

UNIVERSITY OF NATAL

PORTFOLIO OF MUSICAL COMPOSITIONS

SUBMITTED IN PARTIAL FULFILMENT OF THE
REQUIREMENTS FOR THE DEGREE OF M.MUS.
IN THE DEPARTMENT OF MUSIC

BY

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Iculo Lezingane

(Song for the kids)

for:

Piano

Percussion

'Cello

A

$\text{♩} = 48$ (Rhythmically this section should be interpreted very freely)

Piano
Vibr.
Cello.

Piano
Cello.

Piano
Cello.

Piano
Cello.

110

111

112

f

mf

p

ff

mf

Ped.

Ped.

113

114

115

116

ff

mp

ff

mp

pp

pp

mp

mp

pp

pp

B

mp = circa 88

mp (sempre sotto voce)

(Tacet during B, more to xylophone).

(Tacet during B).

Ped.

117

118

119

120

ff

mp

ff

mp

p

mp

p

mp

Ped.

C1 ♩ = circa 120

iano

vcl. *p*

iano

vcl. *p*

C2

laph. *p*

mp

f

p

mf

f

(sempre tremola)

mf

(Pochettino rubato)

Piano score for the first system, featuring a grand staff with treble and bass clefs and a single treble clef staff below. Dynamics include 'pp' and 'p'.

FROM [E1] TO [G] THE PERFORMERS SHOULD DECIDE HOW MANY TIMES EACH SECTION IS TO BE REPEATED.

Musical notation for section E1, marked 'Xyl.' and 'f'.

Musical notation for section E2, including staves for Piano, Hand-claps, and Vcl. with dynamics 'f' and 'mf'.

Musical notation for section E3, including staves for Xyl. and Vcl. with dynamics 'f' and 'mf', and a tempo marking 'L'istesso tempo'.

Piano plays sequence as solo. Then Xylophone adds counterpart, followed by Cello. Repeat at least 4x once all three players have made their entry.

E 4

Xyl. *p*

Vcl. *mp*

F

(Solo)

Xyl. *mf*

Vcl. *mf*

(Play 2nd time only)

Xyl.

Vcl.

G

(Add Left Hand after A x)

no

Xyl. *f*

Vcl. *ff*

fine.

48.

Songs of the Urban Wanderer

for: Violin and Harp

Tuning

The harp is tuned to just intonation on the C-major scale:

C = 0
D = 204
E = 386
F = 498
G = 702
A = 884
B = 1088
C = 1200

When both instruments play simultaneously, the violinist should adjust intonation to match that of the harp, especially on sustained notes.

Notation

In the violin part, these notes written as \times are to be played slightly flat in pitch (circa $\frac{1}{4}$ -tone)

Page 2, second bar:  : Player slides finger while bow executes the desired rhythmic pattern

Page 9 F_1 : slides are executed as above

Page II: Glissandi are bowed as unmeasured tremolos

Tempi

Tempo markings should be interpreted freely. With the exception of E, performers should where possible play faster than the given tempi.

Senza Misura (Tempo ad lib)

A (MM. 1. = 80+)

Quasi Introduzione

$D^{\sharp} C^{\sharp} B^{\sharp} | E^{\sharp} F^{\sharp} G^{\sharp} A^{\sharp}$

f

(*marcato*)

Fp *P*

mf

Musical score system 1, consisting of three staves. The top staff features a triplet of eighth notes, a slur over a group of notes with the annotation "(Gliss)", and several chords marked with "7". The middle and bottom staves provide harmonic accompaniment with chords and eighth-note patterns. A brace groups the middle and bottom staves.

A set of five empty musical staves, serving as a separator between the first and second systems.

Musical score system 2, consisting of three staves. The top staff contains a triplet of eighth notes, a slur over a group of notes, and chords marked with "7". The middle and bottom staves provide harmonic accompaniment with chords and eighth-note patterns. A brace groups the middle and bottom staves.

A set of five empty musical staves, serving as a separator between the second and third systems.

