.

Eyssen, in V4 of *Segelied*, upheld the necessity of persistence in striving for victory and the anxiety created by the fear of loss. The messages of struggle and determination in V4 are firstly highlighted by the time signature changing from 4/4 to 2/4, creating a sense of urgency as each beat becomes more pronounced. This is reinforced by short rhythmic figures in the singer's and pianist's parts producing a compelling foundation for persistence. *Beslis en toenemend* (Decisive and increasing), the performance directive, reveals that the music should create an assertive feeling that increases with urgency. Accents on the syllables *-al* of the word *alles* (everything) and *-gaan* of the word *vergaan* (perish), reveal the fear that of losing everything, but this fear then develops into strength and conviction by placing accents on contrasting words like *volksgees* (nation's spirit) and *sterk* (strong). From mm. 59²–67, the vocal lines pitch ascends while the dynamics grow larger and more dominant, reinforcing change that produces action.

The title to Celliers, poem *Komaan!* (Come on!), is a call to action, and both composers highlight this call in the final phrases of their songs. The final two *Komaan!* calls of Eyssen's piece are indicated *fortissimo*, with the first call being short and the last sustained for 18 beats. By holding the final call to action for so long and so loudly, the message to act is triumphant and bold. The final *Komaan!* in De Villiers' version, has an accent and *fermata* placed on the call, which is sustained for three beats and sung at *fortissimo*, creating a courageous feeling. The piano supports these calls with assertive chordal accompaniments and short rhythmic figures, forming a determined and resolute impression.

5.2 Culture

Establishing Afrikaans as a language was crucial to activists in the 19th and 20th centuries, and music was used alongside poetry to achieve this goal. During this time, significant public interest in Afrikaner history made its way into many different forms of media and information outlets. This was sparked mainly by poetry and literature (Giliomee, 2003). This is reflected in songs by De Villiers and Eyssen. Patriotic music often uses history to establish commonality between societies and to develop unity (Ziv, 2018; Kertz-Wetzel, 2012). Several characteristics form part of the Afrikaner cultural identity with language and history being the two codes that most often emerged fall under culture as a theme.

In *Die Lewerkie*, the reverential sentiment that many Afrikaners held for the Trekkers is displayed. Eyssen's primary tool to convey this reverence was word-painting. The text *Met fonkelprag* (With sparkling splendour) creates the image of Trekkers radiating light. The upward movement of the first three notes paints an image of this sparkling light. The word

fonkelprag sung on the highest note of the piece, G5, displays the importance of the Trekkers to the Afrikaners in Eyssen's time. In *Trou* by De Villiers, word-painting also reflects historical reverence. Whereas Eyssen used melodic contour to create images, De Villiers used performance directives and dynamics to word-paint. De Villiers abruptly changed dynamics and indications from *piano* and *dolore* (grief/sorrow), to *forte* and *passione* (passionately), and finally to *pianissimo* and *adagio* (slowly). Each change occurred with the meaning of the accompanying text, where the speaker mentions tears, heroes, and rest. De Villiers' *Komaan!* uses performance directions, dynamics, and accompaniment to reflect historical reverence. The phrase *Hul lewensweg het ons gewijs om trou te wees aan waarheids eis* (Their way of life showed us to be faithful to the demand of truth) uses all these elements. *Tenuti* are placed on meaningful words to praise their virtuous way of life with a *crescendo* reinforcing this pure image. The piano part has *tenuti* with *arpeggio*, dotted, and triplet figures performed with deep sounding chords creating a foundation for the vocal line's reverential feeling.

The importance of Afrikaans is reflected in *Trou* with the words *Ek hou van 'n man wat sy moeder eer, in die taal uit haar vrome mond geleer* (I love a man who honours his mother, in the language learned from her righteous mouth). De Villiers indicated that it should be sung *met diepste gevoel, vasberade* (With deepest emotion, determined) displaying the significance of Afrikaans to him. *Tenuti* and accents are performed on words like *hou* (like), *man* (man), *moeder* (mother), and *taal* (language) emphasising honouring the language you were raised in. The dynamics swell while the pitch rises at the same time, creating an inspiring feeling. Du Plessis spoke of how hard it was to establish Afrikaans in *Soet is die stryd*. De Villiers reflects this through harmony where the rhetorical question *Jy sê... Ons taal [is] uit 'n drang gebore wat een van die dae verdwyn?* (You say... Our language [is] born of an urge that will disappear one of these days?) is asked. Here, on the word *gebore* (born), De Villiers used the uncomfortable quality of a diminished seventh chord to display the emotion of a hard-fought-for language.

5.3 Hope

During difficult and trying times, patriotic songs have fulfilled essential functions in society. One of these functions is to motivate citizens and, more importantly, inspire hope (Awang et al., 2016). Afrikaners strived for recognition and independence from as early as the 18th century and were confronted with many challenges. Increasing anglicisation of the Afrikaner society and a yearning to create a nation forced writers and musicians to fight harder for recognition of state and language (Hugo, 2009; Ponelis, 1993; C. van Rensburg, 2012; M.C.J., van Rensburg et al., 1989).

Larks are birds that traditionally symbolise hope in literature and music (Reynolds, n.d.; Keady, 2015). *Die Lewerkie* (*The Little Lark*) therefore, reflects hope in the title even before any music is performed. In the music, Eyssen used word-painting to reflect hope even further with melismatic figures in the melody which are imitations of the lark's song (Potgieter, 1967) reflecting hope.

V3 of *Triomflied* reflects building of hope. Here the words *Die matte vrou, die moeë man, weer moed laat skep en dink: Ek kan!* (The weary woman, the tired man, encouraged again) are sung twice. A key change occurs at the start of the verse from F Major to C Major, and back to F Major the second time the text is sung. Returning to the original key creates the impression of stability and provides a foundation for hope. Throughout the verse, the atmosphere becomes increasingly hopeful, displayed through the dynamics and performance indications. The dynamics grow each time the text is repeated starting at *mezzo-piano* and finishing *forte* on the second and final *Ek kan!*, displaying the transformation of tired people into hopeful citizens. The first *Ek kan!* is accented on *kan!* with the second *Ek kan!* accented and sustained with a *fermata*. This further reflects hope with each affirmation becoming bolder.

Segelied was the only piece from the selected songs that directly mentions freedom. In the final phrase, the text boldly proclaims *Vryheid en reg sal segevier* (Freedom and justice will prevail). Here, the time signature returns to 4/4 from 2/4, creating a steadier and more reliable pulse, created by longer note values, that tie into the direction *Stadig & Statig* (Slowly & Stately). The phrase is *fortissimo* with the piano playing large chords with very low notes that creates a platform where the message of freedom is rooted. The first syllable of *segevier* (prevail) is performed on E5, the highest note of the entire song highlighting persistence.

5.4 Ethics and Values

Composers use patriotic song to encourage and reinforce a society's understanding of ethics and values (Ziv, 2018). In establishing and categorising the codes during the analysis of the songs, words such as religious reverence, virtue, determination, and courage emerged.

Reverence for God and His being are displayed in V1 of *Die Lewerkie* by Eyssen. *Aan God omhoog* (to God up high) is sung almost as an intimate prayer by performing the phrase in *mezzo-piano* and placing the word *God* on the highest note of the entire vocal line. At the beginning of the piece, the performance directive *Eerbiedig* (Reverently) is given, adding to the prayer-like feeling.

Courage, dependability, determination, and self-sacrifice are characteristics that form parts of an individual or societies' ethics and values. In V1 of *Trou*, accents or *tenuti* are performed on the first and second beats for most of the verse. This creates a constant march-like feeling

that forms a foundation for dependability. In *Triomflied*, dynamics are used as a tool for word-painting to support the image of a determined character. Here, the speaker emphatically exclaims *En of ek staan, dan of ek val, ek moet, ek wil, ek kan, ek sal!* (And whether I stand, or whether I fall, I must, I want to, I can, I will!). The statement starts at *forte* and swells and wanes. Here, the text speaks of standing and falling, and De Villiers used the dynamics as a word-painting tool to represent the actions. Courage is reinforced in *Soet is die stryd* by pitch and dynamics. The phrase *Solank jy volhard en vol moed is - Dis tog die probeerslag wat tel!* (As long as you are persistent and full of courage - It is, after all, the effort that counts!) moves to the highest note of the piece when speaking of persistence and courage.

Eyssen in *Komaan!* praised the Voortrekkers virtues and ways of life. Performance indications are used quite sparingly by Eyssen overall, but, accents, *staccati* and *tenuti* are used in the vocal and piano parts where the words *Wees fier op 'n voorgeslag waard, in wil en daad gespier!* (Be proud of worthy ancestors, forceful in purpose and deed!) are sung. The indications allow for the text to stand out in comparison to the rest of the song where indications are seldomly used.