Musical score system 3, consisting of three staves. The top staff contains a slur over a group of notes, a slur over a group of notes with the annotation "F#", and a slur over a group of notes with the annotation "Fb". The middle and bottom staves provide harmonic accompaniment with chords and eighth-note patterns. A brace groups the middle and bottom staves.

A set of five empty musical staves at the bottom of the page.

Musical score system 1, consisting of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with a key signature of one flat (Bb). The system contains various musical notations including eighth and sixteenth notes, rests, and dynamic markings such as *f* and *F#*.

Musical score system 2, consisting of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with a key signature of one flat (Bb). This system includes a section marked **B** with the instruction *Solo-Bravura* and a dynamic marking of *ff*. It features complex rhythmic patterns and melodic lines.

Musical score system 3, consisting of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with a key signature of one flat (Bb). This system continues the musical composition with various note values and rests.

Musical score system 4, consisting of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are in bass clef with a key signature of one flat (Bb). This system concludes the page with final melodic and harmonic elements.

Musical score system 1, consisting of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle and bottom staves are bass clefs with the same key signature. The music features a complex melodic line in the treble staff with many beamed notes and slurs, and a steady accompaniment in the bass staves.

Musical score system 2, consisting of three staves. The top staff is a treble clef with a key signature of two sharps. The middle and bottom staves are bass clefs with the same key signature. This system includes a common time signature 'C' in a box at the beginning. Chord symbols 'Fb' and 'Gb' are written above the bass staves. The notation continues with complex melodic and harmonic structures.

Musical score system 3, consisting of three staves. The top staff is a treble clef with a key signature of two sharps. The middle and bottom staves are bass clefs with the same key signature. This system includes dynamic markings 'p.' and 'mp'. Chord symbols 'F#(Gb)' and 'Fb' are written above the bass staves. The notation includes a second ending bracket with a '2' above it.

Musical score system 1, measures 1-4. It features a treble clef with a key signature of two sharps (F# and C#) and a common time signature. The melody in the treble clef includes a slur over measures 1-2 and a fermata over measure 3. The bass clef accompaniment consists of eighth-note chords. Dynamic markings include *f* and *F#*. A second ending bracket is shown at the end of the system.

Musical score system 2, measures 5-8. It continues the piece with similar notation. The treble clef melody has a slur over measures 5-6 and a fermata over measure 7. The bass clef accompaniment continues with eighth-note chords. Dynamic markings include *f* and *F#*. A second ending bracket is shown at the end of the system.

Musical score system 3, measures 9-12. It begins with a boxed-in section marked $\boxed{D}(d.=d)$. The treble clef melody has a slur over measures 9-10 and a fermata over measure 11. The bass clef accompaniment continues with eighth-note chords. Dynamic markings include *f* and *F#*. A *mf* marking appears in measure 12. A second ending bracket is shown at the end of the system.

Musical score for the first system, featuring guitar and bass staves. The guitar staff includes notes with accents and dynamic markings such as *f*, *Db*, and *Cb*. The bass staff contains a complex rhythmic pattern with many sixteenth notes.

Variation - for 3rd and 4th repeat:

Musical score for the second system, including a variation section. It features guitar and bass staves with dynamic markings *ff* and *f*. The variation section is marked with *Repeat x4* and *Repeat x2*. The guitar staff has notes with accents and fingerings (e.g., 2).

Musical score for the third system, featuring a section marked *Snap Pizz.* and *mf*. It includes guitar and bass staves with notes and fingerings (e.g., 7, 3). The guitar staff has notes with accents and fingerings (e.g., 7, 3).

First system of a musical score. The treble clef part contains several triplet markings over eighth notes. The piano accompaniment consists of a steady eighth-note pattern with 7th chords.

Second system of a musical score. The treble clef part includes a *ritardando* marking and ends with a dynamic marking of *lv*. The piano accompaniment features a sequence of chords: $D^{\flat} C^{\flat} B^{\flat} | E^{\flat} F G^{\flat} A^{\flat}$.