5.5 Chapter summary

In this chapter, the four patriotic themes, action, culture, hope, and ethics and values were discussed. These themes were developed from the codes during the analyses of the songs. Similar themes in patriotic music have been used throughout the world and at different stages of history too. How De Villiers and Eyssen used and incorporated the musical elements in their songs to reflect these themes, was also presented.

Chapter 6: Summary and conclusion

6.1 Summary

Kimball (2014) recounts that, after presenting a masterclass, a singing teacher asked her why we sing art songs. This was a question that I asked throughout the process of the current research study. She goes on to explain that art songs allow singers unique opportunities to engage with words and poetry (Kimball, 2013). Working with and researching poetry of art songs (Kimball, 2013) as well as the songs themselves (Youens, 2001), helps to contextualise the climate in which songs were set (Kimball, 2013; Youens, 2001).

The aim of the study was to understand how the theme of patriotism is reflected in the selected works by M.L. de Villiers and Stephen H. Eyssen. To understand what patriotism is, its use in music, and why it was such a prevalent theme in the two composers' songs, I first conducted a literature review to establish the necessary context. Thus, patriotism and its applications in music was explored. Furthermore, the development of the Afrikaans language and Afrikaans art song genre were examined, and the role of patriotism in both disciplines was discussed. Biographies of the composers and poets were included, with specific focus on patriotism in their lives, to provide the necessary context for the songs.

Relational content analysis was adopted as the research design for the study. In Chapter 3, the use of content analysis was described, and how as a tool it aids researchers in breaking large pieces of information into smaller, understandable themes (Julien, 2008; Mouton, 2001). Relational analysis, as a method of content analysis, was used to understand how the selected songs are connected to the historical events that happened before or during the lives of the composers.

Chapter 4 comprises of the analyses of the songs and explores how musical elements were used to reflect patriotism, as well as a comparison of the two versions of *Komaan*. To conduct the analysis, relational content analysis was used to develop codes from the phrases in the music and/or poetry. The musical elements within the designated codes were examined to understand how the elements were used to reflect the various patriotic sentiments. Relational analysis aided the analysis by providing a mechanism that helped create links between songs and the context surrounding the setting of the songs, as well as similarities within patriotic music around the world. Style sheets for each song provide an overview of the musical elements used in the songs to reflect patriotism. Action, culture, hope, and ethics and values are the four patriotic themes developed from the 34 codes established during the analysis of the study.

The four themes were subsequently investigated to understand how the composers reflected them in their songs. These themes are not only found in the songs by De Villiers and Eyssen, but have been incorporated into music all over the world.

Music has served many different purposes throughout history (Milsom, 2011). One important function that music played during the 19th and 20th centuries was to foster unified identities amongst citizens of countries and nations (Keller, 2012). During this period Afrikaners made use of music to facilitate unity amongst a fractured society. Those who belonged to the Afrikaner culture were no strangers to the hardships of life, but they transform their pain into inspiring poetry and music that provided a voice for this splintered society. They ultimately established a shared foundation on which patriotic love for their nation could be fostered. De Villiers and Eyssen both used patriotic poetry in their songs and reflected patriotic messages in their music.

Hereafter, the role of music in fostering unity and a national identity amongst citizens of a country will be addressed. The historical and cultural events in South Africa that led to the prevalence of patriotism as a theme in the Afrikaans art song will be discussed. Thereafter, the way in which the theme of patriotism is reflected in the selected art songs by De Villiers and Eyssen will be answered. Finally, recommendations for future studies will be proposed.

6.2 The role of music in fostering unity and a national identity amongst citizens of a country

As a phenomenon, patriotism is fundamentally rooted in the relationship between people and their country (Nathanson as cited in Primoratz, 2019), and people and their culture (Keller, 2012). In order to lay a foundation where unity can be fostered, it is necessary to change the way in which individuals see themselves in relation to society (Keller, 2012). Music, when experienced by large groups within a society, can create social awareness and aid in fostering patriotic feelings within a nation or culture (Keller, 2012). There is often a need for social cohesion during and after hardships and painful moments in a country's history. This can be seen in the cases of Israel and Malaysia during the 1940s.

After World War II and the establishment of Israel in 1948, Jews from all over the world made their way to Israel. With a growing population and threat of war with neighbouring states (Encyclopaedia Britannica, 2021), the need for unification was essential (Ziv, 2018). Songs about war, defending Israel, soldier's experiences of war, and sacrificing individual needs on behalf of your country, were composed. Many of these songs were performed on public holidays and at festivals across Israel (Ziv, 2018). Music was therefore used to foster a common identity between citizens of Israel and establish common goals, especially after many Jews from across the globe sought to make Israel their new home.