Third system of a musical score. It begins with a key signature change to E major and a tempo marking of *Lento* ($\text{♩.} = 44$). Performance instructions include *Arco, con sord.*, *molto espressivo*, and *non rubato*. The piano accompaniment features a series of sustained chords with a dynamic marking of *pp*.

Musical score system 1, consisting of three staves. The notation includes various note values, rests, and dynamic markings. The bottom staff features a series of chords with dynamic markings *pp*, *pp*, and *pp*. The middle staff contains notes with slurs and accents. The top staff has notes with slurs and accents. The system concludes with a brace under the bottom staff.

Musical score system 2, consisting of three staves. The notation includes various note values, rests, and dynamic markings. The bottom staff features a series of chords with dynamic markings *pp*, *pp*, and *pp*. The middle staff contains notes with slurs and accents. The top staff has notes with slurs and accents. The system concludes with a brace under the bottom staff.

Musical score system 3, consisting of three staves. The notation includes various note values, rests, and dynamic markings. The bottom staff features a series of chords with dynamic markings *pp*, *pp*, and *pp*. The middle staff contains notes with slurs and accents. The top staff has notes with slurs and accents. The system concludes with a brace under the bottom staff.

Musical score system 1, measures 1-8. The piano part (bottom staff) features a melodic line with dynamics *ppp* and *pp*. The violin part (top staff) has a melodic line with dynamics *p* and *pp*. A hairpin crescendo is shown between the two parts.

Musical score system 2, measures 9-16. The piano part (bottom staff) includes a triplet of eighth notes with dynamics *ff* and *pppp*. The violin part (top staff) features a melodic line with dynamics *f* and *pppp*. Performance instructions include *senza sord.*, *slide*, and a tempo marking of $\text{♩} = 92$. A fermata is placed over the final note of the piano part.

Musical score system 3, measures 17-24. The piano part (bottom staff) features a melodic line with dynamics *pppp*. The violin part (top staff) has a melodic line with dynamics *pppp*. Performance instructions include *slide* and a triplet of eighth notes.

F2 $d = \pm 76$

f

p. del t.

p = p

mp

$d = d.$

f

mf

Musical score system 1, featuring a grand staff with treble and bass clefs. The music includes various notes, rests, and dynamic markings such as *ff*. A section of the score is marked with a double bar line and repeat dots. A *glissando* marking is present above the treble clef staff.

Musical score system 2, continuing the grand staff notation. It features complex rhythmic patterns, including triplets and sixteenth notes. A *glissando* marking is visible above the treble clef staff.

Musical score system 3, continuing the grand staff notation. It includes dynamic markings such as *f* and *Gp*. A *glissando* marking is present above the treble clef staff. The system concludes with a double bar line and repeat dots.

This system contains two staves. The upper staff is marked with 'glissando' and features a series of sixteenth-note chords. The lower staff contains a melodic line with eighth and sixteenth notes. The system concludes with a double bar line and repeat signs.

This system contains two staves. The upper staff continues with sixteenth-note chords, marked with a 'p' (piano) dynamic. The lower staff features a melodic line with eighth notes, marked with an 'f' (forte) dynamic. The system concludes with a double bar line and repeat signs.

This system contains two staves. The upper staff continues with sixteenth-note chords, marked with an 'ff' (fortissimo) dynamic and includes triplet markings. The lower staff features a melodic line with eighth notes. The system concludes with a double bar line and repeat signs.

$\text{♩} = 116$
G ARCO
 Pizz. *f* *mf* *f*
p *p*

mp *mf*

Musical score system 1, consisting of two systems of three staves each. The first system includes dynamic markings *pp* and *mf*. The second system includes a fermata over a note in the bottom staff.

Musical score system 2, consisting of two systems of three staves each. The first system includes dynamic markings *ff* and *ff*. The second system includes a fermata over a note in the bottom staff.

Musical score system 3, consisting of two systems of three staves each. The first system includes a fermata over a note in the bottom staff.