An abundant amount of patriotic literature was written during the Japanese occupation of Malaysia from 1941–1945. Maintaining unity and a sense of identity amongst the Malaysian people was an important function of writers during this period. Therefore, literature was used to spread patriotic messages of hope and national struggle. These poems were transformed into songs by musicians, and these patriotic songs are still performed in Malaysia today (Awang et al., 2016). Messages are retained significantly better by audiences when music and text are combined in song (Peynircioğlu et al., 2008). Likewise, the transformation of poetry into song in Malaysia increased the memory retention of the messages of hope, national unity, and national struggle.

The effects of the Anglo-Boer Wars devastated the Afrikaner population. Destitution caused by the Scorched Earth Policy and concentration camps, as well as a splintered political scene, required cultural and national unification (Giliomee, 2003). Composers had long yearned to create a unique Afrikaans art song and the poetry of the *Tweede Taalbeweging* provided the perfect text for their songs (Bouws, 1946; Forbay 2011). Messages of hope, national unity, historical figures, and achievements (Van Heyningen, 2008) were present in many of the poems set to music by Afrikaans composers (Bouws, 1957). This provided the necessary foundation to create a shared cultural identity through poetry and, by extension, music. The formation of the FAK and the release of the *FAK-sangbundel* were explicitly used by political organisations to create a national Afrikaner identity. The songs published in the *FAK-sangbundel* would be performed on cultural, educational, and political platforms, providing to Afrikaners music sung in their own language (Giliomee, 2003). By hosting a competition for a South African national anthem to be performed alongside the British anthem, music was directly used to create a unified Afrikaner identity and bolster emotional pride

6.3 The historical and cultural events in South Africa that led to the prevalence of patriotism as a theme in Afrikaans poetry and art song

The roots of the Afrikaner nation can be traced back to the 17th century, when the first Dutch settlers arrived in what today is known as the Cape. Their history has been one of struggle and conflict (Giliomee, 2003). In order to establish a unified nation and culture, Afrikaners had to endure many trials. The founding of the GRA in 1875 became the first event of the subsequently titled *Eerste Taalbeweging*. The GRA was formed in response to the British occupation of the Cape towards the end of the 18th century, resulting in the increased anglicisation of Afrikaner society. The GRA's main objective was to standardise spelling in the Afrikaans language in the hope of unifying Afrikaans speakers across South Africa (Hugo, 2009; Ponelis, 1993; C. van Rensburg, 2012; M.C.J. van Rensburg et al., 1989). To the dismay of the GRA and its rapidly growing membership, efforts for a unified Afrikaner nation, by means

of language, would be thwarted by the First and Second Anglo-Boer Wars (Hugo, 2009). The Second Boer War was particularly harsh on Afrikaners. The Scorched Earth Policies and concentration camps caused widespread poverty, joblessness, and fractured families. After the war, Afrikaners were also politically divided, as many *Bittereinders* who were unwilling to surrender to the British could not accept the outcome of the war (Giliomee, 2003). Writers of the *Tweede Taalbeweging* would therefore aim to carry on what the GRA and activists of the *Eerste Taalbeweging* had attempted, namely the unification of the fractured Afrikaner nation (Hugo, 2009; M.C.J. van Rensburg et al., 1989).

Celliers and Visser were particularly influenced by their experiences during the Second Boer War. Celliers, who fought in the war and who was a *Bittereinder*, used his poetry as a voice for the broken Afrikaner nation to articulate the painful memories and experiences of the war (Dekker, 1951). His poetry focused on building hope, acts of self-sacrifice (Snyman, 1998), God and Christianity, and experiences of the war (Ohlhoff, 2003). Visser's exposure to politics (Langenhoven, 1950) and his arrest for publicly supporting the Boers during the war influenced his writing for the rest of his life. His debut anthology, *Gedigte*, contained the thematic section *Van volk en vaderland* (Of nation and fatherland), which focused on patriotic poetry and the multifaceted experiences of the Afrikaner nation (Kannemeyer, 1984).

The war and British imperialism would also have long-lasting effects on De Villiers. He became a lifelong activist for the Afrikaans language and nation (Bouws, 1971). De Villiers felt that the poetry of the *Tweede Taalbeweging* provided the perfect vehicle to compose an art song that Afrikaners could be proud of (Bouws, 1957). The FAK played an important role in De Villiers' efforts to spread Afrikaner unity in South Africa. After De Villiers won the FAK's competition that led to the adoption of *Die stem van Suid-Afrika* as the Afrikaans national anthem of South Africa, patriotic themes became ever more prevalent in Afrikaans music. This is partly due to the fact that, by having a national anthem, Afrikaners were one step closer to being recognised as an independent nation.

Afrikaans activism had a great impact on Eyssen's music. From his teenage years, Eyssen displayed an interest in the recognition of Afrikaans and became a member of the ATV at age 16 (Hamman, 1964). His composition, *Segelied*, was composed during his time at the University of Stellenbosch for the express purposes of promoting Afrikaans and Afrikaner patriotism as part of an ATV initiative (Potgieter, 1964). Eyssen was also a member of the FAK and helped to compile the first *FAK-sangbundel* in 1937 (Bouws, 1971). It was Eyssen's passion for the development of the Afrikaner culture and his work with organisations like the ATV and FAK that influenced his use of patriotic themes for his songs.

6.4 How is the theme of patriotism reflected in the selected songs by M.L. de Villiers and Stephen Eyssen?

In the analyses of *Soet is die stryd*, *Trou*, and *Triomflied* by De Villiers, *Die Lewerkie* and *Segelied* by Eyssen, and *Komaan!* by both composers, a total of 34 codes were developed. From these codes, four patriotic themes were identified: action, culture, hope, and ethics and values. In order to understand how De Villiers and Eyssen reflected the theme of patriotism in the selected songs, content analysis was used to examine individual phrases in the music. Each phrase was given a code that captured the essence of the corresponding phrase. The musical elements used to portray the patriotic messages in each phrase were examined to understand how patriotism is reflected in the songs.

Various word-painting techniques were used by the composers to reflect patriotic themes in their songs. In *Die Lewerkie*, Eyssen used the melodic contour to depict hope in V1, and reverence for the Voortrekkers in V2. This was done by employing an intervallic ascending line, B4–G5, with a *fermata* on the high note that is illustrative of building hope and reverence, followed by a rapidly descending stepwise figure that illustrates shadows descending on the world. In V1 the word *kleur* (colour) represents glimmers of hope and in V2 the image of velvet plumes enfolding the trekkers is painted. Melismatic figures in the melody were used to imitate larks singing (Potgieter, 1967), further illustrating the theme of hope. De Villiers used harmony as a word-painting device in *Soet is die stryd*. In the opening phrase, the fear of losing the struggle to gain recognition of Afrikaans is reflected by using a diminished seventh chord. The emotional distress caused by the fear of loss is displayed by the inherently uncomfortable quality of the dissonance on the word *verlore* (lost). Dynamic indications were also for word-painting by De Villiers to illustrate the image of standing and falling and highlight determination, in *Trou*. The swelling and waning of the dynamics in the line *En of ek staan, dan of ek val, ek moet, ek wil, ek kan, ek sal!* (And whether I stand, or whether I fall, I must, I want to, I can, I will!) represent the actions of standing and falling.

Performance indications were used by both composers to reflect patriotic themes in their songs. In *Trou*, De Villiers emphasises remaining loyal to the Afrikaans language in the line, *Ek hou van 'n man wat sy moeder eer, in die taal uit haar vrome mond geleer* (I love a man who honours his mother, in the language learned from her righteous mouth). *Tenuti* and accents were placed on words like *hou* (like), *man* (man), *moeder* (mother), and *taal* (language) reinforcing loyalty. In the line, *groei 'n volksgees vurig en sterk* (grows a nation's spirit passionate and strong), in *Segelied*, Eyssen places accents on the words *volks gees* (nation's spirit) and *sterk* (strong) emphasising the image of the stronger growing spirit of the Afrikaner nation.

Performance directions were used in the songs to indicate important messages in the music and text. The direction, *Met groot klem* (With big emphasis), in the final measures of *Soet is die stryd* for example, indicates that the performers must boldly emphasise the words *Is die man wat sy nasie vermoor* (Is the man who killed his nation). Therefore, the final phrase of the song greatly emphasises self-sacrifice and the costs of not participating in your nation's battles. At the start of *Die Lewerkie*, Eyssen indicates by way of the direction *Eerbiedig* (Reverently) that the piece should be performed with reverence. Sections of the song resemble intimate prayers between the speaker and God, as the text, *Aan God omhoog* (to God up high), is marked *piano*, further adding to the reverential atmosphere of the piece.

As Kimball (2006) explains, the art song is composed of different elements or parts, namely melody, harmony, accompaniment, rhythm, and text. De Villiers and Eyssen used of all these elements to reflect the theme of patriotism in their songs. Both Eyssen and De Villiers were passionate activists for the Afrikaans language, culture, and nation. By composing songs in the language that they called their own, and for a nation and culture they identified with, De Villiers and Eyssen played a significant role in gaining recognition for the nation and its people that they loved so deeply.