Musical score system 1, consisting of three staves. The top staff contains a melodic line with eighth and sixteenth notes, including slurs and ties. The middle and bottom staves contain a rhythmic accompaniment with chords and rests. A brace groups the bottom two staves.

Musical score system 2, consisting of three staves. The top staff continues the melodic line with a dynamic marking 'f' at the end. The middle and bottom staves continue the accompaniment. A brace groups the bottom two staves.

Musical score system 3, consisting of three staves. The top staff continues the melodic line with a dynamic marking 'f'. The middle and bottom staves continue the accompaniment, featuring a section with repeated chords marked with circled 'B's. A brace groups the bottom two staves.

Musical score system 1, measures 1-8. The system consists of two staves. The upper staff contains a melodic line with eighth-note patterns and triplet markings. The lower staff contains a bass line with chords and a '7' fingering. A dynamic marking 'f' is present at the beginning of the system.

sempre stacc.

Musical score system 2, measures 9-16. The system consists of two staves. The upper staff continues the melodic line with eighth-note patterns and triplet markings. The lower staff continues the bass line with chords and a '7' fingering.

Musical score system 3, measures 17-24. The system consists of two staves. The upper staff continues the melodic line with eighth-note patterns and triplet markings. The lower staff continues the bass line with chords and a '7' fingering. A dynamic marking 'mp' is present at the beginning of the system.

Musical score for the first system. It consists of two systems of staves. The first system includes a piano (p) section with a mezzo-forte (mf) section. The notation includes various musical symbols such as slurs, triplets, and dynamic markings.

Musical score for the second system. It includes a tempo marking of quarter note = 70. The notation features dynamic markings such as *pp* and *p*, and a mezzo-forte (*mf*) section. The score includes various musical notations like slurs and triplets.

Musical score for the third system. It includes a mezzo-forte (*mf*) section with various musical notations such as slurs, triplets, and dynamic markings. The notation is complex, involving multiple staves and intricate musical symbols.

CODA

ff

poco accel.

ff

fff

1871

SOUTH AFRICAN TRIPTYCH

for:

Magnetic Tape,

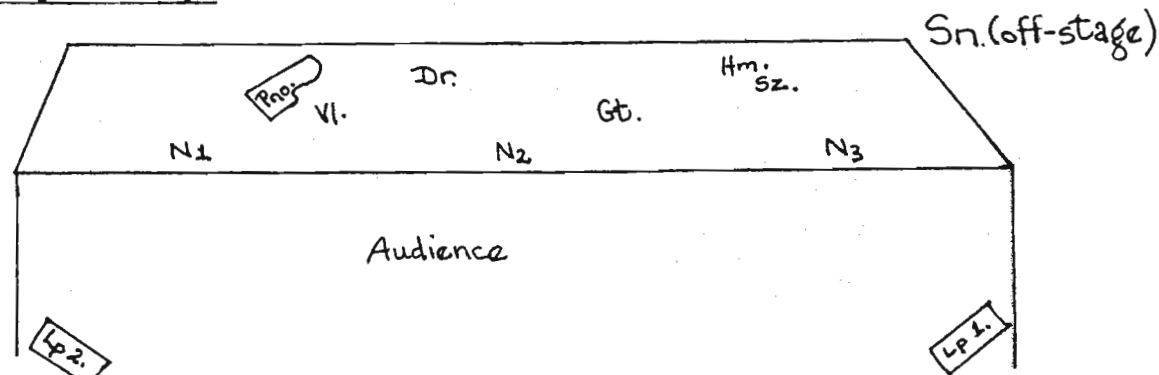
3 Narrators and

6 Instrumentalists.

Instrumentation (Abbreviations given in parentheses)

Harmonium (Hm)) Played by
Synthesizer (Sz) -polyphonic with preset facilities) one performer
Violin (Vl)
Piano (Pno)
6-string Guitar (Gt)
2 African drums (Dr) -one of low pitch, one of high pitch; played with
soft heavy mallets
Snare drum (Sn) -played with light sticks and light, hard mallets alternately
2 Loudspeakers (Lp 1 and Lp2)

Positioning on Stage



General directions for Performance

Throughout this composition, performers should synchronize only when instructed to do so. It is important that cues be given by a musical director or conductor in order to synchronize the larger sections of the piece.