6.5 Recommendations for future studies

The prevalence of patriotism in poetry and music by Afrikaners in the 19th and 20th centuries was greatly influenced by the Anglo-Boer Wars and British Imperialism. For the purposes of the current study, only the experiences of the Afrikaner nation were examined. Therefore, a study aimed at understanding the British experiences during the same period can be conducted. Questions exploring literature and music developed by British citizens in the Cape can be developed to examine how experiences of the war influenced the British cultural scene of the time.

While researching Afrikaans poetry and art songs, religious themes and symbols frequently appeared. An overwhelming number of writers of the *Tweede Taalbeweging* have explored faith in their poetry. In the same vein, Afrikaans composers have also explored religious imagery and symbols in their songs. Therefore, a study on religious symbolism and the way in which these symbols were treated by different composers will be of interest.

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Appendices

APPENDIX A: Die Lewerkie – Eyssen



DIE LEWERKIE

1-Hope

2-Religious Reverence

3-Hope

Woorde Deur
Dr. Jan Pienaar

Musiek Deur
Stephen H. Eyssen

Stem *Stemmingvol* *p* *Erbiedig* *tr*

Klavier *mp* *Adagio ma non troppo* *pp* *5* *p* *colla voce*

1
Kleur a wend
O, nag om

2
ska - dus daal. Ek bring uit he - mel-boog in re - ën-boog-tint ge-
von en streel met pluï me van flu-weel die keur van sloer Trek-ker

3
mael mag 6 aan wyl God om - hoog So
ster~ re - wag met

5-Historical Reverence 6-Historical Reverence

4-Religious Reverence

7-Historical Reverence

131 Met ielwat meer beweging

ruis - loos fyn my son - straal -
fon - kel - prag trou wag - hou

17 hul de rein Aan God
ruis loos sag Met fon

21 om - hoog, my son - straal - hul - de
kel - prag trou wag - hou ruis - loos

25 1. D.S. 2.
rein sag tr. tr.

pp D.S.

colla voce

a tempo

mp

pp

con moto

4

7

APPENDIX B: Soet is die stryd – De Villiers

SOET IS DIE STRYD
Aan 'n mismoedige mede Afrikaner.
Hierdie Lied (musiek) is gebore in die nuwe opbloei van Suid-Afrika ná die Simboliese Trek van 1938.

J. D. du Plessis
(Soos 'n dialoog tussen)
Stem en Piano

M. L. de Villiers.

1-Struggle

1

Intro. Più moderato. Do is F.

A1 Jy

Ernstig en Vasberade

2

Ons

3

A2

2-Language

3-Uncertainty

[13] *mp* *broer, dit mag heel-te-mal waar wees; Wie weet wat die toe-koms gaan bear? - - Mis-kien moet ons oor-mô-re*

B

[18] *mf* *klaar wees Om weer hier die droom te laat vaar. - - 4 Maar as ons net al-tyd moet*

[22] *mf* *stre-we Na wat tot oor-win-ning gaan lei, - - Wat help dan die stryd van die*

5

[26] *f* *le-we Waar-in ons on-se-ker moet bly? - - So-lank jou be-doe-lings maar*

4-Overcoming

5-Intention

6-courage

[30] | f : - : - l : : t | s : - l : s i s : - t a : s | s : - : - l : : m . s | d' : - r' : d' i m : - f : s }

goed is, Gaan jy jou oor neer-la- e kvel? - 6 - So- lank jy vol- hard en vol

mf cres

mf cres

A3

[34] | l : - : t : l : f' : f' | m' : - r' : d' i r' : l : t | d' : - : - l : : s | s : - m . r i d : m : s }

moed - - is - Dis mos die pro-beer-slag wat tel! - - Nee, soet is die stryd vir die

f

mf

7

[38] | t : - : - l : : s | s : - : m . r i d : m : s | r : - : - l : : s . f e | s : - : t . d i m : s : t }

stry - er, Al moet hy uit-ein-dlik ver- loor - - 8 - Maar die man wat sy deel-na-me

f

8

[42] | d' : - : - l : e : - : m . f e | s : - : f . m i r : l : s | d' : - : - l : : : : : : : : : }

wei - er Is die man wat sy na- sie ver- moon - -

ff

Met groot klem.

f

mf

7-Self-sacrifice

8-Self-sacrifice

APPENDIX C: Komaan! – De Villiers

Aan die Studente-Bond "Werda."