The three narrators sit on stools of average height. N₁ is an English-speaking white man dressed casually. N₂ is white, speaking English with a strong Afrikaans accent, wearing khaki trousers and 'veldskoens'. N₃ is a black man wearing blue overalls. Spotlights are centred on each of them individually and are turned on only when the narrator in question is talking.

Page 1: A: Blackout, except for spotlight on N₂

Page 2: B: Musicians (Vl & Hm) perform their duet

Page 3: C: N₂ wears a military-type beret. Narrative takes on the style of a lecture

Page 6: Dr & Pno synchronize on conductor's cue

D: Narrative is semi-dramatic moving at a medium but deliberate pace. N₁ and N₃ enter after N₂ has recited the first two lines of each stanza.

Page 7: Musicians play all patterns until narrative is completed, then continue till conductor signals the beginning of E

Page 8: N₁ plus N₃ recite simultaneously -louder than before. Musicians play all patterns as indicated on score

Page 9: N₁ and N₂ engage in mock conversation whilst N₃ recites his part very emotionally. Musicians play all patterns. Once narrative ends, conductor signals Sz to play the transitory chord (ff)

Page 10: Sn & Dr continue in synch. Each player has two sequences to play. Each sequence can be repeated as often as the player wishes (minimum repeats 4). A player may reverse the order of the two sequences. Once narrative is completed the musicians continue playing. The conductor signals Sn to play the bridge passage leading to F

Page 11: Dr and Sn continue playing with sequencer starting soon afterwards. Conductor cues in the other musicians in whichever order he chooses. N₁ and N₂ enter once all patterns are settled joined by N₃ once his narrative is completed. Once all performers are settled in their patterns there is a steady crescendo leading to the second bar on page 12. The arrival on this bar is cued by the conductor.

For 3 bars the instruments are synchronized exactly.

At end of chord only tape, Dr & Sn and N₃ continue. At this point the only light is the spotlight on N₃. It fades, leaving the auditorium in darkness with the taped boy soprano and Sn finishing the piece.

A

N2.

This is the new age
the age of fision -
explosive ideas thatfuse

Is it true, this is the new age?
How can I tell?

This is the age of liberty
they shout across the valleys
from the mushrooming towns.

promising freedom have they divided our garments
Lazarus you've come back from the dead.

perhaps you can tell us?

Is this the new age?

plastic promises
songs sung in bottles
listen to the wind
whining across the desert
blowing up the dust

B

Tape on
Street Violin

T.

$\text{♩} = 76$

VI.

Hm.

P

=

T.

VI.

Hm.

ppp

C

Tape Off

T (Street violin)

Drum $\text{♩} = 100$ (with very light sticks)

N2 South Africa is a country blessed with a number of different landscapes, all of them beautiful. And here I'm not only talking about our famous countryside, I'm also talking about our sparkling cities. I mean everyone knows about the powerful seduction of the Cape Peninsula, the pounding surf, the primeval forests.

Drum

N2 The Karoo, haunting and humbling. The sculpted sandstone of the Orange Free State, the contrasts of the Transvaal, the Drakensberg. Where can one encounter such beauty and splendour? Come on, you tell me. Have you been into the cities, now? Cape Town!

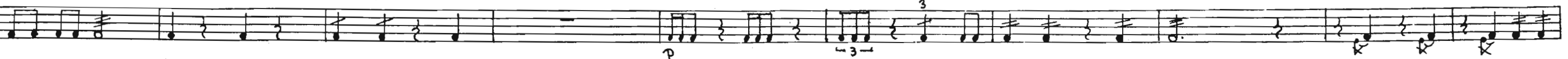
Drum

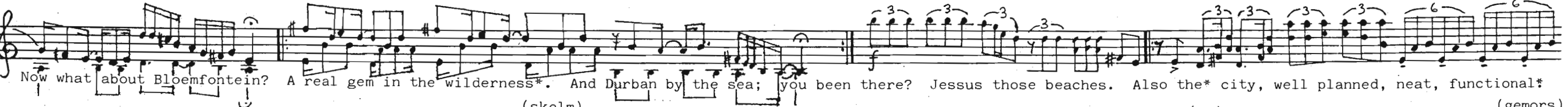
St. S.M. (not synchronized) $\text{♩} = 69$

N2 (1) Words are too weak* to convey the feeling of the place. The* mountain and the sea! Where in the world do you have that combination of* features? Did you say something? Oh sorry, thought you did. And what about the* beautiful Oudtshoorn. It's harsh, I know, but that is it's* attraction. Who the hell is talking? Is it you? Shaddup man!

(eina) (pampoen) (mampara) (poegaai) (moegoe)


(1) Interjections are shouted by a person placed among the audience.

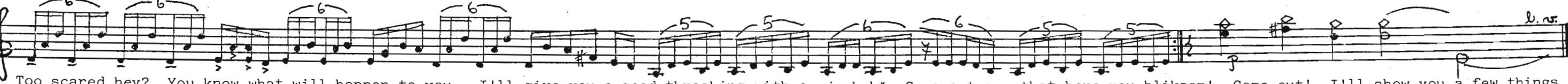
Sn. 

St. 

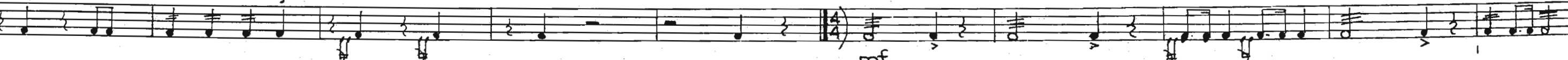
42
 Now what about Bloemfontein? A real gem in the wilderness*. And Durban by the sea; you been there? Jessus those beaches. Also the* city, well planned, neat, functional*
 (skelm) (ga) (gemors)

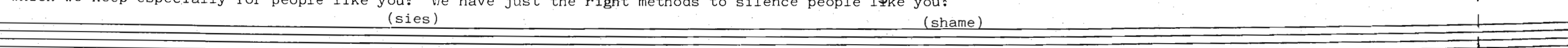
Who's that? I've had enough now*. The bastard, hiding in the crowd*. Come on show yourself.
 (kak) (vrot)

Sn. 

St. 

42
 Too scared hey? You know what will happen to you. I'll give you a good thrashing with a sjambok*. Come out say that here you bliksem! Come out! I'll show you a few things
 (moer)

Sn. 

St. 

42
 which we keep especially for people like you*. We have just the right methods to silence people like you*
 (sies) (shame)

Alta Marcia

Tape On →

Voice: It is impossible to enter that great metropolis of a million people without noticing en route the ordered rows of houses that characterise the townships of the Reef.

T. These areas are home to over a million blacks who have migrated to Johannesburg in search of fortune. At closer inspection one notices the crowded conditions, the poor sanitation,

Sn. [Musical notation for Snare drum]

Sz. [Musical notation for Sz. with tempo marking $\text{♩} = 100$ (Deep Organ-like Timbre) and dynamic marking *mf*]

Tape off

T. the lack of public amenities, the matchbox cottages. But you have to get close up to dispel the lies.

Sn. [Musical notation for Snare drum with triplets and a TACET instruction]

Sz. [Musical notation for Sz. with tempo marking $\text{♩} = 208+$]

no. [Musical notation for Piano with dynamic marking *mf* (senza ped.)]

[Musical notation for Piano with dynamic markings *f* and *p*]

D

Tap on

Ch 1 (Revivalist Preacher)

Ch 2

T.

Sz.

no.

(Zulu child: Nursery Rhyme etc.)

Facet

Handwritten musical score for a piece titled "Facet". The score is written on a grand staff with treble and bass clefs. It includes various musical notations such as notes, rests, and dynamic markings. Key annotations include "(Zulu child: Nursery Rhyme etc.)", "Facet", "(d=120)", "P (molto leggero)", and "Dr." with "mf" and "mp" dynamics. There are also some handwritten symbols like "x" and "y" on the notes.