KOMAAAN!

J. F. E. CELLIERS

M. L. de VILLIERS
(Op spesiaal verzoek van JREC.)

SANG

KLAVIER

Vasberade

mf

mf

f

f

aan! Daar's'n nasie te lei, Daar's'n strid te strid, daar's

werk! Daar's nie naar guns of eer te krik, daar's nie naar

1-Nation building

2-Determination

3828

links of regs te wijk, daars net te swijg en aan te

strijk, Kom aan! Wees trouw! Daar's'n volk te leer om sig

self te eer, te bouw, Om God, om God al - leen te

vrees, aan aarden taal ge - trouw te wees, gesond en

3-Nation building

4-Religion and language

3328

A2

4 5

24
waar van hart en geës, Kom aan! Wees fier op'n

28
voor geslag waard, in wil en daad ge - spier! Hul lewens.

31
wag het ons ge - wijs omtrouwe wees aan waarheids eis, wielaak mag

35
laak, wie prijs mag prijs, Kom aan!

5-Historical reverence

3828

3-Call to action

2

13 EER TE KYK, DAAR'S NIE NA LINKS OF REGS TE WYK, DAAR'S

16 NET TE SWYG EN AAN TE STRYK, KOM- AAN

19

22 WEES TROU

vertragend

tydmaat

ff

4

The musical score is written for a vocal soloist and piano accompaniment. It features a key signature of one sharp (F#) and a 3/4 time signature. The score is divided into four systems, each with a measure number in a dashed box on the left (13, 16, 19, 22). The lyrics are in Afrikaans. The first system (measures 13-15) includes the instruction *vertragend*. The second system (measures 16-18) includes the instruction *tydmaat*. The third system (measures 19-21) includes the instruction *ff*. The fourth system (measures 22-24) includes the instruction *4*. The piano accompaniment consists of chords and moving lines in both hands. The vocal line is written in a single staff with a treble clef.

4-Nation building

25

DAAR'S 'N NA - SIE TE LEER OM HOM-

28

SELF TE EER, TE BOU,

31

OM GOD, EN GOD AL - LEEN TE VREES, AAN

34

AARD EN TAAL GE - TROU TE WEES, GE - GOND EN WAAR VAN

5-Religion and language

6-Call to action

7-Historical Reverence

37

6

4

HART EN GEES, KOM - AAN

40

WEES

lets stadiger
mf

43

FIER OP 'N VOOR - GE - SLAG WAARD, IN

46

WIL EN IN DAAD GE - SPIER / HUL LE - WENS - WEG HET

ver-tragend
mf

tyd-maat
mf

49

ONS GE-WYS OM TROU TE WEES AAN WAARHEIDSEIS, — WIE

52

LAAK MAG LAAK, WIE PRYS MAG PRYS, 8 KOM - AAN! KOM-

55

AAN

58

8-Call to action

APPENDIX E: Triomflied – De Villiers



TRIOMFLIED

A. G. Visser.

M. L. de Villiers.

1-Hope

3-Inspiration

Allegretto. *Opgewek* *Do is f.* *mf* *s : se ., se }*

Intro. *mf* *3* *mf* *1* *3* *mf*

16 *l : s . f | m . r : - | m : - . d . m | s : fe . s | l : f . m | r . : re }*

lied - wat vleu - els dra, 'n Lied vir Jong Suid - A - fri -
al - be - sie - lend tril, 'n Lied wat al - be - sie - lend

2 *l m : - . | m | l : - . l . se | l : r | s : - . s | s : s }*

12 *ka ! 'n Won - der - lied van vuur en gloed wat,*
tril, Wat, wie dit sing, Wat, wie dit sing, laat

2-Determination *4-Determination*

5-Hope

5

17

wie : - - - dit hoor, laat sê : Ek moet! 'n wil! Die
voel : - - - Ek wil, laat voel : Ek Ek

22

mat - te vrou, die moe - ë man Weer moed laat skep en

28

dink : - Ek kan! Die mat - te vrou, moe - ë man weer

34

moed laat skep, weer moed laat skep en dink : Ek kan!

6-Hope

7-Determination

6

40

mf | s : se ., se | : t . d' }

a tempo

O vir 'n lied wat

46

| n' : s . r | m' s : - . l | l : ta . la | : - . f | m' : - . d . m' f | : n' : d }

vleu - els dra, 'n Lied - vir Jong Suid - A - fri - ka! - En

cres.

f

52

Lavendier

| t . s | r' d' : - . m, f | l . s : - . d' | l : - . l | g' : t . l }

of ek staan dan of 'ek val... Ek moet, ek

57

| s . l : - . m' | s' : - . d' , t | d' : - . | : | : |

wil , ek kan ek SAL!

ff

presto *Triomp*

APPENDIX F: Trou – De Villiers

TROU.

1-Dependable

2-Determined

J. F. E. CELLIERS. AAN PROF. DR. E. C. PIENAAR. M. L. DE VILLIERS.

Kragtig en Beslis



1

Allegretto mf

Ek hou van 'n man wat sy man kan staan; ek

2

hou van 'n arm wat 'n slag kan slaan, 'n oog wat nie wyk, wat 'n

3

accel e cres sf

bars kan kyk; en 'n wil wat so vas soos 'n klip - steen staan! Vas soos 'n berg van

3-Dependable

4-Dependable

5-Dependable

14] *grou gra - niet op va-der-lands-grond, sy harts - ge - bied, aan haar ge-trou soos aan*

18] *kind en vrou en wat in haar e - re ook sy - ne siet, aan haar ge-trou soos aan*

22] *kind en vrou en wat in haar e - re ook sy - ne siet.*

25] *mp Met diepste gevoel, vasberade*
Ek hou van 'n man wat sy moe - der eer in die taal uit haar vrn - me

6-Culture

7-Betrayal

8-Historical Reverence

9-Determination

28 *mf accel e cres*
mond ge-leer, en die bas-ter - ge-slag in sy siel ver - ag wat, haar ver-sto-tend, hul-

32 *p dolore f passione pp adagio*
self klei - neer. Die oog wil ek sien wat 'n traan nog ween vir 'n hel-de-ge slag, in hul rus daar-heen, maar 'n

37 *Vivo p dolore mf fermo*
blits van trou in die traan van rou wat aan lief-de weer-gee, wat haar bron is ont-leen.

41 *f Tempo*
Vir my d'A - fri - ka - ner van durf en daad, wat Mam - mon's eer en

10-Virtue

11- Virtue

11

44 loon ver-smaad, sy hoof en sy hand vir sy volk en sy land en 'n trap van sy voet vir

48 laag ver-raad. O, ek hou van 'n man wat sy man kan staan; ek hou van 'n arm wat soos

52 don-der slaan, 'n oog wat nie wyk, wat 'n bars kan kyk; en 'n wil wat so vas soos 'n

56 klip - steen staan!

12

13

12- Dependable

13-Determined

cres

deciso

con fuoco

ff

ff

ff

fff

APPENDIX G: Segelied – Eyssen

(Aan ons Afrikaner Volk opgedra.)

SEGELIED.

1- Hopeless

Woorde deur A. B. WESSELS.

Musiek deur S. H. ELISSEN.

1- Hopeless

STEM. *Matig en Stemmig.* 72

KLAVIER. *Vrij met gevoel.*

1 *mf*

O'er die donkerblou he - mel,..... drijf daar vlughge

met pedaal.

9 *sludiger.*

wol - ke,..... al - les om - welwend skeppend'n ster - re - lo - se

2-Hopeless

2

13 nag. Swaarder druk op mij har - te..... twij - fel - moedig ge-

17 dag - te, Ver - do - wend mij ho - pe op die lang ver - wag - te

21 dag. *in juiste tijd.* *afnemend.*

25 Kla-gend hui! deur die bome, Wee - moed - wek-ken-de win - de,

3

m

Stadig al meer.

Stadig al meer

3- Change

4-Hope

29 Snij - dend mij siel - le maar waai die on - heils wolke heen.

4 terughoudend.

33 vro - lik kondig die Oos - te, "Nieuw dag is ge - bo - re" ! Ver - .

37 dwijn dan gu - re wol - ke met uw droe - wig drui - pend reen !

41 al sta - di - ger.

2031649
315460

5-Struggle

6-Strength

5

145

f Beslis en be- ne- mend.

Lang was die stryd vir lou- tre be- staan; Bit- ter die angs dat al- les ver- gaar;

Beslis en be- ne- mend.

6

153

Stadiger.

Maar uit die do- de on- ge- merk, groei'n volks- gees vu- rig en sterk..... En

Toe-

60

ni- ger.

ster- ker ... sal hij le- we..... en geen vij- and ... hom weer- stre- we.....

nemend.

8

168

Stadig & Statig. *ff*

ff Vrij- heid en reg.....sal se- ge- vier.

Statig. *ff* n besliste oorspronk tijd.

7-Strength

8-Freedom