N1+3

N2

Look at the ants about the heap
They nip at passers-by,

T
Ch1
Ch2

VI. $\text{♩} = 120$
f

10. *Very Slowly S.M. (not synchron.)*

With knuckles on frame; sust. ped. down.

$\text{♩} = 104$ Play 18x

Dr. *In Unison (Tampa Comodo)*

13. ** In Unison (Tampa Comodo)*

The song of the dove is plain-tive — when we

squash them where they lie —

announced past saving
rise of the nation

rain that follows
of the eruption?
new Adamastor.

Spoken: 1. As all is
2. That pre-ceeds the
3. that blows in the
4. But what will come
5. But now there's a

The song of the dove is plain-tive —

12. Remove the pincers from their fronts,
And squash them where they lie;

1. Silently the grass it grows
And cracks the concrete paving,
Edifice and monolith
Are announced to be past saving;

2. Saurian beasts against the horde
Ranged in angry formation
Prehistoric sensibilities
Predeed the rise of the nation;

3. Earthquake, fire and hurricane
Stir the dust of plateaux,
Blow away all the filth of the past
And blow in the rain that follows;

4. What will it be when volcanoes blast,
Not burning and destruction?
The bricks of the old are easily down
But what will come from the eruption?

5. Encouraged is the growth of the new,
Secure in granite and plaster,
For from the cold ashes of the past
Emerges the new Adamastor;

* Approximate pitch

E
Tape on

Ch1: Choral version of melody at [B]/electronically manipulated

Ch2: Zulu Singers: [rhythm] etc / rhythm articulated by Vocoder

Handwritten musical score for three parts: Piano (p), Organ (in.), and Voice (V).

Piano (p): $\text{♩} = 60$. Starts with a forte (*f*) dynamic. Features a section marked "S.M. ($\text{♩} = 160$) (portm.)" with a "Harsh, Brassy timbre" and a dynamic of *mf*. Includes a "Play 4X" instruction.

Organ (in.): $\text{♩} = 60$ (With light soft mallets). Includes a section marked "Ben marcato" and "Faster ($\text{♩} = 100$)". Includes a "Play 4X" instruction.

Voice (V): "Very Slowly (not synchronized)". Includes markings for "8ve" and "loco".

1 Do you hear the rumblings in this dark afternoon - is it a storm?
 Hush child look at the sheets of light - is it lightening; Come let us go inside and wait.

2 Do you hear the rumbling in this dark afternoon - is it change?
 Hush child look at the sheet of light that's not lightening! Come let us go inside and pray.

3 Do you see the sky edged in red in this dark afternoon - is it the sun?
 Hush child don't look, that's not the sun! Run child run.

4 Do you see that crowd gathering in this dark afternoon - is it a crowd?
 Hush child try and think.

3 'I saw - The crown - he got upon his brow the sweat him blood and salt Him too knows that yoke - Him bore it too! Muh god - he can't forget - he done forget me sure. we cannot sing the simple songs we feels it now if he has forgot us we are done for sure.

2 the whip it cracks the yoke - he creaks my soul he breaks this jolly soul of me. we cannot sing the simple songs the dirge he be better now - my soul him done for - my feet him done for too! we feels it hard upon our backs we lie not!

3 'We sings the songs of god - the cross he wore he stripes with pride 39 lashes a coat of stripes of blood and flesh and bone

4 'Me tell the truth me say so - Me god him done forgot me oh muh god I'm done for when god forget me - Can he forget me - muh god? If that be so then I'm done for-

Choral verse: The song of the dove is plaintive, but, we cannot change our goals. Repeated till fade

T. (Ch1) (Ch2)

Z. *gve* *Pink Noise - Hit lower part of keyboard with fist; Synchron. with Snr.* *ff* *cont. in similar style*

t. *♩ = 126* *(f)* *Continue in similar style*

Sn. *Continue in similar style*

Narrator 1:

You know, the one thing about us is that we are not scared to fight. WE never run away. There are no hand-oppers in our nation. We were good freedom fighters man. We gave the British a bloody hiding man; and Smuts! we blew down bridges and pylons all over the place. We were fighting for our freedom. That's allowed when the odds are against you!

Narrator 2:

Ya. it's like on the border now. Here, the times are hard man, you know. You got any stories to tell of the border?

Narrator 1:

Full of terrorists there now. All trying to injure and maim the people. Destructive! They'll destroy anything to cause the misery of the people. Savages man. There is such a difference in civilisation you would not believe it. Our habits are so much cleaner and neater. Look at the township on your next camp. Dirty man! Living like animals in their pondokkies.

Narrator 2:

That's true. So you've always been of the civilised section? Lived a good life?

13

5. it's not a simple song we sings best we feels it hard upon our backs.

6. it licks us like a snakes tongue it wounds us - a cats claw sprung - prised open. a trap we dreads it, it holds us fast.

7. mesmerised we tries to look away it helps not. it hurts our backs, this yoke it cuts us - a knife with razor edge we bear it.

8. it hurts our backs, this yoke it cuts us - a knife with razor edge we bear it.

9. its not a simple song we sings best we feels it hard upon our backs.

T. Voice: "You take a house you leave a ghost" — "Take a road your roads are shortened"

Sz. (♩ = 52) (Gentle "Breathy" Timbre)
 f (Bell-like sounds) mp

VI. (♩ = 63) f mp

no. (♩ = 76) pp tr mf (♩ = 40)

Gt. (♩ = 80) f (normal)

Dr. (♩ = 100; Dr. & Sn in Sync) mf

Sn. mf

With nails on wooden part

BRIDGE

What! You're joking. The first of us that moved to the big city Johannesburg lived in dirty shacks on the outskirts. We slowly began to get into the vital institutions that were run by the government. They made sure we were looked after and we made sure that they stayed in power. We wanted to keep all those terrorists and animals at bay.

Narrator 2:

What did you call these attempts at expressing your own nationhood?

Narrator 1:

In my language we called them the first and second wars of liberation. What else could we call them? They were wars for the people; we have our heroes of those wars, you know. Of course the Englishmen called us agitators. Today they would call us terrorists. But of course, that isn't true. I mean we were not like the terrorist today; we were much more civilised.

shoulder to shoulder we bear it

day by day
 we share it,
 wear it - it wears us too.

but even if we sing - its not a simple song we sings best.

I want to tell you of Cato Manor
 I want to tell you of District Six
 I want to tell you of Sophiatown

There is a gap somewhere where the somewhere has flown
 you can kill the mortar
 but can you take the stone?

Cato Manor they said you must go; go where except nowhere; it is there that the road ran past the cafe; it is there that people laughed

13

Tape off

T A scar, with churches... call it a triumph, and laugh...

Sz. (♩ = 92-100) (SEQUENCER) mf

VI. (♩ = 52) mf gliss.

no. (♩ = 69) p (c on p ed.)

gt. (♩ = 60) f

Dr. (♩ = 84) cont. in sim. style

Sn. (♩ = 152) cont. in sim. style

Narrator 1:
Leave me a-lone I want to be-lieve

Narrator 2:
Put your ear to the ground

Narrator 3: (♩ = 152) f (4x) (4x)
A best in the groin A sjam-bok Leave me a-lone I want to be-lieve

Stop it's not true

13 District Six in which part
of heaven runs Hanover Street
Where is the old man
resting now

And Sophiatown you were
too close
Your colour bar too thin
what is that boxing in
your church

TAPE ON

Boy SOPRANO:

Afrikaners is plesierig etc etc.

T

Sz.

VI.

no.

St.

Dr.

Sn.

V1

V2

V3

Father, I see the sky but it's not the sun
 I hear the rumbling but it's not a storm I see the crowd - it shall consume us, Father!

TACET

TACET

Handwritten signature

fine.